

# Television Age

**Detroit gears up for a new season on television** PAGE 29  
**Will contracts become a way of life in advertising?** PAGE 32  
**A look at network feature films—second in a series** PAGE 34



Anscochrome—courtesy of General Aniline and Film Corporation.

## PETRY

### color spot

FOUR DIMENSIONAL SELLING

Color Television is a natural for drawing attention to the merits of your product. And Petry Colorsport lets you select the markets that will give you the best sales results. The Stations we represent are leading the way in this new kind of selling.



THE ORIGINAL STATION REPRESENTATIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • PHILADELPHIA • SAN FRANCISCO • ST. LOUIS

WHERE IN THE WORLD  
WILL YOU EVER AGAIN  
FIND FEATURE  
OF THIS MAGNITUDE  
IN MEANINGFUL  
NUMBERS



# PARAMOUNT FEATURES (PRE 48)

for: **Budgeting... Planning...  
Overcoming Scarcity.**

Recently selected by:

**GROUP W STATIONS: KYW PHILADELPHIA • WBZ BOSTON •  
KDKA PITTSBURGH • KPIX SAN FRANCISCO •**

**CORINTHIAN STATIONS: KHOU HOUSTON • WISH INDIANAPOLIS •  
KXTV SACRAMENTO • WANE FORT WAYNE •**

**WNEW NEW YORK • KTLA LOS ANGELES • WBKB CHICAGO •**

**WHO AMES, DES MOINES • WLOS ASHEVILLE, N. C. •**

**WJRJ ATLANTA • WTVC CHATTANOOGA •**

**KRIS CORPUS CHRISTI • KWGN DENVER •**

**KMJ FRESNO • WKZO GRAND RAPIDS • KHVH HONOLULU •**

**WJKS JACKSONVILLE • KTAR PHOENIX • KATV LITTLE ROCK •**

**WKZO GRAND RAPIDS, KALAMAZOO • WMTW PORTLAND, ME. •**

**WKOW MADISON • WREC MEMPHIS • KOIN PORTLAND, OREGON •**

**WNEM SAGINAW, BAY CITY • KUTV/KSL SALT LAKE CITY •**

**KOGO SAN DIEGO • KTBS SHREVEPORT • WREX ROCKFORD, ILL. •**

**WSBT SOUTH BEND • KONO SAN ANTONIO • KTUL TULSA •**

**WAOW WAUSAU, WISC. • KCMO KANSAS CITY •**

**WTVJ MIAMI • WUHF MILWAUKEE •**

**WTCN MINNEAPOLIS, • WWL NEW ORLEANS •**

# PARAMOUNT FEATURES (PRE 48)

**An imposing array of great titles...**

FOR WHOM THE BELL TOLLS • THE LOST WEEKEND • OSS  
CONNECTICUT YANKEE IN KING ARTHUR'S COURT  
GOING MY WAY • REAP THE WILD WIND • UNCONQUERED  
THE HEIRESS • HOLIDAY INN • STATE OF THE UNION  
LIVES OF A BENGAL LANCER • WAKE ISLAND  
DOUBLE INDEMNITY • THE GHOST BREAKERS • SO EVIL MY LOVE

**and ever so many more!**

**mca**

NSI's

## Viewers In Profile

provides

## Station

## Circulation



... estimated Total Households reached during average week by each station, by day part.

For complete details call, wire or write



## Nielsen Station Index

NSI EXECUTIVE AND EASTERN  
SALES/SERVICE OFFICE  
NEW YORK (10019)  
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES  
CHICAGO (60601)  
360 N. Michigan Ave. • 372-3810  
HOLLYWOOD (90028)  
1680 N. Vine St. • HOLLYWOOD 6-4391  
SAN FRANCISCO (94104)  
68 Post St. • YUKon 6-6437

a service of

**A. C. Nielsen Company**  
CHICAGO (60645)  
2101 Howard Street • 465-4400

SEPTEMBER 12, 1966

# Television Age

## 29 NEW SEASON, NEW MODELS—NEW MONEY

*To counter the slowdown in car sales, Detroit boosts spot and network tv expenditures*

## 32 GET IT IN WRITING

*Are legal contracts a solution to agency's problems of holding key clients and employees?*

## 34 NETWORK FILMS: BOTTOM OF THE BARREL?

*Co-production, new production, careful scheduling will stretch supply for many more seasons*

## 36 NEW IMAGE: NO IMAGE

*Variety of commercials coming from Ted Bates these days shows demise of "hard-sell" approach*

## 38 JUST LIKE A NETWORK

*San Francisco's KRON-TV turns out documentary series of network quality and quantity*

## DEPARTMENTS

### 10 Publisher's Letter

*Report to the readers*

### 15 Letters to the Editor

*The customers always write*

### 19 Tele-scope

*What's ahead behind the scenes*

### 23 Business Barometer

*Measuring the trends*

### 25 Newsfront

*The way it happened*

### 41 Viewpoints

*Programming pros and cons*

### 42 Film/Tape Report

*Round-up of news*

### 53 Wall St. Report

*The financial picture*

### 61 Spot Report

*Digest of national activity*

### 63 One Seller's Opinion

*Those \*\*\*!! piggybacks*

### 95 In the Picture

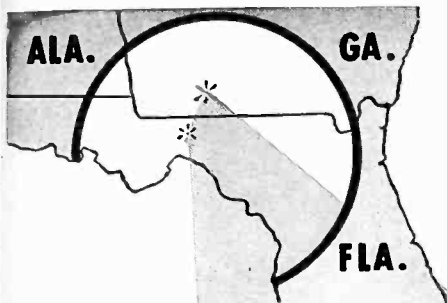
*A man in the news*

### 96 In Camera

*The lighter side*

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Circle 7-7660. Controlled circulation postage paid at New York, N.Y. and at Orange, Conn.

Television Age, September 12, 1966



# WCTV-land

land of **YEAR-ROUND**

**good living, good business**

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere.

This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



**WCTV**

**6**

TALLAHASSEE  
THOMASVILLE

**B** BLAIR TELEVISION  
A Division of John Blair & Company



# CELEBRATION



The illustration above may suggest that the age of "wide-screen television" has arrived. Well, in a more important sense, it has—in the form of the NBC Television Network's new schedule for 1966-1967. If we do say so ourselves, the coming season promises to be the widest-ranging in NBC

# NBC WEEK!



4000  
M.C.A. OF U.S.A. PHOENIX  
1000 N. CENTRAL



ory. As of NBC Week, Sept. 11 to  
the entire panorama will be there  
the looking—the best of everything,  
everything in color. NBC Week  
every week, audiences will find  
greatest entertainment, the best in  
ports, the finest in news coverage...  
on the NBC Television Network.



## The Full Color Network

# Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from Sign-on to Sign-off, Monday thru Sunday\*, than any other Idaho television station. And KBOI-TV is Idaho's first 100% color-capable station.

\*ARB Mar. '66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.

 **KBOI**  
TELEVISION  
Channel 2 CBS  
BOISE

Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.



Represented by

**P**ETERS, **G**RIFFIN, **W**OODWARD, INC.

## Television Age

VOL. XIV

No. 4

**Publisher**  
S. J. Paul

**Editorial Director**  
Dick Donnelly

**Managing Editor**  
Don Dunn

**Associate Editors**  
Ed Dowling  
Henry Neiger  
Marilyn Cohen

**Financial Editor**  
T. A. Wise

**Advertising**  
Norman Berkowitz  
Advertising Director  
Mort Miller  
Advertising Manager  
Marguerite Blaise

**Sales Service Director**  
Lee Sheridan

**Production Director**  
Fred Lounsbury

**Circulation Director**  
Evan Phoutrides

**Readers' Service Dept.**  
Carol Wiles

**Business Office**  
Miriam Silverman

**Branch Offices**

Midwest  
Paul Blakemore, Jr.  
3120 St. John Road  
Des Moines, Iowa 277-2660

South  
Herbert Martin  
Box 3233A  
Birmingham, Ala. 35205  
205-322-6528


United Kingdom  
F. A. Smyth & Assoc.  
35 Dover Street  
London, W.1, England

**Member of Business Publications  
Audit of Circulations, Inc.**



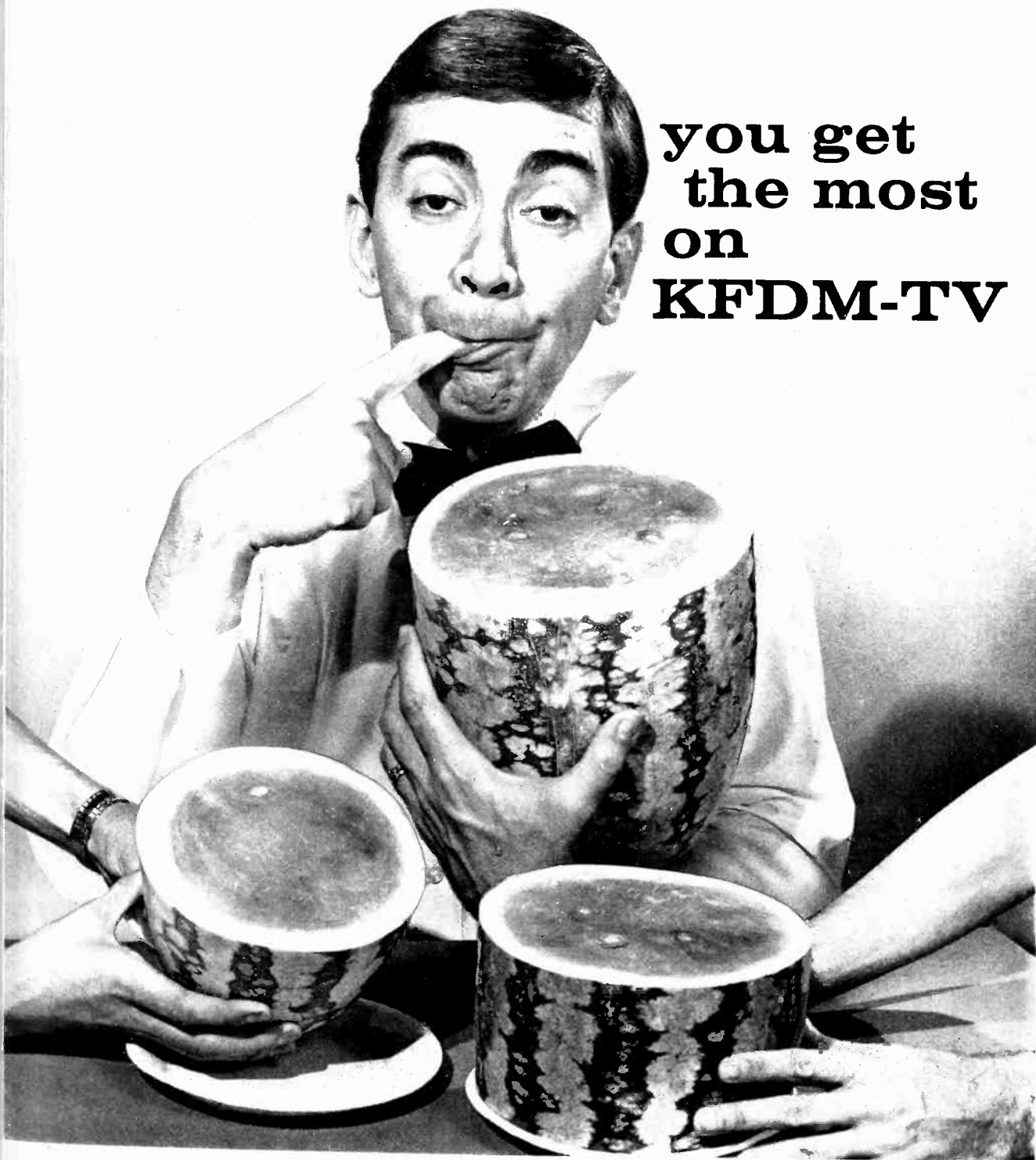
TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation office: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Phone: Circle 7-7660. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$7; Canada: \$7; elsewhere: \$15. © Television Editorial Corp. 1966. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.



In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming facilities and local production. When planning your media buys, you'll receive the Media Buyer's Hero Award for buying efficiency if you begin with KFDM-TV, Channel 6.  PETERS, GRIFFIN, WOODWARD

**CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS** 

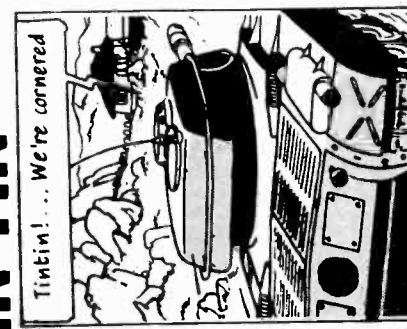
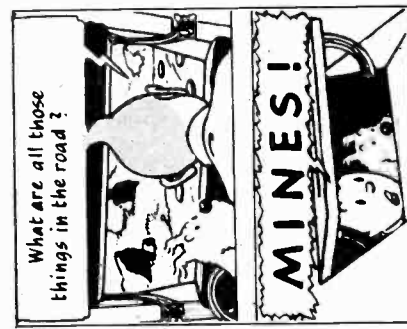
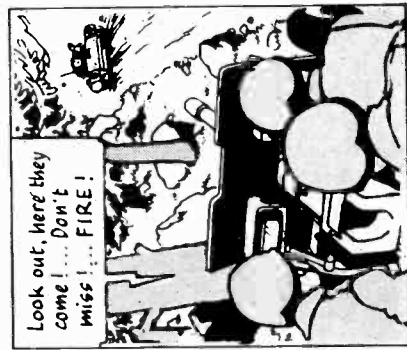
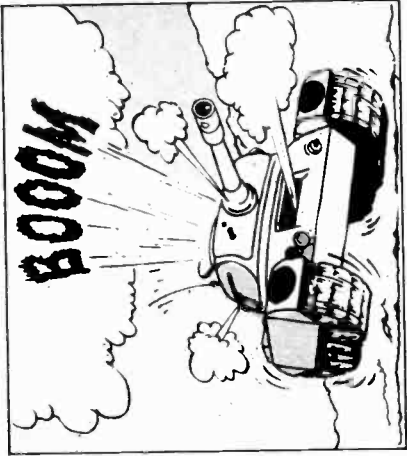
**you get  
the most  
on  
KFDM-TV**



FOR DETAILS CALL AL ODEAL (212) 986-4979  
**TELE FEATURE PROGRAMS, INC.**  
 516 FIFTH AVENUE · NEW YORK, N. Y. 10036



**ADVENTURES OF TINTIN** IN LIVING ANIMATION AND COLOR



## Letter from the Publisher

### An Old Conflict

One good rule-of-thumb for determining whether a country is totalitarian or not is to look at the state of its news services—is the press completely or partially controlled, are newscasts little more than propaganda? A good case has been made for the thesis that a free press cannot exist in a totalitarian society and a totalitarian society cannot survive the existence of a free press.

These thoughts are prompted by the continuing tug-of-war that goes on between newsmen and our own government officials, the charges of a credibility gap, lack of candor, and the counter-charges of irresponsibility. The dispute is a serious one, but it has its bright side in that it is evident that American newsmen by and large remain an independent, inquiring lot, impatient with doubletalk. Also of some interest is the fact that television newsmen are playing an active, sometimes dominant role in this struggle, and this is as it should be, for television news has become the most influential of all sources of information.

The dispute between the men who make and the men who report the news is as old as time, notes James B. Reston, associate editor of *The New York Times*, writing in the July issue of *Foreign Affairs*. Mr. Reston is deeply aware that the functions of the news media have changed drastically. "Newspapers are no longer the first messengers of the spot news, and television has deprived the newspaper of the great 'picture' story." As a matter of fact, most newspaper executives are distressed by the fact that the majority of the American public considers television their major source of news. And a few publishers are equally distressed, as James Reston points out, about the fact that newspapers are doing little to adjust to the changing times.

The inevitable changes in the news media brought about by technology (and the end isn't in sight), combined with the problems of reporting and analyzing a daily flow of information of increasing complexity in an increasingly dangerous world, have given the television newsman an importance he himself perhaps hasn't fully grasped.

The next issue of TELEVISION AGE will be our annual News Issue in which some of these matters will be discussed. It is not too much to suggest that the entire subject is of concern to the industry.

Cordially,

*S. J. Paul*

The background of the entire image is a repeating pattern of bright yellow, five-pointed stars on a white background. The stars are arranged in a staggered grid.

**YOU'LL SEE  
STARS  
THIS FALL  
ON CBS** 

Sundays at 5:30 pm.

# AMATEUR HOUR



Sundays at 7 pm.

# LASSIE



Sundays at 7:30 pm. New comedy.

# IT'S ABOUT TIME



Sundays at 8 pm.

# ED SULLIVAN



Mondays at 8 pm. New comedy.

# RUN, BUDDY, RUN



Mondays at 8:30 pm.

# THE LUCY SHOW



Mondays at 9 pm.

# ANDY GRIFFITH



Mondays at 9:30 pm. New comedy.

# FAMILY AFFAIR



Tuesdays at 9:30 pm.

# PETTICOAT JUNCTION



Wednesdays at 7:30 pm.

# LOST IN SPACE



Wednesdays at 8:30 pm.

# BEVERLY HILLBILLIES



Wednesdays at 9 pm.

# GREEN ACRES



Thursdays at 9 pm.

# CBS THURSDAY NIGHT MOVIES



Fridays at 7:30 pm.

# THE WILD WILD WEST



Fridays at 8:30 pm.

# HOGAN'S HEROES



Fridays at 9 pm. New series.

# CBS FRIDAY NIGHT MOVIES



days at 9 pm. New series.

**GARRY MOORE**

Sundays at 10 pm.

**CANDID CAMERA**

Sundays at 10:30 pm.

**WHAT'S MY LINE?**

Mondays at 7:30 pm.

**GILLIGAN'S ISLAND**

days at 10 pm. New comedy.

**IAN MURTHUR**

Mondays at 10:30 pm.

**I'VE GOT A SECRET**

Tuesdays at 7:30 pm.

**DAKTARI**

Tuesdays at 8:30 pm.

**RED SKELTON**

esdays at 9:30 pm.

**AMER LE-USMC**

Wednesdays at 10 pm.

**DANNY KAYE**

Thursdays, 7:30pm. New adventure.

**JERICHO**

Thursdays at 8:30 pm.

**MY THREE SONS**

ays at 7:30 pm.

**CKIE SEASON**

Saturdays at 8:30 pm. New comedy.

**PISTOLS 'N' PETTICOATS**

Saturdays at 9 pm. New adventure.

**MISSION: IMPOSSIBLE**

Saturdays at 10 pm.

**GUNSMOKE**

All times CNY7

**Starting Sunday, September 11,  
a brilliant new season bursts  
into view on the CBS Television  
Network... A season overflowing  
with excitement and variety...  
A season of memorable "specials"  
and inspiring performances  
by many of the greatest talents  
of the world of entertainment...  
A season of penetrating insights  
into the issues and events of our  
time. This year, more than ever  
before, the Network's viewers  
and advertisers will have going  
for them night after night the  
most rewarding programs in  
television - all in color!**



## Letters to the Editor

### Films Fanfare

Would like to compliment you on the article *Always on Sunday* in your August 15th issue. Some new thinking in this work was much appreciated. Keep it up.

SAM C. GALE

Sales Manager—Miami  
Capital Film Laboratories, Inc.  
Washington, D.C., Miami, Fla.

*Always on Sunday* was the first of a series of articles on feature films. For the second in the series, see page 34. Ed.]

### First with the News

Your August 1st issue merely said "recently" in crediting KNXT Los Angeles with opening the country's first suburban tv news bureau in Orange County. I am inclined to doubt, however, that KNXT's entry preceded the decision of NBC News, Chicago, to send veteran correspondent Bill Warrick to head a bureau in Gary, Ind., serving both tv and radio in what Chicago area residents call their Calumet Region. This is a vast, densely populated area of homes and

industry, clearly within the prime signal and service area of all Chicago stations. It has no television of its own.

For what it may be worth, our date of commission was August 1, 1965. Since then, Gary-based camera crewmen have provided daily coverage for NBC-owned WMAQ-TV Chicago.

In some 30 years of newswork I have learned to beware of crediting anyone or anything with a true "first." Invariably some earlier arrival is overlooked, and I suspect this may be the case in this instance.

Nothing would be more pleasing than to learn this is merely one of a flood of letters proclaiming that this station or that has had for many years separate, suburban, on-the-spot news coverage. This is the way broadcasters should go.

ANGUS CORLEY

Manager, News, Central Division  
NBC News  
Chicago, Ill.

### Strong Words from Toymakers

I read with great interest *Cone, the Baby Sitter* in your July 18 issue, which makes reference to programming, costs, cartoons, etc. We in the toy industry are also aware of the fact that costs have risen tremendously in the children's area. We feel that the stations have been raising rates at a much too rapid pace in the past few years. The circulation has

definitely not risen in proportion to the rates.

Enclosed for your interest is an editorial by Michael Spielman, editor of *Toys and Novelties*, which is very near and dear to the hearts of toy companies who participate on tv.

LAWRENCE CRANE

Director of Public Relations  
Emenec Industries, Inc.  
New York, N.Y.

[The editorial by Mr. Spielman cites several sizeable increases of individual station rates, and calls upon the toy manufacturers to petition the FCC for Governmental regulation of rates. "Unpalatable though this course may be to some," says the editor, "it is clear that the usual balance of supply and demand which regulates our economy is not at work here. The airwaves belong to everyone and advertising time on them is not unlimited. Therefore, station owners should not be permitted a free hand to charge what they wish." For comments, see *Letter from the Publisher*, Aug. 29, 1966. Ed.]

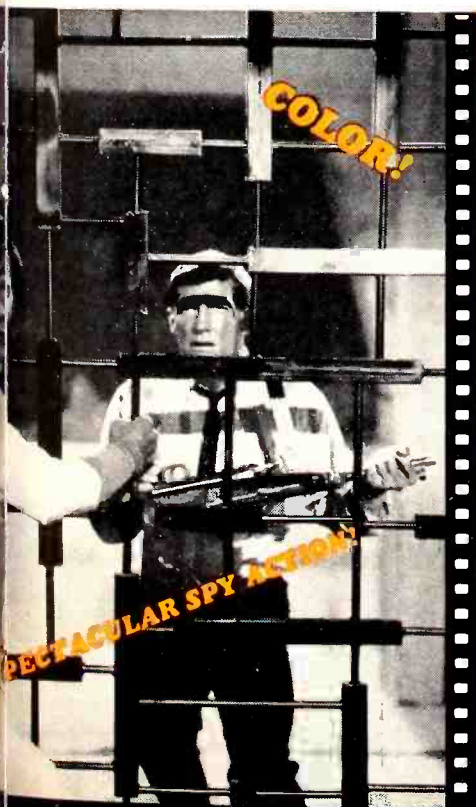
### KCOP Presentation

Our unqualified and all-out thanks on two counts.

The full page story on our Airline Presentation in your August 1 issue, and the fine picture, caption and story on the KCOP presentation in the same issue.

ROBERT L. HUTTON JR.

Vice President  
Edward Petry & Co., Inc.  
New York, N.Y.



# KISS KISS, KILL KILL

James Bond-type thrills  
as a master criminal plots  
to control the world.

Running Time:  
86 minutes  
Release Date:  
1966



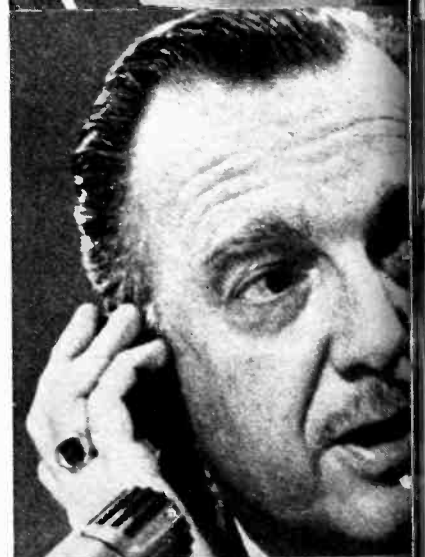
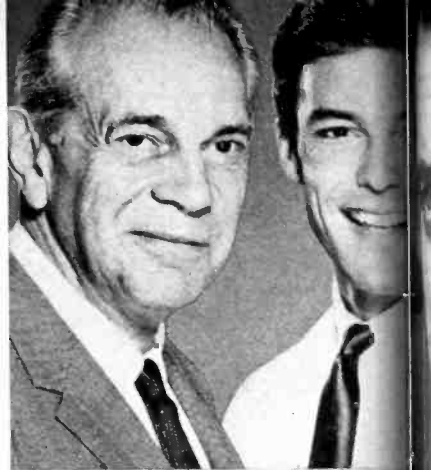
Guaranteed by ITC: "The best American-dubbed  
quality feature film package ever offered to television"



**INDEPENDENT TELEVISION CORPORATION**

555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

Now who's got  
the doctor,  
lawyer, indians  
and the whole  
kit-and-kaboodle?







# We do, that's who. WPIX TV/11

Where are the great network shows that have become America's favorites—the established rating leaders in New York?

They're on WPIX TV/11, the one-station network, where advertisers are cashing in on the ready-made following for such shows as Perry Mason, Dr. Kildare and The Defenders!

Here is programming for the whole family, selected from the whole world of network entertainment. Each one, first run off the network, the best in its category.

All this on top of award-winning news, first run movies, TV specials and special events, plus leadership in programming for children, young adults and in sports, featuring this fall the football schedule of The Fighting Irish of Notre Dame!

Doctor, lawyer, indians — they're all on WPIX TV/11 now!

*Left to Right—Top to Bottom*

Doctor Kildare • Perry Mason • Rawhide  
Patty Duke • The Munsters • Wackiest Ship  
in the Army • Twentieth Century • Zorro  
Honey West • The Defenders • Gidget  
Notre Dame Football



**NEW YORK'S ONE-STATION NETWORK**  
Represented by Peters, Griffin Woodward, Inc.,  
in Boston/New England by Bill Creed Associates

*If you lived in San Francisco...*



*...you'd be sold on KRON-TV*

**Pay Dramatists Well—but Not Too Well'**

David Susskind, avid proponent of serious drama on television, is also an avid foe of paying writers the kind of price—\$112,500—that playwright William Hanley got from NBC for his original, *Flesh and Blood*. Mr. Susskind, who'll produce five one-hour original dramas for the same network next spring, says, "Drama will be priced out of existence on tv if playwrights start getting paid that much. If you pay that for the rights, imagine what the total production costs will be. They'll go sky-high." Playwrights for the drama series have not yet been announced, but Mr. Susskind said they are "accomplished and successful tv writers who haven't written on television in quite a while." It was mentioned that Paddy Chayefsky has been approached to do a show. What will Mr. Susskind be paying? "In the neighborhood of \$25,000," he said.

**Be Nice to Brand X**

Now that the NAB Tv Code's new standards on disparagement of competitors is in effect, there may be an increase in humorous commercials. The new stricture urges advertisers to refrain from "discrediting, disparaging or unfairly attacking" the competition. Name-calling is out; hitting below-the-belt is out; invidious comparison is out.

**ON-ward & Eastward from the Desert**

The Overmyer Network is busy securing clearances for its proposed latenight show from Las Vegas. The latest in the lineup: Boston, Cleveland, Cincinnati. Meanwhile, contrary to rumor, the Overmyer Network is not emerging as a hot market for features. Oliver Treyz, president of the network, said feature films play no large part in his program plans. He says he's interested in new product, shows not seen yet anywhere.

**Only One Runner in the Filter Derby**

None of the tobacco companies that subscribe to the Cigarette Advertising Code will be making any claims based on the recent listings of how much filtering several brands did in tests conducted by the Roswell Park Memorial Institute in Buffalo. Only P. Lorillard, which withdrew from the Code last March when the FTC rescinded its prohibition on listing smoke ingredients, will continue to use the filter test as a basis for a claim, implying that True is better for a smoker because its filter filters more than other filters.

**Auto Dollars Up on Networks**

The network advertising expenditures by the U.S. au-

tomobile industry increased almost \$5 million for the first six months of 1966 over the same period in 1965. The three-network total through June is \$35.5 million, says the Television Bureau of Advertising. The networks' share of the Detroit coin split along the same lines as 1965. Approximately two-thirds went to NBC; ABC again nabbed a slight edge over CBS in the competition for the remaining third. Network expenditures for the 1967 car year, just getting under way, are expected to top \$88 million. For more on Detroit's plans for television this season, see page 29.

**Biggest Feedback Ever?**

The CBS Owned Stations Division is expecting a record 100,000 ballots on its most recent, and biggest Feedback viewer survey on teenage marriage. The division claims it "may very well be the largest poll on teenage marriages and divorce ever undertaken." *Marriage—A Game For Kids?* was telecast Sept. 6. It marks the first time all five CBS Owned stations have joined forces on a Feedback.

**A New Market for New Off-Network Shows?**

Syndicators are reporting a switch in the program buying practices of a number of uhf stations. A couple of years ago there was a tendency for u's to stock up on old product before going on the air. Now u's are increasingly going in for new product, and paying rate card prices for new syndicated product, the just-off-network shows, and the hot features. Examples of such recent sales: ABC Films placed *Fantastic Eight Man* with WPHL-TV Philadelphia and WKBC-TV Boston. CBS Films sold such off-network shows as *Perry Mason* and *Rawhide* to a number of u's. Embassy Pictures sold its 50 *Ambassador One-Top Time Features* to the Kaiser station in Philadelphia, WKBS Burlington, and to Overmyer.

**Widening the Commercial Market**

Less emphasis on the "Metro Market" may be one result of a new study of purchasing behavior conducted by Dr. William Wells of the University of Chicago and Leonard A. Lo Sciuto of Rutgers. The study, detailed in the current issue of the *Journal of Marketing Research*, notes that suburban children influence their parents to make more supermarket purchases than do urban children. Professor Wells, a consultant to Leo Burnett Co., Chicago, and Professor Lo Sciuto used a technique of interviewing shoppers at supermarket checkouts. Their finding, that suburban kids wield more power than their urban counterparts, could lead to the conclusion that fewer commercial impressions in outlying areas might produce as many sales as more impressions in the more-densely populated areas.

# THE FORWARD LOOK...





## *It Takes a Heap of Talent*

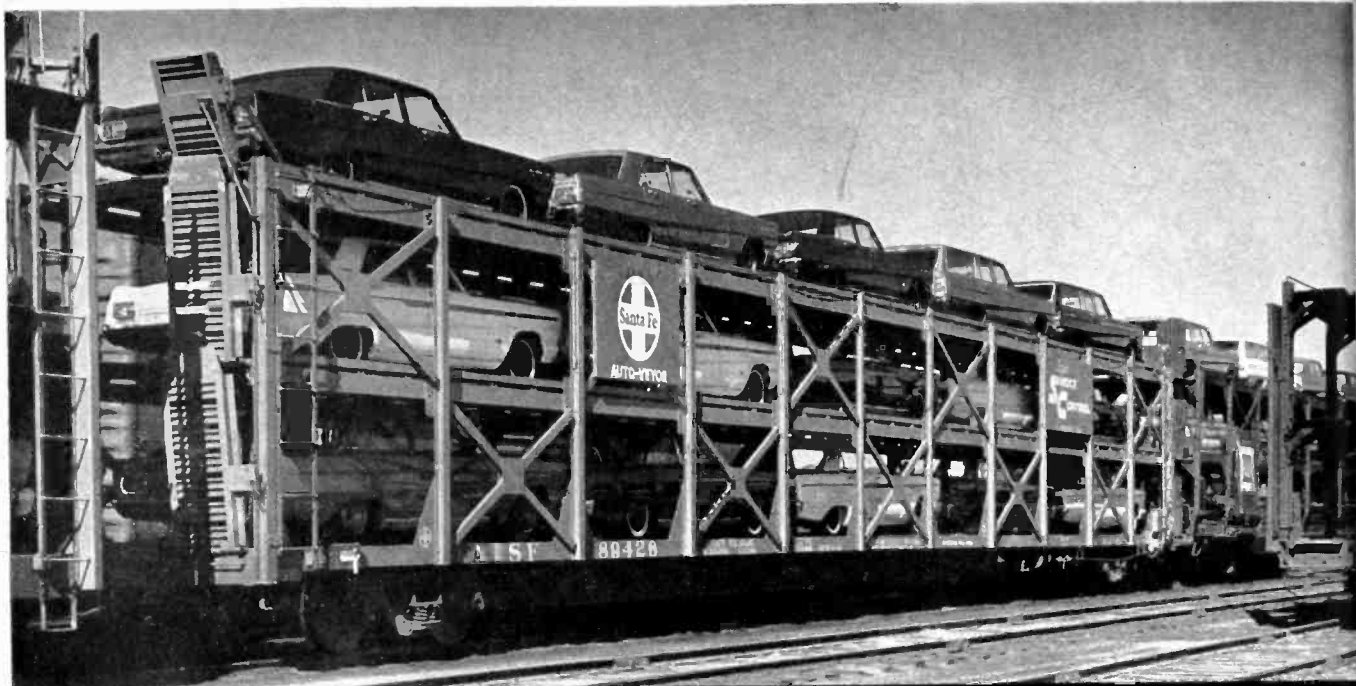
pecial talent — farmers, policemen, pilots, meteorologists, housewives, teachers, preachers, zoologists . . . and they're our star performers, plus, of course, M. C.'s, singers, dancers, staff bands (six of them), announcers, sportscasters and more. They are all part of the Forward Look in Broadcasting. □ For the finest in local live programing it's AVCO Broadcasting.



**AVCO**

**BROADCASTING CORPORATION**

TELEVISION: WLW-TV Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio  
 RADIO: WLW Cincinnati / WOAI San Antonio / WWDC Washington, D.C. / WWDC-FM Washington, D.C. / Represented by BCG



## PIGGY-BACK... *Kansas style*

It's easy to think BIG in Kansas. These big triple-deck auto carriers are made in the big Topeka car shops of the Atchison, Topeka and Santa Fe Railroad (most folks call it Santa Fe). They're a common sight rolling along the vast railroad network of America both ways from the road's General Offices in the Kansas Capital. Many carry Kansas-assembled automobiles.

Like many things in BIG Kansas, the Santa Fe is booming and bustling. Annual pay of the line's 4,000 Topeka employees alone is \$23,000,000.

Big as it is, the Santa Fe is just a part of the billions-big market that is Kansas. And delivering it to you—dominant day and night in an area with  $\frac{2}{3}$  of the wealth of Kansas—is WIBW Radio. Our TV dominates 38 of the very best counties, too. Avery-Knodel has all the facts. Call them. Or call 913—CRestwood 2-3456.



RADIO - FM - TELEVISION  
Topeka, Kansas

KNODEL A broadcast service of  
Stauffer Publications  
Represented nationally  
by Avery-Knodel

# Business barometer

Just when it appeared that spot television business at last had reached a plateau, June came bustin' out all over--and spot registered an increase of 8.3 per cent over the same month of 1965. That increase was the largest for any month thus far in 1966, beating out the previous high of 7.2-per-cent that January gained over its last-year counterpart.

In estimated dollars, the nation's stations sold \$67.0 million worth of time to spot advertisers in June, up from the \$61.9 million estimated for June '65. As occurred last month, however, the gain in billings was split unequally among the stations, with the largest and the smallest outlets having the greatest percentage climbs, and the "middle-sized" stations doing less well. The situation for this last group was better than in May, though, when its spot business had declined from the year-earlier month. (See table at right for details.)

For the month of June compared with May immediately preceding, national/regional spot business declined 6.0 per cent. This decline, traditional at the start of the so-called "summer slump," actually was the smallest June-to-May decline in Barometer records. The customary drop is two or three times as great. This fact, coupled with the healthy 8.3-per-cent increase, could indicate that the summer slowdown in 1966 may be less severe than in previous years.

For the first half of the year, spot business increased an average of 6.0 per cent over the first half of 1965. While this gain was less than half the 13.3-per-cent increase registered for the same period of '65 over '64, the indications are still favorable for continued growth of a medium that has theoretically been hit hard by network participations, piggybacks, regional magazines and other problems.

Next issue: station revenue in June from local sales and network compensation.

## NATIONAL SPOT

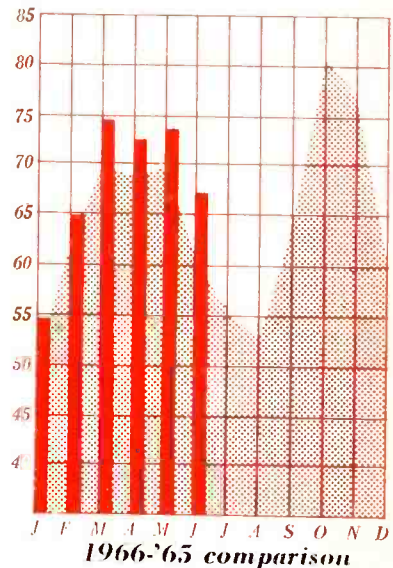
millions of dollars



June (up 8.3%)

### Year-to-year changes by annual station revenue

Station size	Spot tv
Under \$1 million	12.7%
\$1-3 million	2.9%
\$3 million up	11.1%



Copyrighted feature of TELEVISION AGE. Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

## ***Stay up front with the NBC Owned Stations***

One of the nicest ways to stay up front is to jet to Europe for a month. That's what a production crew from WNBC-TV in New York did recently, to film conversations with some of the most renowned figures on the Continent.

Appearing before the WNBC-TV color cameras were such diverse citizens-of-the-world as Gunnar Myrdal, noted Swedish economist; Thor Heyerdahl, famous anthropologist; Mary McCarthy, American author;

and the inimitable Peter Ustinov. The result is the series, "A Conversation With," scheduled this Fall. It will provide a new perspective on current ideas abroad in the arts, business and philosophy. "A Conversation With" is typical of the lengths to which WNBC-TV goes to widen the horizons of New Yorkers. It's typical, too, of the initiative that has made *each* NBC OWNED STATION its community leader. *Come fly with us.*



***Represented by NBC Spot Sales***

*WNBC-TV, New York | WRC-TV, Washington, D.C. | WKYC-TV, Cleveland | WMAQ-TV, Chicago | KNBC, Los Angeles*



*Television Age, September 12, 1966*



## Promotional Risk

Whether it's a genuine desire to see an underdog make it, or a foolish anticipation of grand failure, most people take note when someone else sticks his neck out. Add to this human fascination with risk, the risk in which everyone with a television set has a stake and some clever public-relationsing, and you have the reason why practically everyone has opted *ABC Stage 67*. *Stage 67* is the Wednesday night experiment on ABC in which the network seeks to prove that quality programming, or at least honest attempts at it, can work on tv. The 26-week series of original tv dramas, musicals, revues, and documentaries premieres September 14 with *The Love Song of Barney Kempinski*.

In March 1965 ABC president Leonard Goldenson announced to the world that the network would "set aside at least one hour a week of prime time for . . . a creative program, a program innovation . . . which in and of itself will represent a departure from existing patterns." The reaction of the television industry ranged from outright disbelief, to mild exorcism, to let's-wait-and-see. The public relations department at ABC was confronted with a basic decision on *Stage 67*. "We could either give it just a routine build-up and see how the series did once on the air, or ballyhoo it in advance as much as possible," said Edward Blier, ABC vice president and director of public relations and planning. He chose the latter, "risking audience and critic disappointment," because he thought a climate of excitement and anticipation for a new creative series would both help it and would be a stimulus to the industry as a whole.

**Mounting Publicity Tide.** Following Mr. Goldenson's announcement that something new was coming, ABC did nothing, until November, when ABC-

TV president Thomas W. Moore announced at a press conference at the New York Hilton that 12 projects were in the works and that writers, producers, and actors with ideas would find a ready ear at ABC.

Since then, *Stage 67* has been the



HUBBELL ROBINSON

speaking to the press about 'Stage 67'

subject of a mounting tide of publicity, with major stories appearing in every trade paper and magazine, most national consumer magazines; and practically every daily newspaper in the country. Articles on the series have appeared in *The New York Times*, *The National Observer*, *The Washington Post*, *San Francisco Chronicle*, *New York Herald-Tribune*, *New York Daily News*, *Wall Street Journal*, *Life Magazine*, *Newsweek*, *The New Yorker*, *Business Week*, and *The Christian Science Monitor*. U.S. Senator Jacob Javits has inserted a Hubbell Robinson speech on *Stage 67* into the Congressional Record and predicted a "new day dawning for creativity in television programming;" former FCC commissioner E. William Henry in a speech to the NAB singled out ABC as the one network that "holds out the promise of a new prime time hour, once each week, whose purpose is to explore new directions." Messrs. Robinson, Moore and Goldenson have made themselves avail-

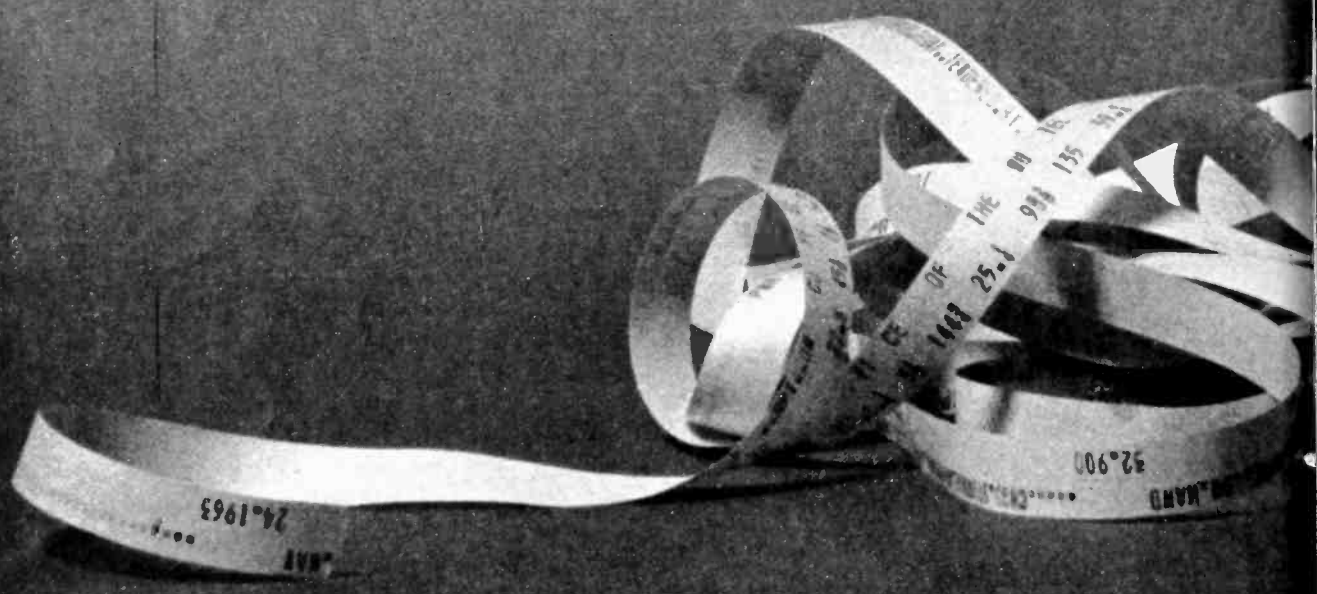
able for dozens of broadcast interviews on *Stage 67*.

The avalanche of uniformly favorable publicity on *Stage 67* was the result of a carefully planned and executed campaign by the public relations department at ABC. The first objectives were to dispel widespread doubt that the show would indeed ever be realized and to stimulate professional interest and appreciation for ABC's objectives. As the premiere date approached, ABC sought increasingly to promote *Stage 67* to its potential audience. The main objectives here were to prove to the highbrows that it would be worthwhile and to the lowbrows that it wouldn't be too highbrow.

**First Press Built More.** "Our first concerted effort was to get across the idea to the trade press," said Mr. Blier. At that time, he said, ABC sought to use publicity as a "tool in the assembly process, and it had few ramifications to audience building." ABC announced the names of talent and individual shows already signed up or working. The network used these reputations to attract news, which in turn attracted other people of equal stature into *Stage 67*. Hubbell Robinson, of *Playhouse 90* fame, was enlisted in late February as executive in charge of production and the news began to flow. Soon ABC could boast of a dazzling list of talented people signed up for *Stage 67*, many of them people who had never worked in tv before or who had deserted the medium years ago. They included John Le Carre, Murray Schisgal, Richard Adler, Katherine Ann Porter, Irving Gitlin, Arthur Laurents, Ingrid Bergman, Geraldine Page, Jack Paar, Truman Capote and Jason Robards.

Even with the talent lined up and the individual shows beginning to take shape, the professional cynics and competition were not completely silenced. In the early spring, rumors

(Continued on page 54)



## How do you get to the Corner of Madison Avenue and Wall Street

Face it!

The secret ingredient in every good television operation is money.

Showing management how to get more money—that's what Television Age is all about.

Every issue of Television Age is devoted to the dollars and sense of our industry — told in crisp, clear, memorable terms.

That's why there is no other publication in the field of television

with the kind of reach, readership use and re-use of a Television Age

The 10,000 top TV executives who read our book, are not "just playing around"

They're getting facts they need

# Television Age

Institutional advertising—can it work on television? PAGE 22

The pleasures of merely moonlighting PAGE 28

The anatomy of 'Camera 3': television as an art form PAGE 35

**SPOT TV**

## JUST FOLLOW US.

o make the "buy and sell decisions".  
o look at any Table of Contents in  
o issue of Television Age and you'll  
o see what we mean. Check our exclu-  
o sive departmental features and you'll  
o see the dynamics of TV at work.

TELESCOPE—what's ahead be-  
hind the TV scenes: BUSINESS  
BAROMETER—measuring trends:  
WALL STREET REPORT—the  
financial picture: SPOT REPORT  
—digest of national spot activity.

And, here's what it all adds up to.  
If you're in this business to make  
money, it's a good idea to get all the  
help you can from the  
one publication that  
can help you the most.

**Television Age**



TELEVISION AGE MEETS THE NEEDS OF THE PEOPLE WHO SPEND OVER \$1,000,000,000 IN

TELEVISION ANNUALLY



## **Why WTOL-TV, Toledo bought Volumes 1, 2, 4, 5, and 10 of Seven Arts' "Films of the 50's and 60's"**

### **Says Robert Krieghoff:**

WTOL-TV, Toledo, Ohio, Program Director

“When we look at features to add to our film library, our primary consideration is

## **well balanced programming**

WTOL-TV programs 12 movies weekly in four regular feature slots:

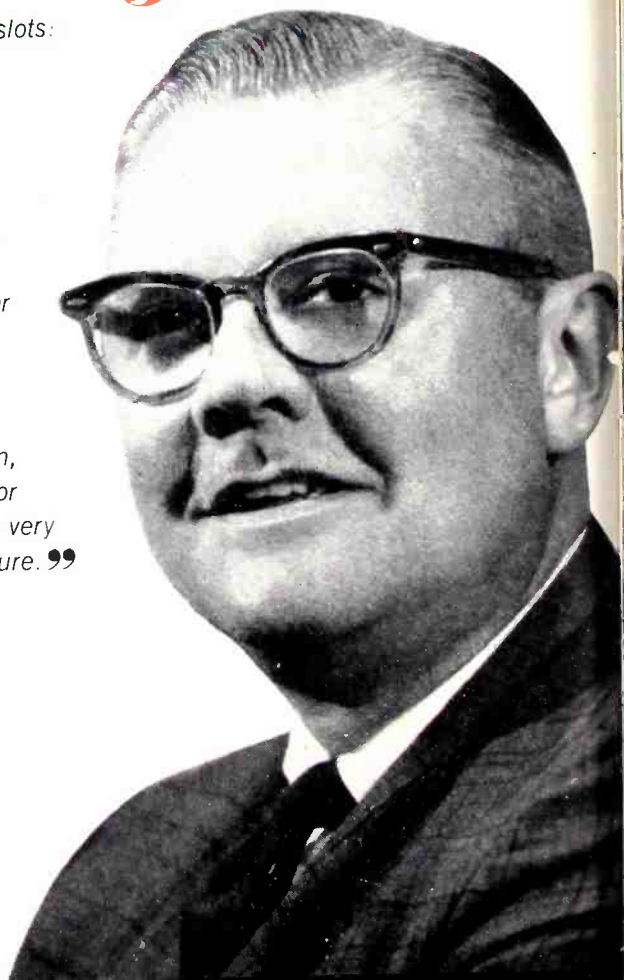
- 1 — Monday Night Movie, 9:30 to 11:00 P.M.
- 2 — One O'Clock Movie, Mon-Fri, 1:00 to 2:30 P.M.
- 3 — The Big Show, Mon-Fri, 4:30 to 5:45 P.M.
- 4 — The Sunday Show, 6:30 to 8:00 P.M.

This range of time periods takes in all kinds of audiences with different interests from early afternoon to late evening. When we buy features we are not buying for any one particular time slot and therefore we must select product that will appeal to our wide spectrum of audience composition.

Seven Arts' 'Films of the 50's and 60's' met our primary consideration for well-balanced programming and, in addition, provided us with a large percentage of outstanding features for colorcasting — 107 of 205 (52%) in color. Color is obviously very important to us now and will be even more so in the near future.”



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 200 Park Avenue, YUkon 6-1717  
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105  
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331  
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., State 8-8276  
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193



*Increased network  
and spot schedules,  
Detroit hopes,  
will help restore  
momentum to  
automobile sales*



**New season,  
new models—  
new money**

**P**lagued with languorous sales, bad publicity about safety, heightened competition and rumblings of labor trouble, the U.S. auto industry plunges into its 1967 auto year in the hope that substantially increased, and refined, tv exposure will overcome all obstacles. This year, 1966, will likely go down in automotive history as the year Detroit discovered spot television. Traditionally, auto *dealers* have been the heavy users of spot tv, supplementing heavy doses of network exposure by the manufacturers. Until last spring, Detroit's experience with spot tv was largely experimental and unimportant, used mainly in the fall to promote the new

models. But last March Ford purchased a hefty spot campaign to bolster its network coverage, and everything changed. The campaign marked an important turning point in the auto industry's approach to television.

(Although the spot budgets from Detroit will, for the first time be substantial this year, the money is not being cut from the industry's network tv budgets. The network tv tab for the U.S. automobile industry will go up almost \$10 million, to an estimated \$88.4 million.)

Ford's plunge into spot tv last spring with a five-week campaign in the top 27 markets immediately sparked new and lively industry-wide

interest in spot. That interest will gather momentum as the 1967 auto year progresses. On the heels of Ford, rivals Dodge and American Motors bought sizable spring spot campaigns, followed by Chevrolet in May and June. This fall most major car manufacturers are lining up extensive spot campaigns for the new-model introduction periods. In the spring, when auto sales are usually the highest, a huge, but still undetermined amount of money has been set aside for wide market-by-market

advertising campaigns. Spot tv will compete with local newspapers and radio for this business. In the past, Detroit refrained from using spot, choosing to advertise in such a way that all dealers would receive equal benefit—through network tv and radio and national magazines, primarily. But this year “factory money,” as it is called, will be available for local tv, radio, and print.

General Motors, which has been losing business to both Ford and Chrysler and whose sales have been

running behind last year's, has “taken off the gloves and will come out fighting,” said one advertising executive at G.M. General Motors has put forward a “formal market-by-market” plan for all its divisions and set aside an “immense figure” to carry it out, he said. The market-by-market plan will begin after the first of the year, when each division will launch major local campaigns in selected individual markets. Spot tv and radio, newspaper, billboards and other forms of local advertising will be the competing media. “All in all, the chances for spot tv now are much better than they have been in years,” said the spokesman. “The tradition of pushing the network button might be fine when things are pretty easy competitively. But the competition is getting keener and there will therefore be more market-by-market specialization.”

#### ‘Never So Big in Spot’

Following up policies set last spring, Chrysler, American Motors and Ford are expected to launch similar record-breaking local advertising campaigns next spring to stimulate the peak selling season in April, May, and June. “The Detroit headquarters are taking a good look at spot tv for the first time,” said W. Eldon Hazard, vice president in charge of the Television Bureau of Advertising's Detroit office. “For years the auto companies have been in individual markets with billboard and newspapers, but they have never been in spot tv on this scale before.”

If the spot expenditures by the manufacturers are on the increase they don't seem to be dampening the enthusiasm displayed by the dealers for spot tv. Mr. Hazard pointed out that figures for the first quarter of 1966 show that spot tv investments by dealers, dealer associa-

### Detroit's investment in Network grows

	Expenditures (millions)	
	1966 model year (‘65-‘66 season)	1967 model year (‘66-‘67 season)*
<b>General Motors</b>		
Chevrolet	\$19.2	\$19.8
Buick	1.3	4.6
Oldsmobile	4.6	5.7
Pontiac	2.0	2.2
<b>Chrysler</b>	27.1	25.1
<b>Ford</b>	20.0	25.0
<b>American Motors</b>	5.0	6.0
	<b>\$79.2</b>	<b>\$88.4</b>

### Automakers increase Spot dollars

Company**	Expenditure (millions) 1st Quarter '66	% Change from 1st quarter '65
<b>Ford</b>	\$ 4.4	94%
<b>Chrysler</b>	3.1	38
<b>General Motors</b>	2.8	19
<b>American Motors</b>	1.3	61
<b>Volkswagen</b>	.4	3
<b>Volvo</b>	.1	2,013
<b>All others</b>	.9	132
	<b>\$12.0</b>	<b>51%</b>

\*Based on network commitments at the start of the season; all figures estimates, rounded to nearest \$100,000, from network, agency and Detroit sources.

\*\*Includes dealer associations; source, TvB/N.C. Rorabaugh

ons, and auto manufacturers hit an all-time quarterly high of \$12 billion, a 50-per-cent increase over the 1965 first-quarter total of \$8.1 billion. "This unanimous increase by all of the major companies and their dealers is a highly significant development for spot television in general," he said. "The first-quarter increases reflect the growing selectiveness and skill of the companies, dealers, and their agencies."

**Fall Plans are Set**

What experience the car companies have in spot television has usually been gained in the fall when the new models are introduced. Typical of the spot campaigns scheduled for this fall are ones from Ford, which will launch a five-week schedule in the top 10 Ford markets beginning in October and ending in early November; Dodge, which has prepared a six-week spot campaign beginning September 23 and ending November 1 in 13 major Dodge markets; and Lincoln-Mercury, which will launch its new line, pushing hard on its Cougar model with a 14-week campaign in the top 30 markets beginning the end of September.

**New Markets Have Potential**

One broadcast advertising executive at Ford attributed the new preoccupation with spot tv by the auto companies to the continued proliferation of models and a "more sophisticated creative approach" toward advertising generally. "It's really a very appealing medium when you realize the vast majority of auto sales are in a relatively few markets, with unrealized potential," he said. "A well-aimed spot campaign can do wonders for various special markets, whether the weakest ones or the strongest ones stand to benefit."

*(Continued on page 77)*



*In Ford's 'Quiet' commercial . . .*



*. . . a car nestled 'neath a fantasy shell*

*Chevrolet's 'Fusion' put a car together bit by bit*



*Are legal contracts the best answer  
to the agency's problem  
of holding on to key employees and accounts?*

**"H**as anybody put out a game—like *Monopoly* or *Scrabble*—that's called *Madison Avenue*, or maybe just *Advertising*? I doubt it. There isn't a need for it, since advertising is such a game itself."

The words, if spoken by someone in advertising, might be considered heresy. But they were jokingly offered by an "outsider," a Wall St. broker who watches the industry closely, and who scoffs at the thesis that "advertising is becoming more of a business all the time."

***Business or Game?***

To prove his point, he sketched in some recent developments: "This fellow Tinker has a small agency under the corporate umbrella of one of the most businesslike operations in advertising. He picks up his first major account—Alka Seltzer—from an agency that has held it for 40 years. Bang! The rest of the Miles business goes to Tinker, and the Wade agency, which had billed nearly \$30 million not long ago, folds up—Kaput! Now Tinker has new accounts coming in, and the agency is sitting pretty until three of his key people—the three who are supposed to have done the Alka-Seltzer campaign that made the news—decide to quit and open their own agency. What do *they* do for a client? They walk out, and Braniff follows with its \$6 million. Over at Benton & Bowles, a beer client reports how happy it is with the agency's work, but announces it's moving over to this new agency, too, for kicks, I guess.

"Somehow it doesn't look like advertising is much of a business when key accounts, key people can walk out overnight and cripple or destroy

an entire agency operation. It seems that some form of legal contract could be used to prevent things like that happening."

While it is true that agencies more and more today are looking for means to inject a measure of stability into a traditionally risk-laden business, the matter of contracts—between agency and employee, between agency and client—is a controversial one.

*Fortune* magazine, by way of illustration, said one reason Mary Wells left Jack Tinker and Partners (and its parent, Interpublic) was that management wanted her to sign a long-term contract. While a Tinker spokesman pooh-pooed the *Fortune* statement, he acknowledged that five of the six agency partners have contracts and that some of the creative staff are signed to contracts "to insure a stable supply of high talent."

***Contracts are Needed***

Contracts are in the limelight for a number of reasons other than agency desire to hang on to capable people and sizeable accounts. Services rendered to clients by agencies today have become so diverse and complex that both parties usually seek legal and protective assurance of their rights and responsibilities. Herb Ahlgren, secretary of the Advertising Management Committee of the Association of National Advertisers, noted that since 1960, there has been a marked increase in the number of agency-client contracts and that "better than half go beyond the simple letter of agreement that sufficed before."

Mr. Ahlgren pointed up a variety of reasons for the upswing. "For one, companies and agencies are becom-

ing more involved with the FTC. The greater number of cases involving advertisers and agencies has made it imperative that they have policy and guidelines down in writing. Another reason is the turnover in personnel. The old informal understanding between the advertising manager and the product manager is useless when one leaves. Companies have realized the need for a greater continuity in operating procedures."

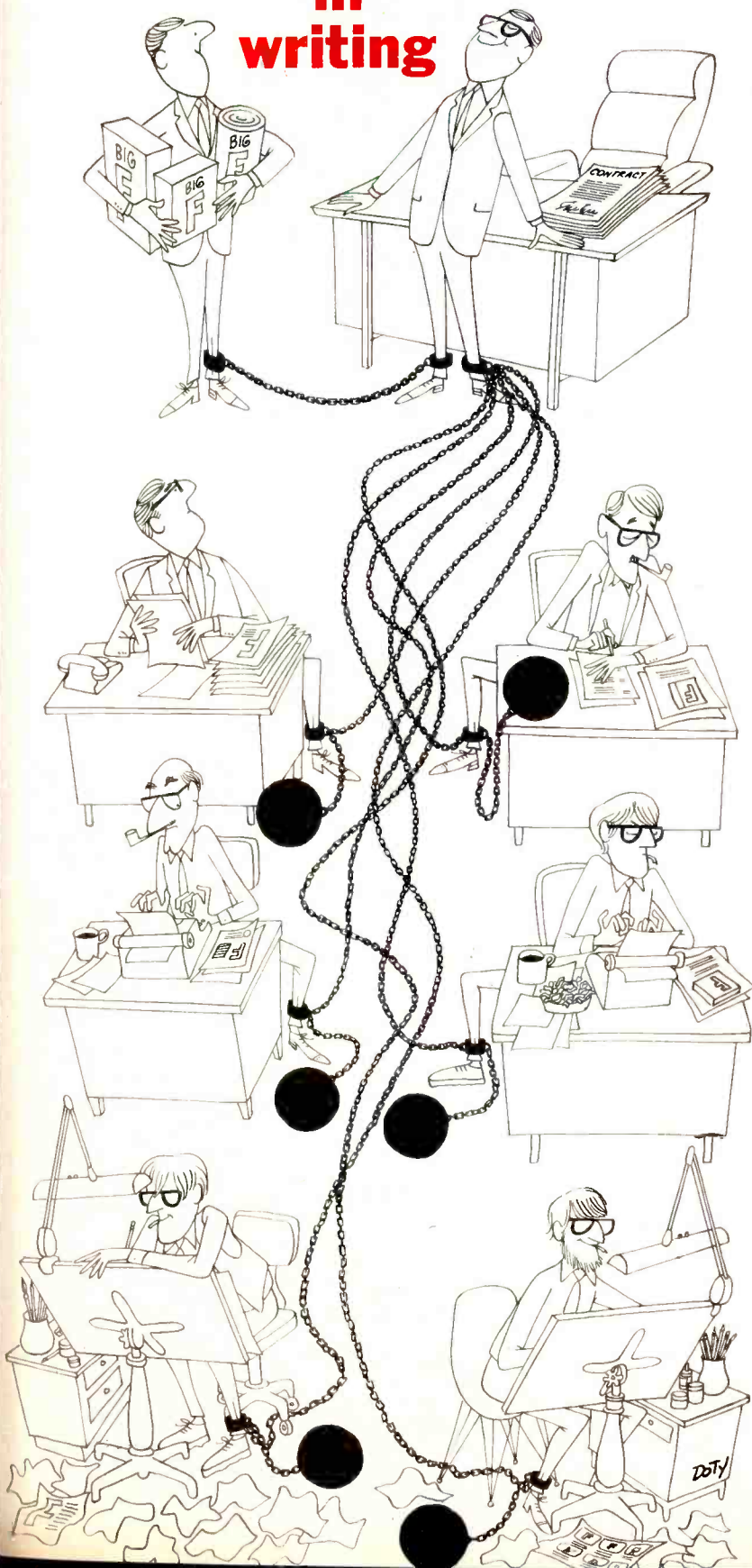
***Objections Outdated***

Add to these positive factors the intangible one that the traditional reasons *against* written agency-client contracts are fast becoming obsolete. The most-often quoted psychological reason was that advertising is a "service" business which *implies* a *personal, professional* relationship. Agency executives were frequently cited, too, as saying that they did not *want* to hold a client for a day longer than he wanted to be served.

The chief reason for existing agency contracts is not to hold a client against his will, however, but to establish the terms of a favorable working condition and to smooth the possible transfer of the account to a new agency. "There's an understandable reluctance to talk about divorce when you're contemplating marriage," says Harry Paster, vice president of the American Association of Advertising Agencies. "But an account doesn't stay with an agency forever. The average annual rate of account loss is 8.0 per cent." The agencies most often hit with "termination problems" are those without client contracts. "Contracts make for a clear understanding in the beginning and save a lot of



# Get it in writing



trouble at the end," notes George Lyon, president of Conahay & Lyon, Inc., and former vice president of Fuller & Smith & Ross, Inc.

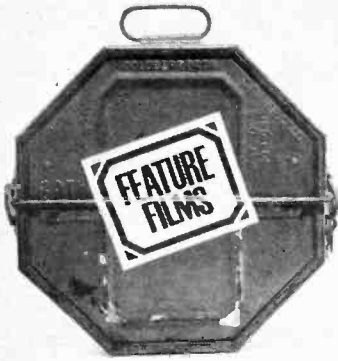
Impetus for agency-client contracts has come from a variety of sources. The American Association of Advertising Agencies advocates written contracts with clients, and urges members to consider two things when drawing up the contracts, namely, termination and compensation provisions. In addition, the 4A's has a confidential study, available only to the head of each member agency, entitled *Various Provisions in Use in Agency-Client Agreements*, the purpose of which is to call attention to some of the problems and to offer solutions in the area of contracts.

### *Clients Want Contracts*

Impetus, too, has come from the client end. In the late 1950's, the ANA (in Volume V of its guidebook series on advertiser-agency relationships) pointed up the desirability of having written agreements. The organization then canvassed members for sample contracts and in 1963 prepared a report called *Provisions in Advertising-Agency Agreements* which analyzed 109 written agreements between ANA member companies and their advertising agencies, listing the various provisions in use and the frequency of their occurrence. Prepared for use by member companies, it is designed "as an aid in reviewing . . . present agency agreements, whether written or oral."

In addition, the Rubel Service Newsletter, addressed to agency management, has covered the subject of both agency-client and agency-em-

*(Continued on page 81)*



## Network movies: Bottom of the barrel?

**T**his season, motion pictures on network are the leading form of tv programming and occupy some 35 per cent of the prime time periods. The question is, have they reached the point of saturation?

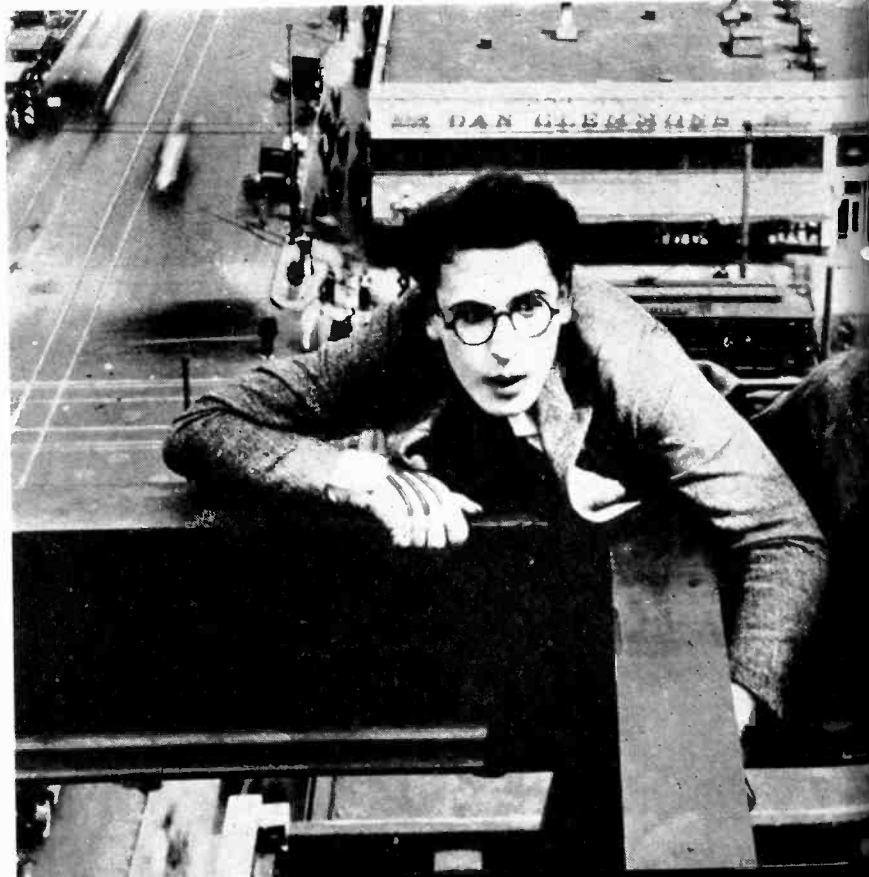
There are some who think that this form of programming may be stretching itself thin and will soon go the way of other extensively-imitated types—westerns, situation-comedies, action-adventure, medical dramas. Yet there are few such qualms on the parts of advertisers and their agencies. Led by the tobacco companies, advertisers are betting heavily on the features' continued success and are backing their opinions with participation purchases.

Agencies are confidently predicting to their clients that motion pictures will do about as well as last season, and that was well indeed. The four network movies averaged a cost of about \$3.75 per thousand viewers, about 25 cents less per thousand than the average series in prime time, according to rough evaluations of Nielsen figures. Agencies believe that the features' average share this season will run between 31 and 35 per cent.

In a special report on feature prospects, BBDO analysts expressed doubt that the fate of movies would be simi-



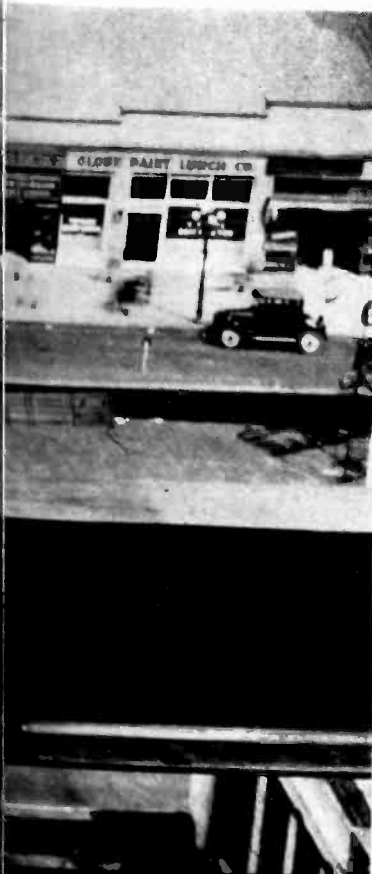
*Would 'Seventh Heaven' get ratings?*





Could 'Ben Hur' please viewers?

Can Harold Lloyd satisfy Jerry Lewis fans?



*Will co-production, new production,  
more runs of vault product prevent use  
of antique films in feature showcases?*

lar to other program types—where a high-rated show was widely copied and the average rating eventually fell for original and copies alike. As evidence, it is noted that the Nielsen share average for network features in 1961-'62 was 17.5; in October-April '65-'66, it had climbed to 33.8.

A distinguishing characteristic of movie performance is its consistency. Though a motion picture series may have a 50-per-cent increase or decrease in audience from one week to the next, on a monthly basis this erratic pattern smooths out. Using an index of 100, as the season's average, the BBDO report showed that during the four months beginning in September '65 and through January '66, the trend of audience share did not go above three points or below two points.

Another interesting aspect is the "holding power" of features on the network. Most movies actually build audience during the two hours they are presented, this despite a 10 to 15 per cent drop in tv set usage which occurs between 10 and 11 p.m. NBC's *Tuesday Night at the Movies* began with a 16.5 average audience in the first half-hour, according to BBDO statistics, and the last hour rated an 13.9. Thursday night's feature on

CBS began with a 19.5 average audience in the first half-hour, and the last hour rated 21.

Even if over-all performance were to slacken slightly, another characteristic would continue to maintain advertiser interest in features—young viewers respond to them in greater numbers. In the average quarter-hour, December 1965, the average television series received an average rating of 12.7 among adults, 18-49, while the network movies rated 15.8. Among younger women this difference was weighted even more heavily on the side of features: in the 18-34 female category, the average quarter-hour of a series got a 13.6, while the average quarter-hour of the movies received a 17.5, says BBDO.

In spite of these positive performance characteristics, the agency agrees with most experts that no consistent evaluation of an individual feature's performance is available. All that can be said is that films that were "big" box-office attractions generally do better than average on tv. But this generalization, broad as it is, has many exceptions.

The reasons for this are not hard to understand. Moviegoers pre-select the films they wish to see. A picture

*(Continued on page 82)*

Throughout the decade of the '50s, Ted Bates & Co. was the chosen scapegoat of admen who were—as W.S. Gilbert put it—“anxious for to shine in a high aesthetic line,” and eager to pass off the shortcomings of the business as lapses in “taste.”

The agency seemed an easy target. From it had come the much-deplored Anacin commercial, which hammered copy points home into millions of heads, and doubled share of market for the tablet. From Bates also had come the handkerchief-burning Carter's Little Pill commercial, seemingly offensive to millions, but effective to millions who rushed out to buy the product. And from Bates through the '50s paraded a long line of Men in White, authority figures incarnate in actors easily mistaken by the credulous for doctors.

But now, it seems, all that has changed. The onerous identification with the “white coats” and the headache-inducing commercials for headache remedies, is considered, by the agency at any rate, to be a thing of the past.

### See The Difference

To hear agency executives tell it, the use of Bates as a whipping-boy stemmed only from two commercials, the head-hammering Anacin spot and the striking Carter's demonstration. For the many other accounts in the shop, the commercials were above reproach.

“Bates has *always* done attractive commercials,” says Richard A.R. Pinkham, senior vice president in charge of media and programs. “Bates has been making sophisticated commercials through the past six years,” says Jeremy Gury, senior vice president and creative director. “We're making more attractive commercials these days,” says agency president Archibald McG. Foster; “there's none of that crude titling,



and use of echo chambers, as in the more primitive days. It's no longer easy to spot a Bates commercial.”

Mr. Foster denied the agency was joining the so-called “new wave” of advertising, characterized in his view by intuitive flashes unrelated to profound knowledge of the product and the market. “The best discipline for writing meaningful advertising is to try to find a meaningful difference in the product, by learning all one can about the product, the product category, and the heavy-users,” Mr. Foster said.

“If you can't find a U.S.P. (for *Unique Selling Proposition*, as coined by former agency head Rosser Reeves), “then you must seek to differentiate the product by means of advertising technique or appeal to emotion; not by differentiating the *advertising*, but by making the *product* seem to be different.”

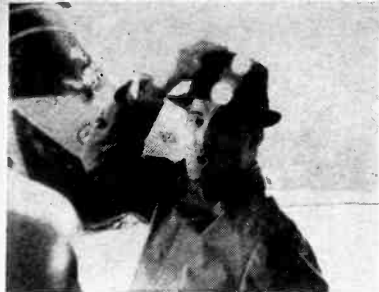
### ‘If It Isn't Right—?’

Mr. Foster stressed that U.S.P. is “not the solution to a marketing problem, but a *way* of approaching the creative assignment.” At Bates, he said, “there's an insistence on using every scrap of evidence about the user and about the product, making such information part of the writer's intelligence before he sits down to write.”

Some other Foster viewpoints on advertising:

- “The function of advertising is to create an improved market share, not just to boost sales dollars, easy enough in today's economy.”
- “Creative output should be designed to improve market share.”
- “All the account executives, the services, the research, the lunches, are useless unless what gets on that piece of opaque film is *right*. If it's not, you might as well throw away everything else.”

Although it may not be easy to spot a Bates-made commercial these



better  
protection  
against  
germs  
for hours

## New image: no image

*Ted Bates,  
which gave its name  
to an entire school  
of commercials,  
makes a new name  
for itself with a  
variety of approaches*

days, Mr. Foster said it is easy to remember what *happens* in the agency's commercials. "Try this test: take a look at the current crop of Bates commercials, and then try to recap what they said. You'll find it's easy to verbalize what was said in the commercials. When they're good, commercials *teach*, and so it's easy to recall what was said in them."

Had it been difficult to get clients to go along with this new attitude toward commercials, to get them to approve more sophisticated campaigns?

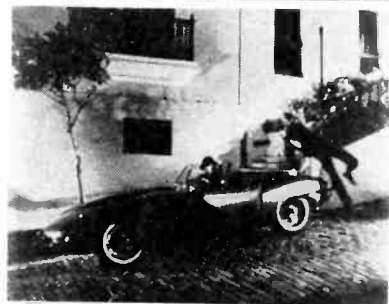
"*Sophisticated* is the wrong word," Mr. Foster said, "clients have become aware of the need for more *mature* advertising. The viewer has become more elusive than he was; now he wants to be talked to in terms of his dreams and aspirations. Instead of focusing attention on the product alone, the product should come in on the periphery of the customer's larger dream. Where a U.S.P. is lacking it's possible to build in elements of emotional response, easy identifications for consumers based on the larger human wants."

### No 'Think Tank'

A cynic might say at this point that Ted Bates is getting "heart." Without cynicism, it may be observed that the agency is adapting to changes in the culture. It is not, however, hopping on a bandwagon that only runs the length of Madison Avenue. Since a favorite device for an agency tagged with an "uncreative" label is to set up some sort of think-tank, or creative hothouse, a rumor had been circulating that Bates was about to do something similar.

"I've heard the rumor, but there's nothing to it, said Mr. Foster. Earlier this year, however, Bates acquired

*(Continued on page 87)*



## Just like a network



Cameraman John Hines, writer Bob Anderson ankle-deep in pollution study

*San Francisco's KRON-TV turns out "Assignment Four" documentaries with network quality and quantity*

**A**fter water pollution, what? After traffic jams, then what?

The questions are familiar ones at stations where a decision is made to do a series of documentaries on local problems—and where it's soon discovered there just *aren't* enough problems to keep the viewers interested after more than three or four shows. In San Francisco, however, KRON-TV seems not to have even paused to ask the questions. For six years the station has produced *Assignment Four*, a weekly series of half-hour documentaries touching on any and all matters of interest to Bay Area viewers. With 40 new shows a year, the station has made the claim that it produces and telecasts more local documentaries than any station in the country ("and no one has challenged the statement").

### *Budget Pays Off*

Quantity aside, KRON-TV has found its ambitious efforts have brought it both audience plaudits and awards and long-term advertiser interest. The awards include a regional "Emmy" and citations from the New York and San Francisco International Film Festivals; the advertiser interest has made the program virtual-

ly SRO as a participating spot carrier since its inception, with General Foods, Procter & Gamble, Lever Bros., P. Lorillard and practically all of tv's prize clients on the roster.

When Harold P. See, president of the outlet, and general manager Al Constant thought of a prime-time regular series in 1960, both knew there were rating risks (and financial ones) involved. Mr. See wanted a series "of network quality, not just quantity," and knew this would cost money. Budgets for specific programs have ranged from \$2,500 to \$5,000—making for an annual cost of about \$150,000.

Perhaps the best indicator of the program's profitability is simply its record of longevity. Entering its seventh year, the weekly film series (Monday, 7 p.m.) has gone to color. Shows are produced by four writers, two full-time cameramen, two

full-time film editors and a secretary. The staff is under E. Pack Philips, director of program operations, and Dick Behrendt, production manager. Occasionally, additional cameramen from the KRON-TV news department are called on to assist in putting a program together.

### *Topics are Topical*

Rules for subject matter to be covered in the series are simple: controversy is not a vital ingredient, although no effort is made to avoid it; basically, the topics include cultural and/or ethnic activities or some interesting phase of life and living in the Greater Bay Area; and, of course, the aim is to pass on *information* to the viewer. Among the subjects covered have been drug addiction, Skid Row, forest fires, unwed mothers, garbage disposal, the tourist boom and (of course!) the San Francisco Earthquake.

As with almost any documentary—whether done by network, station or outside producer—*Assignment Four* seldom leads its time slot; but one Nielsen NSI book selected at random showed the program in third place in the four-station market on

*(Continued on page 90)*

*Nothing stops KRON-TV crew*

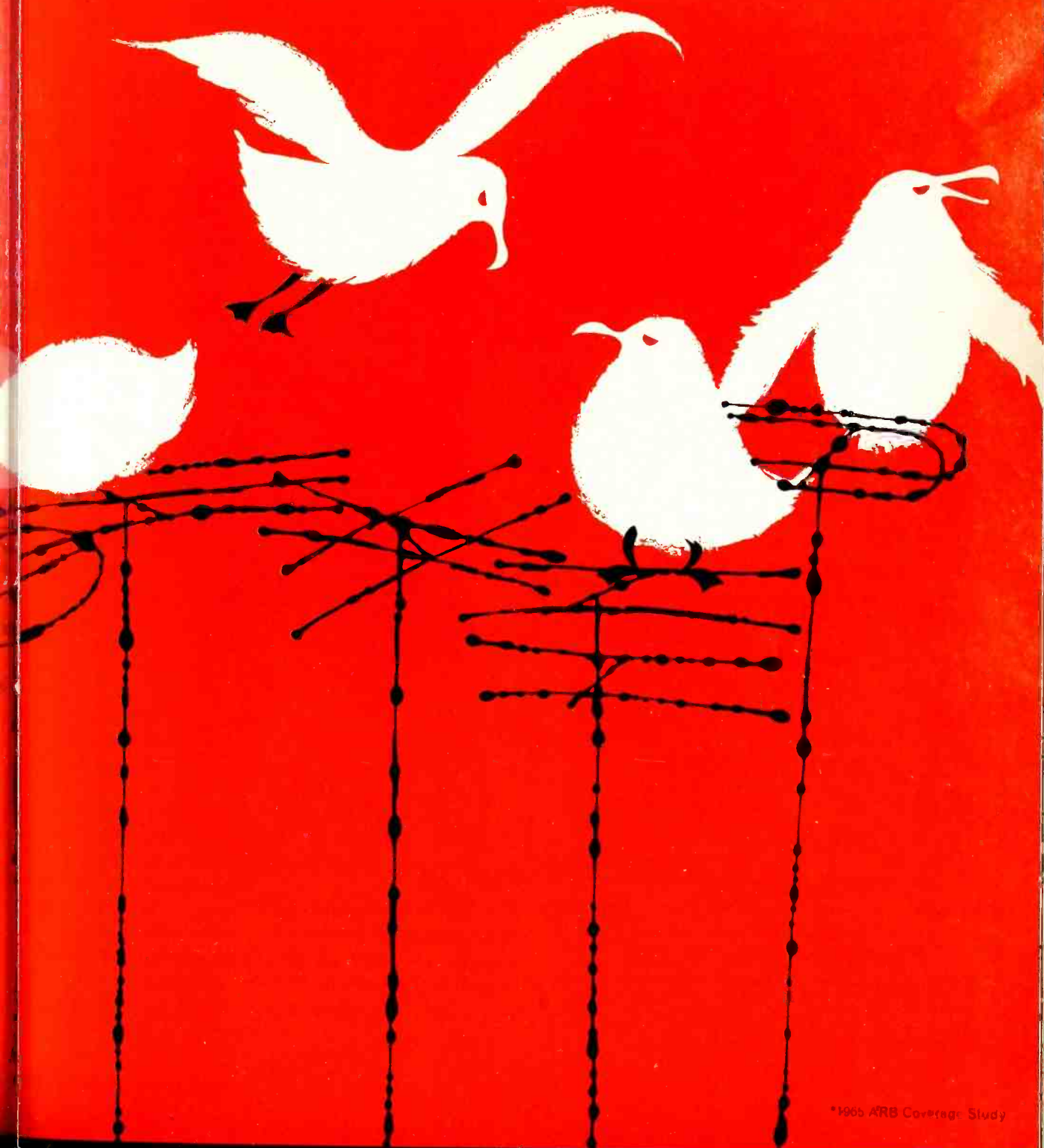


# coverage

More coverage. More circulation.  
More viewing hours per home  
reached\*. In short, WJXT spends  
more time with your customers than  
any other advertising medium in the  
booming Florida / Georgia Market.

**WJXT**   
**JACKSONVILLE, FLA.**

Represented by TVAN  
A POST-NEWSWEEK STATION



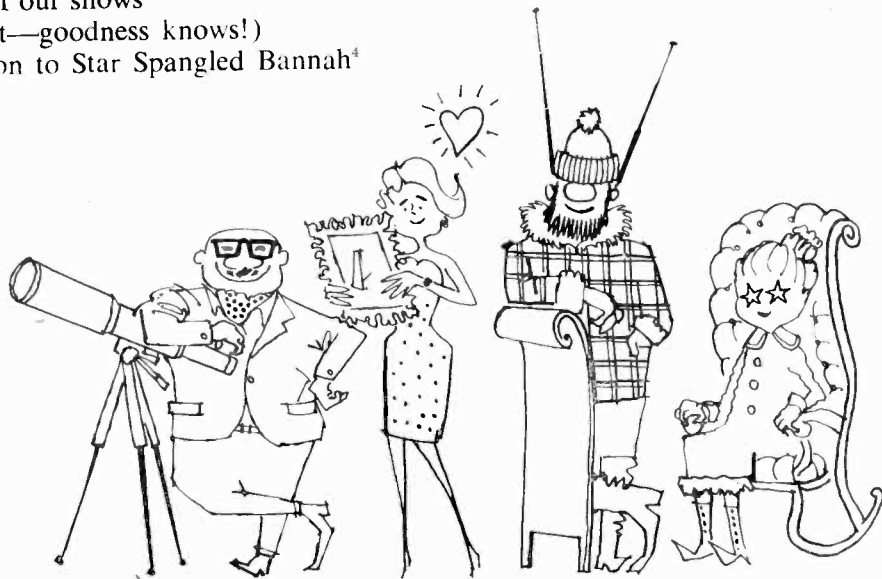
A frivolous, limerick-type  
advertisement for WMT - TV  
on behalf of readers  
who prefer to have their  
ratings humanized

A viewer who lives in Dubuque  
Will admit that it may be a fluke,  
But the rings around Saturn  
And our coverage pattern  
Remind him of ex-king Farouk<sup>1</sup>

A lady in Cassville, Wisconsin  
Is gone on our weatherman, Johnson.  
When he gives the weather  
She shakes like a feather  
And bursts into flame, like a Ronson<sup>2</sup>

An adventurous viewer in Coggon  
Often travels about by toboggan.  
He's happy to state  
That reception is great  
With rabbit ears glued to his noggin<sup>3</sup>

A lady who lives in Amana  
Relates that her grandmother, Hannah,  
Sees ALL of our shows  
(Quite a lot—goodness knows!)  
From sign-on to Star Spangled Bannah<sup>4</sup>



<sup>1</sup>He must refer to our primary coverage pattern. The secondary is definitely Gleason.

<sup>2</sup>Such neurotic loyalty acutely embarrasses Meteorologist Conrad Johnson, who never forecasts the effect of an occluded front on a shaky libido.

<sup>3</sup>Poor soul knows no better. Wait'll he sees our color transmission with a good outside antenna.

<sup>4</sup>And then there are those who only see most of them. Ask the Katz man to recite the limerick about them.

## WMT-TV

*CBS Television for Eastern Iowa*

*Cedar Rapids—Waterloo*

Affiliated with WMT-AM; WMT-FM; K-WMT. Fort Dodge.

National Representatives: The Katz Agency



### Should Specials Be Sponsored?

The future programming trends in television most certainly include more and more and more serious and controversial specials from the editorial and news departments of the networks along with a few independent producers. The subject matter will be increasingly adult and worthy of serious treatment in prime time. So much can be concluded unequivocally. Less clear is whether a sponsor can be found for the heavy and "touchy" subjects, or, whether indeed, a sponsor should place commercials on this kind of program.

Recently NBC News presented a comprehensive expose on crime in America. The show could have been bought for the time costs alone—or less. The story circulated that this would be a hot show which would be long discussed and possibly invite lawsuits, as well as stimulate legislation aimed at correcting some of the evils exposed. Who would sponsor such a series? What kind of a commercial would be placed in such an atmosphere? The answers were: nobody, and none.

Some people claimed that the long arm of organized crime reached into the highest ranks of business to block sponsorship. That is probably apocryphal since professional management is difficult to suborn, and the committee system of buying television is so complex that it is difficult to find. More likely, the fact was that the show was on in the summer, budgets were long committed, uncertain economic conditions prevailed, and the products most advertisers promote are not congruous with this kind of program.

If this case of no-sale were an exception, it would be possible to guess that many of these events, if priced realistically—and most of them are—would find sponsors more easily. That thesis seems probable until the typical subjects of documentaries are examined. Also, it must be remembered that these subjects must be treated professionally and with complete objectivity—therefore they tend to be highly controversial and offend many people. The net of these factors is a total lack of advertiser interest.

Here are some of the subjects:

*The Vanishing American*—the story of the American Indian and how he has been abused and exploited by the white men who conquered him and took over his land.

*Homosexuality*—male and female, its relation to the law, its social implications, its growth, its societies, its practitioners, and its future.

*Marilyn Monroe, a Legend*—the analysis of what created a sex goddess, what made her fall apart and what made her commit suicide. Excerpts from early and late films, her marriages, her foster families, and her efforts to improve herself cannot temper the ultimate and unsettling end.

*What's Wrong with our Courts?*—an analysis of our muddled, overcrowded, politically governed courts cannot help but tread on sensitive political areas.

*The Olympics*, 30 years after the Berlin games with Jesse Owens. The race problems with a real cast headed up by the late Adolf Hitler and his bullyboys is thrilling and frightening.

*Johnson's Presidency*—this must be a two-sided exploration of how our chief executive officer is doing. It would be unfortunate if the sponsor of this would have a problem with the White House, right or wrong.

*The 50th Anniversary of the Russian Revolution*—this is history, but can't you hear the stockholders and the consumer pressure groups jump on this sponsor?

*Religion Today*—this one is sure to please no one. The arguments of the non-religious will crash into the internecine polemics of the many religious groups.

And so they go—*Tenements, The Spies, The Negro Problem, Illegitimate Children, Labor Today*, etc. etc.

Even the reporting of the elections and campaigns is considered controversial by many advertisers. Yet the cost of these worthwhile specials is rising as rapidly as the cost of producing a highly entertaining special without a message of purpose. It is not uncommon for direct expenses in a news department to reach \$500,000 for an hour program, without computing the overhead and staff time that went into the preparation of the event.

One possible solution to the cost-and-controversy problem is to have a major advertiser—like Gulf with NBC—take sponsorship of certain types of news events (space shots, elections, etc.) at a special rate that guarantees the network some relief on its multi-million-dollar investment but also lets the advertiser have a spread of commercial minutes at a reasonable price.

In answer to sponsor influence, the flurry over a pri-



vately made Wolper show on the stock market, with previewing privileges on the part of certain brokers, caused CBS to deny its air to outsiders. While this may have been much about almost nothing the point is made that sponsors will have nothing to say about these programs. They represent the work and the attitudes of the network. That is, they do until a commercial appears on them and then they are held by the viewer to rep-

(Continued on page 93)

# Film/Tape Report

## JUST FOR A LARK

Sales of Lark cigarettes probably climbed markedly in New York during the last week of August. J. Walter Thompson, agency for the cigarette, sent a camera truck, the one seen in the current Lark commercials (shot by Herb Skoble & Associates) exhorting smokers of the brand to "show us your pack," around New York that week. The idea was to scout faces and locations that might be used later on in the commercials in the campaign. From what could be observed in the mob around Times Square, New Yorkers are either already smoking a lot of Larks or they're switching to them fast. Drugstores around Times Square did a brisk trade in the brand, as movie-struck folks dashed in for Lark packs, dashed out again and back to the truck. Some people will do anything for residuals.

But for every such instant convert, there were plenty of people already hooked, proudly brandishing crumpled, near-empty Lark packs. Somebody cares, they seemed to be saying to themselves as they grinned through the smoke.

## IT'S A GORILLA-SAN

In Tokyo, Toei Animation Studio is hard at work on episodes of King Kong, half-hour color cartoon series going into ABC-TV's Saturday morning lineup this fall. The saga of the noble gorilla is a coproduction between Toei and New York's Videocraft International.

Some 26 half-hours are already in the can. Dialogue is, of course, in English, but a Japanese language sound track is being made for Japanese tv release.

The studio doesn't expect to make much money on the gorilla epic, said Minoru Aida, Toei's liaison man, but he hopes it will pave the way for more international co-productions in the future.

So far Toei's profits come from cinema cartoons, feature-length, like



*The White Snake Enchantress*, the first feature-length cartoon ever made in Japan; *Gulliver's Space Travels* and *Sinbad's Adventures*.

To turn out two or three cartoon features each year, Toei employs 550 workers, half of them animation draughtsmen. On the Toei animation stands are five features; *Great Adventures in Wonderland*, *Prince of the Sun (Taiyōno Oji)*, *Beowulf*, *The Pirate Prince*, and *Robin of Rainbow Squadron*.

## ZOOMING IN ON PEOPLE

ALAN SILVERBACH joined Screen Gems International as vice president and director of sales for the international division. He had been at 20th Century-Fox Tv as vice president in charge of international and domestic syndication since 1963. Mr. Silverbach joined 20th-Fox Films International in 1946 as a sales executive in the feature film division. He became supervisor of foreign sales in 1958, went over to the tv side in 1960 as director of international sales for 20th-Fox Tv.

LEWIS M. MARCY joined the Overmyer Network as executive vice president. He had been president of Subscription Tv, and president also of two of that company's subsidiaries: STV Programs and Subscription Tv of California. Before joining STV in 1964 Mr. Marcy was at Mc-

Cann-Erickson from 1959 through 1963, as vice president and account director, a sistant to the president, and member of the marketing plans board. Before that he was sales director for Weaver Associates and Program Service, and before that was at NBC-TV from 1951 to 1957 as a sales executive and as director of sales development and presentations.

DONALD M. HINE joined Bonded Services as vice president, sales and marketing. He had been director of international sales for Screen Gems, and before that was program manager of ABC International. In his new position he will be responsible for sales and marketing for Bonded's



MR. HINE

branch offices in Chicago, Los Angeles and Toronto, as well as the projected Bonded International offices. Under his supervision in New York are Tv Syndication Services, Agency Services, Video Record, and Storage.

# Advertising Directory of **SELLING COMMERCIALS**

CHARLES F. WHIPPLE joined independent Tv Corp. as an account executive, headquartered in Chicago and covering the North Central area. Mr. Whipple had been with Translux Tv, and earlier, was with Screen Gems.

BILL SILAG was appointed to the newly-created position of director of special projects, public relations and planning, in the broadcast division of the American Broadcasting Co. Mr. Silag had been director of public relations for the past five months, and earlier, was a newspaperman and editor.

JOHN J. SINCLAIR joined ABC-TV as assistant manager of affiliate communications for station relations. He had been with NBC-TV since 1954, and was manager of station clearance there since 1958.

MURRY J. CHIKOFKY joined the Mandau/Unger Co. as vice president for legal and business affairs. He had been with Movielab as head of its legal division and corporate secretary. Before that he had been with 20th Century-Fox as assistant house counsel and house counsel for Deaux Laboratories.

STEPHEN G. MITCHELL joined Olympus Television in the new post of general manager, responsible for station sales of the company's 90-minute syndicated color tape series, *Oxling from the Olympic*, currently being produced by KTLA at the Olympic Arena in Los Angeles. Mr. Mitchell was a sales account executive at WFAA-TV Dallas, KLAS-TV Las Vegas and KCRA-TV Sacramento.

CBS Films promoted GEORGE HABER to a new position, international manager—Hollywood. He had been director of client relations. Mr. Haber joined CBS Films in 1959 as Hollywood publicity manager. He has been with CBS since 1946, first as news editor and writer and later as midwest manager.

Kayro Enterprises promoted IRVING PALEY to vice president. He has been a producer with the company for the past six years, and is now executive producer on *Pistols 'n' Petticoats*.

LAWRENCE KATZ joined Sullivan, Gauffer, Colwell & Bayles as a tv

Adolph's • Carson/Roberts



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Circus Nuts • West, Weir & Bartel



LIBRA PRODUCTIONS, INC., New York

Aurora Bath Tissue • Young & Rubicam



MUPPETS, INC., New York

Coca-Cola Co. • McCann-Erickson



KEITZ & HERNDON, INC., Dallas

Avis Rent-A-Car • Cooke & Levitt



ROBERT CARLISLE PRODUCTIONS, Hollywood

Eastman Kodak-Instamatic Camera • J. W. T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

Canada Dry Hot • J. M. Mathes

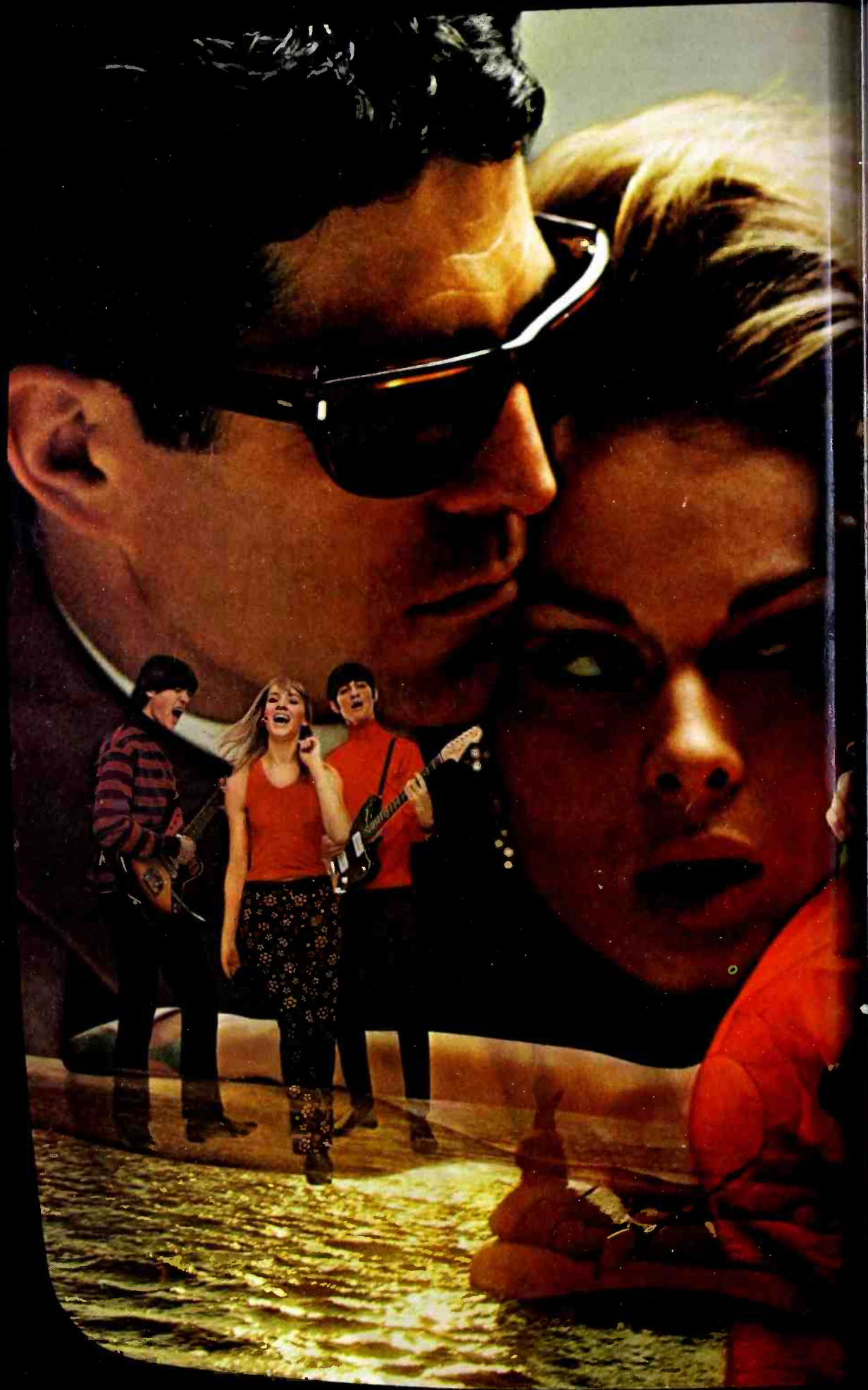


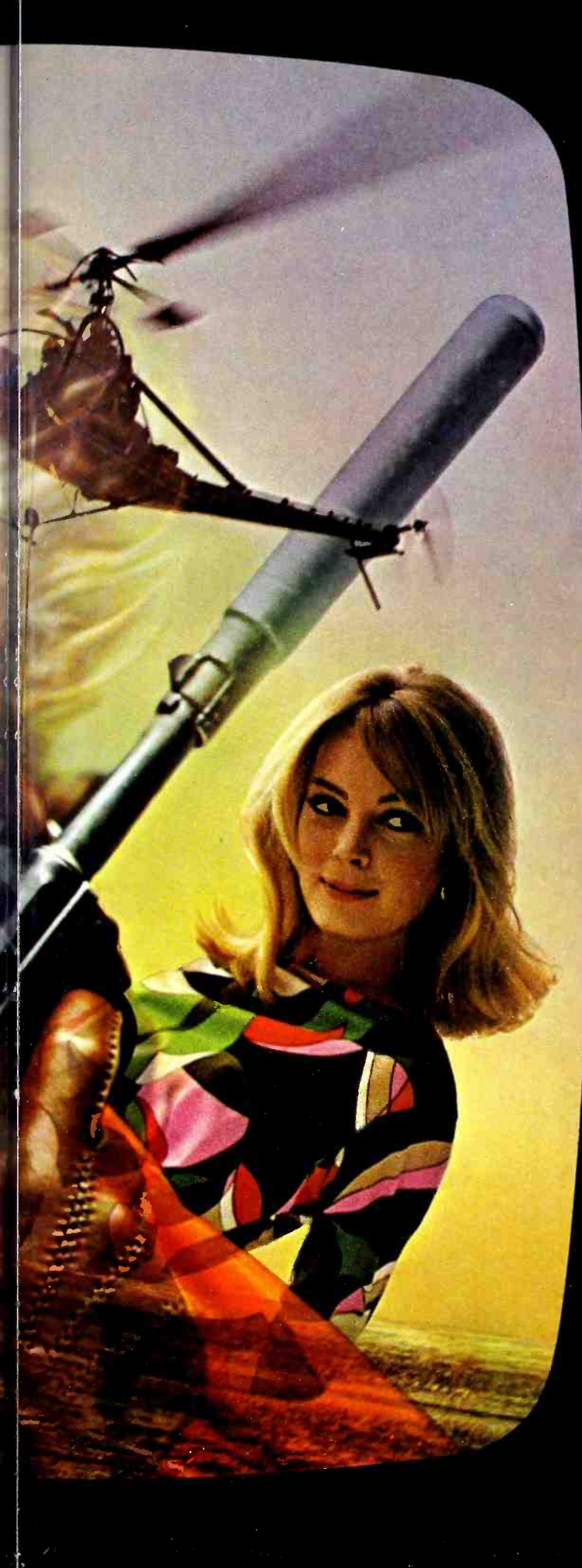
PGL PRODUCTIONS, INC., New York

General Electric • Young & Rubicam



ELEKTRA FILM PRODUCTIONS, INC., New York





# Color television has arrived. Are you with it?

Color sells. We're selling color. We say you're missing a major competitive weapon if you're shooting your commercials in black-and-white. Virtually all prime-time programming is now in color, reaching an audience of millions, scoring millions of extra-impact impressions. Shouldn't those impressions be made for your product?

For excellence in color, your producer and film laboratory rely on Eastman Kodak experience, always and immediately available through the Eastman representative.

## **EASTMAN KODAK COMPANY**

New York: 200 Park Avenue  
212-MU 7-7080

Chicago: 130 East Randolph Drive  
312-236-7234

Hollywood: 6677 Santa Monica Boulevard  
213-464-6131

# Advertising Directory of SELLING COMMERCIALS

Good Luck Margarine • Doyle Dane Bernbach



FILMFAIR, NEW YORK

Knickerbocker Beer • Gumbinner-North



VIDEOTAPE CENTER, New York

Holsum Bread "Model" • W. E. Long



JAMIESON FILM COMPANY, Dallas

Lark Cigarettes • J. W. T.



HERB SKOBLE & ASSOCIATES, New York

Illinois Bell • N. W. Ayer & Son, Inc.



THE FILM-MAKERS, INC., Chicago

Lea & Perrins • Rumrill-Hoyt Inc.



TVA-LEMOINE ASSOCIATES, INC., New York

Jewel Food Stores • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Lipton Tea • SSC&B



TV GRAPHICS, INC., New York

producer. He had been with McCann-Erickson.

MILLICENT FLEMING joined Earle Ludgin & Co. in Chicago as an assistant producer. She had been with Fred A. Niles Communications Centers.

## AT COMMERCIALS MAKERS

At Electrographic Corp., FRANK E. REILLY was elected board chairman and LAWRENCE W. KANAGA JR. was elected president. Mr. Reilly, president since 1958, continues as chief executive officer. Mr. Kanaga moves up from executive vice president.

GEORGE TOMPKINS, head of the VPI film and tv production division of Electrographic, was elected executive vice president and also a director. THOMAS SWAN, president of Emerson Swan Co., Boston, and NATHAN S. SAX, executive vice president of finance, were made directors.

Mr. Kanaga, who was president of general Artists Corp. from 1957 to 1962, will head the Electrographic offices in New York; Mr. Reilly will continue to operate out of the Chicago offices.

Videotape Productions of New York promoted JERRY GOLDEN from staff producer to account executive. He had been a producer at MPO Videotronics for two years, before joining Videotape Center, and before that was a talent agent.


JERRY SHORE joined Libra Productions as a director. Mr. Shore started out as an editor, and recently moved into film direction.

MURRAY BRUCE joined Savage-Friedman as a director. He had been



MR. BRUCE

with Benton & Bowles for the past three years, working on commercials

**SHOOTING NOW IN SWEDEN!!!  
THE 6-DAY INTERNATIONAL  
MOTORCYCLE TRIALS!!!  
A SPORTS SPECIAL FOR CBS !!!**

**ROBERT CARLISLE** *Productions*  
7755 SUNSET BOULEVARD, LOS ANGELES 90046



for Philip Morris, Texaco, Squibb, Procter & Gamble, General Foods and Post Cereals. Mr. Bruce started in advertising in his native England in 1959, with Crane Advertising in London, and became a producer at the agency in 1961. He also wrote routines for *The Establishment* and *TW3*. He migrated to the U. S. and went to work at B&B in 1963.

ZACHARY SCHWARTZ joined Gerald Schnitzer Productions as head of the creative services department. He had been vice president and associate director of tv at Ted Bates & Co. since 1958. In 1957 he wrote and directed *The Earth Is Born*, a half-hour documentary which won the Robert Flaherty award. Mr. Schwartz was a founder of the UPA studios in 1940 and earlier was an art director at Walt Disney.

WILLIAM STERLING joined Robert



MR. STERLING

Carlisle Productions as vice president

and general manager, a newly-created post. He had been head of the commercial department at Pacific Title & Art Studios. Earlier he was with Samuel Goldwyn Studios, Jerry Fairbanks Productions, Hal Roach Studios, CBS-TV and Young & Rubicam.

LEO DINNER joined the TVA Group as head of production in the company's new San Francisco office.

LARS HEDMAN resigned as president of Hedman, Gray & Shea, film studio in Chicago, to continue his still photography studio, Lars Hedman, Inc., and act as a commercial film consultant.

JOHN J. KOWALAK and TED J. GASKI were elected to the board of



MR. KOWALAK

MR. GASKI

directors of Movielab, Mr. Kowalak, a vice president, has been with the company since '57. Before that he was an executive and technical consultant with Ansco. Mr. Gaski, also a vice president, joined Movielab in 1958. Before that he was with Consolidated Film Industries, Pathe

Laboratories, Eastman Kodak and Jam Handy Picture Service.

#### QUICK CUTS

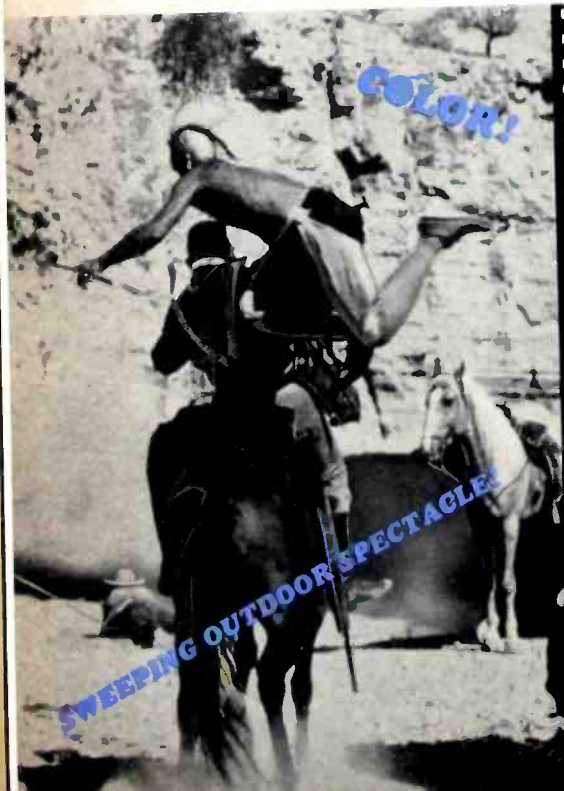
- A 12-man crew from Gerald Schnitzer Productions was on Nantucket last week shooting a series of commercials for Eastman Kodak and its agency, J. Walter Thompson.

- In Dallas, a new facility opened up; Stage 2, a 6,500-square-foot building, housing an air-conditioned sound stage covering 5,000 square feet. It's rentable by tv producers with or without their own equipment or technicians.

- During the airline strike, Delta Films International managed to fly seven people working on a commercial from New York to San Juan and get the shooting done and the answer prints within budget and on schedule. The commercial was for Old London foods and its agency, Richard K. Manoff.

- Stockton Helffrich, New York manager of the NAB Code Authority, will talk about how the Code's new guidelines on knocking the competition work out in practice, at the International Film & Tv Festival of New York, October 13-14. There'll also be a demonstration of Bell Telephone's computer technique for making animated movies.

- Libra Productions has taken over a former private school on First Avenue and 63rd Street, in New



# THE LAST TOMAHAWK

Frontier adventure pitting white man against red and Indian brother against brother.

Running Time:  
90 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American-quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100



# Advertising Directory of SELLING COMMERCIALS

York's Turtle Bay district. The solidly constructed 19th century manse is being rebuilt and refurbished, but much of the ornamental ironwork, plasterwork, brickwork is being retained, setting off the new partitions, walls, elevators. The work should all be completed by the end of the year, according to Bert Stern, head of Libra, who points out that production keeps going on right amidst the rebuilding. Last spring, the old two-story high gymnasium on the second floor was converted to a sound stage and air conditioned.

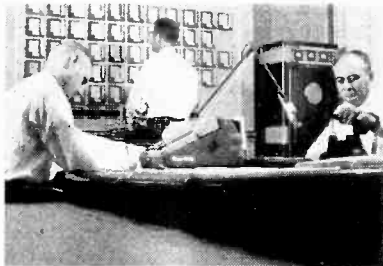
Even earlier, a first-floor area had been cleared and opened up into a shooting area, with inset stages. "We already have plenty of room to swing in, and within a couple of months we'll have lots more," said Harvey Kahn, Libra's sales manager. The "gymnasium" sound stage has been hooked into the Reeves video-tape production system, thus making it possible to shoot at Libra while the huge complex at Reeves puts it on tape.

• When a studio like Libra wants to shoot video-tape commercials, it can arrange with the telephone company to set up two-way recording lines linking the studio to the Reeves recorders, for a charge of about \$500 a month. So far MPO, Farkas and two other studios, as well as Libra, have hooked up to Reeves. Inputs from a studio, where a tv camera rented from Reeves might be used, are fed over the lines to two huge Ampex highband tape recorders, and edited on the spot, with the feedback enabling the cameramen and producers to revise their work.

## IN THE DOTTED LINE

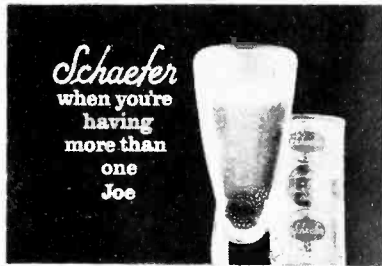
Seven Arts sold *The Gypsy Rose Lee Show* to WLW-C Columbus and GCM-TV Albuquerque and signed renewals for the across-the-board trip with WBKB Chicago and WTCG Washington. Seven Arts chalked up deals on *Night Train* to WKEF Dayton and WALA-TV Mobile. WOOD-TV Grand Rapids bought two half-hour specials, *The Beatles' Big Night Out* and *The Professionals*. En France, series of 26 half-hour French lessons,

Lone Star Gas Co. • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Schaefer • BBDO



PAUL KIM & LEW GIFFORD, New York

Mattel, Inc. • Carson/Roberts



PANTOMIME PICTURES, Hollywood

Southern New England Telephone Co. • BBDO



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Nabisco Ritz Crackers • McC-E



WYLOE FILMS, INC., New York

Sprite • The Marschalk Co.



PELICAN FILMS, INC., New York

Palmolive Dishwashing Liquid • Ted Bates



FILMEX, INC., New York

G. W. Sugar • Frye, Sills & Bridges



BANDELIER FILMS, INC., Albuquerque

series of 26 half-hour French lessons, went to WNED-TV Buffalo, an educational station.

Overseas, Seven Arts racked up a number of new sales, many of them on *Marine Boy*. The half-hour adventure cartoon series reached 18 markets, with sales to Thai Tv in Thailand, to Singapore, to Rediffusion in Hong Kong, to Cyprus, to Kuwait, to CKCO-TV Kitchener and to the Caspian Advertising Service in Teheran, Iran, which also bought *Bon Soir*, a package of six short subjects. *Night Train* went to Television of Iran in Teheran. The *Boston Symphony* concerts went to Singapore, Kuwait and Cyprus.

The six *Man in Space* specials went to Jamaica, Kuwait, Iran, Singapore and to CKPR-TV Port Arthur. *The Avengers* was sold to CKVR-TV Barrie, for a tally of 14 Canadian stations carrying the series. CHOV-TV Pembroke bought *The Beatles' Big Night Out*.

Meanwhile, Seven Arts sold *The Nutcracker*, ballet special to be retelecast on CBS-TV this Christmas with the sponsorship of Sylvania, to eight international markets, for a tally of 11. Sales were to Inter-Island Broadcasting in The Philippines, to Thai Tv, Rediffusion in Hong Kong, Iran, Singapore, Kuwait, and in Canada, to both the English and French networks of the Canadian Broadcasting Corporation. Earlier,

the ballet film was sold in Chile, Argentina and Mexico.

Keith Godfrey, vice president and director of sales for MCA-TV, reported this is the record year in the history of the company's syndication, with *McHale's Navy*, *The Munsters* and *Mr. Ed* setting the pace. *McHale's Navy* (138 half-hours) has been sold to 41 stations, among them WNEW-TV New York and KCOP Los Angeles. *The Munsters* (70 half-hours) has been sold to 22 stations. *Mr. Ed* has been bought by 15 stations, among them KHVH-TV Honolulu and WSB-TV Atlanta.

Also going great guns is *Alfred Hitchcock Presents*, available in both half-hours (268 of them) and hours (93). The show has been sold to 21 stations recently, among them WGN-TV Chicago, WKBD Detroit, and WKBS Philadelphia. The show was renewed by KHVH-TV Honolulu.

*Tales of Wells Fargo* (167 half-hours) went to 14 stations, and was renewed by WMAL-TV Washington and WAVE-TV Louisville. *Leave It to Beaver* (234 half-hours) went to seven stations, and was renewed by nine. *M-Squad* was sold to five stations, and was renewed by WFIE-TV Evansville. *Love That Bob* went to KTLA Los Angeles and KHTV Houston, and was renewed by KTSM-TV El Paso. *Arrest and Trial* went to WJKS-TV Jacksonville, WAH-TV Atlanta, WVUE New Orleans and WIHS-

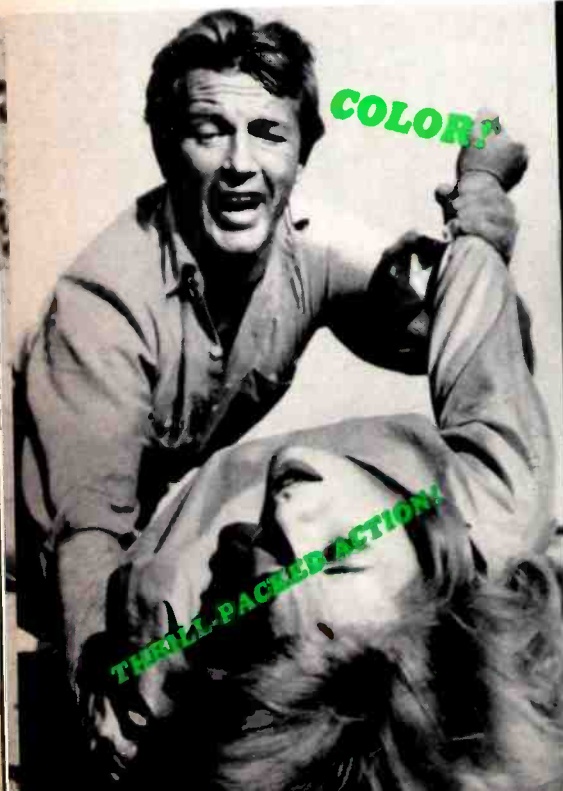
TV Boston. While all this sales activity was taking place, MCA-TV was moving its New York offices to 445 Park Avenue.

**Triangle** sold its package of auto-racing specials to WRVA-TV Richmond and KPLR-TV St. Louis. A single special, on Sebring, went to WIRL-TV Peoria. Triangle also sold its history of the Soviet Union, *The Myth and the Menace*, to WREX-TV Rockford and WDIO-TV Duluth.

Colgate-Palmolive, through Ted Bates & Co., bought three hours in the **Four Star** series, *Something Special*, for ten markets: WTAE Pittsburgh. KTVU San Francisco, WHBQ-TV Memphis, WITI-TV Milwaukee, KTVI St. Louis, WEWS-TV Cleveland, WBTV Charlotte, KOGO-TV San Diego, WHIO-TV Dayton and WHEN-TV Syracuse. The three shows feature Vic Damone, Peggy Lee and the New Christy Minstrels.

**Romper Room** signed up 11 more stations, for a tally of 143. 86 of them in the U. S., 57 abroad. The 11 new *Romper Room* stations: WSEE-TV Erie, WDIO-TV Duluth, KFDA-TV Amarillo, KTXL-TV Sacramento, KLOC-TV Modesto, KODE-TV Joplin, KVTV Sioux City, WAST-TV Albany, KTHI-TV Fargo, KLTV Tyler and WTRF-TV Wheeling.

**Trans-Lux Tv Corp.** sold *Gigantor* to KOGO-TV San Diego, and signed renewals for it with KSL-TV Salt Lake City. *The Mighty Hercules*



COLOR

THRILL-PACKED ACTION

## THE BALEARIC CAP

A fabulous treasure in the Mediterranean attracts thrill-seekers, adventurers and death.

Running Time:  
93 minutes  
Release Date:  
1966

20 The DeLuxe Twenty

Guaranteed by ITC: "The best American quality feature film package ever offered to tele-



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

went in color to WHTN-TV Huntington-Charleston and was renewed in color by KLZ-TV Denver and WTTV Indianapolis. *Felix the Cat* went in color to WLEX-TV Lexington and was renewed in color by WTOP-TV Washington. WUSF-TV Tampa bought *The American Civil War*, series of 13 half-hour documentaries.

Trans-Lux sold *Mack and Myer for Hire* (200 episodes) to the Armed Forces Radio and Television Service for its overseas stations. KONO-TV San Antonio renewed the *Encyclopaedia Britannica Film Library* through 1971. Trans-Lux Tv International Corp. sold *The Mighty Hercules* and *Felix the Cat* to Cyprus.

Fremantle International reported what it believes may be the first direct sale to an advertiser in Africa yet made by an American distributor. Bob Laphorne, Australasian managing director of Fremantle International, sold *The Greatest Fights of the Century* and *Texas Rasslin'* to Rhodesian Breweries Ltd. in Salisbury, Rhodesia. For a beer in Kenya, S. H. Benson in Nairobi bought 156 episodes of *Hint Parade*. On his trip Mr. Laphorne also made sales in Ghana, Uganda, Zambia, and Nigeria on such properties as *The Beatles* half-hour cartoon series, *Silents Please*, *Knockouts*, *It's a Small World*, *The Eartha Kitt Show*, *Magic Boomerang*, and the *Debbie Drake* series.

#### ONTO THE ROAD

Wolper Television Sales will syndicate new production in the ongrunning *Truth or Consequences* series, which recently ended a 10-year run on NBC-TV (and two decades on radio before that). Walter Kingsley, vice president of Wolper Tv Sales, said the syndicated *Truth or Consequences* will be "completely new and in color. There will be no re-runs of previously aired programs." The show is being offered to stations as a strip. In kickoff sales, the show has been bought by Metromedia for four of its stations—TTV Los Angeles, WNEW-TV New York, WTTG Washington, KMBC-TV Kansas City, and by WGN-TV Chicago.

*Dylan Thomas*, a half-hour film on the Welsh poet, with Richard Burton appearing as a guide to places associated with the poet, is now being syndicated by Seven Arts. The film, narrated by Mr. Burton, won an Oscar.

Triangle Stations sent a camera crew to Bulgaria to film a parachuting contest, the International Golden Sands Cup. This year the United States is sending a team into the competition for the first time.

Other parachuting events already in syndication by Triangle are the '64 World Championships in West Germany, the '64 U. S. national meet in Utah, the '64 water jumping championships in California and the '65 nationals in Massachusetts. Triangle's coverage of the '66 nationals in Oklahoma will be seen later this month on ABC-TV's *Wide World of Sports*.

Rick Spalla Productions has entered the syndication field with the distribution of *High Road to Danger*, 38 half-hours, 25 of them in color, produced by Spalla. The company is also syndicating *Hollywood Star Newsreel* 26 half-hours of celebrity doings. Arthur Sacks is handling sales from the West Coast, Tony Spalla from the East Coast.

#### FEATURING THE FEATURES

Producer Frank Ross is suing 20th Century-Fox Film Corp. and 20th Century-Fox Tv for what he calls "improper tv syndication" of *Demetrius and the Gladiators*, a film he produced for 20th. Mr. Ross' suit charges that Fox broke a tax deal with him by using *Demetrius* as leader in a tv package; the film should have sold for more to stations, he says.

Seven Arts sold Volume 7 of *Films of the '50s* to 10 more stations: WMCT Memphis, WNDU-TV South Bend, WBRZ Baton Rouge, WLEX-TV Lexington, KMED Medford, WCHP-TV High Point, KCRG-TV Cedar Rapids, WSIL-TV Harrisburg, WREX-TV Rockford, and KHOL-TV Kearney.

Embassy Pictures Corp. Tv sold its package of 50 *Ambassador One—Top Time* Features to WKBS-TV Philadelphia, KBTU Denver, WDAF-TV

## Advertising Directory of SELLING COMMERCIALS

Sunbeam Corp. • Foote, Cone & Belding



SARRA-CHICAGO, INC.

Swift & Co. • McCann Erickson, inc.



THE FILM-MAKERS, INC., Chicago

Warner Bros. • A Fine Madness



PABLO FERRO, FILMS, New York

Yamaha • Hixson & Jorgensen



SANDLER FILM COMMERCIALS, INC., Hollywood

Kansas City, WKEF Dayton, KUTV Salt Lake City, WBIR-TV Knoxville, KORK-TV Las Vegas and WFBC-TV Greenville. Earlier the package went to the NBC Owned Stations, the RKO General, Corinthian and Overmyer groups and to stations in 15 major markets.

Among the titles in the Ambassador One package are: *Marriage, Italian Style; Yesterday, Today and Tomorrow; Boccaccio '70*, and *8 1/2*.

E. Jonny Graff's **Tele-graff Film Corp.** acquired two pictures for theatrical and tv distribution, *Operation San Gennaro* and *Rebel with a Guitar*. Earlier, Mr. Graff made a 13-film pre-production deal with the ABC owned stations, for delivery in '68. The 90-minute films, all science-fiction, will be shot in England, in co-production with Armitage Films, Ltd. The first two on the slate are *Invasion of the Space Toys* and *Escape from the Moon*, both to be directed by Edward Ludwig. Pre-production work on the features is being supervised by Charles Weintraub, Tele-graff vice president and head of World International Film Corp., Tele-graff's production arm.

**Independent Tv Corp.** is bankrolling *The Paper Tigers*, a film to be made by Scherick-Weston Productions, company headed by Ed Scherick, former vice president in charge of programming for ABC-TV, and Jay Weston, president of Weston

Associates.

ITC meanwhile launched syndication of a new package, *The Deluxe 20*, recent European features dubbed in New York.

**Hollywood Tv Service** reports good results with 26 Republic serials it had put together into 100-minute lengths, to carry commercials in two-hour time slots. The package, called *Century '66 Features*, has been sold in 28 markets: the RKO General stations in New York, Boston, Windsor-Detroit and Memphis; KTTV Los Angeles, KING-TV Seattle, WISN-TV Milwaukee, WDAF-TV Kansas City, KPRC-TV Houston, KLZ-TV Denver, WWL-TV New Orleans, WSPA-TV Spartanburg-Greenville, WNEM-TV Bay City, KVOO-TV Tulsa, XETV San Diego, KMTV Omaha, KTAR-TV Phoenix, WAND-TV Decatur-Springfield, WOI-TV Ames-Des Moines, WRBL-TV Columbus, KCCM-TV Albuquerque, KLFY-TV Lafayette, KGMB-TV Honolulu, KEMC-TV Amarillo, KNOE-TV Monroe, KCOY-TV Santa Barbara, KMID-TV Midland, and KSHO-TV Las Vegas. David Bloom, general manager of Republic Pictures International, attributes much of the station interest to the vogues of Camp and Pop Art.

**Trans-Lux Tv** sold *Top Draw* feature films to WNEW-TV New York and WNAC-TV Boston.

Dan Kennis, vice president in charge of sales for **Golden Arrow**

**Films**, reported sales of over \$1 million during the company's first six months in business, with sales to 32 stations, among them the CBS Owned stations in New York, Los Angeles, St. Louis, Philadelphia, and Chicago; KPIX San Francisco, KXTV Sacramento, WTAE Pittsburgh, KOOL-TV Tucson, KOLD-TV Phoenix and WTCN-TV Minneapolis.

Harold Goldman, president of **Harold Goldman Associates**, doubled his company's production schedule through the next year, to sell to networks. Now 12 pictures are planned. Mr. Goldman has an earlier bundle of films in syndication to stations. Another of his companies, Television Entertainment Corp., syndicates some 70 other titles.

#### NEW SHINGLE FOR FILMS

Irving Wormser and Carl Peppercorn set up their own company to co-produce, acquire and distribute feature films for tv, theatrical and 16-mm use. Mr. Wormser, board chairman of Peppercorn-Wormser, was president of Continental Distributing, Inc. Mr. Peppercorn, president, was vice president and general sales manager of Cinema V Distributing, and earlier was with Embassy, Continental and RKO Pictures.

In theatrical, Peppercorn-Wormser is preparing release of four overseas features.



## JAMES TONT: OPERATION "GOLDSINGER"

Only a super agent can foil "GOLDSINGER's" diabolical plot to destroy the U.N. and the world.

Running Time:  
88 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American quality feature film package ever offered to TV"  
**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

# Wall Street Report

**No Distinction.** In a market such as the present one it is impossible for an investor to draw a distinction between the stocks of the tv-electronics industry and those of all other industries. The investment community is reacting to a number of different factors relating to the general outlook for the economy. It is clear that the reaction is more pessimistic than optimistic, but it is also certain that some of the interpretations are being made and actions taken without attention to specific industry situations.

There are several different factors on which the more sophisticated analysts are basing their estimates as to the outlook for earnings. Some of the factors are well-publicized and some are not. If the investor looks to Washington he has been warned to expect increased taxation, additional defense spending and continued Government hostility to price increases. Since increased spending—occasioned by the war in Vietnam—almost inevitably pushes wages and prices higher, the uncertainty in many minds is whether or not some form of wage-price controls is in the offing. Since politics is always involved in Washington decisions, it is assumed that such drastic actions will be forestalled as long as possible. But if it comes it means not only a limit on profits but also probably a drop in profits and a limit on market development.

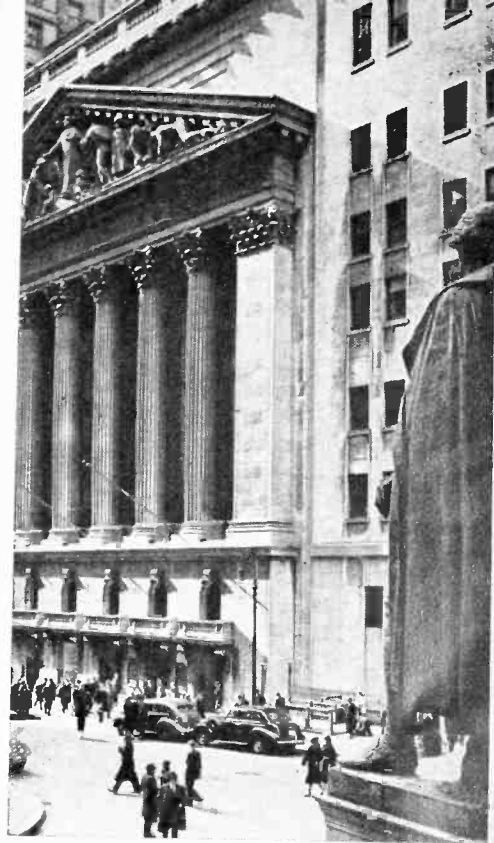
**Earnings Threat.** Thus, the outlook for earnings, the basic yardstick for judging the value of most equity securities, is one which investors see being whittled away by a whole series of developments, real or threatened. Increased wage demands from labor, the threat of higher taxes, plus the proposed elimination of the investment credit along with higher money costs, all would come out of earnings. And the nation's corporations are under public and administrative pressure—which could become legal force—to restrain price increases in the domestic market. In

the foreign market there are several problems that endanger the profit picture. First is the general apprehension over the strength of the British pound. Since even in its weakened condition the pound is a worldwide medium of exchange, any uncertainty about its value hangs like a cloud over international trade, complicating market strategies even in areas where it should not be a serious factor.

In addition, American industry is expected to cooperate with the Government's program to help reduce the balance of international payments by either repatriating as much foreign earnings as possible and/or by not using U.S. capital to finance foreign expansion. Here, too, there is a double bite on the corporate profit. Not only does the rapid repatriation of profits increase the tax load but it also slows down the momentum of expansion that U.S. firms have built up abroad. That is an intangible loss that may be difficult to regain.

There is a touch of irony in the situation that is worth noting. There are, according to some of the most astute observers of the economy, signs that it is just about to run out of steam anyway; that the high demand for loans, for capital expansion, the shortage of workers and the strong consumer purchasing is about to peak out or will do so in a few months. The signs are multiple.

**Troubled Field.** The most obvious field in trouble is home construction; the number of housing starts has declined steadily from the spring and it now appears that the number of new homes for the year will be substantially under one million. Since new-home construction is also an important element in the sale of new furniture, and color tv sets, this is a trend which has some significance for the electronics investor. Meanwhile, the ability of the consumer to buy is being steadily restricted. For one thing, the ability to borrow is being squeezed as rates go up. A



tremendous burst of wage and salary hikes may restore some of the spending impetus, but more likely it will simply restore many a consumer to the level of purchasing power he held before the surge of inflation that the country experienced in the first eight months of the year.

Another area which reflects the tightening up of consumer demand is the automobile market, for new car sales have been showing dips from the level of 1965. Some observers argue that this trend is an aftermath of the publicity about auto safety and that there may be a sharp pickup as the 1967 models become available.

**Worst to Come?** Whether the stock market senses optimism is open to question. The way prices were declining during the last week of August seemed to suggest that investors were convinced the worst was yet to come. With September there seemed to be a resurgence of belief that the plight was not quite so bad and that some issues had been oversold. But these seesawing movements are generally not reassuring and sophisticated investors are expecting further spates of deterioration.

appeared that *Stage 67* would never make it onto the network fall schedule. In response ABC printed Mr. Goldenson's quotation of March 1965 pledging a "departure from existing patterns" on the letterhead of every item on *Stage 67* leaving the network. "In arousing skepticism, we were prompted to underline our commitment," said Mr. Blier. Shortly thereafter, the network announced that its original idea for a one-hour a week program in a roving time period had been changed. *Stage 67* would run in the choice 10-to-11 spot on Wednesday nights following *Peyton Place II*. With this, all speculation that ABC was bluffing disappeared, and the major consumer press as well as trade press became even more curious.

**Lucky 'Breaks' Helped.** A couple of lucky breaks also helped *Stage 67*. The CBS production of *Death of a Salesman* in May was timed perfectly for *Stage 67* because it created a wide interest in quality television drama upon which ABC's show could feed, and "it was tangible evidence that good drama can work, and get the ratings if handled properly," said Mr. Blier. Many of the newspaper "think pieces" following *Death of A Salesman* were pegged to *Stage 67*. In order to fulfill an unprecedented

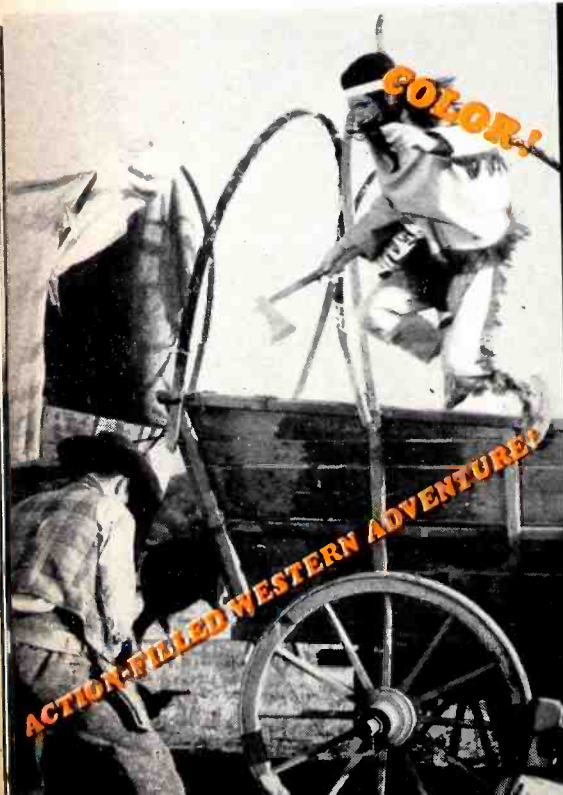
demand across the country for information on *Stage 67*, ABC named a special public-relations unit to work full-time on the series. No other show at ABC has had one man assigned exclusively to it before; *Stage 67* has three, with a couple others putting in most of their time on the series. Mari Yanofsky, ABC's magazine editor, was taken off her usual post to become director of press information for *Stage 67*. Working under her fulltime are James Butler and Milton Lane, who have spent much of their time traveling to every production location to generate production stories and local publicity. (One pr director at ABC managed to get a lengthy and enthusiastic interview on a CBS-TV station in Miami.) All three answer to George Hoover, ABC director of press information. Herman Land, Inc., an outside marketing consultant firm, was also brought in to advise.

**Print Ads Bought.** In addition to the reams of "free" publicity *Stage 67* has received, ABC prepared an extensive "paid" advertising campaign to run through the season. Four-color spreads and single-page ads are running in *Reader's Digest*, *The Reporter*, *Look*, *New York Times Magazine*, *Time*, *Saturday Review* and *TV Guide*; and newspaper campaigns are underway in 16 large-cir-

ulation dailies in New York, Chicago, Detroit, Los Angeles, and San Francisco.

ABC has urged each of its affiliates "to attempt to create an event on behalf of the opening *Kempinski* show by tying it up with some local charity as a money-raising event or perhaps with a local theater or drama group." The network provided the lead with a benefit New York preview Sept. 11 at the Booth Theater on Shubert Alley. ABC threw a "block party" that was complete with hot-dogs, searchlights and dancing. The network is also working on a publication which goes to 20,000 high school teachers, urging them to call attention to the show and the wide range of subjects to be covered on *Stage 67*. Upcoming "free" publicity include a full-color spread on Truman Capote's *Stage 67* contribution, *A Christmas Memory*, in *Look*, and stories in the *Saturday Evening Post*, *Pageant*, *Red Book*, and *Tv Guide*.

Mr. Blier explained the mammoth publicity ABC sought, and received, for *Stage 67*, was called for by the unusual character of the series. "In effect we have programmed an entire network," he said, pointing out that each one of the 26 programs is akin to a pilot with its own writers, actors, production crews and special problems, and attraction for individual audiences.



## MASSACRE AT MARBLE CITY

Indian tribes join forces  
in an attack to defend  
their lands against  
gold-greedy  
prospectors.

Running Time:  
87 minutes  
Release Date:  
1966

20 The  
DeLuxe  
Twenty

Guaranteed by ITC: "The best American-quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

# Television Age Net

# Television Age Netwo

PM	SUNDAY			SATURDAY			AM
	ABC	CBS	NBC	ABC	CBS	NBC	
6:00		Twenty First Century	The Frank McGee Report				9:00
6:15							9:15
6:30							9:30
6:45							9:45
7:00			Bell Actualities			News With Roger Mudd	10:00
7:15		Lassie		Huntley-Brinkley Report			10:15
7:30	Voyage To The Bottom of The Sea						10:30
7:45		It's About Time					10:45
8:00			Walt Disney's Wonderful World of Color	Tarzan	Shane	Jackie Gleason	11:00
8:15							11:15
8:30	The FBI	Ed Sullivan				Pistols 'N Petticoats	
8:45			Hey, Landlord				
9:00				The Man From U.N.C.L.E.	The Lawrence Welk Show		
9:15							
9:30		Gary Moore	Bonanza			Mission Impossible	
9:45				T. H. E. Cat			
10:00	The Sunday Night Movie				The Hollywood Palace		
10:30		Candid Camera					
10:45			Andy Williams	Laredo		Gunsmoke	
11:00		What's My Line			ABC Scope		
11:15	Bob Young With The News	CBS Sunday News	Tonight Show			Bob Young With The News	

ABC Scope ABC Sat 10:30  
 ABC Stage 67 ABC W 10  
 Burlington, Singer, participating  
 Andy Griffith Show CBS M 9  
 Gen. Foods  
 Andy Williams NBC Sun 10  
 participating  
 Jean Arthur CBS M 10 participating  
 Batman ABC W-Th 7:30 participating  
 Bell Actualities NBC Sun 6:30  
 Milton Berle ABC F 9 participating  
 Beverly Hillbillies CBS W 8:30  
 Kellogg, R. J. Reynolds  
 Bewitched ABC Th 9  
 Chevrolet, Quaker Oats  
 The Big Valley ABC M 10  
 participating  
 Bob Hope Chrysler Theatre NBC W 9  
 Bob Young with the News ABC Sat-  
 Sun 11:15

Bonanza NBC Sun 9  
 T.H.E. Cat NBC F 9  
 Lever Bros., R.  
 Candid Camera CBS  
 CBS News Hour CB  
 Myers, participati  
 CBS Sunday News C  
 Whitehall Labs.  
 Combat ABC Tu 7:30  
 Daktari CBS Tu 7:30  
 Daniel Boone NBC Th  
 Danny Kaye CBS W 1  
 American Tobacc  
 Adv. PGM, part  
 Dean Martin Show NB  
 participating  
 The Ed Sullivan Show  
 Whitehall, Lever,  
 participating  
 Evening News with  
 CBS M-F 6:30 pa

The Rounders ABC Tu 8:30  
 Beecham, R. J. Reynolds  
 Run, Buddy, Run CBS M 8  
 Menley & James, P&G Ralston  
 Purina  
 Run For Your Life NBC M 10 part.  
 Saturday Night at the Movies NBC  
 Sat 9 participating  
 The Scherer-MacNeil Report NBC Sat  
 6:30 participating  
 Shane ABC Sat 7:30 participating  
 Star Trek NBC Th 8:30 participating  
 The Sunday Night Movie ABC Sun 9  
 participating  
 Tammy Grimes Show ABC Th 8:30  
 Bristol-Myers, P&G, participating  
 Tarzan NBC F 7:30 participating  
 That Girl ABC Th 9:30  
 Armstrong, L&M, Bristol-Myers  
 The Thursday Night Movie CBS Th 9  
 participating  
 Time Tunnel ABC F 8 participating

The Tonight Sh  
 participatin M-F 11  
 Tuesday Night  
 Tu 9 parti 1 part.  
 12 O'Clock High<sup>3</sup> part.  
 Brown & W M-F 1:30  
 Twenty-First Ce  
 Union Carb, :30 part.  
 The Virginian N  
 participating  
 Voyage to the  
 ABC Sun 7 part.  
 Walt Disney's  
 Color NBC n Foods,  
 Ford  
 What's My Line<sup>4</sup> Deluxe,  
 participatin part.  
 The Wild, Wild  
 participatin

Ben Casey  
 Heinz,  
 tel, Ph  
 Union  
 Beverly Hil  
 partici  
 Bugs Bunny  
 Deluxe  
 Bullwinkle  
 Foods,  
 Camera Thr  
 Candid Can  
 Captain Ka  
 Chain Lett  
 Concentrat  
 Cool McCoo  
 Dark Shado  
 The Dating  
 partici  
 Days of Ou  
 partici  
 Dick Van D  
 partici  
 Directions

E  
 S  
 Y  
 E  
 R  
 S  
 I  
 R  
 )

# Look for the "BIG" Black Tube

*for sharpest  
color pictures!*

You'll find the "big" black tube in the luminance channel of the RCA TK-42 Color Camera. No other live color camera has this advantage. The "big" tube is a 4½-inch image orthicon—same as in the deluxe TK-60 Monochrome camera. Because of a larger image, this tube adds greater sharpness to color pictures. It produces the detail for finest monochrome and full fidelity color.

This is the camera with all the wanted new features that contribute to the finest color reproduction ever offered: Superb, specular response to avoid reflected light "explosions." Highest sensitivity to the complete range of color . . . from vivid reds to coolest blues, assuring color fidelity. Self-correcting circuits permit operation for days without picture deterioration. Transistorization for top reliability. Modular design for highest performance and easy maintenance.

See the big, big difference in the TK-42 color system by RCA. See how the "big" black tube gives the selling touch to your color television pictures. Your RCA Broadcast Representative has full details. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



The Most Trusted Name in Television



# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

TV's second-quarter quotes for spot tv show that it's hardly the worst of times, but it's not the best of times either. While the \$313,666,000 investment figure topped any other single quarter, the percentage gain over the same period last year was only 4.6, as compared with second-quarter gains of 4.9 for 1964 over 1963 and 17.0 for 1963 over 1962.

The quarterly gain did, however, bring the 1966 first-half figure to \$63,837,000 — the highest for any six-month period — as compared to \$23,245,000 for the same period in 1965.

The increased flow of automotive dollars into spot (see story on page 6) was a significant factor in the three-month hike. The entire automotive category put 70 per cent more to spot this second quarter than the like period last year, or \$16,21,000 versus \$9,461,000. The biggest increases were registered by the Chrysler Corp., from \$369,000 to \$1,004,400; Ford Motor Co., from \$84,700,000 to \$1,298,000; Ford Motor Co. Dealers, from \$1,937,200 to \$3,194,600; General Motors Corp., from \$349,900 to \$2,118,300, and

GM Dealers, from \$1,843,600 to \$3,197,400.

Other categories showing major gains were: Amusements and Entertainment, from \$555,000 to \$1,152,000, up 108 per cent; Consumer Services, from \$6,270,000 to \$9,131,000, up 46 per cent; Dental Products, up 35 per cent, from \$6,964,000 to \$9,426,000; Gasoline and Lubricants, up 30 per cent, from \$10,747,000 to \$13,942,000; Household Equipment-Appliances, from \$3,243,000 to \$5,211,000, up 60 per cent; and Transportation and Travel, from \$6,373,-

000 to \$9,408,000, up 48 per cent.

The breakdown of dollars by time of day and length of commercials revealed slight change from last year's analysis. The percentage for day spots was 22.6; for early evening, 23.7; for night, 34.7, and for late night, 19.0. The second-quarter breakdown by length of commercials showed 60's (40 seconds or more) still far in the lead with 68.2 per cent of the dollars; 20's (20 to 30 seconds) second with 20.0 per cent; followed by 10's (8 to 10 seconds) with 5.4, and programs with 6.1.

Among current and upcoming spot campaigns from agencies and advertisers across the country are the following:

**Arnold Bakers, Inc.**  
(Norman, Craig & Kummel, Inc., N.Y.)

A 12-week buy for ARNOLD BAKERS bread and rolls was slated to begin on September 4. The commercials, running in six eastern markets, will continue for 12 weeks. Minutes spots are being used. Bob Adler is the contact.

**Associated Products, Inc.**  
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

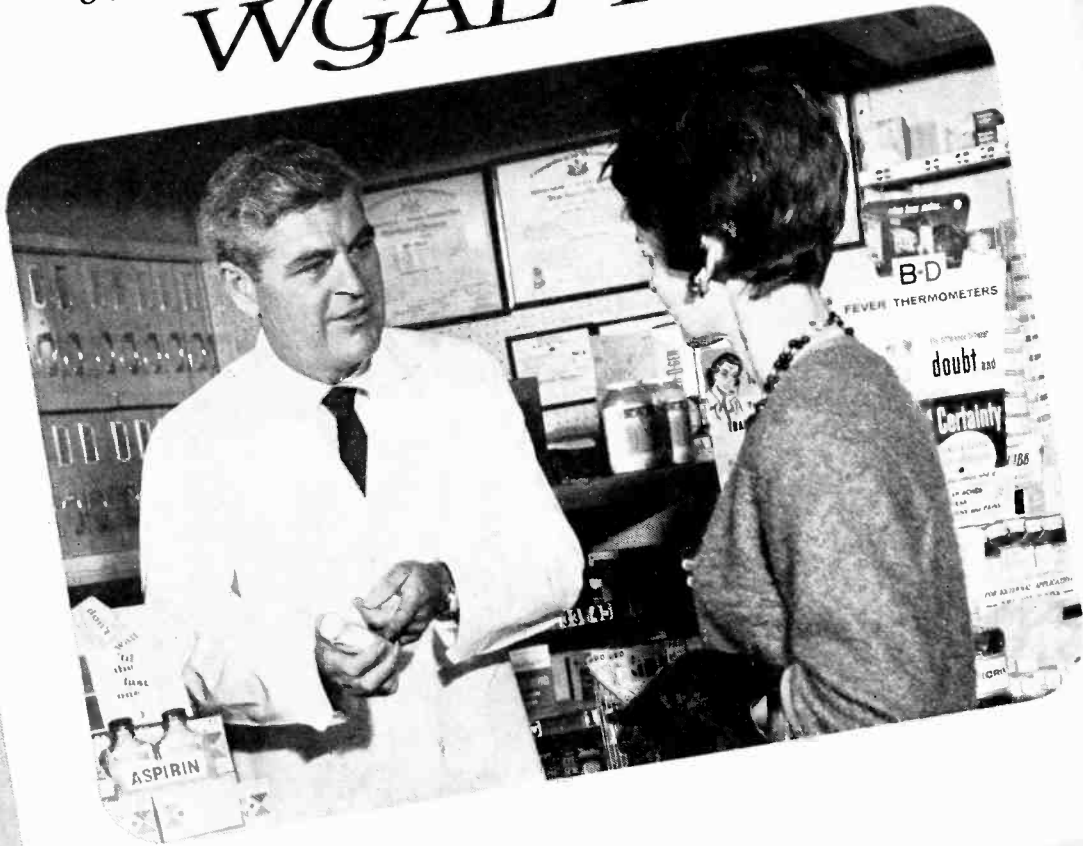
A four-to-ten-week buy on RIVAL  
(Continued on page 64)



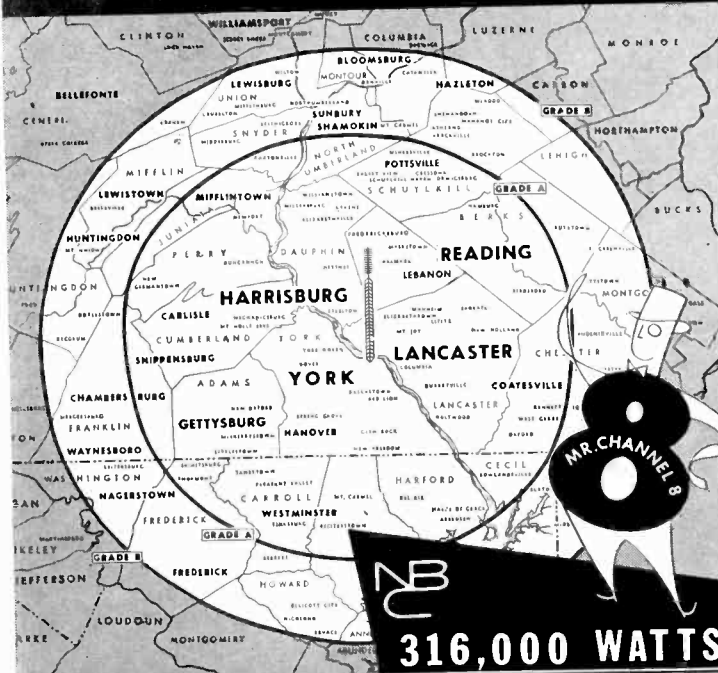
At Dancer-Fitzgerald-Sample, Inc., New York, associate media director Pat McNamara works on the General Mills account.

beautiful, color-full sales scene...

# WGAL-TV



## MULTI-CITY TV MARKET



Channel 8 is one of the country's most effective color stations. Its multi-city market—including Lancaster, Harrisburg, York, Lebanon—has reached 19%\* color penetration. All local programs are colorcast live, on film, or via color tape recorders. It is an NBC full color affiliate.

\*This statistic is based on June 1966 Nielsen estimates and subject to inherent limitations of sampling techniques and other qualifications issued by that company, available upon request.

# WGAL-TV

**Channel 8 • Lancaster, Pa.**

Representative: The MEEKER Company, Inc.  
New York • Chicago • Los Angeles • San Francisco

**Steinman Television Stations • Clair McCollough, Pres.**  
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.  
WTEV New Bedford-Fall River, Mass./Providence, R.I. • KVOA-TV Tucson, Ariz.

## One Seller's Opinion . . .

### TWO-FOR-ONE SPOTS? OKAY, BUT—

It seems that the buying-and-selling innovations in this business are coming faster and faster, doesn't it? Before the furor over sectional rate cards died down, another started over the grid cards. Before anyone had time to figure out why 20-second spots weren't selling, they had to worry why 30- and 40-second spots weren't selling. And before they could figure that out, they had to worry about integrated piggybacks . . . unintegrated piggybacks . . .

And now it's the combination spot—so new that nobody's even got a name for it—in which two products from two entirely different advertisers are run in a single minute of air time.

There have been minutes before that included two products, and they've shown up in network and in spot. These are the kind of commercial in which, say, a cooking oil is featured in the baking of a pie, and the film shows a certain brand of chocolate pudding being used as the filling. Sure, the brand of pudding is mentioned, but the primary accent is on the oil. Or, it might be a gasoline commercial in which it's noted that the cars used for the test are Fords. Spots like these haven't caused any trouble, and if an agency handling both products can work them in sensibly, it's smart use of time.

But the problem is that some agencies can't logically combine two clients' products, and want to get them in a minute anyway. They want to take a 30-second film for maybe a gasoline and another for maybe a beer, splice them together and air them as a single minute.

Now, we're not going to get involved here in esthetic judgments of whether the viewers will think there are more commercials in the minute than ordinarily, and will resent it. Likewise, we'll not go into the long-range aspects of whether or not such a practice will reduce spot's dollars in the long run—by causing current users of minutes to cut their budgets in half and use 30's—or whether it will increase spot's dollars by allowing new low-budget advertisers to spend in television.

What we will say is that there seems to be no reason why such minutes should *not* be accepted—*providing the agency is willing to pay the station's usual prices for the individual segments of the spot.*

Stations have set up their rates in a certain way: so much for a minute, so much for a 40', so much for a 30', etc. The idea is usually that the shorter lengths necessitate finding someone else to fill the full slot, and there's a certain amount of handling in splicing film and such. To let two different companies fill the minute at the minute-price—even if the agency has already done the splicing—would be to penalize the advertiser who wants to buy part of a minute and who doesn't have anybody to team up with. He might have to pay a rate greater than his competitor was getting, simply because his competitor was at an agency with numerous tv accounts.

Somehow it doesn't seem fair—and it's the kind of thing that seems fraught with dangerous possibilities for station and advertiser alike. So, stations, let's take the minutes—and, agencies, let's pay for them as if the parts were bought separately.

**COLORADO SPRINGS  
PUEBLO**  
*is a* **BIG  
MARKET**  
**WITH MANY FACES!**



**COLORADO SPRINGS  
PUEBLO**  
*is a* **RICH  
MARKET**  
**WITH MANY DOLLARS!**

There are two figures that are of significant importance when evaluating a market's potential. One is population—the other retail sales. Our coverage area, primarily Colorado Springs-Pueblo, Colorado's second and third largest cities, make up Colorado's "second, first market." You **CANNOT** reach this huge (almost a quarter of a million people) southern Colorado market with Denver television.

This active, dynamic market has shown a population increase over 1960 of 25.2%, while retail sales have shown an increase of 39.56%. This represents \$232,812,171 of SPENDABLE income. If you would like more information on the KKTV market, call Avery-Knadel, Inc. or direct, KKTV, Box 2110, Colorado Springs, Colorado—Attention Rush Evans or George Jeffrey.

**KKT****V**   
COLORADO SPRINGS • PUEBLO

Represented by **AVERY-KNODEL**

## Spot (Continued from page 61)

**DOG FOOD** was to begin at issue date. The 34 markets being used are in the east, west central and mid-Atlantic regions. Minutes will run in day and early and late fringes. Dave Champion is the contact.

### Avis Rent-a-Car

(Doyle Dane Bernbach, Inc., N.Y.)

September 25 is the break date for AVIS car-rental commercials in about 11 markets. This is the third eight-week flight the company has scheduled in 1966. Spots will be prime 20's. Werner Ziegler is the buyer.

### Block Drug Co.

(SSC&B, N.Y.)

TEGRIN SHAMPOO will be in four test markets for a ten-week period beginning in early October. Daytime minutes will be used. Walt Abel is the buyer.

### John H. Breck, Inc.

(Young & Rubicam, Inc., N.Y.)

September 18 is the start of activity on BRECK SHAMPOO in about six west coast markets. Fringe 60's will be used for a total of seven weeks. Genevieve Hurley is the buyer.

### Brillo Manufacturing Co.

(J. Walter Thompson Co., N.Y.)

Activity on BRILLO SOAP PADS begins this week in ten selected markets. The campaign will last for ten-twelve weeks and will use 60's and 20's in prime and fringe periods. Dorothy Thornton does the buying.

### Bristol-Myers Co.

(Foote, Cone & Belding, Inc., N.Y.)

NICE & EASY commercials, alone, and in combination with RESOLVE, KINDNESS and CITRISON cold remedy began at issue date in about 28 markets. The campaign will run through the end of the year and will use 60's and 30/30's in prime and early and late fringe periods. Hal Nitch is the buyer.

### Bumble Bee Seafoods

(Richard K. Manoff, Inc., N.Y.)

An eight-week campaign for BUMBLE BEE TUNA was to get underway about September 6. Minutes and 20's are breaking in about 17 markets during day and fringe periods. Bobbie Cohen is the buyer.

### Chesebrough-Pond's, Inc.

(J. Walter Thompson Co.,

Inc., N.Y.)

A medium-to-heavy campaign for WIND SONG perfume, cologne, etc., will break on December 4 and continue until the 23rd of the month. Prime 20's and ID's will be used for the Christmas push. Carrie Senatore is the buyer.

### Ciba Pharmaceutical Co.

(West, Weir, Bartel, Inc., N.Y.)

October 17 is the break date for activity on CURAPLEX psoriasis remedy. The spots will run for five or six weeks in about ten eastern and midwestern markets. Daytime minutes will be used. John Tobin is the contact.

### Coro, Inc.

(Hockaday Associates, Inc., N.Y.)

CORO JEWELRY will be in spot tv for

the first time beginning in October. The four-week test operation will be in Scranton and Wilkes-Barre, Pa. Afternoon and late fringe minutes are being used to reach young women. Mike Marzuk is the buyer.

### Fawcett Publications, Inc.

(de Garmo Inc., N.Y.)

September 14 is the start date of the second spot campaign—the first was late last spring—for WOMEN'S DAY ENCYCLOPEDIA OF COOKERY. The drive will last for three weeks, and daytime minutes will break in 16 northeastern and mid-Atlantic markets. Angela Nicolas is the buyer.

### The Flexnit Co.

(W. J. Spencer Co., Inc., N.Y.)

An eight-to-twelve-week campaign on FLEXNIT GIRDLES is scheduled for March 1, 1967. Prime minutes will break in about 26 markets in the southeast area at that time. Clinton Bird does the buying.

### Florida Citrus Commission

(Lennen & Newell, Inc., N.Y.)

A heavy campaign for FROZEN CONCENTRATE ORANGE JUICE break on September 25. The series of fringe minutes, running in the top 30 markets, will continue for 30 weeks. Bob Kelly is the contact.

### General Foods Corp.

(Benton & Bowles, Inc., N.Y.)

A three-week push for ALPHA-BITS was set to begin September 5 in about ten markets. Minutes are running during children's programs. In addition, POST TOASTIES are being piggybacked with RAISIN BRAN and GRAPENUTS in about ten markets for eight-10 weeks. Day and some fringe periods are scheduled. Jim Thompson buys, with Frank Henderson assisting. Activity on GAINES VARIETY DOG FOOD was to begin in about 35 northeast markets. The early and late 60's and piggybacks will continue until October 23. Mike Elliot does the buying. GF also begins three-week campaign for FRUIT-IN-THE-BOX at issue date. About 38 markets will carry the late fringe 60's. Also, another buy is being discussed for the cereal to break, before the end of the year. Ron Sheppard does the buying.

### General Foods Corp.

(Ogilvy & Mather, Inc., N.Y.)

A nine-week buy on MAXWELL HOUSE coffee breaks at issue date. Minute spots and some piggybacks will run in 88 markets during the campaign. Dietrich Ginzal buys, with Ted Bekhor assisting. A six-week campaign for SHAKE & BAKE breaks at issue date. The campaign will be moderately heavy. Minutes and piggybacks will be used. Steve Goldman and Bob Kipperman do the buying.

### Lanvin-Charles of the Ritz, Inc.

(Clyne Maxon, Inc., N.Y.)

JEAN NATE products and LANVIN perfumes will be in 40 spot markets from November to December. Prime and fringe 1D's, 60's and 20's will be used.

(Continued on page 64)



Media buyers (l. to r.) Lillian Bullock, Betty Whelan and Sandy Floyd, all of Lennen & Newell, sharpen their wits and their pencils in a recent contest at headquarters of Peters, Griffin, Woodward, Inc., in New York. The three were among hundreds of media men and women vying for a color tv, movie camera, tape recorder and golf clubs to be awarded to those most accurately predicting the November ratings on a dozen programs in the new schedule of KTLA Los Angeles.

"I've always wanted to go back to school and teach a practical course in advertising," says media man Mike Kaufman. Having been an advertising and marketing major at Fairleigh Dickinson, and having worked in advertising for the past two and one-half years, he is keenly aware of the discrepancies between the classroom and the office.

"Theory and background are of little practical use. Especially in media, there's nothing that experience can't teach you."

Mr. Kaufman's first confrontation with the nuts-and-bolts of advertising was at Norman, Craig & Kummel, Inc., where he began as a trainee in 1964 and swiftly went from network estimator to media research assistant to assistant buyer to buyer, mainly in Colgate-Palmolive's Ajax. He now buys on Anacin at Ted Bates & Co., Inc., which he joined last June.

In talking about advertising in academe, the media man especially questions the usefulness of such



courses as *Advertising Media* ("about all I learned was that there are two kinds of radio stations, am and fm"), but feels that his *Advertising Campaigns* course gave him some valid exposure to the field. The course involved setting up a campaign on a product for which he had been given a set of marketing facts—including budget. "It gave me a chance to coordinate everything I had learned," he says.

Mr. Kaufman, however, would

like to see some of the academic atmosphere permeate agencies. He thinks "open seminars" on various subjects would be a good idea at agencies. "I'd certainly attend them. And, I'd like to hear speakers from different departments of the agency discuss their operations. Agencies are often like so many families; no one knows what his neighbor is doing."

Although he's interested in all aspects of advertising, Mr. Kaufman would like to stay in media. "I don't want to be a professional buyer though. I'd like eventually to go into planning," he says.

The media man is married and lives in Wayne, N. J. After having lived in Jersey for 18 years, he still enjoys his semi-rural retreat. "It's a pleasure to see trees and grass once in awhile—without having to go to a park," he says. A voracious reader, Mr. Kaufman also dabbles in amateur photography (his "hobby on hiatus" right now) and is a "professional airplane passenger"—he loves to fly.

# 13=1

RIGHT!! 13 is number 1 in color in the rich Rockford market, delivering over 53,000\* color homes . . . MORE color homes than: OKLAHOMA CITY, GREEN BAY, MEMPHIS, OMAHA, CHATTANOOGA, MINNEAPOLIS, NEW ORLEANS, DENVER, KANSAS CITY, NASHVILLE, LOUISVILLE, AKRON and DES MOINES! Color pioneer in 1957, WREX-TV now has two new Ampex color video tape machines plus complete network, film and slide color facilities. When you want color penetration in Northern Illinois and Southern Wisconsin, CHANNEL 13 IS NUMBER ONE FOR YOU!

WREX-TV, ROCKFORD, ILLINOIS

Represented by H-R Television, Inc. Member, The Gannett Group  
Joe M. Baisch, Vice Pres. & Gen. Mgr.

\*March, 1966 ARB

**We're only  
1/4 mile  
away...**

*from making  
Omaha an  
even greater  
TV market!*

One-quarter mile straight up, that is. But it won't be long — in the early fall of 1966 — when WOW-TV will be televising from its new, 1380-foot tower (a.a.t.).

Already a great market (46th\*), the new tower will bring an improved WOW-TV signal to an area with nearly 1½ million in population and over 425,000 television households.

Everything is looking up in the Omaha Market. Why don't you look us up? Represented by Blair-TV.

**WOW-TV 6**



**one  
of the  
Meredith  
bunch**

\*46th primary market in average number of TV homes reached in prime time; 46th market in average total homes, per the ARB 1965 Television Market Analysis.

**Spot** (Continued from page 64)

In addition, FIGARO men's toiletries, only advertised in print before, will break in five or six markets during the last quarter. Twenty-second spots will be used. Lydia Blumenthal is the buyer.

**Liggett & Myers Tobacco Co.**  
(J. Walter Thompson Co., N.Y.)

Ten additional markets are being picked up for CHESTERFIELD FILTERS beginning October 1. The new cigarette has been running in spot since its introduction last June. Ethel Melcher is the buyer.

**Maidenform, Inc.**  
(Norman, Craig & Kummel,  
Inc., N.Y.)

A six-week push for MAIDENFORM BRAS and GIRDLES breaks at issue date. About 50 markets are being picked up with 60's running in prime, day and fringe periods. Bob Adler handled the buying.

**Merek & Co., Inc.**  
(Needham, Harper & Steers,  
Inc., N.Y.)

October 3 is the start date for activity on SUCRETS. Spots will be carried in the top 42 markets for a 26-week period. The campaign, supplementing over \$3 million in network, will use all primetime 1D's. The company also began testing on a new product, DITRON, a mouthwash for people with dentures. The test marketing will continue for a 52-week period, with flights running in about 20 markets. Doug Spellman is the buyer.

**National Biscuit Co.**  
(William Esty Co., Inc., N.Y.)

Commercials for WHEAT AND RICE HONEYs began breaking on September 5 in 15 selected markets. The minute spots, with kid-show adjacencies, will continue for four weeks. Nabisco's FLAVORED CEREAL will also be pushed beginning some time in November. Sally Reynolds buys.

**National Biscuit Co.**  
(Kenyon & Eckhardt, Inc., N.Y.)

NABISCO SPOON SIZE SHREDDED WHEAT commercials break in approximately 30 markets at issue date. The early and late fringe minutes will continue for eight weeks. Mike Nirenberg does the buying.

**North American Philips Co., Inc.**  
(LaRoche, McCaffrey & McCall,  
Inc., N.Y.)

The bulk of Norelco's 1966 \$6-million advertising budget for its ELECTRIC SHAVERS will be concentrated in a pre-Christmas push. Spot activity will be in 44 major markets in October to introduce the new SPEEDSHAVER 35T (the TRIPLEHEADER), and to promote the entire shave line and the BEAUTY SACHET. Sports adjacencies will predominate. A buyer had not been set at presstime.

(Continued on page 68)

**Buyers' Checklist**

**Network Rate Increases**

**ABC-TV**

KFSA-TV Fort Smith, Ark., from \$325 to \$350, effective February 26, 1967.

KGBT Harlingen, Tex., from \$375 to \$400, effective February 26, 1967.

KOAT-TV Albuquerque, N.M., from \$425 to \$475, effective March 1, 1967.

WABC-TV New York, N.Y., from \$7,750 to \$8,250, effective March 1, 1967.

WBOC-TV Salisbury, Md., from \$200 to \$225, effective February 18, 1967.

WRDW Augusta, Ga., from \$425 to \$450, effective February 26, 1967.

**CBS-TV**

KFSA-TV Fort Smith, Ark., from \$325 to \$350, effective February 26, 1967.

KGBT-TV Harlingen, Tex., from \$375 to \$400, effective February 26, 1967.

KTMO-TV Casper, Wyo., from \$250 to \$300, effective March 1, 1967.

WRDW-TV Augusta, Ga., from \$425 to \$450, effective February 26, 1967.

**NBC-TV**

WTVD Durham-Raleigh, N.C., from \$1,000 to \$1,100, effective February 12, 1967.

**Station Changes**

WSBT-TV South Bend, Ind., was given approval by the FCC to increase its maximum radiated power from 498,000 watts to 2,175,000 watts. Two new transmitters will be installed, the first about September 10, bringing the power to 1,000,000 watts, and the second early next year, bringing the power level to the maximum.

WAEQ-TV Rhinelander, Wis., will become a full-time affiliate of NBC-TV, effective October 1, 1966.

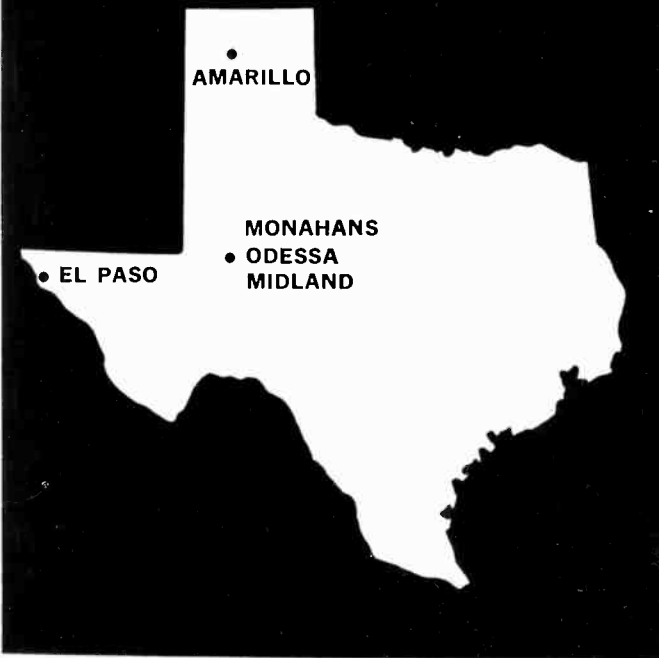
**New Representatives**

KCCM-TV Albuquerque, N.M., named Blair Television its national representative, effective September 1.

KSWs-TV Roswell, N.M., appointed Avery-Knodel its national sales representative, effective September 1.

WOLO-TV Columbia, S.C., named Venard, Torbet & McConnell, Inc., as its national sales representative, effective September 1.

# HOW CAN THE 130<sup>TH</sup> MARKET



# TURN INTO THE 50<sup>TH</sup>?

It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (132nd market) and Monahans/Odessa/Midland (140th market). These three markets have a net weekly television circulation of over 340,000 homes — equivalent to the 50th ranking market in size.

AND, only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of these three markets.

**One Ownership — One Network — One Buy**

**KVII-TV**

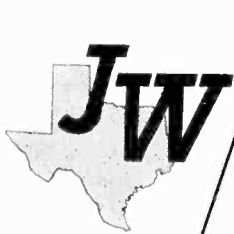
Amarillo  
129,500 net  
weekly circulation

**KELP-TV**

El Paso  
112,100 net  
weekly circulation

**KVKM-TV** serving

Monahans/Odessa/Midland  
98,800 net  
weekly circulation



**THE JOHN WALTON STATIONS**

KVII-TV  
Amarillo,  
Texas

KELP-TV  
El Paso,  
Texas

KVKM-TV serving  
Monahans/Odessa/Midland  
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

**M**

**We're only  
1/4 mile  
away...**

*from making  
Omaha an  
even greater  
TV market!*

One-quarter mile straight up, that is. But it won't be long — in the early fall of 1966 — when WOW-TV will be televising from its new, 1380-foot tower (a.a.t.).

Already a great market (46th\*), the new tower will bring an improved WOW-TV signal to an area with nearly 1½ million in population and over 425,000 television households.

Everything is looking up in the Omaha Market. Why don't you look us up? Represented by Blair-TV.

**WOW-TV 6**



**one  
of the  
Meredith  
bunch**

*\*46th primary market in average number of TV homes reached in prime time; 46th market in average total homes, per the ARB 1965 Television Market Analysis.*

**Spot** (Continued from page 64)

In addition, FIGARO men's toiletries, only advertised in print before, will break in five or six markets during the last quarter. Twenty-second spots will be used. Lydia Blumenthal is the buyer.

**Liggett & Myers Tobacco Co.**  
(*J. Walter Thompson Co., N.Y.*)

Ten additional markets are being picked up for CHESTERFIELD FILTERS beginning October 1. The new cigarette has been running in spot since its introduction last June. Ethel Melcher is the buyer.

**Maidenform, Inc.**  
(*Norman, Craig & Kummel, Inc., N.Y.*)

A six-week push for MAIDENFORM BRAS and GIRDLES breaks at issue date. About 50 markets are being picked up with 60's running in prime, day and fringe periods. Bob Adler handled the buying.

**Merck & Co., Inc.**  
(*Needham, Harper & Steers, Inc., N.Y.*)

October 3 is the start date for activity on SUCRETS. Spots will be carried in the top 42 markets for a 26-week period. The campaign, supplementing over \$3 million in network, will use all primetime ID's. The company also began testing on a new product, DITRON, a mouthwash for people with dentures. The test marketing will continue for a 52-week period, with flights running in about 20 markets. Doug Spellman is the buyer.

**National Biscuit Co.**  
(*William Esty Co., Inc., N.Y.*)

Commercials for WHEAT AND RICE HONEYS began breaking on September 5 in 15 selected markets. The minute spots, with kid-show adjacencies, will continue for four weeks. Nabisco's FLAVORED CEREAL will also be pushed beginning some time in November. Sally Reynolds buys.

**National Biscuit Co.**  
(*Kenyon & Eckhardt, Inc., N.Y.*)

NABISCO SPOON SIZE SHREDDED WHEAT commercials break in approximately 30 markets at issue date. The early and late fringe minutes will continue for eight weeks. Mike Nirenberg does the buying.

**North American Philips Co., Inc.**  
(*LaRoche, McCaffrey & McCall, Inc., N.Y.*)

The bulk of Noreleo's 1966 \$6-million advertising budget for its ELECTRIC SHAVERS will be concentrated in a pre-Christmas push. Spot activity will be in 44 major markets in October to introduce the new SPEEDSHAVER 35T (the TRIPLEHEADER), and to promote the entire shave line and the BEAUTY SACHET. Sports adjacencies will predominate. A buyer had not been set at presstime.

(Continued on page 68)

**Buyers' Checklist**

**Network Rate Increases**

**ABC-TV**

KFSA-TV Fort Smith, Ark., from \$325 to \$350, effective February 26, 1967.

KGBT Harlingen, Tex., from \$375 to \$400, effective February 26, 1967.

KOAT-TV Albuquerque, N.M., from \$425 to \$475, effective March 1, 1967.

WABC-TV New York, N.Y., from \$7,750 to \$8,250, effective March 1, 1967.

WBOC-TV Salisbury, Md., from \$200 to \$225, effective February 18, 1967.

WRDW Augusta, Ga., from \$425 to \$450, effective February 26, 1967.

**CBS-TV**

KFSA-TV Fort Smith, Ark., from \$325 to \$350, effective February 26, 1967.

KGBT-TV Harlingen, Tex., from \$375 to \$400, effective February 26, 1967.

KTMO-TV Casper, Wyo., from \$250 to \$300, effective March 1, 1967.

WRDW-TV Augusta, Ga., from \$425 to \$450, effective February 26, 1967.

**NBC-TV**

WTVD Durham-Raleigh, N.C., from \$1,000 to \$1,100, effective February 12, 1967.

**Station Changes**

WSBT-TV South Bend, Ind., was given approval by the FCC to increase its maximum radiated power from 498,000 watts to 2,175,000 watts. Two new transmitters will be installed, the first about September 10, bringing the power to 1,000,000 watts, and the second early next year, bringing the power level to the maximum.

WAEQ-TV Rhineland, Wis., will become a full-time affiliate of NBC-TV, effective October 1, 1966.

**New Representatives**

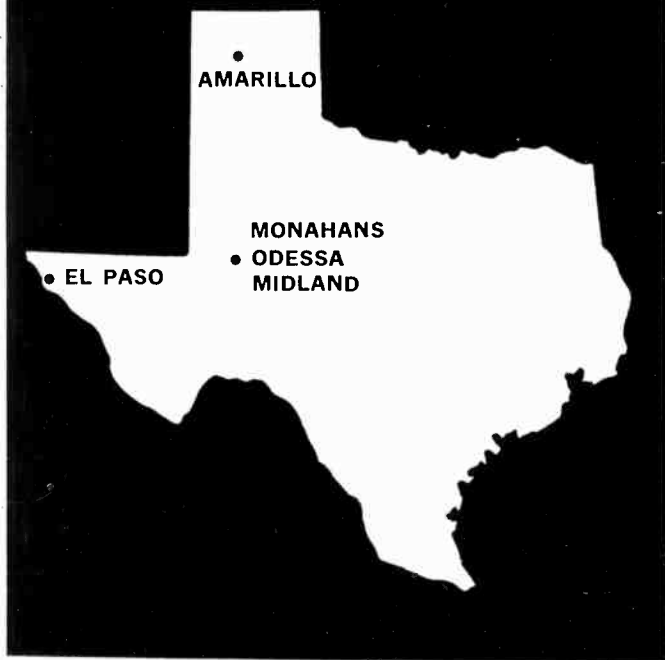
KCCM-TV Albuquerque, N.M., named Blair Television its national representative, effective September 1.

KSWs-TV Roswell, N.M., appointed Avery-Knodel its national sales representative, effective September 1.

WOLO-TV Columbia, S.C., named Venard, Torbet & McConnell, Inc., as its national sales representative, effective September 1.



# How Can The 130<sup>TH</sup> MARKET



# TURN INTO THE 50<sup>TH</sup>?

It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (132nd market) and Monahans/Odessa/Midland (140th market). These three markets have a net weekly television circulation of over 340,000 homes—equivalent to the 50th ranking market in size.

AND, only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of these three markets.

**One Ownership — One Network — One Buy**

**KVII-TV**

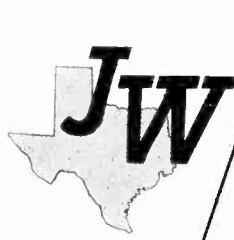
Amarillo  
129,500 net  
weekly circulation

**KELP-TV**

El Paso  
112,100 net  
weekly circulation

**KVKM-TV**

servicing  
Monahans/Odessa/Midland  
98,800 net  
weekly circulation



**THE JOHN WALTON STATIONS**

KVII-TV  
Amarillo,  
Texas

KELP-TV  
El Paso,  
Texas

KVKM-TV servicing  
Monahans/Odessa/Midland  
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

**M**

**We're only  
1/4 mile  
away...**

*from making  
Omaha an  
even greater  
TV market!*

One-quarter mile straight up, that is. But it won't be long — in the early fall of 1966 — when WOW-TV will be televising from its new, 1380-foot tower (a.a.t.).

Already a great market (46th\*), the new tower will bring an improved WOW-TV signal to an area with nearly 1½ million in population and over 425,000 television households.

Everything is looking up in the Omaha Market. Why don't you look us up? Represented by Blair-TV.

**WOW-TV 6**



**one  
of the  
Meredith  
bunch**

\*46th primary market in average number of TV homes reached in prime time; 46th market in average total homes, per the ARB 1965 Television Market Analysis.

**Spot** (Continued from page 64)

In addition, FIGARO men's toiletries, only advertised in print before, will break in five or six markets during the last quarter. Twenty-second spots will be used. Lydia Blumenthal is the buyer.

**Liggett & Myers Tobacco Co.**  
(J. Walter Thompson Co., N.Y.)

Ten additional markets are being picked up for CHESTERFIELD FILTERS beginning October 1. The new cigarette has been running in spot since its introduction last June. Ethel Melcher is the buyer.

**Maidenform, Inc.**  
(Norman, Craig & Kummel,  
Inc., N.Y.)

A six-week push for MAIDENFORM BRAS and GIRDLES breaks at issue date. About 50 markets are being picked up with 60's running in prime, day and fringe periods. Bob Adler handled the buying.

**Merck & Co., Inc.**  
(Needham, Harper & Steers,  
Inc., N.Y.)

October 3 is the start date for activity on SUCRETS. Spots will be carried in the top 42 markets for a 26-week period. The campaign, supplementing over \$3 million in network, will use all primetime ID's. The company also began testing on a new product, DITRON, a mouthwash for people with dentures. The test marketing will continue for a 52-week period, with flights running in about 20 markets. Doug Spellman is the buyer.

**National Biscuit Co.**  
(William Esty Co., Inc., N.Y.)

Commercials for WHEAT AND RICE HONEYS began breaking on September 5 in 15 selected markets. The minute spots, with kid-show adjacencies, will continue for four weeks. Nabisco's FLAVORED CEREAL will also be pushed beginning some time in November. Sally Reynolds buys.

**National Biscuit Co.**  
(Kenyon & Eckhardt, Inc., N.Y.)

NABISCO SPOON SIZE SHREDDED WHEAT commercials break in approximately 30 markets at issue date. The early and late fringe minutes will continue for eight weeks. Mike Nirenberg does the buying.

**North American Philips Co., Inc.**  
(LaRoche, McCaffrey & McCall,  
Inc., N.Y.)

The bulk of Norelco's 1966 \$6-million advertising budget for its ELECTRIC SHAVERS will be concentrated in a pre-Christmas push. Spot activity will be in 44 major markets in October to introduce the new SPEEDSHAVER 35T (the TRIPLEHEADER), and to promote the entire shave line and the BEAUTY SACHET. Sports adjacencies will predominate. A buyer had not been set at presstime.

(Continued on page 68)

**Buyers' Checklist**

**Network Rate Increases**

**ABC-TV**

KFSA-TV Fort Smith, Ark., from \$325 to \$350, effective February 26, 1967.

KGBT Harlingen, Tex., from \$375 to \$400, effective February 26, 1967.

KOAT-TV Albuquerque, N.M., from \$425 to \$475, effective March 1, 1967.

WABC-TV New York, N.Y., from \$7,750 to \$8,250, effective March 1, 1967.

WBOC-TV Salisbury, Md., from \$200 to \$225, effective February 18, 1967.

WRDW Augusta, Ga., from \$425 to \$450, effective February 26, 1967.

**CBS-TV**

KFSA-TV Fort Smith, Ark., from \$325 to \$350, effective February 26, 1967.

KGRT-TV Harlingen, Tex., from \$375 to \$400, effective February 26, 1967.

KTMO-TV Casper, Wyo., from \$250 to \$300, effective March 1, 1967.

WRDW-TV Augusta, Ga., from \$425 to \$450, effective February 26, 1967.

**NBC-TV**

WTVD Durham-Raleigh, N.C., from \$1,000 to \$1,100, effective February 12, 1967.

**Station Changes**

WSBT-TV South Bend, Ind., was given approval by the FCC to increase its maximum radiated power from 498,000 watts to 2,175,000 watts. Two new transmitters will be installed, the first about September 10, bringing the power to 1,000,000 watts, and the second early next year, bringing the power level to the maximum.

WAEO-TV Rhinelander, Wis., will become a full-time affiliate of NBC-TV, effective October 1, 1966.

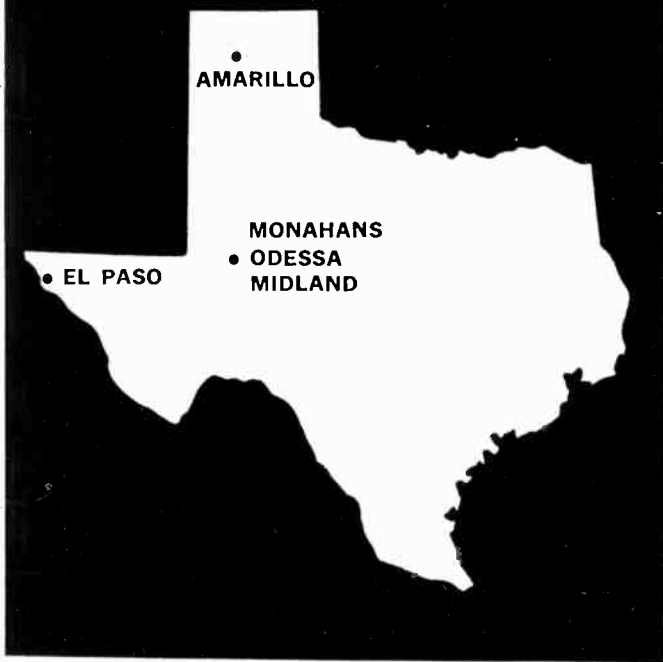
**New Representatives**

KCCM-TV Albuquerque, N.M., named Blair Television its national representative, effective September 1.

KSWs-TV Roswell, N.M., appointed Avery-Knodel its national sales representative, effective September 1.

WOLO-TV Columbia, S.C., named Venard, Torbet & McConnell, Inc., as its national sales representative, effective September 1.

# How Can The 130<sup>TH</sup> MARKET



# TURN INTO THE 50<sup>TH</sup>?

It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (132nd market) and Monahans/Odessa/Midland (140th market). These three markets have a net weekly television circulation of over 340,000 homes—equivalent to the 50th ranking market in size.

AND, only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of these three markets.

**One Ownership — One Network — One Buy**

**KVII-TV**

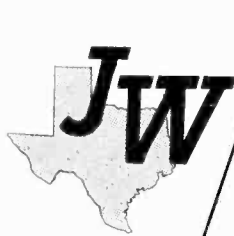
Amarillo  
129,500 net  
weekly circulation

**KELP-TV**

El Paso  
112,100 net  
weekly circulation

**KVKM-TV**

serving  
Monahans/Odessa/Midland  
98,800 net  
weekly circulation



**THE JOHN WALTON STATIONS**

KVII-TV  
Amarillo,  
Texas

KELP-TV  
El Paso,  
Texas

KVKM-TV serving  
Monahans/Odessa/Midland  
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

**M**

**Noxema Chemical Co.**

(William Esty Co., Inc., N.Y.)

After being tested in three major markets for a year, NOXEMA MEDICATED COLD CREAM has gone into national distribution. Fall activity on the product will include a network campaign and an eight-week spot push in 25 top markets. Fringe 60's will be used. Jack Sweeney is the buyer.

**Penick & Ford Ltd., Inc.**

(Pritchard, Wood Inc., N.Y.)

MY-T-FINE PUDDING and VERMONT MAID SYRUP will piggyback in a series of flights this fall. Some of the

35-40 markets were picked up last week; the rest will carry the spots as of September 19. Flights will run from six to ten weeks depending on the market. Besides the piggybacks, some 60's and 30's will be used in prime and fringe time periods. Pat Madden does the buying.

**Procter & Gamble Co.**

(Compton Advertising, Inc. N.Y.)

CRISCO SOLID, currently in over 100 markets, is planning an even bigger push beginning this fall. The minutes will run for the contract year. Leo Greene is the buyer.

**Quaker Oats Co.**

(Papert, Koenig, Lois, Inc., N.Y.)

A campaign for AUNT JEMIMA'S

TOASTER KITCHEN will break on September 25. The five-week drive will feature the company's waffles, corn sticks and cinammon sticks. Fringe minutes and piggybacks will run in midwestern markets. Barry Nolan buys.

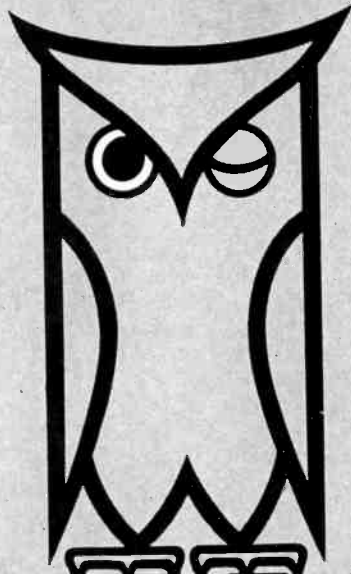
**S. A. Schonbrunn & Co., Inc.**

(Foote, Cone & Belding, Inc., N.Y.)

As of the end of September, SAVARIN COFFEE will be in New York, Philadelphia, Hartford, Scranton-Wilkes Barre and Harrisburg. The 12-week push will use 60's and ID's in prime, day and fringe periods. Mike Jarmolowsky is the contact.

(Continued on page 72)

Who gets top billing  
with  
Central Iowa viewers?



**WHO TV**

*...that's who!*

**WB COLORFUL 13 • DES MOINES, IOWA**



Represented Nationally by Peters, Griffin, Woodward, Inc.

**Rep Report**

H-R Television, Inc., promoted MARTIN E. GOLDBERG from vice president in charge of electronic data processing to vice president and director of data processing, and MEL GROSSMAN from director of sales promotion and special events to vice



MR. GROSSMAN

MR. GOLDBERG

president and director of television sales research and promotion. In addition, DALE PAINE, western division research manager, was named manager of research, reporting to Mr. Grossman.

In H-R Television's regional offices, DON PETERSON, manager of H-R St. Louis, was appointed to the firm's Chicago tv sales division. He will be succeeded by JACK SHAVER, who transfers from the Chicago office to become St. Louis manager. UICK FELLOWS was named to the Philadelphia office in charge of television sales, replacing TOM WOOD, who recently resigned.

JACK HARDINGHAM, director of tv sales development for the Meeker Co., was named a vice president of the representative firm.

STANLEY MOGER was appointed television account executive for Storer Television Sales, Inc. He was senior television account executive in the New York and Chicago offices of George P. Hollingbery Co.

JAMES DULAN, most recently in the public relations department of AT&T, was named director of publicity and advertising at John Blair & Co.

**BULLETIN:**

Since this ad was written, WBEN-TV has won the first award given by the New York State Broadcasters Assn. for excellence in public service programming upstate.



**babies . . .  
blight . . .  
schussboomers  
and booming  
vacationland**

WBEN-TV public service cameras document the Western New York scene.

Buffalo's nationally-famous Children's Hospital, sub-standard housing conditions in Negro ghettos, Western New York's thriving ski industry, and the Kinzua Dam that will soon change the geography of the state's Southern Tier — all make timely subjects for WBEN-TV documentaries. And they make fine and informative television fare.

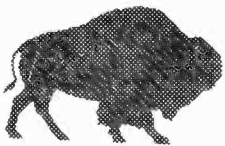
These are just some of the recent television documentaries that the WBEN-TV News Department has put together for the enlightenment and enjoyment of our viewers. Nothing of newsworthiness or importance is out of range of the experienced hands that guide the cameras or create the continuity.

Public Service programming of this kind has been a continuing policy of our station since sign-on in 1948. It makes for an informed citizenry and a loyal audience that recognizes and appreciates the scope, effort, and efficacy of WBEN-TV's special television news features.

It also is one of the important reasons why Channel 4 consistently delivers the largest audience to its advertisers — an audience of quality, for quality products.

National Representatives: Harrington, Righter & Parsons

**WBEN-TV**  
CBS in Buffalo



CH.  
**4**

affiliated with WBEN Radio  
The Buffalo Evening News Stations

## Media Personals

JAMES AUCONE was promoted from senior media buyer to media supervisor at Cunningham & Walsh, Inc. He joined the agency in 1965 from Richard K. Manoff, Inc.

Named assistant buyers at SSC&B, Inc., recently were: JON WOLFE, who previously did freelance work as an assistant producer in commercial films; JACK OKEN, who formerly worked in the aluminum industry; and AL RIMAS, who was an insurance salesman before joining the agency. All three will work on the Lever Bros. account.

RAY KING was named supervisor of media services at Needham, Harper & Steers, Inc. He was formerly supervisor of billing and estimating at Richard K. Manoff, Inc.

JACK SCHROEDER joined Clinton E. Frank, Inc., Chicago, as media business and data processing supervisor. He was previously media director of Wade Advertising, which suspended operations this year.

BARBARA TRZECIAK was named a time-buyer in the consumer division of



MISS TRZECIAK

Lando, Inc., Pittsburgh. She's been with the agency for two years, and was most recently radio-tv traffic manager.

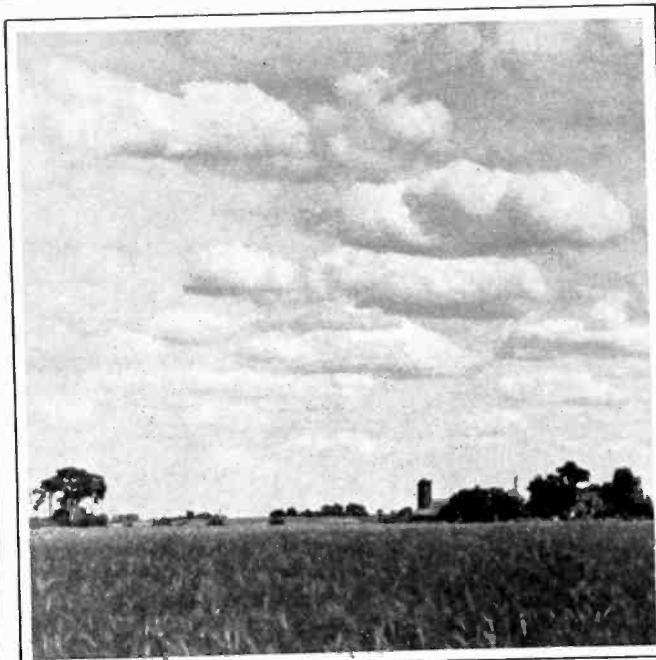
LARRY NATHANSON joined Ted Bates & Co., Inc., as a buyer on the American Home account. He was formerly at Mogul Baker Byrne Weiss, Inc., where he bought on Barney's, Ronzoni, Gem Oil and National Shoes.

CYRIL PENN transferred from Kenyon & Eckhardt, Inc., where he was a buyer on Shell Oil and Plywood to BBDO, where he'll be media planner on Dupont. Before K&E, he was a buyer on American Gas Association and Cities Service at Lennen & Newell, Inc.

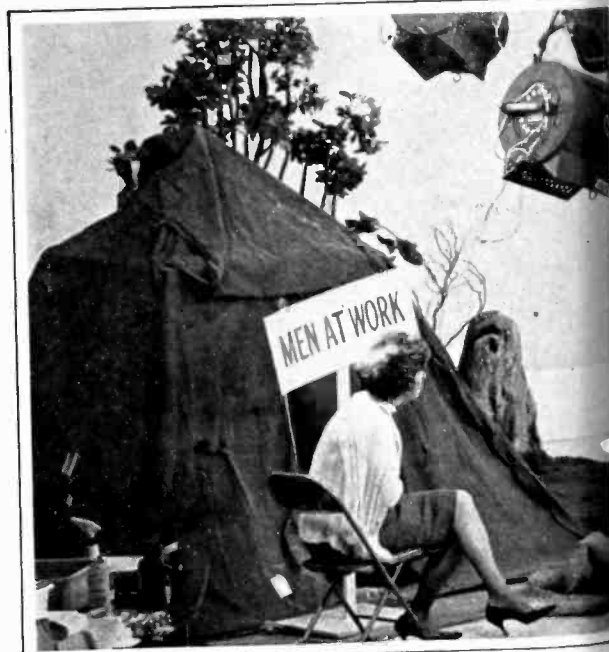
At Street & Finney, Inc., ART E. HEMSTEAD was promoted from senior media planner to manager of the media department. Before joining the agency, he was assistant media director at Lennen & Newell and broadcast supervisor for General Foods at Benton & Bowles, Inc.

PETE WARREN transferred from Fuller & Smith & Ross, Inc., where he was an assistant buyer on Transogram, to Ogilvy & Mather, Inc., where he'll be buying on American Express, Nationwide Insurance and IBM corporate.

J. M. Mathes, Inc., appointed RUTH CLINTON a broadcast media buyer. She joined the agency after ten years as media buyer at Gardner Advertising Co., Inc.



There is space . . .



Then, there is space . . .

Like our Studio A which is as big and colorful as all outdoors (almost) . . . with extensive production area and full color facilities for programs, commercials . . . room enough for a car lot, chorus or camp site. Call Jim Pratt, our space agent, for particulars.

## Agency Appointments

Lennen & Newell, Inc., named CHARLES P. MURPHY a senior vice president and management account supervisor on the Cities Service account. He was with BBDO for 13 years, most recently as a vice president and account supervisor. The agency also appointed ANDRE BARUCH a senior vice president, creative merchandising. He will head up a new service to coordinate advertising with sales promotion programs at the agency. Mr. Baruch was with Henry Jaffe Enterprises, Inc., as director of the industrial division, and was one of the founders of the Helitzer, Waring & Wayne agency.

JOHN C. NAYLOR JR., formerly vice president of Gardner Advertising, Inc., was named a vice president and account supervisor on Interstate Bakeries Corp. at Dancer-Fitzgerald-Sample, Inc.

Sullivan, Stauffer, Colwell & Bayles, Inc., elected creative supervisor BERNARD SLOAN and art supervisor JOHN MACDONALD vice presidents. In addition, RICHARD T. O'REILLY joined the agency as a senior vice president. For the past seven years Mr. O'Reilly has managed N. W. Ayer's Detroit office.

Ted Bates & Co., Inc., named art supervisor BARRY SHADORF a vice president and appointed JERRY DELLA FEMINA a vice president and creative supervisor. Mr. Della Femina has been a vice president and creative director at Delehanty, Kurnit & Geller for the past two years.

SIDNEY T. HERTZEL was elected a vice president of Grey Advertising, Inc. He



MR. HERTZEL

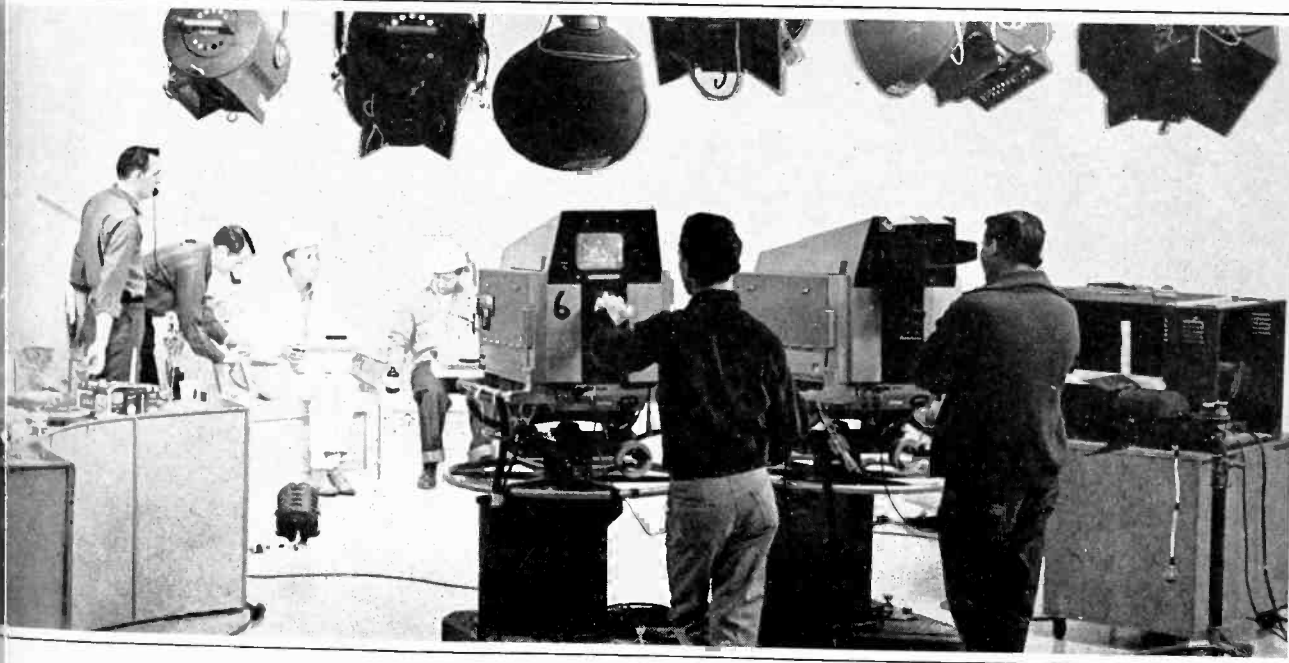
is director of radio-tv business affairs for the agency.

ANDRE BOUHEBENT joined ProVente, the French partner agency of Norman, Craig & Kummel, Inc., as a director and was elected a vice president of NC&K. He has been with the McCann-Erickson organization in France for the past 20 years, most recently as director of the board of Sodico/McCann-Erickson S.A., Paris.

ALBERT C. HODOR joined the Marschalk Co., Inc., as senior vice president and management service director in the Atlanta office. He was formerly director of product planning for the corporate division of the Pet Milk Co.

Needham, Harper & Steers, Inc., elected account supervisor THOMAS L. FOLEY a vice president. He was market manager of the F. M. Schaefer Brewing Co. before he joined the agency earlier this year.

ROBERT NASH, with William Esty Co., for the past five years as musical director, joined Foote, Cone & Belding, Inc., New York, in the same capacity. He will be working with FCB copywriters and producers on jingles and background music.



# WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market  
 ABC, Channel 8, Communications Center  
 Broadcast Services of The Dallas Morning News  
 Represented by Edward Petry & Co., Inc.

*Quality touch*

### Standard American Home Products

COMPLETE detergent, a new product, will be in three test markets beginning September 19. The 13-week campaign will use 60's and 20's. Tom Lynch is the contact.

### Standard Romper Co., Inc. (AC&R, Inc., N.Y.)

A four-week drive on HEALTH-TEX children's clothing breaks at issue date in seven markets. The company's semi-annual push will consist of minutes in day and fringe time periods. Mary Beglin is the contact.

### Sterling Drug, Inc.

(West, Weir, Bartel, Inc., N.Y.)

September 26 is the start date for activity on CAROID laxative. The five-six week campaign will run in about 12 markets, using 60's in day and fringe time periods. Another campaign, to run four or five weeks, is planned for November. John Tobin does the buying.

### J. P. Stevens Co., Inc.

(McCann-Erickson, Inc., N.Y.)

This company's fabric, CONSORT 49's, will be advertised in about 25 spot markets beginning in early September. The campaign will run through the end

(Continued on page 74)



## THE NEW CANDY STRIPED BARBERRY ROOM

Your Host, **BILLY REED**  
provides the atmosphere  
of a private club

Luncheon • Cocktails  
DINNER AND SUPPER  
DANCING  
(except Sunday)  
NO COVER CHARGE

RESERVATIONS: 753-5800

THE  
*Berkshire*  
21 East 52nd Street, N.Y.C.

## Two Jobs for One, and a Car, Too

Those cars parked in front of the new studio building in Lebanon, Pa., of WLYH-TV Lancaster-Lebanon (to be dedicated this week—September 18—with attendant Triange Stations hoopla) provide the station



with what is undoubtedly the best car-to-employee ratio of any in the country.

The outlet not only boasts a fleet of 20 "travelling station identification symbols," it claims one of the smallest staffs of any full-time tv station. Only 22 people, plus one part-time high school student, run the entire operation. Thus, the ratio is one car for every one-and-one-tenths persons, and it's even smaller considering the station's statement that each member of the staff does the work of two.

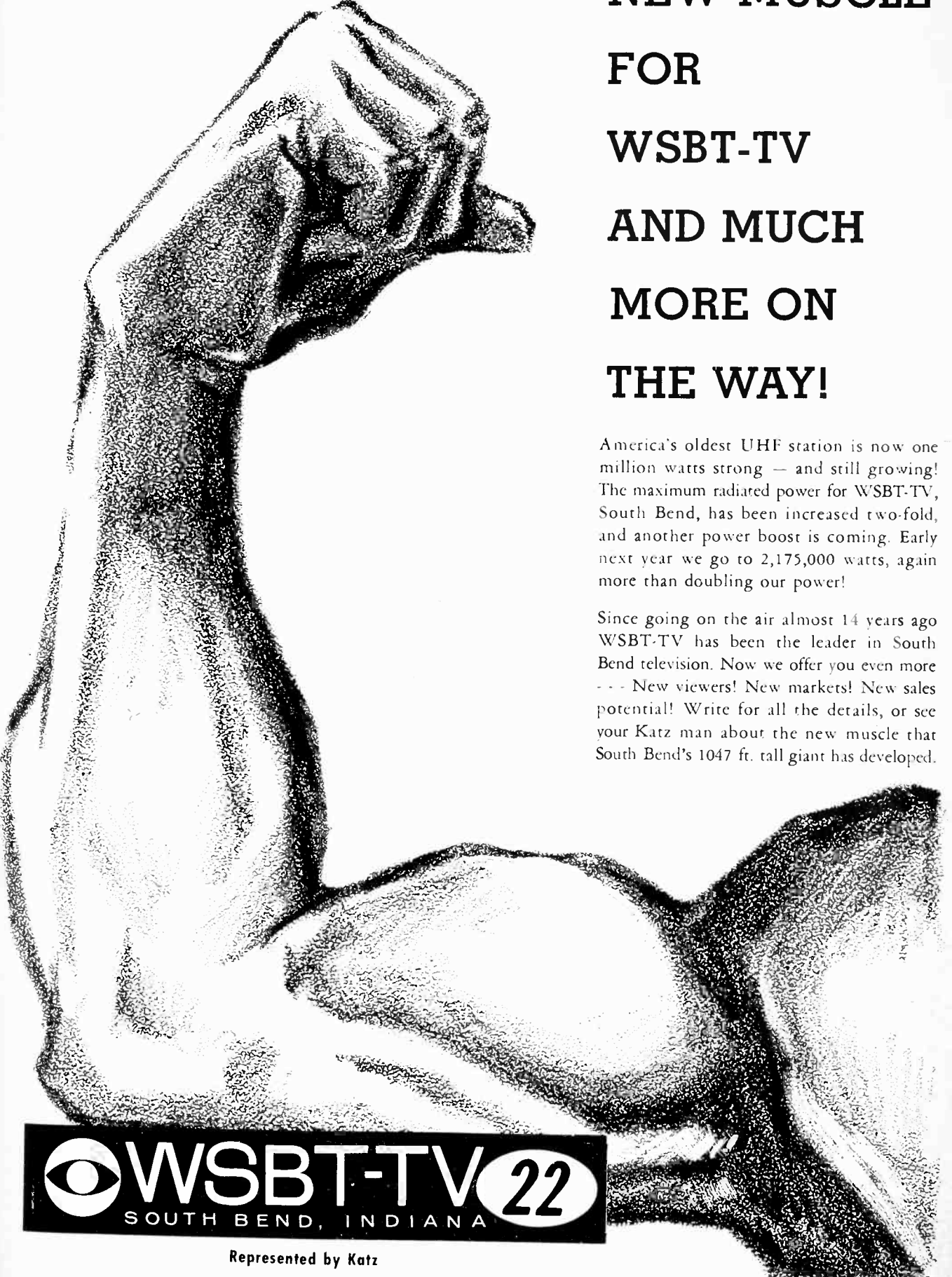
For example, business manager Sue Cramer also has the title of chief gardener; salesman Hank DiJohnson goes on camera with a sports commentary show; program manager Bob Shirk writes commercials, and so on. The "two-hats for everybody" spirit has been nurtured through employee contests and an attitude of "it's *our* station," reports general manager Jay Sondheim. "The 'family pride' resulted in everybody wanting insignia on their cars after the newsmen decorated theirs. When we cover regional ballgames, the crews wear WLYH baseball uniforms."

The prideful attitude and a CBS affiliation, he notes, has resulted in 1965 ratings that showed an audience *triple* that in 1961, a 1966 projection 80 per cent higher than last year's, and sold-out sponsorship status—not bad for a uhf in a mixed market.

Whipping up enthusiasm for the station is a full-time task for all of the employees, said Mr. Sondheim. Staffers carry pocketsful of inexpensive souvenirs to leave at appropriate places around the town, and make sure speakers addressing groups are supplied with the gift items to distribute free of charge. But those white cars, emblazoned with the CBS eye, that buzz all over the market probably do most to grab attention. Ten of them, contributed on a trade deal by local auto distributors, are equipped with two-way radios and 16mm cameras for on-the-spot news coverage.

On hand for the ceremonies opening the new facility will be a contingent of executives from the various Triangle outlets, headed by Roger W. Clipp, chief executive of Triangle Stations. Future plans call for expansion of the station's studios in Lancaster, now that the Lebanon plant is completed.





**NEW MUSCLE  
FOR  
WSBT-TV  
AND MUCH  
MORE ON  
THE WAY!**

America's oldest UHF station is now one million watts strong — and still growing! The maximum radiated power for WSBT-TV, South Bend, has been increased two-fold, and another power boost is coming. Early next year we go to 2,175,000 watts, again more than doubling our power!

Since going on the air almost 14 years ago WSBT-TV has been the leader in South Bend television. Now we offer you even more . . . New viewers! New markets! New sales potential! Write for all the details, or see your Katz man about the new muscle that South Bend's 1047 ft. tall giant has developed.

 **WSBT-TV 22**  
SOUTH BEND, INDIANA

Represented by Katz

## Tough Buying Ahead?

A survey of media buyers on how uhf stations will affect them, conducted by Trendex for Howard Television, Inc., reveals 19 per cent think the increased number of stations will make buying more complicated. About three-fourths said the programming of the uhf outlets would attract "class," not mass audiences.

## Spot (Continued from page 72)

of October and possibly into the beginning of November. Minute spots will run during NFL football games. Also, ALTER-EASE fabric spray will use a series of 60's in Charlotte, N.C., during September and October. Liz Griffith is the buyer.

## E. R. Squibb & Sons

(Benton & Bowles, Inc., N.Y.)

A series of three-four-week flights on SWEETA will break around the middle of October in 50 selected markets. Fringe 60's will be used. Also, SPEC-T throat lozenges will be pushed in over 50

markets beginning in early November. Commercials for the new product will last for two to four weeks, depending on the market. Mostly fringe 60's will be used. Ken Weinstock is the buyer.

## Wool Bureau, Inc.

(AC&R, Inc., N.Y.)

A three-to-four-week push for the WOOL MARK symbol will begin on either September 19 or 26, depending on final approval. A combination of prime and fringe 20's will break in 30 selected markets for the campaign. Mary Beglin is the contact.



**YOU MAY NEVER BOIL A 40-MINUTE EGG\* —**

**BUT... You Can Cook Up BUSINESS  
in the 39th Market with WKZO-TV!**

Most hard-boiled buyers know that Grand Rapids-Kalamazoo (and the Greater Western Michigan area covered by WKZO-TV) is the 39th† television market, but we'd

be laying an egg if we didn't tell you how the flock is growing!

For instance: Kalamazoo alone, with four new plants, has 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo—and it's going on all over the market!

Buy WKZO-TV and cover the whole Western Michigan hatchery! Your Avery-Knodel man has the facts and wants to help; let him.

And if you want all the rest of up-state Michigan worth having, add W W TV / W W UP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

\*The ostrich egg—7" long, 6" in diameter—takes 40 minutes to boil.  
†ARB's 1965 Television Market Analysis.

WKZO-TV MARKET  
COVERAGE AREA • ARB '65



**The Polyzar Nations**  
RADIO  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEM GRAND RAPIDS-KALAMAZOO  
WVTFM CADILLAC

TELEVISION  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WVTV CADILLAC-TRAVERSE CITY  
WVUP-TV SAULT STE MARIE  
KOLN-TV LINCOLN NEBRASKA  
KGIN-TV GRAND ISLAND, NEB

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

## Coffee Confidence

TVB's latest analysis of television advertising reveals that coffee and tea advertisers spent over \$54 million in network and spot last year.

The top 15 coffee marketers apportioned 89.1 per cent of measured media ad budget to tv, and increased their overall investment from \$42.3 million in 1964 to \$44 million in 1965, a four-per-cent gain. Of these, General Foods, (for Maxwell House, Yuban and Maxim) lead with \$14.5 million, or 91.2 per cent of its media total in tv. The top six tea advertisers, on the other hand, decreased their tv budgets by 17.8 per cent, from \$12.6 million to \$10.4 million for the same period. Lever Brothers' Lipton brand was in first place with 99.3 per cent of its budget, or \$4.4 million, in tv.

The report points out that although tv investments for coffee and tea advertisers had increased, they had done so to a much lesser degree than soft drink budgets in the medium. As an illustration, the survey noted the spiraling soft drink spot tv investment climbed from \$11.8 million in 1956 to \$62.6 million in 1965, as compared with \$22.4 million to \$13.1 million over the same period for coffee, tea and food-drink advertisers. The report notes that soft-drink bottlers had captured the youth market with their tv advertising.

# YOU ONLY NEED ONE FILM/TAPE PRODUCTION SOURCE BOOK

Enclosed is payment for 1 copy

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

## BUT IT WILL PAY TO SPREAD A FEW AROUND THE SHOP

Enclosed is payment for 2 copies

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Enclosed is payment for 3 copies

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Enclosed is payment for 4 copies

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Enclosed is payment for 5 copies

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

Enclosed is payment for 6 copies

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

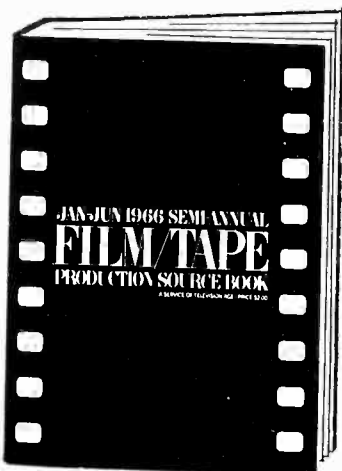
Enclosed is payment for \_\_\_\_\_ copies

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

### The only comprehensive, authoritative, up-to-date directory of buyers and suppliers



Contents include: **FILM/TAPE PRODUCERS**, U. S. & Canada . . . Musical Producers . . . International Producers . . . **COSTUMING** . . . Editing Services . . . **EQUIPMENT & SUPPLIES** . . . Film Labs . . . Film Raw & Print Stock . . . Film Repair & Restoration . . . Film Storage, Distribution & Print Service . . . **FREE FILM DISTRIBUTION** . . . Graphic Arts . . . **GUILDS AND UNIONS** . . . Insurance . . . Make-Up . . . **MONITORING SERVICES** . . . Music Libraries and Sound Effects . . . Optical Effects . . . Prop Rental . . . Screening Rooms . . . Set Construction & Scenic Supplies . . . Shipping . . . **SOUND RECORDING** . . . Special Effects Props . . . **STAGE RENTAL** . . . Stock-Shot Libraries . . . **TALENT AGENCIES** . . . Talent (Animals) . . . **TITLES AND ART** . . . Video-Tape Services . . . **ADVERTISING AGENCY COMMERCIAL PRODUCERS** . . . **BUYERS OF INFORMATIONAL/INDUSTRIAL FILMS.**

A SERVICE OF **TELEVISION AGE** \$2.00 per copy  
1270 Avenue of the Americas, New York, N.Y. 10020

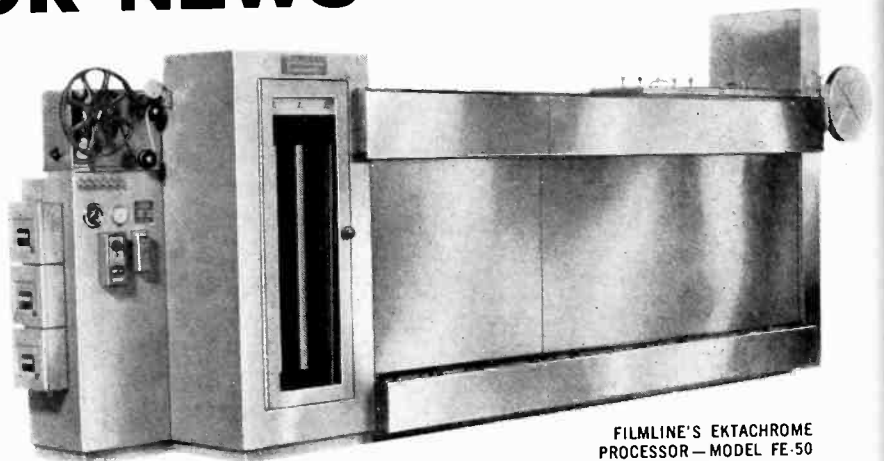
# SUCCESS STORY-BALTIMORE STYLE!

## FULL-COLOR NEWS

### ANOTHER WMAR-TV FIRST!

Now, in keeping with its great tradition, WMAR-TV is first in Maryland with full-color news; live, tape and film.

A new Filmline FE-50 colorfilm processor, turning out 16 millimeter color film at 50 feet per minute, enables WMAR-TV to shoot and show news and sports events in color within one hour of elapsed time, for our 37 newscasts weekly.



FILMLINE'S EKTACHROME  
PROCESSOR—MODEL FE-50

### OTHER WMAR-TV "FIRSTS" INCLUDE:

- 1st** WMAR-TV installed the first continuous black and white newsreel processor back in October, 1947.
- 1st** At that time the first newsfilm producing unit was established — one of the oldest, continued, uninterrupted television newsreels in the United States.
- 1st** WMAR-TV was the first Television Station in the United States to deliver a larger audience than any radio station in its home city.
- 1st** First to use a Zoomar lens.
- 1st** First to utilize two remote units.
- 1st** First to produce its own documentary films exclusively for television.
- 1st** First commercial Television Station in Maryland to experiment in color television.

*No wonder... In Maryland  
Most People Watch **COLOR-FULL***

# WMAR-TV

**CBS** CHANNEL 2, SUNPAPERS TELEVISION  
TELEVISION PARK, BALTIMORE, MD. 21212  
Represented Nationally by THE KATZ AGENCY, INC.

Also, he noted, the industry is gradually shaking loose from the limited theory that a good tv commercial must be at least a minute long, preferably 90 seconds or two minutes. "We used to think that without at least a minute, we'd rather have nothing. However, now there is very definitely the feeling that something valuable can be accomplished with shorter ads, 20's or 30's. The advantages of spot tv have always been there, but the automobile industry has not always been up to spot tv creatively," he continued. "The wide ranges of models and prices within a single division have also produced a situation which points to spot tv as a solution," said the executive.

### **Ford Parceled Time**

"In a spot campaign, it is quite possible to pinpoint special areas and markets that will be most receptive to specific models and product lines. This is obvious with convertibles, but it can get much more refined." Varied product lines produce problems in the advertising itself, too. Even with a two-minute commercial, it is not easy to sell a full line of Fords from a Falcon up to a Thunderbird; often a series of spot commercials is needed to do the job.

If spot television is proving to be more important to Detroit's marketing strategy, it is still no threat to the dominance of network tv. Three one-hour network series will be fully sponsored by the three major auto companies. They are *The F.B.I.*, by Ford; *The Bob Hope-Chrysler Theater*; and *Bonanza*, by Chevrolet. American Motors' major network effort this fall will be full sponsorship of four prime-time specials.

The bulk of the automotive network dollar this year, as last year, will go into network participations and partial sponsorships. They are scattered generously over all of prime time and week-end sports events. ABC-TV again will receive the

biggest share of the network car dollars—almost 60 per cent—and the remainder will be split between ABC-TV and CBS-TV.

This year, in line with its effort to establish a strong corporate image, the Ford Motor Company corporately purchased all the network time and then parceled it out to its various divisions. Approximately 75 per cent will go to the Ford Division, 15 per cent to Lincoln-Mercury, and Philco, Autolite and Corporate campaigns will use the remaining 10 per cent. The Ford Motor Company is expected to spend \$25 million on network tv during its 1967 auto year, a hike of \$5 million over 1966. The company's new cars will make a splashy tv debut September 25 on the *Bridge on the River Kwai* on ABC, when Ford will be the full

sponsor of the film. ABC paid \$2 million for its first-run network rights and Ford is said to have spent \$1.8 million for its full sponsorship. As part of the agreement Ford was permitted to choose the air date. J. Walter Thompson, for the Ford Division; Kenyon & Eckhart, for the Lincoln-Mercury Division; and Grey Advertising, for corporate advertising, are working together on a series of special two- and three-minute commercials for the *Kwai* showing. ABC will promote the film for a week preceding the showing and on the final two days every network program will carry a promotion. On September 25 Ford will be all over the picture tube, with participations in the CBS National Football League game during the afternoon, NBC's Walt Disney hour in the evening and ABC's *The F.B.I.* preceding *Kwai*.

### **Chrysler Lays Plans**

The highlight of Ford's continuing program buy this year is the company's full purchase of *The F.B.I.* on Sunday nights (last year the Ford Division sponsored one-half of the show). In addition, the Ford Motor Co. has purchased three minutes per game in the NFL and renewed its 25-per-cent interest in *Wonderful World of Color*. The NFL buy has been reserved exclusively for the Ford Division, except for Thanksgiving Day when Lincoln-Mercury will participate. Last year the separate Ford divisions made all their own network purchases. Lincoln-Mercury, for example, bought one minute each on *12 O'Clock High*, *The Big Valley* and *Trials of O'Brien*. This year, except for its introductory spot schedule, Lincoln-Mercury will promote its new line, including its new model, the Cougar, on the Ford Corporate purchases.

The Chrysler Corp. in the 1966 car year spent approximately \$27.1 million in network tv. For the forthcoming year, the company has signed up for \$25.1 million on network. This figure is expected to be increased, however, because Plymouth and Dodge are still negotiating for

### **Broadcasting Ambassador**

John S. Hayes, president of the Post-Newsweek Stations and an executive vice president of the Washington Post Company, was named U.S. Ambassador to Switzerland by Presi-



dent Johnson, in what is believed to be the first appointment of an active broadcaster to a major embassy post.

Among other posts in which Mr. Hayes has served, he has been on the Commission on Educational Television of the Carnegie Corp. of New York, was chairman of the Committee on International Broadcasting of NAB, and is a member of the board of directors of the Association of Maximum Service Telecasters.

most of their network participations.

The Chrysler Corporate purchases comprise the bulk of the company's network tv activity. They will be divided between the Chrysler divisions with approximately 33 per cent going to Dodge, 32 per cent to Plymouth, 10 per cent to Chrysler, and 25 per cent for corporate campaigns. Chrysler corporate buys include the *Bob Hope-Chrysler Theater*; 66 minutes in the NBC's American Football League games; the first, fourth, and sixth games in the World Series; half of the Rose Bowl; a quarter of the *Baseball Game of the Week*, and the Bob Hope Golf Tournament.

The biggest news at Dodge this season is the division's purchase of one-third of the *Roger Miller Show* on NBC. That buy will be supplemented by participations in the networks, *Tuesday*, *Thursday*, and *Friday* movies and CBS's *Mission Impossible*. The Dodge "Rebellion," theme, one of the most effective auto campaigns of 1966, will be carried over and expanded into all media this year, with "Rebellion Girl" Pam Austin appearing in all print media and showroom promotions.

The new car models will be introduced on the *Bob Hope Chrysler Theater* September 28. Plymouth, like Dodge, has set up its own spot campaign for October 2 through November 27 to supplement its net-

work activity. Plymouth's slogan is "Plymouth is out to Win You Over This Year." Imperial's tv advertising will be in the Chrysler Corporate spots. A thoroughly remade car on a Chrysler frame, it will be promoted as "Imperial 67—Newest Prestige Car In A Decade."

#### Boost for GM

General Motors, whose total advertising budget has remained fairly constant in recent years, is expected to boost its network tv investment by \$5.2 million in the 1967 car year, to \$32.2 million. Most of the increase will be in the Buick Division. Last year, Buick spent approximately \$1.3 million on network; this year the division is expected to spend \$4.6 million. Most of the increased expenditures will go to Buick's one-quarter sponsorship of the *Andy Williams Show* on NBC. Buick will also be a one-quarter sponsor of the Sugar Bowl contest, and is signed up for participations in ABC's *Wide World of Sports* and the PGA matches. Last year Buick's network activity was entirely participations, mostly in sports programs.

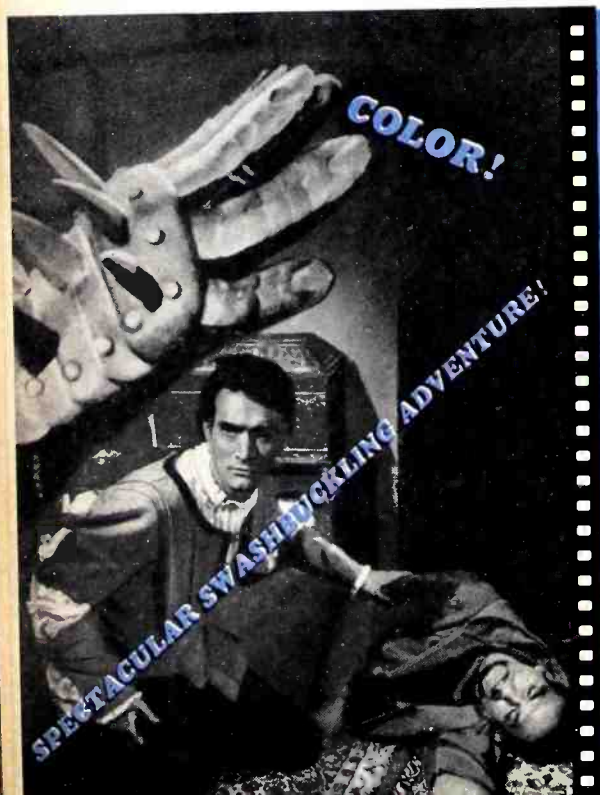
Oldsmobile's budget is expected to be hiked from \$4.6 million to \$5.5 million, with a total of 156 minutes in *CBS Evening News with Walter Cronkite* over a 52-week period, 32 minutes in the NCAA, and a one-quarter sponsorship of NBC's *Miss*

*America Pageant*, and participations in the *Tuesday Night Movie*, *Laredo*, and *The Virginian*. Pontiac spent approximately \$2 million in the 1966 car year and will up it to \$2.2 million this year, with participation buys on *The Girl From U.N.C.L.E.*, *Tuesday* and *Saturday* movies, *I Spy*, *The Man From U.N.C.L.E.* and *Run For Your Life*.

Chevrolet, the country's most popular car, will again be exposed to the public on the country's most popular program, *Bonanza*. Even though Chevrolet is coming out with a major new model, the Camaro (to compete with Ford's Mustang), the division's network tv budget has been increased significantly this year. In addition to Chevrolet's full sponsorship of *Bonanza*, it will continue its half sponsorship of *Bewitched*, and has bought an alternate quarter-hour on *Huntley-Brinkley Report*. At announcement time Chevrolet will again buy against its own programs, to insure that all viewers see the new cars, regardless of station. Chevrolet bought two full *Garry Moore Shows* which will be pitted against *Bonanza* in September. Chevrolet's participations include *Run For Your Life*, *Star Trek*, *Hawk*, *Time Tunnel*, *12 O'Clock High*, *Combat* and *Lost in Space*.

General Motors has undertaken a program of measuring advertising

(Continued on page 80)



## CAPTAIN FROM TOLE

In the terror-filled days of the Spanish Inquisition, one man's courage determines the fate of an empire.

Running Time:  
96 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**

555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

## As Autos Go, Gasoline Goes Faster

The automobile industry's television expenditures might be going up, but it still does not have as much faith in the powers of tv as its sister industry—gasoline. According to the Television Bureau of Advertising, in 1965 the top 16 gasoline companies spent 79 per cent of their total ad budgets on tv; the car companies, however, spent only 27 per cent on tv. The top gasoline and oil companies invested a combined total of \$49 million in network and spot tv,

up 13 per cent from their 1964 total. Four major companies, however, (Socony Mobil, Humble, Sun Oil, and Texaco) spent less on tv in 1965 than in 1964. Of the top 16, individual totals ranged from Shell Oil's \$10.6 million to Tidewater Oil's \$1.3 million. Ten of the top 16 companies invested more than \$2 million in tv in 1965 compared with 1964. The tv share of budget was over 50 per cent for all but one company, Humble Oil, which came close with 47.

All 16 companies used spot television for a total of \$32.7 million last year compared to \$26.9 million in 1964. There were nine network advertisers with a total of \$16.3 million, a slight decrease from the 1964 total of \$16.5 million for eight companies. Last year's tv investments for the entire gasoline and lubricant product class was a record \$62.3 million, up 7.1 per cent from 1964 and up an impressive 30.4 per cent from the 1963 total of \$47.8 million.

### 1965 GASOLINE & LUBRICANTS Leading TV Advertisers

Company	1965 Spot TV	1965 Network	1965 Total	1964 Total	% Change
Shell Oil	\$ 5,568,600	4,985,900	10,554,500	7,712,300	+ 37
American Oil	3,574,600	2,416,100	5,990,700	5,337,000	+ 12
Gulf Oil	3,402,400	547,100	3,949,500	2,737,900	+ 44
Socony Mobil	1,289,500	2,350,200	3,639,700	5,018,300	- 27
Phillips	2,740,500	—	2,740,500	2,381,800	+ 15
Humble Oil	1,035,000	1,611,600	2,646,600	3,998,600	- 34
Sun Oil	1,228,300	1,406,200	2,634,500	3,210,400	- 18
Stand. Oil of Ohio	2,477,600	—	2,477,600	1,872,400	+ 32
Texaco	835,500	1,620,200	2,455,700	3,031,100	- 19
Sinclair	2,082,000	—	2,082,000	1,591,900	+ 31
Stand. Oil of Calif.	1,426,900	528,400	1,955,300	1,042,500	+ 88
Pure Oil	1,898,500	—	1,898,500	1,805,700	+ 5
Cities Service	959,600	825,900	1,785,500	1,077,200	+ 66
Atlantic	1,502,000	—	1,502,000	1,290,300	+ 16
Clark Oil	1,437,200	—	1,437,200	1,325,500	+ 8
Tidewater Oil	1,265,000	—	1,265,000	—	+Inf.
<b>Totals:</b>	<b>\$32,723,000</b>	<b>16,291,600</b>	<b>49,014,800</b>	<b>43,432,900</b>	<b>+ 13</b>

\*Includes only gasoline and lubricants billings for companies and distributors.

Sources: Spot tv: TvB/Rorabaugh (Gross Time); Network tv: TvB/LNA-BAR (Net Time & Program Costs)

COLOR!

# SERENADE FOR TWO SPIES

From Las Vegas  
to San Francisco  
to New York  
in pursuit of a  
top-secret weapon.

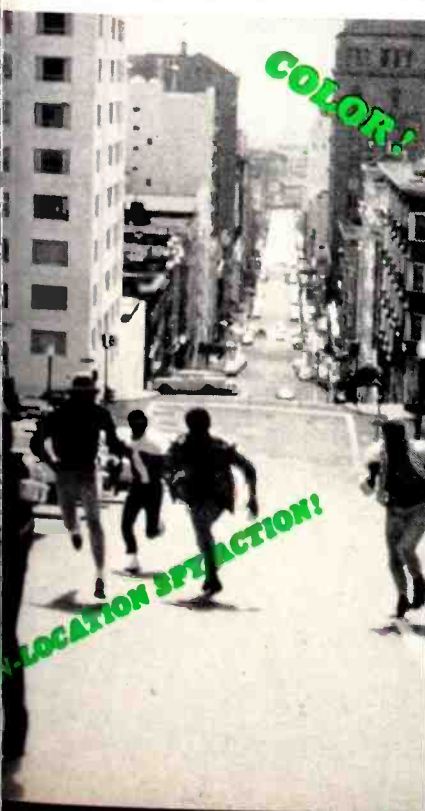
Running Time:  
87 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American-dubbed, quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100



effectiveness. Using the research facilities of several GM agencies, plus outside consultants, GM has been setting up benchmarks from which to measure copy and art effectiveness as well as the efficiency of various media techniques. The program is set to go into full swing with the introduction of the 1967 model cars. Apparently the company's new market-by-market concept is one aspect of a widespread look at advertising. The market-by-market concept may indicate a new, or emerging, tv philosophy at GM, with greater concentration and factory money going into the markets with the most potential, instead of being spread equally across the country on network. The tv budgets for all GM divisions may be quite a bit more than present projections would suggest, because of the as yet unknown and unproved effectiveness of the market-by-market approach.

American Motors will use four one-hour specials, starting with Jim Nabors October 12 and following with Jack Benny in December, Andy Griffith in February and Sid Caesar April 5. The company has also purchased 45 network participations which will be shown on the Thursday and Friday night movies, *Jericho*, *CBS News Hours*, *NFL games*, *Iron Horse*, *Hawk*, *Time Tunnel*, *The*



*William P. Dix Jr. was named general manager of KTHI-TV Fargo-Grand Forks, N.D., succeeding Hugh Boice Jr. Mr. Dix has been general manager of WCHS-TV Charleston for four years and previously was with WDAU-TV Scranton.*

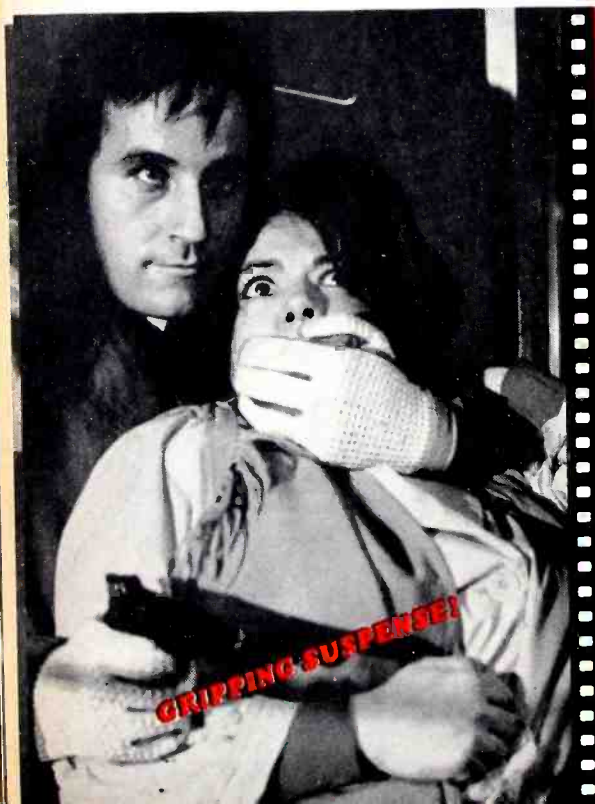
*Milton Berle Show, 12 O'Clock High, Shane and the ABC Wide World of Sports.*

What the new models look like and what their advertising will be like is always top-secret until the last moment, but the received wisdom that safety doesn't sell has certainly been scrapped. Detroit, pushed by Congress, the public and Ralph Nader, has plunged into the uncomfortable, formerly taboo, arena of safety. Inflated performance claims will most likely be toned down and safety will be an underlying theme in 1967 automobile advertising. General Motors is putting dual braking systems and collapsible steering

posts on all its cars—Chrysler's offering the same as standard equipment—and it is certain the companies will not remain silent about these features. Seat belts, padded instrument panels, tinted windshields, recessed control knobs and other safety features added to cars since the late 1950's will move from the background to centerstage.

The recent filmed documentary, *Destination Safety*, can be seen as evidence that the safety issue has struck raw nerves at GM and might be a prelude to coming safety advertising campaigns. The one-hour documentary was produced for GM by David L. Wolper. After the three networks turned it down, GM drew up its own lineup of more than 100 stations to run the show in prime time from September 6 through 10. GM promoted the film as a public-service production on auto safety—calling for better roads, more skilled drivers and stricter law enforcement. Most of the stations that accepted the one-hour film accepted it unseen on GM's word of its objectivity.

Judging by this documentary market-by-market buy, and by the spot tv and network schedules already placed, it looks like Detroit's troubles for the moment may be beneficial to television. And if tv does the job, if it helps solve the automakers' problems, the medium will be viewed with new esteem in the future. ■



**GRIPPING SUSPENSE!**

# KILL AND BE KILLED

Their plan for murder turns two people's love to suspicion and hate.

Running Time:  
109 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100



employee contracts in detail recommending provisions and giving the rationale for such documents. The April 1966 newsletter discussed such questions as when and why the agency should have employee contracts and who should be covered. The article states, "More often than not, employment contracts are unnecessary and undesirable, but on occasions they are exceedingly important to have and here is a great risk of confusion, bad feeling and legal complications if they are not executed in the proper manner."

### **Optimism is Rampant**

"For the average employee, an individual verbal agreement backed up by a well-prepared *Agency Manual or Employees* is all the formal communication that is necessary regarding the terms of his employment." The basic reasons cited for having employee contracts are that they are equally binding and that they clearly spell out the relationship "at a most favorable time when they (the agency and the employee) are optimistic and forward-looking about the proposed relationship."

What are the recommended areas to be included in the contract? The newsletter lists salary, bonuses and benefits, terms of employment, notification period for termination, na-

ture of services, restrictions on services or activities, and gives special attention to the "non-competitive" clause "which comprises the bulk of the agreement" and often "is the chief purpose, on an agency's part, of having the contract."

The employee contracts that are in use are greatly varied in content and format. Recognizing that employees are exposed to confidential information about client plans and products, some agencies and clients request key employees to sign "confidential disclosure" letters. In these, the employee agrees to keep such records confidential and agrees not to make claims against the client with respect to advertising.

More restrictive, but affording more protection to the agency and client, are contracts covering "non-competition." These prevent a departing employee from soliciting or servicing, for anywhere from six months to five years, any client whose advertising account was handled by the agency during a certain period of his employment.

### **Who Needs It?**

However, many agencies feel that written documents with their employees are unnecessary. "The account doesn't go to the guy you play golf with, but to the agency whose business you like," says one agency man. "The trend is away from the

use of employee contracts."

On the subject of employee contracts, Maxwell Dane, partner in Doyle Dane Bernbach, Inc., says, "This is a service business. If an unhappy relationship exists with an employee, the agency wants it terminated. Contracts are more prevalent in smaller agencies where an account executive may be the man who sold and services the account and does the writing and planning. A smaller agency doesn't want to take undue risks." (DDB did draw up five-year contracts with chief executives when it went public, but Mr. Dane describes these as "pro forma.")

### **Tradition Rules**

One agency lawyer was opposed to employee contracts for "traditional and historical reasons more than anything else. It's not in keeping with the whole atmosphere here. Besides, much of this business is done on faith. We expect our employees to have integrity."

What benefits do agencies glean from employee contracts? Morton Simon, in *The Law for Advertising and Marketing*, says "One of the principal solutions to the problem of 'account piracy' is the use of restrictive covenants. It is probably the only *legally enforceable* method of preserving agency business against the depredations of a de-



# **BLACK EAGLE OF SANTA FE**

Bloodshed and warfare  
invade a peaceful  
territory as the  
Comanches are  
goaded to attack.

Running Time:  
86 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American-dubbed, quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

parting employee." Mr. Simon points out, though, that the problem is far from cut-and-dried. He says: "The numerical growth of advertising agencies has been largely the result of a sequence of 'splinter operations' in which former account executives have organized their own agencies around a nucleus of accounts obtained from former employers. There is nothing inherently improper or illegal about this. The law has long recognized an important distinction. It has been said, 'The law distinguishes between an employee pirating his employer's trade by fraudulent means, and honestly competing with him for it.'"

### **Agencies Hate to Sue**

Some executives argue, though, that in cases where there is a clear conspiracy involved, the agency is covered under common law. Many cite the classic *Duane Jones Co. v. Burke, et al.* case in which the court penalized a group of Mr. Jones' employees who had conspired to take away accounts while still in his employ. "An employee can't try to destroy your business while he is working for you, but an agency is protected under common law for this," says a lawyer at one agency.

Another area of contention in employee contracts involves restraint of trade. Contracts cannot be drawn up so that they prevent the em-



*Ben F. Howe has joined The Mennen Co. as advertising and sales promotion manager, a newly created position within the marketing division. Previously, Mr. Howe was advertising manager of the Dole Co. and before that, advertising and sales promotion manager of Folger Coffee Co.*

ployee from making a living. In general, though, reasonableness and necessity are the rules.

Because many agencies do not want to be known as "suing" agencies or because they feel employee contracts are inconsistent with the nature of advertising, they rely on other means to insure loyalty. Many have incentive and profit sharing plans; others assign a number of executives to an account to prevent any one from making himself indispensable.

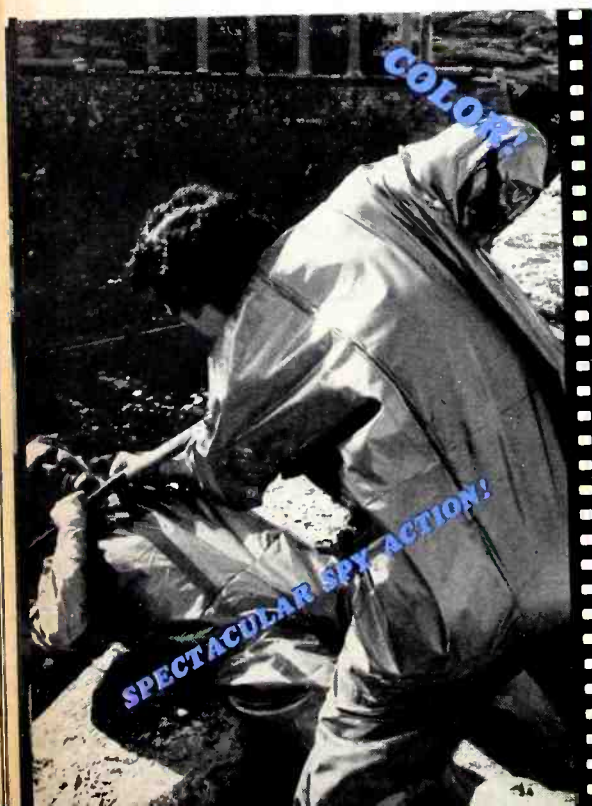
A number of key personnel in agencies are indirectly covered under

non-competitive agreements in deferred compensation contracts. In these, a fixed sum is put in trust for the employee and paid out to him over a certain number of years after he leaves the agency. Payment is sometimes contingent on the employee's agreement not to set up a competitive business during a certain period of time.

Contracts between agencies and clients are much less controversial and have far greater acceptance than the agency-employee type in the industry. What are some of the specifics of these contracts? What kinds of entanglements do they avoid? The agency-client contracts can range from a simple letter of appointment to formal legal documents, but the typical ones basically cover three areas: the terms and conditions of the relationship; the compensation and billing procedures; and equitable conditions for termination.

### **It's All Spelled Out**

Some require a minimum initial period of at least one year for the union, and most only make mention of a 90-day notice period of cancellation. On the other hand, some make no mention of duration at all. A number go into a description of the products to be handled. Some list the specific services to be performed by the agency, while others just include the statement "all ser-



# FORMULA C-12/BEIR

Terror and intrigue  
in modern Beirut as  
an unknown force seeks  
to destroy the city.

Running Time:  
93 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American-quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

ices usually performed by an advertising agency." Often included, too, are agreements not to service competitive products simultaneously.

Perhaps the most important reason for their existence, though, is in the last few paragraphs or pages—"termination provisions." These deal with the ownership of advertising material when a client leaves, the agency's right to be paid for advertising placed before termination but which runs after departure, and the length of the notice period to be given by either side.

In more cases than not, then, agencies are becoming more and more sophisticated in administration and management, and have anticipated many potential areas of contention in their contracts. Client and agency management consultants, too, are setting the trend by recommending comprehensive, decisive, written agreements.

Thus, although an advertising deal" may still be sealed with a handshake and may be founded in good will, it increasingly is flavored with "big business" jargon. Along with this, the focus of agency discussions about client contracts is shifting from "are they necessary?" to "how detailed should they be?" Executives realize that, although marriages may be made in heaven, a good agency-client relationship starts in a lawyer's office. ■

## Films (Continued from page 35)

which reaches a total audience of two million people is usually a hit. Tv is a mass media. Features presented on it must reach nine million people or more to perform well. More important, viewers select from among several choices, and performance is directly related to this. On CBS-TV last season, for example, the two leading features were *Mysterious Island* and *Gidget Goes Hawaiian*, with shares of 50.2, and 49.4, respectively. The first was presented on Thanksgiving Eve when competition from the other networks was weaker, and the second was up against the British election results.

ABC-TV last season presented several pictures which did well at the box office, but not so well on tv. The Ingrid Bergmann *Anastasia* grossed \$5 million in theatrical release, but received only a 26.9 share on tv. Another Bergmann picture, *The Inn of the Sixth Happiness*, grossed \$4.4 million, but received only a 28.3. On the other hand, there have been numerous pictures which flopped at the box office, but performed very satisfactorily on tv. Among these are *Hell is For Heroes* and *The Naked Jungle*, which received a 36.7 and a 42.3 share, respectively, in their NBC showings.

"What plays well are simple stories with a direct line of action," says

Alan Wagner, CBS director of nighttime programs and development, New York. "They must have color and recognizable stars, with plenty of forward action. Because of distractions at home, the viewer can't concentrate as well as he can in theaters." CBS had a sad experience with *The Manchurian Candidate*: the picture kicked off its Thursday night feature show last season but received a disappointing 32.7 share of audience. One possible reason: the plot was too complicated to follow with tv's frequent interruptions.

### What Do They Like?

What categories of pictures are most favored by viewers? A study by TvQ shows that drama is the favorite category, with a TvQ preference score of 38. Westerns were second with 34, adventure and comedy with 32, and musicals were in the van with 31. Individual pictures, of course, differ in appeal to the sexes. Men's tv favorites were *Stalag 17*, *The Hustler* and *Oceans 11*; women's, *Home From The Hill*, *Inn of the Sixth Happiness*, and *The Story of Ruth*. *Stalag 17* came closest to being the universal favorite among both sexes and all age groups.

There are only about 200 top quality pictures remaining in Hollywood vaults, for potential tv sale, not considering current production. The networks have been buying heavily



## VIVA JUANITO!

Panic in the streets  
as revolution sweeps  
through a South American  
country.

Running Time:  
95 minutes  
Release Date:  
1965



Guaranteed by ITC: "The best American-dubbed,  
quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

in recent months to get as much future product as possible. CBS now has a backlog of about 250 pictures which, at the present rate of consumption, would carry it through the season of 1970-'71. NBC has 60 movies for the present season and options on another 80, enough to get it well into 1968-'69. ABC has about 50 features to service its single film show through another season at least.

But there are strong indications that the production of features for theatrical release (and subsequent tv sale) will be increased. The present rate of production is about 150 a year. Two factors point to increased production: network demand and network prices now begin to eliminate some of the financial risk—even of a multi-million-dollar production; then, too, new management is coming into the motion picture industry.

On prices, just two years ago packages were being bought at \$250,000 to \$350,000 per film. A recent package sold by United Artists to CBS is estimated to have cost \$600,000 per film. Columbia Pictures asked \$750,000 each for a recent package bought by ABC. Prices are driven up by the competition of the networks for this form of entertainment. They also increased because the motion picture companies have grown more experienced in getting the most out of their packages.

Many believe that even at present

high prices, the networks are not paying too much for movies. Emanuel (Manny) Girard, of Roth, Girard & Co., a Wall Street investment firm, maintains that the value of such programming more than justifies the expenditures. He points out that features enable networks to bolster sagging programming, and to place their "better" shows where they will do the most good. He also observes that the average picture these days runs well over two hours and offers space for 14 or more one-minute commercials.

#### More Blockbusters Ahead?

Mr. Girard believes CBS has shown itself especially adept in the purchase of features: "CBS, for example, paid \$1 million for *Music Man* from Warner Brothers for two runs. The package also included a little item titled *Portrait of a Mobster*, which to my way of thinking was worth \$400,000. And *Music Man*, because of its length, gives the network two evenings of programming on two occasions."

A type of motion picture certain to make more frequent appearances on tv is the blockbuster special. As of now, ABC-TV has been the chief market and has bought both *The Robe* and *Bridge on The River Kwai*. This may be merely the beginning, with such epics as *Ben Hur*, *Gone With The Wind* and others standing

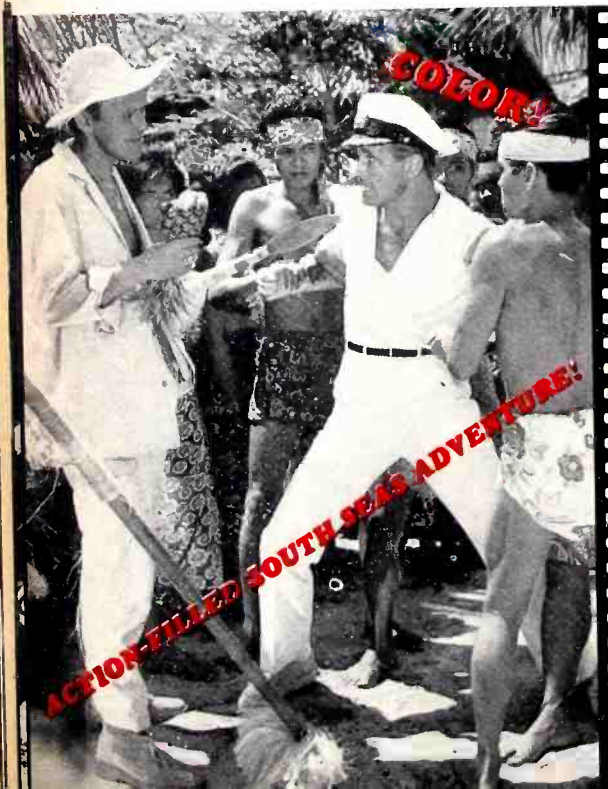
in the wings ready to make an appearance if the price is sufficiently high.

There is a certain type of feature which presents problems to the networks because of its so-called "adult" quality. A growing number of such pictures are being made for motion picture theaters. Perhaps 10 to 20 per cent of the films submitted to tv in packages today present such problems.

Network affiliates are naturally concerned about these feature films, particularly since they are presented in prime time where they are seen by the entire family. Recently the president of the group W stations, Don McGannon, sent a memo to station managers restating their responsibility to exercise care in presenting such "adult" movies.

The memo said they must apply the basic standard of the "reasonable man." This means that judgment must be used to see that "the films do not evoke unusual response and questions of embarrassment between parent and child."

The networks are well aware of this problem. Where they have strong reservations, they screen the features in advance for stations. Moreover, they go to great lengths to edit film so that it will be acceptable to family audiences. CBS, for example, has a staff of 40 working in its program practices department.



# MUTINY IN THE SOUTH SEAS

War and piracy  
invade the quiet  
waters of a South Sea  
Island paradise.

Running Time:  
83 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American quality feature film package ever offered to tv"



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

CBS has found that it must deal with two kinds of "adult" features. In one, the offending material is thematic and cannot be cut without badly damaging the content of the film. In the other, the offending material is in scenes which can more easily be edited.

The Alfred Hitchcock picture *Psycho* contains scenes which could disturb tv's family audience: the bathtub killing was considered especially gory. The network cut out the pools of blood and the body lying on the floor—two elements which were especially grotesque. In *Two For The Seesaw*, another "adult" picture which CBS will present this season, it has deleted all references to the living arrangement shared by the unmarried couple. "As long as the situation is a little bit veiled the audience will accept it," says department head William Tankersley. "They don't want the situation to be too explicitly stated."

#### Morals Are Loosening

The networks up to the present have been able to edit most such pictures successfully. They have received some letters of complaint, but not an overwhelming amount. When CBS considers a package containing "adult" features, it immediately goes into a test edit to see whether it can lick the problems inherent in the material. The results produced in the

test edit are an important factor in whether the films are bought. There are some features that will never play on network tv, but even these have found their way onto local stations in late night periods. And changing moral standards may eventually even permit a picture such as *Who's Afraid of Virginia Woolf* to be telecast.

#### Smaller Profits Seen

An important but still doubtful source of new features are the originals being made for tv by major producers in cooperation with the networks. The three major broadcasting entities have taken a different position as to their potential. NBC, with Universal as its production arm, has commissioned 16 original features: ABC, with MGM, is producing six. These pictures are for the most part to be seen first on tv and then distributed overseas in theaters.

CBS, however, takes an entirely different approach. It is interested in participating in the financing of movies which will first go into theatrical release, and then find their way onto tv. Up to now its only deal is to co-finance *Gentle Ben*, a family picture to be produced by Ivan Tors. The network takes the position that it would rather choose from the features being produced by all the studios, with their great production values, than participate in the pro-

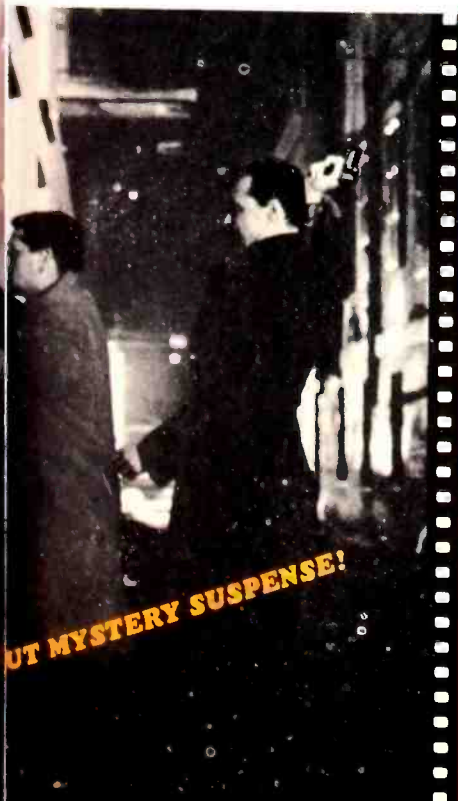
duction of originals.

The economics of such commitments bear examination. The production costs of originals have been estimated at between \$750,000 and \$1,500,000. It may be surmised that most of the pictures will be brought in closer to the lower figure. As the cost of theatrical features to the networks rises, they return a smaller margin of profit because there is a ceiling on what advertisers will pay for spots on them.

NBC evidently feels that the originals can become an important source of new product, thus giving it, among other considerations, greater leverage to resist the demands of Hollywood studios for their theatrical features. At most, it will slot one original each month into its twice-weekly movie presentations. Overseas distribution can bring in another \$100,000. Though the domestic market may be limited, it can provide another potential source of revenue to make the project more profitable.

#### New Film Can Pay Off

But above and beyond the tv use and theatrical use of standard fare, there is another more tempting prospect—a hit. If the picture shapes up as an important one, it can readily be released to theaters first, where the big money may be made. A network may then be able to have its cake and eat it, for it will get a much



## THE DEVIL'S CHOICE

A hunted criminal frantically attempts to escape the trap being set for him.

Running Time:  
90 minutes  
Release Date:  
1963



Guaranteed by ITC: "The best American-dubbed, quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

more valuable tv property after its theatrical run, and will participate in the theater profits as well. *The Killers*, made for NBC, paid off this way. It was considered too violent for family audiences and went directly into domestic release. It is said to have grossed \$1 million, but it will certainly also find its way onto tv.

While the ABC or NBC originals are not being prepared as blockbusters, they are being produced with care. They will, in the main, be action-adventure stories, filmed in six to eight weeks and featuring three or four "names."

At the agency level, many leading program executives wonder whether the originals will elicit the same audience response as pictures produced for theatrical release. This concern has four elements to it, as stated by Grey Advertising's Alfred Hollander; "Originals will not be studded with the big star names, have the tremendous budgets of \$6-10 million, and the benefit of the multi-million-dollar exploitation budget. Also, they won't give the audience the feeling that they are seeing something for nothing."

Though such fears are valid, there is a common misconception as to the performance of the few originals already presented on networks. Numerous agency executives believe they have not performed well. In fact they have shown respectable shares of au-

#### Storer's Seven

With the sale of WIHS-TV Boston by the Catholic Archdiocese to Storer Broadcasting Co., Storer Tv Sales assumed national representation for the channel 38 outlet.

Helmed by Peter Storer, STS now represents (in addition to



MR. STORER

WIHS-TV) WAGA-TV Atlanta, WCHP-TV Winston Salem-Greensboro-Highpoint, WITI-TV Milwaukee, WJBK-TV Detroit, WJW-TV Cleveland and WSPD-TV Toledo.

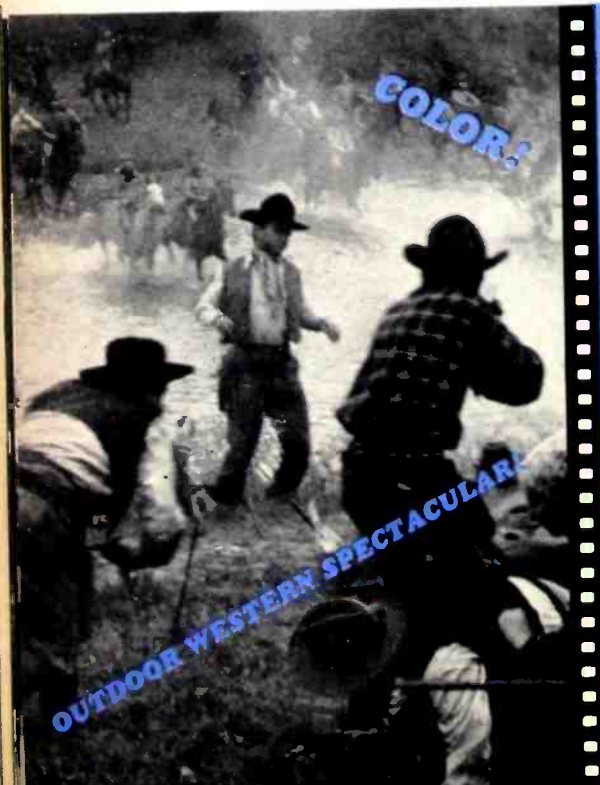
dience: the NBC originals, *The Hanged Man* and *See How They Run*, received a 36.2 and a 34.2 Nielsen share, respectively. Two ABC originals, one of which was an elongated pilot film, did not do as well. *The Story of David*, several seasons back

got a 30.8 share, and *Scalpack* (the pilot for *The Iron Horse*), shown recently, got a 26.7. Even here, though, the ABC shares generally are below NBC's and CBS's for a number of reasons other than the film quality.

While such numbers do not place any of these originals in the hit category, the performance of the two produced by NBC is certainly creditable, and proves originals can get acceptable shares. Moreover, it must be understood that these pictures are not being called on to equal the ratings of blockbusters, but to equal the ratings of the standard fare. All the networks will continue to buy their prime attractions from among the big pictures produced for theatrical release. Because originals are being produced explicitly for the tv audience, they may contain mass family entertainment values many of the theatrical features lack.

But aside from old theatrical product and originals, there is a distinct possibility that the networks may be able to fill their feature slots by using more reruns. Many of the agencies are opposed to increased use of reruns. BBDO in its study concluded flatly that "movies don't repeat well." It found that during the summer of 1965 the share of audience dipped from 35.8 first-run to 30.7 second-run—a drop almost of 15 per cent.

Yet, the networks point out, this



# THE MAN CALLED GRINGO

Action-packed drama as a fast-shooting stranger rides into town to unravel a twenty year mystery.

Running Time:  
90 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American quality feature film package ever offered to tv"



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

depends on the specific features presented in rerun. They maintain that as they learn more about features they will better be able to pick those pictures whose ratings will hold up well in reruns. They cite a number of pictures which received higher shares in repeat than in first run. On NBC were *The Caddy*, respectively 35.3 and 36.9; *Torpedo Run*, 39.1 and 41.1; on ABC were *Alias Jesse James*, 30.9 and 28.4; *Last Time I Saw Archie*, 28.6 and 30.9; and *Road To Hongkong*, 24.6 and 30.3. Many of the repeats presented in the summer of 1965 did not go under a 30 share, the magic number at many agencies.

But there are still other steps to be taken to conserve product. Many observers would not be surprised to see all the networks eventually inaugurate a 26-new and 26-repeat pattern. The present one is generally 30 and 22, with preemptions for a few special programs. Both ABC and NBC will adhere to the same pattern this season. CBS may have 26 new features on its Friday night showing, with five evenings preempted for professional football, and the rest repeats. Its Thursday night showing is tentatively set for 26 new and 26 rerun, but the pattern is not firm and more new ones may be shown.

NBC has found another way to get more value from features. It is taking three of its past-season big ones—

*Stalag 17*, *Bridges at Toko-Ri* and *White Christmas*—and will present each in a second run this season, just as if they were first-time showings.

Also a distinct possibility is a third run for select features on the networks. CBS already owns the third-run rights of some of its features. The distributors, moreover, are willing to sell third runs relatively cheaply when two runs are bought. According to observers, the only reason third runs are not appearing this season is that they might harm the network's prestige. Ratings appear to be no drawback; many think they would hold up well.

In sum one might well conclude that barring unforeseen developments such as the emergence of pay tv, movies are here to stay, and perhaps in even greater numbers. There is no real scarcity of product for the well-heeled network. Its only worry is audience response.

Prices and ratings at this time do not seem, then, to be the chief worry among the network film buyers. Neither is the product "shortage," since it looks like the right amount of money can obtain enough films—old ones, new ones—to keep the periods filled for several seasons at least. What concerns the programmers is audience response, and whether or not a saturation point has been reached. All past evidence indicates that it hasn't—yet. ■

## Bates (Continued from page 37)

AC&R, an agency formed only last year, to work on particularly challenging image-building assignments. But think-tank or no, Mr. Foster said, "We are always on the prowl and on the lookout for good ad writers. Whenever we find them, we seek to get them."

Jeremy Gury has said that already Bates has "what I believe to be the best copy department in the industry," and that the changes in the Bates approaches to advertising have been underway for at least the past six years, ever since Rosser Reeves and he saw that new advertising techniques were needed to meet the evolution of the economy, the culture and the consumer. As Mr. Gury puts it, the quasi-moronic prototypical consumer, Susie Glotz out in Dubuque, had been metamorphosed into a lady named Susan, with an "exploding psyche." This new American was to be talked to in a new and different way.

### Time Needed to Change

"Advertising should talk up to people's aspirations, not pander their vices," Mr. Gury said.

Sometimes, however, it takes time to put "uptalk" to work in the field. "If a client's got a winning formula, it's hard for him to drop it," Mr. Gury noted, even though wear-out



# BLUEPRINT FOR A MILLION

A foolproof plan for a million dollar haul explodes in a blaze of gunfire.

Running Time:  
92 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American-dubbed quality feature film package ever offered to television"



**INDEPENDENT TELEVISION CORPORATION**

555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

factor may be at work, rendering a once-successful campaign unbelievable and thus ineffective.

Would the new approaches to advertising at Bates steer the agency toward "prestige" program buys? No, said Richard A.R. Pinkham, senior vice president in charge of media and programs. "We're going to do what we've been doing: trying to reach as many people as possible, once if not twice. This has been the consistent policy of the agency for the past 25 years—'dispersion,' maximizing reach. It works with the low-unit-cost, mass commodities we advertise.

"In network, for example, some years ago we carried over our concept from spot, buying minutes across the week instead of three-in-a-program, buying participations instead of shows."

### Ads Reflect Trends

While media decisions might not be changing for the sake of change, it's easy to see the changes that have taken place in Bates-produced tv commercials. No moves have been made simply to please the aesthetes, or to win awards. Ted Bates is out to catch up with the population. In this decade, the rising generation has shown itself to be more hip, more aware, more intelligent and better-informed—and the advertising

Bates is making reflects this.

Some examples? Taking off from the observation that vanguard elements of the teenage generation "don't trust anyone over 30," the agency worked up a campaign for Howard Johnson to promote its new Ho-Jo soft drink. In a twist on teenagers who drive across state lines to buy beer, the commercial shows a harried middle-age guy stumbling into a teen-age discotheque and trying to buy a Ho-Jo. His "shades" don't fool the kid soda jerk: "Sorry, no Ho-Jo for anybody over 21."

### Wit is Evident

Another campaign in which a battle of generations is fought is the "sour power" attack for Adams gum. The refrain, "Old man Adams is the sourest man in town," is echoed against a chorus of musical strings and optical quick cuts aimed at the rhythmic, finger-snapping youth market.

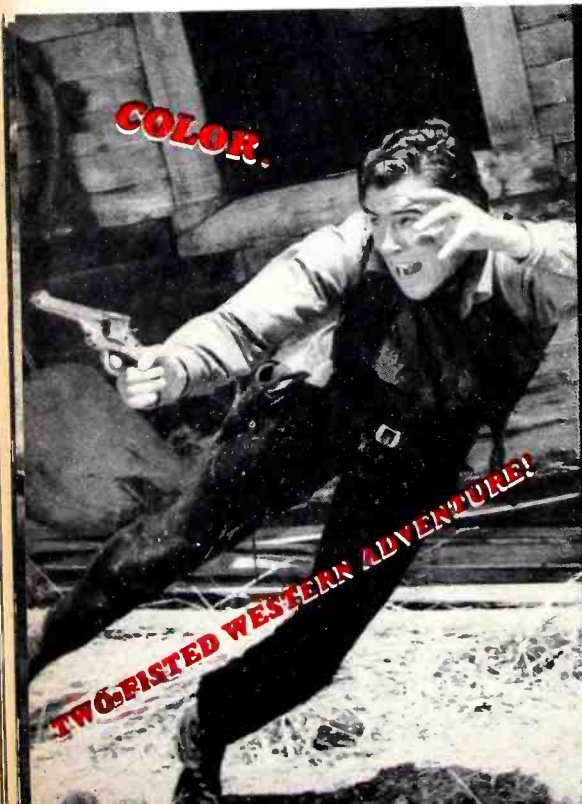
The modern craze for speed and action is evident in a series of films for Colgate's line of 007 men's products. In one, a car crashes through a roadblock as the voice-over tells the woman prospect that, if she gets 007 for her man, "you find yourselves going through the wildest things together . . . and loving it."

For years, Ted Bates has turned out warm and witty commercials for

two clients—Schmidt's beer and Chase Manhattan Bank—but the "fast, fast fast" image predominated. That image has been further diluted these days by "graceful" sell for Kool cigarettes and Cream of Wheat cereal. The Kool themes of the past—a penguin gurgling, "Smoke Kools, smoke Kools, smoke Kools," or a shattering of chains with the admonition to "Break the hot-smoking habit"—have been supplanted by quiet semi-naturalistic dialogue between a Kool smoker and a non-Kool smoker, who learns the right brand to smoke in 60 seconds. The Cream of Wheat commercial shows a young Dan'l Boone alone in the woods, while over his head floats a ghostly bowl of the cereal to protect him from the dangers of the wilderness.

### 'Only One Kind of Sell'

The agency hasn't completely steered away from the "demonstration" commercials that it depended on for so long. A soap film illustrates how running tap water wears a hole through an ordinary bar of soap while the longer-lasting Palmolive lasts and lasts. Again, Bates relies on verbal themes, as it did with "builds strong bodies 12 ways" or "Gardol protects like an invisible shield," with a Colgate Dental Cream campaign that says the product puts a "ring of confidence" a-



## LEGEND OF A GUNFIGHTER

The blazing story of a boy whose hate turned him into a fast-gun killer.

Running Time:  
95 minutes  
Release Date:  
1966

# 20

The  
Deluxe  
Twenty

Guaranteed by ITC: "The best American quality feature film package ever offered to television."



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100



round the user's head. Says Jeremy Gury on the latter commercial: "We tried to create a tasteful commercial on the problem of bad breath—and we think we succeeded."

Evidently the traditional Bates penchant for clinical details are *out*, as are the improbable results that stem from using a product (unless they are so fancifully improbable as to be recognized as such). Absence of a clinical approach, however, doesn't mean the end of all troubles. A Colgate toothpaste series, citing *The Journal of Dentistry for Children*, recently ran afoul of the NAB Code Authority not for white coats, medical implications, commercial mock-ups or other ingredients that caused trouble in the past, but because it knocked a chief competitor too hard.

Observers would admit, though, that even the knocking was done in a delicate and conversational manner, rather than through use of a pseudo-doctor standing before a chart with a pointer, as the agency probably once would have filmed it. The trend at Bates, it must be acknowledged, is toward muted testimonials, quiet slices-of-life—and toward *variety* in the kind of commercials turned out.

Jeremy Gury put it this way: "We don't believe in hard sell, or soft sell. There is only one kind of sell—and that's the effective kind." ■

## TvAR's Problem for Media Men

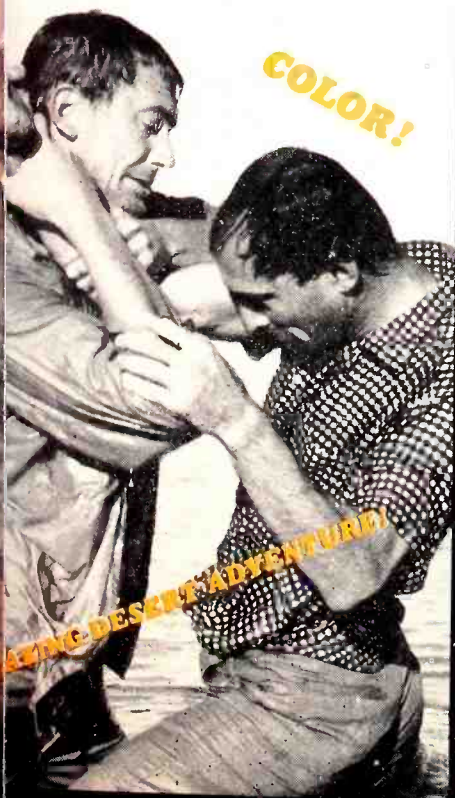
*Buyers, analysts, planners, estimators—interested in a real media problem?* Then consider the recent venture of Television Advertising Representatives, Inc., as a *buyer*, rather than a seller, of spot tv. To promote its basic thesis that spot is a flexible medium allowing an advertiser to "put your money where your market is," the rep firm bought a schedule of 20-second spots on WCBS-TV New York "aimed at advertisers and



Mr. Hoffman, Mr. McGredy and agency a/e aren't wool-gathering about spot agency timebuyers." The 11 announcements ran in peak traffic periods (near the station's high-rated 11 p.m. news, etc.) during the week of August 23. Cost of the New York buy: \$10,000.

Now for the problem? *What was the advertiser's cost per prospect impression?* Some factors to help in the computations: TvAR states the schedule delivered approximately 100 rating points and 9.5 million adult impressions. TELEVISION AGE circulation lists indicate there are approximately 5,000 major advertiser and agency media people in the market, who might have been influenced by the commercial. As to how many of *them* saw the TvAR spot, that's something else again.

A check with TvAR president Robert McGredy and marketing-research vice president Bob Hoffman, however, revealed that complimentary calls and notes had been forthcoming in quantity from the targets. They hinted that results had been so good, the campaign might be extended next year to other markets—and maybe even some of the stations repped by TvAR would get the business.



**COLOR!**

**ATC DESERT ADVENTURE**

# THE SAND RUNS RED

A map of an ancient king's tomb in Greece leads to treachery, violence and murder.

Running Time:  
92 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American-dubbed quality feature film package ever offered to television"



**INDEPENDENT TELEVISION CORPORATION**

555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

## KRON-TV (Continued from page 38)

a rating, share and household basis. The station and its representative, Peters, Griffin, Woodward, Inc., contend that advertisers use the program because they have been made aware it reaches a "responsible, adult, buying audience" and "it has image, stature and reliability associated with it."

As to viewer impact and enthusiasm for *Assignment Four*, this was underlined recently after the showing of *The Techs*, about an educational plan offered to high school students in the East Bay area. Not only was the show's mail pull sizeable, but requests to borrow the film came from as far away as M.I.T. in Boston, the Educational Testing Service in Princeton, N. J., and the New York Board of Education. Film prints of many other shows have been sent all over the country on loan to schools and civic groups.

Producing a show every week compounds the problems a station runs into when it produces one a month or less, so the KRON-TV files are rife with anecdotes pertaining to *Assignment Four*. Last year, for example, it was decided to do a program on the state's annual outbreak of forest fires. Telecast was scheduled for Labor Day, when the problem is usually at its height. But in 1965 the expected rash of fires didn't



*Bob Rosenheim, assistant media supervisor for Ted Bates & Co., gets a "hard hat" from James H. Manion, sales manager of WEHT-TV Evansville. Mr. Manion, along with Ed Lier (c.), assistant sales manager at Avery-Knodel, New York, toured the agencies to let buyers know construction work on the new WEHT-TV tall tower is finished, and the workmen's protective helmets are free to be used as ashtrays, beer buckets, etc. The station moves to the tower and lower channel 25 at issue date.*

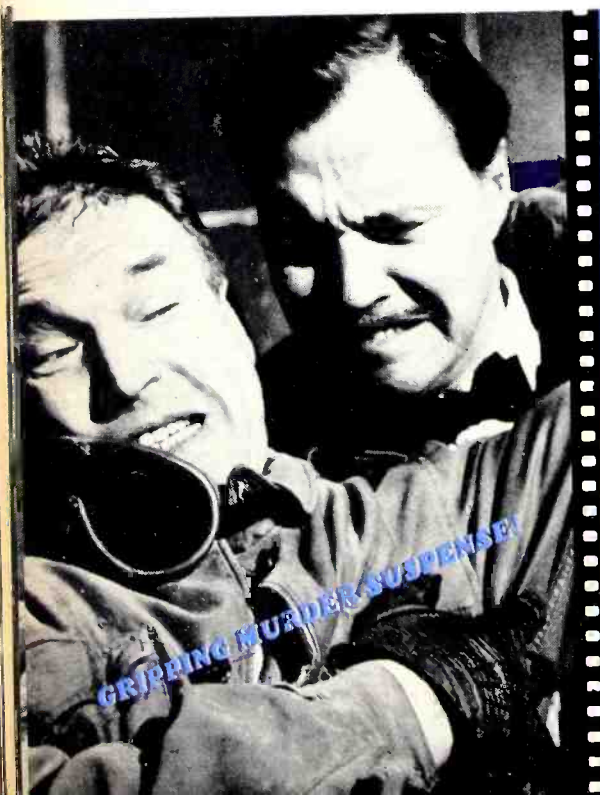
take place—and the producers began looking for a quick substitute program. Then, fortunately (or unfortunately, depending how you look at it), a major fire broke out just in time to provide the footage and the timeliness needed for the program.

*More?* In the show about unwed mothers, the girl whose case was selected as the focal point of the story fell for one of the writers. (He was happily married—still is—and has several kids of his own.)

The same writer lived for several weeks in the city's slums to get material for *Skid Row* ("and has since sworn off wine"). There he met a "bum" who turned out to be an ex-editor of a New York metropolitan paper. The man helped write the show and reportedly joined AA.

Writers and photographers range all over the city, the area and even as far down as Mexico (where a team went to do an investigation of dope traffic into the U.S.). Among the more interesting scenic tours was that made by director Al Scollay and the production team for the "Emmy"-awarded *No Deposit, No Return*: the program, about sanitation, called for endless footage of garbage dumps and junkyards. Another crew got above it all when, for the forest fires program, they skimmed over the blazing treetops in a plane and helicopter leased for the occasion.

Risky? At times. But then the program itself was a risk. The gamble paid off, though, according to station management, which feels its Monday night half-hour has been the foundation and building block of a "quality" image. ■



## MURDER BY PROXY

Fear stalks the streets  
of a small midwestern town  
as murder strikes  
... once ... twice.

Running Time:  
85 minutes  
Release Date:  
1965

20  
The  
DeLuxe  
Twenty

Guaranteed by ITC: "The best American-quality feature film package ever offered to tele-



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100



*"Miss Conway stays, the media files stay—  
but get your own Standard Rates...  
mine move upstairs with me!"*

Upstairs, downstairs, everywhere SRDS is used  
**YOU ARE THERE** selling by helping people buy

Another exclusive exposure opportunity for Service-Ads in **SRDS**  
STANDARD RATE & DATA SERVICE, INC.

## Media Research Analyst for New York TV Station

Minimum two years media experience. Salary Open. Looking for sharp, aggressive, competitive researcher who knows how to turn numbers into sales. Send resume to Box No. 609, Television Age, 1270 Avenue of the Americas, New York, N.Y. 10020.

will be rigged with tv monitoring equipment for live observation of the oceanauts, who will use hand-held and vehicle-mounted cameras.

For Wolper Productions the series is "the largest single production underwriting in its history." Of Capt. Cousteau, David Wolper said, "It's wonderful to find a scientist and explorer who thinks film." The shows, of course, will be filmed in color.

### Color—Yes and No

Color may be in, but not everyone in the commercials business is convinced it's *needed*, or will generally do a *better* selling job than black-and-white.

A Trendex survey commissioned by Filmex, a tv commercials studio, queried marketing executives at 46

companies among the top-100 in advertising, along with agency producers and creative directors at the 50 agencies ranking in order of tv billings. Most of the advertisers (93 per cent) said they thought color commercials sell better than do black-and-white commercials. Surprisingly, nearly a third of the agency producers thought not.

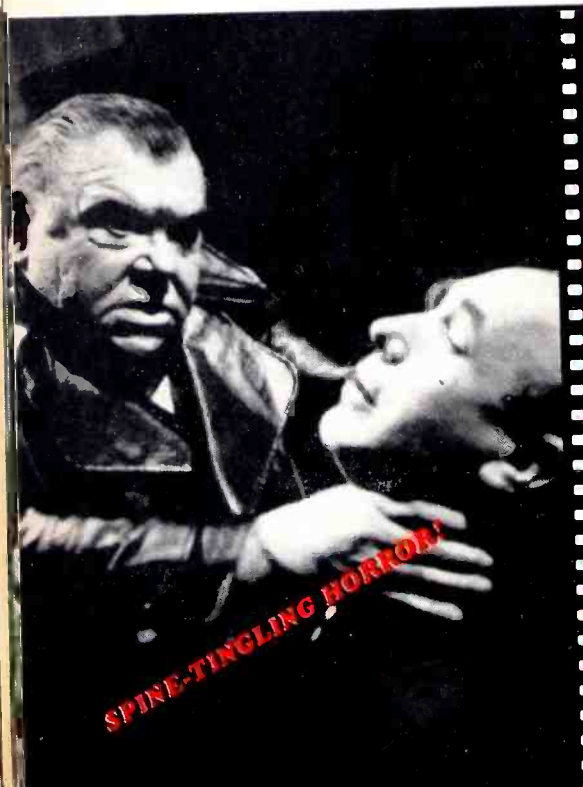
About 40 per cent of the agency men and 41 per cent of the advertisers said they were shooting *everything* in color these days. Only 22 per cent of the agency producers reported more than a third of their current film productions in black-and-white. Some 15 per cent of the advertisers said they were making "almost all" their commercials in color; 26 per cent said from one-half to two-thirds. A few of the advertisers thought color twice as ef-

fective as b/w, but more of the clients estimated the color bonus as ranging from 10 per cent to 25 per cent more.

**What About Costs?** A majority of respondents said the cost increment for color is justified; although here again, there was more support for color at the client level than in the agencies. Only 68 per cent of the agency men said the cost is justified; 74 per cent of the advertisers said it was. Some said the markup was trivial. Others said that no matter how much higher the color cost, the added selling power made it worthwhile.

Over two-thirds of the respondents thought color would help out in the marketing of their products, chiefly by making packages on the shelf more readily identifiable by consumers, but also by enhancing the "aura" of the product. Many of the agency producers (46 per cent) thought that once color penetration nears saturation, an occasional black-and-white spot might have a lot of effect, standing out in the riot of color.

The man who commissioned the survey, Robert I. Bergmann, president of Filmex, said the returns indicate that color not only adds another dimension to tv advertising, it changes its nature, and thus is "an entirely new force in advertising."



## STRANGLER OF THE TOWER

Frantically,  
the police search for an  
unknown assassin  
and a fabulous,  
legendary emerald.

Running Time:  
92 minutes  
Release Date:  
1966



Guaranteed by ITC: "The best American  
quality feature film package ever offered to tele-



**INDEPENDENT TELEVISION CORPORATION**  
555 Madison Avenue, New York, N. Y. 10022 • PL 5-2100

# In the picture



MR. WATSON

*Bullish about the future*

**H**athaway Watson, president of RKO General Broadcasting, believes that "a lot of antiquated, unrealistic thinking is being done at the [Federal Communications] Commission. Its only Bible has been the Barrow Report, which is not a valid critique at all but has had a tremendous weight in the FCC's approach to problems. I hope the study we're doing will give a broader, different look at those problems."

Mr. Watson is referring to a special study commissioned by the Council for Television Development (he is its research committee chairman), scheduled to be delivered this month, which goes into all aspects of communications. Done by United Research Inc., Mr. Watson is convinced the study will be objective, fair and more thorough than the Barrow Report.

This preoccupation with the long-range implications of communications could not have been anticipated by the Hathaway Watson of a mere eight years ago, who was then with Booz, Allen & Hamilton and who had no background in communications. But when he joined RKO General in 1959 as vice president in charge of broadcast operations he brought with him administrative talents developed in government and as a management consultant, and a fascination with the broadcast business.

In a conversation in his office recently, the tall, distinguished looking executive gave every indication of still being utterly absorbed by the broadcast business. He is head of a company that owns television stations WOR-TV New York; KTLJ-TV Los Angeles; WNAC-TV Boston; CKLW Windsor-Detroit; WHBQ-TV Memphis), radio stations (WOR-AM-FM New York; KTLJ-AM-FM Los Angeles; WNAC-AM Boston; WRKO-FM Boston; CKLW-AM Detroit; WHBQ-AM Memphis; KFRG-AM-FM San Francisco; WGMS-AM-FM Washington), a sales representative firm (RKO General National Sales) and a background music company (Eastern Broadcasting Corp., Boston).

**I**n addition, Mr. Watson works for a company that continues to be involved in a pay television experiment, and is also exploring CATV. Further, his own division has gotten into production and distribution of features and programs. Obviously, there is a lot to think about and a lot to get done.

"Our feeling is that innovation and experimentation in fields related to television are important to pursue," says Mr. Watson. Such large issues as the future of pay television or of CATV can best be answered out in the field, he thinks. And one of the important characteristics of RKO General is that it will spend company money to experiment, "and if it decides to get out, it will think it was worth it."

Says Mr. Watson: "In certain respects our position is that if the public prefers it there's no damn reason why it shouldn't get it. The broadcaster doesn't do himself a service by legislating competition out of business."

Mr. Watson can make as strong a case as anyone for the virtues of a group operation, but his feeling for it goes beyond what is usually said in support of groups. He is not only *not* defensive, he is positively bullish. "My guess is that we're going to see the emergence of groups—it's possible that the commission could change its rules to allow for an expansion in size. I wouldn't be at all surprised if many of the developments in the technological area—uhf, for instance—will fall into the hands of group operators. They have the resources, they have a stronger case to make for making a business out of the u's."

Mr. Watson, who was just 50, began his career in Washington in 1941 after graduating from the Harvard Business school with a degree in accounting (his major at Harvard College was economics). For the following five years he served in various government posts related to the war effort.

He began an association with Ed-

ward Stettinius, one-time Secretary of State, in 1943, and after the war joined Mr. Stettinius in a number of various private business enterprises.

The RKO executive returned to government service later as a member of the staff of the National Security Resources Board. In 1951 he joined Booz, Allen & Hamilton in Washington.

**M**r. Watson's introduction to the complexities of broadcasting began a few years later. In 1958, after completing an analysis of RKO Pictures, Mr. Watson was asked to do a similar one on the company's broadcast activities. This initial exposure led to his resignation from Booz, Allen at the end of 1958 and his appointment in March of 1959 to head up RKO General's broadcast activities. In December of 1962 RKO General Broadcasting was established as a separate subsidiary and Mr. Watson was named its president.

Mr. Watson is married, is the father of a son, Hathaway Jr., and lives in Greenwich, Conn. He used to be proficient on several musical instruments, especially the piano, but finds little time for them now. He does a fair amount of television viewing and tends to do a lot of sampling of programs. "But I don't think I'm in a class with those people who have a set at the breakfast table."

The August 15th issue of this magazine carried a "dictionary" of terminology used by media buyers and sellers. A few buyers (or, as they're sometimes called, wise guys) have phoned or dropped notes to the effect that some definitions weren't exactly right.

For example, wrote one, a "group head" is not a supervisor or person of similar rank, but simply a wash-room shared by an entire department.

And, pointed out another, an "availability" isn't something to do with spot buying at all, but a female who can be called at the last minute for a Saturday date. (In this same area, of course, the buyer contended that "hooker" was most certainly *not* "an attractive spot in a package deal, offered by the rep to clinch the sale," as TELEVISION AGE said.)

One man's definition of a "make-

good" can't be printed, but we'll go along with his idea that the halfback on the St. Louis Cardinals football team is a "grid card."

\* \* \*

Howard Coleman, press relations director at A. C. Nielsen Co., did an essay for the August issue of the Broadcasters Promotion Association newsletter, in which he explains how anyone can write an article on the state of television and get it published at once in any newspaper or magazine in the country. All it takes, says author Coleman, is the right approach—*attack!*—and the proper use of a few phrases. Some advice from the essay:

"Mention Nielsen somewhere in the article . . . To fill space, there are a number of perfectly acceptable modifiers, i.e. 'The Nielsen power elite of 1,100 families that dictates the viewing of a nation . . . Art Niel-

sen's plot [use *sinister* plot for very liberal publications] to deliver mediocre programming to the living room . . ."

"Mention newspapers, with the major emphasis: (1) although newspapers have lost out in terms of immediacy to the 'bland mass consumption level' of tv, they remain 'armed with the rapier of informed criticism; (2) they are modest of means—'More fortunes lost than made in the newspaper business; publishers are not in it for the money.'"

"Establish that the tv 'quality audience' is tuning out with loathing to 'newspapers, periodicals, films, recordings, etc., designed to meet more sophisticated demands.' (Do not cite examples—the *New York Daily News*, *Playboy*, *Love on a Pillow*, *Mrs. Miller*, *The Beatles*.)"

It all makes sense, but the author has us confused on one point. He claims that to do a really *good* critique of tv, one must memorize a series of phrases, the hard core of a really worthwhile piece. These include "Chewing gum for the eyes" (Frank Lloyd Wright); "Tv—Tired Vaudeville" (Milton Berle); "Idiot Box" (Anon.), and many more.

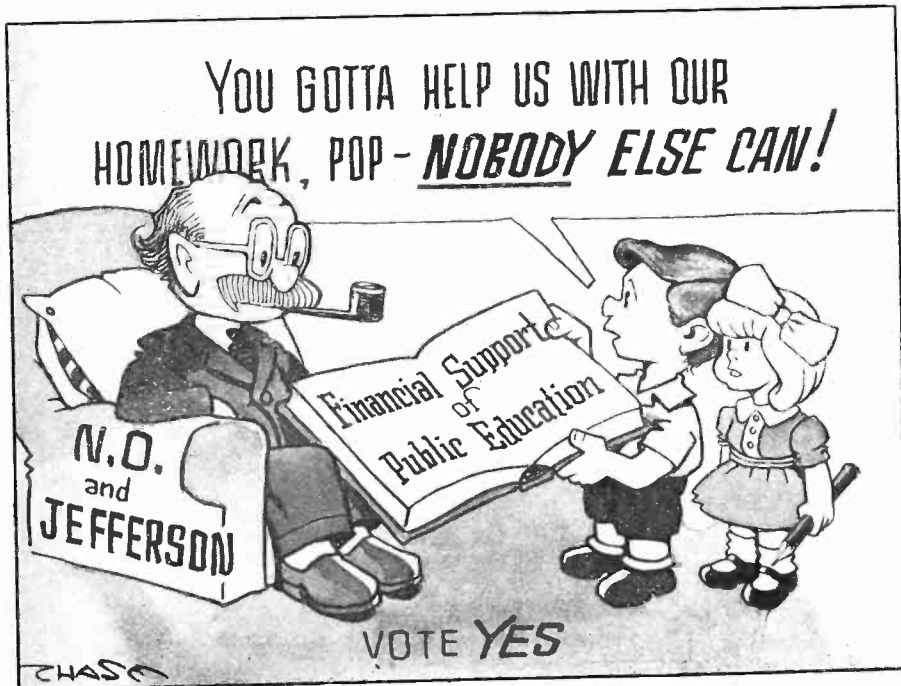
But one of his handy phrases is not explained or given proper attribution. "V. . . . W. . . . ."? Vital Waste of bodily fluids? Vast Watertrough? Venal Wondermaker? Vivid Waxworks? You've got us there. Howard.

\* \* \*

From *The New York Times'* tv listing:

- 1:25 (7) **Best of Broadway:** "The Head" (1961) Horst Frank. Inept.
- 1:45 (2) **Late Show:** "Dead End" (1937) Humphrey Bogart.
- (7) **Best of Broadway:** "The Head" (1961) Horst Frank. Inept. Splashy, picaresque and palatable. *Make up your mind, Times.*

ADVERTISEMENT



This John Chase editorial cartoon was telecast in color on WDSU-TV, New Orleans. With this station's vigorous support, citizens voted to increase the sales tax they would have to pay on every purchase—from the present 3¢

to 4¢—the entire increase to go to the public schools. Government and civic leaders look to WDSU-TV for aggressive editorial support, plus impartial news coverage—keeping New Orleans moving ahead faster and faster.

**WDSU-TV New Orleans**  
NBC • BLAIR TV



Situation Comedy  
Audience Participation  
18.0%



Sports 4.5%



Music/Variety  
12.3%



Drama  
Adventure  
11.5%



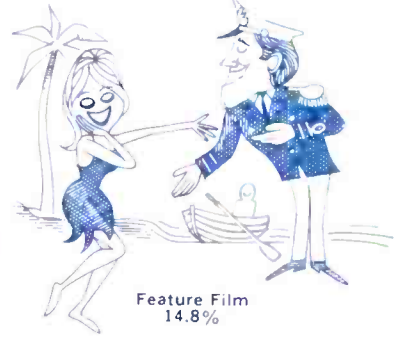
Women's 7.8%



News  
Information  
26.6%

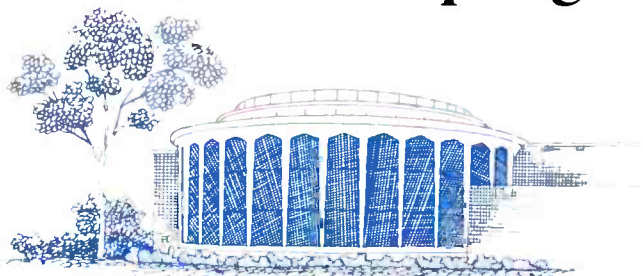


Children's 4.5%



Feature Film  
14.8%

# Our well-rounded programming



## ...fits nicely in our new round, color studio!

We planned it that way. Ever since WTMJ-TV introduced color television to Milwaukee . . . over thirteen years ago . . . we've tried to give our viewers up-to-date and well-rounded programming. Our plan is to provide viewing pleasure for the whole family, with lots of emphasis on state and local features. To continue bringing the best of color television to Milwaukee we recently built a round color studio . . . and equipped it with the most modern color cameras and transmitting equipment available. This unique, extremely functional structure can easily handle the work of several conventional color studios. It's the only round one in Milwaukee . . . and the first in the nation. Being first, though, is nothing new to us. We were the first station in town. First with network programming. First with color. But most important, our ratings are consistently first!\* Try us . . . and see for yourself. (P.S. When you're in the area, drop in and see our new color studio. We'll be happy to show you around.)

\*9 a.m. — 12 Mid., Mon.-Sun.; A. C. Nielsen Co., Oct., Nov., 1965, Jan., Feb. & June, 1966, American Research Bureau, June, Oct., Nov., 1965, Jan. & Mar., 1966.

MILWAUKEE RESPONDS TO COLORFUL **WTMJ-TV**

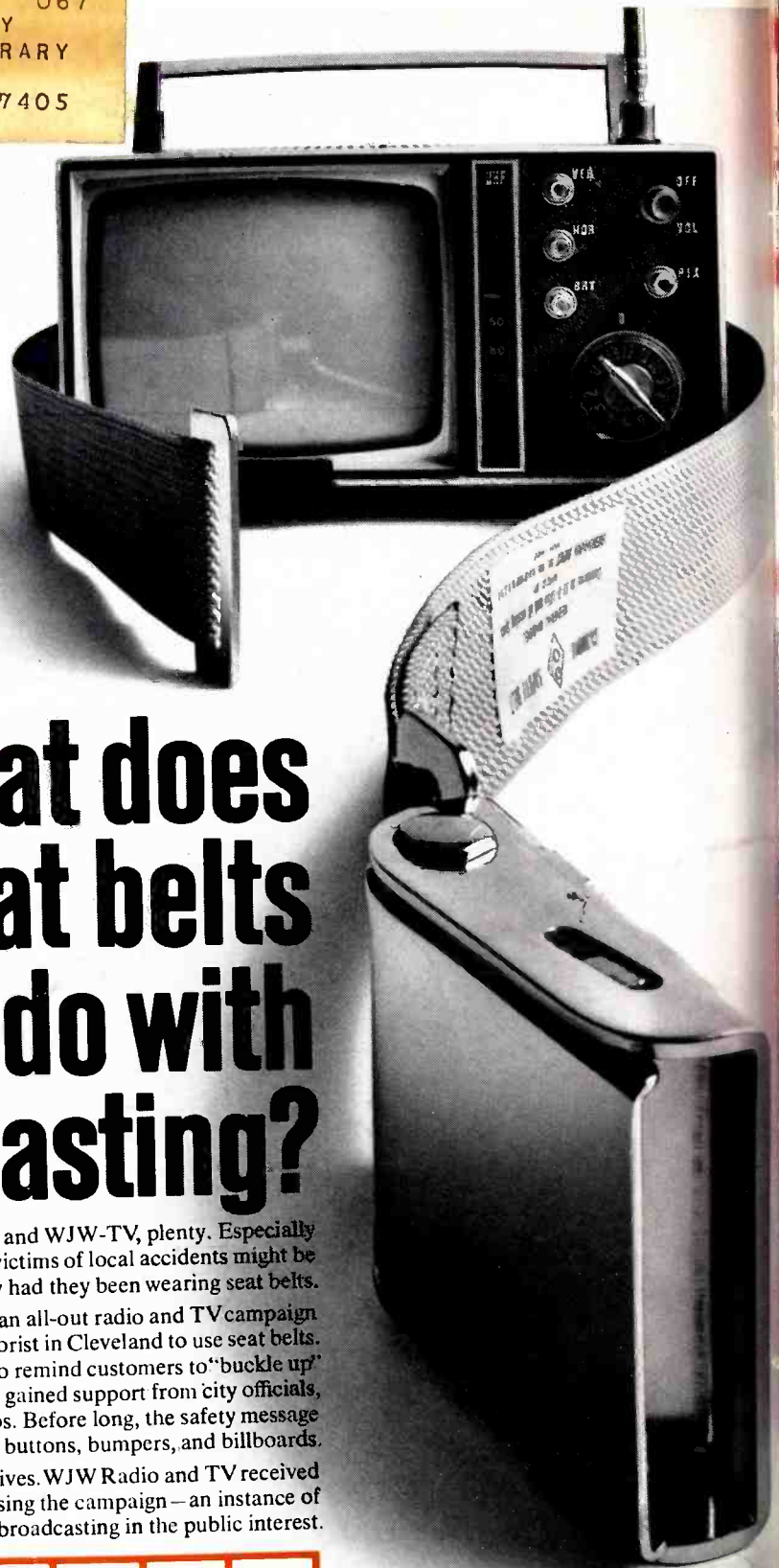
CHANNEL 

THE MILWAUKEE JOURNAL STATION  
NBC in Milwaukee

MILWAUKEE ALSO RESPONDS TO WTMJ RADIO

Represented by: **HARRINGTON, RIGHTER & PARSONS** — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

TV GB 2A1 R620 067  
 INDIANA UNIVERSITY  
 -LIBRARY  
 SERIALS DEPT  
 BLOOMINGTON IN 47405



# What does wearing seat belts have to do with broadcasting?

To Storer stations WJW Radio and WJW-TV, plenty. Especially after learning that *fifty* victims of local accidents might be alive today had they been wearing seat belts.

The two stations decided to wage an all-out radio and TV campaign aimed at getting every motorist in Cleveland to use seat belts. They asked service station owners to remind customers to "buckle up" before driving on. They gained support from city officials, newspapers, businesses, and clubs. Before long, the safety message was not only on the air but on buttons, bumpers, and billboards.

The urgent appeal was effective in saving lives. WJW Radio and TV received hundreds of calls and letters praising the campaign—an instance of public recognition for broadcasting in the public interest.



LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WJW	TOLEDO WSPD	DETROIT WJW
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJW-TV

**Another one of the Storer Standards.**