

PK

Television Age

facilities, equipment, talent: behind the Florida boom
series sponsors hurt by preemptions for specials?
analyst takes a different look at the tv commercial

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25 Years of
Advertising
For The Public Good



85,763,000
TV
PRESSIONS

Problem Of Mental Retardation

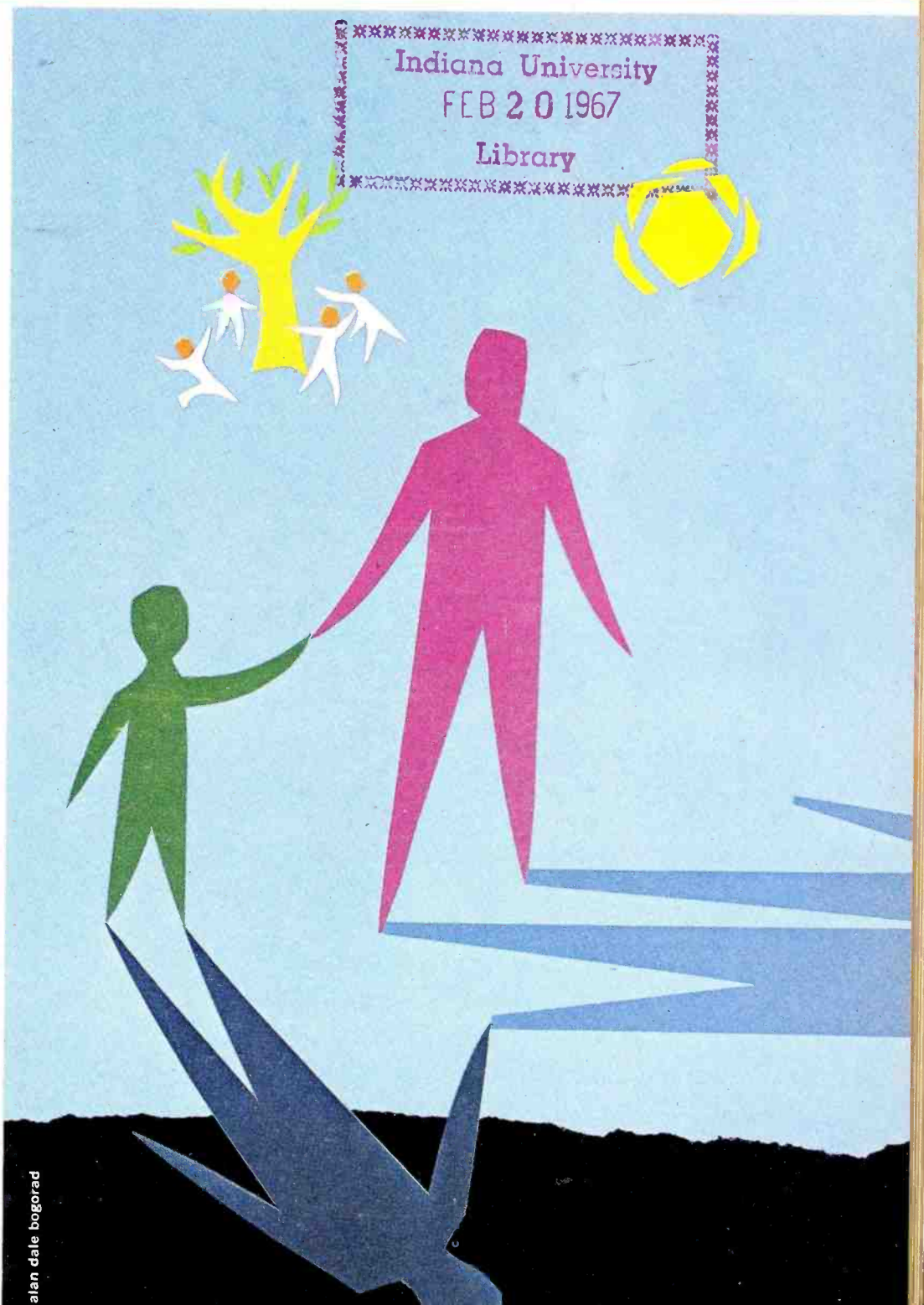
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delivered for this Advertising
campaign last year. They believe in
will as sales.

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REPRESENTED TELEVISION STATIONS—
RESPONSIBLE AND RESPONSIVE

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alan dale bogorad



Even Bad News Looks Good on Du Pont

When the pressure's on, Du Pont films have the speed and latitude to deliver a quality picture.

Type 932, the fastest reversal film around, has a standard daylight ASA of 320 but pushes to 1250 with little loss in picture quality.

If you prefer to shoot negative, Du Pont Type 937 gives you fine grain precision with wide latitude. Its nominal speed is 250, and pushes to double that in a crisis.

Du Pont news films have lubricated emulsions.

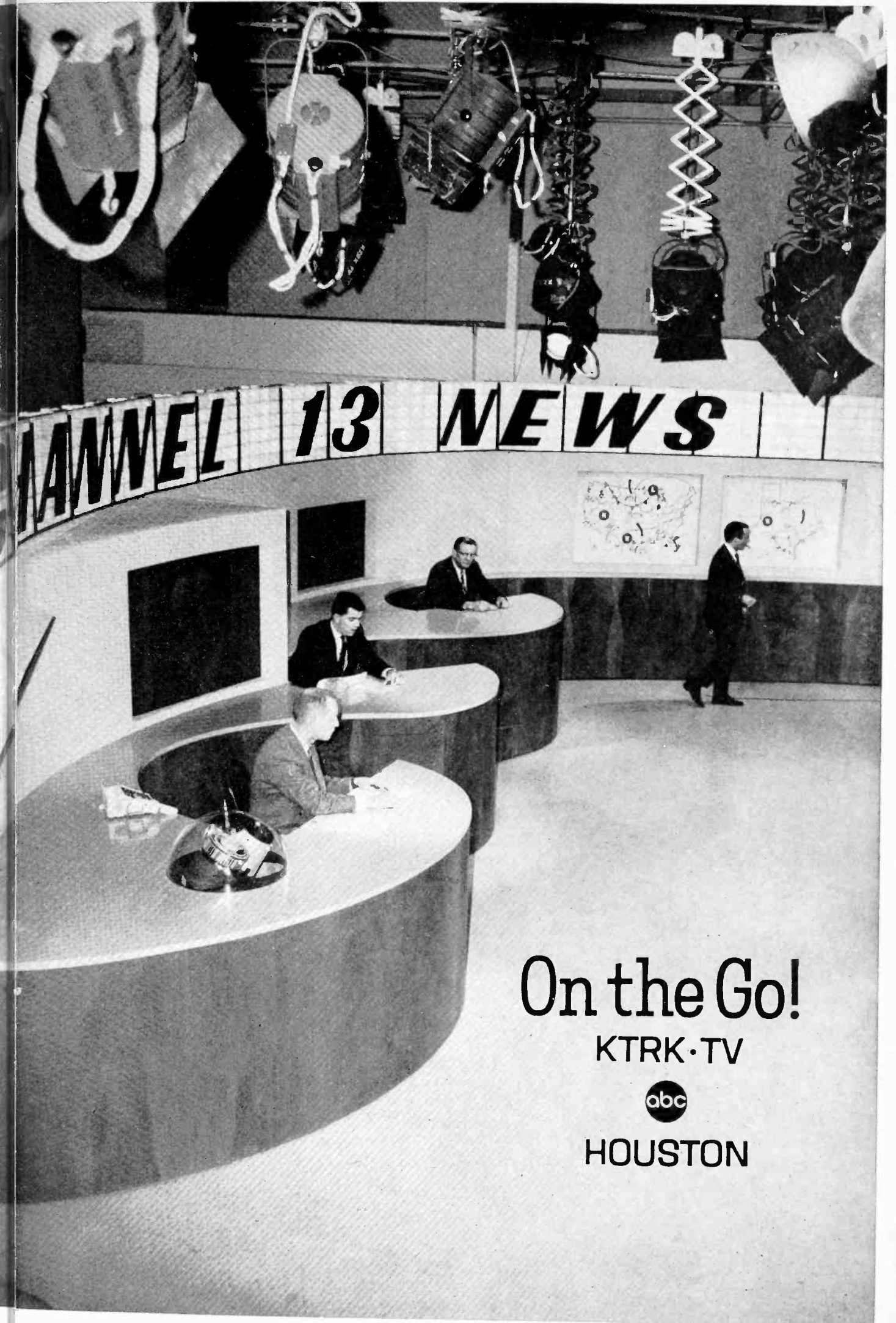
They travel through your film gate smoothly in cold or hot weather.

Next time you run into shooting conditions that are bad news from the start, count on Du Pont for a picture that looks good.

PHOTO
PRODUCTS
DEPARTMENT



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



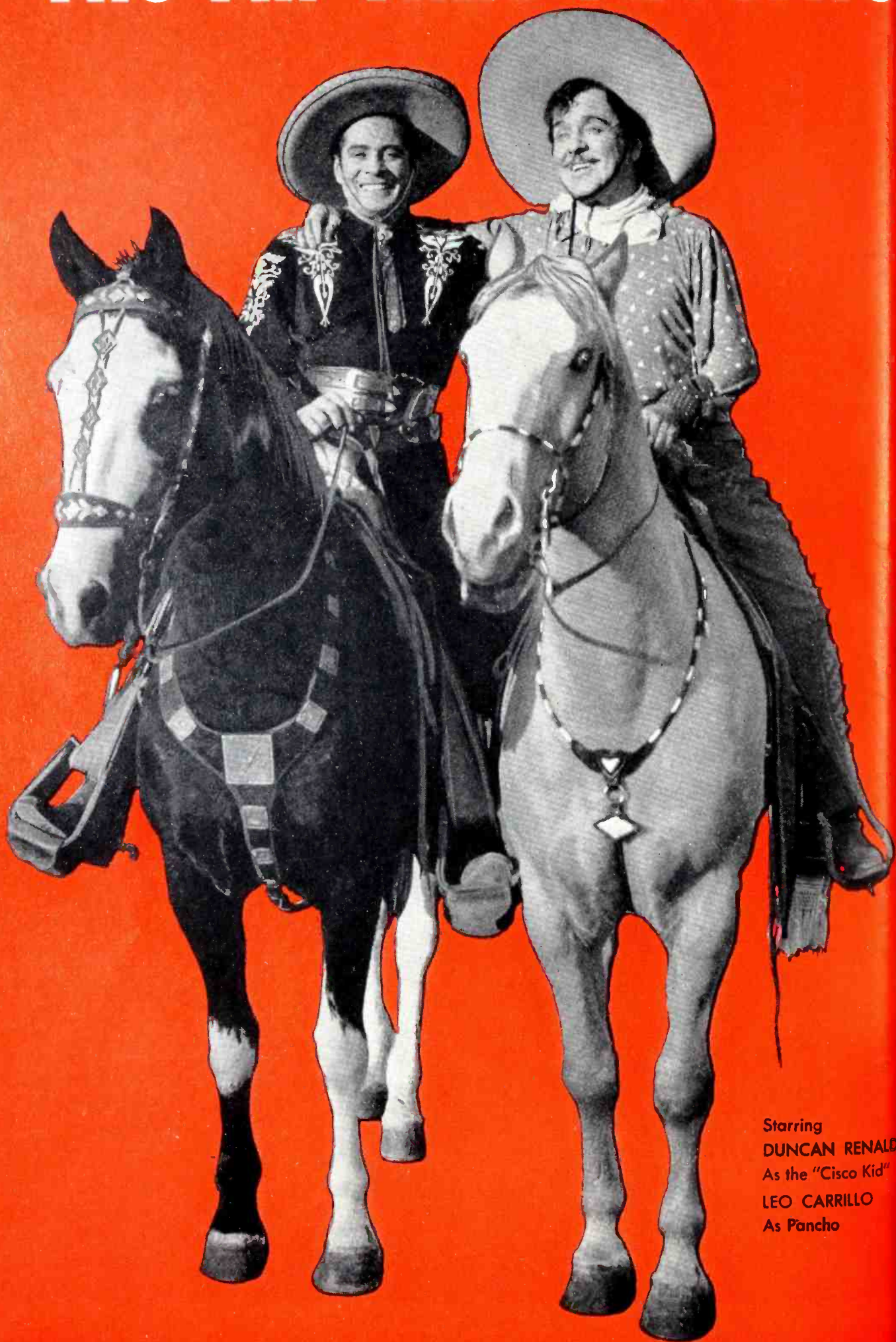
On the Go!

KTRK-TV



HOUSTON

The All-Time Favorite.



Starring
DUNCAN RENALDO
As the "Cisco Kid"
LEO CARRILLO
As Pancho

SAN FRANCISCO KID

Now in dazzling full **COLOR!**

**SMASHING ALL
SALES RECORDS!**

(Just like in the good old days!)

Already snapped up by—

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Wis. • KTVT Ft. Worth/Dallas, Tex. • WATL-TV Atlanta, Ga. • WDSU-TV New
Orleans, La. • WTVT Tampa, Fla. • KGW-TV Portland, Oregon • WTEV-TV
Providence, R.I. • WHEC-TV Rochester, N.Y. • WDHO-TV Toledo, Ohio
WNYN-TV Syracuse, N.Y. • KLPR-TV Oklahoma City, Okla. • KCPX-TV
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KTVU San Francisco, Calif. • WRCB-TV Chattanooga, Tenn. • KTAR-TV
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This all-time record-breaking rating leader is now ready for a brand new juvenile audience.

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HALF HOUR
EPISODES**

Available for one-run,
two-run, three-run or
unlimited run at a

BARGAIN PRICE

First come, first served. For fast action call

WALTER SCHWIMMER, INC.

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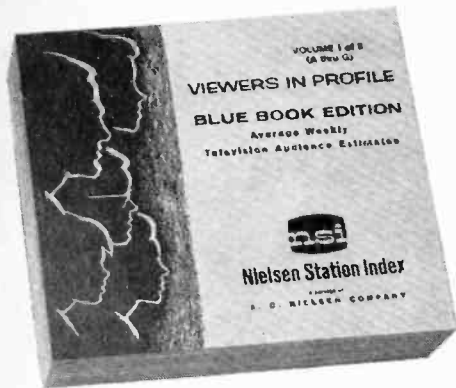
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WALTER SCHWIMMER

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For complete details
call, wire or write



Nielsen Station Index

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68 Post St. • YUkon 6-6437

a service of

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

FEBRUARY 13, 1967

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Television Age

VO XIV

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Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from 7 AM to

1 AM, Sunday thru Saturday*, than any other

Idaho television station.

And KBOI-TV is Idaho's

first 100% color

capable station.

*NSI Nov. '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

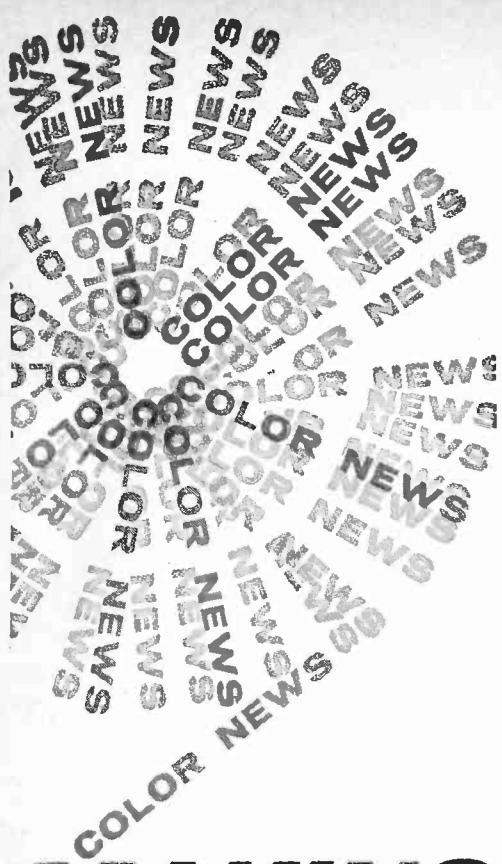
BOISE

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



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PPETERS, **G**RIFFIN, **W**OODWARD, INC.



MAKING NEWS.. with the news!

**COLOR NEWS . . . The
Area's First and ONLY
Local, Live — News
Weather and Sports!
Sunday thru Friday
10:00 - 10:30 P.M.**

COLORCOLORCOLORCOLOR
The **FULL COLOR** Station, TV-23
**BIG FOR IT'S AGE . . .
AND GETTING
BIGGER!**
(Air Date: September, 1965)
COLORCOLORCOLORCOLOR

**Competitively Priced
See Meeker Representative**



Rockford - Freeport, Illinois

Letter from the Publisher

Carnegie Report Reservations

At first glance, to be against the report of the Carnegie Commission on Educational Television is tantamount to being against motherhood and canoe trips for boy scouts.

A closer examination of the report reveals that it would create more problems than it purports to solve.

The commission proposes a Corporation for Public Television as a private non-Governmental institute that would have half of its 12-man board of directors appointed by the President. The other half would be elected by the first six. In other words, the President will exercise virtually unilateral control over the 12-man board. Under those circumstances it is impossible to conceive any programming inimical to the Administration in power.

The proposal also recreates the old issue of centralized versus local control. The Commission labored mightily on this problem and feels it has come up with a solution by recommending two programming centers instead of a fourth network. However, as a practical matter, stations will take almost all the programs fed to them for the simple reason that it is a lot less expensive and more attractive from an audience standpoint to take programs from a production center, rather than to originate local shows.

What must be kept in mind, of course, is that the Carnegie report is only that: a report. It is not a definitive and concrete plan offered with a "take it or else" attitude. Like the Ford Foundation proposal, it contains recommendations, suggestions, opinions. Before any of those turn into realities, they will be discussed and modified, worked and reworked. Some current estimates hold that it will be at least three years, probably five years, before a Public Television operation is on the scene.

Who Should Pay?

The basic question posed by the report is, "where is the money coming from?" The Commission recommends an excise tax on television sets. But why a broad-based tax for a specialized service that will not be utilized by 95 per cent of the population? Should, for example, the book-buying public be taxed to pay for textbooks that are used in educational institutions? The expenditures for textbooks amount to approximately \$1½-billion a year. No one has made any proposal that this amount be covered by excise taxes on popular books.

What is really at issue here is whether \$100 million a year should be expended to supply the kind of programming fostered by less than five per cent of the population. This is the articulate intelligensia who feel strongly that the public should have the kind of television that they think is good for it, rather than what the public wants. And most of these same people will not watch television under any circumstances, regardless of the type of programming.

Cordially,

What did Lolita do with a Tip on a Dead Jockey?

Plenty!

On February 5, 1966, Lolita and Tip on a Dead Jockey played New York at the same time, on competing stations, and together picked up an 89% share of the TV audience.*

It was the same fantastic story when Jailhouse Rock and Shadow on the Wall met July 23rd for a combined 83% share of the New York audience.* What's more, all these films are part of the great MGM/5 or MGM/6. That's show biz. And a lot of it.



MGM
TELEVISION





Letters to the Editor

Accounting for Accounts

Publication of an article in your January 30 issue (*With Tv in Mind*) gives misinformation and, in our opinion, is damaging both to our agency and our clients, in this case Hazel Bishop and Jeffrey Martin, Inc. Spade and Archer does not have the entire Hazel Bishop account. We are the agency for Plus White toothpaste, RD hair coloring for men and Amazing shaving lotion.

As a matter of fact, on page 13 you have an article about Amazing and the fact that it is a Werman & Schorr account.

We are the agency for the Jeffrey Martin Company and have been for more than six years. The products that we handle for them are Compoz and Zizanie de Fragonard, men's toiletries. Spade and Archer produced one 10-second television commercial which is being used in several markets, but other than that all Compoz advertising activity is prepared by Werman & Schorr.

J. LEONARD SCHORR
Executive Vice President
Werman & Schorr, Inc.
Philadelphia, Pa.

[Spade and Archer has the "entire" Hazel Bishop cosmetic line, and acquired tv billings on Compoz, as TELEVISION AGE said. Ed.]

The Complimentor

Thank you for the article on our agency (*With Tv in Mind*, Jan. 30) in your magazine. My only comment is that I'm delighted.

LAWRENCE SOSNOW
President
Spade and Archer
New York, N.Y.

Reproduction Requests

The article entitled *Tv vs. Newspapers*, which appeared in the December 5, 1966, issue of TELEVISION AGE, has been brought to our attention. Within our organization we have a New Processes Committee made up of 45 of our top executives. They would be most interested in reading this report. May we have permission to reproduce this item to be used as a mailing to our committee?

HUGH D. HOLLISTER
The Copley Newspapers
La Jolla, Cal.

[The article in question was a somewhat condensed version of a report which appeared originally in the November *Marketing Services Newsletter* published by Needham, Harper & Steers, Inc. The agency has given permission for reprints. Ed.]

We take the liberty of inquiring from you whether we might have permission to reprint the success story of Colgate-Palmolive, No. 3, and *Trying Harder*, as it appeared in the Nov. 7, 1966, issue of TELEVISION AGE.

We are greatly interested in this corporation since its products are doing quite a good business here,

and it is becoming of great concern to local toiletries manufacturers.

N. SAKAMOTO
Editor
Brain Magazine
Tokyo, Japan

Book-Look at Research

Marketing Research, A Management Overview, edited by Evelyn Konrad and Rod Erickson; published by the American Management Association, New York; 225 pp.; \$9 (\$6 to AMA members).

In the belief that today's "boss" should know at least as much as the people working under him, Evelyn Konrad, who heads her own public relations firm, and Rod Erickson, formerly executive vice president of American Research Bureau and now head of the tv-radio department at Kenyon & Eckhardt, Inc., have put together 16 chapters of research basics. The various chapters are by qualified people in each field; for example, Alfred Politz on media measurement, George W. Dick on research, Horace Schwerin on pre-testing tv commercials, Arthur C. Nielsen Jr. on measurement of consumer sales, and so forth.

A single chapter in many instances hardly allows any of the contributors to get too deeply embroiled in his specialty (and some quite naturally concentrate on the value of their particular firm), but most furnish enough information so that executives at the manufacturer or sales levels will be able to nod in complete understanding when their agency contacts drop "demographics" or "nonresponse factor" or "seen-associated" into the conversation.

The authors state their book is "designed to report the status today of the marketing research industry . . . and to open up the dialogue between this industry and the corporate management of the future." Overall, the book seems adequately suited to perform those two functions; and in addition to being worthwhile reading for management, it might well be read by agency personnel outside the research field who eventually are aiming for a role in management.

SUBSCRIPTION SERVICE

PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION.

Mail to: TELEVISION AGE
Circulation Department
1270 Avenue of the Americas
New York, New York 10020

TO SUBSCRIBE mail this form with your payment and indicate () new subscription or () renew present subscription.

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP CODE _____

TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.

Which side are you on? Film or tape.

When it comes to producing commercials, are you gung-ho for video tape? Or a big film-only man? Or do you (down deep) have a few doubts about the exact differences between these two forms of producing, and which to use and where?

If so, send for our booklet: "Tape or Film: The Reasons Why." VPI works in both forms. And we make no mystique about it. Tape is simply a phone call away to Reeves Sound Studio. Film has long been our stock in trade. The only side we take is yours.

VPI

ELECTROGRAPHIC CORPORATION

321 W. 44th Street
New York, N.Y. 10036

NEW YORK, CHICAGO, HOLLYWOOD MIAMI

Please send _____ copies of "TAPE OR FILM:
THE REASONS WHY," free of charge to:


NAME _____

TITLE _____

COMPANY _____

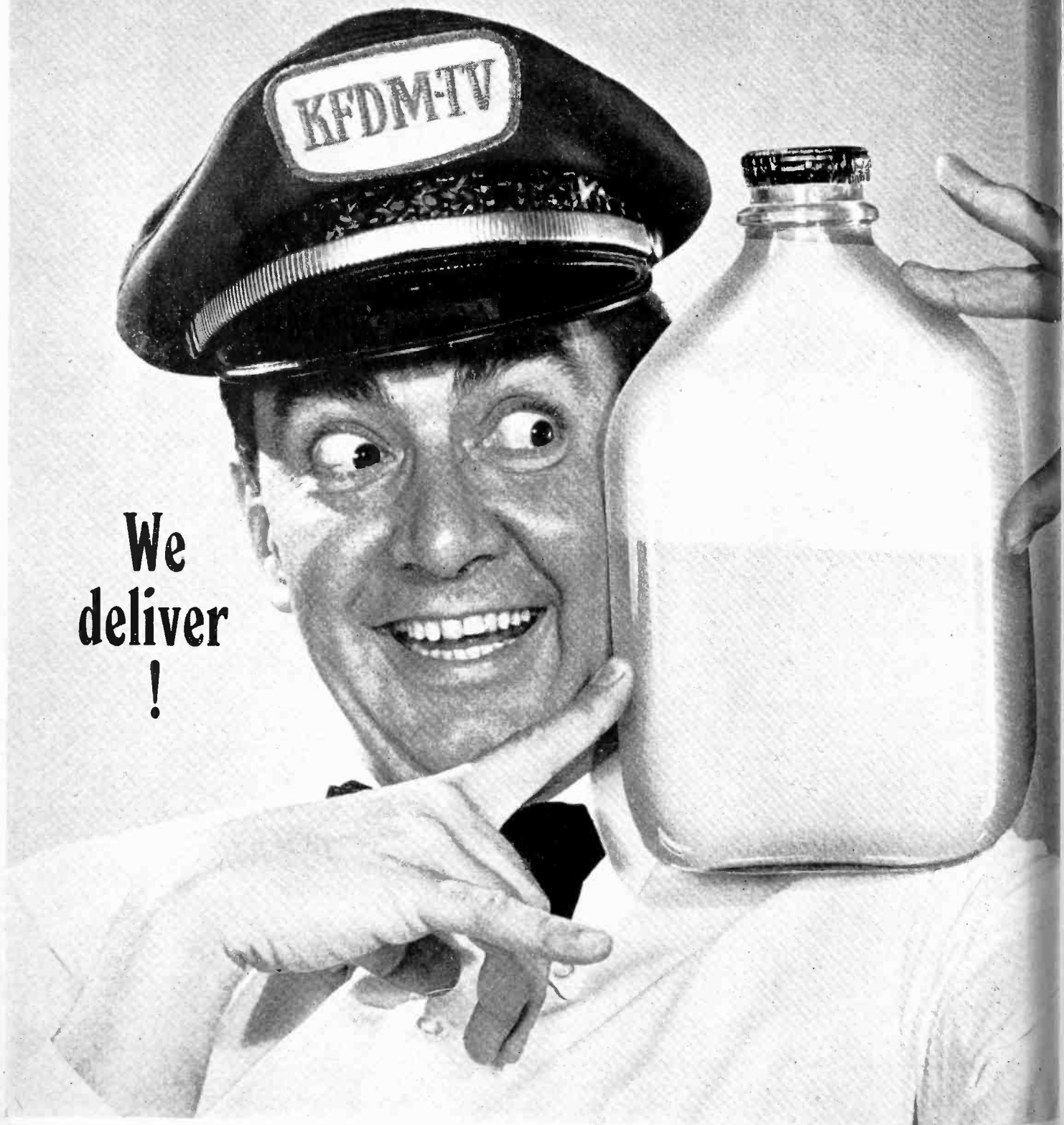
STREET ADDRESS _____

CITY _____ ZIP _____ STATE _____

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

**We
deliver
!**



No Advertisers Get Color 'Free'

Color may be worth more to the advertiser, but it looks like he's never going to have to pay a specific premium for it. With the cancellation of the country's first "color rat card" (a five-per-cent increase for all commercials on WHEN-TV Syracuse), any future color surcharges are considered to be highly unlikely. The station gambled unsuccessfully that other stations would follow its lead. While the move (backed by the Katz Agency, WHEN-TV's rep) was supported vocally by other stations, it was not imitated. The rate was widely denounced by the advertising community. It is reported that WHEN-TV's new business in color dropped to about 25 per cent of the total new business after the color card became effective November 1. The station was prepared to take this drop temporarily in the hopes that it would pickup when other stations followed suit. The experience indicates that future rate increases on stations will be laid to the usual generalizations—"higher costs," "increased ratings," etc.

Paramount Features a' Coming in Spring?

It is rumored, and by experienced observers it is considered likely, that Paramount will at long last unlock its feature film vaults later this year, and begin to release the backlog, estimated at upwards of 200 titles, to tv. Leading Paramount into the fertile fields of feature film tv indication is John Reynolds, who joined the company recently from CBS-TV, where he had been network president. Look for an announcement during the NAB Convention in April.

No Two Color Country Far Behind

With black-and-white television sets nearing the saturation level in Japan, Japanese broadcasters and set manufacturers anticipate a boom in the demand for color sets and more color programs. NHK, Japan's major tv network, recently published a color survey setting the color set penetration in the country at slightly over one per cent, or about 250,000 color sets to 21 million black-and-whites. (U.S. penetration: about 16 per cent.) NHK says that more than 80 per cent of the color set owners are in managerial positions or professional people. Only three per cent of them said they were dissatisfied with their sets.

Dipping into Five Spot Markets

Economic Labs, Inc., plans spot tv buys to supplement a network push for Dip-It, a liquid cleaner for plastic dishes. The drive, which begins this week in Detroit, Cleveland, Minneapolis-St. Paul, Chicago and Philadelphia, will use daytime minutes for six weeks. Bill Thompson is the media contact at Hicks & Greist, Inc., New York.

Fresca Freshens Coke's Business

Coca-Cola Company's new soft drink, Fresca, is now in the New York market with heavy tv, radio and print advertising. The introductory drive will be followed, after eight weeks, by a heavy year-round schedule. Prime 20's and fringe minutes are on WCBS-TV, WABC-TV, WNBC-TV and WNEW-TV. Fresca, now in distribution over 80 per cent of the country, has "generated sales far higher than any other soft drink in the last 40 years," said a company spokesman. Success is largely attributed to "memorable" commercials prepared by Marschalk, Inc., New York.

Specials Instead of Spot for Toys

This year it will be Aurora Plastics Corp. which employs a network special rather than spot schedules to promote its toys. A few years ago Transogram and American Character teamed to initiate the idea with *The Cowboy and The Tiger*; last year, American Character and Emenee repeated with a Sammy Davis Jr. special. Coming up next Thanksgiving weekend, Aurora has a 90-minute NBC-TV program that will feature a softball game between Hollywood celebrities and a team of baseball pros. Woody Benoit at the Aurora agency, Adams Dana Silverstein, New York, says the one-shot effort will introduce three new hobby toys, and will cost \$600,000.

Revised Sell for the Independent

The accent on features for network programming is bringing about a different sales approach by independent stations. Long having pitched themselves as an "auxiliary" buy to the affiliated outlets, today's independent—according to Martin F. Connelly, general sales manager for WNEW-TV New York—can do well by selling itself as a *primary* medium. Two points he makes: the independent's features are often as good as those shown on the affiliates in prime time, and the independent's syndicated programming is comprised of proven hits that stack up well against many network flop series. And, of course, there are always those minutes in prime time. WNEW-TV recently two-platoonned its 10-man sales staff to spread the word to the New York agencies.

Ethnic Tv On the Way Out

After nearly four years of trying to make it as a Negro-oriented station, WOOK-TV Washington switched last week to become the nation's first all-news prime time tv outlet. Some of the gospel and rhythm-and-blues programming will be retained on weekend mornings, but a spokesman for United Broadcasting Co., owner of the channel 14 station, noted that in most time periods, experience has shown the American Negro watches the same programming as anyone else. This thesis has been voiced before, but now it seems the WOOK-TV evidence would preclude further efforts to "segmentize" the audience racially.

SOMETIMES AT CAPITAL ...IN MIAMI



Our lab technicians take a little time out

But not very often. Usually they're busy fulfilling your 35MM color lab requests on a two and three shift basis. Here's the schedule: (1) Original film processing and one light color dailies at night; out to you in the morning. (2) 35MM color release printing during the day. That doesn't leave them much time to fool around.

CAPITAL

FILM LABORATORIES, INCORPORATED

470 E STREET S.W. • WASHINGTON, D.C. 20024 • PHONE (202) 347-1717
1998 N.E. 150th STREET • NORTH MIAMI, FLORIDA 33161 • PHONE (305) 949-4252

Business barometer

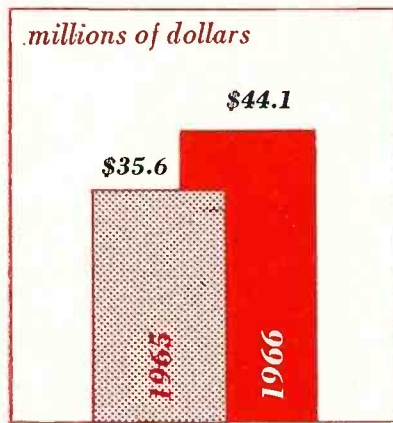
Station sales of time to local advertisers, which had been moving briskly throughout all of 1966, rose in November to an all-time high. According to the Business Barometer sampling of stations throughout the country, November local sales were up 23.9 per cent over November, 1965, and that month-to-month increase was the greatest recorded in the last two years. At the same time, however, station revenue from network compensation declined 1.9 per cent from the November '65 figure.

Estimated dollars, the country's stations are figured to have taken in \$44.1 million from the sale of local advertising, as compared to \$35.6 million in the previous November. In compensation payments, estimates place the November '66 figure at \$20.3 million, as compared to \$20.7 million earlier.

Looking at the increases by stations in the various annual-revenue classifications, it can be noted that the largest outlets had the greatest percentage gain in local billings—and at the same time registered the greatest decrease in compensation dollars. This would indicate that many of these large stations are failing to clear network programs; instead, they're offering their own productions to local clients.

Where the month-to-month percentage increases in spot business to stations ran consistently lower in 1966 than in 1965—except for September—local gains were larger in every month, and soared even higher at year-end. Where October '65 local business was up only 3.2 per cent over October '64, October '66 was up 17.8 per cent over October '65. And November's 23.9-per-cent gain ran far ahead of the 6.8-per-cent increase of November '65 over '64.

LOCAL BUSINESS



November (up 23.9%)

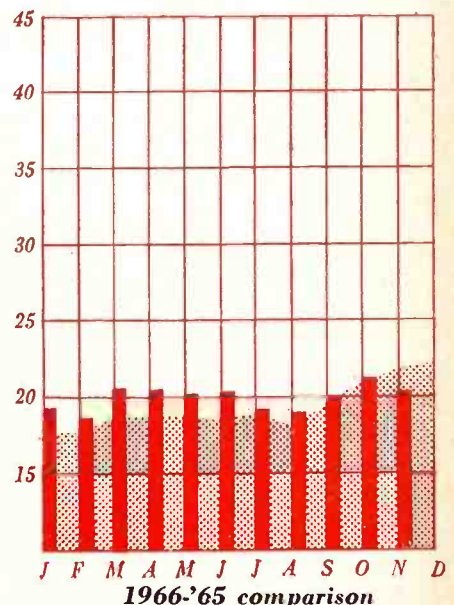
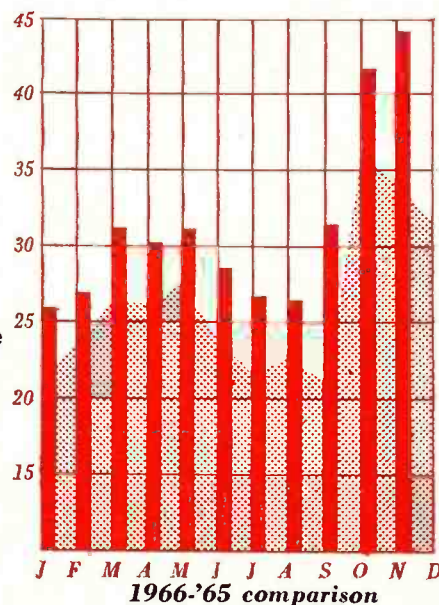
NETWORK COMPENSATION



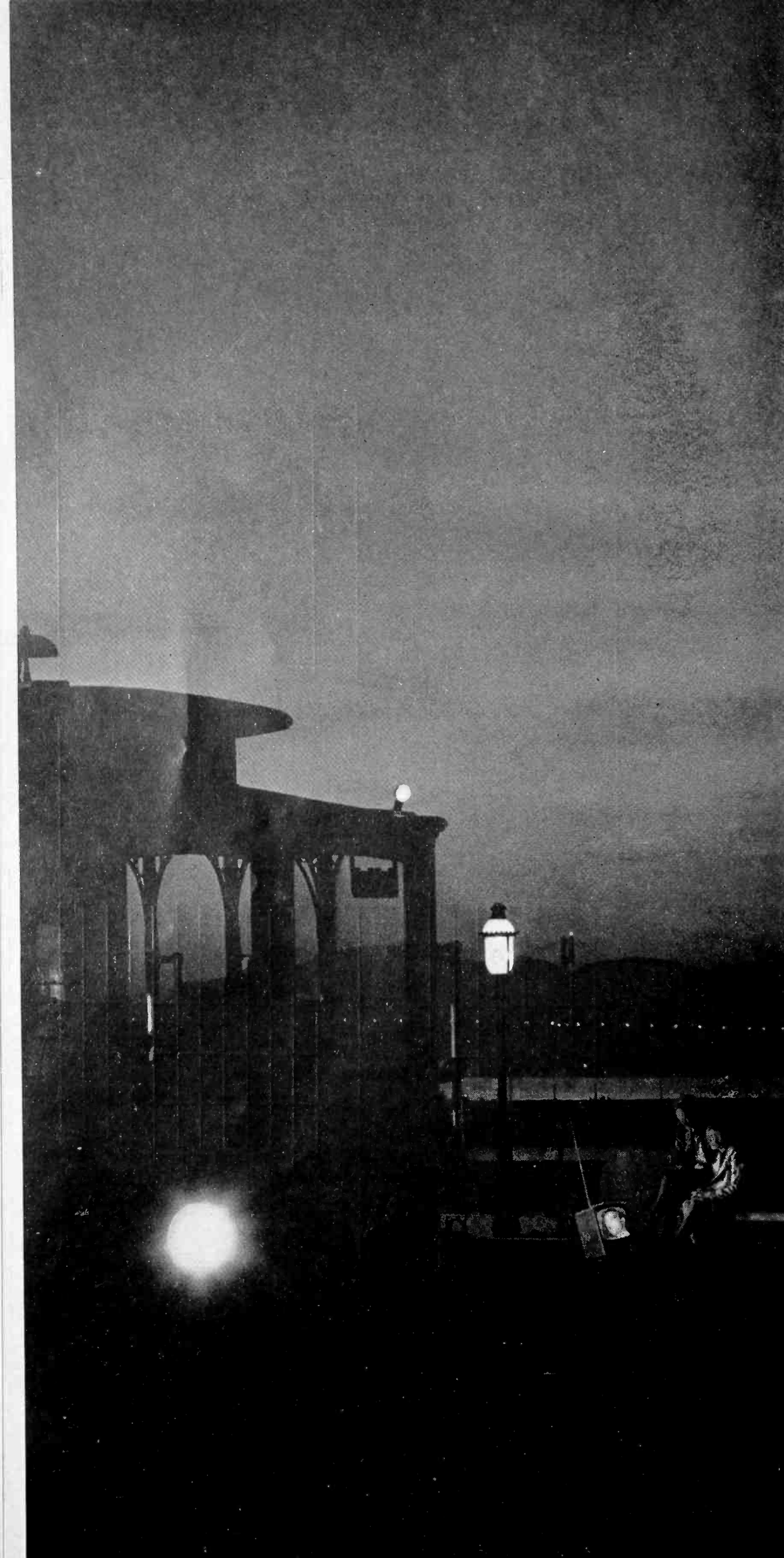
November (down 1.9%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	11.8%	-0.7%
\$1-3 million	24.4	0.4
\$3 million-up	24.5	-3.4



(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.)



Want to spend
a minute in
San Francisco
tonight?

Call KTVU! There are plenty of "good times" available in the important San Francisco-Oakland market — independent of network commitments. For you, date, call KTVU. And soon you'll be keeping company with the Bay Area's only unduplicated programming — with full one-minute spots in prime time — on the Nation's LEADING Independent Television Station.

KTVU
2

SAN FRANCISCO-OAKLAND
Represented by H-R Television



Cox Broadcasting Corporation stations:
WSB AM-FM-TV, Atlanta; WWSB
AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte;
WIOD AM-FM, Miami; WIIC-TV, Pittsburgh;
KTVU, San Francisco-Oakland

TV Squeeze?

of the country's tv stations, each faced with an economic squeeze brought about by the concentration of spot dollars in spot markets only, by competition from new uhf outlets, etc.—are pondering the effects that the Carnegie Commission and Ford Foundation proposals might have on their operations. True, both Carnegie and Ford are concerned with building up educational television into a vital force that will attract viewers, inform them, and boost the strength of the country as a whole. But in the scheme of drawing viewers attracted to a newly organized educational tv station will include many who would be deterred from watching a commercial outlet. While virtually no one from the Carnegie and Ford proposals on competitive grounds—that would be about the same as arguing against the neighborhood and the flag—not-so-distant inquiries have been made in the past against etv's right to attract programming money from such "patrons" as Philip Morris, in exchange for on-air credit.

Other points of contention already raised at by commercial interests are the abilities of the etv stations to operate outside the NAB Code, and without fear of sponsor or viewer antagonism. National Educational Television best illustrated this recently when it bought tv rights to the films, *L'Aventura* and *Knife in the Water*. Both films were aired during prime time in New York on NET and will play other etv stations around the country.

Condemned in Common: The Italian film *L'Aventura* catapulted Michelangelo Antonioni to the forefront of the world's filmmakers, and was acclaimed as one of the finest motion pictures of the decade. So, too, the film *Knife in the Water* won the International Critics Award at the Venice Film Festival, and made

the cover of *Time* when it was shown here in 1964. Both pictures have one thing in common outside of their foreign origins: each received a C ("condemned") rating from the Legion of Decency (now reorganized into the Catholic Office of Motion Pictures).

Even with the well-known shortage



'Knife' on etv: a draw?

of feature film fare, no commercial network, station or station group would touch his picture—or so said Archer King, associated with Paul Peralta-Ramos in Kanawha Films, distributor of *Knife in the Water*. As pointed out by Hal Hough, program director of the CBS Owned tv stations, those stations and many others won't buy the foreign-language dubbed product—but numerous stations have used dubbed films with good results.

According to Mr. King, *Knife* was sold to NET for "a good, fair price," but one far below what the picture might have brought if sold to a commercial station. Another film distributor, commenting on the sale, said he had found that once a film has the condemned rating, it can't be sold to a commercial station, even if cut to the bone. "If you make the cuts before theatrical release, it's a different matter, and you might get a better rating. If you don't, your chances are dead—except with the etv's."

Not Always True. Like any flat statement, however, this one too has its exceptions. C-rated films such as *Saturday Night and Sunday Morn-*

ing and *The Moon is Blue* have been sold in a number of markets, and CBS-TV just ran *The Man with the Golden Arm*. Obviously, star quality and widespread appeal can at times offset the rating.

That matter of ratings, in Nielsen or ARB points, is another factor commercial station managers are thinking about. Just how much can the ratings of a costly network program be harmed by an etv competitor "stealing" part of the audience? In the past, such "theft" has been minimal. But once the educational stations receive an infusion of dollars—and no matter whether they come from a foundation grant, a tax on receivers, or what—they'll be better able not only to bid for attractive properties, but to promote those properties via on-air and newspaper advertising. There's one bright ray of hope, however: since the etv's are seldom included in a rating report, no one will know how many viewers tuned out *Man from U.N.C.L.E.* to watch *Knife in the Water*—or vice-versa.

Needed: \$1 Million

Network specials are popping up in such profusion that it sometimes looks like they're thrown together in a matter of days, or weeks at the most. It's not always that easy, as *Harper's Bazaar* is finding out. That magazine has an idea for a show, a producer, plenty of material to draw on. Now it needs just two things: the money and the network to put the show on the air. Both may be forthcoming shortly—they have to be forthcoming by mid-summer if there is to be a special at all—but the machinations thus far serve well to show how a big-time special comes about (maybe).

Last summer, *Bazaar's* public-relations firm was given orders to prepare a celebration of the magazine's 100th birthday, coming up November 2. The firm worked out a coor-

(Continued on page 64)

3-station WICHITA-HUTCHINSON M-F 5:00-5:30 pm
PATTY DUKE GIVES KARD-TV EDGE IN TIME SLOT

KARD	PATTY DUKE	12	36.5%
KAKE-TV	Big Show	10	30.5%
KTVH	Mike Douglas	12	35.0%

NSI Oct/Nov '66

7-station LOS ANGELES M-F 6:30-7:00 pm
KCOP BEATS ALL INDIES FOR THE WOMEN

KCOP	PATTY DUKE	WOMEN 18-34	HOUSEWIVES under 35
KHJ-TV	Addams Family	25,000	21,000
KTLA-TV	Rawhide	16,000	15,500
KTTV	Dennis the Menace	22,000	11,000
		6,000	5,500

... and pulls a 9% share of the entire audience.
 NSI Oct/Nov '66

DOWN with COMPETITION!

ANOTHER NATIONWIDE DEMONSTRATION of what PATTY DUKE can do for STATION

4-station PORTLAND, ORE. M-F 6:30-7:00 pm
INDIE KPTV BETTERS THE RATING AND SHARE OVER QUARTER HOUR PRECEDING PATTY DUKE:

KPTV 6:15-6:30 pm	Rifleman	9	16% share
6:30-7:00 pm	PATTY DUKE	12	21.5%

NSI Oct/Nov '66

3-station KNOXVILLE M-F 9:30-10:00 am
WBIR-TV OUTPOINTS THE COMPETITION AND IMPROVES OVER PREVIOUS YEAR'S PROGRAMMING

WBIR-TV	6.5	49.5%	WBIR-TV	1965—Romper Room	44% share
WATE-TV	6.0	47.0%	Oct/Nov	1966—PATTY DUKE	49.5%
WTVK	*	*			

WBIR-TV Oct/Nov
 NSI Oct/Nov '65, '66



4-station **PHOENIX** M-F 6:00-6:30 pm
**KXK DOUBLES AUDIENCE OVER PRECEDING
 QUARTER-HOUR AND BEATS COMPETITION**

5:45-6:00 pm Wells Fargo	7	16% share
6:00-6:30 pm PATTY DUKE	15	32%

Nov '66

6-station **PHILADELPHIA** M-F 6:30-7:00 pm
**ON UHF STATION WPHL-TV, PATTY BEATS
 ALL OTHER 5-DAY STRIPS**

The strips it beats:

Let's Make a Deal	Swingin' Country
Huckleberry Hound	Jeopardy
The Pioneers	Marine Boy
Features	Quick Draw McGraw

... and doubles its audience in the new season:

NSI Sept/Oct '66	2.0	5%	Nielsen Dec '66
NSI Dec '66	4.0	9%	Sept/Oct.

NEW YORK M-W-F 8:00-8:30 pm
WPIX TOPS ALL INDIES

PATTY DUKE	6.0	10.2%
S.Agent/Untouch/Fea.	5.2	8.8%
Million \$ Movie	5.2	8.6%

... and builds audience
 over lead-in quarter-hour.

7:45-8:00 M'sters/H'Mooners/Zorro
 5.0 8.4% share

8:00-8:30 PATTY DUKE
 6.0 10.2%

Simultaneous Audimeter week of Nov 21, 1966

**"THE
 PATTY DUKE
 SHOW"**

starring **PATTY DUKE** in
104 Half-Hour Family Comedies

3-station **EL PASO** M-F 5:00-5:30 pm
**KTSM-TV OUT-PULLS TOTAL OF
 COMBINED COMPETITION**

KTSM-TV	17.0	57.5%
KELP-TV	4.5	15.0%
KROD-TV	8.0	27.0%

greatly improves the audience-count over lead-in:

4:45-5:00 pm Cisco Kid	7	31%
5:00-5:30 pm PATTY DUKE	17	57.5%

NSI Oct/Nov '66

5-station **SEATTLE-TACOMA** M-F 6:00-6:30 pm
**PATTY DUKE'S 8.0 OUTRATES ALL KTNT-TV'S
 DAYTIME STRIPS UP TO 6:30 PM**

including

Rifleman	6.0	Munsters	5.0
Merv Griffin	1.0	Winchell-Mahoney	3.0
Girl Talk	2.0	Days of Our Lives	1.0
Color Me Bill	2.0	Love That Bob	1.0
Gypsy Rose Lee	1.0	Romper Room	3.0

NSI Oct/Nov '66

3-station **PORTLAND, ME.** Sat. 4:30-5:00 pm
**WCSH-TV UPS RATING & SHARE 75%
 OVER PRECEDING QUARTER HOUR**

4:15 4:30 pm Wild Kingdom
 4:30-5:00 pm PATTY DUKE

... and attracts more women than the competing stations:

WCSH-TV	Women	4	19%
WGAN-TV	Housewives	7	33%
WMTW	Women	11,000	
	Housewives	8,000	
		9,000	
		6,000	
		9,500	

NSI Oct/Nov '66

**JOIN
 THE MARCH**
 ... write, wire or phone

**UNITED
 ARTISTS
 TELEVISION**

555 Madison Avenue, New York, N.Y. 10022 area code 212-688-4700

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{\text{X}} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

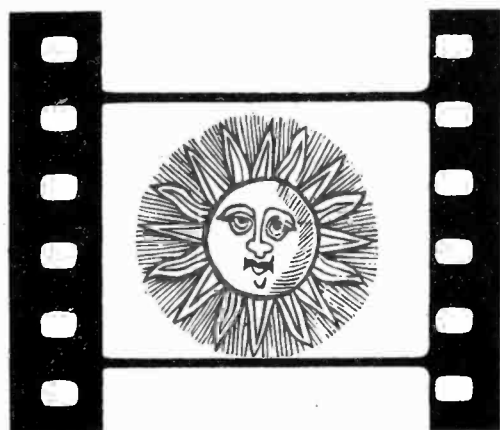
*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



'Come on down' -to film



*Studios, labs, equipment
crowd Florida in an effort
to develop a major
production center for
commercials and programs*

A few miles north of downtown Miami, along U.S. 1, a complex of high blue-and-white buildings rises from tracts of scrub pine. Embossed on the side of one of the buildings is *Studio City*. There on the open, pulverized coral terrain of North Miami, a film-making facility has sprung up that may be comparable to anything in New York, and some say it's worthy of comparison with some of the Hollywood big lot layouts.

A mile or so south of Studio City, as you cruise along Biscayne Boulevard, you'd notice to the right what looks either like an airplane hangar or a classic Hollywood soundstage, with

high white walls and cambered roof. If you turn off the road and approach it, you find yourself drawing up alongside an H-shaped layout of three soundstages connected by a two-story quadrangle. Over the entrance is a small sign, *Ivan Tors Studios*. (A hundred yards further down the road is a fourth soundstage, converted a little over a year ago from an abandoned synagogue.)

As some of the veterans of Florida film-making put it, the soundstage you could see from the highway is "where it all began," where the current established practice of shooting commercials and programs in Florida, the Bahamas and

*Ramon Novarro was there
long before Jackie Gleason,
but it's not talents' whims
that send Florida production
upward—it's the facilities*

the Antilles all began. "Tors started it," said one veteran. Film-making in Florida, however, dates from 1919, when a Ramon Novarro epic was shot in the mangrove clearings of America's Cote D'Or. In the decades since then, ambitious schemes to turn the Gold Coast into a Hollywood were as endemic in Florida as real-estate bubbles, and as regularly as the development schemes, they all burst. But with Ivan Tors and the building of Studio City, all that has changed. Film-making in Florida now has solid bases.

Head on into downtown Miami to the rambling city-block-size headquarters of WTVJ-TV. Off in one section of the huge layout is one of the first commercials-making enterprises in Florida, Reela Films, a wholly-owned Wometco subsidiary. Reela was shooting commercials more than a decade before Ivan Tors came to Miami. But in the late '50s, Reela's laboratory operations outpaced the production function, and the company decided to push processing ahead of production. This year Reela is opening up a huge new laboratory building.

Back in the car, cross the Miami River and turn left to the new 10-story pre-stressed concrete tower just off U.S. 1. On the 10th floor is the penthouse office suite of the Marian Polan talent agency, and this day it's loaded with pulchritude: 25 models on hand, each hoping to be cast in a detergent commercial. Marian Po-

lan will tell you that the business that passed through the office in '66 passed the three-quarter-million point, and she expects it to top a million this year.

From downtown Miami, or from the Miami International Airport, Tors, Studio City, the Polan agency, Fred Reese's Rainbow Pictures in Coral Gables, Gene Prinz' Copri International Pictures, Fred Singer's Coronado Studios, underwater wizard Jordan Klein's Mako Industries, are all within a 10-minute drive of one another. Add another 10 or 15 minutes and you're within reach of VPI of Florida's millionaire house on the water in Hollywood, or Filmex South's penthouse in the Everglades Bath and Tennis Club overlooking the wide beach at Fort Lauderdale.

Within the 10-minute drive inner circle, you can easily reach F&B CECO's new warehouse in Hialeah, or the General Camera layout.

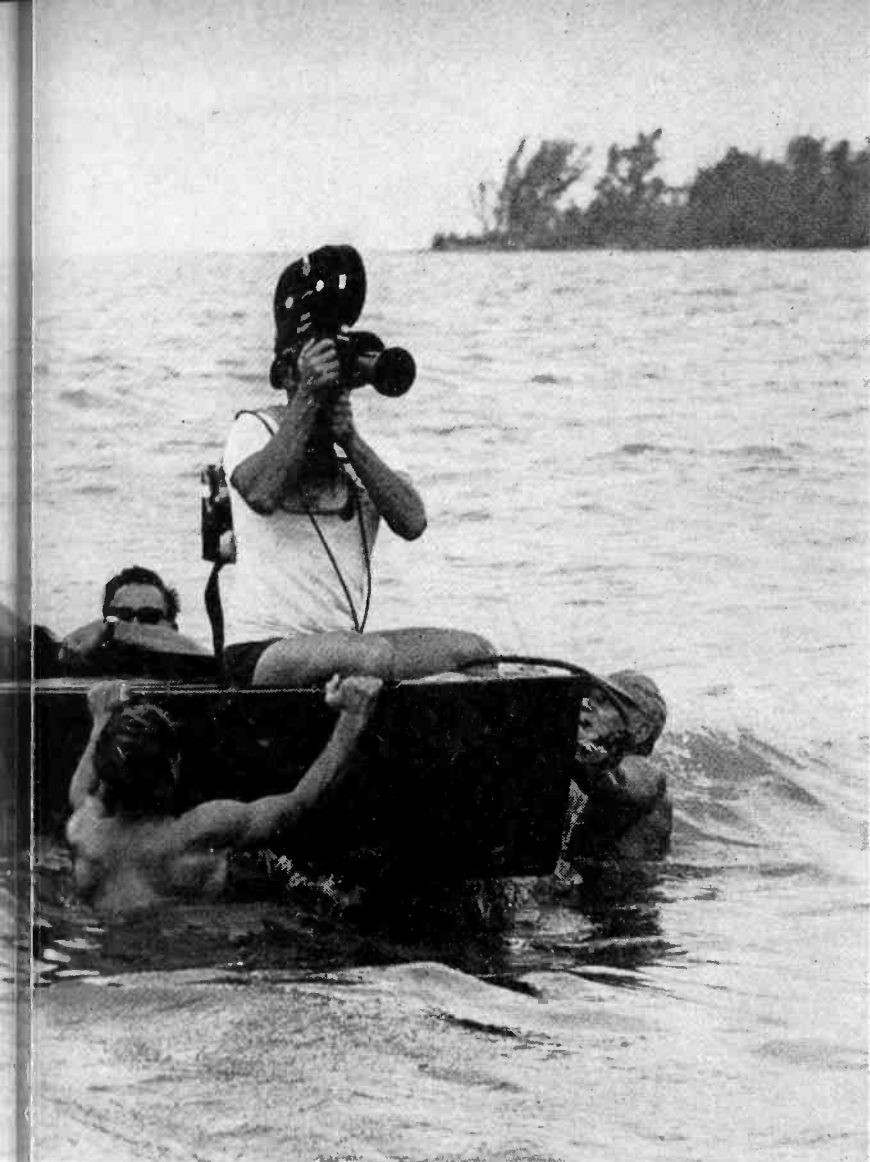
On the long flat coral shoal separating the Everglades from the sea, locations and ready-made sets abound, from typical midwestern streets to the Giralda of the Seville Cathedral, towering in replica over the incredible verdure of Coral Gables. Busby Berkeley musical sets exist in readiness in the pleasure-palaces of Miami Beach, like the Eden Roc and Fontainebleau.

Northward past Lake Okeechobee roll the Florida pampas, cattle country often used by commercials makers looking for a rodeo setting.



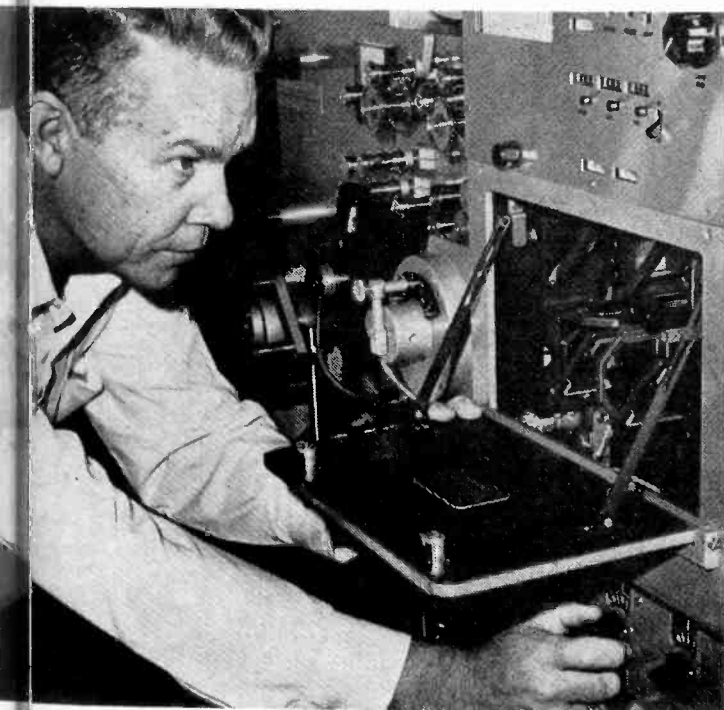
Capital processes the Tors film





An Ivan Tors crew shoots a scene for NBC's "Flipper"

Slight adjustment by Capital's Bob Hiltwine



Closer at hand are the tropical settings of Cypress Gardens, where a big new sound stage is now being completed.

A half-hour seaplane hop takes a producer to the Bahamas, to a wide variety of pristine natural settings, from coral reefs to fishing villages. Southward from Miami, past the truckfarms of Homestead and the Everglades, runs one of the world's grandest rolling locations, the Overseas Highway to Key West. Another short hop from Miami takes a producer to Jamaica or to Puerto Rico and beyond to the superb settings of the Antilles.

But location is not entirely the name of the game these days in Florida, although under the smogless sky outdoor and especially color shooting is optimum. Many producers from New York, Chicago, and from other northeastern, midwestern and southeastern points are flying to Florida to do indoor work at Studio City, where there are two big sound stages and one not-so-big one.

Two New York producers, Van Praag Productions and Colodzin Productions, rent permanent offices in Studio City's "Producer's Row," a long one-story lineup of offices.

Studio City is the realization of the Brady brothers, Ray and Dave, two young men from Pennsylvania who prospered in land development in the Miami area in the course of the past 15 years. Two years ago they decided to build a filmmaking

center on the 63-acre tract of pulverized coral and scrub pine they owned in North Miami. Teaming up with them was Harry Le Vous, secretary of the firm.

Ray Brady, a tall, trim man in his early 40's, with fine sandy hair, blue eyes and a well-weathered face, conducted a visitor on a tour of the layout via golf cart. The tour began at the helipad of Lockrow-Robertson, the helicopter cinematography service, and moved on into the big sound stage, No. 5. The stage is 125' long, 80' wide, 44' high, with 20 tons of catwalks gridding the overhead. Veteran tv producer Milton H. Lehr was supervising the mounting of sets for a short film. In one of the wardrobe rooms flanking the south wall a costume designer was supervising the costuming of go-go girls for the production.

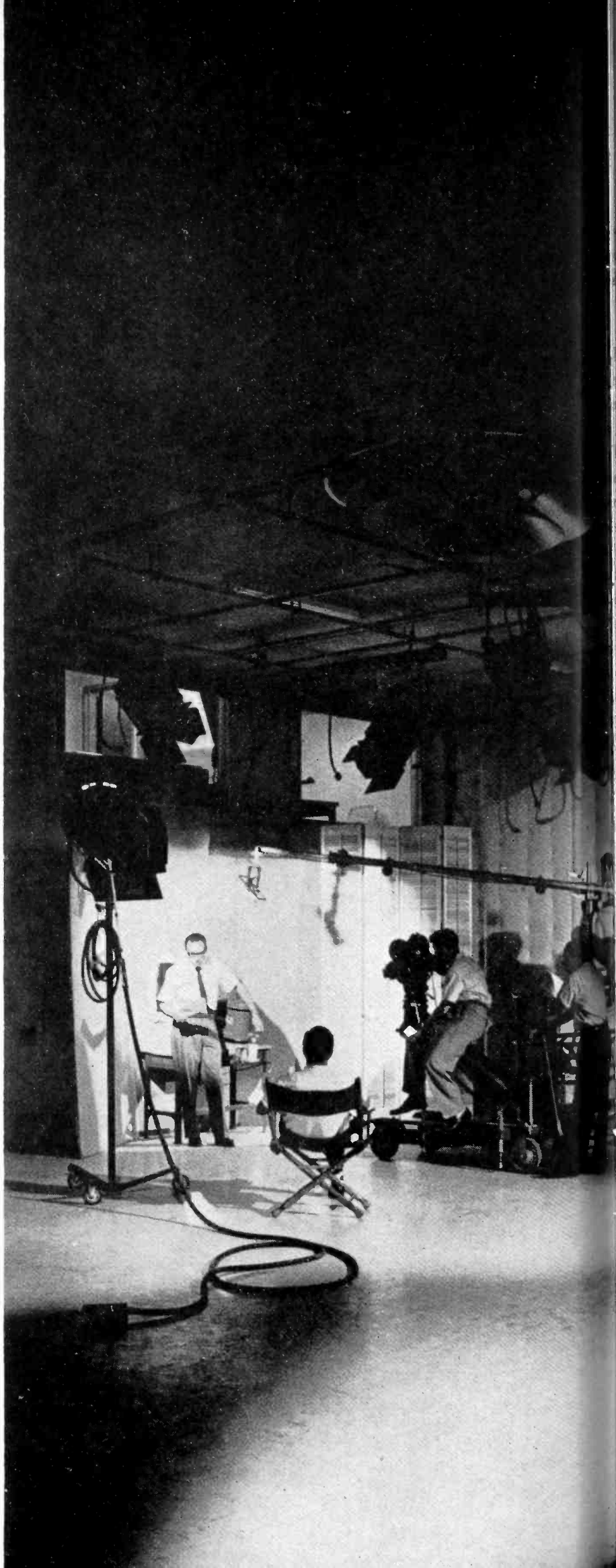
Keeping it Cool

Back on the vast floor of the stage, Ray Brady pointed out that underneath was "a wet tank, 18' by 18' square and 4' deep, and a dry tank, 30' by 30', for a four-story cutaway." No. 5 rents for \$450 a day, compared to \$1,100 a day for the same space and facilities on the Coast, Mr. Brady said.

"It's wired at all points, with AC/DC, 110, 220, three-phase, etc. There's 120 tons of air-conditioning equipment working here," the builder added.

Behind Stage No. 5 is another of the same dimensions. Mr. Brady said it had been rented for a year to Barry Mahon Productions, for turning out 10 features for Desilu.

A block north of the big stages, Studio City plans to build a hotel—



'Okay, let's try it'—at Reela Films

special hotel for film producers, directors and actors, Mr. Brady explained.

From a Jai Alai Court

A tango-cart rolled around the complex, passing by the big prop shop, the loft and carpentry shop of Studio City Construction Corp., and the appendage of Stage No. 5. A veteran film set designer David Brady and his assistants turn out the dolly them right onto the giant big stage. "You can build a set in the same day," Mr. Brady said.

On the smaller stage No. 3, a number of campaigns have already been shot this winter, for Allstate, Coca-Cola, Diet Rite, Sinclair, Chrysler, Schlitz's Beer, Hertz, White Rose and so on. This stage, 85' long, 40' wide and 32' high, rents for \$150 a day. "It has the only permanent cyclorama south of Washington," Mr. Brady said. Stage 3 was converted from a jai alai court, and what about it is another which has been used on occasion for commercials but is not entirely converted for studio use; it will be stage 4. All the blueprints phase are numbered 1 and 2.

Mr. Brady said that Studio City has a six-year "sweetheart" contract with AT&T, with no featherbedding. He also claimed this contract entitles C. users to shoot union, non-union, or split crews. Other advantages he cited were the absence of traffic over the layout; no property tax, unlike the West Coast, and a tax of only 3 per cent on raw stock. The tax advantage is, of course, a double.

The Studio City land is adjacent

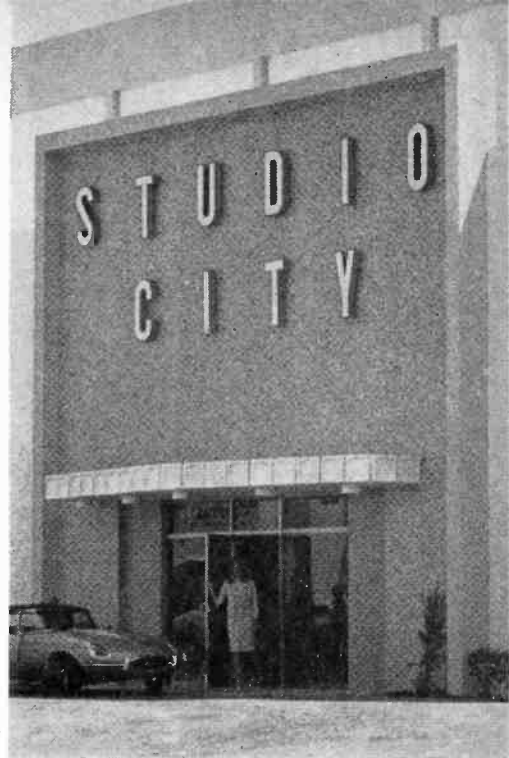
to the site of Interama, a 1,700-acre tract on Biscayne Bay that will be the scene of a permanent hemispheric trade fair and exposition. So far, 15 countries are committed to building pavilions at the fair; the U.S. pavilion is expected to be completed by the end of this year. "Interama will be a natural location for film production," Mr. Brady said, with some of the pavilions serving as ready-made sets. Interama will also provide a film market and exchange for South American movie producers, and governments, he said.

What Do They Want?

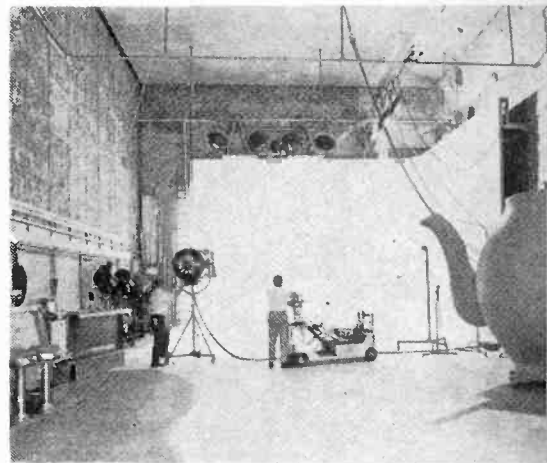
The Brady brothers formed the Studio City Corporation in 1965 and financed the works themselves, out of their Standard Investment and Mortgage Co. Construction on the big stages started in November of '65, but earlier they had thoroughly canvassed film producers and financiers to find out the possibilities for a South Florida film complex. To design the new stages, they traveled with their architect to Hollywood and New York to find out what would be the optimum in studio design.

The architects, Jackson & Nunn, mapped out a blueprint that would incorporate some of the most desired features. As it turned out, Mr. Brady said, what they came up with was very much like the most recent new studios in Europe. On the southern side of No. 5, a row of producer's offices runs the length of a second floor, with a telephone room at one end set up to handle 450 lines. A corridor gallery has picture windows angling down onto the stage. On the

(Continued on page 54)



Inside, three stages, with more to come



Studio City's 'small' stage is readied



Reela's Ted Sack knows what he wants

In television programming, life without A. C. Nielsen & Co. is hard to imagine. But in one case at least, network officials seem to be defying the Nielsen averages. Despite statistics which seem to advise against it, the networks continue to program large numbers of specials each year. Recently, at Benton & Bowles, Inc., Bern Kanner, senior vice president for media management, estimated that some 140 specials will be aired next season. And this, in spite of evidence indicating that specials hurt ratings on series they pre-empt.

Back in the early months of 1961, when James T. Aubrey Jr. was still president at CBS-TV, and the disturbing trend was first reported, a CBS vice president announced substantial reductions in the number of special programs planned at the network for the 1961-62 season. Specials carried during the initial months of 1960-61 had generally delivered less audience than the shows they pre-empted, he noted. And the audience lost the week of a special did not return in full force the following week. No figures were presented, but soon afterwards Nielsen partly affirmed the trend in a study of all network specials carried between October 1960 and April 1961: a 17.2 average rating for 96 special programs compared with an 18.6 rating for regular shows. Specials had been struck a grievous blow.

The situation was to get worse. A study of 29 specials carried on all three networks during the first six months of 1963 reveals, according to an exclusive TELEVISION AGE survey, that average audience rating for the specials was 19.3, while the regular programs they preempted averaged



NBC's 'Peter Pan' holds its ratings with repeats

Special... on specials

What effect does the one-shot program have on network series ratings? An exclusive report



ABC's Tony Bennett hour scored well

CBS began new series of specials with 'Final War'



higher 23.0. Ratings on regular shows dropped to an average of 21.0 the week after specials were aired. Obviously specials were a risky venture for a network's programming executive department.

But with the departure of Mr. Aubrey 1965, the attitude at CBS changed. Under new president John Q. Walker, the network planned twice as many entertainment specials for the 1965-66 season as had been carried the season before. CBS vice president Michael Dann announced a \$8 million budget for specials this year, and officials at ABC-TV and NBC-TV also announced more money for specials in 1965. The total expenditure for all networks was estimated at around \$60 million, a 50% increase over the 1964-65 season. And the spotlight on specials has grown brighter in successive seasons.

Why Buck the Trend?

What has made the networks defy compelling truths of past trends and averages? Before endeavoring to find some answers, TELEVISION WEEK attempted to probe the figures themselves. The ratings of specials on the three networks during the first six months of 1963 and 1966 are obtained from Nielsen's NTI as were the ratings on the series preempted by the specials. For the series, the ratings were given both the week before and the week after the preemption. The data on an individual network's series and specials appear in the tables on the following pages.

Now as to why the industry has decided to go against the averages, it appears — from looking at the data for the 1963 period — that

there are quite a few exceptions to the average. Although ratings dropped on 20 regularly scheduled programs the week after a special, the figures rose in 11 other cases. While approximately two-thirds of the specials studied seem to have had some adverse effect on regularly scheduled programs, another third appear to have had no effect at all. In six cases, ratings rose on the regular shows despite substantially lower scores for the specials which preempted them. Among the most dramatic of these

exceptions: CBS-TV's *Perry Mason* gained 2.1 rating points, moving from 20.1 to 22.2, in spite of having its continuity interrupted by a New York Philharmonic special which scored a low 7.8; on NBC-TV, *International Showtime* jumped from 22.3 to 28.8 the week after a dimly remembered special called *Who Goes There?* which only scored a rating of 10.7.

The odds are still two-to-one that a series' audience will drop, the astute observer might say. Not to

ABC Television: Series vs. Specials

1963		AA Ratings			
Series	Special	Series (week before)	Special	Series (week after)	Chge.
Stoney Burke	<i>Victor Borge</i>	14.5	15.7	14.8	+
Wagon Train	<i>Hollywood: Fabulous Era</i>	24.1	22.5	25.2	+
Naked City	<i>Hollywood: Great Stars</i>	15.4	19.1	13.9	-
<i>Averages</i>		18.0	19.0	17.9	-
1966					
The Fugitive	<i>Jack Jones Special</i>	20.8	16.5	18.5	-
Long Hot Summer	<i>Miss Teen Int'l Pageant</i>	12.3	19.3	12.2	-
The Avengers	<i>Academy Awards</i>	12.2	42.4	13.6	+
Jimmy Dean	<i>Deb Star Ball</i>	13.2	18.1	17.2	+
The Flintstones	<i>Swing Ding at T.J.'s</i>	14.8	17.6	17.6	+
McHale's Navy	<i>Sammy & His Friends</i>	21.2	17.9	18.5	-
F Troop	<i>Sammy & His Friends</i>	20.3	17.9	18.4	-
Patty Duke	<i>Alice in Wonderland</i>	18.1	28.7	16.7	-
Blue Light	<i>Alice in Wonderland</i>	15.1	28.7	11.8	-
Big Valley	<i>The Sun Country</i>	15.4	16.8	19.7	+
Jimmy Dean	<i>Garry Moore's People Poll</i>	15.6	16.3	16.3	+
The Fugitive	<i>Anatomy of Pop</i>	23.9	17.5	21.9	-
The F.B.I.	<i>Way out West</i>	22.2	16.3	20.6	-
Ben Casey	<i>Thin Blue Line</i>	16.2	14.5	14.5	-
The Baron	<i>Vietnam—Sea War</i>	11.3	8.9	12.3	+
Bewitched	<i>The South</i>	25.2	14.8	26.8	+
Peyton Place	<i>The South</i>	20.7	14.8	21.1	-
The Baron	<i>Revolution of the 3 R's</i>	9.0	6.4	12.9	+
The F.B.I.	<i>I Am A Soldier</i>	19.2	13.5	13.3	-
The Avengers	<i>In Search of Man</i>	13.7	11.7	14.9	+
<i>Averages</i>		17.0	17.9	16.9	-

Source: A. C. Nielsen NTI

ignore the general trend, several shows did suffer serious setbacks seemingly because of specials. On CBS-TV, the highly rated *Dick Van Dyke Show* dropped nearly four rating points after a *Julie Andrews/Carol Burnett* special. On the same network *Rawhide* fell from 30.4 to 23.9, nearly seven points, after a *Young People's Concert*. But remember, NBC's *International Showtime*, as noted earlier, gained nearly seven points after an equally low-rated special.

Other variables should also be considered. A look at the trends for 1963, network by network, throws somewhat of a snag into the Nielsen averages. At ABC, regular shows lost an average of only one-tenth of a point the week after specials were carried, while ratings on the specials themselves averaged a point higher than the regular programs. (Regular shows dropped from 18.0 to 17.9. Specials averaged 19.0). At NBC, specials did receive lower ratings on the average than the shows they preempted, but did not seem to effect the regular shows. Series averaged a steady 18.9 rating both before and after specials were aired, while the specials scored a lower 17.3.

Guidelines Don't Exist

A further search for guidelines only reveals their apparent absence where specials are concerned.

● CBS-TV did eight entertainment specials during the first six months of 1963. In four cases, regular series lost rating points after the interruption, but in four others they gained. The same split occurred at NBC-TV, which produced four entertainment specials in the period.

● In 11 out of 13 cases, docu-

mentary specials on all three networks were followed by lower ratings for regularly scheduled shows. *But by 1966 that pattern had changed.* Of 15 documentaries produced during the first six months on all three networks, only nine regular series had a drop in ratings following

the preemptions, while six followed with increased ratings.

● In several cases where the special preempted two or three regular shows, ratings fell for some programs and rose on others. In 1963 the CBS *Marineland Carnival*, which averaged a 23.9 rating, preempted

CBS Television: Series vs. Specials

1963		AA Ratings			
Series	Special	Series (week before)	Special	Series (week after)	Change
Lloyd Bridges	<i>Young People's Concert</i>	14.3	11.6	14.8	+
Route 66	<i>Sounds of the City</i>	21.2	18.5	22.1	+
Perry Mason	<i>New York Philharmonic</i>	20.1	7.8	22.2	+
Candid Camera	<i>Carol and Company</i>	33.1	38.9	34.2	+
What's My Line	<i>Carol and Company</i>	25.6	38.9	27.7	+
Rawhide	<i>Young People's Concert</i>	30.4	7.5	23.9	-
Lucy	<i>A. Godfrey Loves Animals</i>	29.4	26.7	29.0	-
Danny Thomas	<i>A. Godfrey Loves Animals</i>	28.9	26.7	27.6	-
Red Skelton	<i>Judy Garland</i>	32.1	23.9	29.6	-
Beverly Hillbillies	<i>Julie/Carol-Carnegie Hall</i>	32.4	20.8	28.0	-
Dick Van Dyke	<i>Julie/Carol-Carnegie Hall</i>	27.4	20.8	23.6	-
Ed Sullivan	<i>Look at Monaco</i>	29.0	32.5	25.9	-
Eyewitness	<i>Pres. Trip—Costa Rica</i>	9.6	7.9	6.7	-
Averages		25.6	21.7	24.2	+
1966					
Lost In Space	<i>Young People's Concert</i>	21.1	9.1	18.8	-
Lassie	<i>Wizard of Oz</i>	23.0	31.1	19.7	-
My Favorite Martian	<i>Wizard of Oz</i>	24.1	31.1	18.0	-
Ed Sullivan	<i>Wizard of Oz</i>	27.4	31.1	24.1	-
Hogan's Heroes	<i>Evening with Carol Channing</i>	24.5	27.9	26.5	+
Gomer Pyle USMC	<i>Evening with Carol Channing</i>	29.9	27.9	26.5	-
Daktari	<i>Young People's Concert</i>	25.7	9.3	23.0	-
Lost In Space	<i>Cinderella</i>	21.6	30.9	20.9	-
Beverly Hillbillies	<i>Cinderella</i>	28.9	30.9	29.2	+
Red Skelton	<i>Carol Plus Two</i>	29.0	32.8	32.0	+
Green Acres	<i>Color Me Barbara</i>	25.9	20.8	24.4	-
Dick Van Dyke	<i>Color Me Barbara</i>	23.9	20.8	22.4	-
Lassie	<i>Marineland Carnival</i>	18.8	23.9	18.9	+
My Favorite Martian	<i>Marineland Carnival</i>	19.8	23.9	17.9	-
Gunsmoke	<i>Miss USA Pageant</i>	15.8	24.1	14.4	-
Candid Camera	<i>Emmy Awards</i>	19.6	30.3	16.8	-
What's My Line	<i>Emmy Awards</i>	15.7	30.3	15.6	-
Beverly Hillbillies	<i>Charlie Brown's All-Stars</i>	20.8	23.8	18.7	-
Wild Wild West	<i>National Geographic Pro.</i>	22.4	20.3	24.9	+
The Munsters	<i>National Geographic Pro. II</i>	12.0	12.2	11.0	-
Gilligan's Island	<i>National Geographic Pro. II</i>	19.5	12.2	17.0	-
Averages		22.3	24.0	20.9	-

Source: A. C. Nielsen NTI

18.8) and *My Favorite Mar-*
 (9.8). The following week,
 rose to 18.9, while *My Favor-*
Martian fell to 17.9. That same
 NBC, *Camp Runamuck* rose
 10.0 to 11.6 and *The Sammy*
Davis Jr. Show fell from 14.7 to 13.2
 both were preempted by the
 special

one particular kind of spe-
 cial seemed to do better than another,
 such as pageants, awards, kid shows
 and personality specials rated higher
 than regular series. Despite these higher rat-
 ings, however, regular shows pre-
 sumably frequently lost points.

What kinds of shows lost rat-
 ings most heavily after specials?
 Regular series, particularly old favorites
 with faithful audiences, such as
Lucy, and *The Beverly Hill-*
billies. But so did dramas, such as
Kildare, and *Sam Benedict* lost
 ratings. *Perry Mason* gained. Entertain-
 ment shows, mysteries, and western
 series also lost, while other shows in
 these categories gained.

Other Reasons for Loss

Audience demography certainly
 may have played a part in the loss
 of rating points where some
 programs are concerned. A special
Peter Pan may have had a high
 rating because it attracted a large
 audience, while it gave the pre-
 existing series' regular audience a
 chance to sample shows on other net-
 works. The following week, ratings
 on regularly scheduled shows
 fell. But in several cases, the
 shows lost rating points for
 reasons obviously other than those
 connected with the particular special
 that preempted them. On NBC particu-
 larly there were two cases in 1966
 when ratings on regular series fell

(Continued on page 58)

NBC Television: Series vs. Specials

1963		AA Ratings			
Series	Special	Series (week before)	Special	Series (week after)	Chge.
Sam Benedict	<i>Peter Pan</i>	17.7	26.9	15.2	-
Joey Bishop	<i>Peter Pan</i>	20.6	26.9	20.0	-
Dr. Kildare	<i>Hallmark Hall of Fame</i>	27.5	12.6	23.4	-
Hazel	<i>Hallmark Hall of Fame</i>	27.1	12.6	23.8	-
Sing Along With Mitch	<i>World of Maurice Chevalier</i>	18.8	16.8	18.6	-
Dr. Kildare	<i>World of Benny Goodman</i>	27.9	16.6	27.5	-
Internat'l Showtime	<i>Who Goes There</i>	22.3	10.7	28.8	+
Wide Country	<i>California—The Most</i>	15.6	14.4	14.2	-
Chet Huntley	<i>Pres. Mission-Central Amer.</i>	7.2	9.0	6.5	-
Laramie	<i>Project 20</i>	16.7	26.0	15.8	-
Empire	<i>World of Daryl Zanuck</i>	20.3	10.9	17.2	-
Virginian	<i>Encyclopedia-Communism</i>	18.9	9.8	18.4	-
Car 54	<i>Amer. Landmark: Lex.-Con.</i>	17.7	15.8	22.2	+
Perry Como	<i>Bob Hope Christmas Show</i>	13.6	29.9	17.0	+
Perry Como	<i>Bob Hope Show</i>	12.5	21.0	14.9	+
<i>Averages</i>		18.9	17.3	18.9	0
1966					
I Spy	<i>Roger Miller Special</i>	18.1	23.4	20.0	+
Camp Runamuck	<i>Peter Pan</i>	10.0	21.2	11.6	+
Sammy Davis Jr.	<i>Peter Pan</i>	14.7	21.2	13.2	-
Laredo	<i>Magnificent Yankee</i>	19.6	12.2	17.4	-
Mona McClusky	<i>Magnificent Yankee</i>	14.6	12.2	14.1	-
Walt Disney	<i>Danny Thomas Special</i>	21.0	24.6	22.3	+
Andy Williams	<i>Mary Martin-Hello Dolly</i>	21.7	19.8	20.2	-
Camp Runamuck	<i>Ballet for Skeptics</i>	8.7	6.6	8.7	-
Hank	<i>Ballet for Skeptics</i>	10.6	6.6	9.8	-
Bonanza	<i>Danny Thomas Special</i>	32.8	29.3	34.1	+
I Dream of Jeannie	<i>Jr. Miss Pageant</i>	21.0	21.3	24.5	+
Get Smart	<i>Jr. Miss Pageant</i>	22.5	21.3	23.0	+
Andy Williams	<i>Perry Como's Music Hall</i>	16.3	17.8	19.1	+
Andy Williams	<i>Perry Como's Music Hall II</i>	18.5	18.7	16.8	-
Walt Disney	<i>Mary Martin at Easter Time</i>	24.8	18.3	17.7	-
Daniel Boone	<i>Ringling Bros. Circus</i>	21.0	23.1	19.8	-
Wackiest Ship	<i>Sinatra: Man and Music</i>	15.7	16.1	10.9	-
Andy Williams	<i>Best on Record</i>	18.4	23.7	15.4	-
Laredo	<i>Funny Thing on Way to White House</i>	17.0	15.8	13.3	-
Daniel Boone	<i>London Palladium</i>	14.2	13.3	13.6	-
Sing Along	<i>London Palladium</i>	9.4	8.9	7.6	-
Wackiest Ship	<i>Testing: Is Anybody Honest</i>	13.5	13.6	17.8	+
John Forsythe	<i>Vietnam: Turning Point</i>	14.2	7.9	12.7	-
Run for Your Life	<i>Testing: How Quick is your Eye?</i>	20.4	16.5	18.6	-
Camp Runamuck	<i>Anatomy of Defense</i>	6.8	6.9	4.3	-
Hank	<i>Anatomy of Defense</i>	9.7	6.9	7.0	-
<i>Averages</i>		16.7	16.4	15.9	-

Source: A. C. Nielsen NTI

The word "psychoanalysis" has several meanings; it can refer to a particular kind of interpretation of various aspects of human life, as it is most commonly used, or it can refer to a particular kind of human encounter, called the "psychoanalytic situation." It is the latter meaning employed by Dr. Martin Velilla in his 338-page book, *26,000 Minutes of Influence: Psychoanalysis of the Tv Commercial*. For his study, Dr. Velilla conducted 964 psychoanalytic interviews of one or more sessions each with tv viewers in Latin American countries and the U.S. between 1955 and 1964. A Cuban, the author served as professor of social psychology at the University of Havana and has worked in international marketing with leading American corporations.

In 1965 he founded *Persuasion Research*, which specializes in marketing to Spanish-speaking areas in this country and others.

Following is the initial chapter from *26,000 Minutes, etc.*, specially translated by Dr. Velilla for TELEVISION AGE. The complete text is published by Thunder Book Co., New York, in Spanish at \$9.95. An English version is currently being prepared.

The author's purpose in undertaking his study: "to discover what makes a tv commercial psychologically effective."

In November 1966, secretary-treasurer of the United States Henry H. Fowler spoke at the annual meeting of the Television Bureau of Advertising in Chicago: "I can think of nothing that science has accomplished in this amazing century that has had greater and more beneficial impact on our society than the explosive progress of world communications. And much of the credit for

all this progress rightfully belongs to . . . television advertising. It is true enough that the electronic miracles that made it all possible were performed in the laboratory. But I think that even the scientists will agree that the 60-second commercial was the genie that brought tv out of the test tube. This little 60-second commercial plays a much too vital role in our economy to suffer the disparagement that is often its only lot. . . The 60-second television commercial goes beyond its own medium and plays a key role. . . in the function and growth of the whole economy."

Mr. Fowler implies that the joint efforts of materialists and scientists have come together to produce a means of communication that is both valuable to the nation's economy and capable of effectively mobilizing the people. His statement offers an irresistible opportunity to analyze and revise the current body of opinion as to the nature and meaning of the tv commercial.

18 Days of Commercials

In some countries, the television set monopolizes more family activity time than in others but, on the whole, the average viewer watches six hours of television per day. In the United States, for example, the average is about five-and-a-half hours per day. What percentage of that time is devoted to commercial messages? The problem is to decide what would be a fair allotment of commercial time. A normal base should amount to 20 per cent of the broadcasting time. The application of a 20 per cent formula discloses that out of every six hours of average viewing, 72 minutes are used to bring the viewers a number of commercials. In other words, tv commercials broadcasting averages more than 500 minutes per week in

the viewer's perception—2,100 minutes per month, 26,000 minutes per year! What this means is that every year every viewer watches approximately 430 hours of commercial Commercials then, if telecast consecutively, would occupy 18 24-hour days of continuous broadcasting out of full year.

How strong a psychological influence would those 26,000 minutes impose on society? These speculations are not offered to open a door to critical study but to establish, objectively, a case for psychoanalysis. Seen as an independent entity, these figures would seem monstrous and perhaps shocking to some people. In the context of daily life, however, these commercials time passes by apparently unnoticed by most viewers. Commercials have been so stealthily woven into the tv matrix that viewers would feel uneasy in their absence. (*The New York Journal American*, January 23, 1966, published a letter from a reader which began: "Commercials are a necessary evil." The editor's comment was: "Some viewers find commercials the best part of the show." Both expressions reflect valid, though contrary, opinions.)

Only One of 123 Works

What the figures above really report to the advertiser is that his product, while in television, is in continual struggle with thousands of other products, competitive and non-competitive, which intend to influence the audience. During a year, the average viewer is exposed to more than 60,000 commercials and messages. The influential power of each commercial on the viewer is always determined by the opposing other commercials, so that a psychological equilibrium is maintained.

As the advertising man if he is
part of the efforts he must extend
to "lure" the audience, to make
everybody come closer to the bull's
eye so that the audience will be inter-
ested, attracted, forced to buy? The
commercial producer must acknowl-
edge that whether he has created, imi-
tated or plagiarized his fare, it will
appear on the screen next to hun-
dreds of other commercials from
attempts to do the identical
thing. Sell. And how is a viewer
led? By a process of subtle manipu-
lation and with a cachet of various
psychological stimuli.

As some other probing questions
to the ad man: Have you the neces-
sary training in psychology to as-
sume such responsibility? Do you
really know the inner contents of a
commercial? Do you know its
psychological devices, from the sim-
plest to the more sophisticated? Do
you know the in-depth viewer re-
sponse and the sustaining platform
with so-called psychology of the tv
viewer? Do you know how to fore-
cast the true effectiveness of your tv
commercials? Are you aware of the
psychological importance of the com-
mercials of your competitors, inde-
pendently of their artistic value as
pieces of film?

If the ad man has had enough
time to answer in the affirmative
to these questions, let him try these:
Why then, is it that only three out
of ten commercials are consciously
noticed by the audience? Why is it
that only one out of 20 succeeds in
stimulating certain buying behavior
in viewers after three or more
exposures? Why is it that only one
out of 123 commercials activates the
viewer from the very first time he
sees it?

The questions are raised with the

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Commercials on the couch

*Where Marshall McLuhan feels
the medium signifies more than the
message, a psychoanalyst holds
that the commercials are more
important than the programs*

Dr. Martin Velilla—how strong the influence?



Why settle for one?

On your way to and from an overseas assignment, says a station newsman, cover a half-dozen stories

With roughly a half-million U.S. men in Vietnam at the present time, it's not surprising that a number of them are photographers sent by television stations in this country to furnish viewers a close look at what's going on. Scarcely a week goes by that a station in Omaha or St. Louis, in New York or San Francisco, doesn't send a correspondent winging to film interviews with the boys "from home," or to get an in-depth report on the most recent developments. Usually, once the reporter or team has the film and tape, it hurries back to put its story on the air before the situation changes.

In Bay City, Mich., however—from which WNEM-TV covers Flint, Saginaw and the eastern part of the state—news director Tom Eynon has come up with a different philosophy where overseas trips are concerned. In a nutshell, he believes in going after one story—but in coming back with a bunch of them.

Mr. Eynon provides some impressive statistics: in the past half-dozen years, his station's news cameras

have ground out some 300,000 feet of film in more than 10 foreign countries, and the Channel 5 news teams have traveled more than 50,000 miles throughout Europe, Asia and the Far East. From the footage and the mileage came 21 half-hour news specials that give viewers "a mutuality of understanding on world news issues that didn't exist before."

No Rest for Weary

Where a network might call on the resources of multiple news teams and its own foreign bureaus to produce that many programs, says Mr. Eynon, a single two-man team can do it—*did* do it—if it keeps its eyes open. And keeping its eyes open means literally going without sleep for almost all of the time the team is on foreign soil.

His experience with this kind of around-the-clock shooting began as an outgrowth of the "People to People" program initiated by former President Dwight Eisenhower. Under the plan, American cities join with foreign cities in a "sister-city"

relationship. Each pair exchanges information about local living conditions, industry, education, and so on in the hope of creating better understanding among citizens of all nations. Among the first U.S. cities to join the plan were Bay City, which teamed with Ansbach, Germany, and Saginaw, which teamed with Tokushima, Japan.

So viewers would most quickly get a glimpse of life in Ansbach, WNEM-TV president James Gerity sent newsman Eynon and cameraman Pete Jonas to Germany. Their orders were to return with a half-hour report on Bay City's overseas neighbor. The assignment alone, calling for numerous appointments and interviews with the mayor of Ansbach and other dignitaries, as well as the "man on the street," could have taken several weeks. But Messrs. Eynon and Jonas moved fast. As long as they were going through London and Paris, why not do a half-hour special on the Common Market problems, which were then "hot"? And

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Tom Eynon moves from Ansbach . . .



. . . to Anchorage, to Tokushima . . .



. . . shooting film all the



The New Season, Already

annual, the mid-season starts of new television fare. The rescheduling of existing shows is disappointing at best, and indecisive at worst, since the show that might have made it—if it had started in the beginning—has already begun. Why? Because of entrenched viewpoints of the audience, who generally make their decisions for a season about early October. This is no exception.

The leading contender for continuity appears to be *The Invaders*. Capitalizing on the interest in flying saucers and plausible, if villainous, visitors from outer space, this ABC-TV series has a real pseudo-scientific gimmick. The gimmick of spotting the wicked ones by their crooked fingers is a beauty. Scarcely a kid will be able to resist crooking a finger or two and bopping his little friend in the beak.

The apparent reason for the preliminary modest success of this series is its contemporary appeal to the parents as well as their believing parents. This show has a double dimension that is essential to having a family view as a family unit. It has imaginative settings, colorful characters who are real sincere, attractive villains, and a dramatic aura that makes you walk a little faster as you go out at night in the dark.

It is entirely possible that *The Invaders* will survive through the new year and be a permanent visitor from the outer planet of television land. Did Telstar give us a new angle? Science-fiction was slow to start, but the emphasis in headlines has helped orient a mass audience to expect anything. The space monster is just an everyday life possibility—as real as the old iceman and as popular as the insurance salesman. *Father Knows Best* gives a new way to the realities of life among the space explorers. *Time Tunnel*, *Star Trek* and *Lost in Space* are all stars with a probable growth pattern that will allow our adventures on the moon.

Another invader, this one from England, is *The Avengers*, and is not really new—just a British cousin that has been here a long fortnight. The return trip to ABC-TV does not seem to do it any worse for wear and no better. The British still goes second-class in regard to script, sets, costumes, production values and general showmanship. What it does have is fast pace, a modicum of imagination and a lot of gimmicks galore. But the best actors in England are still in England. The English titles in America.

It is healthy to promote English product. The country has the first rate talent especially actors. The exchange is good for both of us, but they are still a long way from being a hit show by U.S. standards. This one will probably be a standby again next year, but not a starter. ABC's *Captain Nice* and CBS' *Mr. Terrific* unfortu-

nately are not distinctive enough to treat separately. They are too damn cute; they are not legitimate camp like *Batman*; they are almost satires on a satire, and thereby look like an inside job. The gimmicks are commonplace and the actors seem to be embarrassed to be in the vehicles, whereas in *Batman* they are proud, knowing they will be big shots in their own homes for the first time. There is nothing wrong with a good variation on a successful theme if the copy adds a dimension. But, there is nothing worse than a variation biting the hand that feeds the original. There is slim chance that these two weak ones will live to see another season.

The Smothers Brothers, one of the best nightclub acts, record comics, and an "almost" hit in situation comedy, have been given by CBS the thankless task of licking *Bonanza* and the movies. Sad to note they lack the substance of a program that can command attention. Like Garry Moore they are nice guys with a subtle brand of humor that seduces, but never rapes. Unfortunately the sophisticates that like this approach to the funny bone are far in the minority. As a result they come over like an ambivalent *Hollywood Palace*. Their material is innocuous and/or plain dull. Sooner or later the industry must find that acts like these are a good 15-minute guest act, but not a top banana. Makes one miss Ed Sullivan.

There appears to be a new show thinly disguised as an old one in *Coliseum*. Circus acts all look alike, and while Europe has good talent it isn't in the same league as big U.S. acts. If it is, it becomes a big U.S. act rapidly. If you close your eyes you will swear this is *International Showtime*, except that Don Ameche ain't there. That's the trouble with those big acts. Television builds them up and they go on to greater things.

There really isn't anything else worth noting. *Rango* and *Dragnet* deserve a little more space, so we'll get



to them later. The switching around of weak shows in the hope that inheritances will substitute for guts where their was only shadow before have come to naught. The pre-emptions of the weak are commonplace. Spots on unsold shows are going for whatever the highest bid is just before the show goes on. The phony arguments for the weak shows are that they are cheap,

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Film/Tape Report

DOWN FLORIDA WAY

This week Group W's *The Mike Douglas Show* moves to Florida for a week of taping at Cypress Gardens, in color this time, the beginning of continual colortaping of the Douglas series. The first color tapes will be available for telecast by station subscribers beginning March 6. The tapes will also be available in black-and-white for any of the 125 stations in the Douglas lineup which may not yet be equipped to telecast color. The Douglas production cast and crew are going to Florida as guests of the Florida Citrus Industry. (For more on Florida production, see page 21.)

HEAD AND FOOTBALL

Screen Gems acquired worldwide tv and theatrical rights to the International Soccer Match between two South American clubs, Santos of Brazil and River Plate (Rio de la Plata) of Argentina. The game was played last month at the Los Angeles Coliseum. It was filmed for Screen Gems by Tel-Ra Productions. Pele, star of the Santos team and reputedly the highest paid athlete in the world, is featured in *Goal!*, the Columbia Pictures documentary of the 1966 World Cup Soccer matches now being shown in U.S. arthouses.

AWARDS IN MONACO

The 10th Catholic International Television Meeting is being held this week in Monaco. The festival is sponsored by UNDA, the Catholic International Association for Radio and Tv, with the primary purpose the development of religious programs for tv, and the production of films, as well as exchange and distribution "of works of Catholic inspiration." The U.S. entries were chosen by the National Catholic Office for Radio and Tv. Charles Reilly, executive director of NCORT, said the competition was not limited to "producers of Catholic programs per se, but pro-

gramming of Catholic interest or inspiration" was also eligible. The UNDA awards will be presented in Monte Carlo on February 20, at a reception hosted by Prince Rainier and Princess Grace.

FILMEX GOES TAPE

Filmex set up a tape production division, Tapex, Inc., to make high-band colortape commercials. A round-robin multi-channel circuit was installed to link Filmex' sound stage in New York's East 45th Street to antennae atop the Pan Am building, off which the electronic signals are bounced back to receivers in Filmex' penthouse headquarters in East 46th Street. Heading up the Tapex operation is Herb Horton, who has joined the company as vice president and director of Tapex. Mr. Horton was a producer, director and account executive with MGM Telestudios and Videotape Productions of New York,



MR. HORTON

and earlier was a senior producer with J. Walter Thompson. Tapex started off with production for AID, Agency for International Development, through McCann-Erickson, and Coca-Cola's Sprite, through Marschalk. On the Tapex staff are Paul Minor, vice president, sales; Peter Griffith, vice president, production, and Steven Kambourian, vice president, completion.

ON THE DOTTED LINE

Trans-Lux kicked off national syndication of *The Big Attack*, series

of 39 half-hours which played a number of markets in the late '50s under the title *Citizen Soldier*. Kickoff of *Big Attack* were to WNEW-TV New York and KTTV Los Angeles. The series was shot in black-and-white in '57 and '58; it was owned by England's Arsla Productions and Eye Corp., and was distributed in the U.S. by Flamingo Telefilm Sales in Europe by NBC International. The show, produced with the cooperation of the Department of Defense, dealt with exploits of the U.S. Army in the European Theatre of Operations. Before his resignation as vice president of Trans-Lux Tv, Jack Lynn said that in the time elapsed since the series played "in a very limited number of markets," the programming climate "has changed, and *Big Attack* is now as topical as today's headlines." Mr. Lynn added that war dramas "have reached a peak in popularity, yet are in extremely short supply for syndication. 'Gutsy' action stories, especially, are needed by stations to counterbalance a plethora of light comedies and psycho-melodrama soap dramas now prevalent in cable program schedules."

One of the first "foreign" programs to go on the air in color in Mexico's switch to color earlier this month was *Thunderbirds*, the 50-minute series distributed by Independent Television Corp. The series is filmed in the Supermarination process in England. *Thunderbirds* has not yet been released to syndication in the U.S.

Meanwhile, ITC sold two series and two features to U.S. networks, CBS-TV bought, as a summer replacement, *Spotlight*, 10 60-minute musical variety shows in color; NBC-TV took, also as a summer replacement, *London Laughs*, a series of 13 musical variety shows built around the comedy team of Morecambe and Wise, with Millicent Martin and guests; it will go in for *Hollywood Palace*. Also, *Present Laughter*, a 120-minute version of Noel Coward's

Advertising Directory of SELLING COMMERCIALS

...la with Peter O'Toole and Honor
Blaman, and *Koroshi* with Patrick
McGoohan were both sold to ABC-
TV.

Earlier it had been announced that
NBC-TV had taken *The Saint* for a
fall start; CBS-TV took *The Prisoner*
with Patrick McGoohan, for
fall; ABC-TV, *Man in a Suitcase*,
for the fall.

At the end of January, ITC rounded
up its sales force for a series of
meetings in New York. New prop-
erties unveiled in the meetings are
to be announced shortly.

This month *Seven Arts* is distrib-
uting the sixth, and final, hour in
its color series, *Man in Space*. The
sixth show, *Today-Tomorrow and
Titan Three*, takes a look into the
future, when Titan Three may carry
a manned orbiting laboratory into
space. The *Man in Space* documen-
taries have been sold in 55 U.S. mar-
kets, 27 in Canada, and 21 abroad.

ABC Films reported that *The
Fugitive* has racked up 69 markets
around the world, and has become
the company's top international
money-maker, nudging ahead of *Ben
Hur* and *Combat*.

In the middle of January, ABC
Films had chalked up seven 1967
sales for *Girl Talk* and seven for
Harold Lloyd. Taking the daytime distaff
kajal were WHEN-TV Syra-
cuse, WTOL-TV Toledo, WFLA-TV
Tampa, WATL-TV Atlanta, WRCB-TV
Chattanooga, WROC-TV Rochester and
WISN-TV Columbus.

The country & western and folk-
rock series went to WTVW-TV Evans-
ville, KBMT Beaumont/Port Arthur,
WISN-TV Milwaukee, WATL-TV Atlanta,
WISN-TV Moline, WANE-TV Fort
Wayne, and KBTU Denver. In other
action, *Twenty Grand* went to WHEN-
TV Syracuse, WDCA-TV Washington,
and KZAZ-TV Tucson; *Eighth Man* to
WISN-TV Washington and KZAZ-TV
Tucson, and *One Step Beyond* to
KSTU-TV San Diego.

At the end of January ABC Films
held its annual domestic sales meet-
ing in New York, with seminars on
prospective new first-run properties
and talks with the program man-
agers of the ABC Owned Stations.

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

H. A. Cole Products Co. • Gordon Marks & Co.



FIDELITY FILM PRODUCTIONS, Dallas

Atlantic Refining Company • N. W. Ayer



(CPI) COLODZIN PRODUCTIONS, INC., New York

Colgate-Palmolive Co. • Ted Bates



FILMEX, INC., New York

Chicago Sun-Times • Earle Ludgin & Co.



FRED A. NILES—Chicago, New York, Hollywood

Dodge Trucks • BBDO



PACIFIC COMMERCIALS, Hollywood

Chiffon • Foote, Cone & Belding



N. LEE LACY/ASSOCIATES, LTD., Hollywood

E.C.A.P. • N. W. Ayer



THE TVA GROUP, INC.

"Of the many trade journals that come across my desk, I find that TELEVISION AGE is one publication I carefully read to keep aware of the latest developments in commercial production, network programming, technical advances, and personal observations of future broadcasting trends. TELEVISION AGE is concise, yet written in depth on these many important subjects."

DON BLAUHUT
 Vice President, Radio/TV
 Parkson Advertising Agency, Inc.



Don Blauhut is in his fourteenth year with the Parkson agency. Formerly, he headed the TV and Radio operations for Raymond Spector Company and Peck Advertising Agency.

With the advent of television in the early 50's, Mr. Blauhut, having had years of art training at Pratt Institute and Cooper Union, moved from radio production and writing into the then new visual medium of television. He made the transition with ease, backed by four years of broadcast experience at local radio stations while securing his Bachelor's Degree from Ohio State University.

Mr. Blauhut has had several art shows, and most recently, a one-man show of collages."

Television Age

CBS Films lined up two new customers last month: Senegal and the Malagasy Republic (formerly Madagascar). Both African countries bought *Au Nom de la Loi*, the French-dubbed version of *Wanted: Dead or Alive*, with Steve McQueen. The western has been sold in many countries.

KFMB-TV San Diego bought a bundle of six color series from Burrud Productions through Teledynamics Corp., distributor of the series. The San Diego station will slot the series, which runs to 39 color half-hours, under the rubric *Traverture Theatre*. The series are *Wonderful World of Women* (117 episodes), *Wanderlust* (117 episodes), *Islands in the Sun* (78 episodes); *Vagabond*, *Treasure*, and *Holiday* (each of these three running to 39 half-hours). KFMB-TV also took an option on two more Burrud series: *The American West* and *The Roving Kind*.

Madison Square Garden RKO General Sports Presentations are syndicating a 90-minute colortape of last weekend's Westminster Kennel Club Dog Show at the Garden. The tape includes film of judging of dogs in the sporting, hound, working, terrier, toy and non-working groups, and the junior showmanship competition among the dozen children from 16 states.

FROM SPOTS TO FEATURES

When Lawrence Doheny rejoined Rose-Magwood Productions last month, as a staff director after four months of free-lancing on both coasts, Rose-Magwood set up a subsidiary to concentrate on feature film production. The branch is called Rose-Magwood & Doheny Limited. Mr. Doheny will head the subsidiary, and also continue to produce and direct commercials. R-M&D has already acquired the script for its first feature venture, *The Time of The Trouble*, to be shot in Ireland later this year.

ELEKTRA GOES ARTY

Elektra Films' short subject, *Texas Romance-1909*, which took

Advertising Directory of SELLING COMMERCIALS

for prize at last October's San Francisco Film Festival, was on the closing program of the Museum of Modern Art's New Cinema series. The story was written by Tom Jones and Harvey Schmidt, authors of *The Fantastiks* and *I Do, I Do* and told in the form of paintings, 99 canvases executed by Mr. Schmidt and the painter friends. Sam Magdoff, president of Elektra, said his studio went to work with the paintings by planning camera moves "using freeze frames, dissolves, pan and dolly shots and other animation-studio stunts."

AUDIO HO!

Audio Productions set up a West Coast branch, with Harold Lipman, Bruce Malmuth, Richard Miller and Robert Vietro, all directors, shuttling back and forth from New York to Los Angeles on a number of assignments, along with cameramen Mike Zingale and Peter Norman. In the works at Audio on the West Coast last week were commercials for Chef Boy-Ar-Dee, Frito-Lay, J-O Custard, Metropolitan Life, a Young & Rubicam clients; Chocks Vamins (Jack Tinker & Partners); S-I-I (Ogilvy and Mather) and Canadian Dry (Benton & Bowles).

SHORT TAKE

Carousel Films is distributing 16 mini-reductions of a number of CBS News documentaries: *Inside Red China*, *Men in Cages*, *The State of the Unions* and *Harvest of Mercy*.

RIKER GOES EDUCATIONAL

Riker Video Industries is talking merger with Continuous Progress Education, Inc. Riker has an option to acquire the outstanding shares of the company. CPE designs and manufactures a line of audio-video communications systems for educational use. Riker, a publicly held corporation, makes video equipment for television stations.

INFORMATION, THANKS

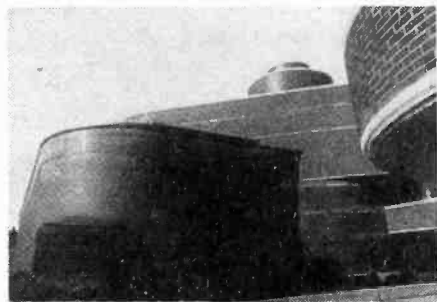
Young & Rubicam and VPI, a division of Electrographic Corp., made a series of "informational" films for Union Carbide. Okay, call them

Foley's Wine Cellar • G, D, L&W



A-V CORPORATION, Houston

Johnson Wax



PANTOMIME PICTURES, INC., Hollywood

Goodyear Tire & Rubber Co. • Y&R



SANDLER FILM COMMERCIALS, INC., Hollywood

Kenner Toys • Leonard Sive & Associates



KEITZ & HERNDON, INC., Dallas

Ideal Toys • Grey Advertising



TV GRAPHICS, INC., New York

Manufacturers Hanover Trust • Young & Rubicam



PAUL KIM & LEW GIFFORD, New York

Jewell Food Stores • Earle Ludgin & Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Northwestern Bank. Standard Savings • Leslie



JEFFERSON PRODUCTIONS, Charlotte

commercials if you will. They're being telecast in the new CBS-TV series, *The 21st Century*. The opening commercial in the series features 25 newborn babies, all in a row, down which an overhead crane dollyed to take the sequence. The logistics for this filmic population explosion were intricate, from the securing of special permission from New York City to shoot under-six-week-old babies, to the obtaining of social security numbers for the infants. The filming had to be done within two hours, with child-welfare department supervisors on hand, along with a pediatrician, nurses, bottle warmers, piles of toys, bassinets, thermometers and a goodly supply of diapers. Earlier, for a checkout of the film technique, VPI's crew went through a dry run (dry in more ways than one) with 25 dolls.

Other commercials in the Union Carbide series were filmed on locations ranging from the bottom of a coral reef off Florida to a taconite

open-face mine in Minnesota. Working on the series through four months of preparation and production were Neil Tardio, art director at Young & Rubicam, and VPI director David Quaid and cameraman Bill Garroni. The commercials illustrate research projects Union Carbide scientists are currently working on, from a scheme to grow vegetables, in the ocean, to a small fuel cell which can power a motorcycle today and may send an astronaut hopping around the moon some day in the future.

One demonstration commercial shows a newborn chick being put into a tin lunchpail lined with a new, thin, insulating material, and then being dropped into a vat of boiling water. Thirty seconds later, the pail is plucked out, the lid opens, and out peeps the chick, live and chirping. The commercials are all in color, some 60-seconds long, others two minutes.

ZOOMING IN ON PEOPLE

JACK LYNN resigned as vice president of Trans-Lux Tv. He joined the company a year ago, from Metro-media where he had been vice president in charge of tv programming.

HOWARD H. MENDELSON joined ABC Films as research manager, replacing Eugene Moss. He had been at Warner Brothers Tv as program information manager in charge of



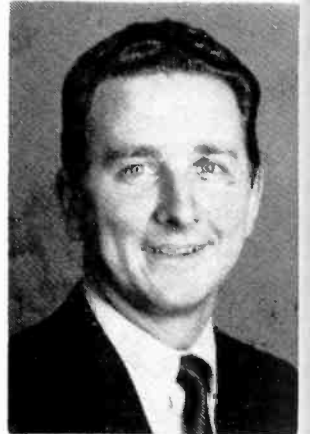
MR. MENDELSON

local and national tv research. Before that Mr. Mendelson was senior media research analyst in the marketing services department of the NBC Owned stations' spot sales division. Earlier, he was with ABC-TV spot sales as media research analyst.

Seven Arts Tv promoted vic RAMOS to director of international sales. He had been in charge of for Latin America and Southern Europe. Before joining Seven Arts in 1965, Mr. Ramos was New York representative for Latin American broadcaster Goar Mestre.

JOHN BARRY LANE joined Spangler International Network as director of public relations and advertising. He had been with Braniff International in public relations.

LARRY SPANGLER left WBC program Sales to become general



MR. SPANGLER

manager in the United States for Canada Radio and Television Limited, headquartered in Toronto. Mr. Spangler has opened an office in the Rockefeller Center as the U.S. representative post of All-Canada. He had been with Group W's syndication operation as a district sales manager since 1964.

JACK STRAND joined Carousel Films as executive assistant and head of sales promotion. He had been with Association Films.

JAMES KRAYER moved to New York from WCAU-TV Philadelphia to become a general program executive in the CBS-TV program department. He had been with the Philadelphia CBS owned station for the past 13 years, as production manager, program coordinator and producer.

C. H. (ANDY) BEAL joined S.S. Photo-Cine-Optics as vice president in charge of West Coast operations, headquartered at the Hollywood branch. Mr. Beal was a senior communications engineer with Ives Chemical, worked on the Saturn Apollo moon-launch program, and with Bendix Field Engineering

Don Elliott Productions

Specializing in unique post-scoring.

Complete Recording Facilities

80 West 40th Street LA 4-9677
New York, N. Y. 10018

Advertising Directory of SELLING COMMERCIALS

o-optical electronic engineer. aier, he was professor of motion icre and television technologies e University of Miami for 11 es; there, he directed the building e University's Learning Labora-

VID B. SONTAG left the Ashley-ous Agency to become executive rducer of *The Las Vegas Show* on the Overmyer Network. Before oing Ashley-Famous, Mr. Sontag a an executive producer with the E-TV network, in charge of all pials and talent.

odern Teleservice Inc. elected he following officers: RICHARD A. UELL, treasurer; JOHN E. HOPSON, ic president, operations, eastern di- ish; RICHARD BLISS, vice presi- le, sales, eastern division; PAUL AKHAM, vice president, operations, ivest division; PETER MARKOVICH, ic president, sales, midwest divi- io, and WALTER I. HOPSON, man- g, western division.

M MANNERS joined Filmways Tv rductions as a production execu- iv Mr. Manners supervised two uent pilots for Filmways, *Lassiter*, an *Dundee and the Culhane*, both o CBS-TV. He continues to work vi these projects.

ARTIN "MICKEY" SCHILDKRAUT oided the Landau/Unger Co. as ootroller. He had been treasurer of rans-Beacon Corp. (Television Industries, Inc.) for the past 12 es, and before that was senior acountant with Bernard Reis & Co., ouic accountants.

ODIE KALISH joined Harold Rand & Co. public relations agency, as head of ne of Rand's new divisions, spe- cializing in music and record pub- licity. Working with Mr. Kalish is MARTIN GOLDBLATT, who had been assistant to Don Kirschner, president of Columbia-Screen Gems music di- vision and Colgem Records. Mr. Kash was with Greengrass/Talan Management Associates, and GLG Productions, as publicity and adver- ising director.

ELEN STRAUSS, head of William Morris Agency's literary department, nted to New York headquarters fr the London outpost.

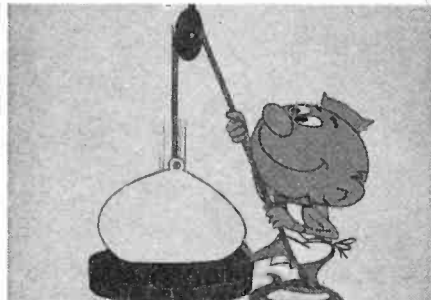
BC Films promoted STEVEN

North American Van Lines • Bonsib, Inc.



JAMIESON FILM COMPANY, Dallas

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Ozon • Ted Bates & Co.



PELICAN FILMS, INC., New York

Smith Brothers • Ted Bates & Co.



PGL PRODUCTIONS, INC., New York

Palmolive Rapid-Shave • Ted Bates & Co.



VIDEOTAPE CENTER, New York

Sunbeam Corp. • Foote, Cone & Belding



SARRA-CHICAGO, INC.

Parker Pen • Leo Burnett Co.



FILMFAIR, NEW YORK

Sunoco Gasoline • William Esty Co.



WCD, INC., New York

DICKLER and NATHANIEL T. KWIT, JR. to account executives: Mr. Dickler to cover eight major Eastern division markets in upstate New York and in New England; Mr. Kwit to cover six major markets in Pennsylvania and Ohio. Mr. Dickler joined ABC Films last April, covering agencies and representatives in New York City; Mr. Kwit joined the company in '64 and was assistant to ABC Films president Harold Golden.

AMPEX ROLLS 'EM

Ampex is marketing a compact, mobile version of its VR-1200 high-band colortape recorder. Designed for mobile broadcast use, the VR-1200E is two-thirds the size, and six-sevenths the weight, of the standard VR-1200. It is a compact unit for remote taping and closed-circuit use, and it can be mounted in a small van and easily returned to the studio for other broadcast purposes.

THE COMMERCIALS MAKERS

NORMA HARRIS and ARTHUR GAGER

joined Savage Friedman, Miss Harris as assistant producer, and Mr. Gager as administrative assistant. Miss Harris was an assistant producer with Mogubgub, Ltd.; an associate producer with Group Productions, and also worked with The Jingle Mill and Radio Concepts. Mr. Gager was a cultural center executive, and a bank auditor.

TOM NEBBIA joined EUE/Screen Gems as a director. His brother, Michael Nebbia, is an EUE/Screen Gems cameraman-director. Tom Nebbia had been a still photographer and cinematographer with *National Geographic Magazine* in Washington since 1958. Earlier he was a news cameraman with a South Carolina daily, and before that, a combat photographer in Korea.

CHARLES F. ADAMS joined VPI, division of Electrographic Corp., as vice president and general sales manager, in charge of New York sales. He had been with Videotape Productions of New York, a Minnesota

Mining & Manufacturing subsidiary as vice president in charge of commercial sales. Before that, he was account executive with MGM studios.

FRANK TUTTLE moved from Film West in Hollywood to Filmex in New York as vice president in charge of national production services. He headed the West Coast branch as vice president since 1964. Before that Mr. Tuttle headed his own Hollywood production company.



MR. TUTTLE

MR. DIETRICH

earlier, was a commercial production supervisor with Procter & Gamble.

Replacing Mr. Tuttle as head of Filmex West is RAY DIETRICH, who has joined the company as vice president and general manager of the Hollywood branch. Mr. Dietrich had been at Ogilvy and Mather in New York as production group head since 1963; for two years before that he was an executive producer at Cone & Belding. Mr. Dietrich worked out on the West Coast with his own production outfit in the mid-'40s. He joined NBC-TV as a producer and writer until 1952, when he worked as a writer/producer with Ralph Edwards and directed *The Tallah Bankhead Show*.

Videotape Productions of New York promoted EDGAR A. GROW to the post of commercial sales manager. He joined the company in 1964 as associate production manager, and became an account executive in 1964. Previously he had been an account



We asked Mike Nebbia "Are there anymore at home like you?"

Now Tom Nebbia is at EUE/Screen Gems.



Ideal Studio for TV Film Production
Upper First Ave., N.Y.C.
50' x 100' with 52' ceiling,
2 platforms, skylight, offices
and basement storage.
Sale or Lease.
Phone J. L. Giller, MU7-5826

erred immediately: creative TV copy
 his for local sales. Targets are automa-
 ve department stores, furniture, drug
 utes, shopping centers. We'll pay for a
 oc guy who can do spec commercials
 ncias background in retail TV advertis-
 ng Salary open. Carolina station in 70-
 5 market. Beginners or floaters need not
 pp. All inquiries confidential. No objec-
 ions to a smart Yankee. Contact Fred
 eier, WRAL-TV, Raleigh, N.C., Box
 25!

ective with the Schwerin Research
 and before that was a pro-
 ce and actor.

ALLEN joined Videotape
 roductions as an account executive.
 and been a commercials producer



MR. GROWER MR. ALLEN

Walter Thompson, and before
 at was a director-producer at NBC-
 V. At JWT Mr. Allen made com-
 erials for Kodak, Phillips Petro-
 um, Mentholatum and Champion
 ax Plugs; at NBC-TV he made
 ommercials for General Electric,
 or General Motors, Bell Tele-
 hio, RCA, and Ford, and worked
 nuch programs as *Today*, *Wide*,
World and *The Emmy Awards*.
 Videotape Productions appointed
 J. MCCARTHY as New England
 representative, headquartered in
 osn. He had been a sales repre-
 entative for WMEX-AM in Boston,
 and earlier was a recording artist
 with Columbia Records. Mr. Mc-

AUDIO-VISUAL/BROADCAST ADVERTISING DIRECTOR

This is a key post in a rapidly growing
 Midwest agency (not Chicago) committed
 to boosting audio-visual, radio and TV
 bills substantially in 1967. The man
 in will be delegated major respon-
 sibility for departmental functions. Ap-
 propriate age range desired 28 to 35.
 Job includes creative, production, dealing
 with stations and film suppliers, etc. An
 able 7-man copy staff will back up his
 efforts as needed. Like we said, this is a
 key post and calls for a full-fledged key
 man. If you think you're our man, write
 for in confidence and state starting sal-
 ary required. Box 612, Television Age,
 121 Avenue of the Americas, New York,
 N. 10020.

Carthy is the first full-time regional
 representative to be appointed by
 the firm.

Photographer-director CARROLL
 SEGHERS II joined Van Praag Pro-
 ductions. A former *Life* photogra-
 pher, Mr. Seghers' credits include
 films for Chemical Bank of New
 York, Beech Nut, Florida Citrus,
 Phillips 66 and Ford.

Tv Commercials

Lou Lilly Prods., Inc.

Completed: Pacific Northwest Bell (Yellow
 Pages, Long Distance), M-E; Kellogg
 Sugar Smacks, Leo Burnett; Foremost So-
 Lo, DFS; Bosco Chocolate Drink, DFS;
 Sunnlyland Juice Corp. (Spook), Marstel-
 ler; Continental Illinois Bank, Earle
 Ludgin; Mattel (billboards), C-R; Oxydol,
 DFS; General Mills (Frosty O's), DFS;
 Skippy Peanut Butter, DFS; Malt-o-Meal,
 C-M; Pillsbury Moo Juice, D-M; Heart's
 Delight (Apricot Nectar), C&W; KNBC
 Promotion, JWT; Lucky Lager Draft,
 BBDO; Foremost Ice Cream, DFS; Max
 Factor, Max Factor Company; Roman
 Meal Cereal, M-E; First National Bank of
 Cincinnati, Richard Peck; First Wisconsin
 National Bank, Cramer-Krasselt Co.

Keitz & Herndon

Completed: Ralston Purina (cattle and
 poultry feed), Humphrey-Williamson-Gib-
 son; Orkin Exterminating Co., Kinro Adv.

In Production: Dr Pepper Co. (soda),
 Grant; Coca-Cola Co. (Coke, Fresca, Fanta
 Orange Drink), direct; Lone Star Brewing
 Co. (beer), Glenn; Leonards Department
 Store, direct; Fort Worth Star Telegram,
 direct; Texas Electric Co., Magnussen;
 Royal Crown Cola Co., (Diet Rite Cola),
 D'Arcy; Southwestern Bell Telephone,
 direct; Neuhoff Meat Packing Co.
 (meats), Don Kemper & Co., Inc.; Braniff
 International, direct; KSLA-TV, direct.

Murikami-Wolf Films, Inc.

Completed: Royal Crown Cola Co. (soda),
 D'Arcy.

In Production: Mattel, Inc. (toys), C-R.

Tele-Tape Productions

Completed: General Foods (Bird's Eye
 frozen vegetables and Gelatin Mix, Mr.
 Wiggle), Y&R; Paquins (Silk 'n Satin
 lotion), LaRoche, McCaffrey & McCall;
 First National City Bank (services),
 BBDO.

In Production: Pillsbury (pancake mix),
 Marschalk.

WCD, Inc.

Completed: Remington Shaver Div.—
 Sperry Rand Corp. (Remington electric
 knife), Y&R; Union Carbide Corp. (Eve-
 ready Batteries), Esty; DeLuxe Topper
 Corp. (Topper toys), D-F-S; Plough, Inc.
 (St. Joseph Aspirin for Children), Lake-
 Spiro-Shurman, Inc.; Kayser-Roth Hosiery
 Co., Inc. (Supp-Hose socks for men),
 Daniel & Charles, Inc.; Whitehall Labora-
 tories—Division of American Home Pro-
 ducts Corp. (Dristan Tablets), Esty; Ameri-
 can Home Food Products (Chef Boy-Ar-
 Dee, Cheeseburger Pizza), Y&R; Third
 National Bank of Hampden County,
 Springfield, Mass. (services), Wilson,
 Haight & Welch, Inc.; General Foods
 (Instant Maxwell House coffee), BB.

Advertising Directory of SELLING COMMERCIALS

Tab • The Marschalk Co.



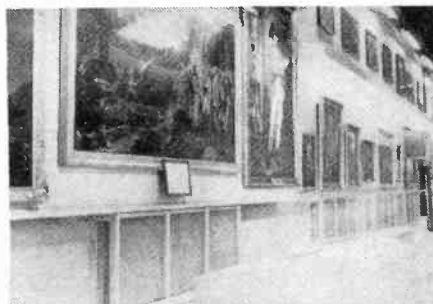
LIBRA PRODUCTIONS, INC., New York

Tastykake • Aitkin-Kynett



VIDEOTAPE CENTER, New York

Wilkinson Sword Blades • Ted Bates & Co.



ELEKTRA FILM PRODUCTIONS, INC., New York

Wise Potato Chips • Lynn Organization



GORDON M. DAY, INC., New York

Wall Street Report

Capital's Capitalization. In 1966 Capital Cities Broadcasting Corp. reportedly was in serious merger negotiations with Metro-Goldwyn-Mayer. It was generally assumed the move would strengthen both companies but would also fend off the then developing proxy struggle at the film company. The negotiations bogged down and the struggle for control of M-G-M grew in intensity so that it now seems unlikely that such a merger will materialize, at least not until the corporate battle at the film firm is settled.

The financial analysts now are examining CCB on its own merits. Their interest has been sparked by the realization that the group broadcaster's management is determined to expand its operations both within and beyond its present framework. The company has, for example, announced its intention to purchase the ABC affiliate in Houston at a price of \$20 million. In addition it is anticipated that the management will move to expand or sell its 40-per-cent interest in the New York Subways Advertising Co. in the course of this year. And there is still the likelihood of a major acquisition along the lines of the proposed M-G-M deal. These moves inject a note of uncertainty about the company's future because there is the question of whether the Federal Communications Commission will approve the Houston buy. At

a general feeling that such moves tend to concentrate communications systems in fewer and fewer hands, a trend that disturbs the FCC.

Capital Cities' performance over the last five years as indicated in the accompanying tabulation reflects the reason why the financial community is so bullish about its potential. The company has benefited not only from the economic advantages that have accrued to group broadcasters but, in addition, the CCB management has demonstrated marked ability to earn an unusually high level of profits with its properties. Moreover, it is able to expand with a minimum dilution of equity.

The table below identifies the location, type and market served by CCB's main properties.

Television

City	Network	Market Size (est.)
Albany	CBS	\$8 million
Buffalo	ABC	\$15 "
Charleston	NBC	\$6 "
Providence	CBS	\$8 "
Raleigh-Durham	CBS	\$8 "

Radio

Albany	AM CBS	\$3.4 "
Buffalo	AM	\$5.3 "
Charleston	AM-FM NBC	\$1.2 "
Detroit	AM-FM NBC	\$13.8 "
Los Angeles	AM-FM	\$29.4 "
New York	AM-FM	\$41.4 "
Providence	AM	\$3.3 "

The estimates of the market of the areas served by CCB are from the 1965 FCC reports on station reve-

Capital's Fortunes—1962-1966

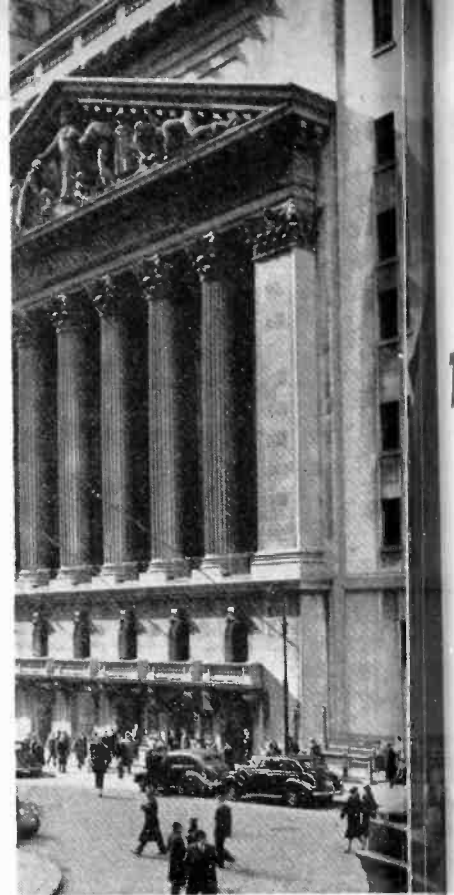
Year	Revenue	Earnings	P-E Ratio
1966 (Est)	\$32 million	\$2	11-18
1965	\$27.8	\$1.61	10-19
1964	\$20.4	\$1.01	9-18
1963	\$17.0	75 cents	11-17
1962	\$15.7	66 cents	7-16

the earliest such approval will not come before summer.

However the developments in the ABC-I.T.&T. proposed merger suggest that the FCC is under pressure to be tougher in its attitude toward group broadcasters who have a full complement of stations but seek to increase their market size. There is

nues. The total revenues of those markets in 1965 totaled \$143 million, and it would be reasonable to assume that revenue in those markets during 1966 rose to approximately \$171 million. Thus CCB has managed to gain slightly less than 20 per cent of the total tv-radio markets it serves.

Thrives on Competition. In sev-



eral situations the management has done far better than this figure suggests. Every tv station, for example, has won more than one-third of the market it serves, while four of its radio stations rank as the number one rated outlet in markets where competition is numerous (from 10 to 13 rival stations) and stiff.

The two additional yardsticks by which to measure the competence of the CCB management are profitability and acquisition program. In the period from 1960 to the present the group broadcasters' return on investment has risen from 19 to 24 per cent. By comparison CCB has ranged from 30 to 50 per cent. The growth in earnings has been created both internally and by acquisition of additional stations. Over the past ten years the company has made five different acquisitions at a total cost of over \$50 million. The company's pre-tax profits from 1960 to 1966 run slightly less than \$50 million, a performance which suggests the management has done an excellent job of protecting the stockholders' equity in the course of the expansion program by making these new properties pay for themselves.

(Continued on page 51)

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The accuracy of test measurements, often important for wise media buying, was questioned recently by Solomon Dutka, president of Audits & Surveys, Inc. In an address to the Association of National Advertisers, Mr. Dutka noted that a high percentage of advertising weight tests are worthless "because many firms do not know what constitutes a valid test."

Although he spoke specifically about one kind of testing (determining how much weight is needed for effectiveness), his observations can be applied generally. Whether they determine the most efficient distribution of advertising budgets or the best way to market new products, the media planner wants to know that success in test markets will point the way to more sales dollars in all markets.

But in failing to define exactly what is being tested, improperly analyzing test results, overlooking a variable factor "peculiar to the test market, which can completely distort the outcome," researchers sometimes produce "successful" test results that may lose millions of dollars to advertisers, Mr. Dutka says.

To avoid such errors, he offers this checklist of elements to be reviewed before embarking on an advertising program:

- Define the criteria to be tested. Is it *effect*, *effectiveness* or *efficiency* that is being measured? "Effect may mean a consumer change in attitude, awareness, etc." he says. "By effectiveness we mean accomplishing a specific sales, awareness or other goal. Efficiency refers to the most productive use of the available budget."

- Set the goals before starting and determine what goals, if achieved, will constitute success. Things to be considered are size of the market, identification of the target audience, length of time of formal testing.

- Consider the possible interaction of the test with other communi-

cations variables and the environment in which the test is being conducted. This includes noting "whether or not the competition is doing anything unusual in the test area that would distort the results."

Most important, he continues, "the advertiser must seek to isolate the factor or factors that influenced the change and attempt to determine to what degree they influenced that change. And it's a good idea to continue to measure the test market area after the formal weight test has been discontinued. It gives the marketer insight into the persistent nature, or carry-over, of the changes produced by the test."

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

Abbott Laboratories

(Tatham-Laird, & Kudner, Inc., Chicago)

A three-week campaign for PREAM is underway in 56 markets this week. Women are the target of the daytime minutes. Buying is Adele Krause.

American Airlines

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

February 26 is the break date on a 13-week buy in 19 major markets, using minutes and 20's. A separate campaign,

(Continued on page 46)



At Ogilvy & Mather, Inc., New York, Gene DeWitt is a media buyer on Mars Inc. and General Foods.

When your business is food manufacturing



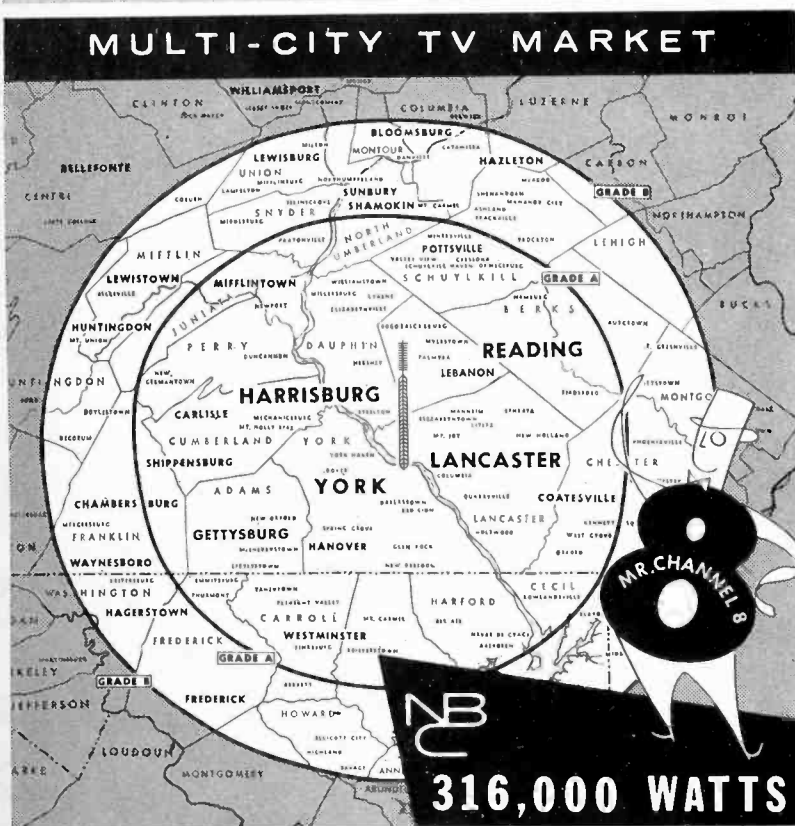
**WGAL-TV is
an outstanding
salesman for you**

\$1,064,807,000 food sales—With top-audience reach in Lancaster, Harrisburg, and York—Channel 8 delivers a great purchasing-power audience. Another plus factor is 23%* color penetration for its all-color local telecasts and NBC full-color programs. Whatever your product, WGAL-TV delivers more sales action per dollar.

*Based on Oct.-Nov. 1966 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

WGAL-TV
LANCASTER, PA.

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



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

One Buyer's Opinion . . .

TO SWITCH, OR NOT TO—

"Do you entertain switch pitches?" is the question which reps confront buyers with after most major buys are made. Although the answer is often a "yes," switch pitches are usually met with ambivalence by the buyer. For although he is presented with the opportunity to better his client's schedule, the evaluation of switch pitches consumes a great deal of time and effort; time and effort which may not be justified by the subsequent schedule improvement.

It is for this reason that this buyer will not even listen to the "pitch" unless it purports to improve my current schedule by a 20-per-cent CPM decrease against my target audience. I estimate that the time it takes to evaluate a switch pitch is 20 per cent of the time it takes to buy a market—therefore, a 20-per-cent schedule improvement would justify this time.

Needless to say, the quality of spots in the pitch should be consistent throughout. Many a buyer has been irked by an "improved" schedule consisting of a few good spots and four or five additional 2 a.m. *Late, Late Movie/Late, Late, Late Movie* spots (which may actually account for the 20-per-cent CPM improvement).

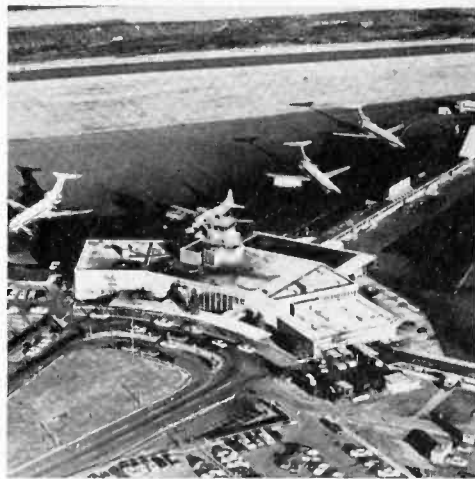
If the pitch is a good one, my subsequent action depends upon the situation. Usually the rep upon whose station my current schedule is running is informed that he has 24 hours to "meet" the switch pitch with a 20 per-cent improvement. If he meets it to my satisfaction, his schedule is retained. However, if the spots offered in the switch pitch are exceptional and/or exigency is of the utmost importance, it's "sudden death" for my current schedule—that is, the notice of cancellation is given immediately.

If switch pitching represents an inconvenience, it also represents a healthy competitive atmosphere in which benefits to the buyer, his clients and reps alike are pronounced: The buyer is assured of good service via schedule evaluations by competing reps; the client is assured of receiving the most for his money; and the rep who acquires valuable merchandise some time after an initial buy is made still has his "foot in the door."

Therefore, I believe that every buyer should consider establishing his own criteria for switch pitches, and listen to (and even encourage) those pitches which qualify for evaluation.

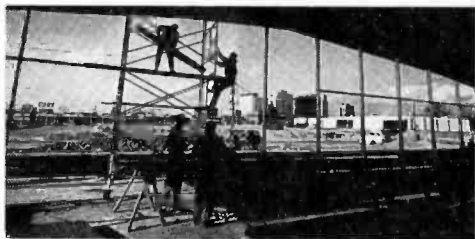
Doing a little switching of my own, here's some advice. An associate who buys for a new snack item hasn't seen the product, or its commercials, and doesn't even know how to spell the product's name. It's been my experience that the more a buyer knows about the product the better able he is to place commercials where they will be most effective. Would you schedule for shaving cream on a daytime woman's show? Many "alert" media buyers make it a practice to see the commercial and find out something about the product, its intended consumer, etc., before making a buy. It's a practice worth cultivating.

The action station in the action city!



Charlotte's

WSOC-TV



If you recently had moved to Charlotte, you would be among the new-comers that have swelled this city's population 58% in the past decade. Your family's favorite station here would be WSOC-TV. Top choice in homes with children; the college educated, young marrieds.

Within a 75-mile radius of Charlotte there are 129 smaller cities and towns. Their populations range up to 47,000. WSOC-TV can give you more action for your money in this entire Charlotte market. Let us or your H-R man show you.

NBC-ABC. Represented by H-R



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU(TV), San Francisco-Oakland; WIIC-TV, Pittsburgh.



Media men from various New York agencies recently attended a series of cocktail receptions at the Waldorf Astoria to meet executives of the Meredith Broadcasting stations. Also on hand were station representatives and personnel from H-R Television, Inc. The occasion was the annual Meredith Management Conference. Here, getting acquainted, are (l. to r.) Frank Thompson of Ted Bates, Junie Fishburn of H-R, and Jack Dougherty and Peggy Parslow, both also from Ted Bates.

Spot (Continued from page 43)

which begins this week, will use only ID's for four weeks in Boston and New York. New York will also be included in the 13-week buy. The contact is Chuck Cohen.

American Petrofina Co. of Texas (Geer Dubois & Co., Inc., N.Y.)

Four-week flights for this company's gasoline products begin this week in six southwest cities: Tulsa, Oklahoma City, Kansas City, Wichita, Lubbock, and Wichita Falls. A five-week flight is also planned for Dallas/Ft. Worth. Two more four-week flights, one in April and one next fall, will be in an additional 25 markets. Fringe minutes are scheduled on news and sports shows, with some prime ID's also planned. Buying is John Sliwa.

Best Foods, div. Corn Products (Dancer-Fitzgerald-Sample, Inc., N.Y.)

Start time is this week on commercials for NU SOFT Margarine and HELLMAN'S MAYONNAISE. Women are the target of prime and fringe minutes and 20's in two markets for NU SOFT and 11 markets for the mayonnaise. Piggybacks in various additional markets are also planned. Flights will last from four to six weeks. Bobbi Cohen is the contact.

Borden Co.

(Needham, Harper & Steers, N.Y.)

This company is expanding its test of five freeze-dried dinners into New York late in April or early in May. Minutes are planned in prime and fringe time. The products have been on spot tv in Rochester and Fort Wayne for over a year, and results there have been "exceptionally

good," a company spokesman said. Buying is Paul Naeder.

Bristol-Myers Co.

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

February 20 is start time on buys in approximately 11 midwest markets for LIQUID VANISH. Day minutes and ID's will run for about eight weeks. Nick Lorenzo buys.

Bristol-Myers Co.

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

Commercials for PICTURE PERFECT, a hair rinse, will appear in 39 major markets beginning this week. Fringe minutes to reach women are planned for four to eight weeks. Buying is Judy Hershkowitz.

Burry Biscuit, div. of Quaker Oats Co.

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

An introductory push for SOUPERFISH, a new saltine cracker, will break March 12 in 20 eastern markets. Kids three to seven are the target of day minutes. Some 20's and 40's are also planned in Boston and Providence, where the product was test marketed last quarter. Reception of the new product in the test markets was good, the company said, and plans call for continued expansion, with the goal of national distribution by year-end. Carol Bag buys.

Campbell Soup Co.

(Leo Burnett Co., Inc., Chicago)

Minutes in fringe and prime time are being used to introduce two new products in the Swanson Frozen TV Dinner line. The latest brands—macaroni and beef, and noodles and chicken—are going heavily into spot in a test in the Chicago area. The contact is Robert Puccio.

Chemway Corp.

(Delehanty, Kurnit & Geller, N.Y.)

This company will begin testing a facial depilatory, BRUSH OFF, in the New York area February 15. Minutes will be used in day and prime spots. Burak is the contact.

Colgate-Palmolive Co.

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

This company's entry into the "white teeth" market, ULTRA BRITE toothpaste will be introduced April 1 in all states west of Chicago with the exception of Louisiana and Texas. Teenagers and young marrieds are the targets of minutes. Pitching "the greatest thing to happen to kissing since mouthwash." The product has been in the test markets of Kansas City, Denver, Fort Wayne and Spokan for the last five weeks. Buying is Joe

Colombian Coffee

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

A 13-week drive begins February 15 in about 50 major markets. Early and fringe minutes are planned to reach women. Buying is Charlotte Corbett.

Continental Baking Co.

(Ted Bates, Inc., N.Y.)

February 27 is break-date on a 10-week campaign for various MORTON'S FRESH FOODS. Women are the target of day, early and late fringe minutes in upward of 52 markets. The contact is Chet Slaybaugh.

Duncan Foods Co., div. Coca-Cola Co.

(Tatham-Laird, & Kudner, Chicago)

MARYLAND CLUB COFFEE is in test in southwest markets using day and prime minutes mainly. The campaign will run nine weeks, although the current schedule may be extended. Kathy Humbert is the contact.

Ford Dealers

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

A series of one-week flights begins this week in various markets, including Oklahoma City, Omaha, Jacksonville, Milwaukee and the Twin Cities. Prime and fringe minutes to reach men will run for a total of five weeks. Nina is the contact.

E & J Gallo Winery

(Leo Burnett Co., Inc., Chicago)

A ten to 13-week push for GALLO wine begins this week in about 50 markets. Men are the target of prime and fringe minutes. Norm Mayer buys.

General Foods Corp.

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

A three-to-four-week schedule for RICE BRAN begins this week in upward of 30 markets. Kids are the target of fringe and day minutes. Buying is Dick H

B. F. Goodrich Co.

(Leo Burnett Co., Inc., Chicago)

Staggered flights, some starting March, some in April, are scheduled for PLYERS. Day and early fringe minutes to reach kids will run about seven weeks. (Continued on page 47)

Media buyer Mitch Turner says he works well under stress, he likes the constant pressure involved in buying. But he has one complaint about his job. During his 17 years in advertising, not one radio or tv salesman has given him a 30-second spot, he says, and Mitch Turner would like one.

From his office at Ted Bates & Co., where he is a member of the American Home buying group, Mr. Turner spoke about the current industry search for a workable 30-second spot rate and the advantages of buying independent 30-second announcements.

He says that while "piggybacks are efficient because the advertiser pays 100 per cent of the minute rate for the 30 and theoretically does not lose any reach," the concept of buying independent 30's is even better. With independent 30's, the buyer is able to meet individual brand requirements without compromising the product's target audience." Of



course, the problem arises when advertisers have to pay 80 to 90 per cent of the minute rate for one 30.

Looking forward to a more realistic rate structure, Mr. Turner notes a proposal by The Katz Agency, Inc., currently under consideration. The rep firm is suggesting a 30-second rate that would average only 55 per cent of the cost for a minute. The advertiser would be paying only "a fraction more" than he now pays for one-half of a piggyback, the buyer says, and he would have the added

flexibility of being able to select the proper target audience for each product.

A graduate of New York University, where he majored in marketing with an emphasis on advertising, Mr. Turner has been with Ted Bates for the past two years. In that time, he says, media buying has "grown very young. A few years ago, if you didn't have 15 years of experience, you were a beginner." But the make-up of the media buyer has changed, he notes; today the accent is on youth.

Among other changes, he points to the growing advantages of computerization to the advertising industry. Machines, he notes happily, now handle record-keeping, "preliminary steps in sorting out demographics, preparation of initial lists of acceptable publications, etc." All of this leaves the media man with more time for selecting the best buys.

Mitch Turner is married and lives in Riverdale, which he prefers to think of as "southern Westchester." He and his wife are avid ski buffs, and he is a part-time instructor.



If it's news to Southern California... KTLA is there!

"KTLA has consistently proved that it is without equal in live coverage of local news"

—The Los Angeles Times



The GEORGE PUTNAM NEWS on KTLA 5 is Southern California's most popular independent newscast.

GWB A Golden West Broadcasters station • Represented by Peters, Griffin and Woodward, Inc. KTLA and KMPC, Los Angeles • KSFO San Francisco • KEX Portland • KVI Seattle-Tacoma



James R. Sefert (l.) accepts a citation naming him "Tv Colonel of 1966" from H. Preston Peters, chairman of Peters, Griffin, Woodward, Inc., while Lloyd Griffin, president of PGW, supplies the standing ovation. Not-so-incidentally, a check goes with the award, which is given annually to the representative's account executive making "the most notable growth in your contribution to this organization and the stations and advertisers we serve."

Who's Who in Des Moines Television?



WHO TV

...that's who!

CB COLORFUL 13 • DES MOINES, IOWA

Represented Nationally by
Peters, Griffin, Woodward, Inc.

Spot (continued)

60 major markets. Katie Thulin is the contact.

Lever Bros.

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

Winter and spring activity in around 80 major markets begins this week for various Lever products. Day, fringe, and prime ID's, minutes and fringe piggybacks will carry the message. Buying are Marvin Glasser and John Brooks.

Lever Bros.

(SSC&B, Inc., N.Y.)

This company introduces a new formula, "bright white" PEPSODENT TOOTHPASTE in 40 major markets this week. The drive, supplemented by network and print advertising, constitutes "the heaviest advertising support ever put behind Pepsodent," the company said. Minute commercials will pitch to the youth market on the product's whitening power. Arthur Ashby buys.

Manhattan Fund

(Grey Advertising, N.Y.)

Plans are still in the discussion stage for a 36-week buy for this mutual fund in up to 15 markets. ID's, 30's and 20's are being considered on news, specials, etc. Current activity is in New York, San Francisco, Los Angeles, Boston, Chicago and Philadelphia. Ulf Rosen buys.

Minute Maid Co.

(Marschalk Inc., N.Y.)

Activity begins this week on a three-week buy for HI-C fruit drink. Women and kids are the target of early and late fringe minutes in 30 markets. Vera Barta is the contact.

C. B. Musselman Co., div. Pet Milk Co.

(Gardner Advertising Co., Inc., N.Y.)

This company is beginning an estimated \$200,000 tv campaign in about 40 major markets this season. Commercials for apple sauce, apple juice, apple butter, and pie fillings will carry the theme "fresh-from-the-tree flavor" in 20-second spots. Bob Bolte is the contact.

North American Philips Co., Inc.

(LaRoche, McCaffrey & McCall, N.Y.)

A new push for NORELCO shavers begins in early spring in 40 to 50 major markets. Fringe minutes to reach men are planned in the campaign which challenges razor blades by selling "the closeness of a Norelco shave." Maureen Murray is buying.

Pabst Brewing Co.

(Kenyon & Eckhardt, Inc., Chicago)

A 60-market push begins this week for PABST BEER. ID's are planned in two short flights to reach men. The prime-time schedule begins a four-week run at issue date. After a brief hiatus, a second flight, lasting six weeks, will break April 9. Nora McMahon is the buyer.

Procter & Gamble Co.

(Tatham-Laird & Kudner, Inc., Chicago)

A 60-market push for BOLD will probably

begin early in April. Daytime and fringe minutes and 20's will carry the message to women for a 13-week run. Mary Rogers is the contact.

Proctor-Silex Corp.

(Weiss & Geller, Inc., N.Y.)

Various PROCTOR-SILEX appliances will be advertised in about 40 top markets beginning April 17. Minutes will carry the product messages for six weeks, although plans for integrated piggybacks are being considered. The contact is Jack Geller.

Rayette-Faberge, Inc.

(Nadler & Larimer, Inc., N.Y.)

A new product from this company, STRAIGHT SET, advertised as the "cure for the common curl," will be tested in three eastern markets beginning the end of this month. Minutes will be placed in fringe and weekend spots during the initial six-week buy. Rick Applemann is the contact.

Remco Industries, Inc.

(Gumbinner-North, Co., Inc., N.Y.)

This company introduces a new toy, ISIFACES, in New York this week. Minutes are planned in fringe and day spots.

Buyer's Checklist New Representatives

WCPO-TV Cincinnati, WEWS Cleveland, WMC-TV Memphis and WFTS-TV West Palm Beach, Fla., have reappointed John Blair & Co. national sales representatives, effective immediately.

KALB-TV Alexandria, La., appointed Adam Young, Inc., its national sales representative, effective immediately.

Network Rate Increase

ABC-TV

WATL-TV Atlanta, Ga., from \$1,250 to \$1,250, effective July 9, 1967.

Station Changes

WKYT-TV Lexington, Ky., was sold to Kentucky Central Television, Inc. by Taft Broadcasting Co. The transaction involved consideration of \$500,000, according to Taft president Lawrence H. Rogers II.

WTVK Knoxville, Tenn., is transmitting from a new antenna 1,200 feet above sea level with new power facilities of 1000 kw.

A 1,335-foot tower, which was to transmit wics Springfield signal to the Champaign-Danville area in Illinois, collapsed during an storm a week before the start of operations. Satellites WCHU-TV Champaign-Urbana and WICD-TV Danville which were to be replaced by the new station, will continue in operation until a new tower is built.

Agency Appointments

PAUL A. LITTLEFIELD and JOHN E. PULLETS joined Street & Finney Advertising, Inc., New York, as account executives. Mr. Littlefield, formerly on various General Foods brands at Ogilvy & Mather, will handle several Colgate-Palmolive products. Mr. Pullets worked on Standard Brands at J. Walter Thompson, Inc. At S&F, he will be responsible for a variety of Colgate products, including Florient Air freshener.

RICHARD W. FERBER, creative supervisor, and HANS STERN, account supervisor, were appointed vice presidents at Dancer-Fitzgerald-Sample, Inc., San Francisco.

DAVID ROETHGEN, account supervisor, was elected a vice president at Sullivan, Stauffer, Colwell & Ayles, Inc., New York.

J. PRESTON SELVAGE JR., account supervisor (international) on the Trans World Airlines account, was elected a vice president at Foote, Cone, & Belding, Inc., New York.

STANLEY S. MERRITT joined Lennen & Newell, Inc., New York, as vice president and creative group head.



MR. MERRITT

He was formerly vice president and associate creative director at William Esty Co., Inc.

MICHAEL GREENBAUM joined Post-Keyes-Gardner Inc., Chicago, as associate creative director. He was formerly creative supervisor at Edward H. Weiss & Co.

MARVIN SLOVES became vice president and account supervisor on the Xerox Corporation account at Paper, Koenig, Lois, Inc., New York. He was formerly account executive for Xerox' Education Division at that agency. Mr. Sloves succeeds vice president ROBERT MUIR, who becomes management supervisor on the account.

SAM DATLOWE joined Robinson, Donino & West, Inc., New York, as director of radio tv production. He was formerly a producer for Ketchum, MacLeod & Grove, where his major project was the award-winning tv series for the United States Army Recruiting Command, *Great Moments*.

RUSSELL I. HALEY was named vice president and research director of D'Arcy Advertising Co., Inc., New York. He also became a member of the agency's Operations Committee. Formerly he was vice president and associate research director at Grey Advertising, Inc.

work shows for three to six weeks. A big schedule in more markets is expected in early spring. The contact is Bill Ilchris.

AM Schaefer Brewing Co. (BBO, Inc., N.Y.)

This company is sponsoring parts of 20 sports events in 22 eastern markets this year, including some in New York, Massachusetts, Ohio, Pennsylvania, Maryland, Connecticut, Rhode Island and Maine. Joe Granda buys.

Joseph Schlitz Brewing Co.

Le Burnett Co. Inc., Chicago) staggered flights are planned throughout the year for SCHLITZ BEER in upwards of 10 major markets. Men are the target of prime 20's and fringe and prime time. Buying is Gary Marshall.

The Chemical Co.

Ogilvy & Mather, Inc., N.Y.) six-to-eight-week drive for PLANOVIN, herbicide for cotton and soybeans, begins this week in 40 major cotton-producing markets. Fringe minutes, prime 20's, and some ID's are planned. Earl Maloney buys.

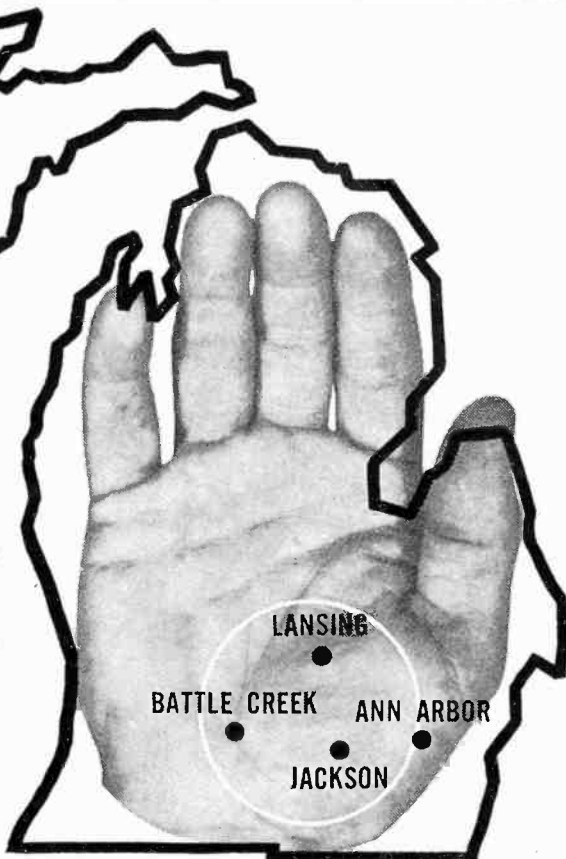
Transcontinental Gas Pipe Line Corp.

Demus & Co., N.Y.) This company begins spring activity in 34 east-coast markets March 13. The four-week flight will use prime 20's and fringe minutes in markets from Alabama through the New York metropolitan area. An identical schedule is planned for next fall. The contact is Rudy Wahlig.

NB

Put the middle of the mitten... in the palm of your hand

WILX-TV



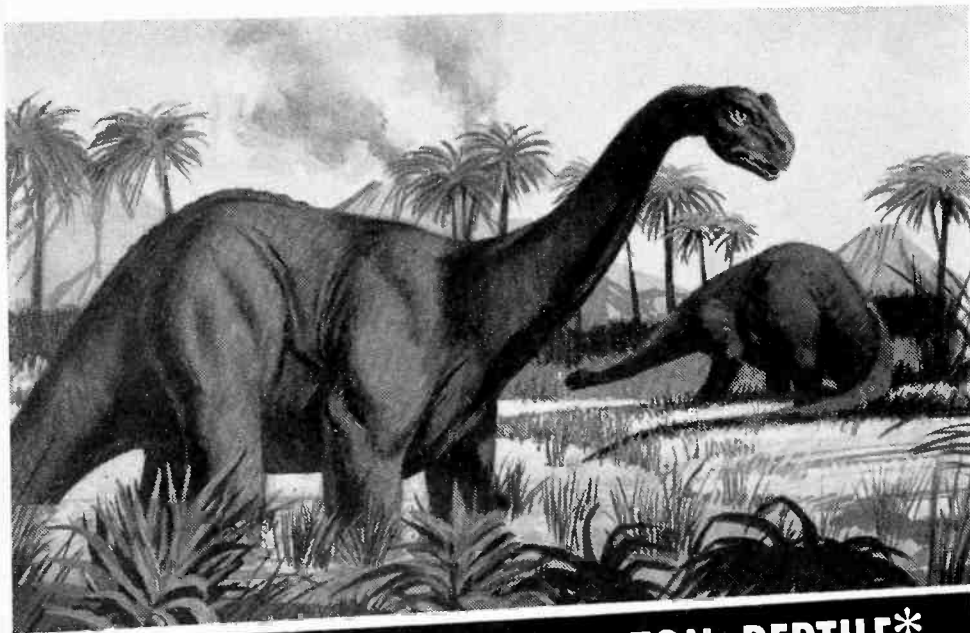
1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV
555 Stoddard Building
Lansing, Michigan 48933

Buying Trio Takes Tower Toll

Top winners in the KOLN-TV "Lincolnland Tall Tower" Sweepstakes won \$500 each for most accurately predicting the average number of homes watching KOLN-TV Lincoln-Hastings-Kearney in three selected day-parts, during the fall rating period. Contestants were allowed to choose N.S.I or A.R.B. as a basis for their entries, with degree of accuracy determined on a percentage basis. The contest was the station's way of calling attention to its new 1,500-foot transmitting tower which increased its coverage of the market. Money winners were: Stan Miguel, assistant buyer, Dancer-Fitzgerald-Sample, Inc., San Francisco; Joy Harper, media director, Doyle-Dane-Bernbach, Inc., Los Angeles; and Wes Parma, media supervisor, Leo Burnett & Co. Inc., Chicago.



YOU MAY NEVER SEE A 40-TON REPTILE* —

BUT... Your Spots Carry Weight in the 37th Market via WKZO-TV

SRDS (1966) lists Grand Rapids-Kalamazoo as the nation's 37th television viewing area — UP a couple of notches!

Why the growth? Because the

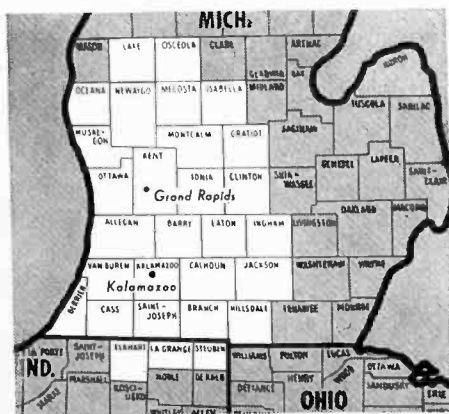
Greater Western Michigan area is *booming!* In Kalamazoo alone, for instance, just four new plants meant another 7,200 jobs, 18,000 new people in town, and another \$25,000,000 in retail sales. And that's going on all over the market.

If you want to do a heavyweight job in a big market that's getting bigger, bear down where it will add up throughout Greater Western Michigan — on WKZO-TV. Your Avery-Knodel man can help you increase your impact if you'll give him the chance.

And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

**The giant dinosaurs reached this weight.*

WKZO-TV MARKET
COVERAGE AREA • ARB '65



The Folger Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-TRAVERSE CITY
WWUP-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

Rep Report

JOSEPH ROSENBERG was named creative director in Blair Television's sales planning department. He was formerly a writer on the A.T. account at N.W. Ayer & Son, Inc. in New York.

FRANK MOORE was appointed special representative in the special projects department at Television Advertising Representatives, Inc. in New York. He was formerly an account executive at KDKA-TV Pittsburgh, a TvAR-represented station.

ROBERT S. WALSH was appointed manager, central office, NBC Television Spot Sales, and PAUL A. COOPER was named account executive. Walsh was formerly an account executive at that office. Mr. Cooper was an account executive at CBS Radio Spot Sales.

RICHARD G. CRUISE was named account executive for ABC Television Spot Sales in New York. He previously held the same position at that network's Los Angeles office. Mr. Cruise succeeds THOMAS H. VISO JR., who became eastern sales manager.

ROBERT L. GLASER was named western tv sales manager at RKO General Broadcasting National Sales. Mr. Glaser was previously an account executive and daytime sales manager at the ABC Television Network.

ROBERT L. CAULFIELD was named Group W. (Westinghouse Broadcasting Company) director of management development. He succeeds WILLIAM N. FARLIE JR., who became business affairs manager of KFI, the Group W radio station in Los Angeles. Mr. Caulfield was formerly in sales and programming at WJTB radio Boston. In his new position he will be responsible for administering the Group W Management Development Program, recruiting and developing candidates for Management Trainee Program, supervising the Summer Intern Program.

It's worth noting that the Ford
annation, which helped finance
of Capital Cities' acquisitions,
warrants entitling it to purchase
10,000 shares of common at \$10
share, exercisable until 1970.

Bullish. The security ana-
lysts are forecasting the company will
sell at 2.50 per share on the \$2.7 mil-
lion shares outstanding, and that
does not take into account any earn-
ings from the expected acquisition of
the Houston station. In early Febru-
ary the stock was selling at a price
which established a price-earn-
ings ratio of 16 to 1. Based on prece-
dent, the stock could justify a price
of \$4 per share on the high side.

The expectations of higher earn-
ings stem from the fact that tv ad-
vertising continues to grow. Not only
the number of advertisers using tv,
particularly color tv, expected to in-
crease but rates are also expected to
go up on both a network and local
basis. In fact the strength of local
advertising is expected to grow at
a faster rate than network.

as long as they'd be in Germany, how
about a special on the Berlin Wall?
The Ecumenical Council was meeting
in Rome, not far away, so the team
stopped off to film an exclusive in-
terview with Bishop Fulton Sheen on
the steps of St. Peter's, and added
local interest by interviewing Bishop
Stephen Woznicki of Saginaw.

When the two got back to WNEM-
tv 18 days after they'd left, they not
only had the Ansbach half-hour, but
material for six other specials as
well.

Once More, in Japan

The pattern was repeated when the
two-man team headed for Tokushima.
In Japan, before and after getting
the sister-city story, Mr. Eynon cov-
ered an Imperial Palace celebration
of Emperor Hirohito's birthday, did
a photographic tour of Tokyo, and
produced a special on Kyoto, the
old Japanese capital. And on the way
to and from Japan, the team squeezed
in enough footage to do three spe-
cials on the problems facing Hawaii
on its elevation to statehood, and a

similar program in Anchorage,
Alaska. Total "away from home"
time: 22 days.

(When the pair of wanderers ended
their travels, they didn't even get a
chance to rest. Both men pitched in
with other station personnel to aid
German- and Japanese-speaking na-
tives of the market in preparing films
on life in Michigan. The films were
parts of shows seen in Ansbach and
Tokushima, as the "reverse-twist" of
the sister-cities concept.)

Sprechen Sie Deutsch?

Both newsman and photographer
underwent self-inflicted crash pro-
grams in basic Japanese, German,
French and Italian before their jour-
nies, but naturally ran into consider-
able language problems. In Paris,
recalls Mr. Eynon, a hotel clerk pro-
tested that the reservation had been
made for a Mr. and Mrs. Jonas.
When Mr. Eynon tried to explain that
a mistake had been made, and that
he was there instead of a Mrs. Jonas,
the clerk eyed both men and said,
"Do not worry—here we are very
understanding." And in Germany,
when the newsman asked some con-
struction workers—in his best Deut-
sch—how to find the tv studio, he
was surprised that none of the work-
ers understood him. He later discov-
ered the crew was made up of Italians
imported to fill out the German labor
pool.

It Can Be Done

Such problems are minor and easi-
ly accepted, says Mr. Eynon, in view
of the value of the programming
that results from trips abroad. "Any
station with a full-time independent
news operation," he feels, "should
extend its boundaries beyond its
basic coverage pattern. It's tough,
time-consuming and travel-wearying
when a one- or two-man team has to
cover all the bases, but the important
thing is that it can be done. All it
takes is some men who are dedicated
to finding stories at their source—
and who can move very, very fast.
In no time, your viewers will credit
your station with having an immense
and far-flung staff. That's not a bad
impression to leave with them. ■



...television stations are licensed to operate in the public "interest, conveni-
ence and necessity," Edward Petry & Co., Inc., decided it was high time
someone pointed out that public-service is a predominant function of the tv
medium. Hence, it prepared a series of reports on just the number of homes,
impressions and dollars-worth of time the Petry-represented stations delivered
during 1966 for such worthy causes as Savings Bonds, Peace Corps, U.S.O.,
etc. The reports will go to Government officials, members of select Congres-
sional committees, executives of various ad agencies and the Advertising
Council, and national advertisers and media people. Initial data is appearing
in a series of business magazine advertisements. Above, Petry president Martin
Lerman (l.) presents to Ad Council president Robert Keim (r.) and
General Lucius D. Clay a copy of the ad devoted to Radio Free Europe. Gen.
Clay was the founder, and now is a director, of that organization.

"BIG TUBE" FILM CAMERA

RCA
TK 27



television's most widely accepted color film camera

400 already shipped!

Since its inception in 1964 more of these "New Look" color TV film cameras have been shipped than any other. Number 400 has been delivered to the ABC Network. Others are on their way to a growing list of users. Choice of the top stations throughout the country, it's the color film camera with the "big tube" concept for finest pictures.

The big tube adds snap to the color picture. It increases resolution and definition, eliminates more of the noise element, resulting in a sharper, more pleasing picture.

When you look inside the TK-27, you get the idea that this camera is different in other ways, too. It's the only film camera that's all transistorized,

all modularized. The only film camera with plug-in vidicon camera assemblies, sealed beam optical system, electrostatic-focus vidicons.

The TK-27 is part of a "matched" color film system. For example, over 750 TP-66 film projectors have been delivered, together with more than 400 TP-7 slide projectors (and accompanying multiplexers). Such wide acceptance makes the RCA film system the standard of the industry.

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ground floor are makeup rooms, star rooms, casting rooms and the like.

In the planned hotel, the Bradys want a pool with an adjacent underwater bar from which underwater shots can be made, suites which could be rented to motion picture producers on a yearly basis, and a 650-seat theatre for live-audience tv shows. "Luckily," Mr. Brady said, "the coaxial cable runs right off the corner of our property."

The big Stage, No. 5, "has been going all the time," Mr. Brady said, adding that incidentally "more commercials were shot in Florida in '66 than in the previous three years put together."

500 Films a Year

He turned for confirmation to his operations director, Sam Segal, who set up the Screen Actors Guild in Florida in 1952, and once worked as liaison for Hollywood majors shooting in Florida, and on the side ran (and continues to run) a honeywagon rental service. (Honeywagons are the big trailer units used by film companies for actors' dressing rooms, wardrobe, makeup and rolling relief.)

Mr. Segal indicated that during the week of January 15, Studio City had bookings for three separate crews from Sarra, a crew from VPI, another from Televideo, one apiece from PGL Productions, Filmex and MPO, and two units from the Directors Group. "Every piece of equipment in South Florida will be used up," Mr. Segal said, but there was no cause for concern: checks with F&B/CECO and General Camera revealed that truckloads of equipment were already on the road south from New York.

"At the rate we've been going we're doing 500 national commercials a year," Mr. Segal estimated, "and add to that plenty of local and regional assignments." Earlier last month, on Stage 3, the blue matte process had been used, perhaps for the first time in Florida, for a McDonald's hamburger commercial produced by Kostroff-Rich.

Mr. Segal mentioned that on a series of 14 Allstate commercials, the whole job was completed four days under schedule. The series had in-



DAVE AND RAY BRADY

cluded nine sets, all built by David Spector's Studio City Construction Company. One reason production is very efficient at S.C., Mr. Segal stated, is because of the compactness of the studio design, the layout, and the lot. "In Hollywood, if you want to put a costume on an actor, you have to call a teamster to drive him across the lot to wardrobe, and another to drive him back to the set. Here, wardrobe is a couple of steps off the set. And you don't need any teamsters to carry your scenery or props to and from the set; the shop is next door and you can roll 'em right in and out."

Fast on the Rushes

On another tack, Mr. Segal said the South Florida labor pool had quintupled since the coming of Tors and Studio City.

Just across from Studio City, the Miami branch of Capital Laboratories is running 20 hours a day, processing 50,000 feet of negative through the night shift and 75,000 feet of prints on the day shifts. A producer shooting across the street at Stage 5 or around the corner at Stage 3 can wind up shooting in the afternoon and see his rushes the following morning.

Capital processes the dailies from Ivan Tors Studios a mile to the south. It has done release printing for VPI, MPO, Focus and Van Praag. Some VPI printing work has come from New York. Robert Hiltwine, general manager of the Miami laboratory, said that if a can of film is shipped from Capital at 7 p.m. it's on a traf-

fic or production desk in New York the next morning at 9. He noted the plant has been operating at full capacity since three days after it opened last spring; it was built as a four-man lab and now has a staff of 20. Before building the facility, Mr. Hiltwine said, Capital had analyzed the film situation throughout Florida and the Caribbean. Now it comes to the laboratory from the Islands, especially from Delta Islands in San Juan.

Sam C. Gayle, vice president of Capital Laboratories both in Miami and Washington, said the Miami plant would be doubled in space this year, with the addition not only of another processing unit for 35mm color tv series and commercials but also vault rooms and editing rooms. He said there was no lack of qualified laboratory technicians, now that many of Capital's men had moved south but that there was a slight shortage of lighting technicians and camera men. "It's a chicken-or-egg problem: if the work comes, then the technicians come."

'Newer than California'

Capital's constant customer is Ivan Tors Studios; just as Toronto, Miami may (and has been called) *The House that Flipper Built*, Capital is *The Lab that Flipper Built*.

Tors first started working in Miami a decade ago, for instalments of *Hunt*. Then it was that underwritten shooting began in the nearby Hammock, which was to continue with *Flipper*, most of *Thunderball* and *Around the World Under the Sea*. But it was not until the feature *Flipper* was spun off into a tv series that landed on NBC-TV that Tors set up fulltime operations in Miami in April '64. Around the old Thunderbird Recording Studio in North Miami, Tors assembled a 10-acre lot and in a couple of years built out sound stages.

This winter the Tors layout is a beehive of activity, with *Flipper* in continual production and three feature films being shot, *The Ugly Americans*, *Gentle Giant* and *It's What's Happening*. On days when no feature or series takes are slated for

of the stages, commercial makers
in to use the facilities.

Three of the Tors Miami sound
as are newer than anything in
California," said Howard Kleinberg,
an reporter who recently joined
as director of publicity. This
Tors has 325 on staff in
Mini. Why did Tors choose the
re? "Because the dolphin was
ne," Mr. Kleinberg explained.
Epper lives in the Miami Seaquar-
m. Why not the Bahamas? Per
ties: "Shooting in the islands,"
ai Tors executive producer Stanley
Coert, "is like building a house on
Fi Island. It costs a lot to get the
materials there."

r Colbert countered the question
of whether there was a shortage of
qualified film technicians in Florida
by remarking that Tors had con-
tributed patient teachers, where nec-
essary, to train local men. The only
thing lacking, he said, are optical
facilities and a pool of bit players. He
sa Miami could use a professional
actors' workshop.

"Filmmaking in Miami," Mr. Col-
bert said, "appeals to certain tem-
peraments"—the home office is far
away; producers are free to innovate
and experiment; there's more risk
and excitement, and enormous oppor-
tunity.

'Big Film' Needed

As an example of experimentation
in Miami, and by Tors, Mr. Tolbert
mentioned *Birds Do It*, feature film
about levitation with Soupy Sales.
"Mr. Tors wouldn't buy it, but he let
the boys go ahead and do it." (The
Columbia film is now reportedly on
the shelf.) To show what can be done
on film in Florida, Mr. Colbert men-
tioned that Hollywood people "were
amazed that the special effects of
Soupy flying over the city of Miami
could be done in Florida."

Remarking that the Tors company
by itself does not quite constitute "a
film industry in Florida," Mr. Colbert
said that what the area needed was
"a big film success—other than un-
derwater—a picture that could have

been made anywhere, but was made
here."

Mr. Colbert also said that to be-
come a film center, Florida needs
"money on the line: New York and
L. A. money. The state should hire
an aggressive, knowing, big-film man,
pay him a lot of money to take busi-
ness away from L.A. or New York.
Otherwise Florida will remain an old
maid with a big dowry; she's got to
trap the fella." Florida would be a
great place for older film craftsmen,
he said, to come to with eventual
retirement in mind, but to make the
move they'd need assurance of year-
round work. The older guys could
come down as department heads, and
train the youngsters." (Mr. Colbert
teaches a 35-mm film workshop at the
University of Miami.) "We require
good lighting men, not union card-
holders who have been Miami Beach
nightclub spotlight men for the past
20 years."

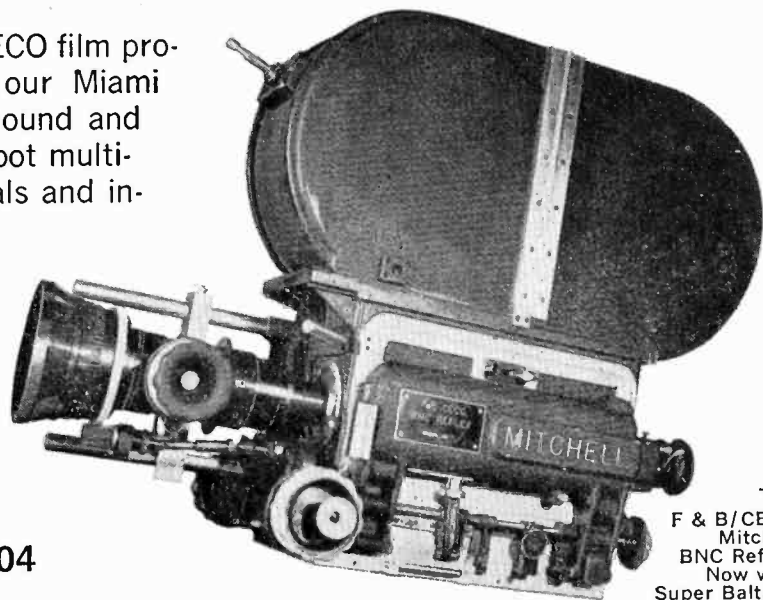
Currently, Mr. Colbert said, Tors
envisages making nature films for
the \$15-million school market. The

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A \$1,000,000 inventory of the latest F & B/CECO film pro-
duction rental equipment is available from our Miami
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dustrials in color or black & white.

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Local Rival for Academy Award Show?

ABC-TV may have a dramatic triple-play in its televising of the Academy Awards, Emmy Awards and the Tony Awards, but in Omaha, KMTV televises an award show that has dignitaries fighting for tickets, too. This one started out as a simple station promotion nine years ago, but mushroomed to the



point where the most recent affair was attended by a crowd of 140, made up of university presidents, SAC generals, Nebraska governor Norbert Tiemann, NBC news correspondent Elie Abel and dozens of leading industrialists, businessmen and financiers. The original purpose of the awards was to honor a couple of KMTV clients; this idea still holds, but the station also asks the governor to cite the leading tv public-service users in the city, and calls on a network foreign news expert to discuss world affairs and take part in a question-and-answer session. The whole ceremony is televised in prime time. Above, correspondent Abel (r.c) accepts a commission in the Nebraska Navy from governor Tiemann, flanked by Ed May (l.), president of May Broadcasting, and Owen Saddler (r.), KMTV executive vice president. Morris Miller, president of the Omaha National Bank and Thomas Belford, owner of the John A. Gentleman Mortuary, got the station's and the audience's applause for backing a series of KMTV specials on Vietnam and local events.

company is also very interested in Africa, where it produced a feature, *Cowboy in Africa*, and where background shots for *Daktari* were shot. Mr. Colbert said there is no likelihood that *Daktari* production will be moved to Nairobi, but it is not out of the question that it be moved from Tors' West Coast *Africa U.S.A.* compound to Miami.

In the heart of downtown Miami, Wometco subsidiary Reela Films is completing its multimillion-dollar new laboratory. The plant on NW 3rd Street, a block East of WTVJ headquarters, houses 20,000 square feet of lab space. It will have a total capacity of 300,000 feet a day, working two shifts, on both 16 and 35 millimeter color. General manager Ted Sack said it will be "the biggest thing south of Washington."

Reela was set up in 1951 to do in-

plant processing for the Wometco station, and soon found itself turning out commercials for a considerable number of both local and national clients. By 1957 it was decided to emphasize the processing side, and soft-pedal production. "We chose not to compete with our customers," Mr. Sack said. Reela is still very much in the production business, however, and recently has made commercials and industrials and done lab work for clients like USIA, International Petroleum, Northeast Airlines, Florida Development Commission, Deltona Corp., Pan Am and Martin-Marietta. Reela has many Caribbean customers, and several in South America. In the islands, Reela does lab work for Pearl & Dean in Jamaica; Radio Barbados; Lindo, Norman, Craig & Kummel in Jamaica, and the Dacharry agency in St.

Thomas, among others. In Central America work is done for P. Nacionales de Centroamerica in San Jose, Costa Rica, Noticiero Nacional in Panama and Television Interamericana in Bogota, Colombia; Brown & Overseas in Lima, Peru; C. Nacionales de Publicidad in Asuncion, Paraguay and many more.

As Mr. Sack sees it, Reela is in competition with Capital. Our service complements theirs, just as theirs complements ours."

Plenty of Equipment

Probably a vital asset of F&B production is the existence in addition of a wide range of camera and equipment. The pioneer was F&B/CECO, which set up a branch in Hialeah nine years ago. In February 1966 General Camera Corp. made a similar move, opening a branch far from Tors.

F&B/CECO's Norman Zuckerman, general manager of the Florida branch, explains the company's presence this way: back in '57, CECO decided to set up in Florida because so many New York crews were taking equipment south with them, including down with cameras, etc., from New York. The Hialeah facility was 3,000 square feet at the beginning; in '64 it was doubled, and in '65 the branch moved into a new building with 14,000 square feet. The expansion, says Mr. Zuckerman, was due in some measure to the volume of Studio City business. Studio City has an exclusive contract with F&B/CECO for camera and equipment to be rented by producers using the stages. Mr. Zuckerman said that rentals and sales out of the Hialeah branch last year topped three-quarters of a million and he expects them to hit \$1 million this year.

The inventory at Hialeah covers the full range of 35-mm camera equipment, runs the whole gamut of the lighter weights, the Arriflexes and Aurions and Bell & Howells. All the Coleco equipment is in stock, plus a number of special devices like car rigs, rigs, two-stage cranes, helicopte

ount rigs, and underwater rigs. e's also a full stock of lights, cables, reflectors, generators, a Ia producer shooting in Florida e a piece of equipment that is t n stock F&B/CECO will fly it bsorbing the costs of freight or New York (unless it's a crane). c cooperation, Mr. Zuckerman ic is one reason why Florida is omg along in film production, e use no one is trying to hang m The company's rates are the r in Miami as they are in New or From Miami, equipment goes r afield as Illinois to the north, nd Chile to the south. "We don't are for extensive freight travel m" Mr. Zuckerman explained, an our rates are the same outside e .S."

M. Zuckerman said that judging y entals, "the volume of South loda film production has tripled ate past three years."

Unions are Expanding

er at General Camera, on North-as 130th Street, a mile further in-an from Tors, Henry Harrison, the eral manager, and John Frechette, he engineer, are equally optimistic n enthusiastic about the chances or the film business in Florida:

"his time the Florida boom is no ien the sky," Mr. Harrison said, It at last gotten off the ground. Win the next couple of years, we xpect General Camera will double r triple the size of its operation er; we plan to build a new ware- poe this year."

urrently, Mr. Harrison noted, th local unions are taking in more ne" Already this winter General Caera has doubled its Florida in- veory, and has customers as far afid as Baton Rouge and Dallas. Th month GC is setting up a ma- che shop to repair and overhaul cameras. When the new warehouse is mpleted, it will be right next do to Tors; "We'll be able to roll hutuff right in," Mr. Harrison said. C now has a three-quarter-million inventory. "We could handle a *Gone wi the Wind*," said Mr. Harrison.

Engineer John Frechette recently completed months of rigging and fitting-out work on a huge new generator van, a diesel that mounts a sealed-off three-phase generator (the hum cannot be heard a few hundred feet away).

Veteran filmmaker Gayle de Camp, VPI's Florida manager, said that this winter the operation has doubled in volume over the previous winter. Now headquartered in the splendid winter retreat of millionaire dairy-farmer E. C. Gouldsby, VPI has access to a variety of indoor shooting facilities, and stages in Winter Haven and Cypress Gardens. For the most part, however, VPI and its clients use natural locations, and existing homes. Mr. de Camp pointed out. The VPI house is a good example: it has a spacious electric kitchen suitable for commercials, a mooring bulkhead on the Inland Waterway, and even a small swimming pool. On hand at the headquarters are a number of cameras, Arriflexes, Eclairs, a 10-to-one Angenieux zoom, and a one-to-35 reflex eyeball, plus other equipment.

Working with Mr. de Camp is cameraman/director Buddy Gaines. The two have been in motion picture production in Florida through the past 15 years. Even before the advent of Tors and the rise of Studio City, Mr. de Camp noted, "there had always been a lot of film work in Florida. But now the technicians are here, the talent is here, the cameramen, the set designers are here."

Independents Move In

With the sudden increase in volume this winter, however, there has come about a slight shortage of technicians, he noted. "From January 15 to the end of May, there'll be an average of a dozen independents shooting here every week."

Mr. de Camp linked the growth of the Florida film industry to the rise of the independents, who were not committed to the use of existing high-overhead studio facilities as were the major producers. For VPI, he said, filmmaking in Florida has become a

year-round operation, with plenty of summertime assignments.

Another producer heartened by the development of Florida filmmaking is Milton H. Lehr, who had always called Miami home but was often obliged to shoot in Lisbon or Madrid or London. With the opening of Studio City he returned home. "Studio City has fantastic facilities," he enthused, "They need take a back seat to none in the world."

Robert Bergmann, president of Filmex, which has a Florida base in Fort Lauderdale called Filmex South, said Florida "is experiencing the same growth that California experienced with its moon port, and Florida has even a bigger area for filmmaking than does Southern California. And, it gives you easy access to the Caribbean. Studio City is equal to the best facilities in New York."

'Not a Hollywood'

But Florida will be used for what it is, he indicated: "It will not become a second Hollywood; we'll continue to go to the West Coast for certain kinds of expertise and certain kinds of location, like desert and mountains." He also remarked that there was no point in going to Florida just for indoor shots which could be done in New York.

In Mr. Bergmann's view Florida is becoming a great source for new talent, being trained there, while a number of experienced technicians from New York and Chicago are moving there. He said the laboratory facilities are excellent, and there'll be more to come.

William Van Praag, whose Van Praag Productions maintains an office on Producer's Row in Studio

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commercials, and
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like quiz and participation shows, and that the cost per commercial minute is low enough to command advertisers who aren't normally in television. The answer is you get what you pay for. Cheap is cheap. Low circulation doesn't benefit an advertiser. His cost-per-thousand may be favorable, but he isn't reaching his potential audience.

Let us pause to applaud the second season—and the third season and the fourth season. Let every night be an opening night on television—it can only help the medium by giving it much-needed variety and newness.

City, said business there has been picking up. His company had 18 assignments for interior shooting at Studio City in the past December and January alone, he reported, and much more on location. Mr. Van Praag has a setup in Hollywood, but he prefers Florida for "lower prices, less trouble."

Robert Colodzin, who also has a Studio City office, said his CPI (Colodzin Productions Inc.) has done commercials at Studio City and on Florida location, but he expects to use the Florida base chiefly for an upcoming feature.

Talent agent Marian Polan pointed out that in a single week in January alone, talent represented by her agency was cast in commercials for more than a dozen national advertisers. More talent is available from Florida Talent in Fort Lauderdale and the Miami Branch of Ann Wright Representatives.

Green Rain Needed

Thus, little seems to be lacking to the film-maker in South Florida other than opticals. With Capital adding film-cutting facilities and more movieolas, and Studio City head Dave Brady contemplating setting up an opticals and sound mixing service on the North Miami lot, it seems likely that before long even the most complicated commercials can be turned out in Florida in final release print form.

As long as the sun continues to shine on the tip of the vast peninsula, it looks like the budding Florida film industry, now at last firmly rooted, will blossom. All it needs is some green rain. ■

Specials (Continued from page 29)

the week after a special because the returning programs were in competition that week with specials on other networks. Thus, *Walt Disney* dropped from 24.8 before a Mary Martin special to 17.7 the week after. But that week it returned opposite the *CBS Marineland Carnival*. The next week it was back up to 21.0. *The Wackiest Ship in the Army* fell from 15.7 to 10.9 after a Frank Sinatra special, but when it returned, it was in competition with the Emmy Awards presentation on CBS.

In other cases, returning regular shows lost or gained because of movies or guest personalities on rival network shows which attracted large viewing audiences. On NBC, *Wackiest Ship* jumped from 13.5 to 17.8 the week after being preempted by a documentary called *Testing: Is Anybody Honest?*, although that special only received a 13.6 rating. The reason? The ABC-TV movie competition the night *Wackiest Ship* received the high 17.8 rating was something called *300 Spartans*. The following week, the movie was *The Three Faces of Eve*. *Wackiest Ship* got a 14.5 that night.

Beat the Averages

Thus, while the averages tell one story, individual cases seem to tell another. The averages can be beaten, and perhaps that's why the networks decided to go ahead and schedule more specials. Perhaps the compellingly authoritative Nielsen figures have now been placed in the proper perspective—as guideposts, no longer

Let the networks try something different. Let the up shows be made in plenty of time so that they are not rushed when the time comes to replace the ineffectual dogs. Let the summer bring us the wildest experiments of them all.

It is unfortunate that everyone can't be a winter show business. On the other hand it is fortunate that people in show business never give up hoping and dreaming of their next show. The second season has given us at least one possible hit show. And, with one exception, the shows that came off the benches were an improvement over the ones carried off the field of battle.—J.B.

as gospel. And another nonstatistical but very real fact of life, seems to have had some influence: sponsors want specials.

"Specials have had more impact on our sales than a series—within that once," said Robert E. Johnson, advertising boss at Timex, Inc. in a recent *New York Times* interview. His feeling is shared by many advertisers who gamble on specials only for the chance of getting a large viewing audience but also for the chance to build an image bearer of culture and unusual entertainment. Xerox, Hallmark, Generalinghouse, GE—the list is long and growing.

Not Just the Ratings

According to Michael Damstra, president of programming at CBS, "The advertiser's major accomplishment may come long before the show is aired by stimulating and exciting the company's sales organization. If you were interested only in the number of people reached, you would advertise on the subway. A special event—everyone gets dressed and talks about it for weeks ahead of an advertiser and part of the job is a lot of the fun is the anticipation. Reiterating, the success of specials as measured in rating points is of primary importance to the advertisers. Specials provide them with an opportunity to expose their commercials message to the audience, also give them an opportunity to publicize, merchandise and promote the tv show.

Certainly, when specials get high ratings, advertisers who bought commercial time on those shows pay

able to rejoice. If those specials
 subsequent ratings on regular
 shows, other advertisers will scream.
 a network can sometimes make
 more money out of selling one high-
 priced special than out of selling
 several weeks of regular programming.
 can carry specials without hurt-
 ing regular programming, so much
 the better. The ratings trend says it
 can be done enough of the time. But
 at a second glance, the exception may
 always be the rule—if the network gets
 lucky often enough.

and if statistics did not back up
 the new emphasis on specials, the
 emphasis does seem to have changed
 the statistics, at least to some degree.
 in the TELEVISION AGE survey of 69
 specials produced during the first six
 months of 1966, ratings fell on 43
 regularly scheduled returning shows
 and rose on 23 others. The odds are
 still two-to-one against, as they were
 in 1963. But where specials them-
 selves are concerned, some rating
 changes have been made. The '66 spe-
 cials received an average rating of
 29, about one point higher than the
 28.8 average for regular shows.

What Does it Mean?

In 1963, only 23 per cent of the
 specials aired received a rating of
 over 25.0, while 39 per cent of the
 regularly scheduled programs did.
 Only 9 per cent of the regular shows
 were rated below 15.0, while 38 per
 cent of the specials were so rated.
 The middle zone was considerably
 smaller than for regularly scheduled
 programs: 39 per cent of the one-
 hour fell into the 15-25.0 rating
 group, while 52 per cent of the regu-
 lar shows were in the middle area.
 In 1966, while only 12 per cent of
 the specials were rated over 25.0,
 regular shows rated over 25.0 also
 totaled 12 per cent. Regular shows
 under 15.0 rose to 28 per cent while
 specials in that category dropped to
 22 per cent. The result: 56 per cent
 of the specials and 60 per cent of
 the regular shows were in the middle,
 or safety zone.

These figures could mean several
 things.
 Regularly scheduled programs,
 perhaps, were not of the same high



Earl Hickerson, general manager of WCEE-TV Rockford, Ill., was named vice president of Rock River Tv Corp., the station's parent.

quality in 1966 as in 1963, while
 specials gained in quality.

- The public, grown more sophisticated, was possibly no longer so content with regular tv fare as they had been three years earlier and specials were needed to vitalize tv programming.

- Because of an increase in quality on those specials carried, regular shows were not damaged by tune-out as greatly in 1966 as they had been in 1963.

Whatever the numbers mean, it does not appear to be the statistics which have dictated the change, but the networks which have changed the programming ground rules. ■

More Men in Vietnam

The Stauffer Stations (WIBW-TV-AM-FM Topeka and KGNC-TV-AM-FM Amarillo) will send newsmen to South Vietnam for one month. WIBW newsmen Al Austin will be accompanied by Bob Izzard, news director of the Amarillo stations. "Since Kansas is the only state in the nation with two full divisions fighting in South Vietnam, and the Texas Panhandle is represented by one full division," said Thad Sandstrom, vice president of the Stauffer Stations, "there is a personal interest in the day-to-day fighting action." Film and tape reports, interviews, and a news special is scheduled for the stations in both cities.

Psychology (Continued from page 31)

purpose of examining tv in a rather novel way. They convey an invitation to attack the problem organically in a Gestaltist sense. The Gestalt is not just a psychological school but a bridge to approach, to interpret, to experiment, to explain certain facts that can only be observed through the framework of a Gestalt, a total perceptual impression. Inclusively those who diverge from Gestalt theory eventually have to employ the wholistic dimension to sustain their dissensions. Consequently, to appreciate only the parts of the commercial, or to consider the commercial itself as an independent and isolated unit within the total television environment, is as ineffectual as trying to divorce one's self absolutely from all other connections with the world.

'Tv is a Whole Unit'

Psychologically it is as impossible to isolate commercials from the entire complex of television as it is equally impossible to separate tv from the other media. Judging the effectiveness of the commercial through the independent evaluation of one or two of its elements: art, film technique, talent performance, copy, music, sound effects, the announcer's voice. . . incurs the same errors that would result by concentrating only on the commercial and ignoring tv as a "whole" entity. Such a mistake is analogous to what many doctors do in concentrating their efforts on isolating the causes of a disease while ignoring the true fact: that the patient is sick.

When somebody speaks about "the psychology of the tv commercial," he is making a theoretically idle syllogism—there is no such thing. As a medium, tv is a whole unit even if it is a conglomeration of variety acts. This is the same as at the dawn of the century when the "cafe concert" flourished. The vaudeville shows were the historical parallel to the television features. They were a continuum of short performances, different though interconnected, ranked

in the program by the popularity of the performers—the same way that today, in tv, the less popular programs come right after sign-on and right before sign-off. The segments were divided but at the same time unified by a master of ceremonies and a curtain full of advertisements.

Let's be realistic; television, with its one-hour and half-hour shows, its announcers and mcs, and its commercials, resembles the old-time instance when the bored and the mentally incoherent went to vaudeville, or when the conversations of the cafe concert's patrons, who went there for music and merriment along with their glasses of Armagnac, were interrupted by the show.

Audience Must Concentrate

This concept should be understood integrally. What some people consider the failure and the annoyance of tv has its roots in the lack of continuity of the spectacle. Tv is a medium that forces the audience to make a greater attempt at concentration than any other. When it is a drama, it requires more accurate mental acuity to discern and remember what happened before the break and to link it with what comes after the break. That also makes tv a medium

which demands more active and creative participation from the viewer. On the stage, the action is always slower and the events develop with a certain logical continuity which permits an easier mental task for the audience. While in the theater, time is of secondary value, in tv it is a deadly, basic factor. Consequently, in tv the re-creation of previous events has to be creative in the viewer's mind, for the action developed before his eyes is not just concerned with plot but with telecasting time. That is why the plot is continually being broken from one scene to another—to maintain its development in a period of relatively short duration. The viewer is forced to perform a perpetual mental exercise so that one situation can be linked to those situations that follow. How easy this phenomena is to observe, but how ignored it is and by many of those who manage and produce television every day.

Express vs. Local

If forced to make a horizontal comparison, it could be said that the movies are like an express train, with no stops, which have accustomed the travelers to reach the arrival point all at once. On the contrary, tele-

vision, appearing after the mov, like a local train that stops once while; it is a special and expensive vehicle which uses no less than five of the trip time stopping at commercial points," some of them interesting. (A curious fact is that the advertising used to be called "vehicles," attributed to them a symbolic horizontality, distance and velocity.)

What is necessary to understand without doubt is that the movie motivated the audiences to a very high point of spectacle appreciation. To do this, the movies counted on their continuity—no interruptions from beginning to end. That appreciation of spectacle, incorporated as a vital part of taste in men and women during the last 50 years, has been torn away by tv. Tv brought to the audience systematically broken and interrupted spectacle. If analyzed in that retroaction in concept and execution helps to reach a sociological explanation for the sudden trend to discover the old "art nouveau" elements: the "granny" glasses and dresses; the passion for antique and old model cars, and many other characteristics of epochs that have been replaced by the current standards of living and creativity, precisely the epochs of the vaudeville and concert."

Jigsaw Lacks Pieces

If tv were an offspring of radio, probably this groundwork for psychoanalysis would be only academically relevant. But this is not the case—tv came directly from radio. Even the experts have always considered tv an immediate, though inferior, offshoot of radio. "The experts," because tv inherited the talents of people specializing in advertising, people who converted their specialization overnight and, with the inflexibility common to most specialists, applied to television a real amount of the rules for creation, production and administration that were originally the private domain of radio. The latter, a disintegrated medium, due to such transfusion of personnel and pre-arranged merchandise, distorted tv since its very inception.



Corinthian Broadcasting, which has toured winners of its annual Campus Talent shows for special performances before media and advertising people, this year bypassed the buyers and took the talent to Washington, where they entertained hospitalized veterans. Vice president Humphrey was on hand to provide mementos to the young performers. The men received tie clasps; the ladies got bracelets, such as that the vice president is putting on Alice Oglesby, classical violinist. Pop-singer Jeannie Sheffield is at left and operatic soprano Patricia Wise waits her turn.

it incorporated the values of
radio, tv is an integrated
medium.

In the meantime, the movies, proud
and well-fed when tv was born, con-
sidered it as an alien character who
would feed on the marrow of film
production. This belief was errone-
ous and continues to be, implying
that movie "geniuses" when predict-
ing the future are as ignorant of their
medium as is the layman. Due
to such ignorance, studios every-
where, mostly in Hollywood, are dedi-
cated today to producing the filmed
products demanded by tv—a dedica-
tion unlimited in time and concept.
Through such a lack of foresight,
television, which could have been
fully integrated as a superior succes-
sor of the movies, is currently noth-
ing but a jigsaw puzzle of discon-
nected pieces.

Sacrifice is Required

Now and then, when we see films
that touched us in the movie
theatres years ago, the commercials,
with their identifications, institutional
last-minute news, weather fore-
casts, and the dimensional problem of
the screen size all break the film's
continuity and strip it of any emo-
tional appeal. After watching these
films no matter how good they are,
there remains an unpleasant sensa-
tion on the viewer resulting from the
artificiality of seeing movies torn
apart by a purely radio-derived
medium. Naturally, the results are fa-
ult. The marriage of an integrated
medium—as the movies are—with a
disintegrated medium—as radio is—
cannot be performed without a tre-
mendous psychological sacrifice. The
amount of damage done to tv is a dam-
age to the soul of the spectacle; it is
a conceptual depravity that tv pro-
gramming grew up with.

Television people—the program-
ming specialists—frequently com-
plain that commercials are stronger
than the audience. They complain
about their frequency, their position,
their continual interferences, and so
on. But these people bring the prob-
lem's focus in the wrong way. What
they should really be reacting to is
the development of creative program-

ming, the structure of the ideas, and
the timing.

For example: In the '66/'67 sec-
ond season we can find the secular
*Superman, Mr. Terrific, Captain
Nice, Bewitched, I Dream of Jeannie*
and the *Invaders* cast in the same
mold of people who—in jest or not—
count on powers alien to human na-
ture. And if that were not enough, one
of the recent episodes of *The Girl
From U.N.C.L.E.* was also based on
the swallowing of a tablet which gave
extra strength to a character. If the
three national networks are establish-
ing a need for super-human powers
by the inducement of chemicals, sorc-
ery, or outer space power, nothing is
really being objectified but a hide-
ous psychological disorder.

Commercials are Culprits

Who is the one really suffering
such a complex? It is none other
than the "genius" of programming,
the leader in the act of creation by
way of committee meetings and so-
called "brain storms," the man with
a desperately erroneous concept of
what television is. Or it may be the
writer who compulsively brandishes a
pair of scissors to cut out any pos-
sibly-too-advanced idea from his own
script. Or it may be the director, who
prefers not to be so clever with the
camera because it is much more com-
fortable to let the British do it first.
Or it may be the actor who never
dares surpass the acting level of the
others for fear of placing the pro-
gram on a precarious balance. In to-



Donald S. Harris was named vice
president, media and programming,
at Philip Morris Domestic, New
York. He has been director of media
and programming since July 1963.

tal, the complex is the result of a
conspiracy between those who are
not willing to examine and criticize
the programs—in which they have a
substantial share of responsibility—
and instead unload their grievances
(and guilt) on the commercials. So
they complain, perhaps ignoring that
they are complaining about the true
star of the programs—the commer-
cials.

This is one of the reasons com-
mercials cannot be isolated from the
rest of tv when examining the medi-
um. Let it be clear that the above
criticism has nothing to do with the
artistic quality of programs. What is
reflected in it is the program as a
piece of a general picture offered by
tv, a spectacle erroneously conceived
as a fragmentary plot, and addition-
ally broken, divested and reduced by
the system dominating current tele-
vision, a system wrenched from the
days of radio, a system alien to the
true nature of television.

Do Writers Know?

There are a number of people in
tv, with many years of experience,
who never did understand the medi-
um. Writers who create for television
and do not consider it integrally,
write for the camera today the same
way they did for the microphone
yesterday. They conceive situations
in terms of audio—dialogues, voices,
sounds, music; they are still writing
for radio, a medium which creates in
the audience a number of mental
images and nothing else. Or they
think in terms of movies, a long and
perfectly integrated medium, whose
very essence is nurtured by the dark-
ness of an alien place and the tyran-
nic hypnosis effecting the spectator
imprisoned in a seat and surrounded
by strangers. These writers do not
conceive in terms of tv, which—due
to the interruptions necessitated by
home life, to the periodic and sys-
tematic intervention of commercials
and breaks, and to the comments pro-
voked by the emotional environment
of family freedom—is a kind of
modern, intrahome electronic "cafe
concert."

But even the comedians of the old

"cafe concerts," whenever their popularity grew enough and took them to the theater, were forced to modify their repertoires because the theater gave them a new dimension in length of act and geography of the audience. There was also a new constancy in the attention of the people. The comedian's previous repertoire was too heavy because it was created basically to get fast reactions from a cold "night club" audience, and to attract the attention of an indifferent crowd. See the similarity to tv?

U.S. Not Unique

I have had the opportunity to be present when some countries introduced television for the first time and in every one it happened the same way. Writers and directors do not intend to change their creative habits, formed by experience in other media, before entering into tv. The effect caused by such mental blocking towards the needs of the new medium, toward the need "to change the repertoire," can be seen from an opposite angle: Every time one of the tv "experts" tries to make movies, he shoots a film but doesn't make a movie—he makes tv. And to current generations a tv show run in a theatre has the same disappointing effects that the old movies have in any of the marvelous and permanently dissected "late shows."

The effects of television on the movies have created an important film movement, not seriously accepted yet, called the "underground." From the "underground" comes not movies, but tv films. The living principle of the "underground" is continuity in the camera shot, to film a scene all at once, without stopping the camera and without an editing job, with the true nature of image-continuity of a television camera. The difference between movies and live tv is the editing, without it, movies—as movies—cannot exist. The electronic way to imitate editing when telecasting a program is to switch from one camera to another, taking different visual angles of the same situation as a means of producing a dramatic shot or of emphasizing



Roy Benjamin, formerly director of marketing research for Revlon Inc., joined Audits & Surveys Inc. as vice president and director of the recently formed New Services division.

ing a specific situation. This switching from one camera to another is not an innovation of television but an inheritance from the concept of film editing. (That is something to be elaborated on later, when examining the superimposition of characteristics of the spectacle-movie on a tv show; in such a case, the latter cancels a number of "mental impressions" created by the former, provoking in the individual a substantial struggle to return to an epoch already past and lost, the epoch of the "cafe concert," reanimated, revived by the current spectacle in tv.)

New Understanding?

The newest generations of authors and directors, those now basking and growing in the television sun, though they still persist in making certain distortions carried along by the "old school," are beginning to understand that tv is an independent medium with its own psychology as well as its own techniques. In many countries, 15 years after their first telecasts, "the specialists" are first beginning to bring out a production that is not movies, theatre or radio but essentially tv. In the U.S., after more than 20 years, the true nature of tv is still violated in variety shows (Ed Sullivan), clownesque performances (Danny Kaye, Red Skelton, Lucille Ball, Bob Hope), the long shots and the confused sceneries. No matter how successful these programs may be,

rating-wise, they are still emasculated images as can be interpreted by the mental pattern followed by the people who watch and enjoy—but nevertheless, judge—current tv.

European producers have clearly understood the meaning of television. They often provide the best examples of what simplicity and imagination do for tv. The difference between the new, true, television and the "old school" is based upon the concept that in tv *the light is the dimension*.

Light Artists are Best

It is a curious fact that the most competent tv directors come from the medium not from the theatre, radio or movies but from lighting studios. Those who have been trained in the techniques of studio lighting understand that tv is a flat, two-dimensional medium, in which light has an organic function, not as a psychological one, a function going beyond the simple physical of movie lighting. In movies, light is an element of dramatic intensity, but in tv, it is a dimension. The tv screen is lit up in its totality and the illumination from it comes to us scene by a number of dark images which form what is known as "the image." Due to the fact that video information other than light electronically strikes onto a screen, the image is a composition of spaces resistant to the lighting. Dark figures and fields are the electronic bombing of the retina as tight blocks of light. The lighting technicians, perhaps unconsciously but better than anyone else, have been aware of this optical phenomenon, and their awareness and proper training make them the most qualified tv directors. Among them are not necessarily those who have telecasted many works but those who demonstrate day after day a better understanding of the light phenomena, a more precise sensitivity to its dimension which is as valuable to tv as is dramatic interpretation.

This sensitivity to light allows a director to fill in any psychological

ency resulting from scenarios
for characters that should re-
more "light." When there is a
k of such understanding in the
eor, the characters have to strug-
h their own silhouettes, as con-
y happens with many pro-
an. The lack of a keen sense of
htg techniques often results in a
eal of the non-dimensional
ee of a television set into modern
adwgraphs in which the light
se through the image-characters
it way to the viewer's eye.

Drama in tv is neither based on
istic performance, as in the
eal, nor on the audio atmosphere,
iradio, nor on the framework of
or less luminous intensity, as in
e movies. Drama in tv is a by-prod-
t (the dimension of depth permit-
t the reactions of the characters
t small, flat and bright screen.
is because the close-up is so
eary in tv, and its use or dis-use
at makes the technical differ-
e between an effective tv director
d a ineffectual one. It should be
tied that the close-up in tv is
asted with most skill and grace
tse previously trained in light-
chiques. The "old school" tv di-
ct is afraid of the close-up, as the
ld school" writer is incapable of
prsing the moods of his charac-
rs with more grins and grimaces
anvords, with more scenic move-
en than audio effects. As in the
assal Greek theater, where actors
ronasks to enlarge and emphasize
ein features, drama in tv is a
part of facial textures. This is
something very difficult to explain
to "old school" directors and
rits who have been bred on vaude-
lle farce, comedy of manners or
ority plays.

Don't Separate the Ads

Along those writers and directors
re many who criticize tv because of
s advertising and its commercials. I
pise this reaction should be regis-
re as normal. Authors and direc-
ors of the "old school" in television
ta: commercials instead of using
er But it is the commercial that
as tv in its exact terms, as adver-

tisements did for magazines by con-
tributing a new concept in graphic
design. The advertisements became
an integral part of the magazine;
that is, part of its entertainment
and interest. To understand this
clearly we should observe that most
often the only magazine without ad-
vertisements are those made by and
for the intellectuals, people who be-
lieve that there is nothing new to
acknowledge outside of their own
fields.

Producing the 'Absurd'

The identical situation is prevalent
in tv. The commercial is the most
authentic expression of television. It
is the only thing really new in tv,
generated by tv, a unique means of
communication that tv did not in-
herit from other media. The rest—
the majority of the programs—was
inherited from other media in this
order: the theatre of drama, the thea-
ter of music, the movies, the circus,
the radio and the press. Examining
the matter in reverse, the currently
new "theater of the absurd" and the
"happenings" are not, as some have
affirmed, the results of the influence
of tv shows but of tv commercials.

In recent psychological search and
research, I found evidence that what
is currently considered a fiasco season
in American tv is none other than a
lack of consistent levels of innovation
between tv as a pastime and tv as a
commercial-carrying medium. The
future for tv is not profiled by shows
and programs of dialogue, action
and plot interrupted by commercials,
but in scripts of dramatic activity de-
veloped, from their creative origins,
with the condensed approach of the
commercial.

Those who defend so strongly the
concept of *educational* television now
should, instead of predicting the end
of the world because tv has become a
national pastime, try to incorporate
the commercial production experi-
ence of encapsulating knowledge in
the length of a minute into their own
methods, whereby the viewer can be
given the opportunity to swallow
education easily. The mental pattern
that is being followed by the people

in judging tv is that, to the unlight-
ened viewer, one minute of informa-
tion psychologically condensed is
worth more than one half-hour of
verbosity.

What future awaits the commer-
cial tv shows if the above-mentioned
mental pattern becomes a truly de-
manding force? Inevitably, tv pro-
gramming will see the unification of
entertainment content with commer-
cial content; every advertising mes-
sage will come to be a regular part
of the program. The future of tv is
based upon commercials diluted into
the content of the programs, elimi-
nating breaks and interferences, fea-
turing a spectacle with a sense of
continuity and permanence. Two or
three steps are necessary for the real-
ization of such a merger.

The first step is to make tv a spec-
tacle capable of competing, in its
provocativeness, with the tremendous
artistic development of the movies.
Because tv is, in reality, the superior
successor of the movies. This step
has to be linked with the second one:



**BUYING
TIME
IN
AUGUSTA?**

...SWING WITH WRDW-TV 12...

Represented by
The Katz Agency, Inc.

R_o A RUST CRAFT STATION

the inclusion of the advertising message, in the most natural way, into the story line. For instance: A romantic story developed in a flight from New York to Los Angeles becomes an integrated sentimental drama sponsored by American Airlines and the advertising message will be conveniently and subtly incorporated into the scenes; or a detective drama constructed around the robbery of a valuable electric watch, manufactured by the sponsor—Bulova; or an inside-the-family series sponsored by General Foods, in which each episode will bring out, ingeniously disguised in the involvement of the plot, advertising messages concerning one or more products of daily family use. Television, bashfully, has been introducing the trend such programs as *The Beverly Hillbillies* where characters eat Kellogg's cereals as an epilogue to the show.

Reversal of Power

A third step would consist in the de-systematizing of tv programming, reversing the concept of programming one-hour or half-hour shows. The concept of "o'clock timing," which limits and castrates creative impulses, should be eliminated. In this step, the dominant panacea will be the reversal of power inside the network or station hierarchy. Instead of the creators working for the administrators, the latter will serve the purposes of the former.

With the successful application of this process, we can look forward to a new tv industry—one that incorporates entertainment with intelligent, informative and educational material. If entertainment, education and business become aligned towards a common purpose, who will be left to criticize? Who will care about the psychoanalytic situation provoked by a television syndrome? Amidst the current psychological climate, such questions are irrelevant. Consequently, the rest of the book will deal with the psychoanalytical interpretations of the tv commercial and what a practical application of such findings can accomplish now. ■

Bazaar (Continued from page 17)

minated program involving special issues, books, films, exhibits, store projects around the world, newspaper features, phonograph records—all culminating in a gigantic two-hour television special. The seed was planted in the mind of the magazine's publisher, William W. Fine. He liked it, and took it to the Hearst Corporation. A go-ahead was given, and company lawyers were called on to determine whether or not there would be problems in getting tv rights to the contents of the magazine over the last 100 years. The lawyers advised there wouldn't be.

Producer's Progress: Now, *Bazaar* sought out a producer. Leland Hayward—who proved himself an expert in the field of the tv revue-documentary-essay-musical special with the Merman-Martin Ford *50th Anniversary Show* and *The Fabulous Fifties*—was called in. What the magazine and Mr. Hayward decided on was a cavalcade of the U.S. woman's "remarkable progress onwards and upwards until tonight." Source material would consist of 1,200 issues of *Bazaar* going back to 1867. Mr. Hayward called on staff writer Max Wilk to write a presentation, and late last year began taking it to most of the major advertising agencies in New York.

What the producer is telling the agency men is that the show will depict the American woman in her varied roles—"as mother, cook, homemaker, businesswoman, seamstress, nurse, movie star, politico, love goddess, model." Her evolution will be traced through photographs by Louise Dahl-Wolfe, Richard Avedon, Eisenstadt; paintings by Chagall, Picasso, Cocteau, Dali; stories by Anita Loos, F. Scott Fitzgerald, James Thurber, Fannie Hurst; songs by Victor Herbert, Cole Porter, Gertrude Stein, Kern, Rodgers and Hart.

"For this musical comedy pageant," said Mr. Wilk, "we'll have—as hostess, escort, guide, commentator and performer—a lady. Several, in fact. Lauren Bacall . . . Marya Mannes . . . Anita Loos . . . Jean

Kerr . . . Lena Horne . . . Elaine . . . Helen Gurley Brown . . . Sherry Temple." Needless to say, deal talent hasn't been signed yet, and won't be until a sponsor or network is committed to the project. Mr. Hayward hopes to get into production next August to meet the early November projected airdate. He believes an advertiser will buy the show and take it to a network, although Mr. Werner, NBC vice president of programs said if his network is interested in the property, it would make any difference if a sponsor brought it in or if the network bought it and sold it to a sponsor.

A programming head at a rival agency said, "It's a great idea. I don't think we have a client for it." He added that the link with *Bazaar* would be a delicate one. This dilemma—of an advertiser paying for what could be a two-hour commercial for a magazine—is readily apparent to Mr. Hayward and his associates, and they're taking great pains to avoid just that.

Interest, but Money? From the agencies already hit, there are several prospects—but there's still a long way to go. Both the Hayward and *Bazaar* reputations are serving to open doors and the interest was summed up by Bern Kanner, head of tv programming at Benton & Bowles, who always he's looking forward to his presentation: "It sounds interesting, but I want to find out how they intend to make the show really entertaining. It could easily become a documentary or semi-documentary."

As a measure of the interest, at least one advertiser has in the magazine, Clairol agreed to be the advertiser of a special 52-page supplement, *The 100 Great Beauties of the World*, sold with newsstand copies of the December '66 *Bazaar*. Whether Clairol or another single advertiser will come through with the production costs—estimated at \$700,000 and \$200,000 or so more for hours of prime time, or whether the program will be sold to a group of advertisers on a participation basis won't be known for several months . . . if at all.

In the picture



"No 'thank you' to sponsors"
MR. MIALL

office is conservatively furnished—all polished wood and velvet settees—and outside the gray spires of St. Patrick's Cathedral fill the view. It seems the perfect setting for the U.S. representative of the British Broadcasting Corporation, and newly-appointed Leonard Miall O. B. E. strikes the proper note of British detachment.

A 38-year BBC veteran who read law and economics at Cambridge, Miall explains his position. "The BBC is an enormous organization that runs two tv networks, three radio networks and the equivalent of our *voice of America*, broadcasting 50 or so languages. Sooner or later all parts have dealings with the U.S. and this involves me. One day I will be bouncing U.S. tv material via satellite to Britain, the next day waiting for American speakers to broadcast from Manhattan studios. I also distribute a fair number of radio and television programs, and although the actual distribution is done by agents (Hartwest for radio and M. Robeck for television), my work is partly promotional, partly to expand and partly to keep an eye on the competition."

Miall joined the BBC in 1939, two years after he graduated from Cambridge. His first assignment was *German Talks*, a series of radio programs aimed, at first, at discouraging Germany from war. After the invasion of Poland, the programs were regeared to show British determination. "The only way to get through in an enemy country to listen to your broadcast," explains Mr. Miall, "is not through propaganda, but by having a damned good news service. Even when we were losing the war, being driven back, ally after

ally folding up, our job was simply to put out the true news, with the message that, in spite of this, we planned to go on fighting."

In 1942 the U.S. government invited Mr. Miall to come here to work with American agencies on psychological warfare. He spent most of the time in Manhattan with occasional trips to San Francisco to work on broadcasts to the Japanese. From December, 1944, to V-E Day Mr. Miall worked at Eisenhower's SHAEF headquarters with the Psychological Warfare Division. "Radio Luxembourg, a powerful station, was captured by Patten's troops in the Battle of the Bulge," recalls Mr. Miall. "An Anglo-American broadcast team, headed by William Paley, broadcast to the German troops, some of whom were only five miles away."

After the war Mr. Miall became the BBC correspondent in Washington. In 1947 he is said to have been the only correspondent to recognize the importance of General George Marshall's speech at Harvard outlining what the U.S. was prepared to do if the European countries could organize for recovery. While others ignored or buried the speech Mr. Miall spotlighted the news on his *Radio Newsreel* broadcast to Britain. Foreign secretary Ernest Bevin heard what he later called "this marvelous word of hope coming from the little radio by my bed." The next day he phoned the Russian and French Foreign Offices and began the action that resulted in the Marshall Plan of assistance.

In 1954 Mr. Miall returned to London as head of BBC's public affairs, political and documentary programs. In 1961 he was appointed assistant controller of television current affairs

and talks, and the following year was tapped to organize BBC's second channel, a crash job of studio conversion, facility extension and staff recruitment that 18 months later resulted in the new uhf 625-line service.

Since then he supervised scenery construction, design and make-up projects, studio development and major negotiations with the unions. He was also one of the small group who planned BBC program development. And, in spite of his work load, Mr. Miall took two months in 1965 to go to New Delhi to help India plan its television network.

During his new tour in the U.S. the executive plans to correct a few misunderstandings. "I would like to dispel," he says, "the idea held by many Americans that the BBC is run by the British government. Thank God we are not. We are roughly like the American Red Cross—not government-run, but not private either. The British government has only one control: it can set the rate of the fee charged British set-owners (currently about \$14 annually) which provides the BBC with its income. This money gives us an absolutely unencumbered income without having to say thank you to any sponsor, or even worse, to the government."

Our candidates for the worst (at least, the oldest) jokes of the television season, all from ABC-TV's *David Frost's Night Out in London*:

"So when I told the waiter I wanted Hare Flambé, he set my wig afire."

"Funny that Swiss cheese has the holes when it's limburger that needs the ventilation."

"Now we pass Cleopatra's Needle, which is 68 feet high—she had incredibly poor eyesight."

"Now Big Ben strikes—and negotiations begin at once to get him back to work."

And they say the English have no sense of humor!

* * *

"Be prepared," warned Cleveland Amory, "for the day when tv's supply of movies runs out." Speaking at a forum of the Academy of Tv Arts and Sciences, the critic and society

chronicler proposed that viewers get together now to form *Movies Anonymous*. The organization would help them taper off the film habit, so that when the day comes that tv has no more pictures, there wouldn't be an epidemic of sudden, cold-turkey withdrawal symptoms.

"When you get that terrible prime-time craving to switch over to *Every Night at the Movies*," Mr. Amory said, "call another addict. He'll rush over to keep you from switching." And, if MA doesn't work, perhaps science can come up with The Pill. "Ask your doctor for a prescription. Ask your pastor what your church's policy is on this matter. Movie control is our last hope."

As an addict himself, the writer thinks Americans will survive the crisis, as they have survived other hardships, from Valley Forge to the New York blackout. "When the

movies run out, we'll pull through somehow. All we want to know is how much time do we have left? Please tell us, somebody, how many pictures do we have left?" (Here he carried away, sobbing.)

* * *

From Norton Mockridge's column in the *World Journal Tribune*:

Max Wolfe advises that some guy chalked the following on the sidewalk in front of the all-star Lever House on Park Ave.: "In case of emergency, break glass and push Lever down."

* * *

England and a few other European countries have had some trouble with pirate broadcasters who siphon their stations offshore and beam radio and tv programming inland. The thought that popped up when a recent press release from KDKA-TV Pittsburgh was headlined: NELLIE NAMED PIRATE BROADCASTER. The need to shut out the station meant the Pirates.

* * *

From a Hollywood trade paper: "Bill Burrud and communist Archer will co-host premiere festivities of 20th Century-Fox, 1967 *Wise* picture, *Sand Pebbles* . . ." Mao-Tse-Tung's man in Hollywood?

* * *

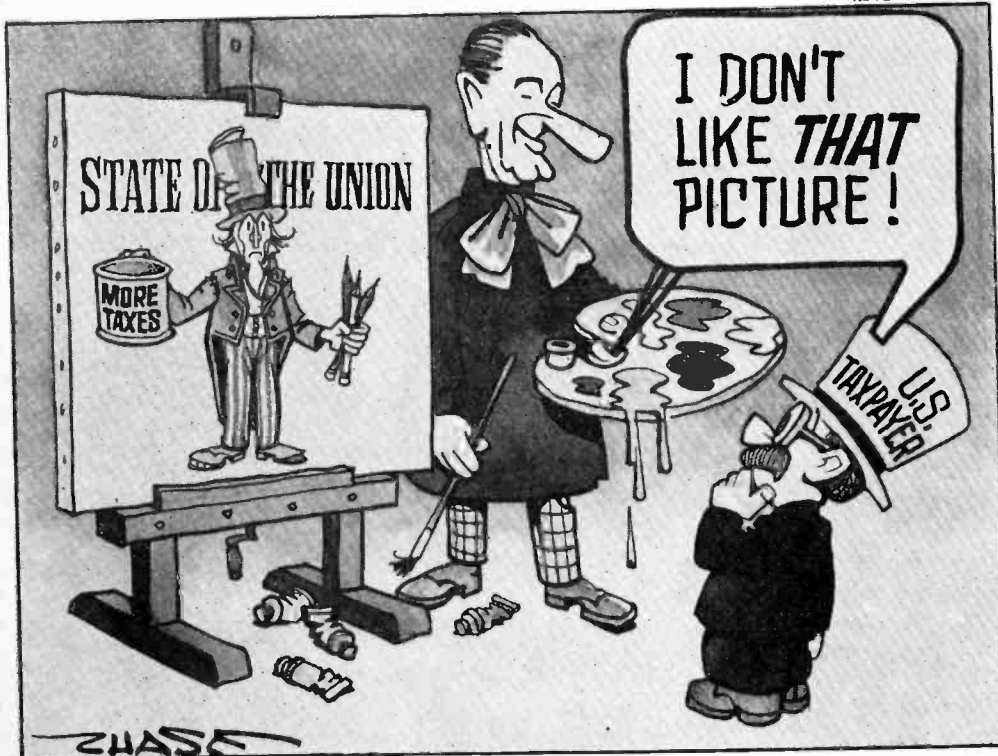
A press release from The International Broadcasting Corp.:

Miss Virgilia Peterson, author, publisher and critic, and Harding Ince, vice president of Alfred A. Knopf, Inc., publishers, will be seen on *Points of View* at 7 p.m.

Miss Peterson and Mr. Lema discuss the importance of the word "home," with particular reference to literature and theatre. They offer various points of view on the subject, using the works of several temporary authors and playwrights as examples.

This half-hour program was aired shortly before Miss Peterson's death. . .

ADVERTISEMENT



New Orleans people, consistently, "like that picture"—the one John Chase draws and animates every night on WDSU-TV. He may point the finger at a local politician's "faux pas" or an international statesman's success

—at the enterprise to be praised or the machination to be denounced. Always he does it with understanding, warmth, and wit. Another 1st for WDSU-TV in the minds of the viewers—the city's only editorial TV cartoonist.

WDSU-TV New Orleans
NBC • BLAIR TV

1966-67 NSI Reports

you more...



AVERAGE WEEK ESTIMATES

HOUSEHOLDS USING TV · RATING · SHARE OF AUDIENCE (%)

NUMBER OF HOUSEHOLDS

TOTAL ADULT VIEWERS

WOMEN VIEWERS—total, 18-34, 18-49 yrs.

MEN VIEWERS—total, 18-34, 18-49 yrs.

TEEN VIEWERS—total (12-17 yrs.), girls only

CHILD VIEWERS—total (2-11 yrs.), 2-5 yrs.

LADY OF HOUSE—total, under 35 yrs., under 50 yrs.

% TOTAL VIEWERS 21 YRS. OR OVER

ADJACENT ¼ HR. AVERAGES (½ hours)

Showing Time Period, Rating, Number of Households, Women Viewers, Men Viewers, Teen Girls, Children, and Lady of House.

Everytown

AVERAGE QUARTER-HOUR AUDIENCES															ADJACENT QUARTER-HOUR AVERAGES (1/2 HOURS)											
Metro Area %		STATION TOTALS (000)													STATION TOTALS (000)											
HUT	RTG	SHR	HOUSE HOLDS	TOTAL ADULT VIEWERS	WOMEN			MEN			TEENS		CHILDREN		LADY OF HOUSE	TOTL VIEW 21 & OVER	TIME	% RTG	HOUSE HOLDS	WOMEN		MEN		TEEN GIRLS		LADY OF HOUSE
					TOTAL	18-34	18-49	TOTAL	18-34	18-49	TOTAL	12-17	GIRLS	TOTAL						2-11	2-5	TOTAL	UNDR 35	UNDR 50	TOTAL	
															Everytown											

and still more...

Demographic information shown above is also available for...

• **Part audience summary**—showing average week estimates... and

• **Detailed average quarter-hour audience estimates** for selected long duration programs (45 minutes or longer).

• **Station circulation** gives you current estimated total households reached during average week, by each station, in part for both Metro and Total Areas (where applicable).

• **Estimates of color tv ownership** are reported, by market, with color programs identified.

• **Convenient format** with larger type for easier reading and color-keyed by report period for identification.

For details, write, wire or phone your NSI Sales/Service Representative.



Nielsen Station Index

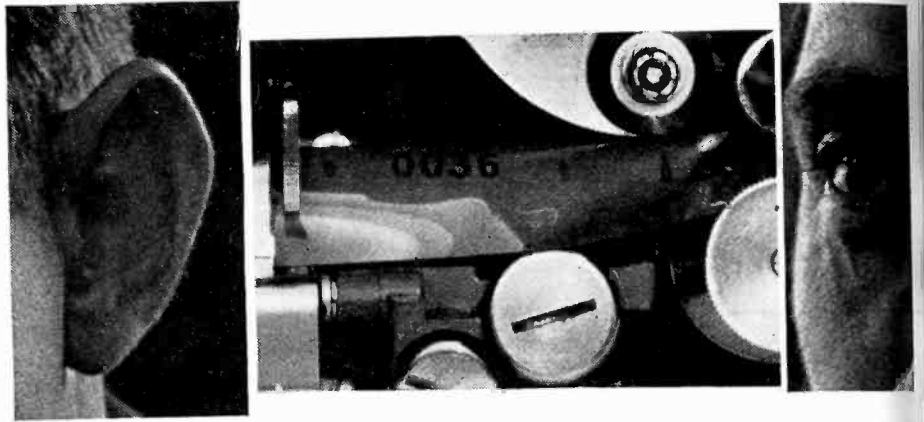
NSI EXECUTIVE AND EASTERN SALES/SERVICE OFFICE

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

Service of A. C. NIELSEN COMPANY 2101 Howard Street · Chicago 60645 · 465-4400



Every word and every note in every minute of broadcasting on every Storer station is taped. Quality control is one of the Storer Standards

Taping the total daily output of every Storer station and checking it for quality at Storer headquarters is just one of the many ways Storer carries out its communications responsibility. The exacting standards adhered to by all Storer stations mean more worthwhile listening for the public and more successful selling for advertisers.



ATLANTA WAGA-TV	BOSTON WSBK-TV	CLEVELAND WJW-TV	DETROIT WJBK-TV	MILWAUKEE WITI-TV	TOLEDO WSPD-TV
LOS ANGELES KGBS	MIAMI WGBS	CLEVELAND WJW	DETROIT WJBK	NEW YORK WHN	TOLEDO WSPD

Storer Standards make every Storer station a great sales