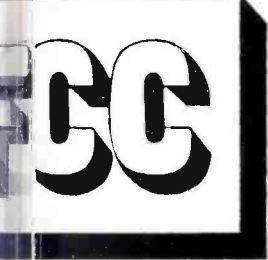


# Television Age



<b>The commission: does it stand divided?</b>	<b>43</b>
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<b>The chairman: a three-word solution</b>	<b>50</b>
<b>Seven men in candid, unfamiliar settings</b>	<b>53</b>



## Pick of the Bunch!

Here's the best new off-network comedy for all-family viewing. Top-rated in color homes. Top appeal for those 35 and under. Top attraction for TV's largest spot advertisers.

## Please Don't Eat The Daisies

Starring: Patricia Crowley and Mark Miller

58 Half-Hours—In color  
Now available for local programming

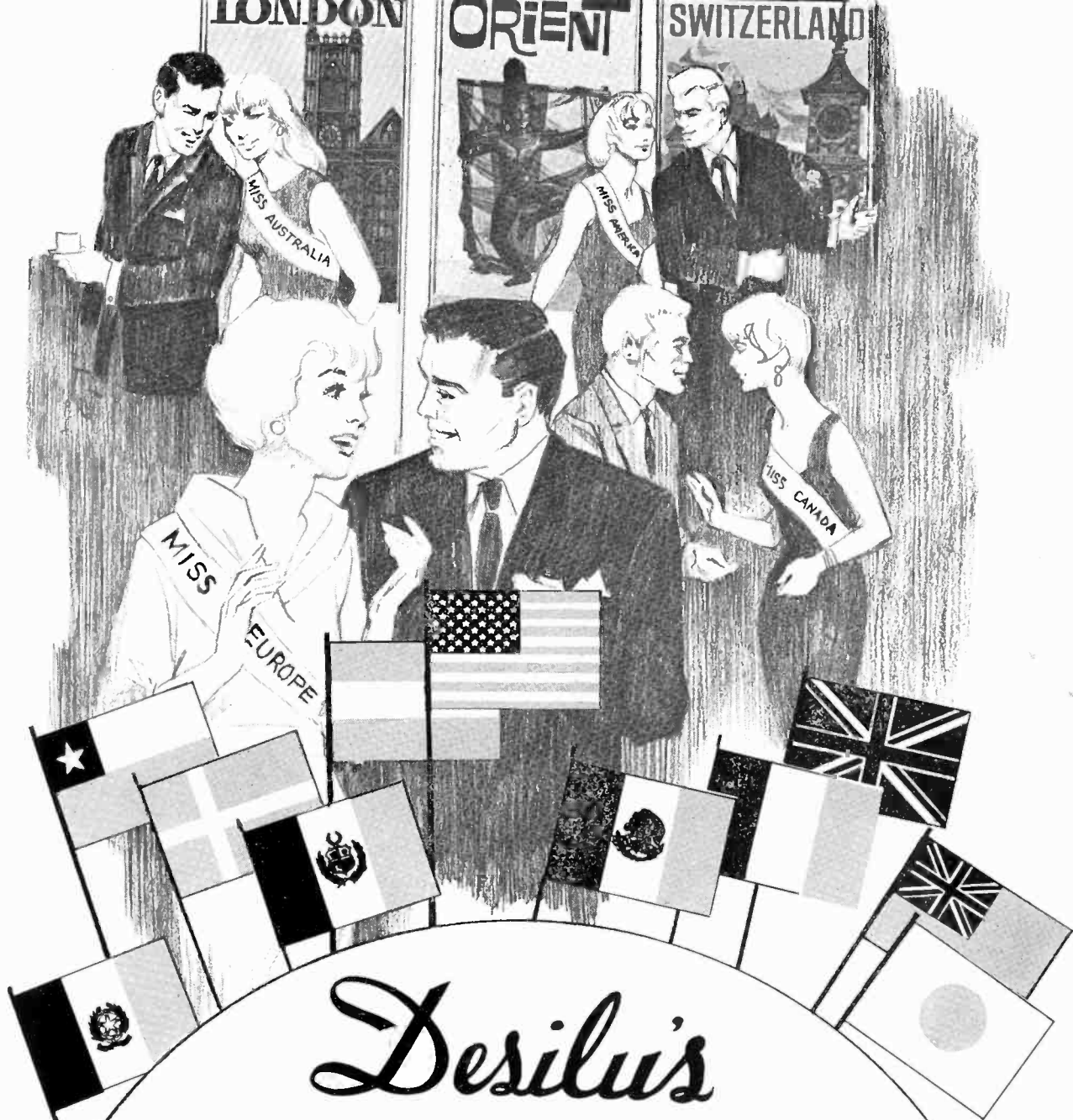


# WGN

*...the most  
respected call letters  
in broadcasting*

## **WGN CONTINENTAL BROADCASTING COMPANY**

- **Chicago:** WGN Radio, WGN Television, WGN Continental Productions Company
- **Duluth:** KDAL Radio, KDAL Television
- **Denver:** KWGN Television
- **Michigan:** WGN Televents, community antenna television
- **New York and Chicago:** WGN Continental Sales Company



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(213) HOLLYWOOD 9-5911

TELEVISION  
FILM  
PAGEANT  
**TFE'67**

# ABC F HAPPY

In a business where nobody can afford to stand still, ABC Films is moving. New programs. New color. New ideas. An aggressive management and service team to help them pay off.

The only real answer to some of today's many television variables—color, UHF, CATV, demographics, satellites—is still programming.

What does the audience really want? At what time? Who is the audience? How does it differ from market to market? How is the audience changing? When will it become bored? ABC Films is dedicating itself to answering these questions.

Here are some of the ways ABC Films is meeting the challenge.

**Virginia Graham's Girl Talk: In color.**

Producer, Monty Morgan—Beginning its

6th season—the longest running half-hour strip show in syndication. As much a part of the casting spectrum as the Conventions. In the after market she has the women over. The reply will not do without



Going to color for the new season.

**Carlton Fredericks Program: In color.** Producer, Herbert Swope, Jr. in conjunction with Triangle Television. A well-balanced, provocative, daily half-hour aimed squarely at television's most important and biggest spending audience, the young housewife—advising her how the entire family can live better and longer.



# FILMS IS WINNING.

mat!—152 World War II battles. Perhaps the most important hour series ever released in syndication!

**Guy Lombardo:** Television's first live entertainment syndication success. A solid smash in 86 markets last New Year's Eve.

**Hayride: In color.** AVCO Broadcasting had 18 years of success with "Midwestern Hayride" in its markets. ABC Films placed the current series in syndication. A good one? You bet—52 hours or 104 half-hours of color tape purchased by stations in 3 months. The "Hayride" cast has the chance of being selected for the entertainment at



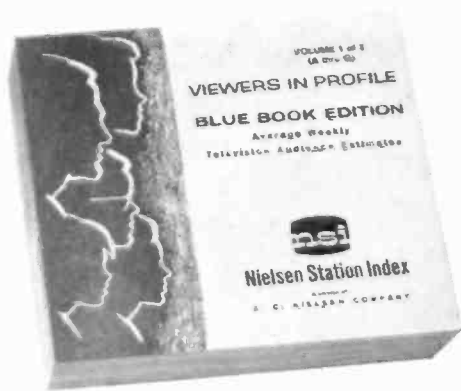
this year's Broadcast Pioneers Dinner.

And around the world—ABC Films International Catalogue of shows this year is second to none—including "The Invaders," "Garrison's Gorillas," "Fantastic Four" and "N.Y.P.D." A big hit, "The Fugitive" is currently running in 70 countries, and "The Invaders" was purchased by 25 countries in its first two months of distribution. ABC Films International Sales Division also has entered into agreements with overseas companies such as Telepool and Intertel for the world-wide distribution of their product.

That's only the beginning. Things will be happening in a very big way at ABC Films during the coming year. We'll let you in on them happening by happening. We'd like to make them happen for you too.

**abc ABC  
FILMS**

Facts in focus...  
**the NSI  
 BLUE BOOK**



Published 6 times a year to give you a single, consolidated reference source containing all NSI Market Reports.

For complete details call, wire or write



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MARCH 27, 1967

**Television Age**

**43 33 YEARS OLD—AND GROWING**

*Born in 1934, the Federal Communications Commission reaches toward the brink of maturity*

**48 RIVALS IN PARTNERSHIP**

*Congress and the commission strive to agree on satellites, and a host of volatile topics*

**50 'COMPETITION, COMPROMISE, CONSCIENCE'**

*FCC chairman Rosel Hyde believes those three words govern his and the commission's actions*

**53 WHEN THEY'RE NOT HERE . . .**

*Take seven commissioners out of their offices, and they come entirely different people*

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# NOW IN HALF-HOUR FORM!



Laurel & Hardy meet **INDESTRUCTO!** and a rogues' gallery of  
sorted villains in their super-hero roles as **ROOSTERMAN**  
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**HALF-HOUR** form (39 shows)...or 156 five-minute cartoons.

And all in sparkling color!



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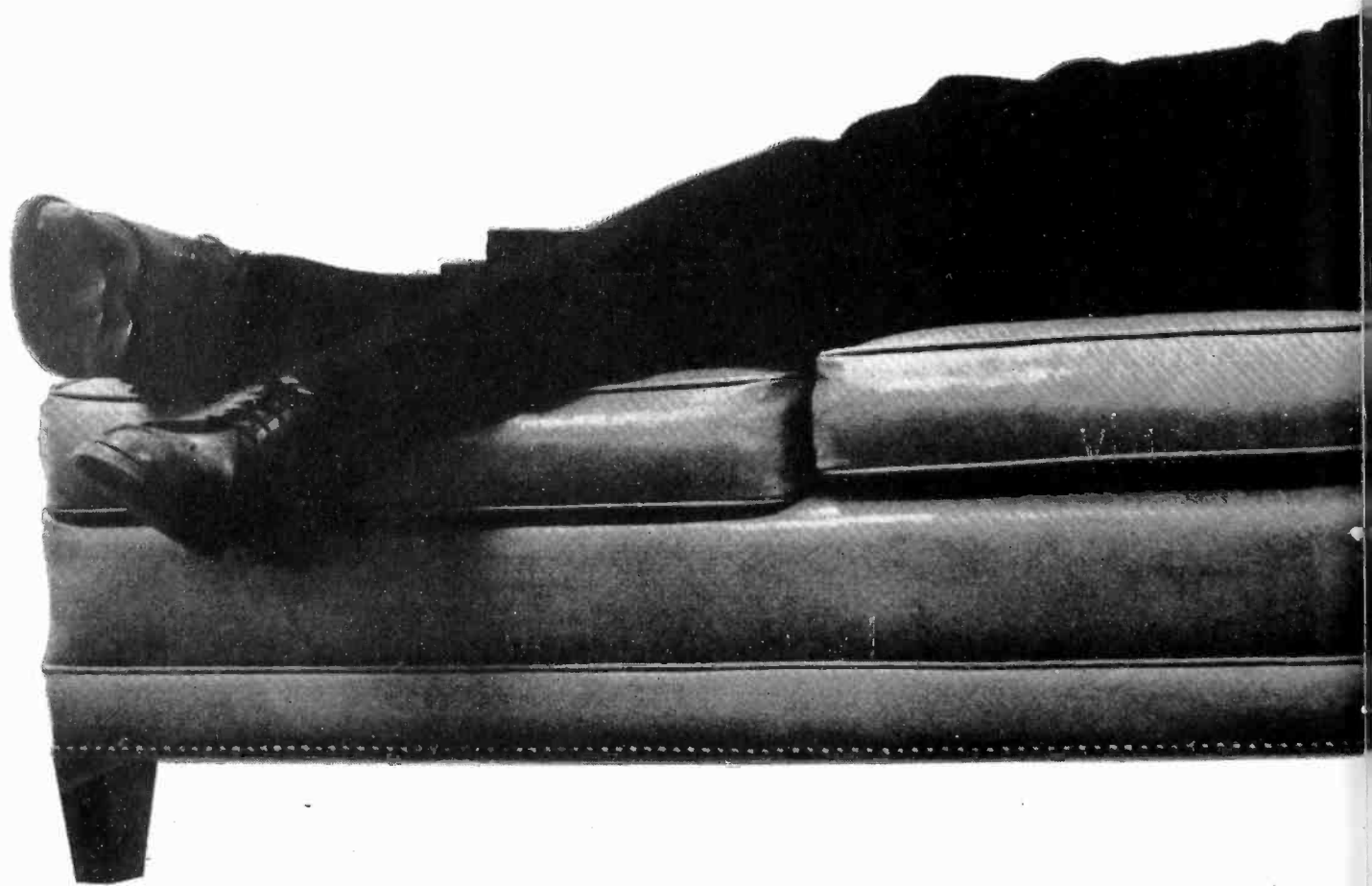
WOLPER PRODUCTIONS, INC. A METROMEDIA COMPANY 485 LEXINGTON AVE. NEW YORK,

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TELEVISION  
FILM  
EXHIBIT **TFE'67**

MEET THE SUPER-HEROES IN ACTION AT OUR NAB CONVENTION SUITE, 505A, CONRAD HILTON

# Translating national into local TV ratings Al Peterson nuts.





# TV ratings was driving



## So he saw a good analyst... John Blair & Company.

Al is a time buyer at Ted Bates. His headache was one you're probably familiar with. There you are, smack in the middle of your heaviest spot-buying period, and the new season's ratings aren't yet available on a local basis.

So what are you supposed to do when you have to buy Phoenix, or Portland, or Philadelphia?

Punt?

Buy a crystal ball?

Not when you can turn to John Blair & Company.

We break national ratings down into local ratings, 'way ahead of time. And our batting average is pretty darn good. A couple of cases in point:

	June Estimates Blair Research	November Sweep ARB Actuals
<i>Rat Patrol</i> in Columbus, Ga. WTVM	34	34
Philadelphia, Pa. WFIL-TV	22	25
<i>Family Affair</i> in Binghamton, N.Y. WNBF-TV	38	36
Columbus, Ohio WBNS-TV	25	24

If you're interested in the number of homes or women watching, we can give you that too. And not only for network, but for locally syndicated programming as well. For example:

	June Estimates Blair Research	November Sweep ARB Actuals
<i>Mike Douglas</i> in New Haven, Conn. WNHC-TV Telecast of Feb. 14, 1967		
Metro Rating	14	15
Homes	95,000	96,000
Women	90,000	96,000

We're accurate because we base all our decisions on available facts and research know-how. We don't inflate figures to sell spots. Instead, we find that proven reliability helps us sell *schedules*.

So for instant relief, do as Al did.  
Call Dr. Blair.

**Blair Television**



A word  
from  
**WGAN**  
radio-tv  
Portland  
Maine



## What Price "Gimmiebacks" . . .

During the recent satellite hearings Senator Norris Cotton of New Hampshire questioned Frank Stanton about "all that revenue you get from government agencies" by running announcements for the Army and similar needs.

Dr. Stanton gave his usual forthright and reasoned answer but one had the impression he held back his enthusiasm for stating in stronger language how uninformed the Senator must be on the broadcast industry.

All radio and television stations run buckets of spots for the growing list of national and community needs, without charge of any kind, and none are treated more kindly than the causes championed by the federal government.

Lately an urge to "protect" the citizen has shown form in a Department of Agriculture blurb touting the controls exerted by Washington on the meat industry—with nary a

gesture in the direction of our free enterprise producers, distributors and dealers.

Thus the multi-voiced Uncle Sam continues to join in the mounting chorus of influence that daily beats on the door of every licensee in these United States for "free time" at a moment when "clutter" has become of growing concern.

As the NAB looks for ways to control "piggybacks" we may need also to look at the "gimmiebacks" and reduce a growing army of freebee 20's and 60's for three to five minute documentary-editorials based on area needs, especially in order to run, uninterrupted, half-hour sustaining local programs.

The hard definition of the public interest should and must rest with the licensee. Mere totals of many so-called "public service" announcements may not be the only answer when it comes time for license renewal and the promise of more performance.

  
GENE WILKIN  
Vice President

  
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**CBS TELEVISION**

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Midwest

Paul Blakemore, Jr.  
6044 N. Waterbury Road  
Des Moines, Iowa 277-2660

South

Herbert Martin

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

Los Angeles

Gordon Sutton

Duncan Scott & Marshall, Inc.  
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United Kingdom

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fast-paced—  
exciting stories  
—top drawing  
names.

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weird, way out,  
science fiction  
at its explosive  
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features.

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high adventure  
—fierce action  
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IS!**

and coming soon  
for '67-'68 release  
**ANOTHER GREAT  
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and white.*

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*130 brand new five-minute  
swashbuckling action-packed,  
seafaring cartoons in glorious  
color with full animation.*

## **26 STRONGMEN OF THE WORLD**



*depicting invincible  
feats of the strongest  
and mightiest heroes  
of the past.*

## **34 ALL COLOR ADVENTURES**



*tales of adventure,  
spellbinding excitement,  
barbaric tortures, fights to the death.*

## **OUTSTANDING ADVENTURES**



*from tales of suspense  
to the jungles of  
lost worlds—forty  
rip roaring adventure films*

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## Letter from the Publisher

### The Uninformed Critic

House Commerce Committee chairman Harley Staggers, (W. Va.) has emerged as the latest caustic critic of both the FCC and the industry.

Apparently stung by repeated descriptions as "that mild-mannered man from the hills of West Virginia," and sensing that a tv onslaught can make sure-fire headlines, he assumed a new posture before the full committee two weeks ago.

To be a critic is one thing. It is within the purview of Congress to investigate, examine and cross-examine the various aspects of broadcast activity. What is unfortunate and even dangerous is that Rep. Staggers has not done his homework. He is woefully ill-informed on broadcast matters, as apparently is his staff. He flung unsubstantiated accusations at the commission, read from the Mayflower decision which had been repealed in 1949, and charged the FCC with irresponsibility. He apparently just discovered that the commission was about to propose some pay-tv rules. Actually, the commission has been going through the pay-tv rule-making procedures for several years. It is hoped that as time goes on Rep. Staggers, as well as Rep. Torbert Macdonald (D-Mss.), will take the time and trouble to inform themselves on broadcast matters that so vitally affect the entire nation.

### New Appointments

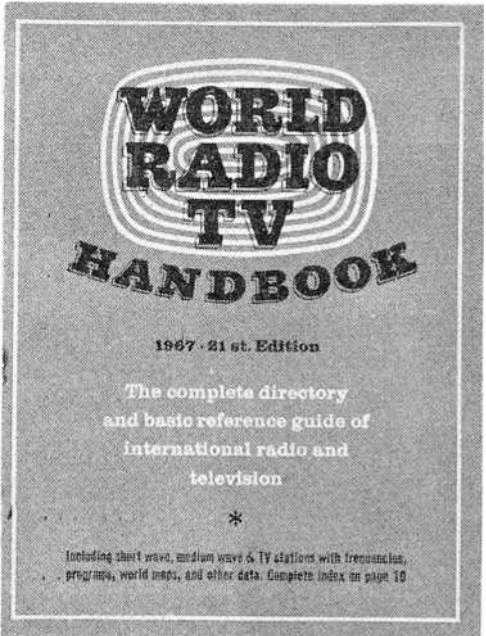
We are pleased to announce the appointment of Alfred J. Jaffe as Editorial Director, effective with the issue of April 10. Al Jaffe is a veteran in the field. He is a former Managing Editor of *Sponsor*. Recently he was Editor of *Marketing Forum* magazine. He was President of Key Publications, the company that published the *Key Report*, a weekly newsletter in the area of marketing and research. A former Promotion Director of Radio Advertising Bureau, he has a wide background and knowledge of the entire broadcast industry. He succeeds Don Dunn, who has resigned to join the staff of *Business Week*.

Barton Hickman, a former Editor of *Television Magazine*, has joined TELEVISION AGE as Managing Editor. Bart was previously on the copy desk of the Pittsburgh Bureau of Associated Press. A seasoned reporter and feature writer, he worked formerly with the *Washington Post*, the *Miami Herald*, and the *Greensboro, N. C. Daily News*.

Cordially,



## JUST OFF THE PRESS



## 1967 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

### World Radio TV Handbook

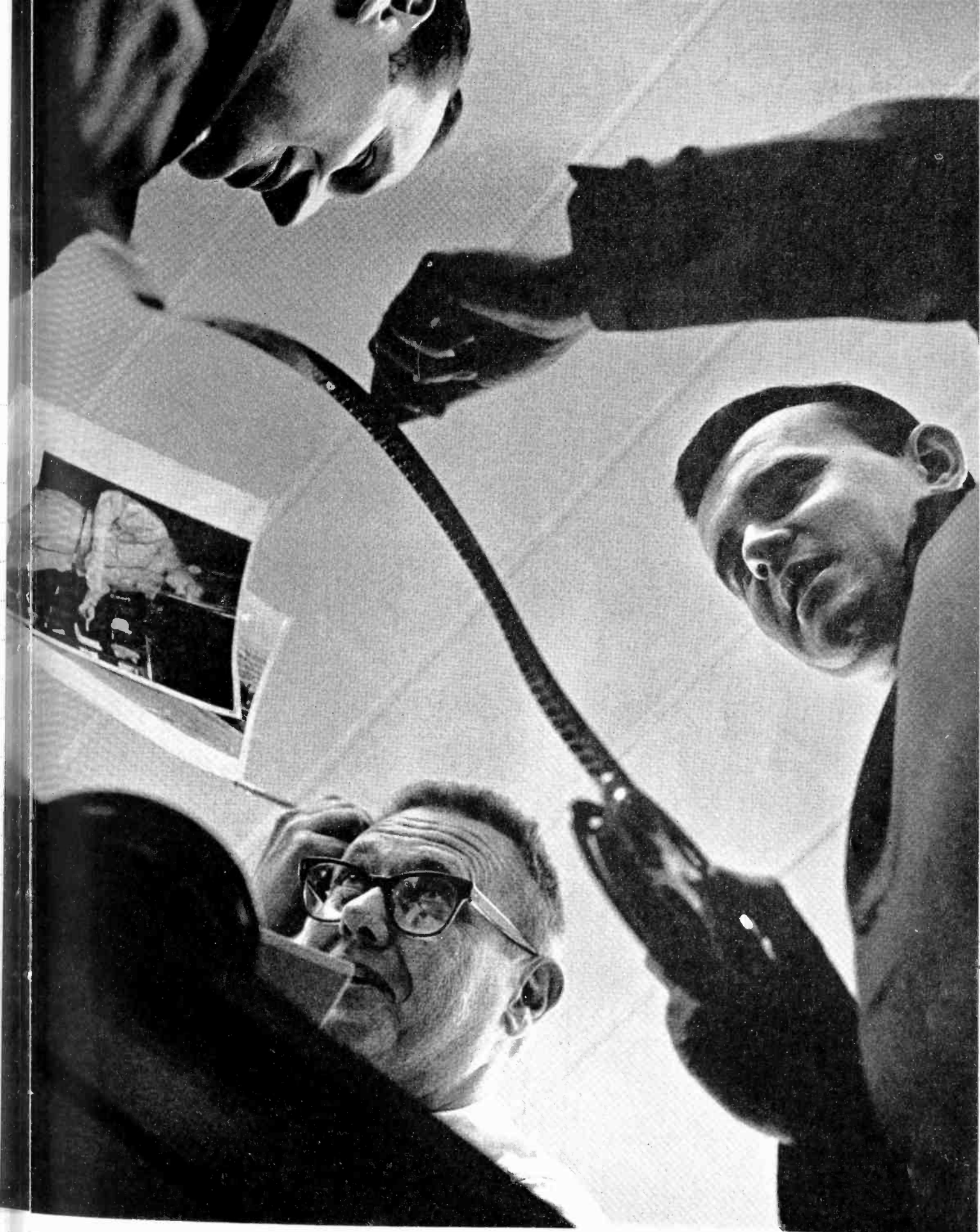
1270 Avenue of the Americas  
New York, N. Y. 10020

# QUALITY

WAPI-TV	BIRMINGHAM	<i>The Birmingham News</i>	NBC
WBEN-TV	BUFFALO	<i>The Buffalo Evening News</i>	CBS
WJRT	FLINT	<i>WJRT, Inc.</i>	ABC
WFMY-TV	GREENSBORO	<i>Landmark Communications Inc.</i>	CBS
WTPA	HARRISBURG	<i>Harrisburg Patriot</i>	ABC
WTIC-TV	HARTFORD	<i>Broadcast-Plaza, Inc.</i>	CBS
WJAC-TV	JOHNSTOWN	<i>The Johnstown Tribune-Democrat</i>	NBC
WATE-TV	KNOXVILLE	<i>Nationwide Communications Inc.</i>	NBC
WHAS-TV	LOUISVILLE	<i>The Courier-Journal and Louisville Times</i>	CBS
WCKT	MIAMI	<i>Sunbeam Television Corp.</i>	NBC
WTMJ-TV	MILWAUKEE	<i>The Milwaukee Journal</i>	NBC
WMTW-TV	MT. WASHINGTON	<i>Mount Washington TV, Inc.</i>	ABC
KETV	OMAHA	<i>World-Herald Corporation</i>	ABC
KOIN-TV	PORTLAND, OREGON	<i>Mount Hood Radio &amp; Television Corp.</i>	CBS
KSLA-TV	SHREVEPORT	<i>The Shreveport Journal</i>	CBS
WSYR-TV	SYRACUSE	<i>Syracuse Herald Journal—Post Standard</i>	NBC
WMAL-TV	WASHINGTON, D. C.	<i>The Evening Star Broadcasting Company</i>	ABC

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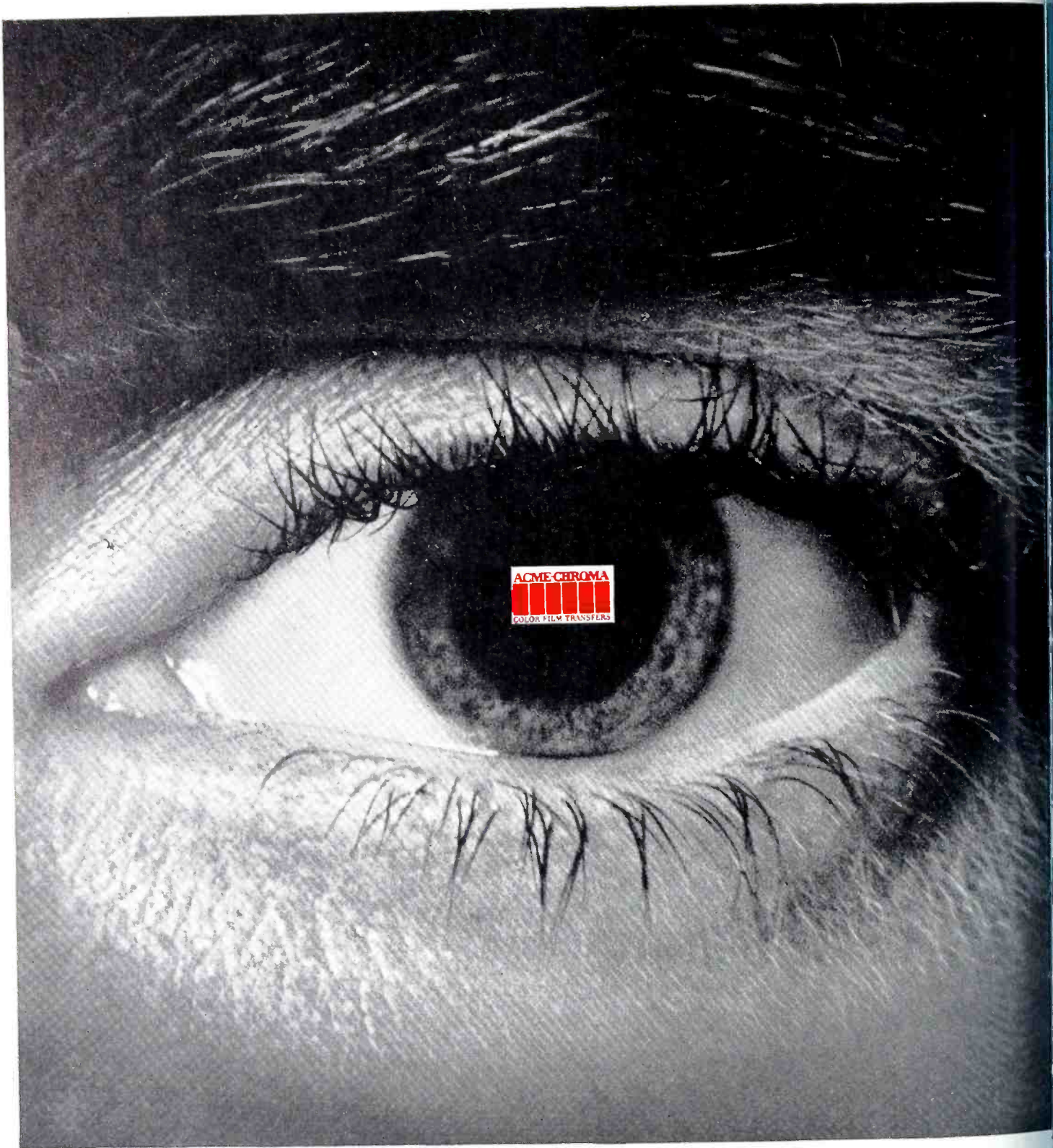
**IMMEDIATE...INCISIVE...INCLUSIVE! News: Designed for Milwaukee**

WTMJ-TV brings Milwaukeeans news as it happens... from where it's happening! On-the-spot local reporting by helicopter and mobile units. World coverage by wire services, news bureaus, network facilities, sports and weather wires, and video tape. Complete news coverage... fast! Experienced, intelligent reporting and editing by the area's largest news staff provides more in-depth broadcasts than any competing station. And 20 years of experience, coupled with Milwaukee's most modern broadcast facilities. We viewers the best rated news\*... Designed for Milwaukee.

**WTMJ-TV**  
 COLOR IN MILWAUKEE



WISN-TV, Co., Oct. 20-Nov. 2, 10-23, 1966 (5:30-6:30 P.M., Mon.-Fri., and 10:00-10:30 P.M., Sun.-Fri.).  
 Milwaukee Journal Station • NBC in Milwaukee • Represented by: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles



## We've passed every eye test, magna cum laude!

Tsk. Tsk. Everybody's staring at our new process! Station Engineers are goggle-eyed about the high-level of color fidelity! The critical-eyes of the networks are pleased by our broadcast quality! Sharp-eyed producers are raving about the consistency of our quality! Ad agencies do a double-take when we meet every deadline! Millions of TV viewers have their eye on us in commercials for Hamm's, Birdseye, Goodyear, Ford, Plymouth, TWA, Winston. Even our competitors are casting envious eyes! Such



flattery could go to our heads; but we won't let it! We're too busy giving *you* the high-level color fidelity, broadcast quality, sensible prices, and on-time delivery you need! If you believe your eyes, try us sometime soon or send now for an eye-pleasing demonstration print. ACME Film & Videotape Laboratories, a subsidiary of Filmways Inc., 1161 North Highland Avenue, Hollywood, Calif. 90038, phone (213) 464-7100 or 51 West 51st Street (Filmways Inc.), New York, New York 10036, phone (212) 581-9000.

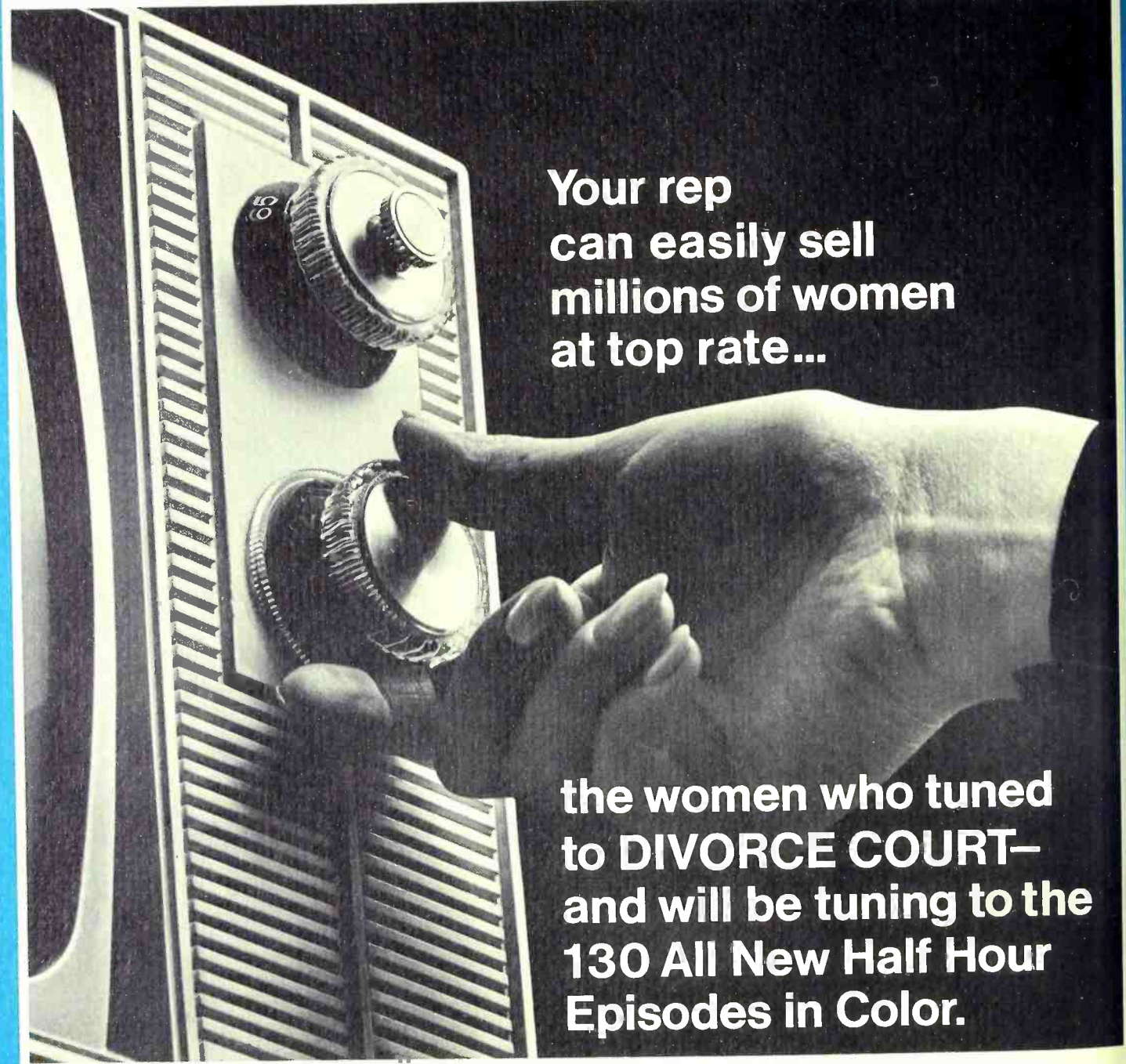


**\*NBC Films Announces**

**1967-68**

**Be-Kind-to  
Your-Rep Year**

\*1967-68 Be Kind to Your Rep Year



Your rep  
can easily sell  
millions of women  
at top rate...

the women who tuned  
to **DIVORCE COURT**—  
and will be tuning to the  
**130 All New Half Hour  
Episodes in Color.**

## Now in production for the fall from NBC Films

Same Format, Same Creator-Producer — Jackson Hill.  
Same Judge — Voltaire Perkins, who gave television one of its  
outstanding rating successes in all size markets.

**WMAR-TV**  
Baltimore  
M-F 10-11 AM

*(Katz sold this one)*  
4th run tops network competition in rating,  
homes, adults, ARB Nov. '66

**WGN-TV**  
Chicago  
M-F 2:30-3:30 PM

*(WGN Continental Sales sold this one)*  
(Independent) Number 1 in rating, homes,  
woman — beats 3 network O & O's. ARB Nov. '61

**WJRT**  
Flint-Bay City-  
Saginaw-Lansing  
M-F 2-3 PM  
Tues. 6:30-7:30 PM

*(Harrington, Righter & Parsons sold this one)*  
Number 1 rating, homes, adults — tops  
"Password", "Doctors", "Houseparty".  
ARB Nov. '65

**KMBC-TV**  
Kansas City  
M-F 9:30-10:30 AM

*(Metro TV Sales sold this one)*  
Number 1 in homes and adults — delivers 100%  
more women than "Lucy" 70% more women than  
"Play Your Hunch". ARB March '63

**WANE-TV**  
Fort Wayne  
M-F 9-10 AM

*(H. R. sold this one)*  
Number 1 rating, homes, women — delivers 50%  
more women than "Lucy" (following program)  
ARB Nov. '63

**KPRC-TV**  
Houston  
Sat. 5-6 PM

*(Petry sold this one)*  
Number 1 in rating, homes, adults, more adults  
than the other 2 stations combined — more  
adults than any other syndicated show in the  
market. ARB No. '65

**KTLA**  
Los Angeles  
M-F 3-4 PM

*(Peters, Griffin, Woodward sold this one)*  
Independent in 5th run — 2nd highest homes and  
adults and beats CBS & ABC O & O's and three  
other independents. ARB Dec. '66

**WOR-TV**  
New York  
M-F 2-3 PM

*(RKO General sold this one)*  
Independent in 5th run tops all independents  
in rating, homes, adults — ties ABC O & O in  
rating. ARB Dec. '66

**WGAN-TV**  
Portland, Me.  
Sat. 6:30-7:30 PM

*(Blair sold this one)*  
In 4th year — Number 1 in rating, homes, and  
adults. ARB Nov. '65

**KRON-TV**  
San Francisco  
Sat. 6-7 PM

*(Peters, Griffin, Woodward sold this one)*  
Re-runs ranked 10th highest program in market  
including all network prime time shows.  
ARB June '62



30 Rockefeller Plaza  
New York, NY 10020  
Circle 7-8300

\*Make this year easier for your rep. Don't make him sell against **DIVORCE COURT**  
... It's tough!

## Letters to the Editor

### SOURCE OF CONTROVERSY

We appreciate your mention of our work in television audience measurements (*Are the Viewers Viewing*, March 13). I would, however, like to clarify the situation concerning the figures cited by Dr. Leo Bogart and attributed to our 1966 *Television Report*.

It turns out that these figures were indeed based on our *Television Report* and were apparently taken from *Key Item* (Volume 1, Number 4), issued by the Advertising Research Foundation. The computations of the mean number of hours viewed were made by the Foundation from the data in our report and cleared with us in advance of publication. I should also add that when this was cleared with us, it was in accordance with our established policies.

We do attempt to "police" misuses of our data, whether inadvertent or otherwise. While these cannot always be caught in advance, thanks to the cooperation of our subscribers, our efforts along this line have been largely successful.

W. R. SIMMONS

W. R. Simmons & Associates  
Research, Inc.  
New York, N.Y.

I'm sorry that your reporter did not ask me directly about the sources of the Simmons figures to which you refer on page 54. If you look at the content in my speech, you will see that I refer to them in connection with the ARF's support of my observation that the lightest tv viewers are people of high income. Their analysis of the Simmons figures came from their close work with the data as part of their evaluation of dedicated media services.

I must point out, however, that the Simmons figures merely illustrate a research finding which has been

Finally, a professional-quality 16mm camera with utterly simple, totally reliable automation. The new Canon Scoopic-16 is the perfect tool for sophisticated or novice cameramen who have to shoot instinctively and get it right the first time.

Scoopic-16 combines fully automatic CdS exposure control and an integral 13-76mm zoom lens with reflex viewing, electric drive and automatic loading. It frees you to follow the action and make your shot—no fussing with meter, diaphragm control or lens turret. Even loading, of standard 16mm spools, has been automated.

And Scoopic-16 is engineered for your comfort. Everything about it—from its contoured hand grip with convenient thumb action shutter release to its light weight and balanced design—was planned to give you the ultimate convenience in hand-held action shooting.

If you're the kind of guy who has to go where the action is, you'll want to go there with the new Canon Scoopic-16. It's your kind of camera. By design.

**New Canon Scoopic-16:** Uses 16mm film, single or double perforated on standard 100' spools. Canon-Zoom lens, f1.6, coated. Zoom range 13-76mm, ratio: 5.84:1, focusing to 5 ft. Fully automated, motorized CdS exposure control system (with manual override) cross couples to all running speeds, all 'f' stops (f1.6-f22), all films ASA 10-320. Selected aperture shows on scale in viewfinder. Running speeds: 16, 24, 32, 48 fps. Self-threading. Thru-the-lens viewing. Built-in focusing glass. Viewing brightness not affected by 'f' stop. Corrective, adjustable eyepiece. Self-resetting film counter. Motor driven by one 12.5V interchangeable, rechargeable nickel cadmium battery (shoots approximately 8 rolls per charge).

See the Scoopic-16 at your dealer's or write for literature. Canon U.S.A., Inc., 550 Fifth Avenue, New York, N. Y. 10036

# Canon



## NEW CANON SCOOPIC-16. FIRST 16mm "POINT-AND-SHOOT" ELECTRIC CINE CAMERA.

# Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves a metropolitan center of more than 350,000 people, some of the nation's richest farmland, the state's capital and key distribution center. Boise's influence extends to every part of Idaho.

★ **KBOI**  
TELEVISION

Channel 2 CBS  
BOISE

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

Represented by

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



apparent in every single serious st of television audiences since tv came a mass medium. The only th that is new in the matter is the f ish attempt by spokesmen for a jor network to assert the opposit the facts and then to give widesp publicity to their misstatement o the error had been called to t attention. Let no one be under illusions as to how the can of w was opened. It may take a long t but truth will out.

LEO BOG  
Executive Vice Presi  
Bureau of Advertising, A.N.  
New York, N

## THE ANIMAL STAMPEDE

I read with interest the ar *Step Down, Batman* in your dated Feb. 27, 1967. I would lik point out that the gentleman the tiger in the photo on page 2 Ivan Tors, whose shows *Daktari* *Flipper* are both mentioned in piece.

Perhaps it is further fuel to Helitzer's fire to add that Mr. has two more series concerned animals going network next They are *Gentle Ben*, featurin black bear along with stars D Weaver and Clint Howard, s for 7:30 p.m. Sunday evening CBS, and *Cowboy in Africa*, s a cowboy's introduction of T style roping and herding techn in game preserves, set for the p.m. time slot on ABC Monday nings.

LARS MCSO  
Publicity Dire  
Ivan Tors St  
Hank Meyer Associates  
New York,

[And don't forget NBC-TV's *May* a Tors production, but about an Indi phant and part of the animal cycle author Helitzer predicted would p the next big merchandising "fad."

## TO PLEASE CELANESE

I thought the write-up on *Cel Center Stage (Expressly Local, M 13)* was excellently done.

E. F.  
Vice Pre  
Grey Advertising  
New York

**FROM THE WORLD'S LEADING PRODUCER  
OF TELEVISION PROGRAMS  
COMES THE GREATEST LINE-UP  
OF SYNDICATED PRODUCTS IN ITS HISTORY!**



**HOURLY SERIES**

- The Monroes (COLOR)
- The Time Tunnel (COLOR)
- 12 O'Clock High (COLOR-17)
- Adventures In Paradise
- Bus Stop
- Five Fingers
- Follow The Sun
- Hong Kong

**HALF HOUR SERIES**

- Matches 'N Mates (COLOR)
- The Green Hornet (COLOR)
- My Friend Flicka (COLOR)
- Dobie Gillis
- Broken Arrow
- Crusade In Europe
- The Big Bands (COLOR)
- The Greatest Drama

**HOURLY SPECIALS**

- Bring Forth My People (COLOR)
- Anatomy Of Crime
- War To End All Wars

**CURRENT NETWORK**

- Daniel Boone
- Felony Squad
- Lost In Space
- Voyage To The Bottom Of The Sea
- Peyton Place
- Judd (Starts 9/67)
- The Legend of Custer (Starts 9/67)
- Batman



**THINK**

VISIT OPEN HOUSE  
DURING THE NAB  
CONVENTION— AT  
THE CONRAD HILTON  
HOTEL, SUITE 1500  
FOR A SPECIAL  
ANNOUNCEMENT



# LAW OF THE LAND

A new series of five-minute television programs about Law for the layman.  
Law of the Land is Videotaped in color for presentation five times each week  
by the producers of:

**DOCTOR'S HOUSE CALL**

**Broadcast Sales Incorporated**

745 Fifth Avenue

New York, New York 10022

(212) PLaza 9-8200



LAW OF THE LAND is available now, in high-band, color ideotape, for a September, 1967 start. This series of informative programs about law for the layman, featuring famous personalities of the bar (from the bench, government, and private practice), will deliver the same kind of fascinating, vital information which has won large audiences and loyal sponsors for Broadcast Sales' DOCTOR'S HOUSE CALL — the first big national success in syndicated five-minute, five-times-weekly television shows. LAW OF THE LAND will treat five aspects of one major subject each week. These will range from adopting a child to arrest and interrogation, from buying insurance to automobile accidents. Each week a prominent lawyer, judge or other national figure who is a respected and accomplished member of the bar will discuss the legal ins

and outs of a subject which is part of everybody's everyday life — a subject in which the speaker is a specialist. LAW OF THE LAND is authenticated by, and produced in cooperation with, the AMERICAN BAR ASSOCIATION and the law school of The George Washington University. All of the resources of these two great institutions are at the disposal of the producers. A 24-member Advisory Committee, consisting of the leaders of the Bar and GWU and geographically scattered throughout the nation, will check all material to insure clarity and accuracy. This committee, through their top level contacts, has arranged for guest appearances by the most able and accomplished speakers. LAW OF THE LAND, with its image-building, prestigious atmosphere, is an ideal vehicle for sponsorship by local and regional blue chip advertisers such as banks, utilities, savings



and loan associations, title insurance brokers and agents. Many of these will be attracted to the television medium for the first time. LAW OF THE LAND has great inherent publicity, promotion and merchandising values. The speakers will come from all parts of the country and, in addition to being prominent nationally, will be very good news copy locally and regionally. A complete promotion and publicity campaign will be offered to stations and sponsors.

The Macmillan Company has contracted with BROADCAST SALES to publish LAW OF THE LAND in book form, the contents to be edited by Professor Henry H. Foster, Professor of Law and Director of the Law and Psychiatry Project of New York University. This book will be available in a library edition as well as in paperback form for merchandising.

The AMERICAN BAR ASSOCIATION will assist in obtaining further participation by your local or state Bar Association and it will generally aid in promoting this series to its 120,000 members. LAW OF THE LAND has the rare quality of having both public service **and** commercial values.



# MISSING CHILD RESCUE BY WLW HELICOPTER



Pammie Cameron is a bright-eyed, 2½-year-old charmer of a suburban Cincinnati. At dusk one afternoon this fall she wandered away from home. An all night search by neighborhood police proved fruitless. At daybreak, police asked WLW's helicopter to join in the search. At 8:05 a.m., our pilot's voice boomed over the radio, "I've found her! I've found her!" He landed at the edge of a field, picked Pammie up and flew her back to the arms of her anxious parents. The touching rescue, in all its dramatic detail, was broadcast as it happened on WLW-Radio/700.

"Avco is there when it happens" is our Public Service pledge. We back it up with aggressive, on-the-go newsmen, a fleet of mobile units including helicopters, and the most advanced and integrated communications system in the industry. It's no wonder all eyes are on Avco!

TO HEAR NEWS AS IT HAPPENS, LISTENERS TUNE TO  
THE FORWARD LOOK — WLW-RADIO



AVCO

BROADCASTING CORPORATION

TELEVISION: WLW-TV Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio  
 RADIO: WLW Cincinnati / WOAI San Antonio / WWDC Washington, D.C. / Represented by BCG / WWDC-FM Washington, D.C.  
 Represented by QMI / KYA & KOIT San Francisco / Represented by Edward Petry & Co.



*rugged, reliable and versatile*

# ARRIFLEX® 16BL



**CONVERTIBLE**

**DOUBLE SYSTEM**

*or*

**SINGLE SYSTEM**

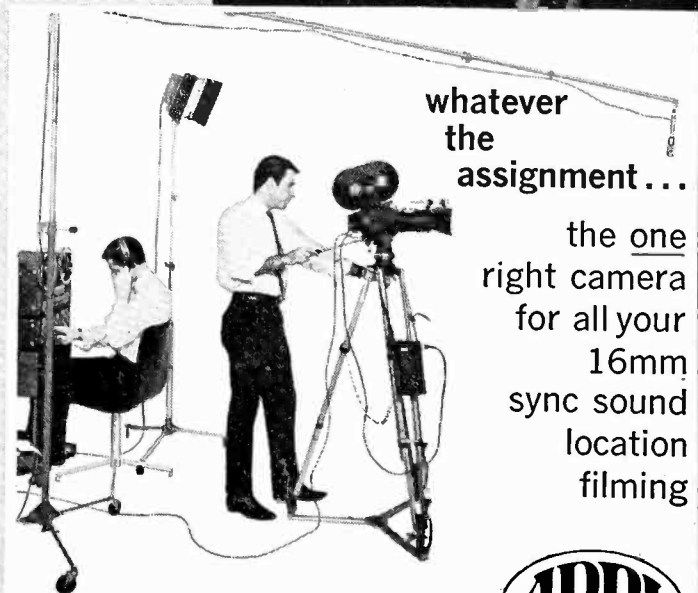
*sync sound*

With this one superior filming tool, you choose the system needed. DOUBLE SYSTEM, SINGLE SYSTEM, or both—Arriflex 16BL converts on the spot, with special tools!

ARRIFLEX RECORDING MODULE is the "magic" of this convertible feature. Add it for single system and you have sync sound for double system sync sound—it's as uncomplicated as that. SOUND SYSTEM CONVERTIBILITY—the reason why the Arriflex 16BL is the one right camera for your 16mm sync sound location filming.

### NEW Arriflex 16BL brochure

The new Arriflex 16BL 10 page brochure illustrates in detail the many features of this distinguished, capable camera. Please write for your copy today.



whatever the assignment...

the one right camera for all your 16mm sync sound location filming



Dept. TA

# How would you like to have this guy's success with women?

In the past year, The Merv Griffin Show has nearly tripled its number of stations. Merv is now seen and loved in more than 80 major markets.

How does he rate with females? In Chicago for instance (with four VHF stations) Merv gets a 55% share of total women. And nearly that number of their jealous husbands. He has an impressive track record in markets large and

small throughout the country.

With his witty companion Arthur Treacher, Merv packs 60 to 90 minutes with fun and games and exciting guests. And because he's such a good sport and a great host, everybody wants to get into the act. (Somebody once said that the only people not watching The Merv Griffin Show are the celebrities *on* the Merv Griffin Show.)

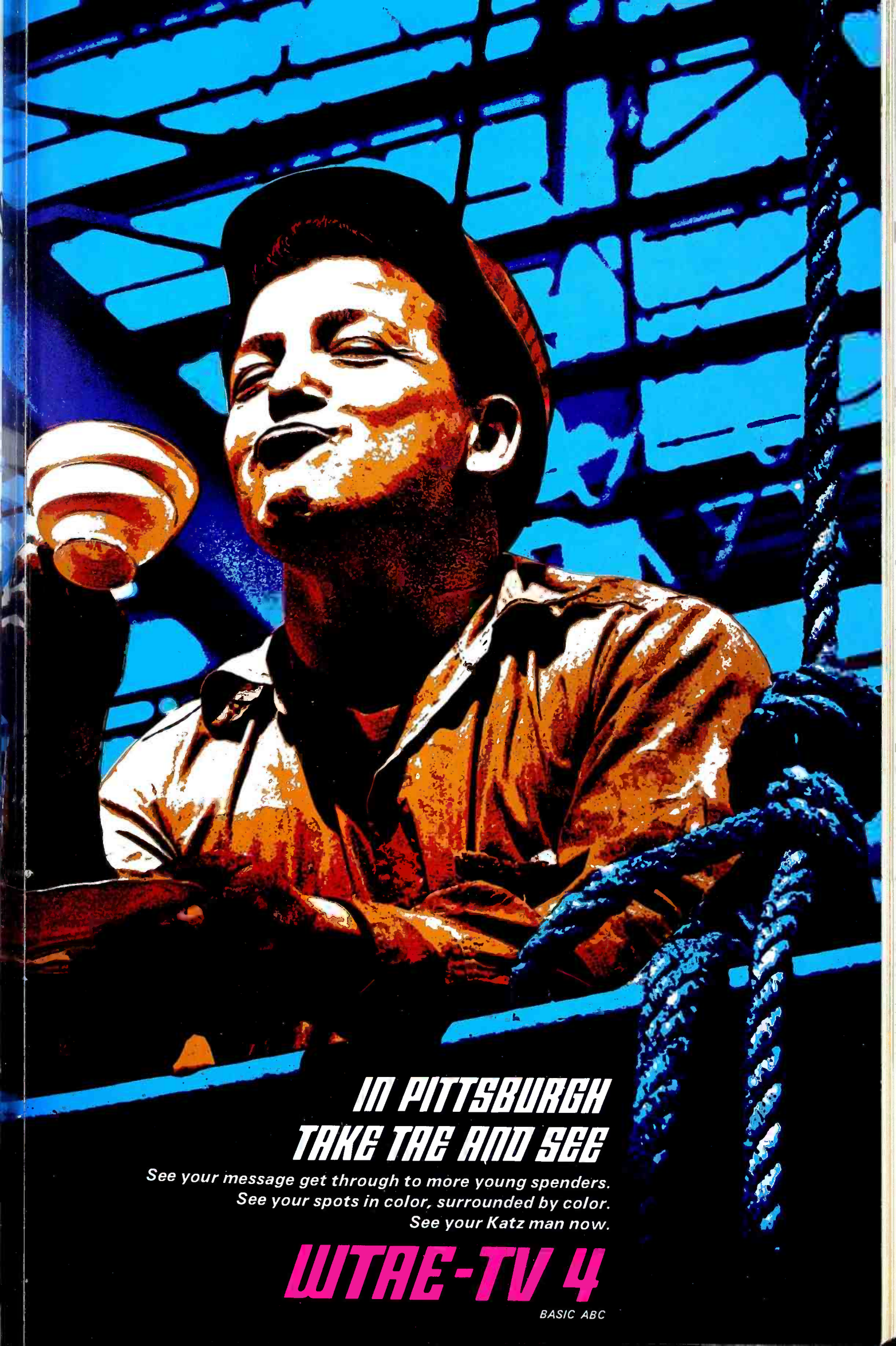
If you'd like to increase your success with women, or you'd just like to have a track record like Merv's working for you, call the man who knows. Merv Griffin, WBC. He'll arrange everything.

## WBC PROGRAM SALES, INC.

240 West 44 Street, N.Y., N.Y. (212) 736-6300  
During the NAB, visit Suite 2500, Conrad Hilton



Nielsen-November 1966 share of women viewers 4-5 pm. The audience figures shown are a reflection of the original survey estimates. Their significance is a function of the techniques and procedures used. The figures are subject to the qualifications of the service noted or described in their report.

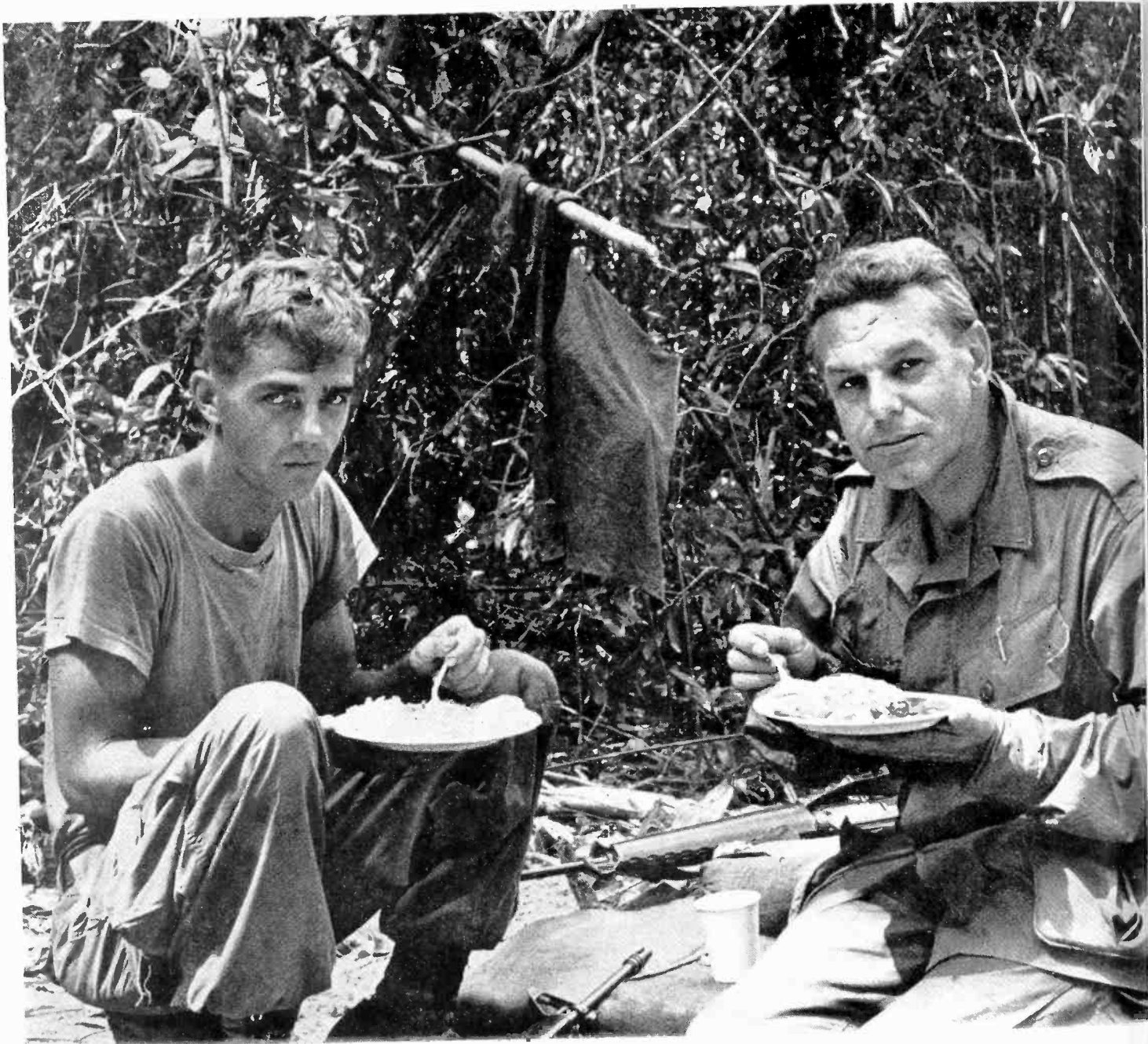


***IN PITTSBURGH  
TAKE THE AND SEE***

*See your message get through to more young spenders.  
See your spots in color, surrounded by color.  
See your Katz man now.*

***WTAE-TV 4***

BASIC ABC



## THE FIRST WAR WITH PAPER PLATES

There have been many firsts in Vietnam, including unprecedented news coverage.

This was the third trip for KMTV News Analyst John Hlavacek. This time, he met and filmed over 250 Nebraska and Iowa servicemen.

KMTV News has sent Hlavacek to 29 countries in the past three years. His regular and special reports are unique in the Omaha market.

So is KMTV. Ask Petry.

**KMTV**  
Omaha--Lincoln

**Publicity Competition for Nielsen?**

The A. C. Nielsen Co., as a corollary to its having a tight lock on the network-ratings picture, benefits considerably from numerous mentions in the consumer and business press. Now some of the other major research companies, several of which are involved in the continuing debate over tv audience characteristics, intend to make noise for themselves via the publicity route. R. men are being hired, and the word is that firms which have previously contended their data was the "sole property of clients" are going to make some available to the press. One company's numbers are as good as another's, goes the thinking, but not enough potential customers are as familiar with one company's name as they are with another's.

**Pathé to Stay—and Stay—and Stay**

According to Charles R. Evans, executive vice president of Pathé Laboratories, reports that the company would move all its processing out of New York to an expanded Hollywood facility were highly speculative. If Pathé had been successful in selling its east coast plant and studios to 20th Century-Fox, he said, it would have built a new processing facility in the New York area. Now that the sale negotiations are terminated, Pathé will remodel its existing lab, but would still like to sell off the extensive production facilities. The problem, said Mr. Evans, is that the Hollywood plant is a "head-in" operation, while New York handled mostly release prints. With the changes in the feature film business, there was less need for quantities of prints, and New York tightened up—although the lab has handled some 350 million feet of film yearly. Then the color crush caught the lab and left it unequipped. It's now gearing rapidly toward color and work. A major problem, still: a three-month production slowdown on the west coast after March; a similar drop on the east coast in mid-winter. A solution might consist of splitting work between the two plants. But the way or another, said Mr. Evans, "we've been here 20 yrs and should be here another 20."

**Return to Spot Selling?**

The creeping pace of spot television during the early months of the year herald a return to old-time pitching of the medium, observers note. Activity in advertising and promoting the merits of spot, so far as reps and station managers were concerned, downtrended in recent years as spot sales climbed rapidly. First of the companies to be noticeably active in pitching spot to return to the fray is Cluett, Peabody & Co. Stations National Sales, which is showing its new *Control Yourself* presentation to advertisers. Coming up is ViAR's color effectiveness presentation, RKO General's 1967 *Tv Market Planner* and others, all designed to boost interest in spot. The new approach is based on

the assumption that a lot of advertisers have been so overwhelmed by network's rapid moves and flashy promotions, they've forgotten what spot tv is—and how much it can do for them.

**'Instant' Avails Not So Simple**

As the time nears when reps will be geared to provide "Instant" avails through computerized retrieval methods, the complications are becoming more evident. It's commonly assumed that instant avails is comparable to an airline EDP reservation system, where a passenger can find out in a few seconds whether he can have a seat. Not so, says Dan Denenholz of Katz. He says airlines don't have to worry about a passenger leaving the plane in the middle of the flight. And each seat is the same price as the one adjacent. Further, a seat is either sold or not sold. In spot buying, an agency can reserve an avail, but it's not sold (at least in the Katz system) until the station confirms it.

**Tape Gets Wings**

The development of a transportable video-tape production unit that can be moved by jet cargo is expected to provide a shot in the arm to the tape side of the commercial and program making industries. Productions can now be set in exotic locations, where formerly only a film crew could go, and the tape jobs can be done far afield in a hurry. (See page 70 for details.)

**Still Time for Cannes**

Final deadline for entries in the 14th International Advertising Film Festival has been extended to April 22. In the contest which takes place in Cannes from June 14 to 19, every entry gets a public screening. This year for the first time entries in the festival, run by the Screen Advertising World Association, are competing in *product* categories, not in *format* categories as in the past.

**NHK Increases Color**

The major Japanese television network, NHK, will increase its color programming from four hours to six hours daily beginning April 1. In a new programming policy for 1967, NHK also plans to increase its news coverage via space relays and beef up its educational programming. The network's objective is seven-and-a-half hours of color daily by the end of the fiscal year. Color will be concentrated in news and cultural programming. The educational tv service is to be increased 90 minutes to 18 hours a day.

**Another Agency to Joust with FCC?**

Since the Justice Department flexed its muscle against the FCC, look for the Federal Trade Commission to zero in on broadcast matters—particularly on how high tv costs squeeze small business.





Even in no-man's land, you have a man.



He doesn't work for us. He works with us. He's a full-time newsman for one of our 2,924 member stations. And he's the unsung hero who helps us provide you with the fastest, most comprehensive news service in the world.

For every AP staff reporter—and we've got thousands—there are two more like Fred Savok, a reporter at KICY in Nome, Alaska, who constantly feed us additional information.

Last year this 'additional' news amounted to almost 90,000 stories. Even in news-hungry America, that's a lot of news.

This co-operation between staffs means coverage, without blind spots, in every corner of this country.

As far as we're concerned, there's no such thing as no-man's land when it comes to news.

**THE ASSOCIATED PRESS**  
Your Indispensable Service

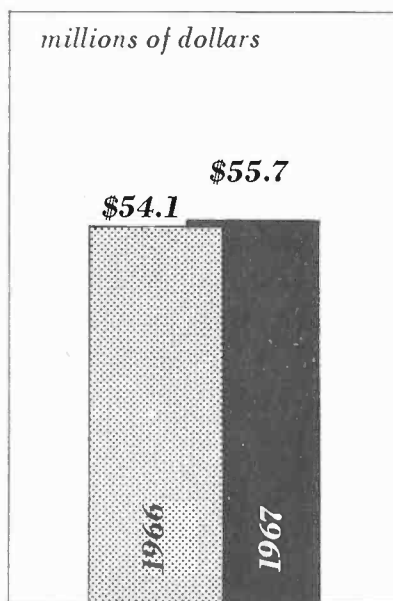




# Business barometer

indications—word from representatives, stations and agencies—were all on the negative side. Spot television business in the first month of the current year just wasn't what it should be. Nobody seemed to know exactly what was happening, and certainly not why, but spot activity wasn't perking along at a rate that would make the New Year look promising. Vietnam? Detroit? The market? Whatever the reason, things didn't look good.

## NATIONAL SPOT



January (up 3.1%)

Year-to-year changes by annual station revenue	
Station Size	Spot Tv
Under \$1 million	4.2%
\$1-3 million	2.0%
\$3 million-up	3.5%

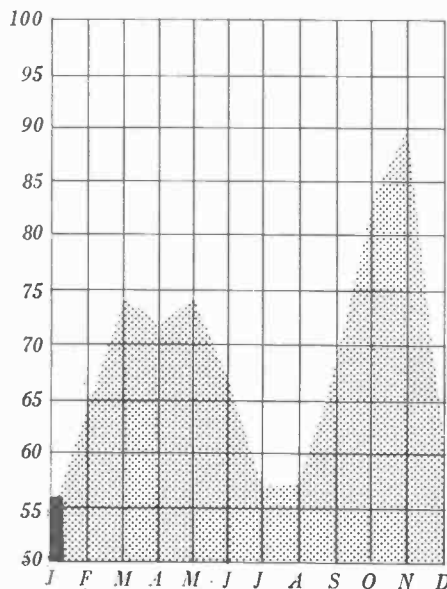
ow the data from the Business Barometer sampling of stations across the country shows that spot television in January managed to eke out a 3.1-per-cent increase over the same month of 1966. And, as this page has noted many times in the past, an increase of 3-5 per cent in spot totals can be accounted for simply by rate increases at the stations. In other words, it can be surmised that spot tv virtually ceased growing in volume between January '66 and '67.

Estimated dollars, national and regional spot sales in January amounted to \$55.7 million, up slightly from \$54.1 million a year earlier.

as how weak that 3.1-per-cent increase was can be seen when compared to increases of preceding years: 7.2 per cent in '66 over '65; 9.7 per cent before that, 8.3 per cent before that, and so on—going back to a 26.0-per-cent gain in January '59 over '58. The most recent gain was the smallest recorded in Business Barometer records for January—and is the smallest for any month since spot climbed only 2.5 per cent in December '65 over its '64 counterpart.

Comparing spot activity in January with that in December immediately preceding, there was a decline of 3.6 per cent.

In the year-to-year comparison, however, the country's smaller outlets scored an above-average increase, while the largest stations did almost as well, and the medium-revenue stations were below the average.



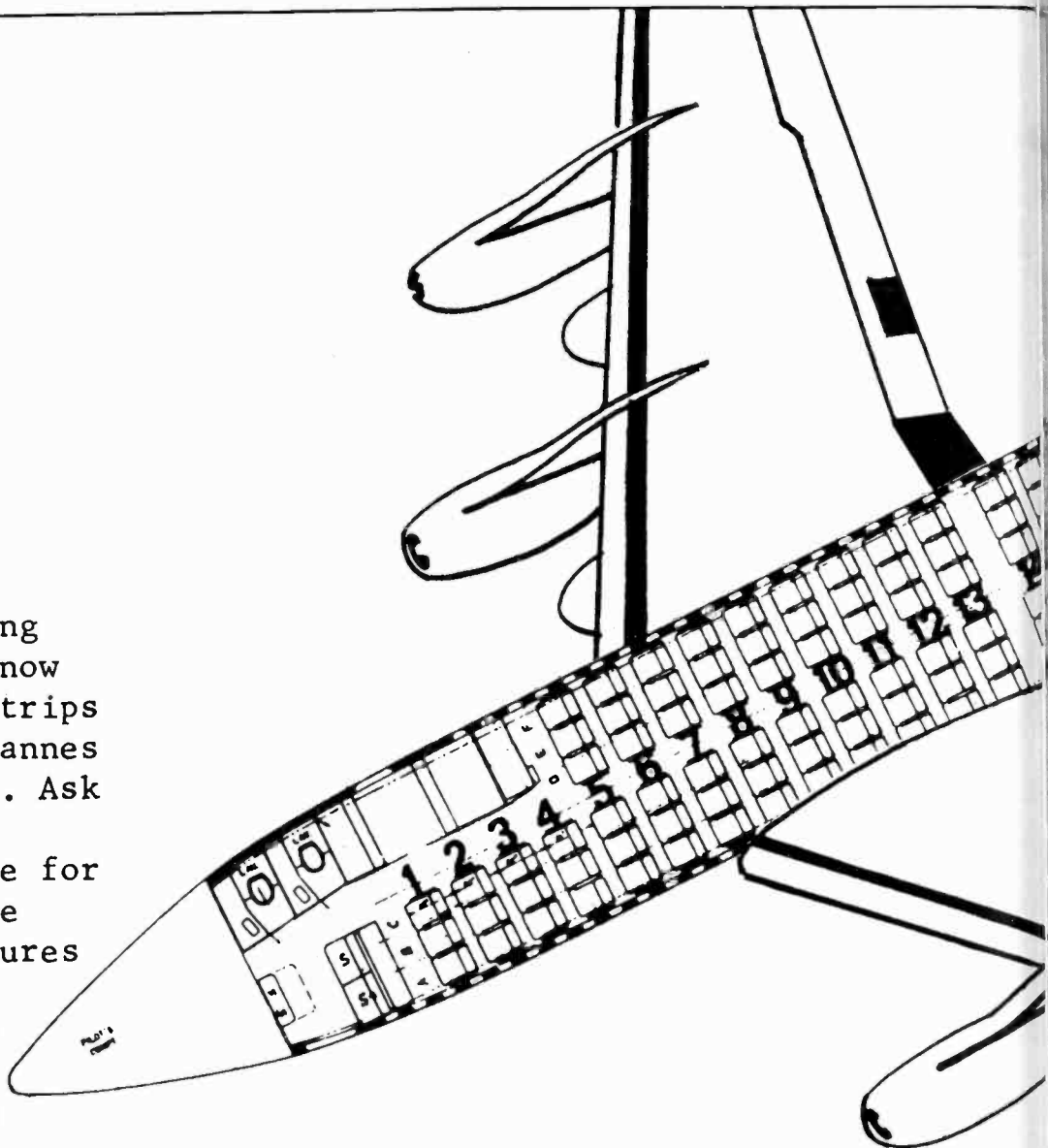
1967-'66 comparison

Next issue: a report on local and network compensation income to stations in January.

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.)

# this is the flight plan.

We're accepting  
reservations now  
for 150 free trips  
to the 1968 Cannes  
Film Festival. Ask  
your Official  
representative for  
details on the  
Festival Features  
and the  
unprecedented  
audience-  
participation  
promotion  
*exclusive*  
in your market.



## it's OFFICIAL. all it needs is your initials.

OFFICIAL FILMS, INC. 724 Fifth Ave., New York, N.Y. 212 PL 7-0100



## Push-Button Buying

Media directors at top New York agencies agreed that speed and accuracy would be the most beneficial features of the new system. "Speed is essential in an operation such as this," one spokesman noted. "This system will expedite clearance problems. We'll get confirmations a good deal sooner, and can complete our buys a lot more quickly."

The advantage of a centrally controlled operation, another media man pointed out, "will reduce the chance of human error." And another saw the particular advantage of speed in the certain spots ordered are later found not to be available. "Frequently," he noted, "by the time we hear that our first choice is not available, second choice adjacencies have already been sold. The quicker the stations get our orders, the faster we'll hear when second choices are needed. Then we can move to close out the most efficient alternative buy possible under the circumstances."

**What the Talk's About.** Under discussion was the newest entry in the hot industry's war on paperwork. It comes out of H-R Television, Inc., this week in the form of an improved data processing system designed to speed up spot buying. The new program aims at replacing current telephone, mail and TWX methods of communication between rep salesmen, stations and media buyers with a direct-to-computer system capable of applying information a dozen times faster than TWX.

J. St. George, vice president and director of the data and systems department at Young & Rubicam, Inc., sees the H-R computer as "part of a long-term integration of agency computer operations with those available at rep houses, to materially save time and money in getting the kind of information we want in the time we need to act. This message-switching idea makes a lot of sense. It's a step in the right direction."

**How It Will Work.** Under the new

set-up, all H-R regional offices and represented stations will be connected through a computer-controlled WATS line, with sending-receiving units at each office hooked up to the IBM 360 computer at New York headquarters. The computer electronically will poll regional offices and stations regularly for availabilities, requests, orders and confirmations of buys. These messages, typed and simultaneously punched on paper-tape at each office, are fed directly to New York via a high-speed data transmitter.

Lists of spot availabilities, retrieved from the computer files, are relayed back to the office that requested the information via the same system. Requests for orders and confirmations are recorded and relayed to the appropriate stations. The stations transmit confirmations back to the originating regional rep office via the New York-based computer. The last spot of a confirmed schedule keys the computer to prepare a printed contract.

The idea will cost H-R \$350,000 annually, a substantial boost over the firm's current data processing budget, estimated at \$250,000 a year. In-



H-R'S MR. GOLDBERG, MR. SHURICK  
The '360' will solve spot's problems

stallation of the IBM 360 at H-R headquarters in New York has already begun. The message sending-receiving units are expected to be in all 11 regional offices by the end of next year, with installation in all

represented-stations planned within the next two years.

**Speed is Key Word.** H-R has used an electronic data processing system since 1964, when it installed the IBM 1401, designed primarily for data retrieval. The key feature of the new program is the elimination of manual methods of communication to and from the computer. In addition, the "360" operates faster than "1401"; is able to handle more than one function at the same time, and gives the rep firm twice the magnetic tape capacity of the old method.

According to H-R president Edward P. Shurick: "It gives us the increased capability of doing something about the over-all communications flow and paperwork problems faced by the spot industry in general. And it will enable us to reduce substantially the delays and inaccuracies that are inherent in the transfer of data from people to people and department to department."

One media buyer envisioned the day when a data unit on his desk would be wired to his agency's computer, which in turn would "talk" to the rep's computer and get avails and other information from the rep's stations. "It looks," he said, "like that day is getting closer all the time."

## Tv Versus Vice

The prostitute stopped the man on the sidewalk and made a deal with him under the dim glow of a street light; they got into a cab and went to his hotel room; she undressed and got into bed . . . and was arrested. Every movement from the first overtures to bed were televised to hundreds of thousands of viewers in the greater New Orleans area. Her "date" was a plainclothes detective, a member of the vice squad of the New Orleans Police Department.

The prostitute sequence was one of a series of special filmed news reports presented by WWL-TV New Orleans to dramatize to the community the drastic, dramatic increase in crime

in the city; what the causes are; what is being done; and what *could* be done to combat it. The series of daily four-minute reports is titled *Crime Explosion '67*.

**Need for Exposure.** The station began planning for the series last November. Veteran reporter Bill Elder and cameraman Gene Inman, a former policeman, were given the assignment. Working closely with the police and using underworld contacts they began to piece together a picture of New Orleans crime. Some of the results:

- A junkie was interviewed, back to camera, and told of stealing "at least" \$300 daily to support his habit.

- A former prostitute told of being forced into the profession by racketeers . . . and of being chained to her bed after "business" each night.

- A racehorse bookie, arrested in the act of taking bets, yelled that his civil rights had been violated.

The station conceived the series last year, when crime statistics for New Orleans, and the rest of the country, were reported to have increased drastically. In addition, the



*The arrest, on the air*

station says the police department is underpaid and operating at only two-thirds of its complement. The series might show the community the extent of crime in the city and why a bigger and better-paid police force was vital to the problem, management believed.

City officials consider the tv series successful. "*Crime Explosion '67* is one of the finest series of its kind ever shown on local television anywhere," said Aaron Kohn, managing director of the New Orleans Crime Commission. New Orleans mayor

Victor Schiro and police chief Joseph Giarrusso both agreed that the series has been the best vehicle yet found for making the public aware of the enormity of the city's crime problems.

### **Bringing Viewers In**

The kind of viewer involvement that began with *Feedback* on WBBM-TV Chicago, and with the various "testing" programs on the networks, has been carried a step further by WFIL-TV Philadelphia. The station wanted to let its audience participate in its programming, and considered some of the techniques currently in use. Chief drawbacks in probing viewer opinion and reaction were the need for distributing ballots, delays in analyzing them, and the expense of manual or computer processing.

Paul Martin, promotion director for WFIL-TV, huddled with station engineers to determine if a computer could be rigged to answer telephones and take opinions from viewers on the other end of the wire. "It could," he was told, "but there's an easier way." By mid-February the easier way was in nightly operation.

**Yes and No Phones.** Two phone lines were installed, each with a different number. Viewers wishing to answer positively dial one number; those wishing to answer negatively dial the other. A tape-recorded message replies to callers: "WFIL-TV thanks you for your *yes* (or *no*) vote" and then breaks the connection. An odometer counts the number of calls received on each line.

"What we do," said Mr. Martin, "is ask a single question on the 7 p.m. news. Viewers have four hours in which to register their opinions, and on the 11 o'clock news, we can state '57 per cent of area residents think the state should abolish the death penalty, and 43 per cent think it should not.'"

Questions asked each night can cover national and international topics (*Should we get out of Viet Nam? Should Federal laws control firearms?*) or strictly local matters (*Should trucks and buses be restricted to the right lane on the Schuylkill Expressway?*).

**On a National Scale?** Opinion the TIP (Tv Instantaneous Poll)veys are expressed in percentage the air, but the nightly sample well up in the thousands of calls, Mr. Martin. He acknowledged voters made up a voluntary sample but contended the sheer size of sample would provide a pretty cross-section of the population.

"With a half-dozen stations a the country equipped to take si yes and no votes, as we are," he "you could get hundreds of thous of opinions on any topic in a hours. The data would be inval to legislators."

### **Dollars Slow Down**

Advertisers have increased number of exposures of product a faster rate than they have increasing their dollar spending. Leading National Advertisers, I

In a four-year analysis, LNA pared the cost of network tv advertising to the number of commercial minutes aired, to the number of individual products aired.

Among the conclusions of study:

- The percentage growth in dollars versus greater percentage growth in numbers of product airings document the increased use of split integrated and piggyback commercials.

- The total number of on-air minutes has increased steadily but slower rate than the increase in number of airings, emphasizing the trend to both shorter and to multi-product commercials. (However, the gradual and relatively moderate increase on-air minutes may allay fears over-commercialization in terms of total air time used for advertising.)

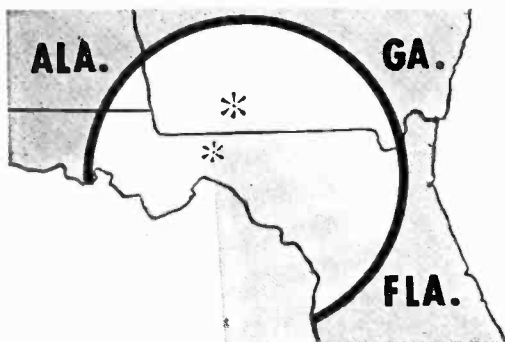
- The most significant year in work dollar billing growth in past four years was 1966, which a 12-per-cent growth over total work dollars in 1965. The total work dollar volume went from \$1 billion in 1965 to \$1.41 billion in 1966. In 1963 it was \$1.06 billion. The percentage increase in total work dollar billing growth was 10 per cent from 1963 to 1964, 10 per cent from 1964 to 1965.

PEOPLE REJOICE AS THE VICTORIOUS  
SOLDIERS LIBERATE ITALY --- TOWN BY  
GRATEFUL TOWN..."



HAMILTON, GEORGE PEPPARD, VINCENT EDWARDS, ALBERT FINNEY, ELI WALLACH, MELINA MERCOURI,  
SUMMER AND JEANNE MOREAU STAR IN CARL FOREMAN'S POWERFUL DRAMA OF WORLD WAR II, "THE VICTORS".

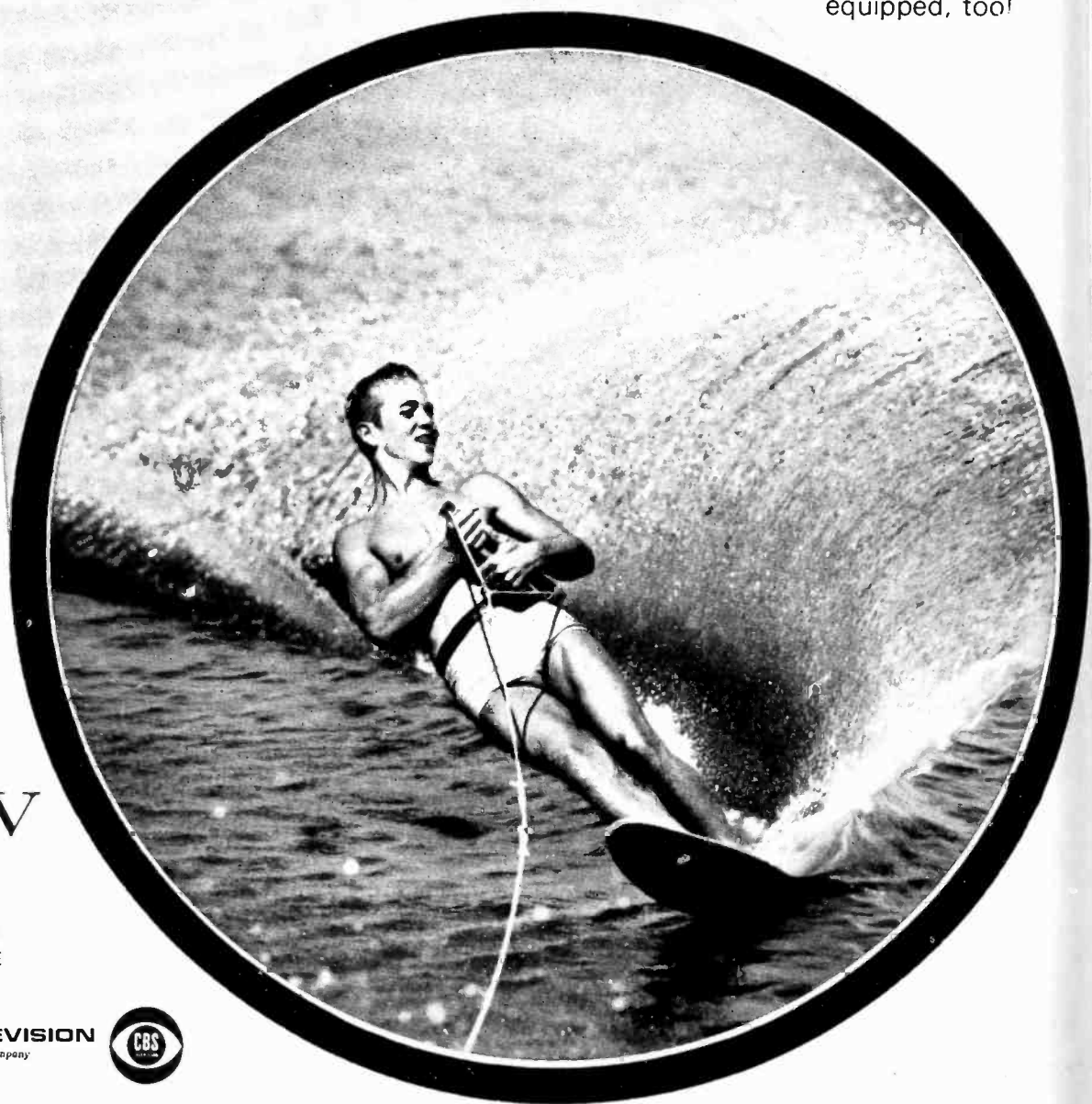
SCREEN GEMS' POST-1960 FEATURE FILMS FOR TELEVISION, VOLUME II. 6 SCREEN GEMS



# WCTV-land

**LAND OF  
YEAR-ROUND  
GOOD LIVING,  
GOOD BUSINESS**

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this...and we're *total color* equipped, too!



**WCTV  
6**

TALLAHASSEE  
THOMASVILLE



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



## 33 years old—and growing



*Born in 1934, the  
Federal Communications Commission  
is racing toward a new maturity*

*"The FCC faces an impossible administrative task. It is buried in paperwork as it tries to untangle the complexities and technological advances of communications."*

\* \* \*

*"The FCC has never functioned more effectively and efficiently than it is right now."*

\* \* \*

These observations made by two key members of the Federal Communications Commission are, paradoxically, both true.

Under the direction of FCC Chairman Rosel H. Hyde, the commission has developed a working cohesiveness that is almost imperceptibly

changing the operations of the agency. However, at the lower staff levels the FCC suffers from the same muscle-bound inertia of all government bureaus stifled by the lethargy of the Civil Service System.

The seven-man commission is made up of individuals of varying temperaments, backgrounds and political philosophies. It is obviously not a homogenized body and the votes cast on larger issues reflect a fragmentation of political views that defy prediction.

Individually, the members of the commission present impressive portraits:

ROSEL H. HYDE, 67, chairman. Idaho native,

constricting freedom of programming. He feels strongly and even emotionally that the broadcaster should have the same protection under the First Amendment that is accorded the press. He recently told TELEVISION AGE, "I do not believe that sound problems of law justify any government supervision or regulation of programming."

It was generally thought that when Lee Loevinger joined the FCC, he and Kenneth Cox would be the tough regulation axis. On the contrary, there are probably no two men on the commission more at odds. Ken Cox's philosophy on programming is directly opposite. "It seems to me," he says, "that the major thing the public

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### *What will be the FCC's next move on programming?*

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gets is program service. I certainly don't see how the public interest can be served without knowing *what* the stations program. We must see that the public is served. Frankly, life would be much simpler around here if I didn't feel I had that obligation."

His newly acquired ally in this point of view is youthful Nick Johnson who, if anything, feels more strongly (if that is possible) than Ken Cox about program performance.

This alliance was recently dramatized in the 5-2 decision on the license renewals of the 206 radio stations in Florida, Puerto Rico and the Virgin Islands. Although the renewals are a routine matter and had been screened by the Broadcast Bureau, Nick Johnson let loose with a blast accusing the commission of paying no attention to the programming questionnaires which the renewal applicants must now fill out.

Commissioner Cox, is agreeing with his younger colleague, laconically observed that the

approval of the applications "makes a farce of the whole reporting and review process."

Historically the hot issues have revolved mainly around programming. This goes all the way back to the debates leading to the Dill-Whitely Radio Act of 1927 which paved the way for the creation of the Federal Radio Commission the next year and later gave way to the Communications Act of 1934 which set up the FCC. There was

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### *What role would the FCC play in an etv network?*

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much discussion about government control of programming back in 1927 and there is a clear record that Congress wanted no such control.

At all events, Congress wrote into the law a specific dictate against censorship of what goes out over the airwaves. Although Congress declared that radio must not be considered a common carrier, it also adopted common carrier language in its directive that stations must be licensed "in the public interest, convenience and necessity."

Probably the biggest brouhaha was set off in 1947 by the FCC's so-called Blue Book which at

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### *Will the FCC be reorganized?*

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tempted to set up programming standards. It was never an official order, merely a sort of Damocles' sword hanging over every station in the country.

There was no doubt that the Blue Book (its actual title was *Public Service Responsibilities*



(Broadcast Licensees) was aimed at setting up standards of programming for one and all. There was every intention of following up the work with action against those who failed to comply with its suggestions.

The storm that broke in the wake of the Blue Book almost blew the FCC off the map. The Blue Book fast dwindled to the reference book category and then finally shrank out of print and out of sight.

It programming is always the issue that explodes into headlines with such regularity that broadcasters and FCC-staffers have by now be-

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### *Will there be a continuing feud with Justice Dept.?*

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com extremely wary of it. It is like a land mine waiting to be trod upon. Unfortunately, many new appointees to the commission have not had broadcasting background except what they have seen on the end of the tube. And when each new appointee grants his first press interview, where does he put his foot?

The resulting fireworks are sometimes spectacular, sometimes minor, but they are as predictable as the night doth follow the day. Newton Minow catapulted overnight into national fame on the basis of his programming comments which became a shibboleth across the country.

A diplomatic background can help minimize the last but is no guarantee against the release of the fissionable material. Two years ago President Johnson named as FCC commissioner James J. Wadsworth, former U.S. ambassador to the United Nations. A week before he was sworn in he chatted with reporters:

"Programs run the gamut from A to Z—some excellent. My wife and I look forward to many. I'm not wild for the general run of westerns

and gangster things. Some situation comedies are perfectly delightful . . ."

Fortunately, Commissioner Wadsworth's diplomatic training stood him in good stead. With the wisdom of a seasoned envoy, he sprinkled his comments with disclaimers: "it's like going back to school . . . You have to learn a whole new language . . . I'm not taking a position yet." Result: no nuclear explosion, no mushroom-shaped cloud.

Although the programming controversy within the FCC has been an intermittent one, the program forms first proposed in 1961 set off a regulatory flame that burst into a bonfire. Heated arguments, hearings, briefs and discussions occupied the center of the stage. Finally, last October, the forms were adopted by the commission after many compromises and changes of language.

The industry has not heard the last of this hot issue of program performance. Despite assurances by the commission that it would not be used as a club, it is still on the books as another piece of regulation with which the broadcaster must live.

In looking ahead to what the FCC may or may

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### *Can solutions be found to the crowded spectrum?*

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not do in this or any other year, the actions of Congress can close off or open up new avenues of regulation. A Congressional investigation might force the commission to do some probing of its own, or Congressional action could make the FCC decisions either necessary or pointless. (The relationship of Congress and the commission is detailed elsewhere in this issue).

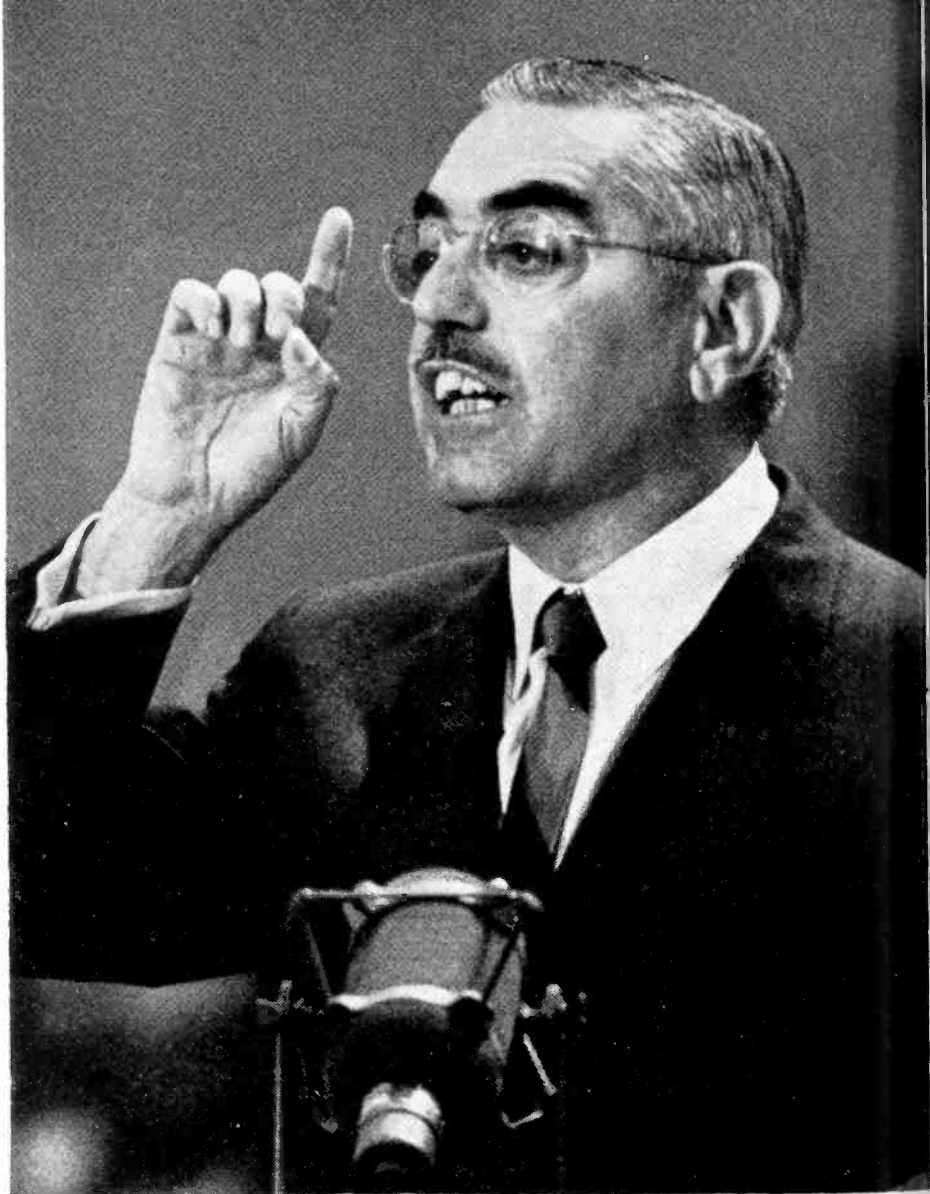
In the months ahead, Congress will play a

*(continued on page 120)*

**W**hile the Federal Communications Commission slowly loses its battle to survive an exploding administrative and regulatory workload, its members and staff will be spending more time than ever on Capitol Hill this session. Most of the issues the FCC is handling are being examined carefully by a wide variety of congressional committees and subcommittees. Most of their chairmen have distinct, often conflicting, opinions on broadcasting, but all seek to have a hand in the increasingly complex and important regulations proposed for the broadcast industry.

Congress this year will investigate, examine, propose new legislation and amend old legislation on such subjects as satellite broadcasting, CATV, copyrights, network control of programming, educational tv, the fairness doctrine, broad license periods, consumer protection from misleading advertising.

At least a dozen different House and Senate committees and subcommittees will tackle various issues facing the broadcasters. The two most important committees are the House and Senate Commerce Committees, each assisted by a Communications Subcommittee. But the House and Senate Judiciary and Small Business Committees, some of their Subcommittees, Government Operations Committees, Copyright Subcommittees, Committees for the Aging, and Anti-Trust Committees have all expressed intentions to examine and possibly propose legislation on specific broadcast issues that fall into their areas of responsibility.



*The men to be watched: Sen. John O. Pastore . . .*

*. . . Sen. Warren Magnuson, chairing Senate committees*



# Rivals in partnership



*Congress and the FCC will endeavor to agree on satellites, etv, CATV and a host of other problems*



Rep. Torbert Macdonald



Rep. Harley Staggers

Of crucial importance to the broadcast industry is the leadership of the House Commerce Committees and their Communications Subcommittees. The subcommittees have the broadest responsibility and jurisdiction over the FCC and Broadcasting. The composition of the State Commerce Committee will remain substantially the same this year under the chairmanship of Sen. Warren Magnuson (D., Wash.), and Sen. John Pastore (D., R.I.) will continue as chairman of the Communications subcommittee.

But the House Commerce Committee is still settling in after the exit of former Chairman, Oren Harris, an equit and colorful foe of the broadcast industry. When Rep. Harley Staggers (D., W. Va.) took over the chairmanship of the House Committee last year it was generally supposed that he would rule with a slack hand over his subcommittee and Broadcasting. He was said to be a sharp contrast to his predecessor, Rep. Harris, who exercised iron control over all matters and had a special authority for broadcasting affairs within the committee and the subcommittee. The early showing of colors seem to indicate Rep. Staggers will be a tough legislator.

The FCC got its first real taste of Rep. Staggers' spleen at a long public hearing March 14 when Chairman Hyde read the commission's annual report to the full Commerce Committee. The subject of pay tv and the Fairness Doctrine were particularly irksome to Rep. Staggers. "You've been derelict . . . you're trying to pull a fast one on

the Congress and this country," he fumed, upon discovering for the first time that the commission was "rushing" toward adopting rules on the subject of pay tv. "I'll call for hearings right away," he said. The commission pointed out that its proposed pay-tv rules have been outstanding for more than a year; that comments from all parties have been solicited and studied, and that Senate and House hearings on pay tv have been held in past years. However, Rep. Staggers was firm, saying the commission should only study the field but not act until instructed by Congress. (The FCC has proposed some kind of pay-tv licensing but only in markets with at least four stations, to protect commercial tv.)

Rep. Staggers opened the hearing with a blast at the commission for an article in *Newsweek*. The magazine said the commission plans to

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*"The FCC does not exist solely to hand out allocations . . . to applicants as they appear. A young and ambitious and powerful and potentially most useful giant must be trained to the routine of public responsibility and service."*

*"Broadcasters are in the process of conquering for themselves a vast and apparently boundless empire of influence and profit."*

—Rep. Harley Staggers

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pigeonhole a pair of complaints about station political endorsements in which it was charged that equal time

wasn't afforded. Commissioner Cox denied that the matter would be pigeonholed.

Rep. Staggers vowed to hold hearings on the weight the FCC should give to programming in renewing station licenses; whether there is trafficking in licenses as evidenced by the rising cost of buying stations, and whether radio-tv outlets should be allowed to endorse political candidates. A number of other Congressmen indicated sharp interest in broadcast editorializing and chastised the FCC for failing to act expeditiously in some areas. In effect, the FCC was ordered to act fast, but not before being told exactly what to do by Congress.

Rep. Staggers said he would "demand an answer" to such questions as: "how far do the legitimate interests of the communications industries go beyond communications itself? What role should the communications industries play in controlling or attempting to control, public opinion, and therefore in setting public policy? What responsibility, if any, do the communications industries have for what is commonly called 'truth in advertising?' Should the communications industries take any position in the matter of public and private morality? What effect does violence and crime and immorality as depicted through communications media have in promoting violence and crime and immorality in actual life?"

As the Staggers views become known, a question mark is

(continued on page 99)

**“T**here are no villains on the FCC,” said Rosel H. Hyde in a personal interview with TELEVISION AGE. “There are just reasonable men who sometimes disagree”—and here he smiled—“unreasonably.”

The role of commissioner Hyde, who is serving as chairman for the second time in his career, has long been that of peacemaker, of keeping those reasonable men around him from ripping into each other, of searching for compromises that would enable some action to be taken.

At times, the job has been a difficult one. The vocal battles between various commissioners sometimes have been loud and bitter enough to be heard beyond the tightly closed doors of the meeting rooms, and once the chairman settled an angry debate between Lee Loevinger and Kenneth Cox—in full view of an entire NAB convention crowd—by leaping to his feet and grabbing the microphone to declare the contest a draw.

That kind of physical activity, says the chairman, was long ago, and he hopes is unnecessary in these days of civilized and informed discussion. But he acknowledges that there are disagreements among the commissioners — “honest disagreements, since the Communications Act and the body of rules built up by the commission through the years are complicated and subject to various interpretations.” In such a case, he notes, it’s not only likely that there would be differences of opinion

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**“Government protection generally leads to government direction.”**

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**“The commission must be highly responsive to Congressional directives.”**

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**“The headlines go to the broadcasting problems.”**

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**“I oppose intervention in programming decisions by any agency of the government.”**

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# 'Competition ... compromise ... conscience'



*Those three words, believes  
FCC chairman Rosel Hyde, must  
govern the commission's  
actions in all instances*

among the commissioners themselves, but between the FCC and the Congress which established it in 1934. Still, he feels that the commission has done a "pretty good job" through the years.

There are broadcasters who have argued strongly in the past that Congress should rewrite the Communications Act, updating it and giving the FCC specific directives about how far it should go by way of regulation. This has been particularly true at times when the FCC has either adopted a regulation unpopular in the industry or has threatened to do so.

Rosel Hyde was asked whether this might not be a good idea, in view of the very few amendments made to the Act since 1934 and the great changes in the industry in the meantime. By way of answer he stated a belief that the broadcasting industry as a whole might have decided not to push a proposition which would call for extended and highly publicized Congressional hearings, during which it would be necessary to hear from those highly critical of the industry and those who wish strong regulatory hobbles to be erected.

In this connection, he said, "the FCC is already an arm of the Congress, and must be highly responsive to Congressional directives."

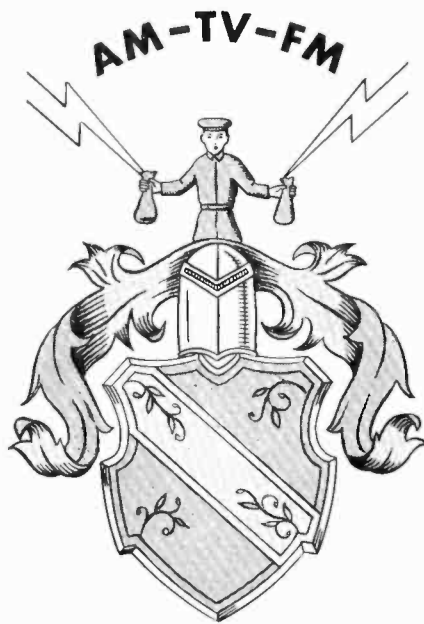
Engaged in personal conversation, Rosel Hyde seems much younger than his years. His enthusiasm for his job remains that of a young man. He is surprisingly informal, surprising to those who may have imagined a

coldness and austerity when he is presiding over commission proceedings. The fact is that he has great warmth and a surprising sense of humor.

These characteristics have been part of his make-up since he began as an attorney with the Federal Radio Board in 1928. When the FCC was formed to take over the Federal Radio Board's responsibilities, plus the chores having to do with common carriers, he went with the commission. He was a Republican in a Democratic administration (as he is today), and he was pushed back a few notches with the change. But thereafter he began making progress even under Democrats, progressing through the ranks to the post of general counsel and then being elevated to the post of commissioner by President Truman.

He took his seat on April 17, 1946, was chairman for one year in '53-'54 before Republican President Eisenhower selected another man as chairman, the late George C. McConaughy. Ike did reappoint Mr. Hyde as a commissioner after a prolonged period during which there were rumors that he would be replaced. He was reappointed much more promptly by Democrat John F. Kennedy, and it remained for LBJ to name him—not to his own seat for a seven-year term which would take him four years past the compulsory retirement age of 70—but to the balance of the term of the resigned E. William Henry, expiring June 30,

*(continued on page 108)*



## **Worth remembering**

J. G. Holland said that RESPONSIBILITY walks hand in hand with capacity and power. We try never to forget that radio and television stations *have* capacity and power.

### *The Fetzer Stations*

**WKZO**  
Kalamazoo

**WKZO-TV**  
Kalamazoo

**KOLN-TV**  
Lincoln

**KGIN-TV**  
Grand Island

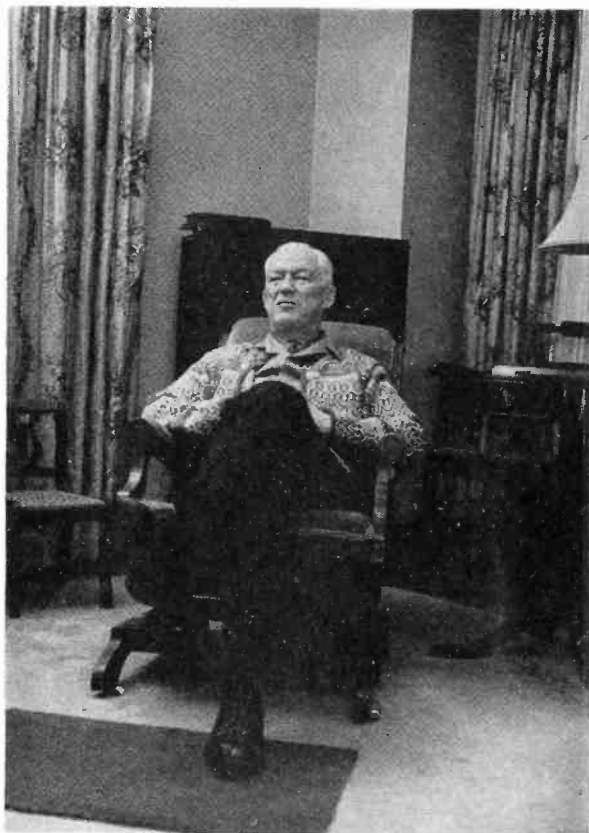
**WJEF**  
Grand Rapids

**WWTV**  
Cadillac

**WWUP-TV**  
Sault Ste. Marie

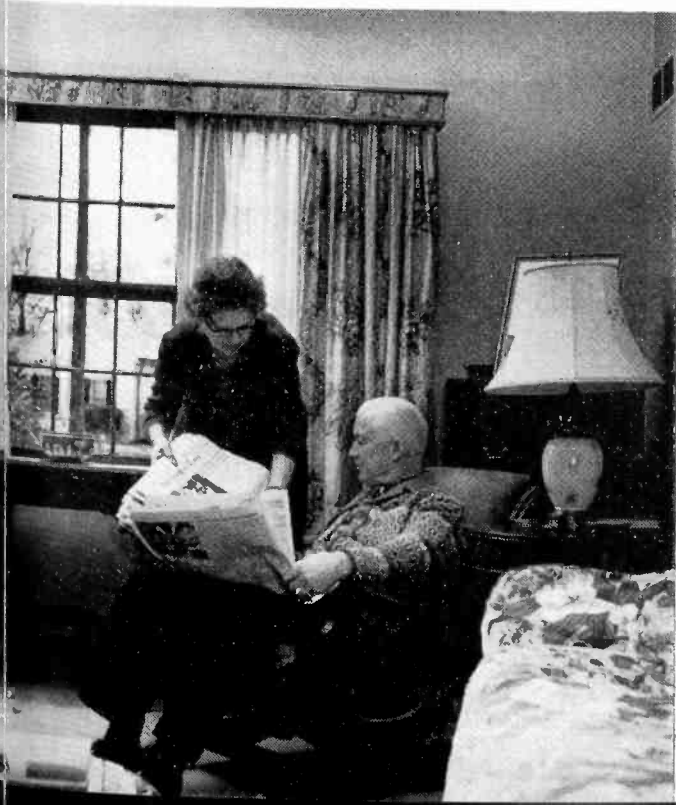
**WJFM**  
Grand Rapids

**WWTV-FM**  
Cadillac



On McKinley St., N.W., Chairman Hyde and his wife Mary spend many hours at their favorite pastime—entertaining their eight grandchildren. Two of the children have especially captured their attention; they've just returned from Okinawa where their father was stationed. The youngest, Jerry, is 18 months old and the Hydes had never seen him till just a short time ago. When not involved with cuddling, consoling or complimenting the youngsters, Mr. Hyde spends much of his time in the garden. He dotes on bright vermilion chrysanthemums planted abundantly in the traffic circle in front of his home. He says, and with obvious pride, "It's the brightest spot in the whole neighborhood."

### **Rosel Hyde, Chairman**





**WHEN YOU  
THINK OF  
BIRTHDAY PARTIES,  
DO YOU  
THINK OF  
NBC?**



There are few occasions as enchanting as a children's birthday party. In New York, NBC Owned Television Station WNBC-TV proves it each weekday morning with "Birthday House," on which Paul Tripp and Company fete birthday-celebrating youngsters. Informative as well as festive, the program won the 1965-66 Governors' Citation of the New York Academy of Television Arts and Sciences.

Local programs that capture this sort of community attention are typical of the NBC Owned Stations. It's that way in Washington, Cleveland, Chicago and Los Angeles, as well as New York. In each of these cities, the NBC Owned Station

stands alone in its range of community programming and service. No wonder viewers look first to their NBC Owned Stations — broadcasting almost exclusively in color — for news, entertainment and coverage of community activities.

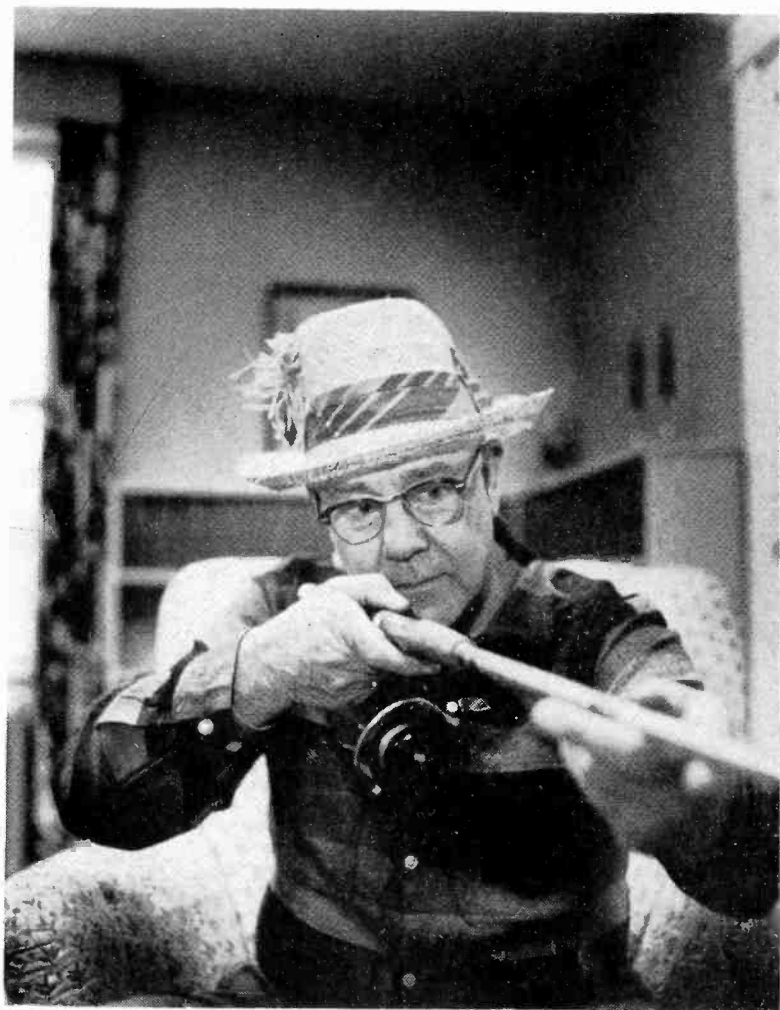
And it's programming like "Birthday House" that keeps viewers looking to the five NBC Owned Stations. Something to think about... when you think of NBC

Represented by NBC Television Spot Sales:



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

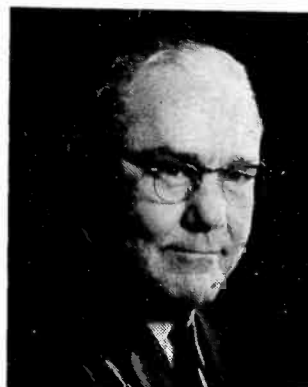




The man says he's just about settled down. He doesn't run to theatre anymore, he doesn't read a lot anymore, he isn't especially active in the community anymore. There's just one thing that can make him get up and out of his easy chair—fish. Commissioner Bartley grabs rod and reel whenever and wherever he gets the chance—be it Chesapeake Bay or just a freshwater pond. All the members of the Bartley family enjoy fishing and the outdoors. Tom, the youngest son, is 19 and headed for a career in forestry; he's enrolled in the University of W. Va. Wesleyan campus. The Bartleys have another son, 27, who has made them the proud grandparents of three children.



**Robert T. Bartley  
Commissioner**





# Congratulations

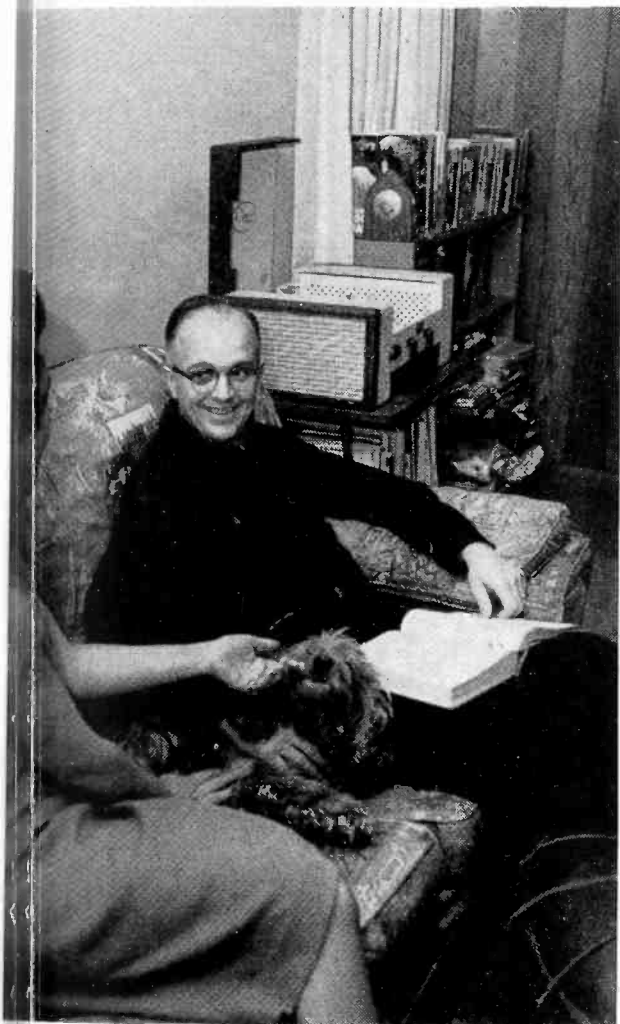
## ***New York City...***

on your plans to erect the world's tallest buildings—two magnificent 110-story towers—in the World Trade Center. This is a breathtaking feat of design, engineering and construction. We congratulate you on your vision and proficiency. We also congratulate you on your choice of one of the world's most creative architects, Minoru Yamasaki — Pacific Car and Foundry, one of the nation's most advanced fabricators of structural steel—and the consulting engineering firm of Worthington, Skilling, Helle and Jackson—all of Seattle—to contribute skills to this exciting structure.

“Made In Seattle” labels such as these are symbolic of the tremendous pace, growth and development in the Pacific Northwest.

*and thanks for the business!*

**KOMO TELEVISION** • SEATTLE  
CHANNEL 4 • ALL COLOR •   
REPRESENTED NATIONALLY BY KATZ



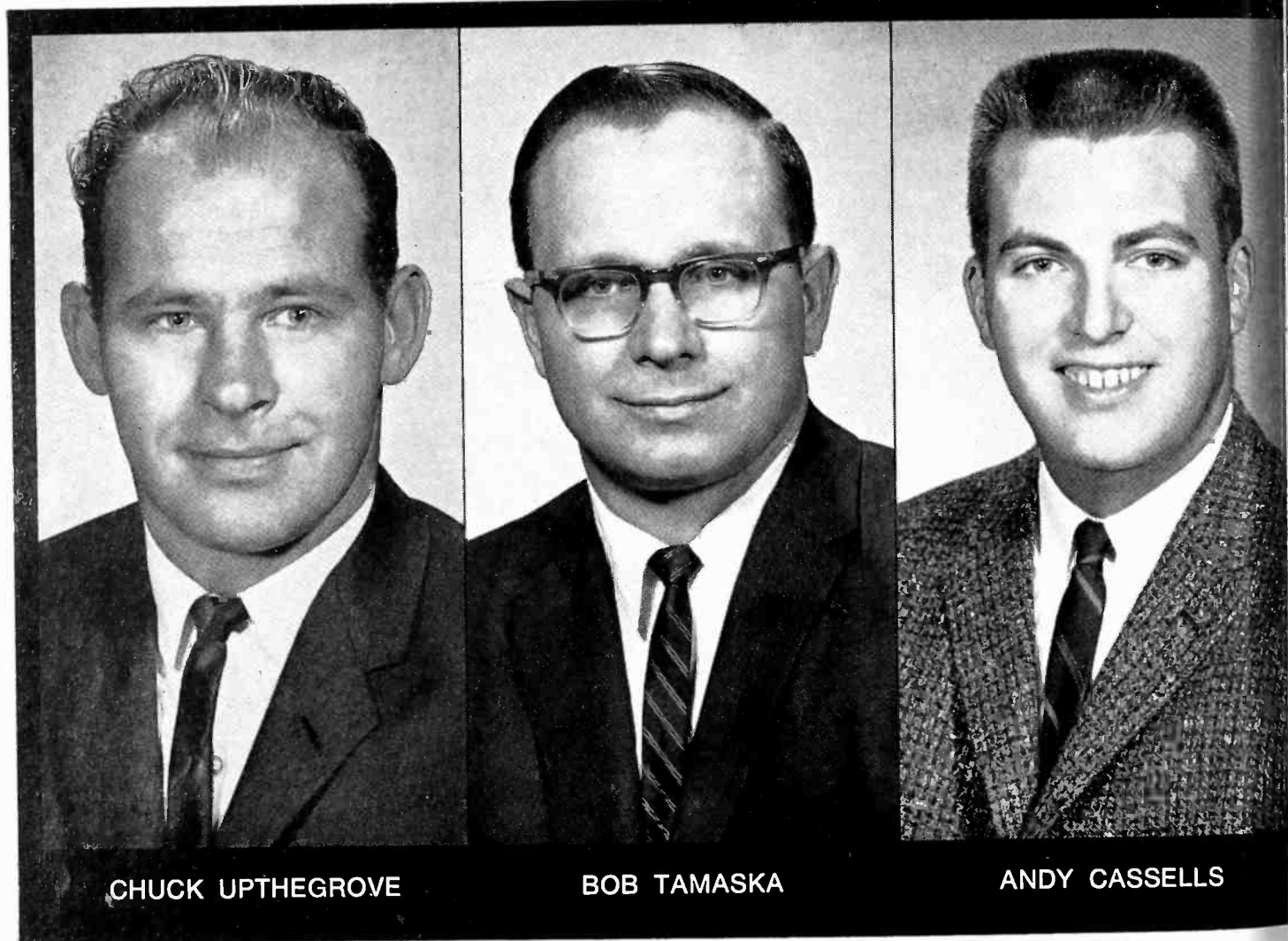
Commissioner Cox lives with his wife and three boys in suburban Bethesda, 17 miles northwest of Washington's hullabaloo. Much to his surprise, Mr. Cox has begun to invest in musical instruments; his 17-year-old son will be entering the University of Rochester this fall as a music major—a trombonist to be exact. While the commissioner admires his son's artistic inclinations, he prefers to stay rooted to more earthy activities, namely camping. Accompanied by his family, Mr. Cox has arranged outings in the Blue Ridge, South Carolina and other camping sites known to outdoors enthusiasts.



**Kenneth A. Cox**  
**Commissioner**



# More people watch Channel 7 News ...here's a good reason why



**CHUCK UPTHEGROVE**

**BOB TAMASKA**

**ANDY CASSELLS**

**This year, WHIO-TV's perennial winners of the Television Division, Ohio News Photographers Association Contest walked off with:**

**FEATURE CATEGORY**

2nd, Cassells;  
3rd, Upthegrove;  
Honorable Mention,  
Cassells

**GENERAL NEWS**

1st (TIE), Tamaska,  
Upthegrove;  
3rd (no second  
place), Tamaska

**SPOT NEWS**

3rd, Upthegrove;  
Honorable Mention,  
Cassells, Tamaska

**SPORTS**

1st, Upthegrove;  
2nd, Upthegrove

**TEAM FILMING**

One award,  
Cassells and Tamaska

Thousands of people watch WHIO-TV for the best news coverage in the rich Dayton market. First in full color, film and studio, WHIO-TV news presentations are excellent spot buys for the national advertiser.



*Represented by Petry*



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WHIC TV, Pitts...



Commissioner Johnson doesn't often bring his work home; he has plenty there to keep him busy. Pioneer-like, he's blazing a trail from the Bethesda house through woods to stream "just to do it." He spends much time as an amateur photographer experimenting in abstract effects with realistic subjects. On his physical fitness curriculum: running track where his daughter attends junior high, and playing tennis with Chief Justice Hugo Black. All this, and a wife and three children to fill any moments he happens to find vacant.

**Nicholas Johnson**  
**Commissioner**






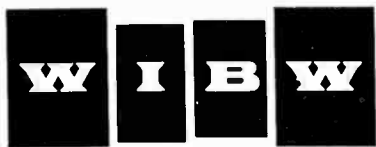
## Two good men, by George!

That's George in the middle—Director of all WIBW farm programming. He's always in the middle of the Kansas farm picture.

These three—Ivan Kanak, George Logan and Don Edson—give the "Voice of Kansas" the most active farm department in the land. They sell Kansas agriculture in a big way. AND they sell products and services to Kansas farmers with the kind of *personalized* salesmanship that is available only through WIBW.

WIBW's farm broadcasters need no introduction to Kansas farmers. Twenty hours on Radio and 3½ hours on TV every week, plus 80,000 road miles annually calling on farm organizations and dealer groups, have taken care of that! It takes BIG farm programming to serve Kansas agri-business—a billion and a half dollars gross annual income BIG...and WIBW delivers it!

You just can't sell Kansas farmers (or their suppliers) effectively without these three fellows working for you. Ask  Or mail this coupon, by George...



TV • Radio • FM  
Topeka, Kansas  
Broadcast Services of Stauffer Publications



You need this **FREE BOOK** to sell Kansas Farmers

George Logan,  
R.F.D. • WIBW, The Voice of Kansas, Topeka, Kansas 66601

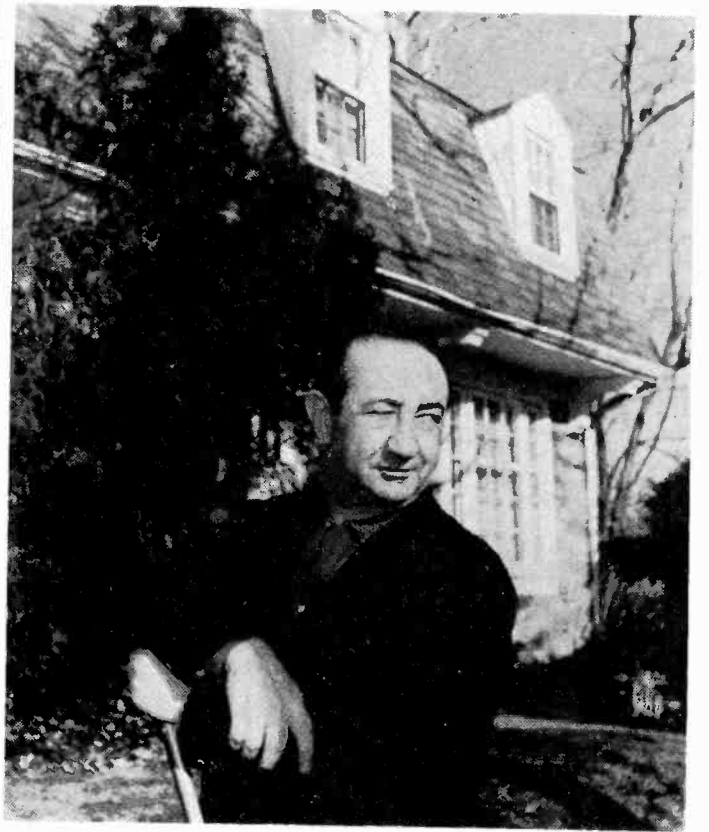
Send \_\_\_\_\_ copies of the 24-page  
Kansas Farm Facts Book to:

Name \_\_\_\_\_

Address \_\_\_\_\_

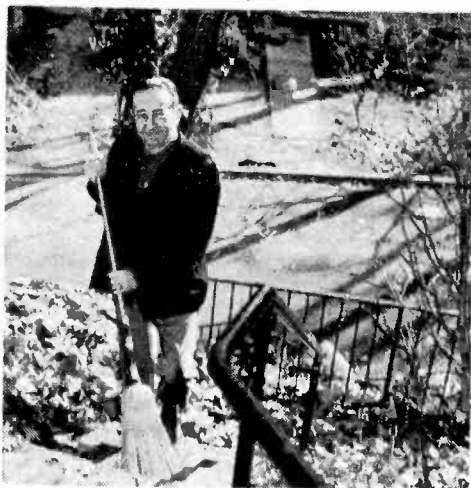
City, State \_\_\_\_\_ Zip \_\_\_\_\_

TA



Commissioner Lee admits to being a real movie fan, a somewhat languishing breed of American. When not watching some light-hearted spectacle on the screen, he may be shooting a few holes of golf or working with his ever-multiplying bulbs in the garden. For indoor entertainment Mr. Lee enjoys an occasional hand of bridge. The commissioner lives with his wife and a 22-year-old son in the heart of Washington, D.C., and is a grandfather by nine counts. He's one of the few commissioners who hasn't found the pressures of FCC business so strenuous as to seek sanctuary in some wooded suburb.

### **Robert E. Lee Commissioner**



# 62

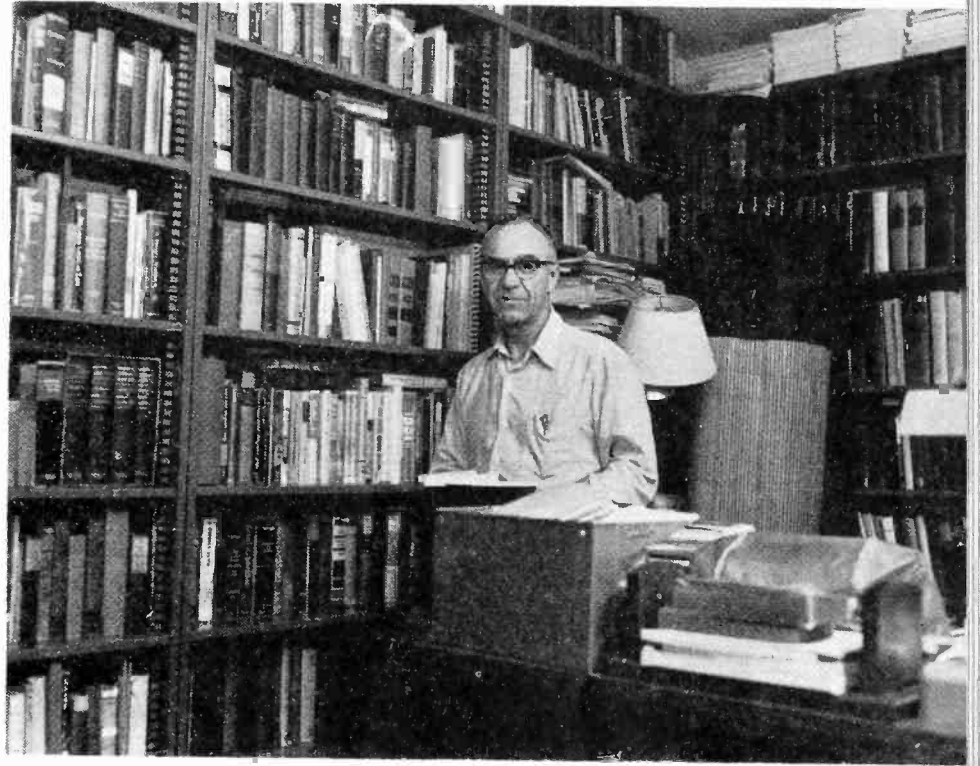
counties make up the  
Minneapolis-St. Paul  
TV Market and no one  
covers them like WCCO\*  
... the station is The  
Difference between GOOD  
and GREAT in Twin City  
television!

**WCCO** TELEVISION 

REPS: PETERS, GRIFFIN,  
WOODWARD, INC.

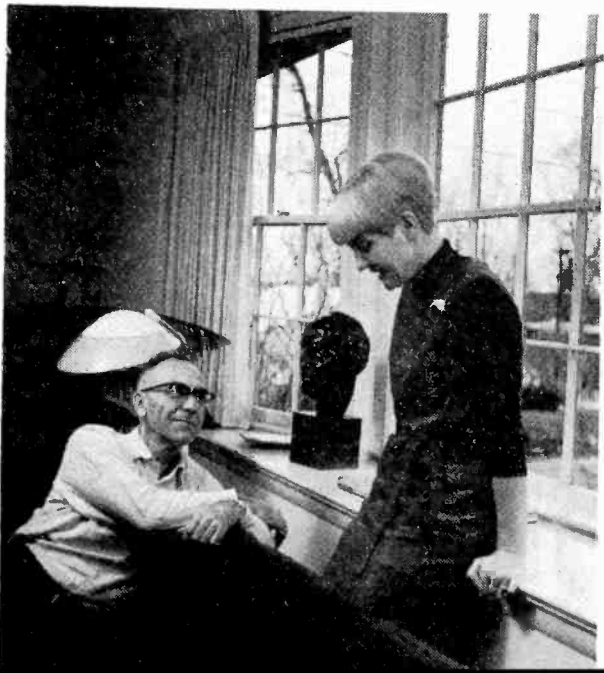
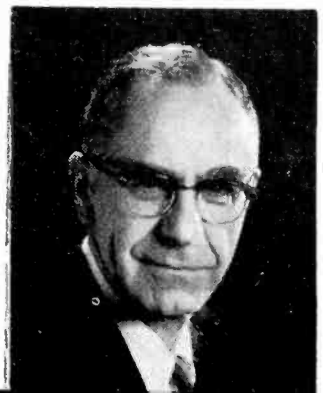
\*Want proof? Write for a copy . . . Box 6, WCCO Television, 50 South 9th St., Minne





In Tulip Hill, Md., commissioner Loevinger's "castle" boasts a 3,000-volume library, an acre-and-a-half of property, and a nearby river for canoeing. The library is stocked with books on the philosophy of science, law, psychology and broadcasting. A prolific writer, the commissioner has published some five dozen articles. Though a peaceful atmosphere might be thought necessary for proper pursuit of his interests, Mr. Loevinger insists he does all right despite a wife, two teenagers and a nine-year-old son in the house.

**Lee Loevinger  
Commissioner**



Remember, though, when you write you can expect an answer and that answer isn't always going to be a polite thank you. Your congressman may just write back and ask you to help do something about the problem you brought to his attention. But don't let that stop you. Go ahead and write your letter: Shouldn't there be a traffic light on that bad corner? Don't you think your children's classrooms should be less crowded? And what about a new field for the Little League to play on? Shouldn't more of our tax money be spent on domestic problems instead of manned moon probes? Should our draft laws be more equitable and shouldn't Congress have a uniform code of ethics?

You see, there are lots of things you can care about.

Give yourself half a chance and you can even get involved. Becoming involved means you have to be ready to risk certain things like disappointment and conflict. But the rewards are great. When you help accomplish something worthwhile you really feel good.

Now how many times in your life have you really felt good?

So go ahead and get out that clean white sheet of paper and your trusty ball point and fire away. If you don't know who to write in our area, write us and we'll send you a book called "Who's Who in Public Office," then you'll know.

The ABC Owned Television Stations want you to write.

We are involved in our communities, in our country, in our world. We take sides on important issues. We report them, we editorialize about them and sometimes because there are people who are involved and write letters and talk to other people and make waves, things happen. Not every time, but if more people didn't turn off their minds after they turned off their sets, maybe more things would happen.

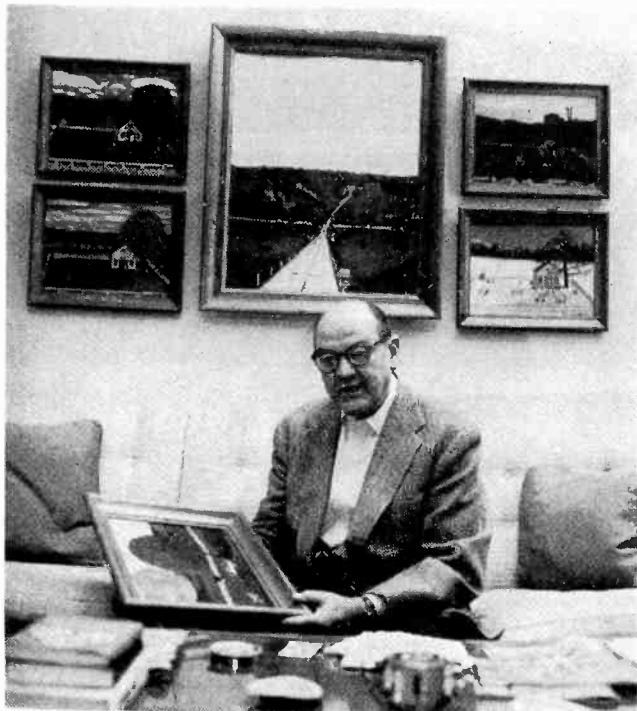
**Pick a subject and write.**

- I think you're doing a lousy job of representing me.**
- I think you're doing a great job of representing me.**
- I think the draft laws should be more equitable.**
- I think smog control and water pollution controls should be mandatory nationally.**
- I have a son who would like to get in the Naval Academy.**

**ABC  
Owned  
Television  
Stations**

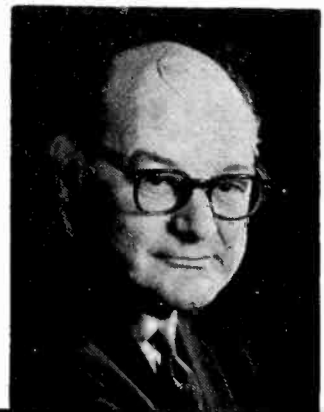


WABC-TV, New York  
WBKB-TV, Chicago  
WXYZ-TV, Detroit  
KABC-TV, Los Angeles  
KGO-TV, San Francisco



What does an ex-U.N. deputy representative and active FCC commissioner do in his spare time? Mr. Wadsworth is a practicing artist. Working in his Washington home or in his retreat in Connecticut, the commissioner divides his time between painting countrysides of upper New York and creating montages with vari-colored seashells he collects. If not waving a paintbrush at some stark canvas, he is brandishing a pen. Mr. Wadsworth has written a number of books on world relations and has just recently published his evaluation of the United Nations—*The Glass House*.

**James J. Wadsworth**  
**Commissioner**





WILL BE AT THE



ON THE



FLOOR IN SUITE

50  
A

WHILE YOU'RE ENJOYING A



WE'LL SCREEN

The  
Alan Burke  
Show

FOR YOU.

THEN YOU CAN LOOK AT

TRUTH  
OR  
CONSEQUENCES

\*\*

AND

MY  
FAVORITE  
MARTIAN

PLUS

TELEVISION'S ONLY PROGRAMS ON THE NEWS-MAKING SUBJECT

The  
Warren  
Commission  
Findings

OF COURSE WE'VE GOT

LAUREL  
&  
HARDY

BUT NOW IN 39 HALF-HOUR SEGMENTS. THE

THE BRIGHTEST



SURPRISES OF THE YEAR

The  
Ray Conniff  
Christmas  
Show

AND

The Mean  
Mr.  
Firecracker

BOTH NEW AND IN



COLOR. BEST OF ALL, THE

AWARD

W

NING

WOLPER  
AWARD  
SPECIALS

WE'LL PUT OUT THE

WELCOME

SO DON'T MISS US IN SUITE

50  
A

\*The Alan Burke show is brand new and it's hot! It's already pre-sold in N.Y., L.A., Phila., Boston, Detroit, Chi., St. Louis.

\*\*Popular T or C host Bob Barker will be there in person to tell you about the amazing syndication success of the all-new Truth or Consequences.



**WOLPER TELEVISION SALE**

485 Lexington Ave., N.Y., N.Y. 10017  
(212) 682-9100  
8544 Sunset Blvd., Hollywood, Calif. 90069  
(213) OL 2-7075

### Let's Have More Specials

new pilots are like most old pilots—disappointing. And the prospect of still more movies can only mean second-rate, second-time-around western and com-  
ms. Even with a surfeit of films and serials, the  
on forecast is not entirely bad. Specials, which  
ed a few important rays of sunlight in this year's  
programming, are sure to lighten the 1967-68 season.  
will undoubtedly be more and better specials next  
because they have proved themselves this year.

recent phenomenon was *Brigadoon*. This colorful  
ay Lerner—Frederick Loewe musical was in itself  
Robert Goulet, Sally Ann Howes and Peter Falk  
op cast in a durable, undated, charming story  
top score. When first presented in October 1966  
ings were good (11 million homes average audi-  
out not spectacular. The critical and word of mouth  
n was good, and everyone looked forward to its

than six months later in an earlier time period,  
Monday instead of Saturday, the show was repeated.  
singly, it did almost as well the second time  
t. To be sure, the first time out the season was new  
te show was underpublicized. But usually the classic  
ta of *Peter Pan* or *Cinderella* or the *Wizard of Oz*  
near or two apart. To the best recollection of veteran  
this is the first time an important special has been  
ed so soon after the first run.

unduplicated audiences between the first and  
runs probably would make *Brigadoon* one of the  
specials of all times, although that calculation has  
en made. Judgment would dictate that after six  
only the most enthusiastic aficionados would  
e a musical twice. After an interval there would  
ch more duplication—but certainly not in so  
n interval. Therefore, one must conclude that the  
cent that did not see it the first time around  
of it from a friend, remembered a favorable re-  
r preferred it to the new competition. Whatever  
it worked—and there is no reason to think it  
work again in another six months. This is the  
of this article.

this particular March 6 was a Monday night of  
res. Not only did a rapid rerun of a sophisticated  
ay musical do well, but an even greater phenom-  
occurred—a young actor put on old man's clothes  
one, held a better-than-average-size audience for  
or-and-a-half.

a Holbrook taped a night with Mark Twain, simulat-

ing one of the writer's famous lectures on the old  
Chatauqua Circuit. For 90 solo minutes a mass audi-  
ence exceeding ten million homes was held spellbound.  
That is considerably more people than ever saw Mr.  
Twain in his lifetime.

What is going on with the great untutored American  
audiences? Don't they know that they are too illiterate  
to understand this kind of a Monday fare? Don't they  
know they were supposed to be glued to Lucille Ball or  
*Captain Nice*, to Andy Griffith or *Road West*, to *Run  
for Your Life* or *Big Valley*? Whose are these homes  
that louse up our pet theories of mass tastes? Is it pos-  
sible that the character of the audience is changing? Is  
education catching up with the mass medium?

Something is definitely happening and it is sweet  
music to advertisers and programmers who have always  
wanted to do something better for personal as well as  
business reasons. If more viewers watch *Brigadoon* and  
Hal Holbrook as Mark Twain than watch the average  
television show, we are over the hump. Beware education-  
al television! The men with the big money are gambling,  
with the averages working for them.

The Mark Twain success is sure to be repeated—and  
soon. What a way to pass the summer doldrums, with  
the best of the cultural vehicles played over and over  
again! It is one thing to repeat mass-produced little  
television shows but another thing to repeat the best of



the great movies, the best of the great plays, the best  
of the great variety shows.

Television has not yet begun to find out how often  
a great movie like *Bridge Over the River Kwai* can be  
repeated. The *Wizard of Oz* obviously has no bottom,  
any more than *Peter Pan* or *Cinderella*. Certainly there  
must be many more like this.

Unfortunately, some of the best of the television  
classics were live, untaped, and lost. Somewhere these

(Continued on page 118)

# Film/Tape Report

## OFF THE GROUND

The commercials not only sent the client's sales soaring skyward but thrust the men on the account up into orbit as a new agency. Up, up and away from Papert Koenig Lois they went, and away with them went the account: Clark Oil Co.

One thing's for sure, the men who worked on Clark at P-K-L really knocked themselves out building an image for their client, and so did the production company, the commercials, Colodzin Productions, Inc.

Take a recent Clark spot, in which a car zooms up into the clear mid-winter midwestern air as soon as its tank is filled with Clark gasoline. This minute of magic required extensive preplanning: for realism's sake it was decided to forego any use of opticals, rear screen, blue or other matte process. The men from PKL and Colodzin brought master riggers Bill Maley and Russ Kelly to the mid-west from San Francisco, and started checking out ways to rig with wires so thin they'd be invisible on color film. For close-ups, it was necessary to custom-build a camera platform that would be hidden on the side of the car away from the cameras on the ground. Airplane wire, after some testing, was found to be invisible enough yet strong enough to carry the car hanging from a 90-foot crane.

Finally all was ready for the final shooting, and out onto the tarmac of a Clark station in Moose Lake strode the intrepid daredevil who would "fly" the automobile: James Walsh, executive producer of Colodzin Productions. Until joining the studio a few months ago, Mr. Walsh was creative director at Papert Koenig Lois. He has starred in all the Clark commercials ever since the first one, when an actor failed to meet his rendezvous with danger. (It involved driving a chassis along blizzarded roads). Before each of his on-cameras gigs, Mr. Walsh shaves off the noble Van Dyke he cultivates in New York. As the cameras whirred, he took the wheel

and off he went, in an upward spiral around a lightpole while the close-up man crouched out of range on the tilting platform. The one take did it.

## HOLLYWOOD WINNERS

The first sign of spring in the advertising game is not the pop of the crocus but the flap of the flags announcing the winners of the International Broadcasting Awards in Hollywood. This year Doyle Dane Bernbach, no stranger to the winner's circle, scored with the most wins: three. Two of them were produced by MPO Videotronics, which put the top-grossing studio in first place among production houses represented in the contest. Pelican Films made the third DDB winner, a cartoon for Volkswagen. The MPO contributions were *Socks* for Burlington Hosiery and *Parts* for Import Motors of Chicago, a VW dealer.

(*Sock* is also among the final in the New York Advertising Club ANDY awards competition, as two Volkswagen spots, and a Continental Insurance spot, making finalists for DDB. Also front-runners are Y&R films for Eastern Airlines and Bulova; Carl Ally's Hertz *loon* and a Contac film from FCB.) (Benson & Hedges is among six frontrunners among series, along with Braniff (two for Wells, Rich Greene); Eastern Airlines and Jet (two for Y&R); Alka-Seltzer, deGarmo's work for the Irish Tour Office.)

Meanwhile, back in Hollywood among "long" commercials, in 60-seconds, there was a tie for between *White Dress*, produced by Wylde Films and J. Walter Thompson for the American Gas Association, and *Pilot*, produced for Eastern Airlines by Audio Productions

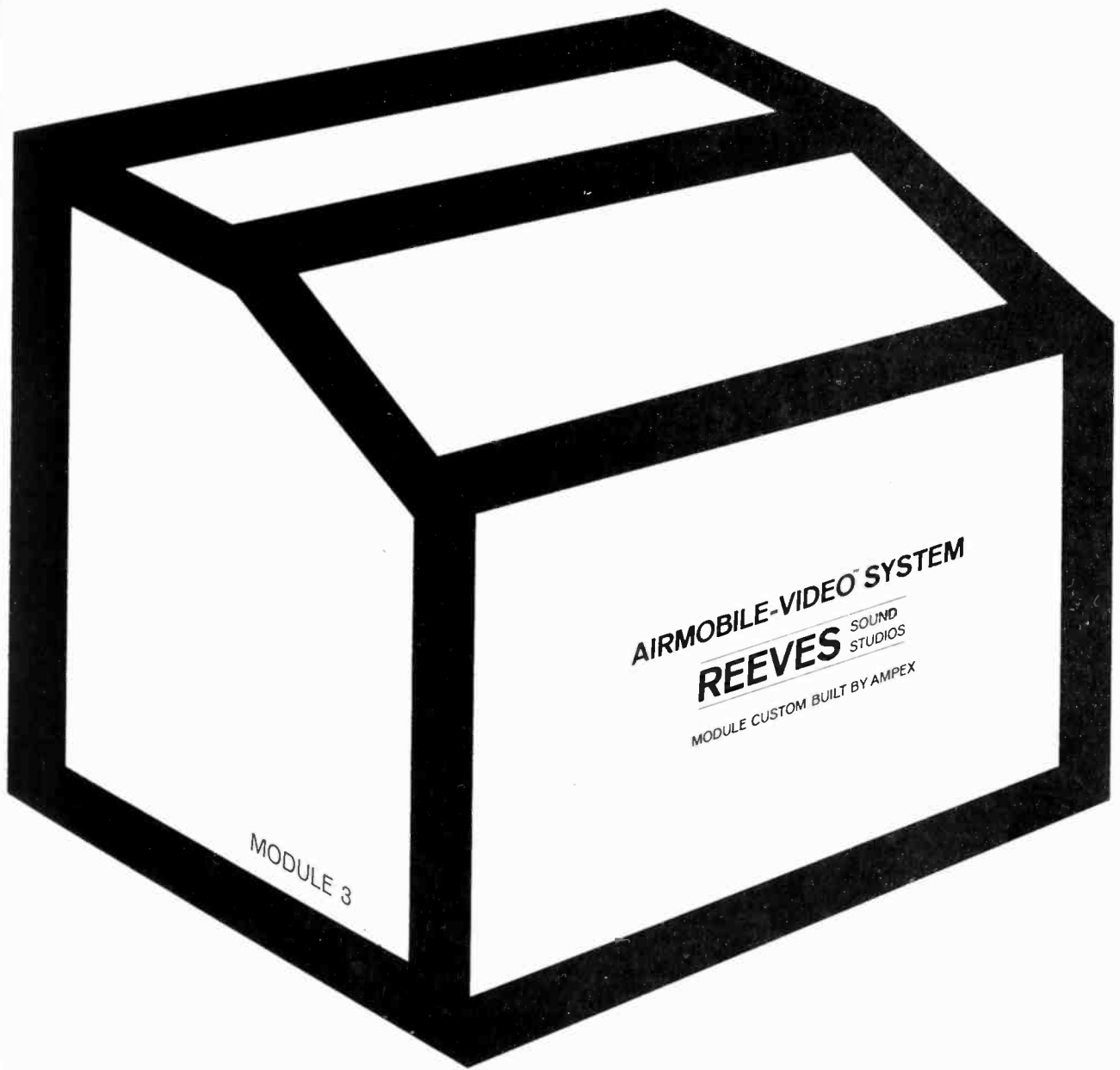
## TAPE FLIES OFF ON LOCATION

It's long been expected that with miniaturization, video-taping would eventually become as mobile as film. The process of miniaturization is progressing, but video-tape recording is still far from becoming a hand-held camera and back-pack recorder operation. Now, however, Reeves Sound Studios has designed a compact kit, containing cameras, vtrs, cables and equipment transportable by plane and truck.

If a producer wants to tape a commercial on, say, Grand Bahama Island, he can have Reeves' Airmobile-Video unit flown to the island and set up on a rented truck. It now becomes feasible to tape anywhere in the world where there's a landing field and an available van-type truck. Previously, the range of tape production has been limited by the cruising range of mobile video-tape van units, and this has tended to limit on-location taping to the more easily accessible parts of the continental United States.

The key to the compactness and portability of the Airmobile-Video system is the modules designed by Reeves, which are standardized for jet cargo.

The modules of the Reeves system can be rented, and assembled by plug-in, in any combination of two, four or six cameras and one or two video-tape recorders (or no vtr at all). The vtr's are Ampex high-band, the cameras Norelco Plumbicons. The system also supports a Chroma key and other ancillary equipment.



## The world's first go-anywhere video studio

nd the Airmobile-Video\* Sys-  
 tem goes anywhere in the world,  
 on a jet cargo plane. On arrival  
 it fits any standard van-type ren-  
 tal truck. The secret is the Reeves  
 designed modules, and each is  
 standardized for jet cargo. Plug  
 the modules together to get the  
 space you want, with self-con-  
 taining, specially designed and  
 unit teleproduction equipment:

Ampex high-band recorders, Nor-  
 elco Plumbicon cameras, full ef-  
 fects, Chroma key, full audio, full  
 power, even air conditioning.  
 Shoot Paris, New York and Tokyo  
 the same week, with the same  
 crew, the same equipment—the  
 Airmobile-Video\* System makes  
 it possible. Another innovation  
 from Reeves, the quality sound  
 and video house.

**REEVES**  
 SOUND STUDIOS

Rental systems  
 are available  
 in any combination of 2, 4 or 6  
 cameras and 0, 1 or 2 videotape  
 recorders. All are complete with  
 full ancillary equipment.

\*TM Reeves Sound Studios, division of Reeves  
 Broadcasting Corp.

Reeves Sound Studios, division of Reeves Broadcasting Corp., 304 East 44th Street, New York, N.Y. 10017 (212) OR 9-3550

Young and Rubicam.

A British commercial took first prize in the under-60-second category: *Stuntman*, made for Miles Laboratories by London Press Exchange and Flair Films. The winning "combo" (live-action, animation, graphics) was *Salary*, shot by VPI for Insurance Co. of North America and its agency, N. W. Ayer.

Top ID was *Spin It* for Ice Capades, made by John Urie and

Associates. Winning local was *Women's Pages* for A. S. Abell & Co., produced by Three Lions for VanSant, Dugdale & Co. Public service prize went to *Snow Plow* produced for the Department of Highways of Ontario by McCann-Erickson (Canada) and A-1 Guest Animation.

The winning series was a trio of Bosco spots produced by N. Lee Lacy & Associates and Dancer-Fitzgerald-Sample.

## 'TRIAL' TRIES AGAIN

The rights to the old radio series *Famous Jury Trials*, have been chased by M. A. Mangum, Inc. production company whose principals are Charles Wood, Arch Lustberg and F. X. Maguire. Charles Michelson sold the rights to the program circa 1940, and Mangum hopes to sell an hour series to a network perhaps for a January start.

The trio—Mr. Wood had worked with ABC radio news, Mr. Lustberg with Chappell Music, and Mr. Maguire with the "Discover America" project—has lined up some highly powered names to interest networks and advertisers in the new venture. ABC's Ron Cochran will be associated with it in a production capacity and trial lawyer F. Lee Bailey signed a letter of intent to serve as host and narrator. Also, Bob Marley, who produced *The Defenders*, Allan Sloane, chief writer on the show, are expected to serve in similar capacities.

Mangum, according to executive producer Lustberg, put together a record album featuring Sen. Everett Dirksen, and has another album coming up with tv personality MacMahon. Tony Ford, who recently opened his own talent agency, is lining up network prospects for the *Famous Jury Trials* series.

## TRANSATLANTIC MEGAPHONE

New York's PGL Productions entered into an arrangement with London's Hardy, Shaffer for the production of commercials here and abroad, and, eventually, feature films as well. The way the deal is set up, PGL will represent Hardy, Shaffer in the states, and the British partner will handle PGL productions in Europe.

In New York recently for a firm handshake on the deal was Tony Shaffer, who is partnered with director Robin Shaffer in the London enterprise. Mr. Shaffer said that within the new arrangement, Mr. Hardy and other British directors will be available for assignments in the U.S. or abroad for U.S. agencies, and the PGL directors will be available to agencies in London and on the C

## Making movies isn't kid stuff



You can't afford to play games with time or money. That's why it's so important to buy or rent your equipment from professionals.

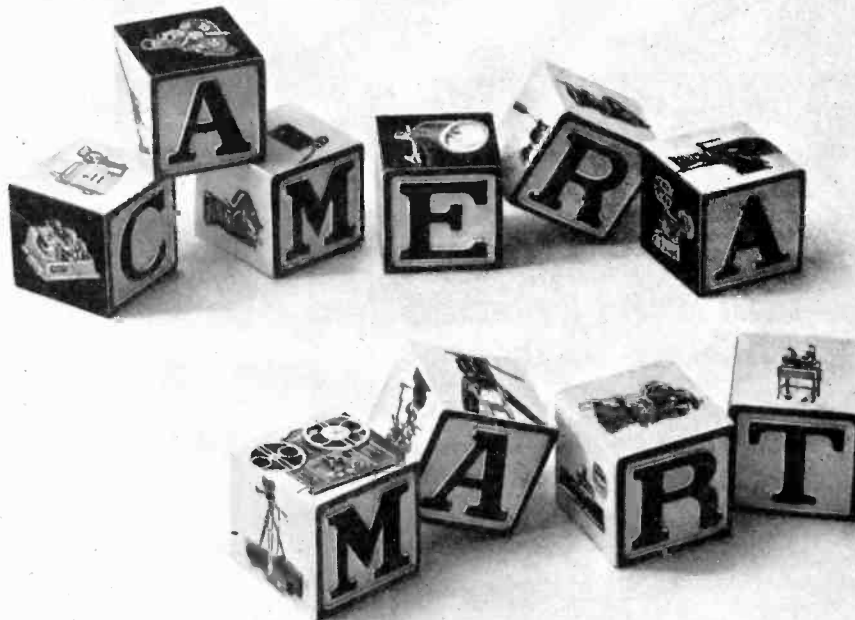
At Camera Mart we make it our policy to stock the best equipment available for studio or location.

Professional equipment that is lightweight, portable, easy-to-handle; such as Arriflex, Eclair, Colortran,

Nagra Sound Recorders and Wireless Mike Systems, Elemack and Colortran Dollies. Plus battery operated portable Sun Guns, long range Angenieux Zoom Lenses, etc. You'll find these and many more at Camera Mart.

Don't kid around with your equipment needs.

Call Camera Mart today.  
Phone: 212-757-6977.



Specializing in equipment for TV News,  
Documentaries, Industrial, Educational,  
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THE CAMERA MART INC.

1845 BROADWAY (60th ST.) NEW YORK, N.Y. 10023 • 212-757-6977

SALES • SERVICE • RENTALS





## Paint the town Red, Blue, Green. Color your station successful.

If you're already transmitting network color, the logical next step is a full spectrum of local color news coverage. Watch how color enhances your importance to the community and your usefulness to advertisers! Kodak makes your move to color feasible with the versatile ME-4 System: high-speed *Kodak Ektachrome* EF Films, a virtually foolproof process, and quality-tested chemistry. The ME-4 System assures color video images of high resolution, low noise and excellent color saturation. Processing service is available in many areas, or you can easily process the film yourself. Naturally, we'll help you set up the process and keep ourselves available for continued service thereafter.

Want more information? Call your nearest Eastman Kodak motion picture engineer.

### Eastman Kodak Company

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200  
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131  
New York: 212/MU 7-7080 San Francisco: 415/PR 6-6055

**Kodak**  
TRADEMA

tinent for assignments anywhere in Europe.

"There's no limit to the possible combinations," said Ray LoFaro, sales vice president of PGL. For example, Hardy, Shaffer could shoot films for U.S. agencies making ads for international accounts. Not long ago the firm made a Brillo commercial for J. Walter Thompson for use in Europe, and the New York office liked it well enough to run it in the states.

Another reason for the affiliation is the creative stimulation the link-up will provide, Mr. LoFaro said. U.S. directors will bring their advertising know-how to Britain, British directors will carry their film-making expertise to the states, and in the process, there would inevitably be an exchange, an acquisition of more ad knowledge by the British, of more cinematographic savvy by the Americans.

Mr. Shaffer, leonine, sartorially

splendid, said a common bond between the two studios was that it is owned by creative people, "it's better to put money into people than into things." He said Hardy and Shaffer was a move up from the "style British outfit, megalithic, dominated by clerks."

Under the "cultural exchange program" offered by the two studios, "mad, lyrical" quality of certain British directors will be retained while the Britishers learn about co-

Robin Hardy is already experienced in U.S. production; he put years in at Audio and On Film.

Any profits on jobs sold by one of the partner studios and shot by the other will be split between them.

# Who made



Clairol—"George & Marge". Doyle-Dane-Bernbach. Agency Producer: Brian Roberts. Produced by MPO Videotronics, Inc., New York. Director: Charles Dubin. Camera: Owen Roizman

# Who else?



See the hottest sample reel in the business. MPO Videotronics, Inc., 222 East 44 Street, NYC 10017, (212) TN 7-8200/Also in Chicago, Detroit, Hollywood, Miami

## QUICK CUTS

- Independent Tv Corp. will unveil *Thunderbirds* and release it in the syndication market at the NAB convention. The series is available either in 60-minute or half-hour format (32 hours, 64 half-hours). It is currently on in Mexico as one of the first color programs to go on the sistema Mexicano. United Artists is preparing a feature film release, *Thunderbirds Are Go!*, based on the series. *Thunderbirds* is produced using the Supermarionation process in ITC's *Supercar*, *Fireball* and *Stingray*.

- Seven Arts Tv will launch *Country Music Hall* in syndication at the NAB convention. The 26 one-half-hours in the series were produced with Nashville and other country-&-western artists in Toronto and Canada's CTV network. The show's host is Carl Smith.

- Franklin Films is selling its new markets on *Jackpot Bingo*, first-color half-hour show with Mervyn Allen and Steve Rossi. The game show is being shot by Franklin Films using the Vidicam process. Sid Franklin, producer, is said to be the biggest manufacturer of bingo cards and equipment in the world. The game show involves audience participation, with viewers playing bingo at home when the weekly show is on, using bingo cards picked up

# Advertising Directory of SELLING COMMERCIALS

he sponsoring supermarket.  
Desilu Sales acquired U.S. distribution rights to Modern Golf, series of 13 half-hours being produced by Hal Shideler.  
Harold J. Klein Associates sold 26 more episodes of *Top Star Bowling* to Rediffusion in Hong Kong and to Republic Broadcasting in the Philippines, and sold a bundle of *Golpith Sam Snead* color half-hours to Britain and in New Zealand.

## RAIPANT RUMORS

The Ides of March came and went with a spate of rumors about VPI, the subsidiary of Electrographic Corp. None of them, it seems, were true. One of the canards had it that VPI was laying off personnel because business was down; another, that the company, which is expected to gross more than \$12 million in the current fiscal year, was going out of business. What is happening, according to VPI executive vice president Sheldon B. Satin, is this: To keep its "small studio" modus operandi, VPI is reducing its sales and clerical staff and is shifting its headquarters from New York's West Side to quarters on the floors below its penthouse suite on East 52nd Street.

The company will maintain its post-production facilities at present locations around midtown Manhattan, and will shift its dry laboratory, optics department, and release printing operations to a new building on the East Side.

At the same time it was revealed that I Mendelsohn, who until January had been vice president and general manager of EUE/Screen Gems is joining VPI as vice president and general sales manager. Chas Adams, who joined VPI as vice president and general sales manager in January, is being shifted to the post-production side, Mr. Satin said.

## THE DOTTED LINE

CS Films sold *The Mighty Aqu. Show*, package of 150 cartoon color to two Metromedia stations WNEW-TV New York and KTTV Los Angeles. The bundle, put together

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Clark Oil & Refining Co. • PKL, Inc.



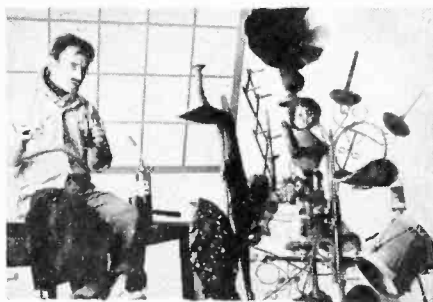
(CPI) COLODZIN PRODUCTIONS, INC., New York

AT&T (American Hospital Supply) • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

Coca Cola • McCann-Erickson



VIDEOTAPE CENTER, New York

Chemstrand • Doyle Dane Bernbach



(CPI) COLODZIN PRODUCTIONS, INC., New York

Colgate • Ted Bates



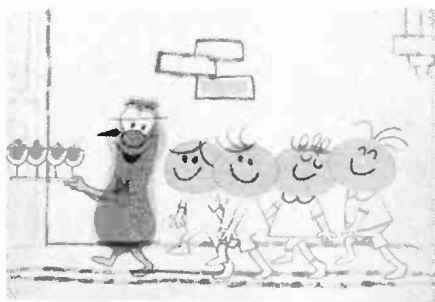
PGL PRODUCTIONS, INC., New York

Chevrolet • Campbell-Ewald Co.



THE TVA GROUP, INC., New York

General Foods Corp. • Young & Rubicam



FILMFAIR, HOLLYWOOD

*"It's always a pleasure when the mailboy delivers my copy of TELEVISION AGE. It means I will be receiving up-to-the-minute information about the television industry and who's doing what to whom in the commercial field."*

**BERNIE HABER**  
 Vice President and Executive Producer  
 TV Commercials  
 Batten, Barton, Durstine & Osborn



As a combat motion picture photographer in World War II, Bernie Haber covered the invasions of North Africa, Sicily, Salerno and Anzio, and filmed the advancement of allied forces from Casablanca to Rome. He also produced many training and information films for the Army during this time. Returning to civilian life in 1946, Mr. Haber produced and directed education, promotion and information films on varied subjects ranging from the teaching of deaf children to steel rolling mills, prefab concrete construction and to group therapy for delinquent boys. In 1948 Mr. Haber became a commercial producer for BBDO and to-date has been involved in the making of several thousands of TV spots for many products and services.

## Television Age

by the Terrytoons division of Films, includes 78 cartoons featuring *The Mighty Heroes, Diaper Man, Strong Man, Cuckoo Man, Toroman and Rope Man*; 16 on a peg named Luno, and 36 from the Terrytoons library.

MCA-TV sold *Wagon Train*, a bundle of 32 90-minute color episodes in its first week on the syndication trail, to 13 stations: WOR-TV New York, KHJ-TV Los Angeles, WNOV-TV New Orleans, WBRZ-TV Baton Rouge, channel 33 in Dallas (new uhf channel call letters not yet set), WBNB-TV Columbus, KIRO-TV Seattle, WSPN-TV Toledo, WJW-TV Cleveland, WJBK-TV Detroit, WSBK-TV Boston, WAGA-TV Atlanta, WITI-TV Milwaukee, KLAS-TV Las Vegas.

Vickers Oil and Refining Company renewed its sponsorship of *Four Star International's Something Special* series in seven prairie-state markets: Kansas City, Wichita, Omaha, Peoria, Pittsburg, Joplin and Springfield. The series, already in 100 markets, was sold to KTVU San Francisco, KPLR-TV St. Louis, WJHL-TV John City, WSAU-TV Wausau, WMTV Madison and KTVI Sioux City.

Meanwhile, Four Star sold *Dick Powell Theatre* to KPLR-TV St. Louis and WJW-TV Cleveland, *Busby Berkeley Law* to KGMB-TV Honolulu, WINA-TV Ft. Myers and KTVN Reno, and *Rogues* to WIBF-TV Philadelphia and WIRL-TV Peoria.

**Wrather Corp.** sold *The Lone Ranger* in two forms to Transglow TV in Japan: the cartoon version and 52 episodes of the earlier live-action series. The deal was made by Arthur A. Jacobs, vice president in charge of motion picture and tv production at Wrather.

**Desilu Sales** sold *The Pony Wagoner Show* in 11 markets and *The Wilburn Brothers Show* in several. Taking the *Wagoner* show to WMAL-TV Washington, KTVI-TV St. Louis, XETV San Diego, KPHO-TV Phoenix, WKOW-TV Madison, WCSA-TV Charleston, WSEE-TV Erie, KCRV-TV Cedar Rapids, WJHG-TV Panama City, WHNT-TV Huntsville, and WFTS-TV Lima. *The Wilburn Brothers Show*, like the *Wagoner* show, was produced by Show Biz, Inc., in New

# Advertising Directory of SELLING COMMERCIALS

...went to WDCA-TV Washington,  
...TV Phoenix, XETV San Diego,  
...TV Indianapolis, WWSA-TV Har-  
...ing, KFDA-TV Amarillo and  
...LIV Albany.

...Scen Gems bought world rights  
...*Blink* from WHAM-O Manufac-  
...in which earlier placed the car-  
...parody of Bruce Wayne's alter  
... 40 markets. The show, run-  
...ing 100 five-minute color epi-  
...le about the doings of a little  
... with wings of steel and his Nip-  
...ne lefthand man, Karate, was dis-  
...bud for WHAM-O by J. W.  
...ck, president of Mission Produc-  
...the toy company's tv subsidi-  
... among the 40 markets running  
...sof are—four Metromedia sta-  
...ns—WNEW-TV New York, KTTV  
...s angeles, WTTG Washington, and  
...BIRV Kansas City—and WGN-TV  
...ncio, KWGN-TV Denver, KTVT Dal-  
...EWS-TV Cleveland, WXYZ De-  
...it, TCN-TV Minneapolis, and KPLR-  
...St. Louis. And also, stations in the  
...arle group.

**Tedynamics Corp.** sold *Islands  
with Sun*, series of 39 half-hours in  
...oroduced by Bill Burrud Pro-  
...ctis, to Japan.

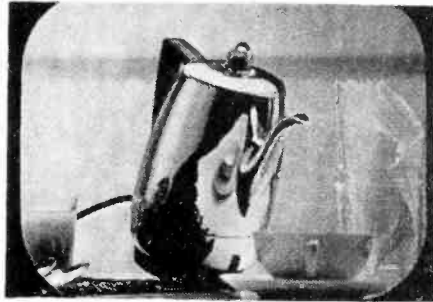
## HOT TAKES

...ymphs and doves were passed  
...st month in Monaco. *The  
arc*, a production of Father Pey-  
...s amily Theater, won a dove, a  
...st prize, at the International Catho-  
...Radio and Tv Association's annual  
...tiv, and *The Last Man in the  
prk* opening episode in Canada's  
...je: series, won a Golden Nymph  
...th seventh annual Monte Carlo  
...eritonal Tv Festival. *Wojeck*, a  
...wer dramatic series telecast on  
...Canadian Broadcasting Corpora-  
...n's tv network last fall, is the  
...tonle of a crusading coroner.

...eld Communications Corp.  
...ed Dee-Lin Associates as public-  
...al promoters for Field's syn-  
...ate tv series, *Hawaii Calls*, and  
...er properties. Field meanwhile  
...mpled a United Airlines commer-  
...al insertion in UA's part of the  
...velue lineup.

...ast week the Canadian Broad-  
...stin Corp.'s tv network telecast  
...*Atkeeper*, a half-hour produced

General Foods Corp. (Yuban) • Grey Advertising



TAPEX, New York

Liggett & Myers International • J. Walter Thompson



MOVIERECORD, INC./ESTUDIOS MORO

IGA Stores • The Biddle Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Lipton Tea • SSC&B



TV GRAPHICS, INC., New York

La Choy Chow Mein • Campbell-Mithun



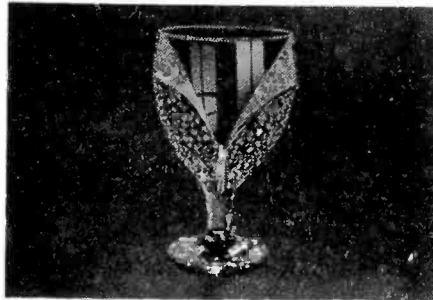
MUPPETS, INC., New York

Benjamin Moore Paints • Dreher Advertising



ELEKTRA FILM PRODUCTIONS, INC., New York

Lever Brothers (Dishwasher All) • SSC&B



TOTEM PRODUCTIONS, INC., New York

Pepsi-Cola • J. Walter Thompson



HERB SKOBLE & ASSOCIATES, New York

At the  
NAB

the one convenient place  
to survey syndicated product

Visit

TFE '67

TELEVISION FILM EXHIBIT

Chicago  
Apr. 2-5

the entire 5th floor  
Conrad Hilton Hotel

A cordial  
welcome

by these  
TFE '67  
members

Allied Artists  
Television Corp.  
American International  
Television, Inc.  
Desilu Sales, Inc.  
Field Communications Corp.  
Sandy Frank Program Sales,  
Inc.  
Four Star International, Inc.  
Hollywood Television Service  
Independent Television Corp.  
King Features Syndicate  
Krantz Films, Inc.  
Medallion Picture Corp.  
Medallion Television  
Enterprises, Inc.  
National Telefilm Associates  
North American  
Television Associates  
Official Films, Inc.  
Paramount Television Enter-  
prises, Inc.  
Walter Reade Organization  
Peter M. Robeck & Co., Inc.  
RKO General Productions  
Show Corporation of America  
Seven Arts Associated Corp.  
Spanish International Network  
The Tele-Dynamics Corp.  
Tele Features  
Telesynd Division Wrather  
Corp.  
TransLux Television Corp.  
United Artists Television, Inc.  
Warner Brothers—  
Television Division  
Wolper Television Sales

Associate members:  
**NATIONAL  
ASSOCIATION of  
BROADCASTERS**

Don't miss Big daily prizes

by the commission on press, radio and tv of the Lutheran Church in America. Six years ago the Lutherans circulated *Davey and Goliath* to some 100 stations in the U.S. and Canada. *The Antecater* is their first "adult" production. Script is by Rolf Forsberg, who made *The Parable*. This time the parable is told using the metaphor of ants; the son of God becomes an ant and is destroyed by them. Microphotography of the ants was executed by Robert Crandall, entomologist and photographer. *The Antecater* is now being circulated to U.S. tv stations.

• MacManus, John & Adams placed *The Big Play*, series of 65 five-minute shows on pro football games, on 167 stations so far this year. Last year MJA circulated the series to 125 stations. The series are made for the U.S. Air Force, for which MJA handles recruitment advertising. Stations taking the show run it free. Each of the 65 shows in the series examines a particular highpoint in a game.

#### NAKED TRUTH

Why was the cameraman naked? He had to be. The crew from Bill Burrud Productions was filming a half-hour called *Sun Worshippers of Eden* for Burrud's syndicated series, *Wonderful World of Women*. Also stripped to catch the titillating breezes at California's Glen Eden Nudist Camp were publicist Boots LeBaron, Burrud producer Milas Hinshaw and tv columnist Bob Hull. The nudists required the crew to disrobe before shooting.

#### SHORT SPLICES

• The National Football League launched distribution of *NFL Action*, series of 25 half-hour color shows. Kickoff was on WOR-TV New York last week, with the first segment, *They Call It Pro Football*.

• Michael H. Dann, vice president, programs of the CBS-TV network, has been substituted for Leonard Goldberg, vice president in charge of programs at ABC-TV, on the *Film Conference '67* which TFE is staging at the NAB convention. Also on the panel are Danny Thomas, Otto Prem-

inger, Joseph Barbera of Hanna-Barbera, and William Michaels, executive vice president of Storer Broadcasting. David Wolper will be moderator; he is also executive producer of the talk, aided by Sheldon Cooper, program manager of WGN-TV Chicago.

• *Outrageous Opinions*, a one-hour daytime strip, on colortape, Helen Gurley Brown, editor of *Cosmopolitan*, will be produced and distributed to tv stations by King Features Tv. The pilot tape for the show will be visible at the TFE. Both *Outrageous Opinions* and *Cosmopolitan* are owned by the Hearst Corporation.

• ABC Films is syndicating a one-hour daytime strip, on colortape, *Carlton Fredericks*, produced by ABC Films in conjunction with TriStar and Lawrence Jacobson Productions. The show is being taped at TriStar's WFIL-TV Philadelphia.

#### ZOOMING IN ON PEOPLE

KEVIN O'SULLIVAN joined ABC Films as vice president-general manager, replacing Jack Arbib, who



signed. Mr. O'Sullivan for the past six years was with Haring, Righter and Parsons, most recently as director of program services. From '57 to '61 he was general sales manager for Independent Tv Corp., its predecessor company, Tv Programs of America. Earlier Mr. O'Sullivan was in the radio-tv department of the Ronson Corp. He started out as an entertainer, on stage, in radio and in nightclubs.

HAROLD BREACHER joined United Artists Tv International as head of operations in Britain, Europe and the Middle East, headquartering in London. He had been at Ashley Farnham where he had a hand in the deve-

# Advertising Directory of **SELLING COMMERCIALS**



of a number of specials and  
for the U.S. networks.  
merican International promoted  
DUDELSON from vice presi-  
in charge of tv to first vice presi-



at 6 A1-TV. Mr. Dudelson joined  
company three years ago.

HEON SALTMAN joined the staff  
Anc Williams. He had been direc-  
of ublic relations, promotion and  
vertising at MCA-TV for the past  
years, and earlier was with  
W-11 Cleveland and WBZ-TV Bos-

CART OLMSTEAD was appointed  
ster district manager for All-Can-  
a Radio and Tv Ltd.'s stateside pro-  
gram vision. He has been with All-  
lined for 17 years, most recently in  
l-Cada's program division, work-



g o of Vancouver and Toronto.  
OM will be working out of All-

Pepsi Cola Company • Bloom Advertising



JAMIESON FILM COMPANY, Dallas

Respond Hair Spray • Norman, Craig & Kummel



FFA, INC., New York

Pet, Inc. • Gardner Advertising



PACIFIC COMMERCIALS, Los Angeles

Royal Crown Cola • D'Arcy



KEITZ & HERNDON, INC., Dallas

Procter & Gamble • Tatham-Laird & Kudner



SARRA-CHICAGO, INC.

Shell Oil Company • Ogilvy & Mather



FRED A. NILES-Hollywood, Chicago, New York

Remington Electric Knife • Young & Rubicam



WCD, INC., New York

Southern New England Telephone Co. • BBDO



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

# Advertising Directory of **SELLING COMMERCIALS**

Texas Dodge Dealers • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

United California Bank • Erwin Wasey



SANDLER FILM COMMERCIALS, INC., Hollywood

Unscented Aqua Net • Nadler and Larimer



LIBRA PRODUCTIONS, INC., New York

Visine • MacManus, John & Adams



PELICAN FILMS, INC., New York

Canada's offices in Vancouver and San Francisco.

MPO Videotronics elected JUDD L. POLLOCK (l.) chairman of the board and ARNOLD KAISER (r.) president. Mr. Kaiser, who had been sales and



production vice president, joined the company in 1950. Mr. Pollock is one of the founders of Madison, Pollock & O'Hare (MPO) and the only one of them associated with the company in recent years when it grew to its giant status.

At the same time, SANFORD GREENBERG, treasurer of MPO Videotronics, was elected a director of the company.

Metromedia moved DAVID L. WOLPER up to chairman of Wolper Productions and M. J. ("BUD") RIFKIN up to president of the production subsidiary.

The move, said Metromedia board chairman and president John W. Kluge, will enable Mr. Wolper to spend more time on creating programs.



Mr. Wolper founded Wolper Productions in 1958, and is also chairman and president of Wolper Pictures, Ltd., set up by Metromedia in February to make features. Mr. Rifkin, who joined Wolper last year, was with United Artists Tv and its predecessor companies (Ziv, etc.) for 28 years.

## CLAPBOARDS AND CUES

ROBERT N. FORGIONE joined Pap Koenig, Lois as vice president in charge of the tv production department, succeeding James Walsh, in January became executive president of Colodzin Productions (CPI). Mr. Forgione was a president and senior tv producer at McCann-Erickson.

BARNETT "BERNIE" FARBMAN joined L & L Eastern Effects as an account executive. For the Bear Video Services division, he will be handling client services. Mr. Farbman was with Coastal Film Services another division, and earlier was post-production supervisor with Video Productions, Modern Graphics Productions and Vidicam Pictures.

PARE LORENZ JR. joined Sav Friedman as executive producer and director in the studio's industrial division, which it calls "The Specials Industry and Documentary Division." Mr. Lorentz, son of the noted documentarian, has made a number of documentaries on his own and for USIA and the Peace Corps. He worked with WCBS-TV New York on its *Eye on New York* series, and with NBC News as associate producer of *Vietnam: Last Chance*, with USIA's motion picture service, and with the Community Relations Service.

HAL PERSONS joined Allegro Productions as executive producer. A commercials producer for the past ten years, Mr. Persons has been with MPO Videotronics, Van Praag Productions, and recently with Studio Associates. Earlier, he produced and directed network tv programs.

With Mr. Persons as executive producer, Allegro, established as a documentary and industrial production house a decade ago, is moving its tilt into the commercials area. Since setting up a tv commercial department two years ago, Allegro has made a number of commercials, and activity will now be intensified. The company has four editors on staff and a print procurement department.

OTIS RIGGS joined Audio Productions as art director. Mr. Riggs, who was a scenic designer with NBC-TV, is an Emmy Award winner.



# Wall Street Report

**Profitable Smoke Dreams.** The ferment that is taking place in the tobacco industry makes it one of the most exciting investment situations of the period. All the companies are struggling to overcome the taint put upon cigarettes as hazards to health. They are also in a fierce struggle for share of the market, and the battle requires them to introduce new products and keep up heavy advertising expenditures, particularly on tv. But even there a complication has taken place in the form of the need of the cigarette sponsors to choose their advertising spots with care so they cannot be charged with undue influence on the habits of youth.

In addition the industry has suddenly and dramatically veered off onto a diversification program: obviously the managements seek to protect themselves against any abrupt drop in cigarette smoking. R. J. Reynolds has gone into the food field; Lorillard made one small step and then one giant step: it got into the food and candy fields, and then announced it was negotiating a merger with Schenley Industries, the giant U.S. distilling company. Liggett & Myers also moved into the liquor industry with the acquisition of Paddington Corp., which controls the Scotch whiskey brand J&B. But the most energetic of the tobacco companies in pursuit of diversification has been American Tobacco.

**Search Began in Past.** The second largest tobacco producer, American, began its search for diversification sometime ago. It entered

attitudes undoubtedly affected to some extent by anti-trust aspects of the proposed unions.

American's biggest move came in May of last year with a merger with Sunshine Biscuits, the second-largest producer of crackers, cookies and potato chips, as well as a maker of snack foods, candy and dog food. Sunshine has not been growing impressively in sales and earnings over the last few years. But it is probable that American's aggressiveness in advertising and marketing can help change that picture dramatically. One thing is certain though: Sunshine's product line, with over \$201 million in sales, does not contract sharply in times of generally poor business. So American has taken on a strong partner in that sense. Scarcely had the terms of the Sunshine deal been announced when a second announcement was made by American disclosing that it was gaining stock control of James B. Beam Distilling Co.

**Unusual Deal.** The deal was somewhat unusual in that American acquired the stock in two steps. First it acquired the shares controlled by the Blum family and then it purchased most of the additional shares until it had 96.5 per cent of Beam's outstanding common. The purchase was made for a total of \$107 million. But \$42 million of the purchase price was not actually taken up by some of the selling shareholders. Instead, \$42 million in five-year notes was issued to some of the former Beam shareholders.

In 1966 Beam's volume reached

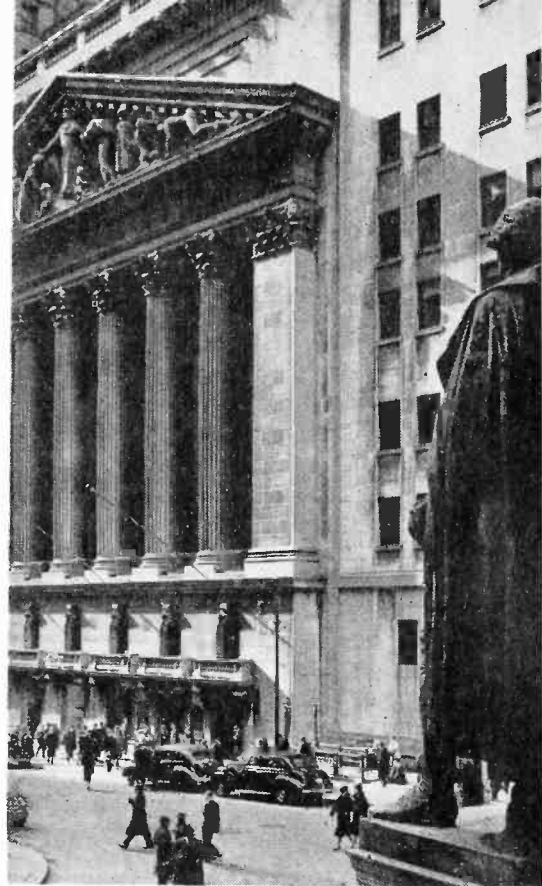
## American Tobacco Lights a Fire

	Sales	Income	Book Value	Price-Range
'66	\$1.4 billion	\$86 million (\$3.05 per share)	\$23.88	\$29-40
'65	\$1.4 billion	\$86 million (\$2.88)	\$23.04	\$32-42
'64	\$1.4 billion	\$80 million (\$2.63)	\$22.74	\$26-37
'63	\$1.3 billion	\$76 million (\$2.49)	\$21.76	\$25-33
'62	\$1.3 billion	\$76.9 million (\$2.51)	\$20.78	\$25-52

discussions with Warner-Hudnut and Consolidated Foods. Both corporations seemed ideal partners for American, but both broke away, their

over the \$100-million mark.

Then moving with unabated speed, American announced it was purchasing stock control of Buckingham



Corp. Buckingham is the U.S. distributor of Cutty Sark, the No. one Scotch in the nation. American agreed to pay a price of \$18 per share to Schenley Corp. which owned over 50 per cent of the Buckingham common. However, the Buckingham deal has been hanging fire for some two months, and as of mid-March the deal had not been finalized. Then American Tobacco made a bid for the third major company in the soft drink cola field, Royal Crown Cola. This transaction was shortlived. Royal Crown is among the fastest growing of the soft drink companies. It not only has a good following in the cola line but it introduced a Diet Cola that is considered by many to be the best in the market.

**Merger Cancelled.** Royal Crown's management—many of them former Pepsi-Cola men—apparently believe Royal Crown has great potential not only in the U.S. but also in foreign countries where many of the soft drink companies are enjoying their greatest source of profitable revenue these days. But foreign expansion coupled with domestic growth would call for substantial amounts of capital to finance this expansion. Royal Crown presumably expected American to realize a large amount of

capital would be required. But as the marriage point neared, the American management became more uneasy about the nature of the projected expansion. Abruptly the merger was cancelled. The cancelling of the Royal deal immediately raised questions as to how solid the sale of Buckingham Corp. is today.

If no additional progress is made in the next few weeks it would seem that American actually obtained a sort of option on the Buckingham shares, and presumably would want to purchase the additional outstanding shares.

The American Tobacco management, headed up by Robert Walker, still speaks confidently of the outlook for the tobacco industry, but does so with a grain of caution. The present management has brought out over eight new cigarette brands and is testing others. Most new ones have been filtered cigarettes. Filters now account for 70 per cent of the volume but American's filters have not grown as rapidly as its conventional brands have declined.

Obviously American believes that its advertising-merchandising know-how will help Sunshine resume its growth. The combination of good advertising concepts along with a growing understanding of the role of cigarettes and other packaged goods in supermarkets suggests that the company should enjoy a period of continued growth of sales and earnings. Last year American earned \$3.01 per share. Wall Street analysts are being very cautious about the outlook, but a figure of over \$3.25 is anticipated for 1967.

### **Optimistic Oppenheimer**

A Wall Street brokerage house predicts the cost of color television sets will go down and the value of most tv stocks will go up. In a detailed analysis of the television set industry, Oppenheimer & Co. states that "at current prices the case for the tv stocks, while not extremely compelling, is stronger than the case against them." Specifically, the report suggests Zenith: "We recommend purchase of Zenith, primarily because we antici-

pate a large earnings gain in 1967 for this company," Oppenheimer says, adding that Zenith "is in a good position to absorb the seven-per-cent set price decline we expect in 1967."

The report is not especially enthusiastic about Magnavox ("We question Magnavox's ability to even remotely sustain its very high average selling price for color [\$478 in 1966], and Motorola ("Until its cost problems appear to be under control we would defer purchase."). However Admiral might be a good buy "if the company can successfully switch from an almost total concentration on producing high-end merchandise to more promotional lines."

While consumer demand in the past few months has been less than expected, the overall demand picture for color tv is golden. "With approximately 9.6 million color sets in homes at the end of 1966, the product has proven its mass appeal in the marketplace. We believe most consumers want and can afford color tv and that an enormous market for color exists."

"The report cited improved color reception, increased color programming, increasing variety and availability of color sets, and status as major stimulants to color-set demand. "Enough sets are now in the homes of vogue-setting consumers for emulative consumption to be a powerful force," the report states.

The company thinks most manufacturers are aware that the main obstacle to even greater color set sales is price, but they "are preparing lower-priced models for 1967." Oppenheimer predicts that 7,300,000 color sets will be sold in 1967 at an average price of \$344. According to the report estimates, 1967 will be the first year in which more color tv sets are sold in the U.S. than black-and-white—7.3 million color versus 5.2 million b-&-w.

### **Bits and Pieces**

• Of the Campbell Soup Company's \$342 million sales increase in the past decade, new products in the U.S. and abroad contributed 57 per cent of the total, Campbell Presi-

dent W. B. Murphy told the New York Society of Security Analy-

Increased sales of products in 1966 contributed 26 per cent of the growth in the decade, he said, with products acquired from Pepperidge Farm, Swanson, and Franco-American and smaller subsidiaries abroad accounted for 15 per cent.

Mr. Murphy believes the company will maintain its growth because anticipated growth in household formations, higher levels of income per household, more working wives, increased leisure activities, and developing middle classes abroad.

• Every practical advertising man would trade practically any ad campaign for a million articulate traveling salesmen. Why don't they? "I can't see the cause such a force would cost \$1 billion a year. So he resorts to the substitute of advertising. It's not better; it's just cheaper," says Archibald McG. Foster, president of T. Bates & Co.

Speaking to the Charlotte Advertising Club, Mr. Foster singled out the "self-serving" ad—the ad that seeks to sell itself rather than the product or service it's supposed to sell, and also the "publicity" ad which shows off the copywriter's brilliance at the expense of the client.

• Last year was a banner year, but the general economic outlook for 1967 is not so bright, says the marketing department of BBDO. The agency's pocket-sized *Business Indicators* covers the economy through the fourth quarter of 1966 in summaries of 21 key economic indicators.

According to Herbert J. Weinberger, supervisor of marketing services for BBDO, "The two major indicators of economic activity—gross national product and industrial production—reached record levels; employment was at its highest, unemployment at its lowest. But, in contrast with previous years of this current business expansion, prices rose sharply as productive capacity was pushed toward its limits. Both wholesale and consumer prices scored their sharpest gains in a decade."

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

Noting that "if a product is well known, it doesn't mean it needs no advertising," CBS-TV Stations National Sales is embarking next month on a cross-country drive to sell the advantages of spot tv advertising. The statement, meant to indicate that its new project does not mean spot tv is in trouble, marks the beginning of a presentation campaign more ambitious than most rep firms have prepared in some time. And the CBS firm, which represents the five CBS-owned tv stations, has a plan with two innovative twists. First, it is talking to the advertisers, not the agencies. Second, it is doing it with a conceptual film and a minimum number of charts and figures.

"We realized that the advertiser has become more sophisticated in the advertising of his products and services and more influential in making decisions," explained David Mink, director of sales promotion and research at CBS National Sales. "He is more aware today of the role advertising plays in his marketing strategy. Here's the guy we're trying to convey in a sense, to educate.

"Not enough had been said to him about the advantages of spot tv," he continued. "We had to do something to convey the concept in a simple

yet effective way with a minimum of tedium, time, and boredom."

To do it, a 12-minute film called Control Yourself, which uses images and language not normally associated with a sales film, will convey the message symbolically. The theme, the high degree of diversification and variety in nature, man, and the market, zeroes in on the need for the advertiser to structure a market-by-market plan of advertising.

The message, according to Theodore W. O'Connell Jr., vice president and general manager of CBS Television Stations National Sales, is that "network gives the advertiser only a given level of penetration on a

country-wide basis, but does not deliver it on a market-by-market basis. It does a good job of providing a blanket of national coverage but leaves many of the individual top markets in the country underexposed and vulnerable to waiting competitors."

A leave-behind booklet containing storyboard illustrations and key points of the film will include a do-it-yourself chart which the advertiser can use to compare his own advertising penetration with spot marketing strategy.

Certain at least to stimulate discussion among advertisers about the advantages of spot and to reinforce the commitment of those who already use the medium, the campaign "doesn't push CBS," Mr. Mink said, "but spot sales in general."

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

**Brillo Manufacturing Co.**

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

A three-week flight breaks at issue date for BRILLO in three eastern markets. Day, fringe, and prime ID's will be used. Dorothy Thornton is the buyer.

**Bristol-Myers Co.**

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

Adjacencies for CITRISUN will be in 15



At Ogilvy & Mather, Inc., New York, Bill Wittman buys on the Lever Bros. account.



## COUNT ON KOVV FOR ACTION

- SACRAMENTO
- STOCKTON  
CALIFORNIA

Get results in the \$4.64 billion Stockton-Sacramento market with television station KOVR. McClatchy know-how, applied to farm and other local news is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

Data Source: Sales Management's 1966  
Copyrighted Survey —  
Effective Buying Income



### McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED  
NATIONALLY BY THE KATZ AGENCY, INC.

markets for the next four weeks. Women are the target of fringe piggybacks with other Bristol-Myers products. Bob Bolte is the buyer.

#### Bristol-Myers Co.

(Grey Advertising, Inc., N.Y.)

A piggyback push for DIAMOND BRITE and CLAIROL products breaks April 1 in about 25 major markets. The drive will last around 13 weeks. Ira Berkowitz is the contact.

#### Calif. & Hawaiian Sugar & Refining Corp.

(Honig-Cooper & Harrington, San Francisco)

Commercials for C&H CANE SUGAR break April 17 in 45 markets. The four-week flight will use fringe minutes primarily. Clarice McCreary buys.

#### Calo Pet Food Co.

(Foote, Cone & Belding, San Francisco)

Spring activity breaks April 16 for this company's PET FOOD products. The 27-market push will use fringe and

prime ID's for approximately seven weeks. Nelda Bunn does the buying.

#### Chesebrough-Pond's, Inc.

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

Spring activity for various products breaks April 2 in 70 major and top markets. Women and teens will be the target of the fringe minutes and piggybacks in a 12-week push. Lee Mitchell is the contact.

#### Consolidated Cigar Corp.

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

April 2 is start time on a 10-market push for DUTCH MASTER and HARVESTER cigars. Fringe minutes and prime 20's and ID's will run for four weeks. The Harvester push is primarily in the midwest, while Dutch Master will be in scattered markets across the country. Ricki Sonnen is the contact.

#### Continental Baking Company

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

Spring activity for HOSTESS DONUTS and PASTRIES breaks April 17 in abo

(continued on page 8)

### Agency Appointments

DOROTHY PARISI, vice president at Doyle Dane Bernbach, Inc., New York, was named general manager. She was formerly assistant general manager.

STEPHEN SIMON was named vice president and general manager of Norman, Craig, & Kummel de Puerto Rico, San Juan. He was formerly general manager of the Erwin Wasey, Inc., Puerto Rican office.

FREDERIC C. CAMMANN, vice president and director of the radio-television commercial production department at Compton Advertising, Inc., New York, was elected senior vice president.

PHILLIP W. WENIG became vice president, director of marketing services, at D'Arcy Advertising Co., Chicago. He was formerly vice president, research and development, at Standard Rate & Data Services, Inc.

AL COSENTINO, traffic manager, and ED ROHAN, production manager, were named vice presidents at Papert, Koenig, Lois, Inc., New York.

JOHN E. PETERS, DAVID W. PLACE, and KENNETH L. ROBBINS, all account supervisors, were named vice presidents at J. Walter Thompson Co., New York.

EMERY T. SMYTH was named creative director, senior vice president, and member of the board at The Fletcher Richards Co., Inc., New

York. Mr. Smyth was previously vice president for special creative projects at Needham, Harper & Steers, Inc., Chicago.

WILLIAM M. PETTI, executive art director, and ALFRED R. SANNO, television account supervisor, were



MR. SANNO

named vice presidents of BBDO, Inc., New York.

M. JAY BROTHERS, EDWARD CAFREY, DONALD K. KRAKAUR and SEBASTIAN SISTI, all creative supervisors, were elected vice presidents at Grey Advertising, Inc., New York.

ROBERT E. LUSK was named chairman of the executive committee at Benton & Bowles, Inc., New York. L. T. STEELE, formerly executive vice president, succeeds Mr. Lusk as chairman of the board.

## One Seller's Opinion . . .

### SPOT-AN UPBEAT VIEW

The chill in the early spring air is being warmed this year by heated discussions on the future of spot television. Defections to network packages are predicted due to considerations of cost and the lure of prime time. Some sages feel the uncertainties apparent in the entire business community indicates a drop in spot television revenues.

Some harassed media buyers are predicting spot tv will be swallowed by its own paperwork. And then just two weeks ago in this column my counterpart, the buyer, opined that spot has lost its flexibility. This is the unkindest cut of all and, in this seller's opinion, not valid criticism. My company has a mountain of paperwork (paperwork initiated to accommodate agency requests) and telephone and WX bills to stations to prove it!

The first criticism offered to substantiate the declining flexibility of spot tv involved the time and cost of commercial print production, which should not be a criticism of spot tv but rather a reflection on the production houses and their inability to foresee the great influx of business and schedule it realistically. The delivery delays experienced this year hopefully have taught both agency and film house a lesson.

The criticism involving four-week cancellation privileges at the inception of the schedule and two-week cancellation thereafter is unfair, too. Neither condition is new and both appear in the contract subscribed to by the American Association of Advertising Agencies.

Another criticism was the stations' inability to deliver minutes except in fringe time. As the networks encroach on what was traditionally local station time, many stations are preempting low-rated network shows and programming motion pictures, off-network properties and other syndicated fare in prime time to offer advertisers that golden opportunity—60 seconds in prime time. In four- or more-station markets, the advertiser has even greater flexibility with minute carriers within *Mike Douglas*, *Merv Griffin*, *Truth or Consequences*, *Perry Mason*, etc., and in some markets news running in prime time.

No, spot tv hasn't lost any flexibility in my opinion. Furthermore, television—with sight, sound, motion and emotion—remains the most effective way to reach people, and spot tv is the least expensive and most flexible way to use television.

As far as prognostications for spot tv from this corner,—here goes. National non-network television could easily reach \$900 million in 1967, while local television revenues may exceed \$425 million. If national spot reaches the aforementioned level it will mean an increase of nearly 200 per cent in the last decade, and nearly 50 per cent since 1963.

Of course there will be advertisers who will switch to network packages, but new advertisers, new products from old advertisers and bigger budgets will take up the slack until the stations and networks achieve a balance.

Certainly orders for studio color cameras and color tape equipment could be a barometer for anticipated spot tv revenues in 1967. When last checked, tv stations were standing in line for this equipment, equipment one can link directly to minute carriers, the broad base of spot television. Even its severest critics would agree that television, including spot, will experience another great year—if for no other reason than its track record for selling goods and services on an unparalleled scale.



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

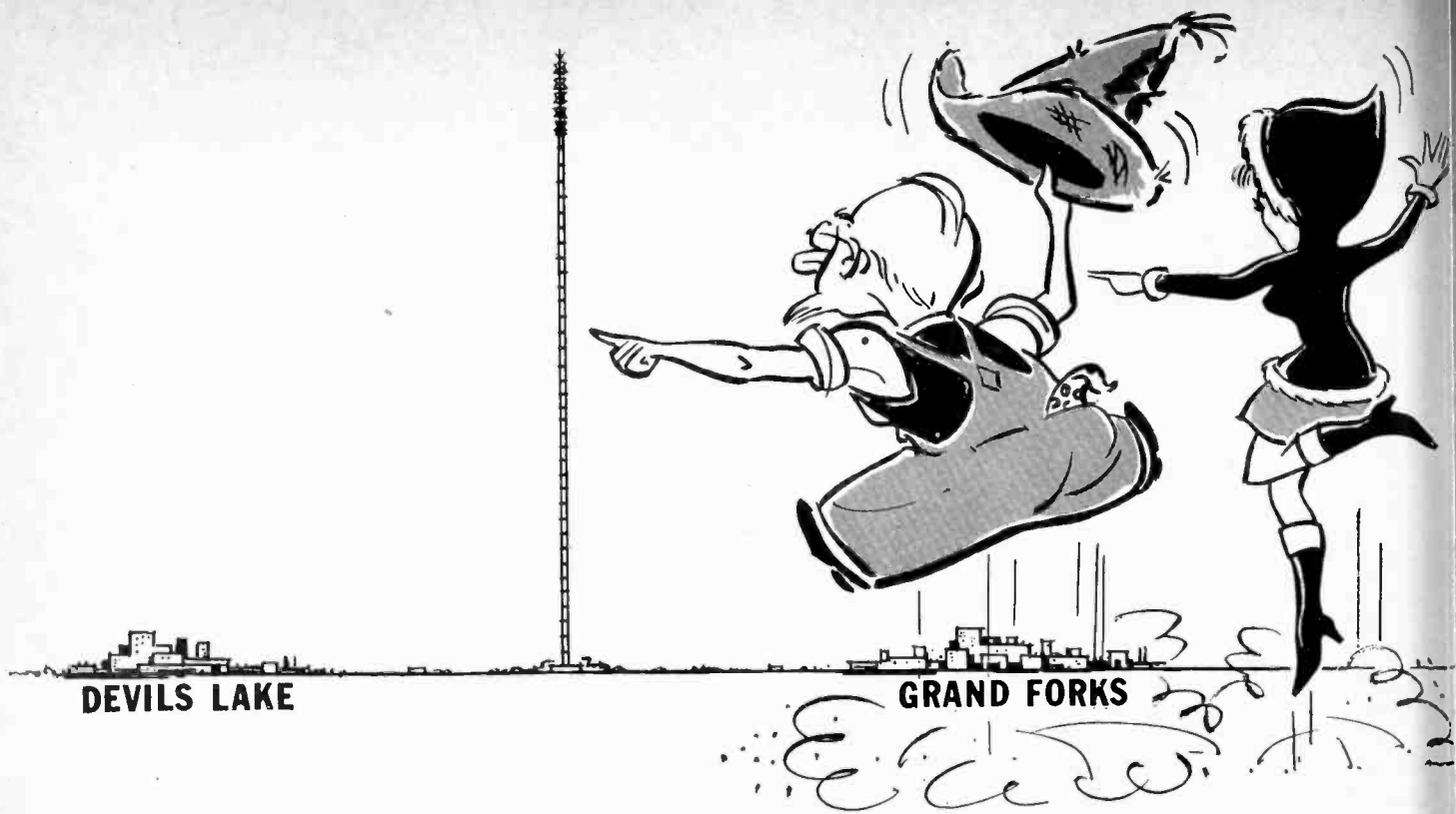
You reel in bigger sales when your message is on KMJ-TV. Reason? KMJ-TV has first class skills, first class equipment, local news coverage in depth, and high rated NBC network shows . . . the effective way to sell in the nation's Number One agricultural income county.

Data Source: SRDS, January, 1966



### McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY THE KATZ AGENCY, INC.



## Lookit the **EXTRYS** you get with this extry **TOWER!**

**L**ISSEN, you wheels who have been buying WDAY-TV for all these years — just lissen to the *extrys* you now get because we now got a “twin” up there between Devils Lake and Grand Forks!

**EXTRY!** — you now get North Dakota’s *second* market as well as the *first* — 35,370 new, unduplicated TV homes.

**EXTRY!** — you now get the Grand Forks U.S. Air Base, with 17,000 sojers and their families.

**EXTRY!** — you now get the *two* major colleges in our state — U. of North Dakota in Grand Forks,

N.D. State College in Fargo, with their 12,000 students, teachers, etc.

**EXTRY!** — you now get the *entire* Red River Valley, including *all* Northeastern North Dakota, Northwestern Minnesota, plus a hunk of Southern Manitoba. This now gives you total coverage of 149,460 Grade B TV homes.

So now you get 31% *more* than you’ve ever gotten before from WDAY-TV. Which, all by itself gives you actually the biggest, best, etc., etc. market between Minneapolis and Spokane, Washington.

Don’t jist SET there. Ask PGW!



THE “HEAVENLY TWINS”

Covering All of Eastern N. D. and Western Minnesota

ONE RATE CARD, ONE BUY — FARGO, N. D.



PETERS, GRIFFIN, WOODWARD, INC., *Exclusive National Representatives*

He started out a divinity student at St. Mary's College in Chicago and ended up assistant media director at Tatham-Laird & Kudner, Inc., New York. From the time he left the seminary, the whole process took just eight years. A success story to warm the heart of every media buyer? "I simply switched from selling eternity to buying time," Daniel McGrath quipped in his office at Tatham-Laird.

But the jump from theology to Madison Avenue was not quite that sudden. His plans were to enter the University of Chicago Law School, and the job he took as media trainee in the McCann-Erickson office was just a way of marking time until classes begin.

But he liked the job so much that he earned a master's in the University's Business School at night instead and was a media supervisor at McCann four years later when Tatham-Laird asked him to supervise its Procter & Gamble account. Last May he came to New York as assistant marketing director, and just this month he became a company vice president. It was an unplanned course of events, "but it certainly beats working," he jolts.

Bringing a comprehensive knowledge of the media function and the needs of the advertising community to the subject of independent 30-second spot announcements, Mr. McGrath explained why advertisers are insist-



ing on 30's at half the minute rate and why he feels stations will eventually meet that demand.

Since studies by the Schwerin Research Corp. and similar companies have shown that, properly structured, 30-second commercials are more than half as effective as minutes, stations feel the value in dollars should be greater than half the minute rate. "But stations don't give us a guaranteed cost per thousand, and I know they're not going to guarantee effectiveness," Mr. McGrath noted. "And since all commercials are not equally as effective, charges should be prorated on the basis of time.

"There is an enormous demand for 30's, because they are so administratively superior to piggybacks," he continued. "But the name of the game in media is economy. If stations insist on a premium for 30's, we'd have to go with the piggyback instead, despite the administrative hor-

ror of keeping track of paired brands."

He does not feel that will be necessary, however. "The independent 30 is the wave of the future, the wave of the present," he said confidently.

"Gross and net revenues to stations have not been increasing at the same geometric rate as in the past," Mr. McGrath observed, "and station managers are sensitive to profits. They see money going to network and scatter buys and as economic men, they will react."

He pointed out, however, that network by virtue of "the monolithic way it distributes weights market by market, gives a level layer of coverage, while spot can place effort in proportion to the value of the market."

While network is no ultimate threat to the life of spot, he feels, big advertisers, such as Lever Bros., Colgate-Palmolive, Bristol-Myers and Procter & Gamble, are heavy subscribers to the independent 30's available without premiums through buying network piggybacks. "Stations must become cost competitive and I'm confident they will," he said.

A Chicago native, the bachelor finds New York "the only place to live, if you can finance the life here." He lives on East 55th Street and Lexington Avenue, "the only neighborhood in the world where the girls have to walk the guys home," he laughed. "And where a trip to the laundry room becomes an adventure."

### Spot (continued)

75 markets. Day and late fringe minutes will run for up to 28 weeks. Buying is George Bock. A 50-market buy for WUNDER BREAD, starting around the spot time, will use fringe and day minutes and prime 20's for a six-week flight. Dan Monahan is the contact.

### Edward Dalton Co., div. Mead Johnson & Co.

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

Apr 3 is start time in a 60-market push for METRECAL LIQUID and METRECAL WAFERS. Women are the target of the fringe minutes in a schedule to run until next December. Don Spellman and Peter Warren do the buying.

### Gy Chemical Corp.

(Cunningham & Walsh, Inc., N.Y.)

Commercials for DIAZINON corn insecticide begin at issue date in nine

midwestern markets in Iowa, Nebraska, South Dakota and Illinois. Prime 20's are planned for a six-week flight. John Curtin is the contact.

### General Foods Corp.

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

April 3 is start time on a six-week buy for TOASTEM POP-UPS. The supplementary buy in four Florida markets, to heavy-up a year-round schedule, will use piggybacks with other General Foods products in fringe spots primarily. Larry Miller buys.

### General Foods Corporation

(Grey Advertising, Inc., N.Y.)

April 3 is start time on an eight-week buy for BAKERS COCONUT. Fringe and day minutes and piggybacks are planned in 25 markets. A 20-market push for D-ZERTA GELATIN also breaks April 3 for an eight-week flight, and a five-week flight for D-ZERTA LOW CALORIE WHIPPED TOPPING starts at press time. Each product will use

minutes and piggybacks in 20 major markets. Steve Eisenberg is the contact.

### General Foods Corporation

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

Commercials for START instant breakfast drink will be in 85 markets beginning April 3. Women are the target of the fringe minutes in an eight-week drive. Gordon Sulcer is the contact.

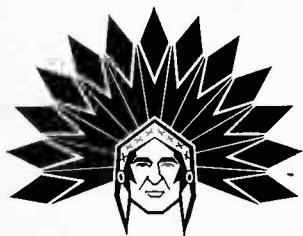
### General Mills, Inc.

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

Commercials start at press time for GOLD MEDAL Kitchen Tested Flour, with adjacencies for Pie Crust, Country Corn Flakes, Cake Mix, Fluff Chocolate Frosting and various other products breaking April 3. Three and four-week flights for all products will use fringe minutes and piggybacks in about 35 major markets. Lillian Bullock is the contact.

**Why  
KWWL-TV  
took  
a stand  
against  
"MARRIAGE"  
...and won  
an award  
for doing  
so!!!**

In February KWWL received a special Radio and Television award from the Northwest Broadcast News Association for "Thorough Research and Documentation" in recognition of the station's disclosure of the "Marriage Mill", a radio and television news documentary exposing wholesale marriages in Preston, Minn., just over the Iowa state line. As a result of the program, two public officials were indicted for perjury and charges are pending against two others. This award winning program was just another of the outstanding documentary programs produced by the KWWL-TV "Coverage Plus" news department.



**BLACKHAWK  
BROADCASTING  
COMPANY**

Waterloo, Iowa

KWWL-TV • KMMT-TV  
KWWL Radio • KLWW Radio  
KAUS Radio

## Rep Report

MICHAEL KLEIN was named research manager, and EDWARD T. NUGENT was appointed to the sales staff at H-R Television's Corinthian division.

STEPHEN R. RINTOUL, who was vice president for the West Coast at Venard, Torbet & McConnell, Inc., Los Angeles, returned to the New York office as an executive in the television department.

RICHARD H. FRANK joined the New York television sales staff of Edward Petry & Co., Inc. He was formerly a planner and buyer at BBDO, Inc.

MONTE G. NEWMAN was named account executive at NBC Television Spot Sales in Chicago. He was formerly a member of the sales staff of WRC-TV Washington, D.C.

DONN OWEN CARSTENS was appointed to the Chicago television

sales staff of Avery-Knodel, Inc., and GARY MOGGIO joined the rep firm's St. Louis sales staff. Mr. Cars-



MR. MOGGIO

tens was formerly with Advertising Time Sales, and Mr. Moggio was a media buyer at Gardner Advertising, St. Louis.

## Spot (continued)

### The Glidden Co.

(Meldrum & Fewsmith, Inc.,  
Cleveland)

Staggered two- and four-week flights for GLIDDEN PAINT products begin at issue date and on April 3, April 17 and May 29 in about 20 major markets. Fringe minutes and prime 20's will be used. Adele Schwartz is the buyer.

### Humble Oil and Refining Company

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

An introductory push for WILD CARD TIGERINO begins April 5 in 10 east coast markets. Prime 20's will be used in two four-week flights, the second to begin May 5. Annette Mendola buys.

### International Latex Corporation

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

This company begins a new test of spot tv April 15 for its entire PLAYTEX line. Operations at this date are top secret, but the company, which has recently been a network advertiser, is involved in a test translation of its network plan, using minute spots in one market only and is considering switching heavily to a spot format of advertising in the future. Jim Lynch is the buyer.

### Jacobsen Manufacturing Co.

(Don Kemper Co., Inc., Chicago)

A 34-market drive for JACKSON POWER LAWN MOWERS breaks April 3 in the midwest. Men are the target of the fringe minutes and prime 20's during a six-week flight. Mary Ann Gorz is the contact.

### S. C. Johnson & Son, Inc.

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

This company is using independent 30's as well as fringe minutes and piggybacks in a 13-week buy for vario products. The 12-market push starting April 1 will supplement network activity. Jeff Morrissey is the contact.

### Lever Bros. Co.

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

A six-week flight for BREEZE breaks April 2 in about 80 markets. Fringe minutes and piggybacks are planned to reach women. Bill Hoey buys.

### Mohasco Industries, Inc.

(Daniel & Charles, Inc., N.Y.)

An introductory push for MOHASCO ROCKERS in three or four markets begins at issue date. The 22-week drive will use fringe minutes. Marilyn Scan is the contact.

### National Biscuit Co.

(Kenyon & Eckhardt, Inc., N.Y.)

Spring activity breaks April 10 for various products, including TEAMFLAKES, MILKBONE and FLAVOR SNACKS. A five-week flight using fringe minutes and piggybacks will run in about 75 markets. Bill Miller and Gene Petrik are the buyers.

### Ocean Spray Cranberries, Inc.

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

The spring drive for CRANAPPLES will be in 10 major markets starting April 3. Women are the target of fringe and day minutes during a four-week flight. Chuck Cohen buys.



# The new H-R "360" communications system will deliver availabilities faster than you can read this ad.

No more TWX. Or mail requests. No more telephone calls.

No more finger-tapping delays.

Or costly errors.

Now — for the first time — routine communications to and from regional offices and stations will be transmitted directly to the computer. Department-to-department processing and handling will be sharply reduced. Result: a streamlined flow of information from station representative to timebuyer. And back again.

H-R's new "360" electronic communications system will reduce availability submission time to

minutes. It's at least six times faster than TWX. It will provide national and local sales and research data that's more complete . . . more accurate . . . and more up-to-the-minute than ever before.

This newest H-R breakthrough is the latest step in our pioneering data processing program to make Spot easier to buy — and to sell.

The first phase of our new "360" communications system has already started. If you'd like more details, contact H-R.

We'll give you the whole story.  
Fast.



## Buyer's Checklist New Representatives

KTVN-TV Reno appointed National Television Sales its national sales representative, effective immediately.

WAND Springfield-Champaign-Urbana-Decatur-Danville appointed Broadcast Communications Group its national sales representative, effective immediately.

### Network Rate Increases

#### ABC-TV:

WFIL-TV Philadelphia, from \$4,300 to \$4,700, effective September 1, 1967.

WTOK-TV Meridian, Miss., from \$475 to \$500, effective August 27, 1967.

#### CBS-TV:

KLZ-TV Denver, from \$1,000 to \$1,050, effective August 27, 1967.

WWL-TV New Orleans, from \$1,150 to \$1,200, effective August 27, 1967.

WLAC-TV Nashville, Tenn., from \$1,125 to \$1,175, effective August 27, 1967.

WRDW-TV Augusta, Ga., from \$450 to \$475, effective September 3, 1967.

WWTW Cadillac, Mich., from \$475 to \$500, effective September 3, 1967.

KKTU Colorado Springs, Colo., from \$325 to \$350, effective September 3, 1967.

KSL-TV Salt Lake City, Utah, from \$750 to \$800, effective September 3, 1967.

WIBW-TV Topeka, Kansas, from \$525 to \$550, effective September 3, 1967.

### Station Changes

KVAL-TV Eugene, Ore., is now transmitting from a new 850-foot tower, extending the station's signal by 8,210 square miles, and encompassing over 50,000 new homes.

WAAY-TV Huntsville, Ala., began operations with new power facilities of 1,200 kw.

WEEE-TV Albany, received FCC approval to operate as a commercial uhf tv station. Station operations are slated to start next October.

WOAY-TV Oak Hill, W. Va., became an ABC-TV primary affiliate, effective immediately.

WTVO Rockford, Ill. converted from channel 39 to channel 17, increased its visual power from 220 kw erp to 1,185 kw erp, and increased its tower height from 600 to 673 feet above the average terrain. The improvements are expected to add 15,000 tv homes to the total station area.

## Spot (continued)

### Outboard Marine Corp.

(MacManus, John & Adams, Inc., Chicago)

This company's Gale Products division will push LAWN BOY power lawn mowers in 44 major markets starting April 3. Men are the target of the prime 20's and fringe minutes for a six-week flight. Valerie Kilkeary is the contact.

### Quaker Oats Co.

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

A piggyback schedule for AUNT JEMIMA FROZEN FOODS breaks April 9 in 25 top markets. Fringe minutes will supplement the prime 30's for various products during a four-week flight. A second four-week flight starts in early June. Barry Nolan is the buyer.

### Quaker Oats Co.

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

This company's Burry Biscuits division plans a 13-week push in 20 eastern and far-western markets starting April 2. The drive for various products will use 40/20 piggybacks in day and fringe spots to reach kids. A four-week flight to introduce SOUPERFISH in San Francisco, Fresno, Los Angeles, Phoenix, Tucson and Sacramento also breaks April 2. Day and fringe minutes are scheduled. Carol Bag is the contact.

### Ralston Purina Co.

(Gardner Advertising Co., Inc., St. Louis)

Staggered buys for PURINA PUPPY CHOW break April 24, June 19 and

(continued on page 92)

## Katz's New Home

The Katz Agency, Inc., moves to offices in New York at 245 1<sup>st</sup> Avenue at issue date. The change

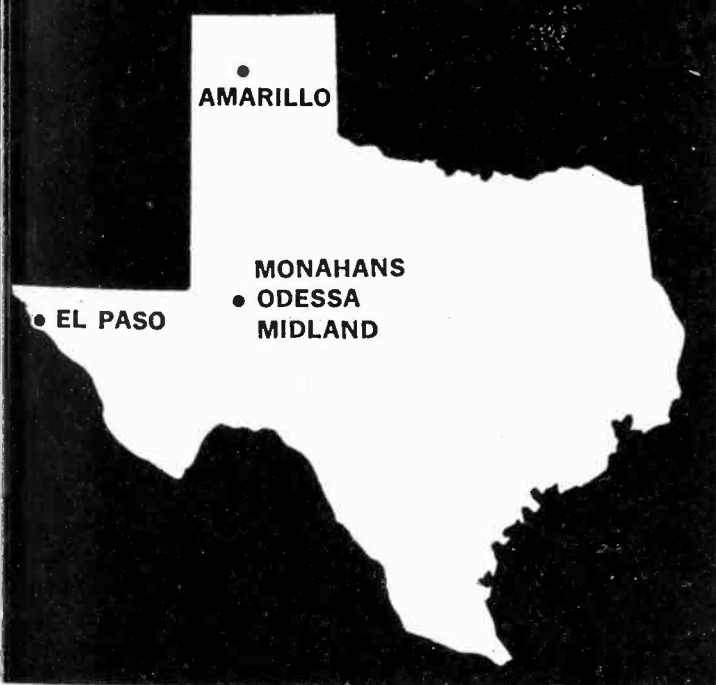


address underscores a new organizational change as Katz moves toward divisional, rather than corporate identification. The corporate titles to be replaced by the titles of individual sales divisions to be known as Katz Radio, Katz Television and Katz Newspaper Sales. Shown waiting for the furniture to arrive at the new offices are (from left) James Greenwald, vice president Katz radio; Scott Donahue, vice president, Katz television; and Eugene Katz, president.



Martin L. Nierman, president of Edward Petry & Co., Inc., receives Station Representatives Association membership certificate from SRA president Edward P. Shurick. The rep firm became the 15th SRA member this month. Pictured are: M. S. Kellner, managing director of SRA; Mr. Nierman; Ben E. Holmes, executive vice president of Petry Co.; and Mr. Shurick.

# DENVER IN TEXAS?



# YES!

When you combine the three John Walton television station markets, the net weekly circulation of over 340,000 homes is equivalent to that of Denver, Colorado.

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

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

## KVII-TV

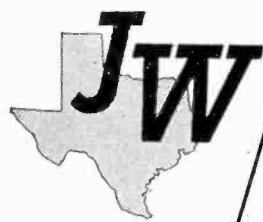
Amarillo  
129,500 net  
weekly circulation

## KELP-TV

El Paso  
112,100 net  
weekly circulation

## KVKM-TV

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



## THE JOHN WALTON STATIONS

KVII-TV  
Amarillo,  
Texas

KELP-TV  
El Paso,  
Texas

KVKM-TV serving  
Monahans/Odessa/Midland  
Texas

Radio: KVII, Amarillo; KBUY, Ft. Worth; KELP, El Paso; KVKM, Monahans

Represented Nationally by: Venard, Torbet & McConnell, Inc.

## Nielsen Makes its Service Smaller

A. C. Nielsen Co.'s Nielsen Station Index service introduces two new concepts in one this month when it brings out, on a demonstration basis, a series of *Designated Market Area* reports based on a pattern for identifying U.S. tv markets in 196 market areas. The reports will be available to full NSI subscribers on microfilm cards.

One card contains over 50 microfilm frames of data and can hold all the DMA data for most smaller and medium markets. NSI clients, mostly advertisers and agencies, will get reading machines and a library of cards containing a complete set of the demonstration DMA data on an experimental basis. If the idea catches on, Nielsen can make many of its reports available on the cards, eliminating for its subscribers the need to store space-consuming volumes of research data.

(The question, of course, is whether most stations wouldn't prefer larger, not smaller, numbers in their local NSI reports.)

## Spot (continued)

August 14 in 165 markets. The four-week flights will use prime 20's and fringe minutes to reach women. Planning and buying is out of a spot buying group.

## Ronson Corporation

(Young, Smith & Dorian, N.Y.)

A two-week Mother's Day push for various Ronson products breaks May 1 using early and late fringe minutes primarily. Commercials for CAN-DO electric can-openers will run in San Francisco; ROTO STROKE electric hair brushes will be pushed in Washington, D.C.; and Chicago and New York stations will advertise the company's BLENDER line. Judy Marston is the contact.

## Shulton, Inc.

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

Piggyback commercials will pair

# Go with the GILMORE GROUP!

...now providing sharpened penetration in four important growth markets totaling \$3 billion EBI

## TUCSON, ARIZONA

 **KGUN-TV**

Market *deeper* with colorful KGUN, the pioneer in creative, audience-building programming. Over 25% of Arizona's EBI falls within the KGUN area!

## EVANSVILLE, INDIANA

 **WEHT-TV**

Now reaching 70,000 more homes with higher tower, channel change, advanced color, expanded local coverage. Total ¾-million viewers.

An  
ideal market testing  
package

## JOPLIN, MISSOURI

 **KODE-TV**

New antenna and power capture more of rich four-state corner — 190,600 TV homes in 31 counties. Sharp local and two-network programming.

## HARRISONBURG, VA.

 **WSVA-TV**

*Grow* with the dynamic Shenandoah Valley, where population and payrolls are zooming. Only WSVA serves this vast market, now \$625 million EBI!

KARSH OTTAWA



JAMES S. GILMORE, JR.  
President

## GILMORE BROADCASTING CORPORATION

GENERAL OFFICES: 202 MICHIGAN BUILDING KALAMAZOO, MICHIGAN 49006

KODE-TV Joplin WEHT-TV Evansville KGUN-TV Tucson WSVA-TV Harrisonburg  
KODE-AM Joplin WSVA-AM Harrisonburg WSVA-FM Harrisonburg

WITH 2,175,000 WATTS - - -

# WSBT-TV

## IS GOING "INTERNATIONAL"

### SOON TO CLAIM ALL OF . . . MEXICO, NORWAY AND PERU



**AND FOR GOOD  
MEASURE WE'LL ADD  
ATHENS, WARSAW,  
SEVASTAPOL, WATERLOO,  
DUNKIRK & PALESTINE**

Hold it! . . . don't pose for your passport photo. Any of these not-so-far-away places are towns or hamlets in Indiana or Michigan. And all are well within the new Grade "B" pattern soon to be established by WSBT-TV. Also within our new Grade "B" pattern are some more populous areas, such as Gary-Hammond-East Chicago, Kalamazoo, and Grand Rapids.

About the time when South Bend kids are dancing around the Maypole, WSBT-TV's 1074 ft. "pole" will be beaming out a 2,175,000 watt signal . . . more than twice our present power! We'll expand the

South Bend market over new horizons — provide a host of interesting new market areas for testing — give advertisers a bonus audience! Stay in touch . . . WSBT-TV's big power switch is this year's big story in midwest television!

**SOON—2,175,000 WATTS!**

**WSBT-TV** **22**  
**SOUTH BEND**  
Represented by Katz

**Spot** (continued)

THAT'S MY COLOR hair coloring with other Shulton products in New York, Los Angeles and San Francisco starting April 10. The buy, intended to supplement what is primarily a network drive, may lead the way to greater utilization of spot for this product, a company spokesman indicated. The current push will use fringe spots for eight weeks. Elliot Cohen buys.

**Sinclair Oil Corporation**  
(Geyer, Morey, Ballard, N.Y.)  
April 17 is break date on a 35-week

drive for SINCLAIR GAS AND OIL. Men are the target of the prime 20's, some in news spots, in upward to 55 major markets. Bill Millar is the contact.

**Standard Brands, Inc.**  
(J. Walter Thompson Co., N.Y.)

A 13-week push for TENDERLEAF TEA starts April 24 in 50 top markets. Fringe minute commercials will be the main vehicle, with prime ID's planned for the first five or six weeks only. Doris Corrigan buys. Commercials for SHAKE A' PUDDIN, BLUE BONNET MARGARINE and INSTANT TENDERLEAF TEA break April 3  
(continued on page 96)

**Blair Looks Ahead**

Advertisers will have more reason to spend money on television commercial schedules in 1967, according to an analysis by John Blair & Company, which also predicts the rate of spot revenue increase in 1967 will be greater than the network rate of increase. The forecasts come out of Blair's third annual edition of *Statistical Trends in Broadcasting*, which compares growth relationships between broadcasting, advertising and the U.S. economy.

Comparing tv advertising expenditures over the last 17 years, the report has projected spot tv's advertising increase for 1967 at 5.4 per cent, while the projected network increase is only 4.7 per cent over 1966.

The forecast that more money would go to all advertising media in 1967 is based on business factors which will make the year "a year of economic conflict." The effects of Vietnam, increasing pressures of inflation, tight money, and the uncertain tax situation, the report suggests, "will cause increased competition for the consumer dollar as purchasers become more selective and critical." (A similar report on the economy was recently issued by BBDO.)

Blair believes this situation will make advertising, particularly broadcast advertising, more vital this year, and that companies which maintain their advertising pressures will come out best.

Copies of the report are available from the various Blair offices.



**You're only  
HALF-COVERED  
in Nebraska...**

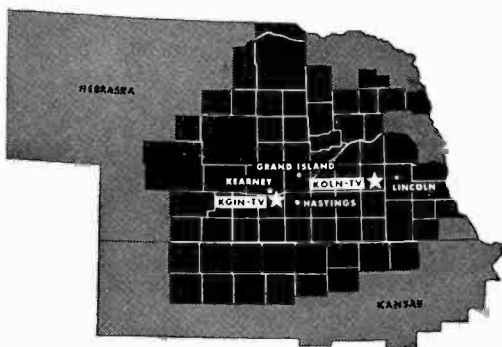
**if you don't use  
KOLN-TV/KGIN-TV!**

KOLN-TV/KGIN-TV delivers the greatest share of audience for *total day viewing* of any VHF station in the country's three-station all-VHF markets.\*

More conservatively, we're Number Four in total ranking of stations delivering greatest share of audience. Number Five in Prime Time and Number Two CBS affiliate in delivering greatest per cent of total homes.

It all adds up to proof you need KOLN-TV/KGIN-TV to cover Nebraska effectively. KOLN-TV/KGIN-TV gives you rich Lincoln-Land—Nebraska's *other* big market—with more than half the buying power of the entire state.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for *most* of Nebraska and Northern Kansas.



\*Source ARB March, 1966, 84 three-station markets. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

**New 1,500-foot tower  
is tallest in Nebraska!**

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.

**The Felzer Stations**

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


**TELEVISION**  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTV CADILLAC-TRAVERSE CITY  
WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
1500 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET**  
Avery-Knodel, Inc., Exclusive National Representative

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  
!**





Enjoying the festivities at a party for West Coast media representatives hosted by Hoefer, Dieterich & Brown, Inc., San Francisco, are (from left): John H. Hoefer, HD&B board chairman; Bill Schuyler, KTVU Oakland; Ken Beaver, Nelson Roberts and Assoc.

### Spot (continued)

for a 13-week drive in 20 major markets. Fringe minutes, prime ID's and piggybacks will be used. Bernadette Strauss is the contact.

### Stella-D'Oro Biscuit Co.

(Firestone & Assoc., Inc., N.Y.)

A various-product buy breaks April 3

in New York, Hartford, Boston, Springfield, Providence, Rochester, Detroit, Chicago, San Francisco, Sacramento and Denver. Five to six-week flights will use day and fringe minutes and some ID's to reach women. Wilma Geller buys.

### Wm. Underwood Corp.

(Turnbull & Allum, Co., N.Y.)

A 13-week push for **HOMEMAKER BEANS** breaks April 3 in five New England markets. Women are the target of day, fringe and prime ID's. Buying is Ray Cerniak.

### Warner-Lambert

#### Pharmaceutical Co.

(BBD&O, Inc., N.Y.)

This company will piggyback **BROMO-SELTZER** and **EFFERDENT** with various other products in two separate 13-week drives. Activity breaks April 2, when Bromo-Seltzer will be in 14 top markets and Efferdent will be in 40 top markets. Minutes will supplement the piggyback spots. Norma Strassman is the buyer.

### Westinghouse Electric Corp.

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

A four-week introductory flight for **STEAM/PRESS VALET** breaks April 17 in Minneapolis, Seattle and Indianapolis, using fringe and day minutes and prime 20's. A second four-week flight, in Minneapolis, San Francisco and Dallas, will begin in early June. Leonard Stein buys.

### Wise Potato Chip Co.

(Lynn Organization, Inc.,

Wilkes-Barre, Pa.)

Spring activity starts April 9 for **WISE POTATO CHIPS**. Prime ID's are the main vehicle, to be supplemented by some prime 20's in 16 major markets for six weeks. Bill McLaughlin is the contact.

## Media Personals

**MARVIN KORACH** was appointed media director and **THOMAS GRIFFIN** became a media buyer at Allen, Anderson, Niefeld & Paley, Inc., Chicago. Mr. Korach was formerly assistant media director. Mr. Griffin previously was with Compton Advertising, Inc., Chicago.

**JAMES A. DALY** joined Kerker-Peterson, Inc., Minneapolis, as assistant media director. He was formerly assistant to the president of Readex Inc., national readership service.

**MARVIN ANTONOWSKY**, vice president and director of media research at J. Walter Thompson Co., New



York, was named manager of spot buying in the broadcasting department.

**DANIEL MCGRATH**, associate media director, was appointed vice president at Tatham-Laird & Kudner, Inc., New York.

Who  
was first  
in  
Vietnam?



**WHO TV**

...that's who!

In Iowa: first and only! WHO-TV News Director Bob Wilbanks went to Vietnam to report the "Iowa story." Who cares? The WHO-TV audience, that's who!

**WB** COLORFUL 13 • DES MOINES, IOWA

## Problem-Solvers

For stations troubled by poor ratings, FCC inquiries, minority-audience programming, and so on, a new research and promotion firm claims to have some answers. Clay and Welsh, operating from Annapolis, Md., but with a New York office in prospect, also will offer "packages" including market analysis, advertising and publicity on a fee basis.

The background of the principals? E. H. "Hank" Clay was a founder of Coffin, Cooper & Clay, pioneer research firm that merged with ARB in 1952. He served ARB as research direc-

tor for 12 years before becoming an independent consultant. R. D. "Bob" Welsh joined ARB in 1961 as manager of



MR. CLAY

MR. WELSH

advertiser services, after having been an agency account supervisor at Fuller & Smith & Ross and other shops.



# IMPORTANT SYMBOLS IN INDIANA!



THE COMMUNICANA GROUP  
INDIANA COMMUNICATORS

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The Communicana Group Includes:

**WSJV-TV**

SOUTH BEND-**28** ABC  
ELKHART

**WKJG-TV**

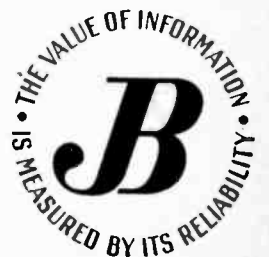
FORT WAYNE **33** NBC

Also: WKJG-AM and FM, Ft. Wayne; WTRC-AM and FM, Elkhart  
The Elkhart Truth (Newspaper)

JOHN F. DILLE, JR. IS PRESIDENT OF THE COMMUNICANA GROUP



THE COMMUNICANA GROUP  
INDIANA COMMUNICATORS





# 2

**WMAR-TV**  
**NEWS**

**THREE EXCLUSIVE STORIES  
...THREE CONSECUTIVE DAYS.**

Our viewers expect to SEE the story on TV. In Color. They expect to SEE it daily on Channel 2 News. And it's there. In Color.

**CHANNEL 2 NEWS** was on the scene immediately when a fugitive was killed and a policeman critically wounded in a running gun battle in the heart of the city.

**CHANNEL 2 NEWS** went to York, Pennsylvania, to report the city-wide garbage strike. Here was a health hazard with the debris piled high along the city streets. Union and city officials resolved the problem.

**CHANNEL 2 NEWS** reported the drowning of two little boys in a private lake in South Baltimore. Then it followed the story to report the fears of the mothers in the neighborhood. The story moved to City Hall for official action to eliminate the hazard.

As we remind our viewers — "you have come to expect it on **CHANNEL 2 NEWS. IF YOU WISH YOU HAD SEEN IT . . . SEE IT ON CHANNEL 2."**

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

**WMAR-TV** 

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



new chairman of the Communications Subcommittee under Rep. Stagers. Rep. Torbert H. Macdonald (Mass.) is a completely unknown quantity to broadcasters. With no previous legislative interest in industry problems, on the first day he joined the Subcommittee he became its chairman. He has no previous record to analyze and his statements on broadcasting have been few and indefinite.

In spite of a general lack of knowledge about Rep. Macdonald, he is thought to be much less threatening to the broadcast industry than would have been Rep. John Moss (D., Cal.), who was slated to succeed subcommittee chairman Rep. Walter Rogers (D. Tex.) who retired from Congress last year. With the highest seniority on the Subcommittee, Rep. Moss stood as heir apparent.

Had he been crowned it would have been a day of mourning for many within broadcasting. Where Rep. Rogers believed firmly that government should leave broadcasting affairs to broadcasters, Rep. Moss was constantly urging more regulation that would go deeper and scratch harder. "I do not believe television is a vast wasteland, but neither is it a perfectly cultivated field," he once said. "It is a medium of great potential I hope I can aid in realizing it more fully."

**Bats in the Air**

The implication was that he would investigate some facets of tv programming, once he took over the committee. To Mr. Moss, today's tv is riding too hard on the "format of mediocrity. Ratings have become supreme. If *Batman* is a hit, then pretty soon you are likely to have *Batgirl*, *Bat*, and probably half a dozen others."

Broadcast channels are a public utility," he said. "All we expect is a public service. I am very uninterested in movies that I have seen, 10, 15 or 20 years ago; or third and fourth generation reruns of programs. This really seems the type of public service which justifies exclusive private

right to channel or frequency."

Rep. Moss has consistently been an outspoken advocate of strong government regulation of broadcasting—especially programming. The chairmanship of the House Subcommittee is a prestigious plum on Capitol Hill and Rep. Macdonald had his eye on it. He went after the job by getting transferred to the subcommittee. Since he had greater seniority than

Rep. Moss, he got the job.

Rep. Harris' power enabled him to head off anti-industry legislation and even tough regulatory proposals which would otherwise have been adopted by the FCC. It remains to be seen what the new Stagers-Macdonald team will bring forth.

On the Senate side, both Sen. Warren Magnuson (D., Wash.), leader of the Commerce Committee, and Sen.

**Powerful Medium for Power Tools**

A problem faced by a number of tv stations endeavoring to sell local clients is that retailers are often likely to say, "Look, as long as the manufacturer is spending money nationally, why should I spend mine and duplicate his effort?" The best answer to this, of course, is that if it works for the national advertiser, it can work for the local advertiser as well.

Such was the case in Wheeling, W. Va., when Bill Linton, operator of Linton Power Equipment, decided to try a tv schedule on WTRF-TV. Selling lawn and garden tractors, mowers and chain saws, Mr. Linton had seen tv work via spot schedules placed by Home-Lite, parent company to his chain saw franchise. So, in April '65, he bought a weekend package of spots for an open house selling event—and got *nothing*?

The city was buried in one of the worst snowstorms in years, and not one person showed up all weekend. Snow aside, "I decided tv wasn't the right medium for my kind of business," he complained.

But over the next few weeks, customers kept coming in, reporting they had seen his commercials. "We kept getting results clear into the



WTRF a/e checks the product with client Linton (r.)

summer," Mr. Linton said. So last spring, he tried again with an eight-week schedule of four color minutes a week in the station's late news and *Johnny Carson* breaks.

This time the results were immediate. Inquiries and orders came in from all over the state and from Pennsylvania. Bill Linton proved to himself that tv could sell a lawn tractor costing hundreds of dollars as well as it sells a 10-cent bar of soap.

"We film the commercials in Oglebay Park," he said, "and the fact that my tractors obviously work on the hilly terrain around here is a good selling point. And those red tractors against the green show up fine in color." Moving from a weekend test to a year-round schedule, the rotund Mr. Linton has become a big man to Wheeling television in more ways than one.

# ...now No. 300 joins the RCA ships 300<sup>th</sup> TK-42



## “Big Tube” Color Camera

No. 300 went to WTAR-TV in Norfolk, Va., making a total of three TK-42's at this station for providing the finest in live color pictures. Others have gone to similar group-owned stations, independent and network-owned stations, U.S. Government and foreign broadcasters.

The overwhelming preference for the “Big Tube” TK-42 among top stations that have carefully researched their color camera requirements has created an unprecedented demand. This has now stepped up production to such a rate that over 400 are expected

to be in service during May 1967.

Use of a 4½-inch image orthicon in the separate luminance channel is an exclusive feature. Besides improving color picture quality, the “big tube” assures highest quality pictures on black-and-white sets.

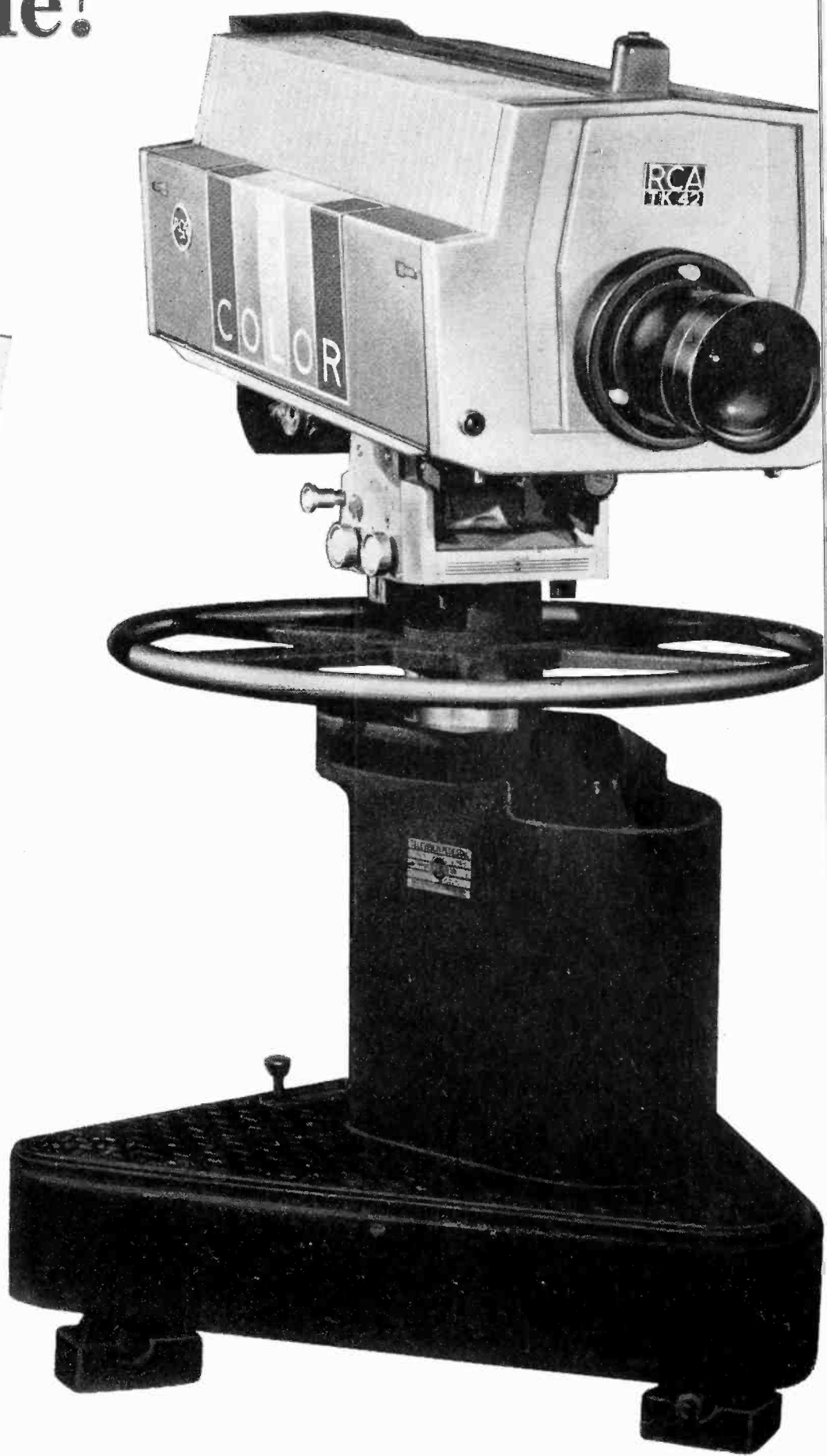
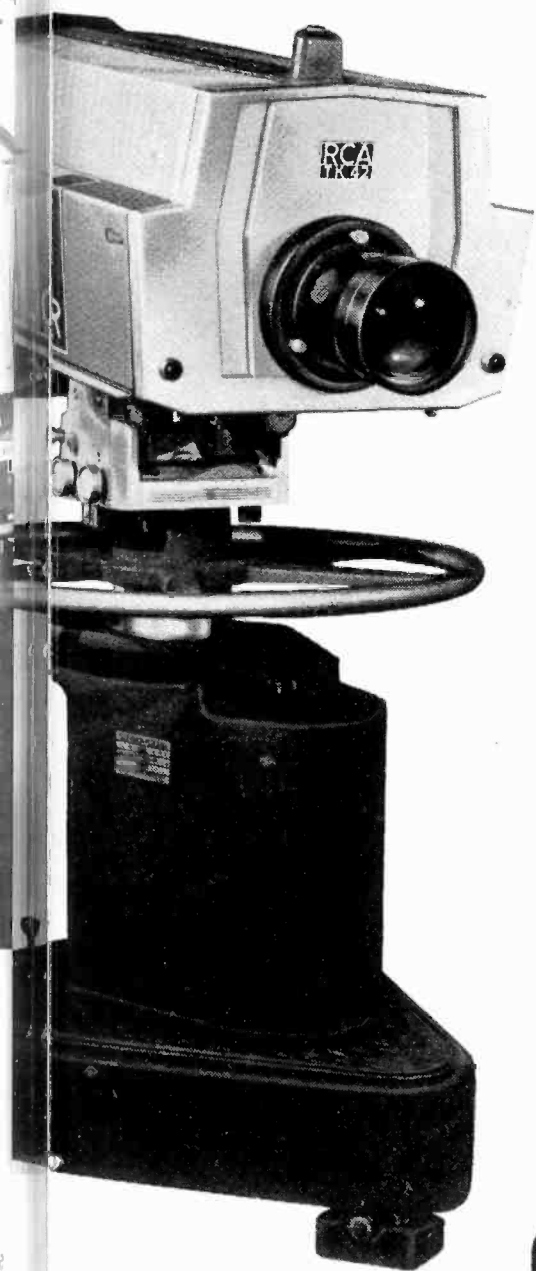
Broadcasters everywhere who are now using the TK-42 tell of its superiority in producing consistently better color pictures—including ability to handle details too fine to be passed by the chrominance circuits. No wonder color pictures are getting better and better!

For more information about the TK-42 Color Camera call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



THE MOST TRUSTED NAME IN ELECTRONICS

# Big Parade!



John Pastore (D., R.I.), chairman of the communications Subcommittee, enjoy lecturing broadcasters every once in a while.

However, this is a year in which Sen. Magnuson is spearheading legislation on the subject of advertising in particular. While the Commerce Committees of the House and Senate have primary jurisdiction over broadcasting, other committees will be exercising their own jurisdiction over specific phases. For example, the House Small Business Committee is very actively interested in the allocations of spectrum space because it wants more space for business services. This committee, which has jogged the FCC time and again, will be on the attack harder than ever this year. Both House Small Business and the Senate Judiciary Committee are interested in network rates.

### New CATV Element

One of the most important matters to be settled shortly is the copyright revision bill, now germinating in the two Judiciary Committees. The copyright bill is well along the legislative path, with much of the early groundwork laid by previous Congresses. Two major areas of disagreement remain, the juke box and CATV sections.

The bill is expected to clear the House quite easily, with those who wish modification waiting for Senate committee consideration to press their cases. If the disagreements are not compromised in the Senate committees, the whole bill could fail this year and the battle be continued until next.

The House Judiciary Copyright Subcommittee thought it had reached pretty good compromises on the jukebox and catv issues, but there have been complications on both. These are probably the only two sections which could delay final Congressional action for another year. Best guess is that the opposing arguments on both issues have been considerably overstated in order to set up a good "compromise" situation.

A new element was added in February to the position of the CATV industry on copyright legislation.

## Reaching for Adult Workers

An Omaha station has joined the lengthening list of the outlets weaning department store business away from newspapers. The store is J. L. Brandeis & Sons, dominant in the city for decades, and today a seven-unit chain in Nebraska.

But with an expansion program begun in 1961 E. John Brandeis became concerned about a loss of "personal service" long identified with the Brandeis name. He discussed the problem with James Lipsey, a partner in Universal Advertising, the store's agency. As a result, it was decided television might offer the particular qualities needed to maintain the right institutional image and sell merchandise at the same time.

Gretchen Wiltsie, the store's agency contact agreed to a trial buy, a flight of three 60's a week in the *Tonight Show* on KMTV because "it has a decidedly loyal following and draws the working, adult viewership which we consider vital to the campaign."

Sales promptly showed the value of television. One Brandeis store sold 985 dozen pairs of hose on the basis of a single announcement. The chain expanded its use of television, so that *Tonight* now runs nine color-tape 60's a week, for Brandeis.

Mrs. Wiltsie next experimented with KMTV news spots, and finally settled on full sponsorship of the 11 o'clock Monday night news. Again, she wanted to reach working adult viewers.

But what is perhaps the most important ingredient in the department store's successful use of television is a dynamic and energetic young woman named Elaine Jabenis. Hired by Brandeis as a "fashion consultant," she went on the air as "the symbol of Brandeis personal service," Mrs. Wiltsie says. "Her effervescence comes across on television in such a way that people put her on a first name basis from the beginning—and that is exactly what we'd hoped for. People think of her as a real person and are not afraid to call her or ask for her in the stores."

To be sure, the chain's advertising still appears heavily on print. The difference is, television has become an integral part of its overall advertising picture.

The board of the National Community Television Association voted to add to its previous position a call for a proviso in the pending legislation that would exempt from copyright liability all existing CATV systems as of last January. The "grandfather" provision, NCTA officials feel, would meet the contentions of copyright holders and broadcasters that it isn't the present cable antenna industry they fear, but the prospective systems engaged heavily in larger cities. This also would protect the present CATV systems from hundreds of thousands of dollars worth of liabilities should the courts hold that cable systems have violated existing copyright laws. (In the *United Artists vs. Fortnightly Corp.* case, a federal judge already has ruled that CATV use of tv signals is a performance under present copyright law.)

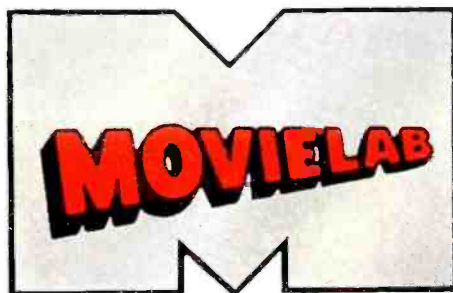
More consumer protection legislation will be debated by several Congressional committees. The committees are a special consumer subcommittee of the Senate Commerce Committee under the chairmanship of Sen. Magnuson and a consumer committee set up by the House Government Operations Committee.

The Senate consumer subcommittee, working closely with the communications subcommittee, will probably try to keep out of broadcasting matters, at least directly. However, chairman Magnuson has announced he will look into cigarette advertising, with emphasis on possible restrictions. This will certainly involve broadcasting, perhaps more than any other media. The House subcommittee will, according to an announced plan, investigate a broad range

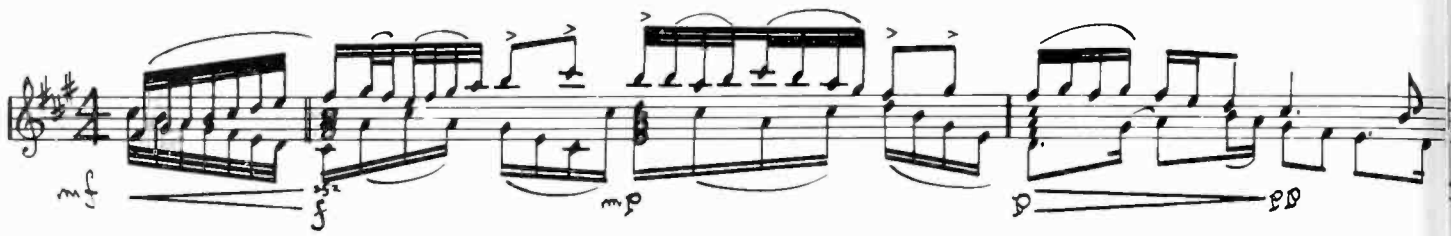


ROSES ARE red  
VIOLETS ARE ~~blue~~  
violet

when it's processed by



MOVIELAB, INC.  
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# the day music stopped

Imagine that all music suddenly has ceased to exist. Composers have stopped creating. Musicians are silent. The phonograph record is gone. People have stopped singing. A universal language has disappeared in the flash of a moment.

All over the world, the blow is shattering. In the United States the economic loss is beyond belief. 5,000 radio stations, deprived of the majority of their programming, are reducing their schedules or going off the air. Television producers are converting every existing program and every commercial with music to straight talk. Many sponsors are simply cancelling. The juke box is extinct. The recording industry has closed down. The music instrument manufacturing business is obsolete. 13,700,000 children who have been studying music no longer have any use for pianos or violins or woodwinds. The country's 1,385 symphony orchestras and 782 opera producing groups have disbanded. Most nightclubs,

theaters, dance halls, concert halls, ballrooms have shuttered their windows. Hundreds of thousands of people who earn their living because of music are now unemployed. The tax loss is incalculable.

A fantasy? Yes, but it makes a point. Music is vitally important in all our lives, in terms of sheer economics as well as of culture.

We are proud that BMI, together with our thousands of affiliated writers and publishers, is one of the many organizations which play a role in supporting and fostering the miracle of music.

If yesterday had been the day music stopped, you wouldn't be hearing about it from us. BMI wouldn't be in business. Nor, possibly, would you.

*All the worlds of music  
for all of today's audience.*



BROADCAST MUSIC, INC.

consumer problems, including the influence of broadcasting on consumer purchases.

Of the consumer legislation that will be proposed among the various committees, cigarette advertising will probably be the hottest subject. But rivaling cigarettes in controversy is the proposed product testing legislation, certain to be this year's nightmare to advertisers and media men.

Product testing means testing by the government, with results to be made public and perhaps leading to grading of products on labels. One San Francisco newspaper publisher recently claimed this would lead to monopoly, since everybody would buy the best, and there could only be one best. Few ad or media men go that far, but many feel that a Government "Grade" would damage advertising and endanger the financial lives of broadcasting stations and publications.

### **Election Problems**

The two Commerce Committees are much concerned with matters relating to politics, the fairness doctrine, and editorializing. They have also been asked to take action against predictions of election results before all polls have closed. Those somewhat related matters may take up a good part of the hearing and probing time of these committees. There are a

number of complaints from losing candidates that station policies discriminated against them. There are dozens of complaints of unfairness that have nothing to do with elections, but which allege bias on local issues.

### **Is Time Equal?**

In December, Rep. Lionel Van Deerlin (D., Calif.), a former broadcaster and now member of the Communications subcommittee, said he would introduce legislation forbidding the broadcast of state or local election results while polls in the area remain open. The Senate communications subcommittee also confirmed it planned to back Sen. Vance Hartke's call for a probe of radio-tv vote predictions made while the polls are still open. The Indiana Democrat had been particularly concerned about the influence such predictions might have on intentions to vote and the impact this might have in close races. Congress is sure to examine the fairness doctrine with emphasis on the use of broadcasting by extremist organizations and the possibility of mandatory suspension of licenses of any broadcaster who is in willful violation of the doctrine. Although Sen. Hartke said he was prepared to defend the endorsement of political candidates within the confines of the fairness doctrine, he

predicted that bills probably will be introduced to ban the practice. He cited outcries by House Speaker John W. McCormack (D., Mass.), Rep. Harley Staggers, and House Judiciary Committee Chairman Emanuel Celler (D., N.Y.) and complaints about broadcasters in North Carolina and California campaigns.

It is also expected there may be some backing for legislation to require radio and tv stations to keep better records on how they are running the fairness doctrine's equal airtime provision.

CATV comes under the jurisdiction of the Commerce and Judiciary committees of both chambers. The Judiciary committee must act on copyright legislation this session, but the commerce committees may take a look. There are, of course, a great many policy matters concerning CATV, aside from copyright liability. One of these is authority of the FCC to regulate the growing numbers of systems.

### **No One Wants a Fight**

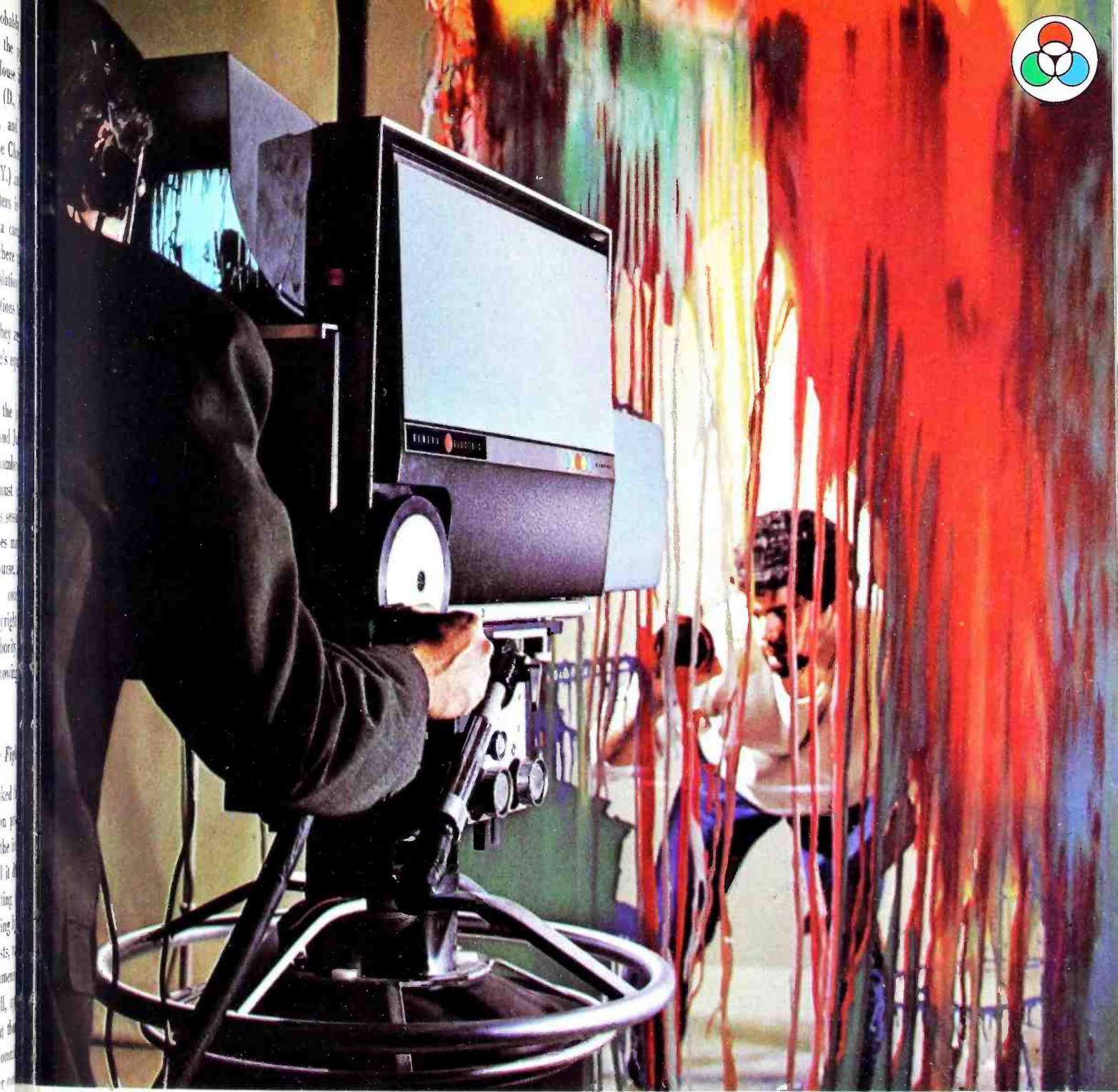
Last year the FCC asked for specific Congressional action providing legal power to regulate the industry. The commission declared it did not have such power under existing legislation, but wanted buttressing by legislation to aid in court tests, now underway. The House Commerce Committee rushed such a bill, approved it by a good margin, but then "got" to ask the Rules Committee to slate the measure for floor consideration. Committee action was aimed at influencing the FCC to stand firm on its CATV regulation, but few members really wanted to get into a fight over the matter in an election year.

CATV systems have appealed to the courts for an overturn of the FCC's assumption of regulatory authority. The legislators, nevertheless, seem reluctant to take action when they don't have to. It appears that Congress will wait for a final court decision, and then if that decision is against the FCC, Congress will probably pass the legislation granting the FCC the authority it seeks.

There are other matters in which



*Pictured during the signing of papers affiliating WOAY-TV Oak Hill, W. Va., with the ABC-TV network are Carmine F. Patti, director of station relations for the network; Thomas W. Moore, president, ABC-TV; and Robert E. Thomas Jr., president and general manager of WOAY-TV.*



## General Electric is what's happening at NAB. In color.

Go to the GE exhibit in the East Exhibit Hall and see colorful happenings happen more colorfully on General Electric cameras. Live or film, they never miss a red, a blue, a green or a black.

You'll see how the General Electric PE-250 live color camera's advanced design gives you the highest color fidelity in television today. For example, it has four lead oxide Plubicon\* tubes, including a separate one for superior luminance. And a unique combination of advanced electrical, optical and mechanical features. The result is beautiful, precise color pictures.

And you'll see how the General Electric PE-240 second-generation 4-vidicon film camera gives you consistently sharp pictures in both color and black and white. That's why it's the most widely accepted color film camera in the industry.

General Electric cameras are delivered on time, too—one more reason why they're on the air for four of the five U.S. and Canadian networks, many group ownerships and numerous other stations throughout the country.

But come and see them for yourself. At Exhibit 102, East Exhibit Hall. And after the show, come on up and see what's happening at the North Imperial Hospitality Suite, Conrad Hilton. General Electric Company, Visual Communication Products Department, Electronics Park, Syracuse, New York 13201.

GE-41R

\*Registered Trademark of N.V. Philips' Gloeilampenfabrieken of The Netherlands.

**GENERAL  ELECTRIC**

there is a Congressional interest and a court case being argued. One subject is the legal limitations of advertising power to avoid monopoly. The Senate Judiciary antitrust subcommittee and the House Small Business Committee last year held hearings on network discounts, and both got into the broader subject of advertising power and monopoly. Both will continue their investigations this year. The Federal Trade Commission now has a case in the Supreme Court, an appeal from its landmark decision to bar the Procter & Gamble/Clorox merger on grounds that P&G ad power will lead to a monopoly by Clorox in its own field.

There also has been Congressional interest in the pure question of whether the giant corporations with corresponding giant power to advertise (particularly on tv), can become partial or complete monopolies. It was this question which got thrown into the hearings on network discounts. The Supreme Court decision

on P&G/Clorox may spark Congressional action.

To a large extent Congress will let the FCC worry about problems of spectrum space. The House Small Business Committee last year urged more space specifically for mobile land use and the FCC is set for experiments to permit unused tv channels in some areas to be used for other purposes.

There will definitely be some kind of action on educational tv. The present federal matching-fund program of aid to etv runs out this year. The two Commerce Committees have a wide range of proposals before them, including the President's suggestion for etv. It is sure to highlight the Congressional etv deliberations. Educators are tooling up now and Sen. Magnuson said etv hearings will probably begin in April. Not all educators are in favor of federal subsidy to etv; some would prefer to see more allocations for on-campus or in-school instructional closed-circuit tv.

The President recommended formation of a public corporation financed for the first year by a \$10 million grant and subsequent grants. But the exact method of financing was left purposely vague, leaving to Congress the ways and means of supporting "public tv."

The Carnegie Report, the Ford Foundation, and others have supplied additional proposals, including straight federal subsidization, a tax on receivers with the proceeds to go to etv, support of etv by commercial stations and/or networks by one means or another, and a satellite system to be used at low cost by networks in place of AT&T coaxial cables for supplying programs to affiliates, with profits to go to etv.

The two Commerce Committees will maintain their interest in Comsat, but there will probably be little legislative activity except questions from the lawmakers. Again, it appears that the job of deciding such questions as whether the Government, tv networks and others should deal directly with Comsat or through common carriers, will be left up to the FCC. ■

**Hyde** (Continued from page 51)

1969, after which he can step down (and is expected to).

This was the first time that a President of one party had designated a member of the other party as chairman of the FCC. It adds one more distinction, one which may never be matched, to the fact that Mr. Hyde has served longer as a commissioner than any other man.

Asked to look back on this long career and to answer whether broadcasting matters have given the FCC its worst headaches, the chairman said, "No, common carrier, land mobile and other problems have been just as bad. Sometimes worse. It is just that the headlines go to the broadcasting problems."

### AT&T Complicated

He added that, for instance, "the present proceedings on AT&T rates are as complicated and touchy as anything we have handled. It is a nonbroadcast matter, even though rates for broadcast uses of telephone lines and cables certainly will be affected by the outcome. After very lengthy hearings, we have just concluded on the subject of proposed AT&T return on investment, and are waiting decision on just this first part of the overall proceedings." For those somewhat impatient with the FCC, he pointed out that much commission time, attention and manpower is being spent on this or study.

"COMSAT and the whole area of satellite communications represent another highly complicated set of problems which can and do erupt into controversy all along the line," the chairman pointed out. There is also the new coupling of this area with the problems of educational television, which forces difficult decisions on its own. The overlap comes in the Ford Foundation proposal for a non-profit domestic satellite communications system, the proceeds of which would go to educational tv.

"We have come a long way with COMSAT problems, but we recognize that there are still many deci-

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**Big daily prizes**  
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ASSOCIATE MEMBERS OF THE NAB

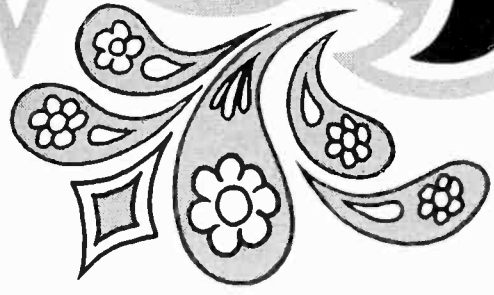


**IN BUFFALO**

**THE**

**LAS**

**VEGAS**



**Show**

**will be on WBEN-TV Monday through Friday from 11:30 pm**

Starting MAY 1 we'll be carrying THE LAS VEGAS SHOW every weekday evening from 11:30 pm on.

This new late night extravaganza, the most exciting new programming idea to come along in years,

looked good to us—because we know it will look good to our 11-county market. Why not take advantage of the excitement and initial impact this show is bound to have? Buy in now. We'll be

putting a hard-hitting, audience promotion effort behind it.

Sound like a good idea? Act now. Call Harrington, Righter & Parsons, our national reps., or contact WBEN-TV Sales Dept.



**WBEN-TV**

The BUFFALO EVENING NEWS Stations

WBEN AM-FM-TV

CH. **4** in Buffalo

sions to be made," Mr. Hyde said. "All commissioners are determined to aid educational television in every way possible, but right now Congress is set to outline its own blueprint for action along these lines. It wouldn't be proper for me to comment on the rights or wrongs of various suggestions under active consideration by Congress, and even less so about matters on which the FCC will shortly be making decisions."

What does he think about possible future pressures on the FCC to take a more active hand in dictating station programming at a time when (presumably) satellites will be able to beam programs directly into homes? The chairman said that such direct service is a long way off in the future, at least 10 years, according to informed guesses. "But under any circumstances, I would still oppose intervention in programming decisions by any agency of the government." Such philosophy might bring him in conflict with House

#### FCC Chairmen 1934-1966

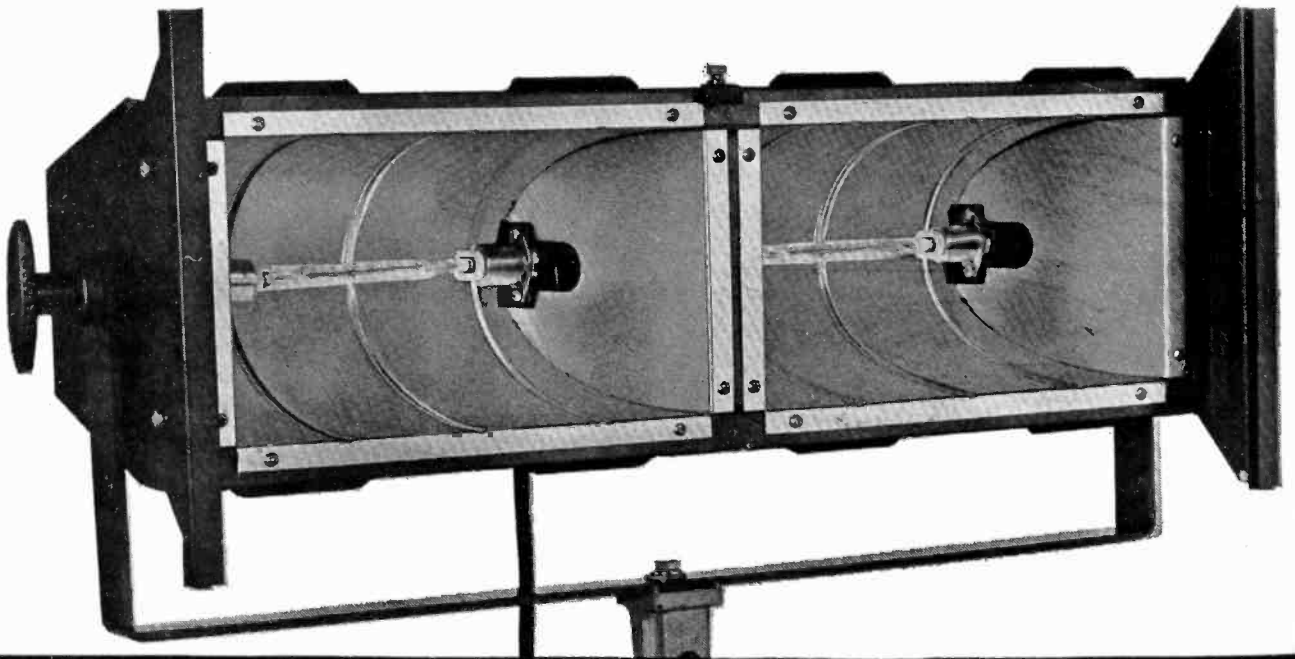
*Eugene O. Sykes (D., Miss.)	.....	July 11, 1934-Mar. 8, 1935
*Anning S. Prall (D., N.Y.)	.....	Mar. 9, 1935-July 23, 1937
*Frank R. McNinch (D., N.C.)	.....	Oct. 1, 1937-Aug. 31, 1939
*James Lawrence Fly (D., Tex.)	.....	Sept. 1, 1939-Nov. 13, 1944
Paul A. Porter (D., Ky.)	.....	Dec. 21, 1944-Feb. 25, 1946
Charles R. Denny (D., D.C.)	.....	Feb. 26, 1946-Oct. 31, 1947
*Wayne Coy (D., Ind.)	.....	Dec. 29, 1947-Feb. 2, 1952
*Paul A. Walker (D., Okla.)	.....	Feb. 28, 1952-Apr. 17, 1953
Rosel H. Hyde (R., Idaho)	.....	Apr. 18, 1953-Oct. 3, 1954
*George C. McConaughy (R., Ohio)	....	Oct. 4, 1954-June 30, 1957
John C. Doerfer (R., Wis.)	.....	July 1, 1957-Mar. 10, 1960
Frederick W. Ford (R., W. Va.)	.....	Mar. 15, 1960-Mar. 1, 1961
Newton N. Minow (D., Ill.)	.....	Mar. 2, 1961-June 1, 1963
E. William Henry (D., Tenn.)	.....	June 2, 1963-May 1, 1966
Rosel H. Hyde (R., Idaho)	.....	July 1, 1966-

\*Deceased

Commerce chairman Harley Staggers, who has hinted at programming legislation.

Mr. Hyde noted that all present commissioners are against censorship or program control in any fashion

by the FCC, but that there are differences of opinion as to what constitutes an undesirable intrusion on Constitutional freedoms. The theory held by those who want a more active role for the FCC in this area



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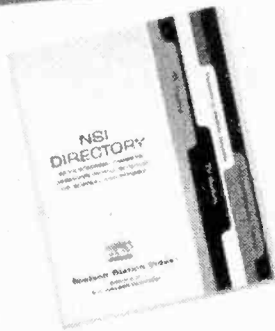
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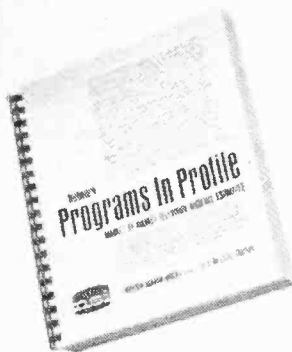
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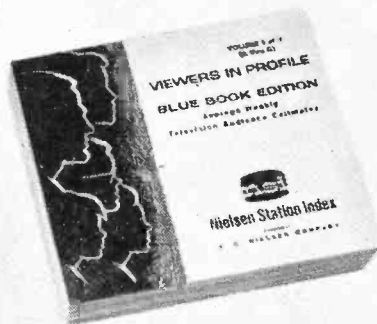
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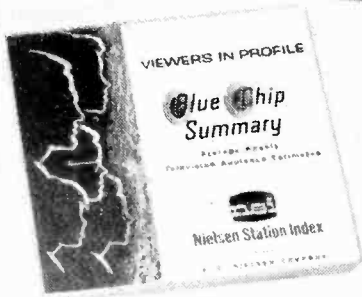
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- county within State



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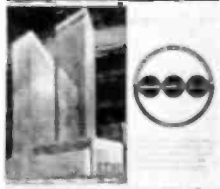
We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for *Television Age*. It happens in Con-

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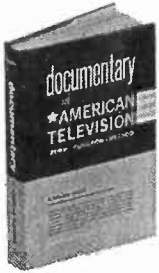
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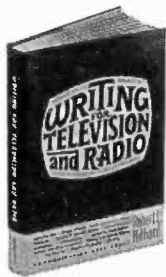
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that the FCC chooses one from among those who would like to have a frequency or channel, and that thereafter uses the powers of government to make sure nobody infringes on that assignment. Extension of the reasoning leads to the conclusion that the commission must see that the "winner" does a good public-service job, Mr. Hyde continued.

"There is no question that the reasoning has been gaining ground in some circles outside the commission. There is concrete evidence of this in the growing number of applications for assignments already occupied by somebody else. The law does say nobody can own a frequency, and competitive filings are permitted at the end of each license period. As a practical matter, however, it is doubtful that a commission majority would vote against a person or company which has both a large investment at stake and a record of good service."

### No Program Judge

As to FCC responsibility to insure a good programming job by broadcasters, Mr. Hyde said, "My own ideas have been widely known for many years. I don't think any government agency has any right to judge whether programs are good or bad. All seven of us agree that station operators should have the final decision on what does or does not go on the air. The difference of opinion on the commission is that some commissioners would go farther than others in requiring so-called balanced programming or programming to fill specific needs.

"I personally believe that it is competition which will be the best regulating factor. It is true there is no competition on the actual assignment because that would destroy all service. But most of the valuable assignments, which are in the larger markets for the most part, are in direct competition with other stations and with other media.

"This leads me to another longstanding belief of mine, that competition should be as free and open as possible. I voted against any lid or

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Cancer Control Month,  
to entertain your audiences and to alert them  
to facts about cancer  
that can save lives, with...

A half-hour film in color with such stars as  
*JACK BENNY, MEL BLANC, LORNE GREENE,*  
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Two series of recorded comedy spots, created by *MEL BLANC ASSOCIATES*.

Recorded five-minute music spots with leading singers of the day.

And lots more.

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images are floating around waiting to be recovered by a great time machine. But until then, a real effort must be made to preserve classic performances on film or tape. The economics will make it increasingly possible to pay more for better stars, properties, directors, sets, and music by amortizing the cost over multiple showings, with everybody sharing in the perpetuating perfection.

Hooray for Hal Halbrook and hooray for *Brigadoon*.

the number of am radio stations and against hearing pleas from an existing station of possible economic injury if a new station is licensed in its community. I voted for the CATV rules because I thought they were a reasonable compromise, aimed not at squelching competition to the broadcasting industry but at reasonable protection from unreasonable competition.

"It is probably true in any industry when things get rough, or seem as if they might get rough in the future, that it is easy to long for protection for the entrenched against new com-

petition. In broadcasting such protection could be particularly bad. Government protection generally leads to Government dictation. Broadcasting, already regulated, finds there are great pressures to increase the scope of that regulation, to turn the screw a bit tighter. Government protection of existing stations, beyond the minimum amount needed to guard against interference, could very easily lead to the type of program control and even rate control which none of the present Commissioners wants."

Chairman Hyde pointed out that he likes to speak of areas in which the seven commissioners are in agreement, but disagreements on some matters are inevitable. When these subjects arise, he said, he tries to gain compromises so that most, if not all commissioners can see their way clear to vote on one side. Even for the recent renewal of some 200 radio station licenses when programming deficiencies were alleged, there was a 5-2 vote. The vote establishing a compromise policy on commercials (under which there would be full-term renewals for stations which exceed the benchmark 18 minutes, but with questions to be answered after 18 months received a 6-0 vote. (Commissioner James J. Wadsworth was absent in Mexico.)

**Encourage Self-Regulation**

Mr. Hyde said, "The commissioners have no intention of discouraging membership in the NAB codes through adoption of any code provisions as law. We want to do everything we can to encourage self-regulation."

On his general philosophy of seek-

Hooray for Monday March 6, 1967, when a double-barelled assault was launched on mediocrity. By playing under existing rules, there is hope for commercial television. The averages can be beaten with programming everyone is proud of. Cost per thousands, efficiency, and all the jazz follow the broken records. How nice to think the success of cultural shows will move the old money bags to make more of them possible. Okay, men, the old argument of "I'd love to do it but my duty is to the stockholders" just flew off on the last moon shot. Let's have more and better specials in 1967-68. J.I.

ing a consensus—compromise solutions which most commissioners can back, he said, "This doesn't mean submerging one's conscience. It doesn't mean voting for something in which any individual commissioner doesn't believe. It means that on highly controversial issues, each commissioner perhaps may take a little less than he would actually want in order to make action more meaningful or even, in some cases, possible."

**What the FCC Spends**

Here are the budget appropriations of the Federal Communications Commission for the last several years.

1963	\$14,951,000
1964	15,600,000
1965	16,947,000
1966	17,338,500
1967	17,520,000

Following are the average number of employees during each fiscal year.

1963	1,386
1964	1,468
1965	1,482
1966	1,491
1967	1,480

It is expected that increasing computerization will hold down the number of employees needed, particularly clerical help, although salary increases for highly skilled employees will continue to make larger budgets necessary.

The mood of Congress toward requests for budget increases, however, recently has been definitely *versus*—and the commission evidently is going to have to *prove* its need.

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... SWING WITH WROC-TV 8 ...

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Most housewives do their supermarket shopping once a week . . . and too often, Brand X is better than a return trip.

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- **Distribution** (in-stock or out-of-stock WITH NAMES AND ADDRESSES OF OUT OF STOCK STORES)
- **Number of items on the shelf.**
- **Number of shelf facings.**
- **Shelf position** (top, eye, waist, low)
- **Special display** (aisle-end, dump bins, etc.)
- **Point-of-Purchase** (shelf-talker, window streamer, store banner, etc.)

Yes, you were on her shopping list, but Brand X was on the shelf!

REMEMBER, MSI supermarket surveys are FREE to eligible advertisers.

**MSI Supermarket Surveys are now available to qualified advertisers in these markets from these media . . . FREE!**

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Baltimore	WITH-Radio	Robert E. Eastman Co.	Los Angeles	MacFadden Pub.	MB Sales Corp.
Boston	WHDH-Radio	Blair Radio	Miami	WGBS-Radio	Major Market Radio
Boston	WHDH-TV	Blair Television	Milwaukee	WITI-TV	Storer TV Sales
Boston	Herald-Traveler	Sawyer-Ferguson-Walker	Minneapolis/St. Paul	KRSI-Radio	Areawide Communications
Buffalo	WGR-Radio	Katz Agency	New York City	WPAT-Radio	Katz Agency
Charleston, S. C.	WUSN-TV	Eastman TV	New York City	MacFadden Pub.	MB Sales Corp.
Charlotte	WBT-Radio	Blair Radio	Norfolk	WNOR-Radio	Robert E. Eastman Co.
Charlotte	WBT-TV	TvAR	Oklahoma City	KTOK-Radio	Robert E. Eastman Co.
Chicago	MacFadden Pub.	MB Sales Corp.	Philadelphia	MacFadden Pub.	MB Sales Corp.
Cincinnati	WSAI-Radio	Robert E. Eastman Co.	Pittsburgh	WECO-TV	National Television Sales
Cincinnati	WSCO-TV	National Television Sales	Raleigh/Durham	WTVD-TV	Blair Television
Cleveland	WIXY-Radio	Robert E. Eastman Co.	Richmond	WLEE-Radio	Robert E. Eastman Co.
Columbus, O.	WBNS-Radio	Blair Radio	Richmond	WXEX-TV	Eastman TV
Detroit	WXYZ-Radio	Blair Radio	St. Louis	WIL-Radio	Edward Petry & Co.
Detroit	WXYZ-TV	ABC TV Spot Sales	San Francisco	KKHI-Radio	Robert E. Eastman Co.
Detroit	MacFadden Pub.	MB Sales Corp.	San Francisco	KGO-TV	ABC TV Spot Sales
Duluth	WDIO-TV	Eastman TV	Springfield, Mo.	KTTS-TV	Eastman TV
Florence	WBTW-TV	Blair Television	Toledo	WDHO-TV	Eastman TV
Hartford	WPOP-Radio	Blair Radio	Washington, D.C.	WITG-TV	Metro TV Sales
Huntington/Charleston	WHITN-TV	Eastman TV	100 Cities (Discount Stores)	The Discount Merchandiser	MB Sales Corp.
Kansas City	KMBC-TV	Metro TV Sales			

. . . and other media are being added weekly!

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larger part in broadcasting and communications matters than it has in the past. Questions ranging from satellite ownership to CATV, from cigarette advertising on the airwaves to establishment of an etv network will pass from Capitol Hill to the commission offices.

One of the subtleties in the relationships between Congress and the commission over the years is that the Congress has acted as the ballast and equalizer. When the commission moves too far either to the left or the right, Congress employs its raised-eyebrow technique with telling effect. However, the anticipated commission action on pay-tv is an example of the FCC's occasional independence of Congress.

After 14 years of haggling, wrangling and authorizing limited pay-tv experiments in scattered areas, the FCC is now about to permit a nationwide pay-tv system—but technological changes involving satellites and CATV make it unlikely that anyone will begin stringing wires for a national hookup.

### No Pay-Tv Threat

The broadcasting industry, having witnessed the expense of organizing a pay-tv system on a limited scale and fully aware of the programming shortages that exist, now realizes that an FCC okay will probably mean little in the way of a threat. Nevertheless, a strong hostile reaction from Congress is expected—and has already been antagonistically expressed by House Commerce Com-



*Albert B. Shepard was appointed president of Media Surveys, Inc. He was previously president of Eastman TV, Inc., New York.*

mittee chairman Rep. Harley Staggers (D-W.Va.).

Although the commission has declared itself responsible for CATV activity, there are those who believe the action was intended to stave off chaos rather than as part of any long-range plan for order. Indeed, critics both within and without the FCC have often protested this form of commission action.

There is a lull just now in CATV, what with Congress and the courts studying problems of copyright and jurisdiction, but the lull will break any moment. To handle the flood of CATV applications and complaints from broadcasters, the commission has established a special body of some two dozen men split out of the Broadcast Bureau.

Once the copyright matter is settled—and it is almost a foregone conclusion that the cable systems will have to pay a fee for programming—this special unit expects an upsurge in its activities.

The area in which decisions by the FCC are most needed is that of international and domestic communication via satellite. Comsat vs. private enterprise, Comsat vs. satellite systems launched by non-Comsat countries, private satellites vs. AT&T—all these and more are questions that become more important with each passing day.

The subject of network programming control—which has languished in the FCC's Network Study Staff under Ashbrook Bryant and Lawrence

Tierney—may come to life in May or June. The Bryant-Tierney team currently has before the commission a proposal to limit networks to ownership of no more than half the programs they carry in prime time.

This was a pet project of former Chairman E. William Henry. The sentiment of a large majority of present commissioners is very strongly against this proposal. It is felt that the commission will vote to drop the 50-50 idea but will continue to look at the overall question of possible monopoly in tv programming. This is a field in which the Justice Department has long expressed interest. Since Justice and the FCC are punting away at each other, Justice must stimulate some action.

The commission will continue with still another subject which seems to be endless and which seems to have no answer to satisfy anybody, unless everybody. That is the allocation of the spectrum. All users complain that they don't have enough space and the share given to commercial broadcasting is eyed by other interests as if they were a pack of wolves circling a hapless sourdough in the Alaska gold rush.

The FCC has already moved CATV microwaves from the crowded business frequencies and it could use even higher frequencies for CATV and for other broadcast services. Broadcast itself seems safely anchored in its present locations for an indefinite period.

### Better Than Most

Over the years the FCC has been and still is, the most controversial agency in Washington and yet, with all its pressures and problems, with all its faults, it manages to keep the communications wheels moving—sometimes ever so slowly. But even its detractors will admit that with relatively small staff (1,500) the FCC does a better job than most other government agencies.

From time to time there have been discussions about reorganizing the commission. While this may eventually happen, it doesn't seem likely in the foreseeable future.

70 ROOMS OF PRODUCT 70

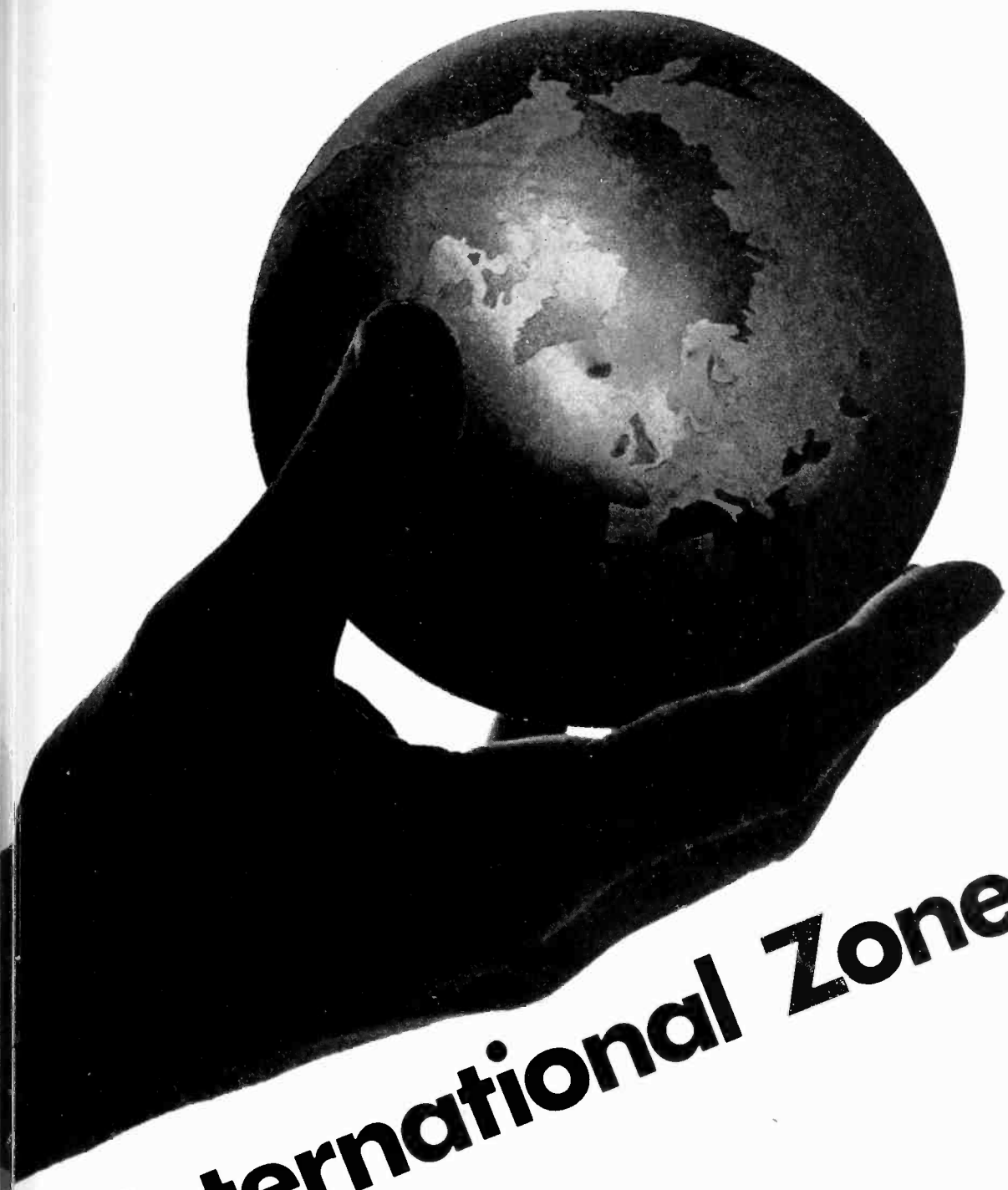
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# International Zone

## New series of TV specials

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KSTV, St. Louis Post Dispatch  Jack Harris, V.P., KPRC-TV, Houston Post  Stanton P. Kettler, President,  
Star Broadcasting  C. Howard Lane, V.P., KOIN-TV, Portland, Ore.  Clair McCullough, President, Steinman  
Stations  Donald McGannon, President, Westinghouse Broadcasting  C. Wrede Petersmeyer, President,  
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TV stations can secure the "International Zone" series, retain prints for repeat showings and arrange for official correspondent accreditation at UN Headquarters on inquiry to:

**Mr. Tom Shull**, Chairman  
U.S. Broadcasters' Committee  
for the United Nations  
230 Park Avenue, New York, N.Y. 10017  
or

**Mr. Michael Hayward**, Chief UN Television  
Room 837, United Nations, New York

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# In the picture



MR. SMITH

*Steering straight down the middle*

Lyndon Johnson's promotion of Rosel Hyde as FCC chairman this fall surprised broadcasters: before had a Democrat president picked a Republican to head the FCC. Mr. Hyde's subsequent choice of George S. Smith to head the FCC Broadcast Bureau was a second surprise for another reason: Mr. Smith doesn't easily fit into any category.

George Severn Smith is a lawyer who has specialized in the legal intricacies of broadcasting since before there even was an FCC. Born in 1904, he joined the Federal Radio Commission in 1928 where he organized and became the first chief of the License Bureau. He was admitted to the Bar of the District of Columbia in 1931 and left the FRC to enter private practice in 1932, a few years before Congress created the successor agency, the Federal Communications Commission.

Mr. Smith then pursued a private law career for 30 years, almost to this day. Five years ago he left a lucrative law practice — as senior partner in the Washington firm of Smith, Hennessey & McDonald—to become legal assistant to FCC commissioner Robert E. Lee.

His represented a 180-degree turn in George Smith's career. As a private lawyer it was his duty to represent the interests of his individual broadcast clients. The job of the Broadcast Bureau is to advocate the interests of the general public. It is the agency of the FCC which is specifically supposed to look beyond the interest of individuals and to speak in behalf of that which is best for the public.

What's ahead for the FCC, with George Smith running the Broadcast Bureau? He doubts very much that he is changing the philosophy of the Bureau. At the same

time, however, he believes he may be recasting some of the Bureau's objectives. Some changes he acknowledges are already being made:

"For one thing, we are no longer going to tell the commissioners how we think they should decide. . . We now plan to summarize the arguments and tell the Commission the possible alternative decisions, with the reasoning behind each. Out of these alternatives, we will often pick one which we think is preferable."

He believes that this new procedure of documenting arguments for all possible courses of action may remove much of the criticism that has been aimed at the Bureau in the past. "This Bureau is not pro or con anything," he said. "It is bound by Commission rules and it operates strictly within those rules."

**D**oes he expect to be able to operate without criticism? No. He knows the Bureau sits squarely in the middle of most issues that come before the FCC and is an ideal target. As George Smith sees it, the best way to handle this situation is to steer a course right down the middle.

His words, and his record so far, indicate he will judge each problem and proposition on its merits, and that he will instruct others to do the same. Above all, he seems determined to pull the Bureau away from any activity that would appear to be attempting to dictate Commission policy. This, he says emphatically, can be and must be set only by the commissioners and then will be followed faithfully by the Bureau.

As far as dodging rock-throwing is concerned, he appears to be eminently qualified for the job, both literally as well as figuratively. Aside from bridge and golf, rock collecting is his main outside interest. Both he and his wife confess to being avid

"rock hounds" and they will go to great lengths of trouble and travel to get a rare or unusual specimen.

The Smiths have one son, George Jr., 22, a junior at Salem College in Salem, W. Va. They live in Potomac, Md., and are members of the Congressional Country Club.

**T**he only unanswered question is, why did he quit a good-paying law practice for the less remunerative field of government service? The answer involves many factors. First, his early days with the FRC, his 30 years of private law practice and his past four years with the FCC are not separate entities; they comprise a career in and out of government that spans the growth of the broadcasting industry and the development of the regulatory system that grew with it.

Mr. Smith himself does not appear to be entirely clear in his own mind why he accepted the financial sacrifice. It is clear however, he today has no regrets about the move; he is happier now with his lesser income and his greater influence. He was formerly a man earning a great deal of money. He is now a man who is obviously enjoying life.

When Bob Hope stood up to present Robert Sarnoff with an award at a recent fete of the International Radio and Television Society, he prefaced his presentation with some 15 minutes of one-liners. Among the gems:

"I want to thank you for inviting me to this victory dinner for Allen Funt . . . No, seriously, it's always nice to attend a benefit for a Sarnoff . . . And I'm sure it's just a coincidence that the invitation arrived during my option period . . .

"I'd like to announce that these proceedings are being filmed and will be shown on the Huntley-Brinkley program tomorrow—if those two want to keep working . . . Walt Cronkite plans to run the film, with the negative reversed . . . And ABC thinks so highly of Mr. Sarnoff that they're going to show it as part of *Rat Patrol* . . .

"It's always wonderful for me to stand in a room with all you powerful potentates of the electronic industry, you men who helped make *Giligan's Island* what it is today . . . And this year made *Bad Breath* come into its own . . .

"And you've brought magnificent talents to television—Cyril Ritchard, Bette Davis, Edward G. Robinson,

in some of the finest commercials I ever saw . . .

"This is a difficult business, to get serious for a moment. Think of how Allen Funt felt when CBS called him in and said, "Smile, you're fired" . . . And the panelists on *What's My Line?* got fired on the air. When they put on their blindfolds, the network turned off the lights and locked up the studio . . . But with Bishop Sheen, his cancellation was handled a little better: they just turned off his holy water and dropped his contract in the poor box . . .

"Now, though, a few words about Bob Sarnoff of RCA and NBC. This is the great man who's giving Jerry Lewis another chance—that's like sending a Kamikaze pilot up twice . . . And I understand Dean Martin and Jerry Lewis might have to share the same studio—that's like asking LBJ and Bobby Kennedy to share a sleeping bag . . .

"But Bob Sarnoff, with vision and foresight, was pushing color television years ago—when he was the only one that had a set . . . During his years with NBC, he set the record for squeezing the most commercials into the Johnny Carson show. One night Johnny said, 'We'll be back in a minute,' and never came back . . .

"I can't forget that Bob Sarnoff started with me as a production assistant years ago. Of course, if he'd been any good at the job, he'd still be with me . . . But he went on to bigger and better things, like bringing new talent to the network. Well, just recently, NBC signed up Ar Palmer and Sandy Koufax. If they could only get Richard Burton, they'd have the three greatest athletes in the world."

\* \* \*

How fleeting-is-fame-departments said Clinton E. Frank, chairman of the executive committee of Chicago's C. E. Frank, Inc., announcing the merger of that agency with New York's Rockmore, Garfield & Shaw.

"We may not be as flashy as McLaughlin—uh, Mary what's-her-name—but we believe we're doing a better job for our clients."

\* \* \*

One research firm, Med-Mark, Inc., has built up a reputation for doing surveys of Spanish-speaking viewers of such stations as WNJU-TV New York and WCIU-TV Chicago. Recently WTSJ San Juan, Puerto Rico, contacted the company and asked if they could do a foreign-language survey in that market. Med-Mark said, "Why not?"

"Well," said the WTSJ manager, "down here, our foreign-language viewers speak English." (The station is the market's only English-language outlet; four others broadcast in Spanish.)

Anyway, the study is being done.

\* \* \*

It looks like they're against educational television in England.

A Reuters report from Maidstone recently noted that 50 convicts in the local jail threw their cocoa on the floor and staged a sit-down protest after the warden turned off the prisoners' tv set.

The prisoners had been watching *The League of Gentlemen*, a movie about the planning of a perfect bar raid.



"Okay, then, if they agree to drop the investigation, we'll schedule a series based on cases taken from the files of the FCC."



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