

PR #12

Television Age

JAN 25 1968

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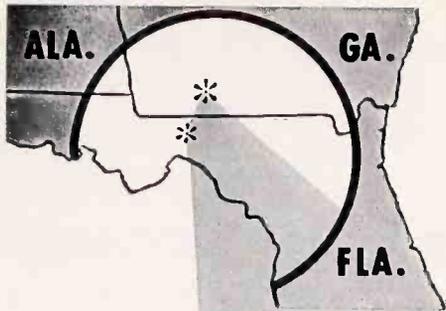
Best time to see us is when we're expecting to see you. Sneak into 3 East 54th Street or any of our other offices and take a close look at the Edward Petry Company. The first thing you should see is our receptionist. She's bright and she's beautiful. When you look at the furnishings and decorations, you'll find that they're bright

and beautiful too. And that'll tell you a lot about our company and our philosophy. Walk through our halls and see our people. You'll notice our shipping clerks, secretaries, printers, estimators, marketing specialists, promotion writers, clerical help, salesmen and executive staff all have something in common. They're all

working hard. Walk into our research department and start asking some fast honest questions. You'll get some fast honest answers. And when you're all finished checking, don't stop there. Do some comparison shopping. Sneak into the offices of any of the other top television representatives in the city, and see how they hold up under a surprise visit.

The representative is sometimes the only part of your station that people ever get to see.
Edward Petry & Company

sneak into 3 east 54st



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**

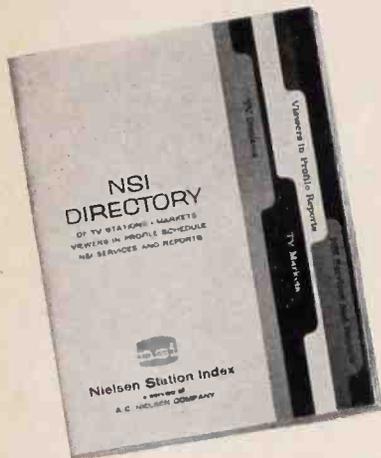
TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Facts in focus... the NSI DIRECTORY



An annual guide showing:

- all NSI reportable TV stations by call letters and market
- number of Reports issued for each market annually
- scheduled Report months.

For complete details
call, wire or write



Nielsen Station Index

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1290 Avenue of the Americas - 956-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. - 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. - Hollywood 6-4391

SAN FRANCISCO (94104)
68 Post St. - YUkon 6-6437

a service of

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

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Television Age

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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

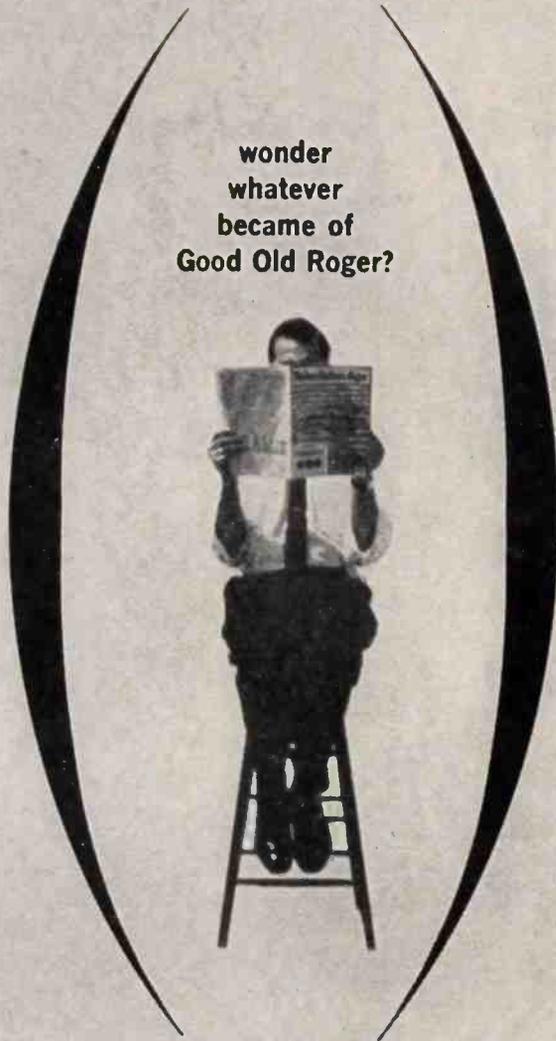
NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE

THE KATZ AGENCY, INC.

National Representatives

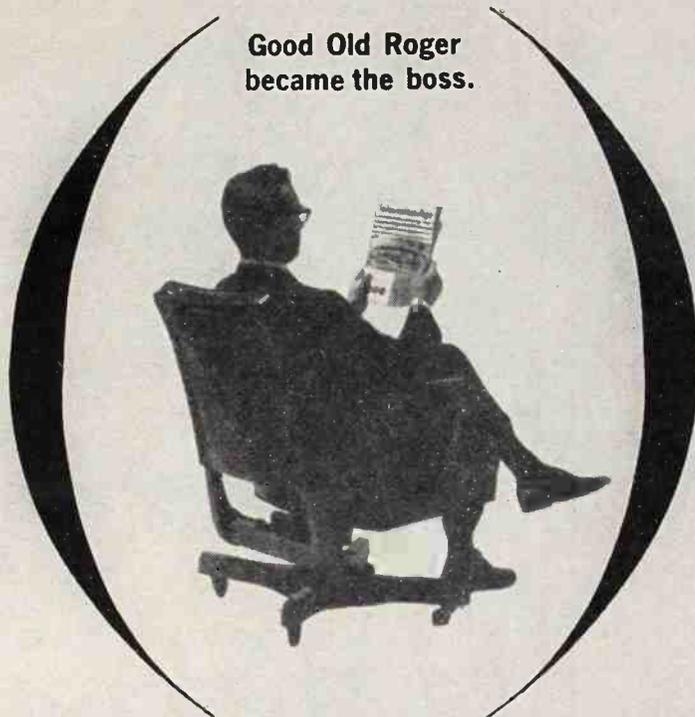
wonder
whatever
became of
Good Old Roger?



You remember Roger—
the kid in the media department.
You know—the kid who always
asked all those questions.

That's right! The eager one.
Always had his nose buried in a
stack of figures or a trade
magazine—usually Television Age.

Good Old Roger
became the boss.



Yep! He's still asking questions.
Still watching the figures . . . still
reading Television Age.

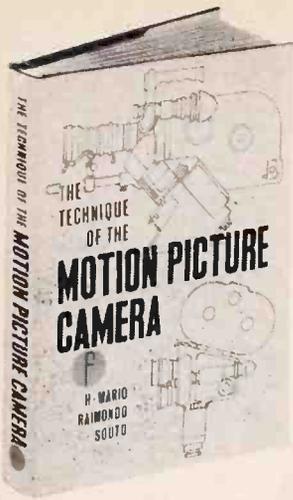
Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger
with your message in Television Age
so good old Roger doesn't have to
wonder whatever
became of you?



JUST PUBLISHED!



**The
Technique
Of the MOTION
PICTURE CAMERA**

by

H. Mario Raimondo Souto

Mr. Souto, one of the world's foremost authorities on the motion picture camera, has put together the perfect textbook for both the professional and amateur cameraman.

This book is the first comprehensive study of the modern film camera in all its forms, from 70mm giants to the new Super 8s. Comparative material is included on virtually all film cameras available from the U.S.A., Britain, France, Russia, Japan and other countries.

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered.

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

\$14.50 each

TELEVISION AGE BOOKS

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

Gentlemen:

Enclosed find \$ for copies of "The Technique of the Motion Picture Camera."

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

Letter from the Publisher

Hot Subject

The subject of cut-ins, always a delicate one, has broken wide open in the last several weeks. There was a spirited discussion on the the subject at the last CBS Affiliates Advisory Board Meeting in Florida in November.

What triggered the discussion was that several stations reported that spot schedules were ordered for a specific product, then cancelled and cut-ins for that product were then used. In retaliation in this behind-the-scenes battle, some stations have increased the cut-in rate; a few have advanced the cost to equal the spot rate.

The number of cut-ins keeps increasing each year and while the total amount of money involved is not large at this point, stations have been extremely wary of the steady increase in the use of cut-ins and the possibilities it offers for more and more deflection of spot appropriations.

The information that Broadcast Advertisers Reports will provide on cut-ins will give a clear picture of not only the volume but brands as well. In the meantime, stations are watching the latest developments with a cautious eye, as our lead story this issue points out.

Criteria for Buying

In the next issue of TELEVISION AGE, we will feature an article on buying criteria written by Bern Kanner, senior vice president and director of media management at Benton & Bowles. In his comprehensive piece, Kanner discusses definition of quality as seen by the buyer, as well as such basics as the target audience, product usage and reach versus frequency.

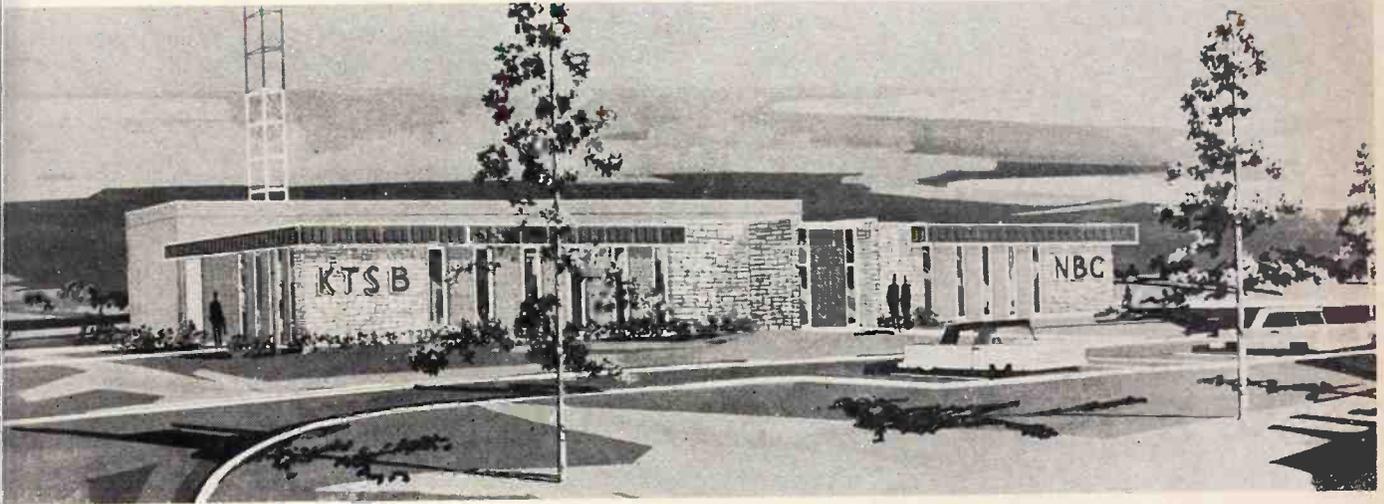
He also comments on some of the practical considerations of buying such as availabilities, time pressure and rotation. Kanner is articulate and realistic in his observations. There still remains a person-to-person gap in buying. Some of this may be due to the turnover in buyers.

We refer specifically to the factors in the buy other than what comes out of the computer. Every station manager in America will maintain that his is a "quality" station. However, the buyer knows, through experience, which are the "preferred" stations.

The buyer, too, must realize that a well-operated station will consider its audience first and set its policies accordingly. At times these policies may be an irritant to the buyer but in the final analysis, the buyer should realize that the station is providing the best climate for the advertising message.

Cordially,

At 5p.m., December 28 Topeka Television Became A Brand New Ball Game.



No longer is Topeka the nation's largest single commercial station market . . . KTSB is on the air . . . with all NBC and local programming in color and one of the Midwest's most complete and technically - sophisticated Teleproduction centers. KTSB's urban-orientated programming brings a new standard of TV excellence to its cosmopolitan 21 - county market of over one half-million Kansans in 140,000 TV homes. Why not call your Adam Young-VTM, Inc. representative for the details*?

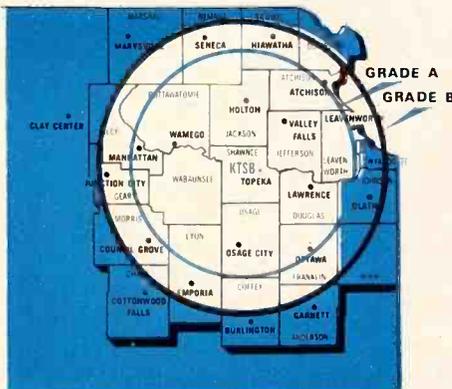
COVERAGE AREA

TOWER

1,149 Feet
(Above Ground).

POWER

1,094,000 Watts
(Effective Radiated Power).



PROGRAMMING?

A rich blend of all NBC network favorites and a strong local lineup of *twenty-nine local formats*, including news, documentaries, sports features. 3 prime and daytime movie packages (with over 500 first-run titles) and smash syndicated shows like "Combat" and "Outrageous Opinions".

COLOR?

Simply everything is produced in color from network to the most concise local news report . . . delivered to KTSB viewers with spectacular new clarity on Channel 27, transmitting with 1,094,000 Watts of effective radiated power.

PEOPLE?

A top-drawer crew of 53, including 7 full-time newsmen headed by David Dary, former Manager of Local News for NBC in Washington.

PRODUCTION?

Over 20,200 square feet of efficient floor space, including 2500 square feet of usable studio area, incorporating an acoustically designed studio, full 21' roof and 16' lighting grids.

EQUIPMENT?

3 Ampex High-Band Color Videotape recorders . . . RCA TK-42 Color Cameras . . . color film chains . . . Chroma-Key and Special Effects . . . 2 Fully-equipped Remote Film Units (with Arriflex and Bach Auricon Equipment) . . . Houston-Fearless Color Film Processor.

FORGET ANYTHING?

Probably. You can't summarize four years' preparation and a three-million dollar investment within a single ad. But we thought we ought to try.

KTSB-TV

STUDIO BROADCASTING SYSTEM

Box 2700 Topeka, Kansas 66601
Tel. 913-582-4000 TWX: 910-749-6600

*Represented Nationally by Adam Young-VTM, Inc.



Required Reading

for everyone
who makes his
living in the
television industry.

Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." *Lawrence Laurent in The Washington Post.*

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**

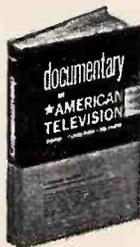


TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

Text Ed. (Paper) \$3.95, Cloth \$6.95



WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North Carolina

A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials

by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



ORDER FORM

BOOK DIVISION, TELEVISION AGE

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

Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95
- DOCUMENTARY IN AMERICAN TELEVISION \$8.95
- TELEVISION STATION MANAGEMENT
- Paper \$3.95 Cloth \$6.95
- WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

(Please add 50¢ per book for mailing and handling.)

Check enclosed.



Letters to the Editor

Packaging's active role

I was flattered to be quoted in the article on packaging (*Art Directors vs. Package Designers*, TELEVISION AGE, October 25) and I would like to expand some of my comments.

I believe there is a very real awakening going on among package users toward the advantages of using the package surface more in the way that advertising media are used.

In this sense, packaging becomes more than just an identifying carton. It goes beyond simply establishing an image for the product; it takes an active role in closing the sale which may have begun sometime before with a television commercial.

As a medium, packaging can be complimentary to other advertising. This should be of particular importance to television people who are already much involved in showing the package in commercials.

STEPHEN M. BARKER
Manager, Market Development
Continental Can Co., Inc.
New York, N.Y. 10017

Color complimented

Many thanks for your definitive *Color '68* issue (TELEVISION AGE, December 4).

We thought it was among the best roundups and reviews of a still complicated marketing picture that has been done in a long time.

FRANK MCCANN
Manager, Public Affairs
RCA Sales Corp.
Indianapolis, Ind. 46206

Right place, wrong day

Your "program man" (*Viewpoints*, TELEVISION AGE, December 18) must have difficulty convincing his readers of his astuteness when he reports Monday programs to be in the Tuesday night schedule.

GENE WALSH
Manager, Publicity
NBC
New York, N.Y. 10020



A G.I. could be home before his family knows he's wounded.

Few people have heard of the 375th Air Medical Wing. Fewer yet know what their job entails. But Vince Leonard of KYW-TV in Philadelphia learned that the New Jersey based squadron plays a major role in our country's war effort. Vince went to McGuire Air Force Base to get the story. There, a few miles from the training fields of Fort Dix, Vince met the men whose job is bringing back the wounded from the battlefields of Vietnam. The 375th is an air evacuation team. Vince found that they work as much as 16 hours a normal day. That they fly in any weather, in one of the most crowded air space in the sky. And that they're one of the main reasons why a man wounded in Vietnam has a better chance of pulling through than in any previous war. As Vince interviewed the medical technicians and nurses for his news program, he came upon something few people have noticed. Evacuation operations are so advanced, that a

man can be airlifted from the jungles of Vietnam to a hospital in his hometown faster than news of his injury reaches his family.

To the men of the 375th, that fact is something they look on with pride.

To Vince Leonard's audience, it was a little known sidelight to a war very much in the news.

Vince Leonard has a habit of tracking down stories like this one.

As anchorman for KYW-TV, he does more than sit at a desk and read what another man wrote. He writes and edits much of the news he broadcasts.

And then, he goes out after the stories nobody expects him to get.

It's the kind of versatility that has set Vince Leonard apart from the ordinary reporter. The kind of dedication you won't get from every newsman.

But it's the kind of dedication our audience has come to expect.

KYW-TV 3 GROUP
WESTINGHOUSE BROADCASTING COMPANY



Costume by Joseph M...

The city that turns us on

San Francisco is the city that sets the pace, makes the trends, starts the styles. San Francisco: one of a kind. Unique.

In the San Francisco Bay Area, viewers are turning on KTVU, the only television station that programs its entire schedule to match the varied tastes of this market.

So when you need impact and coverage, go to the independent that's tuned to the market and gives you a net weekly circulation of 1,204,700 TV homes. The Nation's Leading Independent TV Station.*

REPRESENTED BY H-R TELEVISION

*ARB Net Weekly Circulation March 1966 Coverage Study. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. Original reports can be reviewed for details on methodology.

KTVU 2

SAN FRANCISCO • OAKLAND

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

Bates buyers leaving with American Home

For those who may have been wondering what will happen to Ted Bates media buyers who stop working on the American Home account February 12, when the client leaves the shop, word is many of them will follow Anacin back to John F. Murray, the American Home house agency. Tom Garabrant, an assistant media director on the account at Bates, will join the Murray shop as its media director. Garabrant would not say how many other Bates buyers were coming along, but some buyers indicated a substantial number will make the switch, pending formal notification from the Murray shop. Those remaining at Bates have been or are in the process of being shifted to work on Colgate and Standard Brands.

Network demographics are center of dispute

The network demographics battle is heating up in the wake of fiercer competition to sell off minutes during the remainder of the 1967-68 season (see *Tele-scope*, January 1, 1968). One point at issue is how the networks stand in reaching young adults. Stung by trade press stories and an ABC-TV ad, CBS-TV aired some Nielsen figures which "show that CTN's policy of scheduling programs that appeal to all members of the family pays off." Using primetime audience figures from the October-November reports, CBS-TV published comparisons showing their lead in six of seven demographic categories. However, the single exception was in the 18-34 adult group, where ABC-TV led during the average minute with 5,020,000 young adults compared with 4,960,000 for CBS-TV and 4,770,000 for NBC-TV. CBS-TV led in homes, individuals, all adults, teens and children, adults 35-49 and adults over 50.

Since advertisers buy minute packages with a variety of demographic profiles, the ABC-TV lead in one category may not be significant. Unless, of course, the deal is worthwhile in cost-per-1,000 terms.

Disintegration of integration in commercials?

Pressure is mounting for more use of Negro actors in tv commercials. The point of pressure will be New York City, where this spring hearings will be held by city, state, and federal commissions on equal employment opportunities. Leading the battle is Negro actress Hilda Simms of the New York State Commission on Equal Employment Opportunities. The new wave of pressure comes in the wake of a conviction that earlier efforts by the more conservative civil rights organizations, notably the NAACP, have had little results.

In '65 a few Negro actors began to find work in commercials for a local and regional accounts, but even this minimal achievement of integration began to evaporate after a while. Brock Peters, the well-known Negro cinema and stage actor, recently sought to find off-camera commercials assignments to occupy him between features. Although his baritone is not identifiable as a "Negro" voice, he found he couldn't even land a voice-over assignment.

When you've got to get it right

With costs of commercials production pressing upward, and advertising budgets pressing downward, agencies are striving to make sure each commercial is the best one possible, and that they can produce the commercial within budget and within schedule. Thus, more of the big tv agencies are setting up expensive experimentation centers, with videotape, film and closed-circuit facilities, to rough out ideas, check them with clients, and keep close tabs on final commercials in production. Latest to do so is Foote, Cone & Belding, which is spending some \$530,000 to expand its pre-production and projection facilities at New York headquarters, putting in two tv cameras and controls, a c-c film system with both color and monochrome cameras, and vtrs and sound equipment.

Study on 30s vs. 60s questioned

The relative usefulness of in-home vs. on-air commercial testing, a dispute which has been attracting interest recently (see *Tele-scope*, January 1, 1968), is at the core of the criticism which Needham, Harper & Steers has leveled at the Corinthian Broadcasting study of 30s vs. 60s. The study found little difference in the communication value of the two lengths. But the agency maintains that the laboratory type of test (basically similar to in-home testing), which was used in the Corinthian study, is not adequate to compare messages of different size. This is because the respondent is free of the normal distractions which go along with on-air, real-life advertising. Without distractions, says the agency, the smaller ad often has as much opportunity to get the viewer's attention as a larger ad.

Besides the finding that 30s and 60s were roughly equal in communication value, the Corinthian study, done by Daniel Yankelovich, Inc., concluded that the communication value of a 30 remained relatively constant whether it was in a piggyback or isolated. Also, viewers did not consider 30-second abridgements as being either too short or too abrupt.

Go, team, go!

The growing popularity of the team concept in advertising agencies is illustrated by the moving of Bill Abrams, Ross Legler and Barry Shadorf en masse to Bozell & Jacobs, New York. The three-man creative/marketing group had previously been associated with Ted Bates.

"Our joining hands with this creative team," C. D. Peebler Jr., B&J president, said, "is consistent with our development of communication groups rather than isolated skills." Since the marketing and creative effort go hand in hand in the successful promotion of a product, it makes sense, Peebler noted, to work via the blend of services that a team can provide.

Abrams joins B&J as senior vice president and national creative director; Legler as senior vice president for account services; and Shadorf as vice president and associate creative director.

WCEE-TV is now **FIRST** in Prime Time in Rockford, Illinois

FIRST IN
METRO MARKET
RATING
AFTER ONLY
27 MONTHS
ON THE AIR



NOV. 1967 - A.R.B. TELEVISION
AUDIENCE ESTIMATES - AVERAGE
QUARTER-HOUR 6:30 PM TO 10 PM
SUNDAY THRU SATURDAY



CBS AFFILIATE / ROCKFORD - FREEPORT, ILLINOIS
Competitively Priced - See Meeker Representative

A LEADER . . . FULL COLOR FACILITIES . . . 36% COLOR PENETRATION IN METRO AREA

Business barometer

The November spot figures were a disappointment to those who hoped that the (relatively) mild drop in spot revenues for October presaged an upturn in this area of tv advertising. The decline in November—7.8 per cent—was more than twice the percentage point drop in October—3.3 per cent. The smaller stations suffered sharp declines and the larger stations didn't do much better. The contrast with the outlets in the intermediate-size group was startling. The latter, on the average, were almost even with last year.

Spot revenue in November came to \$82.8 million, compared with \$89.8 million in the corresponding month of '66. Compared with October, '67, stations reported an overall drop of 4.7 per cent.

Revenue by station size: outlets in the \$1 million-and-under category plummeted 13.6 per cent from November of last year; those in the \$1-3 million group slipped off only 1.3 per cent, while those in the \$3 million-and-over group dropped 10.4 per cent.

The 11-month tally for spot now comes to \$775.9 million, compared to \$804.6 million last year. This represents a 3.6 per cent drop.

November was the sixth month in a row and the seventh month for the year that spot revenues were below the corresponding month a year ago. Only two other months in '67 showed a bigger decline in spot than November. They were August and September.

The showing of the large stations was in line with their general spot performance through the year. They ranked third among the three revenue classes in six of the 11 months.

Meanwhile, prognostications about general economic conditions are filling the air and, by and large, if these predictions are anywhere near accurate, they indicate things should be better.

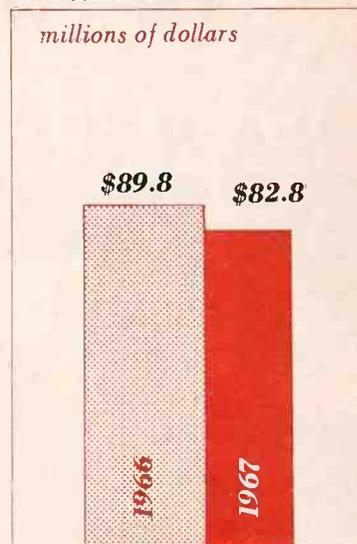
A widespread conviction exists that the first half of the year should be better than the second half. The increase in gross national product is expected to be about 50 per cent higher than '67 over '66. However, rising prices are expected to cut the actual rise in goods and services to about half of the dollar rise.

Next issue: a report on local and network compensation income in November.

(A 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.)

NATIONAL SPOT

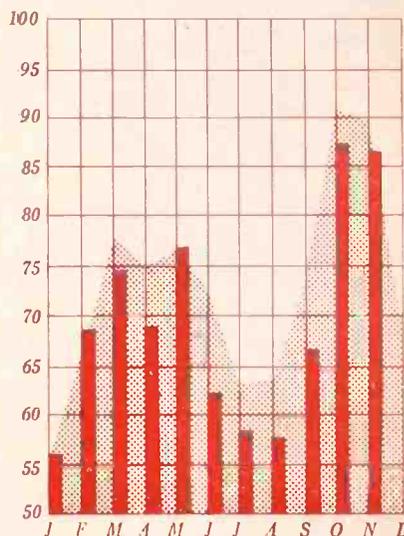
millions of dollars



November (down 7.8%)

Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$1 million	-13.6%
\$1-3 million	-1.3%
\$3 million-up	-10.4%



1967-'66 comparison

NUMERO UNO!

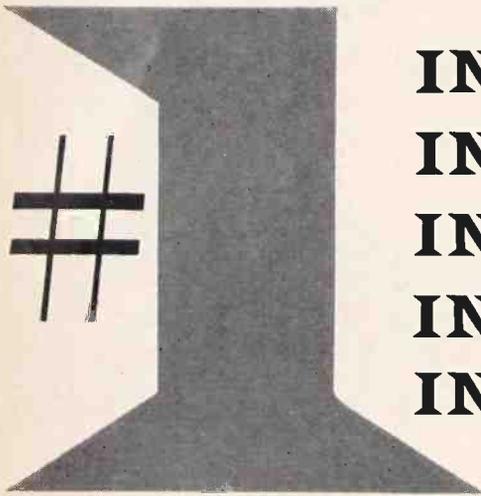
**#1 SPANISH-LANGUAGE STATION
IN THE UNITED STATES!**

C H A N N E L



W N J U - T V

**SERVING 1,500,000
SPANISH-SPEAKING
RESIDENTS OF THE
METROPOLITAN
NEW YORK AREA
FULL TIME SINCE 1965**



**IN PROGRAMING
IN RESEARCH
IN AUDIENCE DELIVERY
IN SALES RESULTS
IN GROSS BILLING**

**And incidentally also #1 in Spanish TV Commercial
production at our TAPE HOUSE 47 Color facility**

**Ask for THE book on the SPANISH MARKET
Channel 47's "SPECIAL DELIVERY"**

**Check Arthur Gordon, Sales Manager (212) 233-6240
WNJU-TV 743 Fifth Ave., New York, N. Y. 10020**

Polls—how good?

A couple of sour notes have been sounded in the chorus of cheers for the telephone polls which are now being carried on at least 60 tv stations on a regularly-scheduled basis.

Sometimes called "instant polls," the format almost invariably follows the following lines: A question involving some political or social issue is posed during the early evening news show. Viewers are asked to phone one of two telephone numbers—one automatically recording "yes," the other "no"), and results are announced on the late evening news.

Dropped poll. Last month WCCO-TV Minneapolis-St. Paul carried the list of 110 daily polls it had conducted since late summer. On December 22, the day after its last poll, newsman George Rice bluntly told viewers the reason for the dropping of *Tonight's News Question*: "We have conducted a private survey on the accuracy of the telephone news question. There has been just one conclusion: it is a disservice to the public."

About a week earlier, outspoken *60 Minutes* broadcaster William L. Putnam, resident of Springfield (Mass.) Television Broadcasting Corp., was editorializing on his WWLP:

"One of the periodic crazes in pseudo-service or entertainment seems to be sweeping its way across the broadcasting business, and is now getting into television. This is the instant poll routine where the station will pose the question of the hour, the question of the day, and the viewer can call a certain number to vote 'yes,' or a different number to vote 'no.' As a matter of fact, if you feel strongly enough, you can call several times.

"Unfortunately—or perhaps it's better—the caller is not obligated to think; he is faced only with a choice of 'yes' or 'no.' If a question cannot be handled so simply—that's too bad. It seems to us, this is the answer to a politician's dream. The old political maxim of vote early and vote often never had better application."

The private survey referred to by the Minneapolis newsman was actually one of a number taken for the station by a research firm for a monthly WCCO-TV program. A half-hour show, it also presented results of polling; however, the more "scientific" methods common to marketing research were used to pick a sample of the population in this case. In one instance, where the "instant" telephone poll showed 44 per cent in favor of Sunday closing, systematic sampling showed 26 per cent.

The station also found out through a political party organization that one suburban housewife—a woman of strong opinions—had mobilized her children to keep calling in votes throughout the evening whenever an issue in which she was interested came up. About 500 calls were made by this family in one poll.

The station says it never intended to give the impression that the phone polls represented an accurate cross-section of the area's population. They were supposed, explains p.r. man Jim Anderson, to give the audience a "chance to blow off steam," and provide the station with some "audience feedback." But WCCO-TV found that the public considered the results representative.

Interestingly, the question of how representative a telephone poll is was touched on in a press release put out by WFGA-TV Jacksonville, Fla., last November on its own poll show, dubbed *CONTACT!* The release said: "At no time is *CONTACT!* described as scientific, thorough, or entirely accurate. *CONTACT!* is considered to be an informal and interesting probe into the thinking of the community on certain issues. Sometimes a question is asked just for fun."

Bias likely. Researchers agree that a method which relies on spontaneous responses, such as those given in the tv telephone polls, is likely to be biased because of the tendency for people with strong opinions to be over-represented. This is aside from the danger of viewers making multiple calls. (See also *Newsfront*, TELEVISION AGE, October 9, 1967.)

Indicative of the continuing interest in tv polling is the upcoming first National Conference on Television News Public Opinion Polling, to be held on the campus of Notre Dame University, South Bend, Ind., January 25 and 26. Host of the conference will be Notre Dame's WNDU-TV. Station manager and vice president, Thomas Hamilton, said, in announcing the event, that "WNDU-TV sees public opinion polling as an important new contribution to the art of television news reporting and, as such, deserves careful investigation and examination into its responsibilities and characteristics."

Highlighting the importance of the conference is a keynote address by Robert E. Lee of the Federal Communications Commission. Also addressing the meeting will be Paul Martin, director of promotion for the Triangle Stations, which describes its "Television Instant Poll" (TIP) as the first regularly-scheduled use of the technique (it began last February on WFIL-TV Philadelphia).

'National' polls. Martin has helped 58 stations launch this type of daily feature and has prepared a booklet outlining the methods of running and promoting it. He has also organized "national" polls in which a number of cooperating stations ask the same question on the same night. Combined results are then fed to all participants to be announced on their respective late night news shows.

Others to address the Notre Dame conference will be Dr. John Maiolo, associate professor of sociology at the university, who will speak at a session on the legal and ethical considerations of public opinion polling; Harry Kevorkian WNDU-TV news director, who will preside over the session, and Frederick H. Walton, Jr., of the Washington law firm of Dempsey and Koplovitz, who will discuss the FCC's fairness doctrine and other legal aspects of polling.

Among those to address a second session on polling techniques will be Bruce Dennis, vice president and news manager of the WGN stations, Chicago. ■

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C. P. PERSONS, Jr., General Manager





*Growth in use of
network cut-ins
sharpens dispute about
their 'proper' use*

Are cut-ins cutting out spot?

Network cut-ins of commercials are a venerable device as tv history goes but they have recently become the center of a behind-the-scenes controversy between broadcasters and advertisers.

Cut-ins have long been a controversial matter but the issue never aroused much heat until recently. What's happened is a marked increase in their use, triggering long-dormant fears among stations that advertisers may be increasingly using them to divert money from spot, the basic reason why cut-ins have always been regarded with suspicion by broadcasters and ad execs.

Fueling these fears has been the soft market in spot, which has unleashed a search among sellers for hidden reasons to explain this unhappy state of affairs—reasons, that is, that go beyond the obvious economic ones (see "Spot '67: what happened?" TELEVISION AGE, December 18, 1967).

Possibly generating the most heat are advertiser lures and pressures which seek to have stations waive or reduce cut-in charges.

There are no precise figures available on total cut-in volume. The networks either don't know or won't say what the exact picture is, but they all agree there are more than ever. CBS-TV

estimates the amount on its affiliates has about doubled in five years and NBC-TV reports that its volume is now running "well over" 20 per cent above last season.

A new element in the cut-in picture is the current effort now being made by the contending parties to probe for fundamental solutions. In the process, some advertisers are more willing to agree that not all uses of cut-ins are "proper," while some stations and reps are coming around to feel that cut-in charges may be onerous in some cases.

But everyone is treading carefully. The stations are particularly wary of committing themselves to a position from which they can't retreat and which may open the gates to a flood of cut-ins. In the meantime, the Association of National Advertisers, and the Television Bureau of Advertising are quietly involved in talks out of which may come positions with which both sides can live. It is not likely that any formal "rules" will come out of this but rather some kind of consensus which will filter down through the ranks of advertisers and stations. In addition, the Station Representatives Assoc. is having internal discussions.

A major question is the reasons for the growth in cut-ins. Though this may have a bearing on what kind of cut-ins will be considered "proper," little information-gathering has been going on.

However, starting this month Broadcast Advertisers Reports will include data on cut-ins in its enlarged network service. This means information will be available on 75 markets each month; however, only one week of monitoring is involved for each market. If BAR's net won't catch all the facts, it will provide some rough ideas of cut-in volume.

One study on cut-ins was done by the Corinthian stations. Sales chief Donald L. Kearney asked the group's five stations to tabulate all cut-ins during the May-October, 1966, period along with the advertisers who used them. A total of 411 was reported. Each of 22 advertisers in-

volved was then sent a list of its cut-ins and asked to indicate the purpose in each case.

Twenty of the 22 advertisers, including some of the most important spot users, responded. The two who did not are not considered significant. A breakdown showed that in 186 cases new product tests were involved; in 124 instances copy was tested; in 94 cases the cut-ins were described as part of regional feed plans (four major advertisers accounted for all of these); in 19 instances there were "cut-outs" and, finally, 55 cases were listed as "special" (for example, the network-advertised brand was not distributed in that market, for legal or other

reasons). This total adds up to more than 411 since some advertisers listed multiple cut-in reasons.

Because of the 94 "regional feed" cases, Corinthian station managers decided against changing their policies on cut-in charges. There were enough of these to make them feel spot was being done out of a significant volume of billings. To put it another way, there were enough cases of cut-ins for other purposes than testing products or copy to make them wary. It should be pointed out that the regional cut-ins referred to were not the conventional type in which a complete geographical section of the network hookup runs a different commercial through a single origination point. In such cases, individual stations on the sectional feed are not involved—other than the originating station. However, Kearney himself says it's not too clear what the reasons are for these regional feed plans.

While there is little detailed information on the reasons for the growth in cut-ins, advertisers generally ascribe this to increased research on copy themes, advertising weight tests and the like.

Explains Arthur Pearson, director of market planning for the Bristol-Myers Product Division, an active user of cut-ins as well as one of the clients most active in seeking a reduction of "punitive" cut-in charges: "We need lower cut-in charges to



*What stations say . . .
Cut-ins are commonly an
unjustifiable use of
network advertising. It is
often a way to avoid
spending money on spot.
Networks should not be
used to introduce new
products in specific
markets.*

further the art of advertising. Cut-ins are essential to good experimental design. If we could solve this cut-in problem, we could solve the question of measuring the effectiveness of advertising, and this includes measuring it in terms of sales."

To run a good experimental test of advertising, maintains Pearson, the researcher has to be able to manipulate the inflow of advertising into the market. Further, since B-M is a heavy network advertiser, it feels it must simulate network conditions in testing copy. Pearson also wants to be able to select markets "independent of cut-in costs," so he can match them on the basis of similar product

ares, similar store conditions, and on.

A common situation requiring cut-ins is the "new and improved" brand replacing the existing one. Says Lorin Myers, media director of the Carter Products Division of Carter-Wallace: "When you bring new copy to a market, you have to eliminate the old. You simply can't run the new copy on a spot buy and expect to get any valid research answers while the network show is running the old copy at the same time."

Myers cited the case of Arrid extra dry deodorant replacing regular Arrid. In the first market tested, the new product was shipped in instead of the old, requiring not only cut-ins for a year, but spot also.

Later, the firm cut-in with a sectional feed for the new brand in four West Coast states for six months. While regular Arrid tv ads were carried on the network in the rest of the country, the company was interested only in liquidating stocks of this brand on the West Coast. "I may be naive," says Myers, "but I can't believe stations don't understand what we're trying to do."

A number of broadcasters and reps concede the validity of using cut-ins for research, particularly copy testing. TvB president Norman Cash, currently in the midst of trying to resolve the issue, chose his words carefully: "As advertisers continue to further experiment with tv

make it easy to compare results with those for other products."

Many, if not most, broadcasters make a distinction between copy testing and straightforward new product introduction campaigns, where, it is held, there is no justification for cut-ins. As a matter of fact, a media executive for one of the top tv advertisers, agrees that such campaigns are "probably not" a justifiable reason for using cut-ins. And Myers feels that the cut-in dispute might be solved by having advertisers submit affidavits stating their proposed use.

However, it is not always a simple matter to find new product campaigns in which some kind of research isn't going on, particularly among the major advertisers, who are constantly testing reaction to new products. Lloyd Griffin, president of Peters, Griffin, Woodward, questions whether it would be practical to promulgate "inflexible" rules about the proper use of cut-ins. And it may be significant that while the Corinthian station managers were concerned about regional feed plans, they did not cite the broad use of testing new products as a reason for not changing their policies on cut-in charges.

Still not clear is the extent to which cut-ins actually represent money that would have otherwise gone to spot. Broadcasters occasionally cite cases such as the cancella-

the guts of the issue."

Even reps particularly hostile to cut-ins say the picture isn't clear. Robert Kizer, administrative vice president of Avery-Knodel, remarks: "We have no evidence cut-ins are affecting spot one way or the other. I'm not saying they're not. We just don't know."

Robert Hemm, vice president and New York sales manager of Blair Television, is satisfied that cut-ins were not a factor in spot's '67 dip. He is concerned with the use of cut-ins for new product advertising (though not with ad tests), which he feels harbors the potential of undercutting spot. "Cut-ins are not a

(Continued on page 53)

*What clients say . . .
Cut-ins offer a unique
environment to test copy
and new products. The
product displaced often
ends up in spot. Charges
for cut-ins are not only
unreasonably high but
inconsistent.*



to improve the use of the medium, cut-ins that are a part of that test should be made as attractive as possible."

Robert McGredy, president of Television Advertising Representatives, the Westinghouse stations' rep, holds that, "in the main, cut-ins are a bona fide way of testing copy and other marketing aspects." He finds a major movement going on in testing ads and determining advertising effectiveness.

McGredy still contends that spot is the proper way to test but "the advertiser who uses network advertising find it gives him an element of control in testing copy. Cut-ins

tion of a spot schedule for a brand and then its appearance in a cut-in. But broad-scale evidence is lacking and the fact that advertisers use both network and spot for individual brands make it difficult, if not impossible, to determine the extent to which cut-ins affect overall spot billings.

Advertisers and agencies deny cut-ins have any appreciable effect on spot. Myers feels advertisers who "cheat"—that is, use cut-ins instead of spot to save money—are in the minority. B-M's Pearson says the use of cut-ins simply for new product advertising is not nearly as important as the research factor—"It's not

Spain is a rapidly developing tv market. So is Mexico. And so is Argentina. But, on a per-capita basis, none of them comes close in buying power and tv penetration to the Spanish market right here in the United States.

America's Spanish-speaking population, already some 10 million strong, is growing by leaps and bounds, and so, too, are the tv stations, most of them *uhfs*, set up in recent years to reach Hispanic Americans in their own language.

Promoters of Spanish tv stations insist that theirs is no ethnic medium, and they may be right. With the exception of radio, newspapers and magazines aimed at Negroes, the media of other ethnic groups are on the wane. But Spanish media are flourishing, whether radio stations, newspapers like New York's *El Diario-La Prensa* with a daily circulation of over 70,000, or magazines, and especially, tv—a relatively new phenomenon, a new territory on the map of tv coverage.

Since the closing of the gates to the floodtides of European immigration after the first World War, most of the nation's ethnic media began a long decline, as the children of immigrants abandoned the parental tongue and the old readers died off.

But, during World War II, another wave of immigration began, this time from Puerto Rico. It might have been surmised, judging from the history of other ethnic media, that the dailies and radio stations that emerged to serve the Spanish-language audience might wax fat for a while and then decline as the immigrants and their children were assimilated.

Surprisingly, this has not happened. It has not happened in New York, where some two million people use Spanish in their daily lives, and more surprisingly still, it has not happened among the Spanish-speaking populations of the Southwest, many of whom have been in the U.S. for generations.

Surveys conducted for Spanish-language stations in the Southwest, from Brownsville to San Diego, indicate that even in the fourth, fifth and sixth generations, attachment to the language of the Conquistadores re-

mains strong. Often in the Southwest, pride of place goes with attachment to the Iberic language.

Perhaps another reason for the strong attachment to Spanish is because, although Spanish-speaking Americans constitute no small minority, they are not scattered all over the country. Five or six million of the 10 million are in the Southwest, and in places like San Antonio, El Paso and Laredo they account for at least half of the population.

Spanish Markets

After the Southwest, the next greatest concentration is in and around New York. Then comes Los Angeles, with perhaps 1.5 million.

In and around Chicago are some 500,000. And in South Florida, there are about 200,000, many of them refugees from Cuba. By 1975, the U.S. total is expected to reach 15 million.

New York is unquestionably the big apple among Spanish markets in the U.S.; it's the fifth largest Spanish market in the world, bigger than Caracas or Lima. It's outranked only by Madrid, Barcelona, Mexico City and, the world's largest Spanish-speaking city, Buenos Aires.

WNJU-TV Newark, which went on the air in '65, is already reaching the \$2 million point in annual revenues, according to Edwin Cooperstein, president of the station and of the company which operates it, New Jersey Broadcasting. Cooperstein said WNJU-TV will be the first *uhf* in the country to reach that level of business volume, and the first Spanish-language tv station to do so.

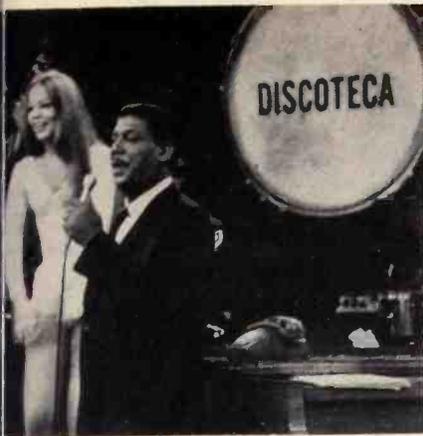
Also beginning to make money are the two owned stations of Spanish International Broadcasting, KMEX-TV Los Angeles and KWEX-TV San Antonio.

What is taking these stations into the black are Spanish market tv campaigns by big national advertisers, who, apparently, are discovering the Spanish market as a separate media proposition in many localities.

"The big advertisers are becoming aware that the Spanish market is too big not to merit a little special effort," said WNJU-TV's Cooperstein.



From Mexican soapers (top, left) to a New York Discoteca, U.S. Spanish programming runs a wide gamut. Staples are comics like Capolino (above), bullfights and pretty girls like the star of the Sylvia Pinal show (right).



¿Habla Español?

Some advertisers say it in Spanish to reach the heart of a large minority; nobody's got a lock on Hispano-Americans but they're watching shows in Spanish all the same

Yet, until quite recently, the new medium was largely dependent on advertising for Spanish market type products. With the big clients going Spanish, typical "Spanish market" products are still a source of support for the stations, but not the mainstay.

There are a number of factors underlying the recent discovery of the Spanish market by advertisers. For one thing, several years ago some of the U. S. Spanish markets were too poor to qualify as an outlet for premium or national brands. Now that has changed—the income of the average Spanish-speaking family in New York is approaching the national average of \$5,620.

Dimensions little known

For another, the dimensions of the Spanish market were little known, and especially its degree of tv penetration, although a casual observer in New York could notice that even in the poorest Spanish family, there was almost invariably a tv set. But perhaps the most critical factor was the relative absence of measurements for Spanish-language tv audiences.

A couple of years ago, when Spanish-language tv stations were scarcely out of the egg, there were no Nielsen measurements of their audiences, and little in the ARBs, and what there was, was misleading, says Rene Anselmo, president of Spanish International Network. He maintains that since ARB draws its samples from telephone lists, as does Nielsen, Hispano-Americans are insufficiently represented, since the incidence of telephone ownership among Spanish-speaking Americans is less than half of what it is for the rest of the population.

Also, Anselmo says, standard rating service reports are invalid for this market because there is less willingness to cooperate with researchers, a situation common among lower income groups. "In fact," Anselmo said, "keeping a diary presupposes the acceptance of a Protestant ethic. The Latin temperament might take the cash and let the credit go."

Lately, Anselmo has put hopes for more adequate regular and continuing measurement of this market in

(Continued on page 60)

Television has announced to the nations of Asia that it cannot wait for them. The broadcasters of Asia are trying to come to grips with that reality. They need television and they want it, but many of the nations that feel they can develop television at their own pace had some startling facts to take home from the October meeting of the Asian Broadcast Union in Singapore.

The Australians and the Japanese are the driving force behind the ABU. With a strong assist from New Zealand, they are trying to weld the 22-member union into a vigorous cooperative body that can cope with a phenomena that literally is going into orbit and taking many startled nations with it.

I watched with great interest as W. S. Hamilton, Assistant General Manager of the Australian Broadcasting Commission, started to read a paper, not from a carefully printed document that already had been distributed to all members, but from some hastily scrawled notes on his desk.

I knew what was in the report. During the relaxed tea break 15 minutes earlier, ABC Group Vice President Ted Shaker, who headed our ABU delegation, beckoned me into a small group of Australian and United States members who were discussing

the facts Hamilton had assembled.

ABU Secretary-General Sir Charles Moses, towering over the group, grinned and said, "Present it to them now, Hamilton. If this doesn't wake them up, nothing will!" Sir Charles was right. Hamilton had just confirmed the schedule for broadcast satellites and ground stations in Asia during the next five years.

As he spoke, nodding heads throughout the Singapore Conference Hall snapped awake. The delegates were being told that Asia would have at least three additional communications satellites by the end of 1968. By 1972 there will be 15 ground stations in 14 countries.

Nations that have barely started to develop the potential of television will have ground stations capable of receiving telecasts directly from Japan and Australia, Asia's most sophisticated programmers.

Top entertainment programs, key sporting events, breaking news coverage, will all be directly available to remote points throughout Asia. The question raised: Will the member nations be ready to take advantage of this exploding television network?

The delegates began to take notes and exchange remarks as Hamilton ran through the timetable. Japan already has one ground station. Within the next few months, stations

would also be completed in Australia, Thailand and the Philippines.

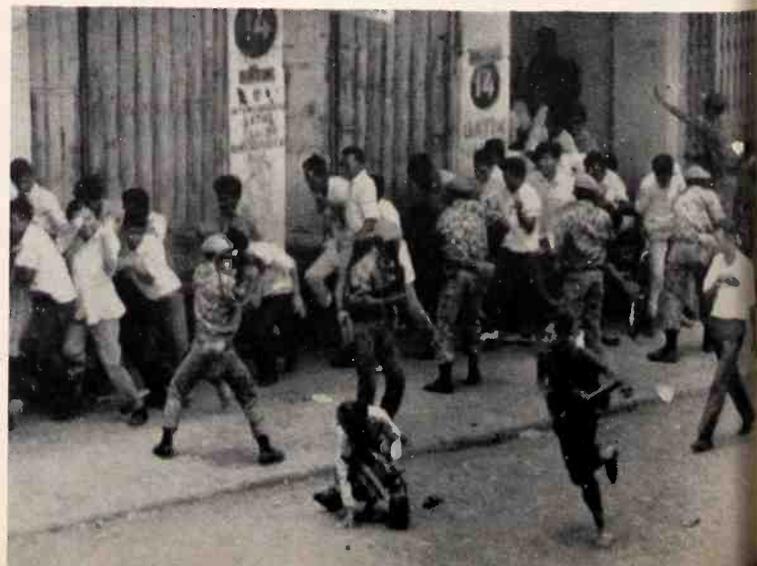
In 1968 Taiwan, Hong Kong and India join the family. In 1969 add a second ground station in Japan and one each for Indonesia, Malaysia, and Pakistan. In 1970 Korea and Singapore get into the act and by 1971 the United Arab Republic will have a ground station capable of sending and receiving via the Pacific satellites. New Zealand fills out the five-year picture with a ground station in 1972.

With advances being made every year in the capability of the satellites and the ground stations, the improved volume and quality also will add to the scope of Asian facilities.

The message to the fourth General Assembly of the Asian Broadcast Union was plain. Television in Asia has taken off. The nations that can move with it and take advantage of it will soon be able to show their people entertainment, sports, public affairs, and cultural programs that many of them thought were decades away. As this takes place, many more markets for television programs will open throughout this huge area.

And this presents another major problem that the officials of the ABU know they must solve. How can they form an organization that will police a network of 15 ground stations scat-

Satellites to be launched this year could provide Far East viewers with live coverage of such events as ceremony atop Mt. Fuji (left) and Indonesian riot (below).



ered throughout Asia? They must build an organization that has the full cooperation of all members; an organization that can be above local disputes and regional enmities.

If only two members are interested and willing to pay for a specific program feed by satellite from Tokyo, how can they be sure the nations that are not paying for the feed are not receiving it?

How indeed! This was discussed with great energy in Singapore after Mr. Hamilton presented his report. The concensus was that we eventually will need a worldwide body combining the authorities of the EBU and the ABU with a similar group in this hemisphere as the television appetite of Latin America develops a taste for worldwide television.

The difficulty in getting all the members of the ABU to respond to the potential of the television explosion can best be appreciated by scanning the list of members. It starts with Radio Afghanistan and ends with the Samoan Broadcasting Service. The costs of setting up a television department are staggering to most of these nations.

At one session, I was asked to address the Financial Committee on budgeting procedures in U.S. television. I offered a practical example, outlining the manner in which we at

ABC developed our first budget proposal for our evening news program when it went to a half hour in color. There was considerable interest in the way a budget of this size is supervised without hampering the creative freedom of the producer.

What I remember most vividly from the discussion is the quiet remark made by one member who gently put his hand on my shoulder and said, "Sir, the budget for your one news program is larger than the budget my country gives me for all of our annual radio and television activities."

On one side of the conference room sat the delegate from India. He had described at an earlier session how his nation is working desperately to get a single radio receiver in farm villages that have no communication at all with the major cities of India. Now he must deal with nations suddenly excited by the fact that India is to have a television ground station by the end of 1968.

As if to emphasize the contrasts India, with only 2500 television sets inside its borders, was sitting next to the delegation from Japan where 97 percent of the homes have television sets.

This contrast perhaps best spells out a major problem of the ABU:

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Asia's tv explosion

The continent can't keep up with video technology yet must decide this year how to control satellites

By SIDNEY DARION

Far East countries must weigh political ramifications of Asian newscasts such as GI guarding Vietcong prisoner (below), Tokyo sit-in (right) or rifleman firing into crowd of food rioters in Calcutta.



The question of who is the more important customer—the young family with original and continual purchasing needs, or middle-aged people with higher incomes and established product preferences—has plagued media buyers and sellers for some time.

For the most part, the marketing merry-go-round has held out the brass ring to the younger generation. The current advertising emphasis is on the swinger, urging prospects to get in with the “in” crowd, to be where the action is.

Even the musical pulse of today’s commercials has a young beat: *Georgy Girl* for a New York bank, the girl watchers theme for Pepsi, the Plymouth “win-you-over” beat. Several commercials aimed specifically at the younger viewer have proven very successful: Ban’s “won’t wear off,” Toni’s “Curl Free,” and Salada Tea’s grandmas on motorcycles.

That is not to imply that folks past 35 are over the hill as far as advertising campaigns are concerned. These people were always there, more or less, mainly less: a young gal introducing her doubtful mother to a new fangled furniture polish; a young man advising dad to try a certain mouthwash.

Yet, in the face of all this youth orientation there is a new but determined interest in the older family. In March of 1966, Peters, Griffin, Woodward, New York, launched a presentation, *Who Buys More?*, that



Are the ‘swingers’ over-stressed?



challenged the purchasing strength of young families. The survey pointed up, among other things, that people over 34 spend more and buy a greater variety of goods.

A different study by RKO General showed that families with teenagers actually spend more than those with children under 12. And a speech given recently to an International Radio and Television Society media concepts seminar by Fabian Linden of the National Industrial Conference Board pointed out that "By 1975, young households . . . will account for about 20 per cent of all buying which means that the no-longer-young will still account for 80¢ of every retail dollar."

Last October, The Katz Agency analyzed the demographics most frequently called for by agencies. The figures, based on available requests from mid-August to mid-September, 1967, showed that 55.3 per cent of the requests were after total women, 15 per cent for women 18 to 34, 5.3 per cent for those between 35 and 49 and 17.9 per cent for women 18 to 49.

The PGW presentation was an offshoot of an investigation by the agency's research director, Dr. John Thayer, to measure the market potential of grocery store products among the three adult age groups (18 to 34, 35 to 49 and 50 plus).

A total of 4,316 supermarket shoppers in seven major cities were interviewed for the survey. Foremost among the findings were: that of the

100,150 items purchased by all age groups, 42,233 were bought by people between 35 and 49 years old, 37,689 items by people 18 to 34, and 20,228 items by people over 50; in terms of dollars, these figures showed that of the \$50,661 spent, \$21,557 of it was spent by people 35 to 49, young families spent less with \$18,663 and people over 50 laid out \$10,441.

The survey also indicated that the 34 to 49 age group bought more cake mixes, instant coffee, dog food, liquid cleansers, fabric softeners, soaps and detergents than people 18 to 34. The young families, however, did buy more canned fruit drinks, tea bags, floor wax, men's hair dressings, razor blades and toothpastes than their elders.

"The important thing that we learned from this study," Dr. Thayer emphasized, "is that it is impractical and perhaps even dangerous to concentrate on, or direct advertising to any one age group." This, Thayer explains, does not mean that the younger group should receive less advertising than the older segment, but that "the size of the total audience . . . and the efficiency of the availabilities should be prime considerations."

Another PGW executive explained that one reason so much advertising is youth orientated is because it is necessary to develop brand loyalty among the young shoppers with many purchasing years ahead. The

real value of "youthful" advertising, he explained, is in making a young, price-conscious market brand-conscious.

In his speech to the IRTS seminar, Fabian Linden pointed out that quantitatively there are many young adults. In 1967, persons who reached 20 "totaled 3.8 million. Only two years ago an estimated 2.9 million reached that age. Ten years before that it was 2.4 million."

This superiority in numbers, Linden explains, is due to the post World War II baby boom—an explosion that followed periods of low birth rates in the 1920s and 30s.

"To some extent," he indicates, "the increase in youth represented the making up of a deficit. The fact that the high birth level was preceded by a low one has tended to exaggerate our recent boom.

"Today about 46 per cent of our population is under 25 compared to a low of 41.5 per cent in 1950. But in actual fact, in 1930 young people accounted for 47.5 per cent of our population, which historically is a more normal ratio."

Anticipating a slump in the strength of the youth market, Linden calls attention to the declining birth rate beginning in 1958. Projections indicate that young adults will be less numerous, proportionately, in the years to come.

Spending power increases with age, Linden noted, and he cited the

(Continued on page 54)



**Marketing men foresee
an end to the belief
that young people
are the big spenders
as people over 35
come to the fore in
purchasing strength**

The growing use of documentaries, changes in public attitudes and the outlook for international programming are bringing, from the legal point of view, new problems as well as new freedoms to the producer. Many of these problems come down to the question of making sure he's not stepping on someone else's rights or knowing how far he can safely go.

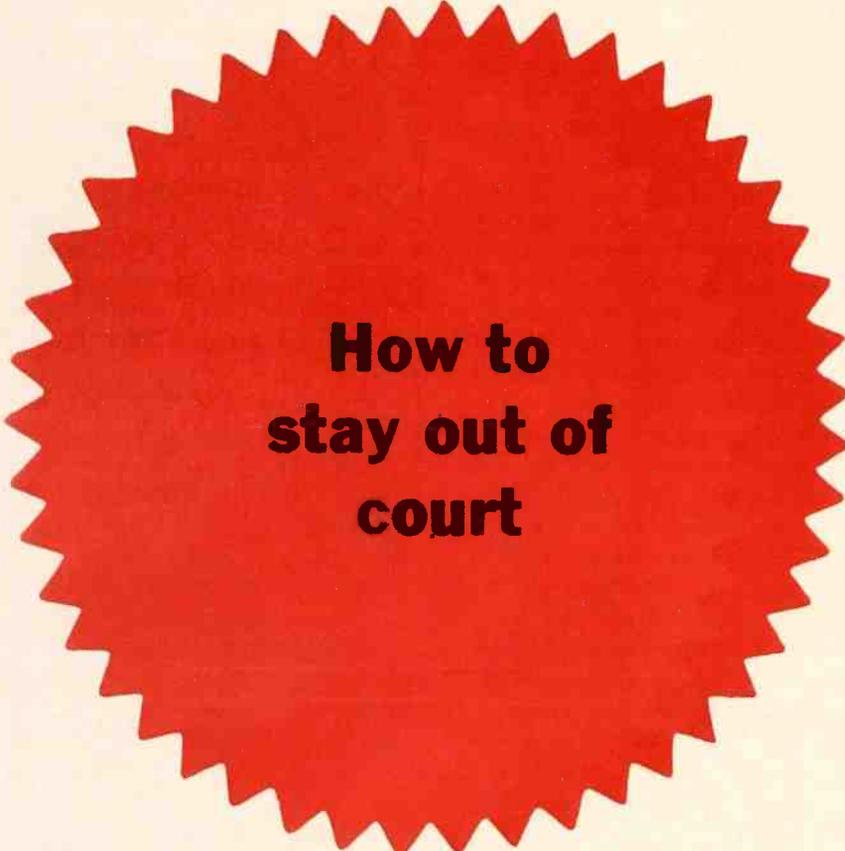
The flood of new producers coming into the field to cash in on the trend to specials makes it a good time to review and update for the adman some of the key legal facets in program-making.

While most producers have good legal advice, they are frequently pressured into making on-the-spot, independent decisions affecting the progress of their shows. What follows are some of the fundamental legal problems harrasing them as they progress from concept to airing. Some points may seem obvious, but they are quite often ignored or overlooked in the rush of a production deadline.

Starting at the beginning: From the moment the producer starts working over an idea in his mind he should give it some designation or title tag. Once the producer decides to go with his property and announces his project to the trade and public, it may be wise to have in hand some clearance for his proposed title. This he can get through a prior-use title search.

Many producers by-pass this. Some are unaware of title search availability. Others decide to gamble and rely on their memories for a haphazard safeguard of title usage. Unlike motion picture insurance policies, those underwritten for tv producers by domestic and foreign carriers do not require a prior-use title search. Finally, the tv producer cannot work with the Motion Picture Assn. of America because it refuses to accept tv title registrations.

Title clearance can be obtained from a specialized research firm. The report by such firms details for a given period (usually 1938 to the present) all previously announced



How to stay out of court

*Changing attitudes
and internationalizing of tv
affect copyright, privacy
and other legal aspects
of program production,
says expert*

By JAMES ROBERT PARISH

and/or released product in the areas of cinema, drama, literature, radio and television. It gives the producer and his attorney an overview of the history of any similar (or exact) title use in any country using the English alphabet.

The report may turn up such uses as an episode of a tv series produced a decade ago but still in syndication in Dallas, an announced stage show planned for production in Tokyo, a British release of a Polish feature with a title translated into English.

Reliance on outside firms

Most tv network and major studio producers as a matter of course have their legal departments obtain reports from two or three of these title search firms to build a solid foundation of the history of the use of a proposed title. One network and a few independent producers maintain their own research files for additional checking out purposes. However, as was true in the movie industry, tv producers found in-depth files and a library for researching on an international scale prior uses of titles was costly and time-consuming. Hence, the general reliance on outside firms.

The question of title clearance takes on growing importance when one realizes that United States courts generally hold that the utilization (or even the announced proposed use) of a title in one medium of the creative arts (cinema, drama, literature, music, radio, television) may preclude the use of the same or similar title in another medium.

Then, too, with more and more news of projects forthcoming in television being written about in great detail in even the lay press throughout the world, there is growing likelihood that Jacques Doe of Paris reading the "Dateline Hollywood" section of *TV Guide* will recall that his uncle has a newly-published cook book with the identical, unique title of a highly-touted upcoming tele-documentary from the U.S. It will not take long for Jacques' attorney to advise the U.S. documentary producer that some "agreement" be-

tween the two parties must be concluded before the documentary hits the airwaves.

Actual examples of the above run the gamut: Recently Paramount Pictures lodged a complaint that a proposed television series *Captain 22* conflicted with the studio's forthcoming motion picture version of the novel *Catch 22*. The current assignee of the mid-50's *I Spy* (Raymond Massey) tele-series is still pursuing in court the producer of the new *I Spy* (Bill Cosby-Robert Culp) tele-series for transgressing upon his prior dominant use of this title tag. Should the Cosby-Culp producer eventually lose the final round in court, it is possible that he could be forced to pay the plaintiff a percentage of the show's past, current and future profits, based on a calculation of the audience draw of the title tag in relation to the other creative facets of the program.

Further, if a proposed tv program contains complete sequences or fragments from previously created product (motion pictures, plays, novels, musical compositions, radio transcripts, kinescopes, newspaper articles, photographs, etc.) it is highly advisable that the producer obtain a copyright clearance for each and every item so involved.

Getting copyright clearance

For example, a documentary on the mores of life during World War II might include footage from Hollywood features, recreated scenes from Broadway hits, recordings of popular bands, photographs of fashionable art work, transcripts of war broadcasts, *et al.* All these items are probably protected both under the United States Copyright Act and many international copyright conventions, as well as by common law property interests and unfair competition laws.

A copyright report would contain the origin of the basic work (e.g., short story "W" made into a play "X"), United States copyright registrations, renewals and assignments, as well as any reported adaptations of the work (e.g., motion picture "Y" made from play "X," television series

spin-off "Z" made from a fragment of motion picture "Y").

In another area, much hearsay used to run rampant in the industry over the dangers involved in using burlesque or satire. Burlesque may be defined as an artistic, largely visual, composition which, for the sake of laughter, vulgarizes lofty material or treats ordinary material with mock dignity. Satire may be defined as a vocal composition in which vices, abuses, follies, etc., are held up to scorn, derision or ridicule.

Variations of burlesque

These decade-old fears of the pitfalls of utilizing burlesque and satire largely resulted from the Jack Benny "Gaslight case" and the Sid Caesar-Imogene Coca "From Here to Eternity case." Both cases dealt with the distinctions United States courts made between variations of burlesque.

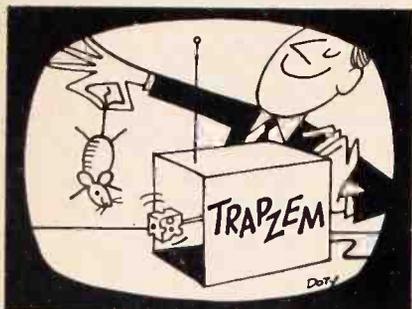
In the *Gaslight* case, Benny aided by Barbara Stanwyck, filmed a sketch for the comedian's half-hour television show, paralleling the MGM motion picture *Gaslight* (1944), based itself on a play, *Angel Street*. While MGM had approved of a 1945 radio parody of *Gaslight* by Benny, it felt that the 1952 television version was infringing upon its copyright of the motion picture (and play) of *Gaslight*. The courts held for MGM stating that there was not sufficient independent research and enough substantial changes in the format of the *Gaslight* play/movie and that the Benny television sketch was appropriating the creative efforts of another's work.

In contrast, when Sid Caesar and Imogene Coca did their spoof of the 1953 Columbia Picture, *From Here to Eternity*, based on a novel, the courts found the television burlesque so broad and inventive of itself, that no infringement had occurred.

By the time these cases were concluded in the courts, most everyone was assuming that, in reality, the Caesar-Coca skit was all right because it was burlesque and that Benny's television sketch was really

(Continued on page 58)

Third quarter spot newcomers



The number of new, better mousetraps, etc., offered on spot tv is down 20 per cent from the previous quarter

The quarterly list of new products advertised on spot television continued its decline in July-September, as seen in the latest report issued by the Television Bureau of Advertising.

The list of spot newcomers for the third quarter, 1967, totals 136 new advertisers, according to LNA-Rorabaugh data released by TvB. The total compares with 164 new products advertised in the previous three months.

The industry's spot advertising revenue for the July-September period last year was \$268.7 million, a decline of .7 of a per cent from the \$270.6 total reported for the same period in the previous year.

The dollar figures were reported by 393 television stations. However, TvB noted that the reports of only a handful of stations, barely 5 per cent, put the overall total into the minus column.

If the reports of 17 stations are omitted, analysis of the spot television revenue reports from the remaining 376 stations shows an increase of .7 of a per cent for the third quarter, 1967, over the same period of 1966.

Agriculture

Arab Pest Control
Arab Pest Control
Borden Co.
Nutro Fertilizers & Insecticides

Burkes
Tox-01 Pest Control
Dri-Cide
Insecticides

James-Way Equipment
Farm Implements
Pay Way Feed Mills
Pay Way Feeds

Ralston Purina
Purina Horse Chow
Standard Oil of Cal.
Paraquat Insecticides

Ale, Beer, Wine

Meister Brau
Meister Brau Lite
National Brewing
007 Malt Liquor

O-Neh-Da Vineyards
Wine

Amusem'ts, Ent'm't.

Crown International
Motion Pictures
Ozarks Wildlife Club
Ozarks Wildlife Club

Automotive

British Motors
MGB/GT Passenger Car
Frey Tire Co.
Frey Auto Checking Machine

Jet-Aerosol Corp.
Cool It Car Seat Spray Cooler

Bldg. Mater'ls, Equip, Paint

Hex Posts
Hex Fence Posts

Cleasers, Waxes

American Home Products
HR2 Carpet Shampoo

American Home Products
Sudden Action

Colgate-Palmolive
Ajax Spray Cleaner

Colgate-Palmolive
Ajax 2 Laundry Detergent

Colgate-Palmolive
Punch Powder Detergent

Golden Star Polish Co.
Golden Star Furniture Polish

S. C. Johnson
Favor Furniture Polish

Confections, Soft Drinks

General Foods
Diet Twist Drink

General Mills
Jet 24 Soft Drinks

L. S. Heath
Heath Candy Bars

Hanover Canning
Round The Clock Juice Drinks

Consumer Services

Almer Coe Optical Co.
Optical Service

Bosworth & Sullivan
Stockbrokers

Concord Group Insurance
Insurance

Electronic Computer Prog. Inst.
Training Program

Grange Mutual Insurance
Insurance

Pana-Illsboro
Crop Insurance

Robinson-Humphrey
Investments

Sturdivant Life Insurance
Insurance

Cosmetics, Toiletries

Alberto-Culver
FDS Feminine Deodorant

Alberto-Culver
New Dawn Shampoo Lightner

American Home Products
Star White Toothpaste

American Home Products
Total Beauty Depilatory

Alberto-Culver
V05 Deodorant

Bristol-Myers
Clairol Hi-Lighting

Bristol-Myers
Clairol Innocent Color

Bristol-Myers
Clairol Instant Hair Setter

Bristol-Myers
Clairol Radiantly Red

Bristol-Myers
Psssst Shampoo

Colgate-Palmolive
Petal Soap

Colgate-Palmolive
Skin Mist Deodorant Soap

Colgate-Palmolive
Tackle Men's Toiletries

Johnson & Johnson
Awake Toothpaste

Lever Bros.
Super Stripe Toothpaste

Lynn Products
Breath Allure Tablets

Noxell
Cover Girl Plus 3

Perma-Strate
Perma-Strate Hair Straightener

Philip Morris
Speak Easy Breath Freshener

Schick
Schick Dental Cleaner

Schick
Schick 24 Deodorant

Shiseido Cosmetics
Shiseido Cosmetics

Sportmen's Hair Pieces
Sportmen's Hair Pieces

Tiara Creations
Tiara Wigs

Drug Products

W. T. Godwin
Stretch For Health Products

Food, Grocery Products

Adler Foods
Mrs. Adlers Soups

Alberto-Culver
Quick & Sweet

Atlanta Trading Corp.
Unox Canned Hams

Brady Enterprises
Instant Cocktail Mix

Beatrice Foods
Aunt Nellie's Juices

Beavers Packing
Beavers Meats

(Continued on page 44)

Down With the Cops

While the United States is clearly divided between two groups of people, those who think cops are sadistic bums who take out their personal venom on minority groups, and an equally vocal group, those who think cops don't kill enough criminal types, the television industry goes merrily on with one of the most basic forms of entertainment since cowboys and indians—cops and robbers, with a side dish of deluxe cops called spies. How do the mores of the real world reflect on the popularity of these minions of law and order?

We can start with a winner, *The FBI*. While the rating experts would hardly call this a runaway hit, it is clearly average, or a shade better, in rating and it shows good durability. The sterility of the show is due to the exacting censorship of the FBI itself, which is the government agency's condition for allowing its name to be on it.

Actually, the FBI as a government agency belongs to the public, and so do its cases which have been printed in the papers. Some years ago the radio show, *The FBI in Peace and War*, proved that point beyond legal doubt. However, it is better to have the FBI with you than ag'in you and the ABC show is only slightly handicapped by the association in an artistic point of view. The trouble with *The FBI* is that it lacks substance to the degree that it would be vulnerable to a really hot show thrown opposite it. Meanwhile, it ranks among ABC's best.

While ABC is in the batter's box there is *Felony Squad*. This is less than average in rating despite only fair competition. The show is only bread and butter, but cannot be cancelled because it isn't that bad. It contributes to the shabby image of the cop's life and it is unlikely that it will be around much longer.

Staying with ABC's copperama, we have that darling *The New York Police Department*. New York readers will recall that this little daisy nearly caused a public scandal when the former Mayor of New York, Robert Wagner, tried to give the rights to a notorious promoter who hustled all of his political contacts. The police chief threatened to quit and the whole thing blew up.

The point is that the NYPD files were considered so valuable that granting them was a license to steal. Anybody could make a show with the big city as a background and exciting authentic files as the source. Anybody but David Susskind and Dan Melnick, that is. *NYPD* has laid a television egg with little hope for another season. This means, in bankland, a loss for the production company.

What happened? In the first place, there is no surefire idea in show business. An idea is only as good as its producer, writer, actors, director, and editors and any one of them can louse up a good show. In this case one can only conjecture that they fancied up a basic idea with too much thinking man's garbage and a *Strange Interlude* device that didn't work.

The settings are authentic and the cops are real enough. Maybe they are too real. The shabby, crumby

places where New York cops have to work and the sordid types they have to deal with are unfortunately seen by everybody from day to day. Maybe people just don't want to be reminded that walking on the streets of New York is dangerous because of all the nuts walking around loose.

Flash now to NBC and its back-to-back pair, *Ironside* and *Dragnet*. The former got off to a smashing start as a feature movie which rated well above average. With a proven star and good production it looked like a tv winner but came in slow—slightly below average.

Later it began to grow and it now looks like it will be around for a few years, even though it must be labeled slightly disappointing as measured against its potential. Apparently it took a little while for viewers to accept Perry Mason in a wheelchair. This show may grow.

Dragnet is back and is in the same old groove that made it popular for so many years. Of all the cop shows, this one does more to realistically appraise the tedium of a police job and to glamorize it by showing the routine dullness of the bulk of the work. Webb was the first to capture reality in the version of cops and robbers.

The style may be a little dated and a little dull, but at least the public is left with the feeling that they are looking at a slice of life and they ought to be grateful that there are some dedicated boobs who will risk their lives for so little money and so much abuse.

Most interesting of all about *Dragnet* is the fact that it could come back in mid-year and stay on successfully throughout the next season with every chance for renewal beyond that. Further, it must be noted that this series



EFREM ZIMBALIST AND FRIENDS IN TURCID MOMENT OF FBI SERIES

had amazing stability in the syndicated market with good performances wherever it played.

If Jack Webb can grow gracefully into a grey-haired police chief (the job in LA is currently open) he may yet prove to be the perennial Dick Tracy of television.

That takes care of the cops. While the spies are not quite in the same category, it must be noted that they are in bad trouble. *U.N.C.L.E.* has thrown in the old code book and *I Spy* is a dubious renewal prospect for next year. If *The Saint* is discounted as well as *The Avengers* as borderline cops, and fillers at that, the spy category would seem to go back into oblivion.

Spies have always seemed negative in the American way of life. Cops are accepted as everyday instruments of

(Continued on page 44)

Film / Tape Report

NEW YORK, NEW YORK

New York is a tough town in more ways than one. For one thing it's a tough town to keep doing a network series in. The list of asphalt-biters is long, and includes some of the most cherished—by New Yorkers—shows in tv history: *Naked City*, *The Defenders*, *East Side*, *West Side*.

Less cherished but there, nevertheless, were *The Nurses*, *Mr. Broadway*, *The Trials of O'Brian*, and *The Reporter*. This past season there has been only *N. Y. P. D.* All of these shows have dealt in one way or another with the grim, sooty reality, and often the seamy side, of life in the city.

Jacqueline Babbin, producer of a network hopeful, *Higher and Higher*, *Attorneys at Law*, hopes to bring a new, lighter, more graceful, indeed, a Fun City note, into a tale of the big city, and she will succeed, certainly, if the show gets on CBS-TV.

Laureate Productions has made a pilot for the show, has a cost-plus deal with that network. The show Miss Babbin describes as a sort of lighthearted husband-and-wife saga along the lines of Bill Powell and Myrna Loy in *The Thin Man*.

Reason for the long title of the pilot is that there was a musical by Rodgers and Hammerstein called *Higher and Higher* a couple of decades ago.

Miss Babbin, who earlier this season produced *Day of Absence*, Douglas Turner Ward's play, for the Public Broadcast Laboratory, said that with the abandonment of pilot making by the major Hollywood tv studios (there won't be any more pilots before long, she remarked; series will be made as spin-offs from features, and it's the features which will serve more or less as the pilots), there's now more room to swing in for the independent producer.

RETURN OF DICK LESTER

The American director Dick Lester, who started out in tv commercials and later by his own avowed developed some of the techniques he had practiced in commercials, in making *A Hard Day's Night* and *The Knack*, is still keeping his hand in the old

metier.

Lester, whose *How I Won The War* is currently making the rounds, recently directed a commercial for Braniff International and its agency, Wells, Rich, Greene, working in London with James Garrett Associates.

CLIENTS

LaRoche, McCaffrey & McCall promoted GEORGE F. GAGE to vice president and art and tv group head. Gage



GAGE

joined the agency in '65 as an art director and tv production assistant. He was at Young & Rubicam before that as an assistant art director.

In Chicago, George L. Parker, a creative director in the branch of N. W. Ayer, was awarded a vice presidency in the agency. Parker moved



PARKER

to Ayer in Chicago earlier this year from Ayer in Philadelphia, where he had been a copy group director.

Earlier Parker spent 3½ years in Ayer's San Francisco office. He joined the agency in '56. Before that, Parker spent a year in the promotion department of WCAU Philadelphia.

ROBERT SHULMAN joined Wells, Rich, Greene as a copywriter on the Benson & Hedges account. Shulman

was with Jack Tinker & Partners.

On the West Coast, Dancer-Fitzgerald-Sample combined its tv art direction and production departments in its San Francisco and Los Angeles offices.

The pooling will put the job of production in the hands of art director-producers, in one department in each of the offices. Heading up the new commercials production setup on the Coast is GORDON BELLAMY, a vice president of the agency, reporting to MAXWELL ARNOLD JR., D-F-S, vice president and West Coast creative director.

JAMES O. BAIER, director of the broadcast department at BBDO in Los Angeles, has been beating the bush for admen fluent in some of the languages in which commercials this year for the first time are being entered in the International Broadcasting Awards. The linguists will constitute a special judging panel for non-English language commercials.

COMMERCIALS MAKERS

STEPHEN ELLIOT, founder along with his brother Michael and William Unger of EUE/Screen Gems (or Elliot, Unger & Elliot as the studio was known before its acquisition by the Columbia Pictures tv subsidiary the end of the last decade) has had his title changed, from vice president and executive producer onward and upward to that of vice president and general manager.

Elliot founded the studio, with Michael Elliot and Unger, in 1946, on top of success in fashion still photography: the brothers Elliot were among the best known men in that business. In the late forties EUE went heavily into the filming of commercials for the new tv medium.

PETER TYTLA joined MPO Video-ronics as a director-editor. Tytla, who started out in the commercials-making business nine years ago at his father's company, William Tytla Productions, later moved to Preferred Film Service as an assistant editor and then joined Tv Graphics where he worked first as an editor and more recently as a director.

ALAN F. GORDON joined Benton & Bowles as executive television pro-



THEY WENT TO VIETNAM FOR A LOCAL STORY.

WTIC-TV, HARTFORD, WANTED IT EXACTLY AS IT WAS—IN COLOR.

According to News Director Tom Eaton, "Color added a new facet to accurate reporting when we sent a news team to Vietnam. People in southern New England saw their sons half a world away—just as our cameramen saw them.

"Reaction was immediate. People deluged us with letters. Large metropolitan dailies and grassroots newspapers reported the interviews with local boys.

And color played a big part."

WTIC News' photographic units, complete with KODAK EKTACHROME Film, sent back "perfectly exposed" footage—enough, in fact, for two complete documentaries plus 75 interviews with men from the WTIC-TV coverage area.

Tom Eaton believes that the difference between color and black-and-white is the difference

between night and day. Since color, expanded WTIC-TV news programming still isn't sufficient to meet sponsor demand.

Kodak has helped WTIC set up their ME-4 process. Kodak supplied the simplified, packaged chemistry. Isn't it time your station switched to color?

Kodak

EASTMAN KODAK COMPANY

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005; 404—GL 7-5211; CHICAGO: 1901 West 22nd St., Oak Brook, 60523, 312—654-0200; DALLAS: 6300 Cedar Springs Rd., 75235, 214—FL 1-3221; HOLLYWOOD: 6706 Santa Monica Blvd., 90038, 213—464-6131; NEW YORK: 200 Park Ave., 10017, 212—MU 7-7080; SAN FRANCISCO: 3250 Van Ness Ave., 94119, 415—776-6055

ducer. Gordon had headed up Gordon/Youngman Productions, a studio which was set up in 1965. Before that Gordon was a vice president of Pegasus Productions, and a producer at BBDO.

Permafilm Inc. awarded a vice presidency to GUS BOZINOS, general manager of the company. Bozinos joined Permafilm 12 years ago.

In Chicago, FRED A. NILES is heading up another IBA screening panel. Niles is president of Fred A. Niles Communications Centers.

ONTO THE ROAD

A series of 39 interviews of celebrities, called *Profiles*, was acquired for tv distribution from Royalty Productions in Jacksonville by Spectrum Distribution, the division of Transcontinental Investing Corp. headed up by Hardie Frieberg.

The series, which includes interviews with Jackie Gleason, Frank Sinatra, Anthony Quinn, Richard Nixon and Vice President Humphrey, was shot in Miami, with Larry King as interviewer.

UP FROM DOWN UNDER

Production started last week in Australia on a new tennis series being put together by **Viewfinder Productions** in association with **ABC Films**. The series is called *The World Series of Tennis*, and it will be made up of 13 championship tennis matches in which eight of the world's top tennis pros fight the clock, with a simplified scoring system.

ABC Films, which has worldwide distribution rights to the series, has already sold it in England, to Rediffusion, and in Australia, to the ATN Network, which is providing the facilities for filming the matches in Sydney.

The series is being filmed with the Electronic process, which, according to Harold Golden, ABC Films president, and Marshall Stone, president of Viewfinder Productions, gives something of the spontaneity of live tv sports coverage along with the clarity and documentary quality of 35 mm color film.

Competing in the matches are Australia's John Newcombe and Tony Roche. America's Dennis Ralston and Earl "Butch" Buchholz, South Africa's Cliff Drysdale, England's Roger Taylor, France's Pierre Barthes and Yugoslavia's Nicola Pilić.

RIGHT RIGHT RIGHT

Group W has produced a series of 10 half hours called *You've Got a Right*, dealing with applications of the Bill of Rights and the U.S. Constitution generally. The series was produced for Westinghouse by Robert Lewis Shayon, working in association with the New York University School of Law.

AND NOW . . .

Hollywood Video Center and **Dick Clark Productions** made a co-production deal for a weekly half-hour variety show with Clark as host. The series will be taped, starting this spring, at the Hollywood Video Center. It's being produced by Rosalind Ross, as executive producer with Bob Henry as producer-director.

Official Films started production of *Your Daily Horoscope*, a five-minute strip that will run to 365 segments in the first year of production.

Who made



Campbell's Soup—"The Manhandlers". BBD&O. Agency Producer: Bernard Haber. Produced by MPO Videotronics, Inc., New York. Director: Michael Cimino. Cameraman: Bert Spielvogel.

Who else?



See the hottest sample reel in the business. MPO Videotronics, Inc., 222 East 44 Street, New York 10017/Phone: (212) 867-8200/Also in Chicago, Hollywood.

Advertising Directory of SELLING COMMERCIALS

Official Films said the series is based on an idea by Gerald S. Corin." It is being produced by Jerry Hammer, using horoscopes written and interpreted by Gustave C. Eksom, a charter member of the American Federation of Astrologists.

In announcing the series, Official pointed to the current interest in astrology, with an estimated 45,000,000 Americans already following the horoscopes in the newspapers. The first of the series is available for broadcasting starting February 15.

Twentieth Century Fox-TV International picked up international distribution rights to *Carousel*, two-hour tv version of the Rodgers & Hammerstein musical, which was telecast as a special on ABC-TV last May.

Official Films sold *The Swinging Scene of Ray Anthony* to RKO General for its stations in New York, Los Angeles, Boston, Detroit-Windsor, and Memphis. The 60-minute musical variety special was produced and directed by Milton Lehr at the Coral Country Club in West Miami.

Jack Douglas Productions sold *The Golden Voyage*, a first-run travel series, to KOMO-TV Seattle. The series was sold earlier to KTLA-TV Los Angeles.

Wolper Productions signed William Holden, long a tv holdout, to host and star in a series of documentaries, to be called *William Holden's Untamed World*. The tv documentaries will tell of primitive peoples around the world, and it will be filmed on location with Holden, and Alan Landsburg as executive producer.

Landsburg is executive vice president in charge of film and documentary production and programming for Wolper. About three documentaries will be made in the series each year for the next three years.

King Screen Productions in Seattle sold *The Golden Calf*, an hour documentary on the role of churches in the contemporary world, to the Australian Broadcasting Commission for transmission over the 45 stations in the Australian network. The film won a documentary Emmy in the Northwest for '66.

To make the film, the writer and producer, novelist Mark Harris, and director Skeets McGrew, traveled around the U.S. with a camera crew headed by Laszlo Pal.

Accent • Needham, Harper & Steers



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Betty Crocker Casseroles • Knox Reeves



SARRA, INC.

AT&T • N. W. Ayer & Son



PAUL KIM & LEW GIFFORD, New York

Big Boy Franchise • Grey Advertising



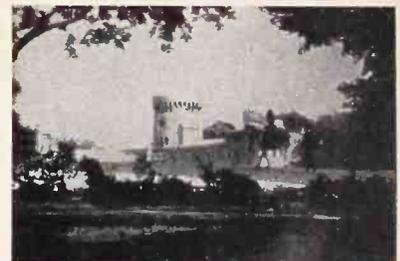
SANDLER FILM COMMERCIALS, INC., Hollywood

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

British Sterling • The Marschalk Co.



THE TVA GROUP, INC., New York

Avco • McCann/ITSM



LIBRA PRODUCTIONS, INC., New York

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODUCTIONS, Hollywood

ZOOMING IN

JOHN J. HOWLEY joined NBC Films as Southwestern sales repre-



HOWLEY

sentative. Howley, who will headquarter in Dallas, was a radio and tv representative in Oklahoma City, and before that was with Ziv Tv Programs for five years.

TOM MAPLES joined Twentieth Century-Fox Tv as Southern division sales manager, headquartering in Dallas, where 20th's syndication arm is opening its first office in that city.

Maples was with WFAA-TV Dallas as an account executive, and before that was with Group W, as a sales representative with KYW-TV Cleveland and KPIX San Francisco. Maples started out in broadcasting as an account executive with CBS Films.

RICHARD CIGNARELLI joined ABC Films as Southwestern division manager, headquartering in Dallas. It's the first time ABC Films has set up an office in the Southwest. Cignarelli was with Teleworld, and before that was with Tv Stations, Inc. as a senior buyer. He started out in broadcasting at KTVM Medford.

ABC promoted THOMAS WERTHEIMER to a new post, as assistant director of business affairs on the West Coast. Wertheimer joined the company in '64 as a program contract attorney, moved to the Coast in '66.

AUDREY WERTHEIM, publicist at ABC specializing in women's news, left the network to join Dayton Mitchell Associates p. r. firm as a

partner and executive vice president.

Before joining ABC Miss Wertheim was public relations director for the Sheraton-East and Sheraton-Gladstone hotels in New York, and before that worked as executive assistant to Igor Cassini, syndicated society columnist.

LEE JENSEN was promoted to program director of KFRE-TV Fresno. Jensen had been program director of KFRE Radio since July '65. He joined the station in '59, after working as an account executive for radio stations in Oregon, Iowa and California.

Warner Bros.—Seven Arts awarded a vice-presidency to NORMAN SOLOMON, treasurer of the company.



SOLOMON

Solomon joined Seven Arts in '62 as chief accountant.

BENSON H. BEGUN was promoted to a new post at Screen Gems, that of associate general counsel. Begun had been assistant secretary of the company. He joined Screen Gems as an attorney in 1961.

HAROLD BELL joined Weston Merchandising as senior vice president in charge of West Coast operations for the subsidiary of the Trans-Beacon Corp. He had been in merchandising with The Wrather Corp.

GEORGE J. WEISER moved to Connaught Films, Ltd. as executive vice president. Connaught was set up recently to make tv specials, series, and features. Weiser had been a story executive at Paramount Pictures. Be-

fore that he was associated with Robert Evans, later production head of Paramount Pictures. Weiser for 11 years before that was with R. R.



WEISER

Bowker Co., publishers of *Publishers Weekly* and *The Library Journal*.

QUICK CUTS

Lee Savage, artist and commercials-maker and half of the management of the adfilm studio of Savage Friedman, is working on a film he calls *Fat People, Skinny People*. Gerry Mulligan is making a musical score for it. Savage says the short will attempt to satirize "sexual values."

Cowan-Verona Films Inc., a new studio, was set up by STEPHEN F. VERONA, of late a director at Filmex, FRANK COWAN, a still photographer, and BRUCE NADEL, who had been production manager at Libra Productions.

Cowan will continue his still photography business while serving as director-cameraman in the new outfit. Sales for the new studio are being handled by NOB HOVDE.

Cowan-Verona has already completed a short for United Artists and two Great Shakes commercials for Ogilvy & Mather.

KELLEY DANIELS joined the Hollywood branch of Fred A. Niles Communications Centers as a communications consultant. Daniels was an operations manager for the Rollins Broadcasting Group for the past eight years.

ORMOND GIGLI linked up with MPO Videotronics for work on film tv commercials. The well-known fashion photographer and commercials maker has a similar arrangement for tape commercials with Videotape Productions of New York. An inde-



MUSIC BY
VARDI & HAMBRO PROD. INC.
ELECTRONIC • TV • RADIO
119 WEST 57th ST., N.Y.C. (212) 765-4635

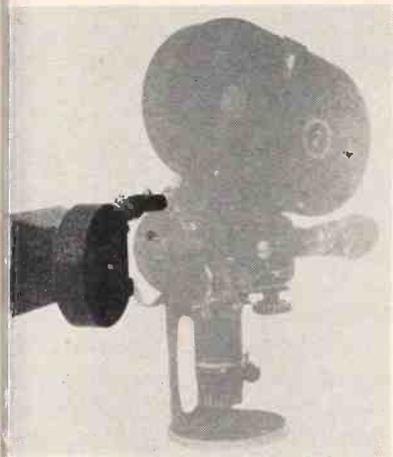
ndent producer-director, Gigli will
e MPO facilities for any of his in-
or film assignments.

JUDD L. POLLOCK, chairman of
PO Videotronics, is chairman of
screening panel for the Eighth
annual International Broadcasting
wards sponsored by the Hollywood
dio and Television Society.

WINGAWAY

F&B CECO has designed and built
new combination "Swingaway,"
matte box and filter holder that can
mounted on any of the Arriflex
mm cameras.

The new matte box goes onto the
regular Arriflex rod mount. The box



SWINGAWAY

is a hinged shade that gives the
operator access to the camera tur-
n and lenses.

The box has built-in slots for two
3 filters, and a screw lock to keep
the shade closed. The boxes are made
of aluminum, with a black wrinkle
finish, and they're priced at \$185
each.

JET STREAM BATH

Ben Colarossi has done it again.
Before leaving Ketchum, MacLeod &
Cove to set up his own agency, the
reputable globe-trotting art director
completed yet another in the long-
running tv commercials series of
girls taking bubble baths with Calgon
Bath Oil at picturesque spots around
the globe.

Now Colarossi's last effort for Cal-
gon is on the air. In this one, for
Calgon Bath Oil Beads, a svelte Lon-
don bird hops on a jet at the Lon-
don airport, and proceeds to disrobe
and—settle into a splendid sunken

Advertising Directory of SELLING COMMERCIALS

Clairol • Norman Craig & Kummel



FILMFAIR, NEW YORK

Detroit News • W. B. Doner



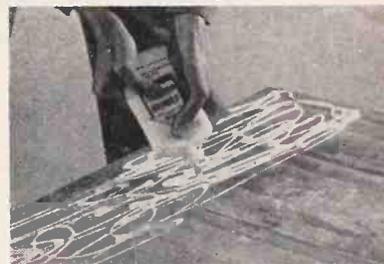
MOVIERECORD, INC./ESTUDIOS MORO

Clark Oil & Refining Co. • C, F, E



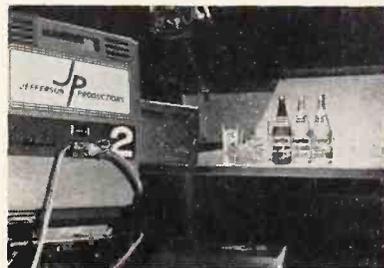
COLODZIN PRODUCTIONS, INC., New York

Elmer's Glue-All • Conahay & Lyon



FILMEX, INC., New York

Coca Cola—Fanta Beverage • Marschalk



JEFFERSON PRODUCTIONS, Charlotte

Hardee's Hamburgers • Henderson Adv.



JAMIESON FILM COMPANY, Dallas

Contac • Foote, Cone & Belding



PGL PRODUCTIONS, INC., New York

Instant Maxwell House Coffee • Benton & Bowles



VIDEOTAPE CENTER, New York

"It's a business of instantaneous, informed opinions — ours. The fuel of good opinions—the ones that won't be denied, the ones that make advertising work—is facts. TELEVISION AGE gives undiluted facts of television life fast and cogently. A valuable service for people with opinions to form."

JACK H. SILVERMAN
Vice-President—
TV Production Group Head
Ogilvy & Mather, Inc.



Jack Silverman joined Ogilvy & Mather five years ago. He works a good deal from Ogilvy & Mather's London office as well as in the New York operation where he supervises the work of such major client's as General Foods; Sears, Roebuck and Co.; and Mead Johnson.

Before joining Ogilvy & Mather, he produced for BBD&O; produced a Broadway show with Don Ameche and at the age of twenty-five was Vice-President in Charge of East Coast Operations for UPA Pictures, Inc. He began his film career at Caravel Films, Inc. in New York City in 1955.

Television Age

tub on the jet as the plane wings westward.

MARATHON GOES ON

In Argentina, Proartel secured a five-year contract with Nicolas Mancera, who hosts Proartel's marathon weekly *Circular Saturday* program, a solid bloc of 6½ hours running from late afternoon through evening primetime on Channel 13 in Buenos Aires.

The show goes out from the capital to stations and repeaters in all of Argentina's large cities, and up to Uruguay. Mancera started the regular marathon program in 1962. His format has been copied successfully, it is reported, in Brazil, Chile and Peru, and is about to be tried in Venezuela.

INTEGRATION

Movielab integrated its monochrome and polychrome divisions as one physical unit and put FRANK S. BERMAN, executive vice president, and NORMAN RINEHART JR., vice president, in charge of customer service relations and of production scheduling, and PETER P. CARDASIS, vice president, in charge of manufacturing. JOHN J. KOWALAK will continue to serve as vice president and director of technical operations.

DON MENKE, manager of Time-Life Broadcast's stations WFBM-TV-AM-FM in Indianapolis, has now been put in charge of the station's new production center as well. The new setup is turning out commercials, industrials, tv shows and, for MCA, is preparing the annual closed-circuit coverage of the "Indie 500" race.

POLISH FESTIVAL

There was something of a Polish film festival going on in New York last year, but on a very small scale. The scene was the screening room at Colodzin Productions, where there's barely room for a dozen viewers. On screen were a number of Polish films making their U.S. premieres in miniature. Colodzin's affiliate, Celebrity Holdings, is U.S. sales agent for Filmpolski, the state-owned Polish film industry. Trooping to Colodzin's festival were a number of agency producers and other buffs.

PASSAGE FROM INDIA

India and Jordan this year for the first time will be represented in the

International Broadcasting Awards competition, mostly with radio commercials, one imagines.

FINN AGAIN

Hanna-Barbera is working at full throttle on production of *The New Adventures of Huckleberry Finn*. H-B is also currently making some 15 commercials, and three industrials.

ONLY FOR US

Brad Marks Enterprises Ltd. acquired 20 post '60 foreign features for distribution, in first-run release to U.S. tv, to *uhf* stations only.

Brad Marks said the package was out together with the needs of the *uhfs* in mind, and that the pictures will be priced at levels *uhfs* can afford. He said the profit would come from volume, attainable in the rapidly growing *uhf* market.

THE MOVIES

Harold Goldman's **Television Enterprises Corp.** concluded an agreement with **Commonwealth United Corp.** whereby Commonwealth will acquire TEC for 150,000 shares of Commonwealth United stock and an additional number of shares based on the consolidated earnings of TEC projected over the next five years.

Goldman's company, privately held, reported gross sales of \$1,815,000 in calendar '66, with a pre-tax net income that year of \$760,000. For the first six months of 1967, Television Enterprises Corp. reported grosses of \$1,025,000 with a net of \$493,000 for that period.

The acquisition would be subject to a certified audit and would become effective after the completion of Commonwealth United's pending acquisition of Sunset International Petroleum Corp. from Sunasco, Inc.

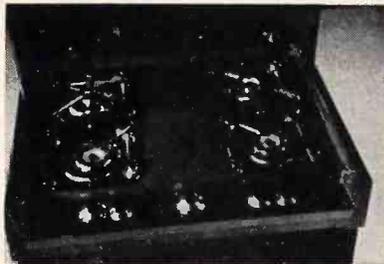
Harold Goldman, Jerome Kurtz and Milton T. Raynor, at present the sole owners of Television Enterprises Corp., will continue as the management of the feature film production and syndication company once the acquisition by Commonwealth United is completed.

TAKING A PLUNGE

Wolper Productions signed Rod Serling to share the narrating task with Capt. Jacques-Yves Cousteau on the 12 specials in the series, *The Undersea World*.

Advertising Directory of SELLING COMMERCIALS

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Pittsburgh Bank • Ketchum, MacLeod & Grove



ELEKTRA FILM PRODUCTIONS, INC., New York

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Shell Oil Company • Ogilvy & Mather



FRED A. NILES—Chicago, Hollywood, New York

P&G Cinch • Papert Koenig & Lois



PELICAN TAPE PRODUCTIONS, INC., New York

United California Bank • Erwin Wasey



RMP CALIFORNIA, Hollywood

Parliament Cigarettes • Leo Burnett Co.



FILMFAIR, HOLLYWOOD

Union Oil Co. • Smock/Waddell, Inc.



PANTOMIME PICTURES, Hollywood

MORE SOUND, PLEASE

Mark Century Corp. set up a new division, called the Century Library of Music and Sound, to provide background music and sound effects for tv and radio commercials and industrial films.

Ellis Agee joined the company as director of the new library, which has some 4,000 cuts of music and sound effects, catalogued by subject areas and moods.

Milton Herson, president of Mark Century, said the new division would also furnish custom-tailored scripts, jingles, announcements, and vocals, and do mixing, dubbing, film scoring, and film and sound editing.

WRAP-UPS

Association Instructional Materials made a deal with UPITN, the tv news agency of United Press International and Independent Tv News Ltd., to distribute two half-hour programs, *Diary 1967* and *Sports Year 1967*, to U.S. tv stations. Details and prices are available from Association Instructional Materials, 600 Madison Avenue, New York 10022.

FATS HUSTLES CELEBS

Earlier this month Minnesota Fats, the legendary pocket billiards paragon who was impersonated by Jackie Gleason in the feature *The Hustler*, broke the first rack-up in Harold J. Klein's colortape half-hour series, *Celebrity Billiards*.

Piel's Beer, through its agency, Papert Koenig Lois, bought the half-hour weekly series for nine markets on the East Coast, ranging from Maine to Pennsylvania, with the kickoff earlier this month on WABC-TV New York.

The series is taped at KTLA Los Angeles, which has been running it since September; it's also seen in Toronto on CHCH-TV.

Among the celebrities pitted against Minnesota Fats are Buddy Hackett, Bill Cosby, Milton Berle, Jan Murray, Zsa Zsa Gabor, Jim Garner, Morey Amsterdam, The Smothers Brothers, Bobby Morse, Phyllis Diller, Donald O'Connor, Mickey Rooney, Louis Nye, Barry Sullivan, Frankie Avalon and Sid Caesar.

The packager and distributor, Harold J. Klein, said the series has not yet gone into general syndica-

tion because regional sponsorship deals, like that of Piel's, are still being lined up.

TAPING IN TAIWAN

Although in recent years low-band videotape recording equipment has become virtually obsolete in the U. S., there's still a need for it in certain places abroad.

On Taiwan, for example, where a philanthropic organization, Kuangchi Program Service produces closed-circuit programs and on-air programs for Taiwan's three tv stations to compensate for a shortage of teachers, and to close the "information gap" in Asia, equipment formerly used by CBS-TV for the Ed Sullivan Show is now being used to record Mandarin Theatre, an ongoing series of six plays a month.

The Rev. Philip L. Bourret, S. J., administrator of Kuangchi, said that each of the plays "contains a message of social importance." CBS has made several donations of *vtv* equipment to Kuangchi over the past couple of years. In Taipei, Kuangchi uses the *vtvs* to put lessons into some 700 classrooms on the island.

"There's nothing like 'face' in the Orient," Father Bourret commented, "and when we tell the students that the lessons come to them by way of equipment used on the *Sullivan Show*, the *Danny Kaye Show*, and the *Danny Thomas Show*, we have no difficulty holding their attention."

Kuangchi, and with it the students of Taiwan, have also benefited from America's tv color revolution: a number of obsolescent black-and-white sets were sent to the island, by a group of tv wholesalers in the San Francisco area. So far some 700 of these sets have been installed in classrooms.

TIME FOR FLORIDA

With the North in the grip of an almost Arctic winter, a number of outdoor filming assignments were rerouted from New York to Florida. Business was reported to be picking up at Studio City, the big production complex in North Miami, where a number of commercials production houses go for indoor work and for a base of operations while working on location in South Florida.

A local production house, Kostroff-Rich in North Miami, reported that business was booming. Set up in '66,

the company reports that it did 55 film production assignments in '67, including commercials for Clairol, Ford, Groom & Clean, and Volkswagen.

Kostroff-Rich said it had also handled location work for a number of New York studios, among them EUE/Screen Gems, Group Productions, The Directors Group, Savage-Friedman and Sokolskyfilm.

In addition to commercials assignments, Kostroff Rich had a hand in the production of two features, *The Heart Is a Lonely Hunter*, and *The Journey of Simon McKeever*.

CONSUMER REPORT

Time-Life Broadcast's WOOD-TV Grand Rapids launched a weekly report on the performance of automobile models, called *Car and Track*. Coupled with the report on production models in the program is a rundown on developments in auto racing from stockcar to grandprix.

Sponsor of the show is the Hastings Mfg. Co., for whom the show is produced by Time-Life 8 Productions, the Grand Rapids station's production arm. Executive producer of the series is Linda DeJong; producer-director is Bill Wild. The show is hosted by the station's Big "Bud" Lindemann.

Lindemann and a crew of test drivers put a production model through a torture test each week.

CREDITS

SQUIRE D. RUSHNELL returned to Group W's WBZ-TV Boston as executive producer. He had been program manager at Group W's newsradio station, KYW Philadelphia. Rushnell had been with the Boston operation from '62 to '66, as executive producer of the radio and tv *Bob Kennedy/Contact!* programs. Before joining Group W in '62, Rushnell had been with WCNY-TV Watertown.

At WBZ-TV Rushnell succeeds THOMAS KNOTT, who has moved to New York as producer of tv specials for Group W's WBC Productions. Knott, who had been assistant program manager of WBZ-TV, first joined the station in '60, after three years with WJAR-TV Providence.

In Philadelphia, JUDI JONES replaced Shelley Andrews as talent coordinator on WBC Productions' *The Mike Douglas Show*.

Wall Street Report

Unrequited love. The American Broadcasting Co., after two years of waiting at the altar, has learned that Harold Geneen of ITT does not love ABC that much after all. So the wedding has been cancelled. There's only one remaining tie between the one-time lovers. ABC has not returned the \$25 million ring she received last February.

The break-up of the corporate romance is not as startling as the headlines would suggest. And although a good deal of the blame for the failure of the proposed merger rests with the Justice Department, the actual break-off on the first day of 1968 is rooted in basic financial facts—the terms of the merger were no longer favorable to ITT.

Originally ITT was to issue 0.5179 of a share of its common and 0.5179 of a share of a new convertible preference stock for each ABC common share with a maximum of 2,823,058 shares for each of the two new securities.

Double dividend for ITT. The preference stock would be convertible on a share-for-share basis into ITT common and until conversion would receive a dividend exactly double that paid on ITT common. That would have meant an initial dividend of \$3 per share.

It would not have been callable for 10 years and in the 11th year the initial redemption price would be \$150 a share and it would decrease thereafter at the rate of \$5 annually to a minimum of \$100. Back in April 1966 when the merger was first proposed, ABC sold in a range of \$71 to \$79 per share. ITT sold at a range of \$65 to \$75.

Thus ABC shareholders would in effect be getting two shares of ITT for each share of their common and the total deal was valued at \$360 million. However as time passed and the deal was still hanging fire other factors began to change. For one, Geneen continued to make deals.

ITT kept going up. As a result, the price of ITT common moved steadily upward. It traded in a range of up to \$79 per share in the remainder of 1966 and up to \$124 in 1967. As the

price of ITT rose the deal became more favorable to the ABC shareholders who could roughly see the possibility of realizing anywhere from \$160 to \$274 per share.

It was this type analysis of the deal which prompted many Wall Streeters to speculate heavily in the shares over the preceding 18 months. By selling ITT common short and buying ABC common they seemed to insure themselves a profit.

A trader selling short technically "borrows" stock he does not own so he can deliver stock he has sold. The assumption is that he will be able to replace the borrowed stock with shares purchased in the marketplace at a much lower price.

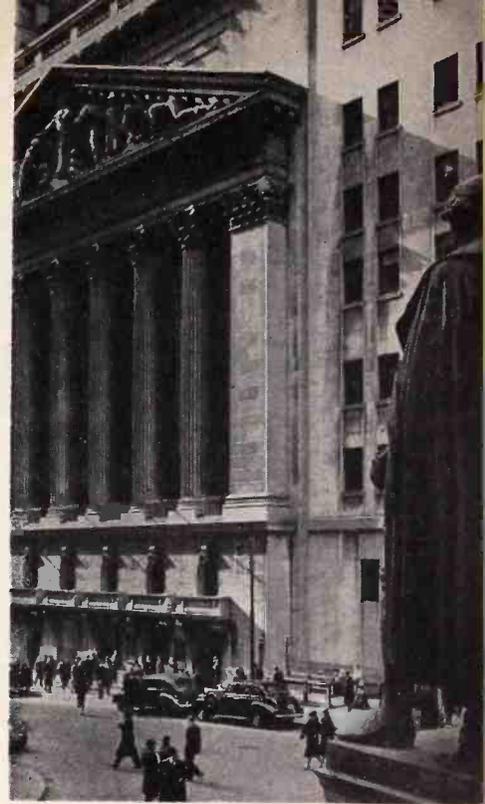
Market-squeeze protection. In this case, by buying the ABC shares simultaneously, the traders could protect themselves against a squeeze in the market. When the merger was approved, they'd simply trade their ABC common for ITT common with which to replace the borrowed stock.

But, as the price of the merger became too much of a dilution for ITT shareholders, the ITT management saw the merits of exercising its option to cancel the merger. It's true, of course, that had not the Department of Justice intervened the merger would by now have been effective.

On the other hand, the Justice Department's last defense was up for court consideration following two favorable rulings by the FCC so that ITT, had it really wanted ABC, could have waited for the court decision and in so doing would have cleared the air not only about the powers of the Justice Department in this case, but in any number of cases which may arise in the future.

Rough weather ahead. Meanwhile, it appears that ABC faces a critical period. Its earnings for 1967 are estimated to be under \$3 per share compared with the \$3.81 per share it reported in 1966.

During the course of the FCC hearings on the merger, the ABC management claimed that it would have to raise \$185 million. In late 1966, ABC borrowed \$27½ million



from four banks and another 25 million from ITT in 1967.

The immediate reaction by ABC spokesmen was that there were several other interested parties anxious to talk with the network management. But it is obvious that the list of interested candidates has dropped considerably in the last few months. There are several reasons.

The first is that money has become tight and most corporations are concerned about securing enough capital just to sustain their own operations, not to support another as would be required in this instance.

ABC's earnings outlook. Secondly, ABC's earnings outlook is not as rosy as it seemed in 1965 and the general decline in advertising appropriations probably a major factor. Then too, the cost of everything is moving up.

It is noted, for example, that when ABC negotiated a two-year contract with the National Collegiate Athletic Association for college football games the price rose from \$15½ million to more than \$20 million.

In addition, ABC has indicated it wants to re-enter the field of motion picture production despite the opposition of other film producers and the legal barriers created by the motion picture consent judgment made when ABC-Paramount was part of Paramount Pictures Corp. ■

Benner Tea Co.
Benner Tea

Bernsteins of Long Beach
Bernsteins Salad Dressings

Campbell Soup
Bounty Puddings

Coca-Cola
Duncan Decaf Coffee

Continental Baking
Taliano Bread

Cumberland Packing
Sweet & Low Sugar Sub.

Foremost Dairies
Black Forest Torte

Fry Krisp Co.
Fry Krisp Batter Mix

Greers Sausage Co.
Greers Sausages

Harts Inc.
Harts Chickens

Jones Brothers
Scale Down Bread

Krauss Meat Products
Krauss Meats

Metz Baking Co.
Old Home Bread

Daniel Mikesell Co.
Mikesells Potato Chips

Mrs. Clarks Foods
Mrs. Clarks Dressings

Mrs. Drenks Foods
Mrs. Drenks Potato Chips

National Biscuit
Code S Milk Additive

National Biscuit
Toastettes

Oscherwitz & Sons
Meats

Peschke Sausage Co.
Peschke Sausages

Pet Milk Co.
Pet Evaporated Skimmed Milk

Pillsbury
Hungry Jack Biscuits

Pillsbury
Hungry Jack Instant Potatoes

Pillsbury
Pillsbury Hot Snacks

Poss Famous Foods
Brunswick Stew Distr.

Purity Mills
Popeye Popcorn

Ralston Purina
Bran Chex

Schweigerts
Schweigerts Meat Products

Shenadoah Valley Produce
Turkeys & Cornish Hens

Shulze & Burch Biscuit
Flavor Kist Crackers

Soux Honey Assn.
Soux Bee Honey

Taylor Provision Co.
Taylor Meats

Vita-Pakt Citrus Products
Double Buddy Popsicles

Webber Sausage Co.
Webber Sausages

Gasoline, Lubricants

Kerr-McGee
Blue Velvet Motor Oil

Hotels, Resorts, Restr'ts.

Air California
Air Travel

Commonwealth Of Puerto Rico
Resort Promotion

Red Barn Drive-Ins
Red Barn Drive-Ins

Village Inn Pizza Parlors
Village Inn Pizza Parlors

H'hold Equipm't, Appliances

Flame-O-Grate
Bar-B-Q Starter

Jacuzzi Bros.
Whirlpool Bath

Rol-Eez
Rol-Eez Automatic Hair Rollers

Schick
Schick Mist Facial

H'hold Furnishings

Metal Products Inc.
Versa-Tables

Mohasco Industries
Alexander Smith Rugs

Nelson Bros.
Furniture

H'hold, General

General Mills
Bonus Coffee Creamer

Procter & Gamble
Biz

Unique Zipper Inc.
Zippers

H'hold Paper Products

Athena Products
Pretty Please Shelf Paper

Scott Paper
Viva Towels

Pet Products

Ralston Purina
Field & Farm Dog Food

Sport'g Goods, Bikes, Toys

Outboard Marine
Evinrude Snow Skeeter

Toys For Boys
Disapero Toy

Stationery, Office Equip.

Doran Thomas
Cheerful Greeting Cards

General Electric
GE Letter Writer

Groveton Papers
Vanity Fair Paper Products

Gulfstate Paper
Cosmos Writing Tablets

Monarch Marking System
Monarch Marking System

Tobacco Products

American Tobacco
Silva Thin 100s

American Tobacco
Tennyson 100s

American Tobacco
White Leaf Tobacco

Brown & Williamson
Capri 100s

Liggett & Myers
Century Great Lengths

Liggett & Myers
Chesterfield 101s

Liggett & Myers
L & M 100s

Phillip Morris
Ambassador 100s

Watches, Jewelry, Cameras

C. D. Peacock
Peacock Jewelry

Weisfields
Jewelry

justice but spies have been coldly received at best. Perhaps the reason why the *U.N.C.L.E.* and *I Spy* group have stayed on as long as they did was the personalities of the actors and the interesting environments rather than the main occupation of the protagonists.

The fate of *It Takes a Thief*, which is roughly in the spy category, remains to be seen. If that falls in the negative category, which is probable, the spies will be temporarily retired when next season rolls around, except for an occasional pop-up in a feature picture.

And now the plain old cop category appears to be shrinking too. *Dragnet* and *Martin Kane* were the originators of the category and after that came their imitators. As previously noted, television is an escapist medium.

A fellow likes to come home after a hard day at the office and get away from his problems. He wants to see pretty girls, laugh at some outrageous comic antics, sing along, or watch a big-time motion picture that is slick in any direction, regardless of plot or type.

Little character development

The cop-and-robber show represents the little show that is slowly disappearing from the television screen. In a half hour it is only possible to develop basic plot and there is no time to develop character. To be sure, Joe Friday and his partners have been so firmly developed that they need no time spent on characterization. But, the villains, or innocent victims, must be involved in the plot so quickly that there is no chance to give them a dimension.

This may be the basic fault of *NYPD*. Even the lead cops, and there are three at least, cannot be fully developed, while the villains are all cardboard.

It is, therefore, possible to conclude that only the hour shows will survive, because they are better constructed vehicles. It is also possible to guess that the day will come when they are 90-minutes long and then there will be ample time to establish everybody's bloody character. Certainly the trend appears to be in that direction.

Cops are out

As for cops per se, the category is risky at best. Even *The FBI* is controversial, because of the mixed image of J. Edgar Hoover. The LA police department is obviously more popular on television than in person, and the New York bluecoats are overexposed. Even the slick San Francisco beat was only good enough for a few seasons despite its faithful imitation of LA.

There is little doubt that violence in the streets will be one of the key national issues for years to come. The increase of crime has put the focus on the cops as not doing their job, for one reason or another. The entertainment media have always reflected contemporary attitudes and this year the cops are out.

For the buyer of television, it is better to avoid this kind of controversy. Happily, a scatter plan, which may include some such participation, scatters the shots. For a regular sponsor however, the audience reaction will probably tend to be on the downward side in the next few years to come.

—J.B.

JANUARY 15, 1968

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Although much has been said about the diminishing flexibility of spot, stations are still finding ways to maintain that flexibility. This is particularly true among independent stations, which have greater freedom than network affiliates to manipulate broadcast advertising schedules.

WPXI-TV New York has just come up with one way which, according to Jerry Haggerty, media buyer at Carl Ally, Inc., is somewhat unusual. The station is offering a package of 15 "mini-spots," consisting of five short spots daily in prime evening time.

The package can be had whole or in part, with each commercial lasting anywhere from six to 16 seconds. According to Haggerty, who bought the entire package for the Northeast Airlines account, the offering was a unique opportunity to saturate an entire station seven days a week, reaching almost anyone who tunes in during primetime.

Northeast has the package for 13 weeks, making the company eligible for a rate discount. According to Haggerty, this brings the cost down

to slightly under what the advertiser would have to pay for an equal number of IDs on that station. The buy is being used in conjunction with a schedule of minutes, 20s, and IDs on three other stations in the market.

"Advertisers don't necessarily have to produce special commercials for this buy," a station spokesman said. "They take their minute or 20-second commercial and edit segments for

use in various primetime spots." The mini-spots are rotated, he added, so that although they will always appear between 7 and 11 p.m., they do not always appear within the same time slot each night.

The spokesman noted the sales tool, called the "Mini-Spot Plan," gave advertisers the opportunity to back up network buys and to "bridge the gap caused by frequent discrepancies between projected ratings and actual ratings on network programs."

What about advantage to the station? "It helps the station sell time periods not normally taken up," the spokesman said, "particularly in periods between 7 and 8 p.m. and between 10:30 and 11 p.m."

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

American Can Co.
(Hicks & Greist, Inc., N.Y.)

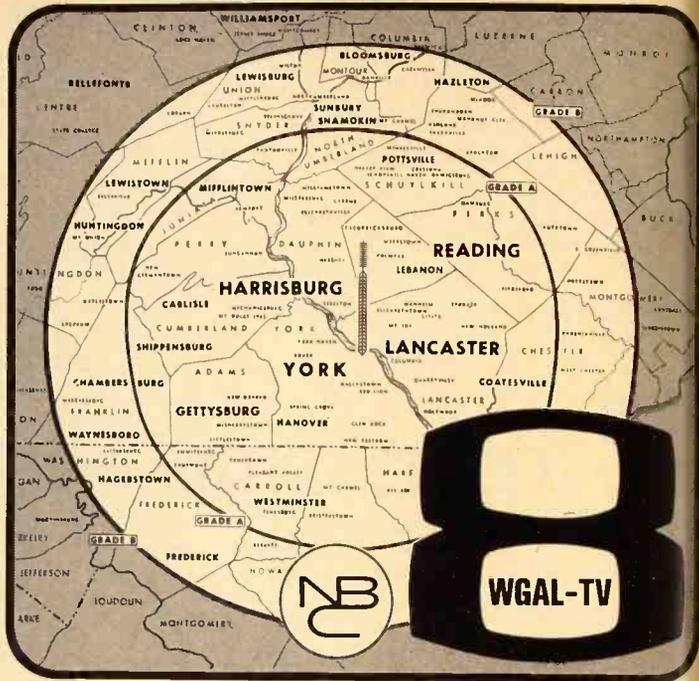
First quarter activity for various products begins at issue date. Day and fringe

(Continued on page 48)



At Venet Advertising, Inc., Lorraine E. Schulze is a vice president and director of media.

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



*Harrisburg
 Lancaster
 York
 is one
 TV market with*

WGAL-TV

Lancaster, Pa. / Channel 8

WGAL-TV successfully saturates this great, diversified area. And, its glowing color pictures include all-color local telecasts and NBC programs. Also 26%* color penetration.

*Based on Feb.-Mar. 1967 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

STEINMAN TELEVISION STATIONS • Clair McCollough, Pres.

WGAL-TV Lancaster-Harrisburg-York-Lebanon, Pa. • WTEV Providence, R.I./New Bedford-Fall River, Mass. • KOAT-TV Albuquerque, N.M. • KVOA-TV Tucson, Ariz.

One Buyer's Opinion . . .

INDIVIDUAL 30s PART II

The last *One Buyer's Opinion* discussed the problems caused the buyer by individual 30s. It suggested that a change in attitude toward the cost of 30s by the stations might solve those problems. The column suggested that some stations were, in fact, cooperating with buyers.

However, a close examination of some stations' rate card structures indicates that we may have a longer way to go to solve the individual 30 problem than we think.

A few weeks ago, I called for avails for individual 30-second spots only. The station's rep appeared to advocate a charge of 60 per cent of the minute rate. As a matter-of-fact, when I told him of my problems with other stations' 30-second avails, the rep lauded his own stations' policies during his pitch. "Oh, yes," he boasted, "we definitely encourage 30s by offering them at an equitable 60 per cent of the minute rate. We understand your problems, and . . . etc. . . ."

Glancing over his avails, I found that he did, indeed, offer the 30s at 60 per cent of the minute rate . . . but . . . at a flat 60 per cent of the open minute rate. What the stations' rate cards were telling me, therefore, was that they did not recognize my brand's currently-earned corporate discount. Therefore, one of the station's best spots, while offered at 60 per cent of the open rate, was actually offered to me at 72 per cent of my brand's *earned* minute rate:

Rating	Homes	Open Rate		Earned Rate	
		60	30	60	30
19	30,000	\$70	\$42	\$58	\$42
		(100%)	(60%)	(100%)	(72%)

The reason behind this move was not apparent to me at the time. But when I gave it further thought, I deduced that with a 50-75 per cent-of-minute rate structure for 30's, the individual 30-user is able to earn almost twice the frequency discount as the minute advertiser, for the same dollars.

Hence, the above flat rate for 30-second advertisers. But why discriminate against the individual 30-second advertiser? Don't stations encourage such practice as lowering one's rates by offering 10-second rateholders? When I discussed this with the rep, he gave me the old standby that the stations feel their 30-second policy requires "greater investigation." What could he say? He's got to live with the policy too, I guess.

At any rate, I expressed my total dissatisfaction with his 60 per cent facade, and suggested that the advertiser should at least be entitled to the frequency rate he's already earned with 60s, 20s, and 10s. Also, that I would be willing to meet the stations half-way, and agree to a policy whereby the 30-second rate would be 60 per cent of the *earned* minute rate, but would be counted as only half a unit toward my earned frequency!

"The way things stand now," I said, "I'm paying an inordinate premium for my schedule, no matter what the efficiency happens to be for the spot." The rep agreed. Were it up to him, he would adhere to such a policy—but his hands were tied.

The above "60 per cent facade" was bad enough, but what appalled me the most was avails for two-and-three station markets, in which all stations charged 100 per cent of the minute rate for 30s. Were it not for *marketing* considerations, I would have recommended long ago that the markets be completely dropped from our spot list. Fat cats.

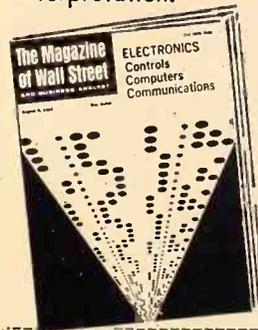
To sum up, it appears that we've got a long way to go before the 30 is brought into an equitable rate situation: First, because certain existing stations' individual 30-second rates are equitable in name only; and second, because other stations are only giving lip service to the demand that now exists for such spots.

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I enclose \$25 for one-year subscription.

Name

Address

City State Zip

Spot (Continued from page 45)

piggybacks will be used in 25 major markets. Bill Thompson is the contact.

American Home Products
(Clyne Maxon, Inc., N.Y.)

A 75-market buy for DRISTAN NASAL MIST will use day and early fringe 30s, prime and fringe 1Ds, and prime 20s through March 31. Buying are Walter Roth, Tony Gagliardi, and Milt Zeisler.

Avon Products, Inc.
(Dreher Advertising, Inc., N.Y.)

A various-product buy will be in 186 markets through June. Spots will run through August in 75 of those markets. Prime 20s and 1Ds and some fringe minutes are being used. Molly Tappan is the contact.

Beech-Nut Life Savers, Inc.
(Benton & Bowles, Inc., N.Y.)

A three to four-week flight for BEECH-NUT FANCY FRUITS breaks at issue date. Early and late fringe minutes will be used in these 15 markets: Watertown, Syracuse, Bangor, Binghamton, Yuma, Tallahassee, Hartford/New Haven/Springfield, Savannah, Tucson, Jacksonville/Orlando, Daytona, Phoenix, Portland, Me., Rochester, and Presque Isle. Peter Murray is the contact.

Block Drug Co., Inc.
(Daniel & Charles, Inc., N.Y.)

A nine-week buy for OMEGA BATH OIL breaks at issue date, in Buffalo, Indianapolis, Providence, Atlanta, and

Grand Rapids. Spots will run for 11-weeks in Portland, Ore., Seattle, and Spokane. Fringe and day 30s in news shows will carry the message. Buying is Doris Gould.

Bristol-Myers Co.
(Doyle, Dane Bernbach, Inc., N.Y.)

Commercials for SOFTIQUE will be in from eight to 10 markets through April. Day 30s are being used in a weight test for network translation purposes. Buying is Joan Rutman.

Brown & Williamson Tobacco Corp.

(Ted Bates & Co., Inc., N.Y.)
Commercials for KOOLS' cigarettes will be in 25 selected markets through April. Fringe minutes and prime 20s will be used to reach men primarily. Al Mazzoni is the contact.

Calo Pet Food Co.
(Foote, Cone & Belding, Inc., San Francisco)

A seven-week buy for CALO PET FOOD breaks January 21. Prime 1Ds and day and fringe minutes and 30s will be used in 31 major markets. Buying is Sharon Burke.

Curtiss Candy Co.
(Clinton E. Frank, Inc., Chicago)

Four and five-week flights for various candy products break at issue date and February 25. Kids will be the target of day minutes and piggybacks in 70 major markets. Buying are Dick Giltner, Don Kaminsky, and Joan Scholl.

Combe Chemical, Inc.
(Street & Finney, Inc., N.Y.)
A piggyback buy for LANACANE FOOT POWDER and JOHNSON'S FOOT SOAP will be in seven markets through March 27. The buy, which will also use some minutes, is a supplement to network schedules. Dottie Barnett is the contact.

Continental Baking Co., Inc.
(Ted Bates & Co., Inc., N.Y.)
A 19-week schedule for HO HO's breaks at issue date. Kids are the target of day and fringe minutes in a follow-up to the introduction of this product last spring. Spots are continuing to appear in test markets. Buying is Margrit Meinrath.

General Foods Corp.
(Ogilvy & Mather, Inc., N.Y.)
Commercials for SHAKE 'N BAKE will be in 50 major markets through mid-February, using early and late fringe 30s. A five-week extension of the introductory buy for MIX 'N SCRAMBLE, (Continued on page 50)

Agency Appointments

JOSEPH KASELOW joined Cunningham & Walsh, Inc., New York as vice president and assistant to the president. He was formerly a vice president at SSC&B, Inc. and, before that, wrote the "Along Madison Avenue" column for the New York Herald Tribune and World Journal Tribune.

WILLIAM F. ROSENTHAL, account executive on the Budweiser account at D'Arcy Advertising Co., St. Louis, was elected a vice president.

FRANK C. WEYFORTH, account executive with Winius-Brandon Co., St. Louis, was named a vice president.

DONALD J. MOONE joined Ketchum, MacLeod & Grove, Inc. as manager of the New York office. He was formerly a senior vice president at SSC&B, Inc. WILLIAM A. FOXEN, for-



FOXEN

MOONE

merly a vice president at Ketchum, MacLeod, was elected a senior vice president.

JOHN F. LYNCH joined Carl Ally Inc. as vice president, account supervisor. Lynch was formerly advertising director at Eastern Airlines.

FRANK P. CLARK, formerly merchandising supervisor, and DAVID E. GORDON, formerly assistant account executive, were named account executives at Needham, Harper & Steers, Inc., Chicago.



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

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

The Folyer Stations

RADIO
WKZO KALAMAZOO BATTLE CREEK
WIEP GRAND RAPIDS
WJFM GRAND RAPIDS KALAMAZOO
WWTY-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS KALAMAZOO
WWTY-TV CADILLAC TRAVERSE CITY
WWUP-TV SAHLT SIE 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

Gene Camerik, newly appointed media director for the Colgate account at Ted Bates & Co., is in the forefront of those who are increasingly emphasizing the interdependence of media and marketing know-how.

"Many people are impressed with the beauty of ad copy without relating this to the end result," he said. "We must not lose sight of the main objective, however, which is to increase a brand's sales."

In gaining that objective, he suggested, the media man with a grasp of marketing techniques plays a significant role. A veteran of media departments at Bates and Young & Rubicam, Camerik feels he is fortunate in having worked with "two extremely professional agencies with tremendous marketing know-how."

At Bates, he said, "those of us responsible for formulating media plans must either have or quickly acquire a solid grasp of marketing and learn to expertly apply it to the nuances of each particular brand and brand category to make absolutely



certain every media dollar is gainfully employed."

Looking at media on a broader plane, Camerik said marketing was playing a key role in the current search for improved methods of determining the efficient allocation of local market funds.

"We don't know that there's anything wrong with our current system," he noted, "but we're continually analyzing ways to improve it. How should local dollars be placed? Should we go into only major markets?

"This is where we have to know the marketing nuances, distribution problems, etc., in order to be able to place the dollars where they belong."

A graduate of William & Mary College, where he received a bachelor of science degree in psychology, and Cornell University, where he earned a master's degree in business administration, the media director recalled that he was probably the only MBA candidate in his class who wanted to go into advertising.

"Everyone wanted finance or management," he noted. "But I felt my interests were best geared to advertising." So, nine years ago, he began as a field representative on outdoor media at Young & Rubicam. By 1962, he was a media supervisor.

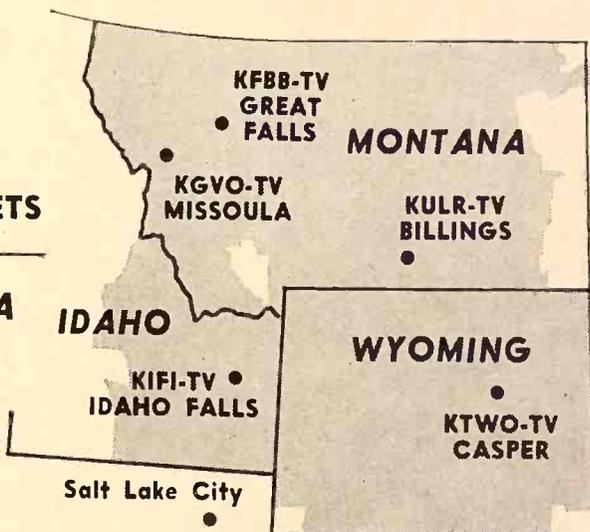
It was as a media supervisor that he joined Bates three years ago to work on the Anacin account.

He became a media supervisor on the Colgate account early in 1966. Three months ago, he was appointed manager of media relations, and became, this past December, the Colgate media director.

NOW! THE GREAT WEST GROUP IS EVEN GREATER!

WITH THE ADDITION OF THE IDAHO FALLS AND MISSOULA MARKETS

KFBB-TV, GREAT FALLS, MONTANA
KULR-TV, BILLINGS, MONTANA
KGVO-TV, MISSOULA, MONTANA
KIFI-TV, IDAHO FALLS, IDAHO
KTWO-TV, CASPER, WYOMING



SERVING 346,470 TV HOMES IN 96 COUNTIES

THE GREAT WEST GROUP IS HOW THE WEST IS ONE!

A SERVICE OF HARRISCOPE BROADCASTING CORPORATION

GROUP DISCOUNTS AVAILABLE

ASK YOUR MEEKER MAN

Rep Report

RICHARD W. HUGHES, manager of the Atlanta office, and ROBERT SCHNEIDER, television research director, were elected vice presidents of Edward Petry & Co., Inc. JACK JENNINGS joined the rep firm's Los Angeles television sales staff. Jennings was formerly an account executive at KHJ-TV Los Angeles.

ROBIN ADRIAN joined the Los Angeles office of CBS Television Stations National Sales as an account executive. He was formerly an account executive in the sales department at KABC-TV Los Angeles.

VINCENT V. ARMINIO joined the New York offices of Peter, Griffin, Woodward, Inc., as an account executive. He was formerly an account executive with Robert E. Eastman & Co.

MYRON G. TAYLOR, formerly senior research analyst with ABC-TV Spot Sales, joined The Hollingbery Co. as director of research and sales development. MIKE MURRAY, formerly a broadcast buyer at BBDO, Inc., joined the rep firm as an account executive.

WILLIAM H. MALLERY joined NBC Spot Television Sales as an account executive in New York. Mallery was formerly an account executive with the CBS-TV Network.

H-R Television, Inc. expanded its new business development and special sales department with appointment of THOMAS B. CAMPBELL as vice president in charge of spot sales development, and PAUL REARDON as sales coordinator, spot sales and special events. Campbell was formerly vice president in charge of sales systems, and Reardon was special sales coordinator.



At TvAR, Inc., Robert M. Hoffman (l.), formerly vice president, marketing and research, was named senior vice president. Arma E. Andon, (c.), director of special projects, was appointed a vice president. Robert A. Stuart (r.), formerly general sales manager for KYW-TV Philadelphia, joined the rep firm as assistant to the president.

Spot (Continued from page 48)

a seasoning for fresh scrambled eggs, begins at issue date in 10 markets. Fringe and day minutes and 30s are being used. Tony Lavelly is the contact.

General Foods Corp.

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

January 21 is start time on an eight-week buy for JELLO GELATIN. Day and fringe minutes and piggybacks will be used in about 35 markets. Martin Nankin buys. Another 35-market buy, this one for WHIP 'N CHILL, breaks January 22. The five-week flight will use fringe and day minutes and piggybacks. Ricardo Larraga is the contact.

General Mills, Inc.

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

Introduction of SUGAR JETS, begun last fall, is being extended through March 24. Prime 30s and some minutes are being used in six test markets. Buying is Ben Horowitz.

General Motors Corp.

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

January 28 is start time on a 12-week buy for FRIGIDAIRE. Prime and fringe minutes are planned in 10 selected markets. Steve Lemberg is the contact.

Hill Packing Co.

(Allen, Anderson, Niefeld, & Paley, Inc., Chicago)

A 26-week schedule for HILL PET FOODS breaks February 5. The buy will run in flights using fringe and day minutes in about 20 major markets. Sharon Rodd and Steve Beck are the buyers.

Humble Oil & Refining Co.

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

Commercials for HUMBLE OIL and GASOLINE will break sometime in early February. A six-week buy will use prime 20s in 30 major markets. Buying is Annette Mendola.

Menley & James Labs

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

A three-week flight for CONTAC breaks January 21, using prime IDs. A four-week flight breaking at the same time will

use prime 30s. Both buys are in 30 major markets. Buying are Hillary Hinchman and Sally Crawford.

North American Philips Co., Inc.

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

A four-week flight for NORELCO TAPE RECORDERS breaks at issue date. Fringe minutes will carry a 50-second pitch and a 10-second local dealer tag. Spots will be in the top 30 markets. Buying is Ron Winerman.

Pet, Inc.

(Gardner Advertising Co., St. Louis)

A four-week flight for SEGO diet drink breaks at issue date. Prime and fringe 30s are being used in 160 markets. Buying are Jean Hall and Judy Mange.

Pharmaco, Inc.

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

A three-week flight for ASPERGUM breaks at issue date. Fringe and day 30s will carry the message in approximately 20 selected markets. Judy Hershkowitz is the contact.

Buyer's Checklist

New Representatives

WTVC Chattanooga, Tenn. appointed Peters, Griffin, Woodward, Inc. its national sales representative, effective immediately.

WHIS-TV Bluefield, W. Va., named Avery-Knodel, Inc., its national sales representative, effective immediately.

WDEF-TV Chattanooga, Tenn., WNCT-TV Greenville, N.C., and WJHL-TV Johnson City/Bristol, Tenn., all Park Broadcasting Television stations, named Blair Television, Market Division, their national sales representative, effective immediately.

Network Rate Increases

CBS-TV:

WSTV-TV Steubenville-Wheeling, Ohio-W. Va., from \$775 to \$825, effective June 16, 1968.

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14

meq-awatt of



One Million Watts of Sales Power
Represented by National Television Sales
Bob Donovan, General Manager

Phillip Morris, Inc.*Wells, Rich, Greene, Inc., N.Y.)*

Introduction of AERO CHOCOLATE BAR was extended through April. Prime 20s are being used in three test markets. Buying is Ethel Melchor.

Pillsbury Co.*Leo Burnett Co., Inc., Chicago)*

A 10-week buy for various Pillsbury REFRIGERATED PRODUCTS breaks at issue date. Fringe minutes and some piggybacks will be used in 45 major markets. Buying is Paul Driggs.

Procter & Gamble Co.*Dancer-Fitzgerald-Sample, Inc., N.Y.)*

A full-year buy for PUFFS breaks January 22. Day and fringe minutes will be used in the top 50 or 60 markets. Sterling Swierk is the buyer.

Ralston Purina Co.*Gardner Advertising Co., St. Louis)*

A six-week schedule breaks at issue date, and another eight-week buy breaks January 22 for RALSTON CAT FOOD. Fringe minutes and 30s will be used in 48 markets. Buying is George Ker.

Schlitz & M. Schaefer Brewing Co.*BBDO, Inc., N.Y.)*

First quarter activity for SCHAEFER BEER broke January 1. Minute spots will appear in five-minute program sponsorships in 15 selected markets, probably throughout the year. Buying is Joe Granda.

Schick Safety Razor Co.*Compton Advertising, Inc., Los Angeles)*

A six-week buy for SCHICK RAZORS and BLADES breaks January 22. Fringe minutes and prime 20s are planned in the top 20 markets. Ro Bramel is the contact.

Shell Oil Co.*Ogilvy & Mather, Inc., N.Y.)*

Minute spots for this company's STEAK KNIFE PROMO will be in about 15 markets through March 6. Men are the target of early and late fringe spots. Buying is Bernie Flynn.

Sterling Drug, Inc.*Dancer-Fitzgerald-Sample, Inc., N.Y.)*

Commercials for COPE break at issue date. Late fringe 30s will carry the message in the 25 top markets through March 10. A buy for BAYER ASPIRIN will use fringe minutes and 30s through April in about 32 markets. Martin Rosenberg is the contact.

Sunray DX Oil Co.*Gardner Advertising Co., St. Louis)*

First quarter activity breaks January 22 with a five-month buy. Fringe minutes and prime 20s will be used through May 16 in 50 markets. Another buy breaks June 10 for four weeks. Rose Busalacki is the contact.

United Air Lines*Leo Burnett Co., Inc., Chicago)*

First quarter activity breaks at issue date.

A 13-week buy will use prime 20s and fringe minutes in about 21 selected markets. Buying is Dick Jefferson.

Vick Chemical Co.*(Leo Burnett Co., Inc., Chicago)*

January 22 is start time on a 17-week buy for CLEARASIL. Fringe and prime minutes and 30s will be used in 50 major markets. Shirley Babbitt is the contact.

Volvo Distributing, Inc.*(Scali, McCabe & Sloves, Inc., N.Y.)*

A 12 to 13-week buy for VOLVO cars breaks February 4 and February 18. Fringe minutes, some on weekend sports shows, will be used in 24 scattered markets. Buying are Mary Alice Zurnbach and Stanley Kreiser.

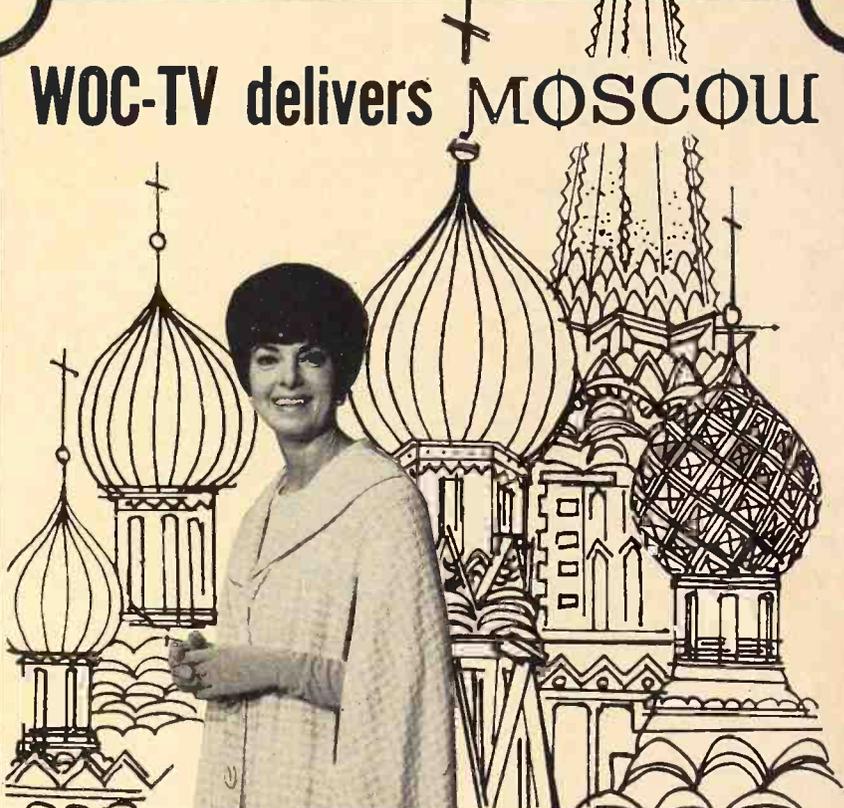
Warner-Lambert Pharmaceutical Co., Inc.*(BBDO, Inc., N.Y.)*

A buy for EFFERDENT and BROMO SELTZER involves use of piggybacks and some separate minutes through April. Fringe spots for BROMO SELTZER will be in 20 of the top 50 markets. EFFERDENT adjacencies are in 50 markets. Buying is Bill Becker.

W. F. Young, Inc.*(J. Walter Thompson Co., N.Y.)*

Four-week flights for ABSORBINE APL break at issue date and March 11. Day and fringe minutes are being used in 15 selected markets. Buying is Dorothy Thornton.

WOC-TV delivers MOSCOW



“Da”, says Pat Sundine, WOC-TV personality

Housewives in Moscow (Iowa, that is) look forward to viewing Pat Sundine's colorful “Especially for You” show every weekday morning. Moscow is part of a rich and thriving trading area of over 1½ million people in Iowa, Illinois and Wisconsin being effectively served by WOC-TV.

The WOC-TV signal originates from the Quad-Cities* — the largest market between Chicago and Omaha, Minneapolis-St. Paul and St. Louis. It is similar to the boroughs of New York — four large cities and six small ones — comprising a demographic pattern characteristic of the entire country.

Small towners and big towners alike make up this agri-industrial market. Test markets as well as total market campaigns can be handled “Especially for You” by a group of capitalists intent on creating bigger sales for your products.

*Davenport-Bettendorf, Iowa-Rock Island-Moline-East Moline, Illinois

WOC-TV ... where the NEWS is

WOC-TV ... where the COLOR is

WOC-TV ... where the PERSONALITIES are





Exclusive National Representative — Peters, Griffin, Woodward, Inc.

"Johns Hopkins: Medical Giant"

Another in a
series of documentaries
produced by WMAR-TV

This is the story of one of Baltimore's most respected and world famous institutions. It is a one-hour color film exploring the Johns Hopkins Hospital, Medical School and School of Hygiene and Public Health.

Central figures on the Johns Hopkins medical team are some 600 full-time faculty members and the 237 young men and women who are resident physicians. The film presents the daily involvement of the Chief Resident in Medicine.

Also featured are treatments for cardiac arrest in the hospital emergency room, abdominal and eye operations, the revolutionary Hopkins Comprehensive Child Care Clinic and research development of an artificial heart and organ transplantation. The role of the Johns Hopkins Medical Institutions in the Antarctic, India, Peru and other parts of the world is also shown.

"Johns Hopkins: Medical Giant" was sponsored in prime time on December 1, 1967 — 7:30-8:30 P.M. on Channel 2 by the Baltimore works of Western Electric, manufacturing and supply unit of The Bell System, through Cunningham & Walsh advertising agency.

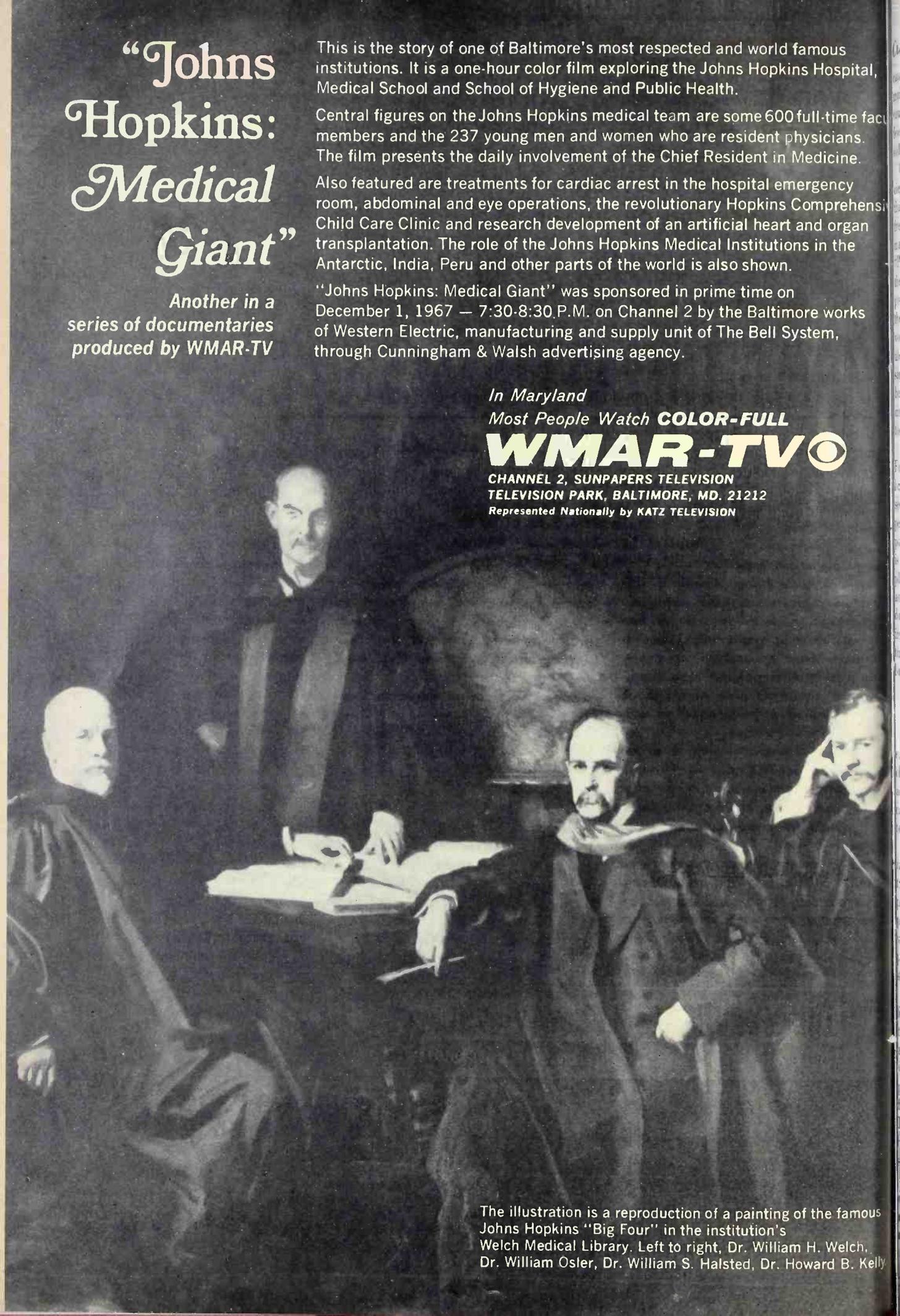
In Maryland

Most People Watch **COLOR-FULL**

WMAR-TV 

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212

Represented Nationally by KATZ TELEVISION



The illustration is a reproduction of a painting of the famous Johns Hopkins "Big Four" in the institution's Welch Medical Library. Left to right, Dr. William H. Welch, Dr. William Osler, Dr. William S. Halsted, Dr. Howard B. Kelly

Cut-ins (From page 23)

cause for alarm now; we'd like to make sure there isn't going to be any cause for alarm." Blair is one of the few firms keeping track of cut-in volume.

One of the points clients and agencies make in defending cut-ins is that a brand displaced by a cut-in frequently goes to spot. Says an adman at one of the top tv clients: "Probably most advertisers work on the basis of a regular dollar or pressure base for any product when they plan market-by-market. So, if you have a product which is scheduled for 50 rating points a week in May, St. Louis, and the product is bumped for a cut-in, you've got to maintain your 50 points. So you go to spot, naturally."

It is understood that General Foods has a policy which permits brands displaced by cut-ins to offset this loss by buying up to 135 per cent of the lost network rating points in a spot fringe buy. There is even a provision that if the displaced brand was in a 30-second ad as part of a network piggyback, it does not have to marry a GF brand in the spot fringe buy but can apply the 135 per cent rule for a 60-second buy irrespective of cost.

Advertisers irritated

GF is in the forefront of advertisers seeking the waiving of cut-in charges. These have long irritated advertisers, who feel that, in most cases, the level is purposely set high to discourage the use of cut-ins.

Market-by-market details on these rates became generally available for the first time in 1966 when the ANA published a comprehensive listing of primetime charges, including network sectional cut-in rates. This report is currently being updated but is still a useful indicator.

It points out that the general practice on ABC-TV and CBS-TV stations is to charge 10 per cent of the applicable hour rate for cut-ins. ABC-TV charges 50 and 33 1/3 per cent of "A" time, respectively, or "C" and "D" time, while CBS-TV makes the daytime cut-in charge half the nighttime level.) NBC-TV stations have no overall formula.

A cumulative total of cut-in charges as a per cent of the gross nightly hourly rate in the top 50 tv markets showed the following for



QUARTON



VAN NOSTRAND



ALFORD

WMT stations sale set for \$10 million

The sale, now being negotiated, of the WMT stations, Cedar Rapids, Ia., to W.A.V.E., Inc., will involve about \$10 million, the seller has indicated. This includes an interest in four *catv* systems and a Musak franchise.

Announcement of the proposed sale, which includes WMT-TV-AM-FM, was bracketed with the news of the retirement of William B. Quarton, executive vice president of the WMT stations. He was succeeded (January 1) by L. W. Van Nostrand as general manager. At the same time, Bill Alford became national sales manager.

The buyer owns, in addition to WAVE Radio (since 1933) and WAVE-TV (established in 1948) in Louisville, the following tv outlets: WFIE-TV Evansville, Ind., and WFRV Green Bay, Wis.

W.A.V.E., Inc., is owned by Mrs. George Norton, Jr., sister of Senator Thruston Morton of Ken-

tucky. President of the corporation is T. Ballard Morton, the senator's son.

No further changes in personnel are contemplated, according to Ralph Jackson, executive vice president of W.A.V.E., Inc.

Quarton has been a prominent figure in the broadcast industry for years. He served two terms on the National Association of Broadcasters Radio Board (1948-1952) and was chairman of the finance committee. He was a member of the Tv Code Board for three years, the last year as chairman, and was one of the original incorporators of Radio Advertising Bureau. On the network level, he served for four years on the CBS Radio Affiliates Board and spent the same number of years on the CBS Television Board, being chairman the last year. During the 1963-64 term, he was joint board chairman of the NAB.

each network — ABC-TV, 9.4 per cent; CBS-TV 10.0 per cent, and NBC-TV, 6.2 per cent. The ABC figure reflects the exceptions among the five owned stations, where the cut-in charges are 7.5 per cent of the applicable hour rate. This, in effect, is dropping the network part of the cut-in charge, since the general practice is for the networks to retain 25 per cent of all such charges.

The network is usually the funnel through which cut-ins are arranged. Generally, the agency notifies the network of the cut-in first. The latter then passes along the information to the affiliate along with cues and timings information and the agency sends the ad to the station. The network bills the client for the full cut-

in charge, collects it and passes along to the station the latter's 75 per cent share.

Advertisers are not only aroused by the level of cut-in charges (they are sometimes said to be more expensive than an announcement bought on the station) but also their inconsistency. Cases cited by the ANA include a market where one station charged \$110 for a primetime cut-in while the two other affiliates charged 20 per cent less. In New York, WCBS-TV was listed with a charge of \$950 while WNBC-TV's figure was only \$55.

Since advertisers don't have anything taken off their network charges when they cut-in a commercial and pay for that privilege, many won-

der whether they're not being taken. They feel that the charge should be no more than the cost of the service. Said one adman: "I wouldn't object to \$15, \$20, maybe \$30, per cut-in. I'd even go along with a small profit over the cost of performing the service."

Blair's Hemm doesn't buy this. "We don't think cut-in charges are too high. We think they should be higher. Most advertisers who test with cut-ins don't mind paying for it. That's part of the cost of research." PGW's Griffin, who feels pricing is the heart of the cut-in issue, would like to see some logic applied to the price structure, however.

One suggestion made on the broadcasters' side is for relating the cut-in charges to the spot rate. One station sales executive suggests the charge should be the same as the spot rate, though he concedes it would be hard to establish. Another would go along with 50 per cent of the spot rate.

Meanwhile, General Foods is offering stations a guarantee that, in return for waiving cut-in charges, a brand displaced by a cut-in on that station will be advertised on that station. A number of outlets have agreed to go along with this, but observers report that only a few of these would actually be affected. This is because GF uses only its own shows in testing ads via cut-ins and many of the stations which agreed to go along are not CBS-TV affiliates.

Fear unlimited cut-ins

Most stations are against this proposal, says Kizer of Avery-Knodel, for fear that an unlimited number of cut-ins would result. Hemm says: "Whose deal do you look at next? A station has waived its cut-in charges; then a new deal comes along and its position on these charges is now indefensible." Among the names applied to the GF proposal by sellers are "a brainwashing deal" and "blackmail."

There are indications that some broadcasters would go along with reductions on cut-in charges if accompanied by guidelines on what is and what is not a permissible use of cut-ins. There would obviously have to be broad agreement on these guidelines before such reductions came about and right now it doesn't look like such a consensus is in the offing.

It appears that so far the only instances of reductions in cut-in charges are those negotiated between stations and advertisers who want to use cut-ins for an extended period of time. Procter & Gamble, probably the most active user of cut-ins by far, is known to have negotiated such deals, but one medium-size company reported being unable to swing them, though, in one case, it was in a test market for one full year.

The interest in cut-ins by such companies as P&G, General Foods and Bristol-Myers makes clear this issue will not curl up and go away. Broadcasters, whatever their fears, will have to find positions they can live with, sooner or later. ■

Youth (Continued from page 29)

median income of homes headed by persons 35 to 54 to be about \$8,700 compared to \$7,000 for household heads under 30.

"What is frequently lost sight of," he pointed out, "is the fact that young families still account for a relatively modest proportion of the nation's . . . spending power.

"It is estimated that in 1966, about 15 per cent of total consumer buying was accounted for by homes headed by persons under 30. . . 85 per cent

. . . by families that are no longer young."

What do all these findings and figures indicate to advertisers? Linden explains, "There is less to the youth market than meets the eye. . . those industries which anticipate a sharp rise in demand because of the coming of age of young adults may find tomorrow less prosperous than anticipated."

Throwing still more spotlight on the age question, RKO General's survey showed that families with teenagers spent more money for products and services than those with younger or no children. This money went for meat, poultry, frozen fruits, soups, cigarettes, records, radios, candy and auto insurance.

The survey was based on a "value index" in which for example, families with teenagers represent 26.5 per cent of all families (index 100) but account for 35 per cent of food expenditures (value index 132).

An RKO executive familiar with these findings explains that age in general is over-emphasized and that family size would be a preferred, but not an ideal, demographic breakdown. Future demography, this gentleman maintains, will be based on individualized or personal data gathered perhaps by assigning diaries to each member of a family rather than one to the entire household.

Measure against existing norms

"I wouldn't however," this executive stresses, "want to see anything new in the way of demographic standards unless their validity had been discussed with broadcasters. There is so much now in the way of meters, diaries and breakdowns that any new technique would have to be measured against existing norms before being set into operation so as not to add to the confusion."

Clouding all of this is an overlapping of demographic requests that include the 18 to 34 group as part of a larger picture. As previously noted, Katz reported a larger concern on the part of agencies for reaching total women rather than any demographic breakdown. As far as combinations go, the agency reported that 16.3 per cent of all requests wanted ratings, homes and total women in that order. Slightly less, 13.4 per cent, tagged onto the

Audiences Advertisers Want

An analysis of demographic requests made by ad agencies to The Katz Agency based on avail requests Aug. 16 to Sept. 15, 1967.

Demographic category	Per cent of requests
Adults	
all	12.6
over 35	0.3
35 to 49	0.5
Women	
all	55.3
18 to 34	9.5
35 to 49	5.3
18 to 49	17.9
over 35	2.1
over 50	1.6
Men	
all	23.9
18 to 34	5.3
35 to 49	0.5
18 to 49	5.3
over 35	0.5

three requisites above, women 18 to 29. And only 3.4 per cent appended in women 18 to 34.

New ARB audience profiles provide pre-weighted demographic data combinations from programming audience figures. For instance, one combination will give heavier emphasis to a primary target, say, women 18 to 34, who will have a weight of one. But they will also weigh secondary targets, women 35 to 49 as .7 or women over 50 as .5. In all there are nine different weights, six for women, two for men and one for children.

Dave Simmons, tv sales manager for Avery Knodel, reports a marked increase in recent months for broad range 18 to 49 targets. "Personally," Simmons explains, "I feel that this is a more realistic view of the marketing picture. Not that there has been a drop-off in the number of requests for 18 to 34 targets but rather, an upswing in the number of wider audience requests figures."

Pros and cons

Out of all this activity, there emerge pros and cons for stress on the 18 to 34 age group.

Bob Snyder, Petry director of research, says, "There most definitely has been an over-emphasis on the 18 to 34 age group, especially when you realize that there is usually more than one target for any given product."

The stress on the youth market has not been ignored any other age bracket, according to Alfred P. Ritter, general sales manager at H-R. Ritter points up the fact that people over 60 are living longer than ever before thanks to medical advances and that this segment of the population offers a wealth of untapped potential.

On the other hand, Alan Greenberg, vice president and director of research for Doyle Dane Bernbach, feels "that the 18 to 34 group is not over-emphasized essentially because their needs are the greatest and are rapidly changing." Greenberg is also opposed to a general broadening of the demographic base from 18 to 49 essentially because it is "just too wide a range."

The networks are likewise split into distinct camps when it comes to the emphasis on youth.

Jack M. Otter, vice president network sales for NBC, affirms that the

youth market is one of the most important to any advertiser. This however, he adds, does not mean that there is no market potential in people over 35. There is a justifiable emphasis, not an over-emphasis, he points out, on younger families.

"People in general," Otter explains, "are more important to the advertiser than specific homes or demographics." And as there are often requests for people 18 to 34 within the broader 18 to 49 picture, this balance is reflected in the general

appeal of the network's programming.

Shows like *Walt Disney, I Spy, Jerry Lewis, Dean Martin, and Get Smart* are intended for a wide range of people, Otter explains, and in covering wide audience groups they also reach the finer demographic breakdowns.

A spokesman for CBS disagrees with Otter and claims that young families are definitely over-emphasized. Why, he does not know. The

(Continued on next page)

Who cares about
**MADALENE
FITCHETT?**

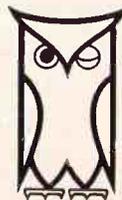
WHO-TV
...that's who!

We care tremendously about Miss Fitchett of Adel, Iowa . . . and all the other 1,027,000* viewers in our Central Iowa area. We care about their opinions, too. That's why we've installed Central Iowa's first instant electronic opinion poll. Do our viewers care? We've been getting thousands of calls nightly. Central Iowans are sold on WHO-TV.

*NCS '61 updated with SRDS '66 estimates

WHO-TV

NB COLORFUL 13 • DES MOINES, IOWA



stress on this segment is nebulous in origin, the executive points out. Primarily he feels that it originated with agencies or advertisers (agencies and ad men don't claim responsibility for the demographic breakdown but feel it stems from established census formats).

Here again, the frowning on the over-emphasis of the youth market does not mean no emphasis at all. The CBS executive maintains that the network actually targets the young family indirectly by the mass appeal of such programs as *The Lucy Show*.

The bulk of advertisers, he points out, are quite content with the 18 to 49 denominator long the standard of the network.

Jim Duffy, vice president, network sales, ABC-TV, explains that the 18 to 34 age group is not over-emphasized but rather stressed in proportion to their part of the whole demographic picture. "This is the growing group," Duffy points out, "and with the exception of *Lawrence Welk* and the *Hollywood Palace* they are our primary but not sole targets."

The old and the young

The advertisers with the most interests in the young market are, according to Duffy, those with new products to sell, especially soaps and foodstuffs. The older market is more often gone after, he notes, by insurance companies, home improvement concerns and, in some cases, automobile manufacturers.

And so it goes. Whether or not the young family has been over-emphasized to the actual detriment of other markets is hard to ascertain. The overlapping of age demographic requests and the fact that it is impossible for a mass medium to zoom in on one segment of an audience without influencing other viewers blurs the picture.

Perhaps Dick Gershon, vice president and media manager at Benton & Bowles, puts the present situation into the best perspective when he says, "The 18 to 34 group may be over-emphasized in planning but not in actual practice. When you buy into tv you just don't target one group to the exclusion of all others. It's impossible." ■

how to combine an area that includes some of the most prosperous and some of the most impoverished nations on earth into a functioning cooperative group that can take the fullest advantage of the television capabilities and facilities that soon will be available to the majority of the members.

I recognized some other problems in my fast swing through the ABC-TV News Bureaus of the Far East. One problem is the wide difference in tv picture line standards. Hong Kong

About the Author

Sidney Darion, executive producer of *ABC Evening News* and *ABC Weekend News*, has just returned from a five-week tour of the Orient. The accompanying report of his observations was specially written for TELEVISION AGE.



He visited ABC-TV news bureaus in the Far East, attended the annual General Assembly of the Asian Broadcasting Union held in Singapore and conferred there with broadcasters from many countries in Asia and the Far Pacific. In addition, he spent more than a week in Vietnam and also surveyed tv operations in Hong Kong, Tokyo, Bangkok, New Delhi and Moscow.

Darion helped organize the ABC News Special Events unit two years ago and was its executive producer. In that post he was responsible for the network's coverage of every manned space shot in the Gemini series, Pope Paul's visit to the U.S., President Johnson's inauguration and other major news events.

has 405, Singapore 625, Thailand, Korea and Japan 525.

Then, there's the problem of language. Singapore has four basic languages; English, Chinese, Malay and Tamil. Chinese itself has four distinctive dialects in Singapore and most of the Singapore Chinese, who represent 35 per cent of the nation, speak only one of the dialects.

Newscasts are broadcast each hour in only one of the languages or dialects. Singapore, already anticipating the excitement of telecasting a major international sporting event from Tokyo, must work out a formula that satisfies the language requirements of its viewers.

There are also political considerations for broadcasters in this volatile part of the world. The broadcasting executive I met at the Press Club in the Hong Kong Hilton Hotel was accompanied everywhere by an armed bodyguard.

Several weeks earlier, one of his commentators who had devoted a series of programs to sharp satire of disruptive left wing elements in Hong Kong was cornered by some critics, doused in gasoline, and burned to death. The ABU delegates in Singapore paused for silent tribute to him.

The importance of news

Delegates spoke later of the possible effects in their areas of satellite news feeds that show political demonstrations in various parts of Asia. Some wondered about public reaction to the kind of Vietnamese battle film that is seen every day in this country.

As the number of sets increase throughout Asia, news coverage will play an increasingly important role in informing the public where news presentation is unregulated and objective and in propagandizing the people where it is a government tool.

Japan, influencing the rest of Asia in so many areas, cultural, technological and political, plays a leading role in shaping the kind of television these nations will develop. Japan puts a heavy emphasis on news coverage, and the Japanese make it plain that they want to be informed.

The leaders of other Asian nations observe the operation of Japanese television very carefully when they visit the country, and the shape of television in their own lands will be influenced by the phenomenal success they observe in Japan.

The third most popular programming area in Japan is in public affairs. It is topped only by drama and sports. And the Japanese networks go all out for news.

The non-commercial, government owned and operated NHK network has a half-hour news program in color weekdays at 7 p.m. It runs smack against entertainment programs on four commercial outlets in Tokyo and the news show gets a bigger audience than any of them.

I watched the program being assembled and then was a guest in the NHK control room as it was aired. It was a good, professional job. The color quality was excellent. But the handling of the news itself reminded me of what we were doing 15 years ago.

Emphasis on quantity

The emphasis is on the greatest number of stories possible. The film clips are very brief. There is very little use of the interviewing reporter in the field. The contribution of the anchorman in the studio is minimized and he is covered up frequently with what we would consider excessive still pictures and graphics.

I saw no attempt at news analysis or commentary. This feeling was confirmed when I visited the news department of the network. The news director stunned me when he said he had 30 cameramen on staff in the Tokyo area alone!

A few more questions established that these were all silent cameramen. They carry sound gear only on special order. And this army of cameramen averages only 2,000 feet of film a day. The emphasis obviously is on a variety of short, silent film clips.

There was an important lesson for me in this survey of Japanese television news. It showed me why we have to work so hard to train Asian cameramen to shoot newsfilm to meet our needs. Almost everyone who handles a film camera professionally in Asia has worked for the Japanese and has been influenced by their techniques.

It takes a major effort to convince them that we really want full natural sound, slow pans, slow zooms on reaction shots, and that we're willing to go through four hundred feet of film in an interview to get the 90 seconds we want.

On NHK's General Network, serving 543 stations, close to 80 per cent

of the programming is on news, education and culture. And NHK's educational channel, with 529 outlets, is devoted to specialized programming.

There are no commercials on any NHK station. The network is financed by a compulsory annual \$11 tax on each set. The NHK registration in January of this year showed almost 19,100,000 sets in Japan. Privately, you will be told the figure is much higher. Many Japanese use indoor antennas in order to hide their sets and thus avoid paying the annual fee.

With NHK concentrating on news,

education and culture, the four other Japanese tv networks apply most of their efforts to entertainment, sports and news. The Japanese devote more air time to sports than we do in the United States. One reason is that the Japanese will telecast entire tournaments of events such as rugby matches and sumo wrestling. These often run three to four hours daily for a week.

Japan's NET, the educational network, is a privately owned commercial operation; it is comparable in content to America's National.

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Presented The Academy of Motion Picture Arts and Sciences Award of Merit for Outstanding Technical Achievement.



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- Enhances the entertainment value of motion picture film and improves commercials.
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- Cuts projector maintenance costs . . . no dirt or dust carried into gates and orifices . . . less breakdowns.
- Completely automatic . . . requires only loading and unloading.
- Costs only 1/20 of a penny per running foot to operate.
- Used by every major motion picture lab in the world.

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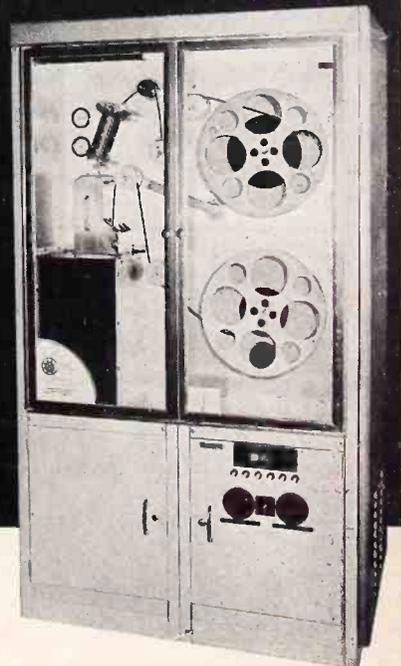
Patents

USA—2,967,119 Luxembourg—37,634
 Belgium—582,469 Great Britain—909,421
 France—1,238,523 Other World Pats. Pend.

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Educational Television Network and the Japanese operation carries a full schedule of programming with emphasis on education. In some instances, their work is more mature than that seen on many U.S. tv stations.

Japanese viewers prefer programs made in Japan. A recent survey by a leading Japanese advertising agency showed that the nation's six most popular areas of programming are now entirely Japanese products. These range from Japanese-made action programs, to cartoons and children's drama. Only the seventh category, comedy, leaned heavily on imported films.

There can be little question however, that many of the successful Japanese entertainment programs are patterned after or influenced by the United States. It is difficult to tell from the titles but *Hit Parade*, *Jet Boy*, *Tv Wedding*, *Invisible Man*, *Jungle Boy*, *Police Diary*, and *Million Yen Quiz* were made in Japan.

But my Japanese hosts reminded me that the list of Japan's top-rated tv shows also includes U.S.-made programs such as *The Lone Ranger*, *I Love Lucy*, *Rin Tin Tin*, *Bat Master-son*, and *Superman*. Even with its increasing television production capability, Japan tv remains a big importer of U.S. films and entertainment programs.

Japanese programmers I talked with remember clearly how Japan turned to the United States to fill much of its air time when her television industry was starting.

Now they see the opening of a much greater market for both Japanese and U.S. programs. They predict the growth of a joint Japanese-U.S. production effort based in Japan for distribution to the program-starved nations of Asia. ■

Things look good

"At this time, we expect an improvement in all advertising and especially broadcasting. Our preliminary estimate is for network advertising to increase by more than 10 per cent during 1968."

—Philip A. Clark, Burnham & Co., general partner and industry analyst, projecting advertising expenditures for '68.

Legal (Continued from page 31)

satire, and thus the court slap-down.

However, both cases really dealt with burlesque and the ramifications of establishing that the parody is different in spirit, events and presentation.

Satire usually refers to a more sophisticated approach to material, relying upon innuendo and the audience's prior knowledge of the satirized subject matter for identification. Fred Allen, Jack Benny, and Bob Hope were past-masters at this format on radio, and now the talk shows with such performers as Johnny Carson, Merv Griffin, Joey Bishop run rampant with this type of material.

The new freedom

After one sorts out lawsuits and edicts against the use of satire, which really referred to burlesque, one is left with the following trend in television programming.

For years, it was considered bad policy and bad taste to satirize anything beyond passe fad celebrities, or way-out personalities who thrived on any type of publicity. As long as the person satirized was no longer living or was publicity hungry, the old doctrine of do-it-and-forget-it passed nicely; right of privacy suits were few, if any.

Then along came television shows such as *This Was The Week That Was*. This format satirized everyone and anything and, being so brilliant in innuendo, was freed from any possible chance of authentic lawsuit. Suddenly, television executives gave new freedom to their staff writers and performers. What once had to be subtly inserted on the air, now became an established part of the American television scene.

Thus, when separated from the history of burlesque, satire's freedom on television really parallels the awakening freedom in all forms of American life rather than any change in philosophy or concepts by courts.

An interesting but distinctly separate area of the burlesque-satire field is the subject of "artistic integrity." This theory, much upheld in Europe, suggests that an artistic creation, whether protected by copyright or other laws, is still subject to court remedy if the artistic creation is diluted in aesthetic value via re-publi-

cation or re-presentation or re-use. For example, the mid-50's *Fractured Flickers* (still syndicated in some areas) took silent feature films and shorts and re-edited them with new sub-titles and a running narrative that often blatantly made fun of the motion pictures used, which, in their original form, were and are often considered classics.

Although a few suits were brought regarding this type of "cheapening" of a creative property (most poignantly by Lon Chaney, Jr. in his father's classic silent features, such as the *Hunchback of Notre Dame*) the United States courts were not then in the frame of mind to adopt the European concept of artistic integrity.

However, nearly a decade later, television producers sensed a new climate in the air, and when *Hollywood and the Stars* appeared as a tele-series devoted to the past of the U.S. cinema, a more reverent approach was utilized in displaying vintage footage of stars and screen properties.

The right of privacy is much in

About the Author

James Robert Parish is president of Entertainment Copyright Research Co., Inc., which he describes as the third world-wide organization of its type.



His firm was founded three years ago. New York based, it has branches in Hollywood, London, Brussels and Seoul. A graduate of the University of Pennsylvania, Mr. Parish has written several articles on the history of the movies and is co-editor of the forthcoming *Reference Volume of the American Sound Films*, to be published next fall by Prentice-Hall.

he news these days and it affects tv programming, too. Here's why: Should the television producer be shooting on location in any of the nation's cities, he runs the risk of filming sequences at real locations with real persons, put into such a juxtaposition of context that the persons shown on the screen may justifiably feel they have a cause of action for invasion of their right of privacy.

As in the early days of motion pictures, pioneer television series blithely shot on authentic location (*Naked City*, *The Line-Up*, *Walk East On Beacon*, etc.) and intercut their stories into the locale. These producers relied on the old theory that anything shot in reality was fair use and/or news coverage and thus the owners of the sites employed in the footage or persons caught by the camera had no recourse in the courts.

A combination of factors changed this situation in the television industry. The increased cost of production and the runaway of shows from New York City led most producers to use indoor sets or innocuous stock footage disguised to suit the program's uses.

The 1960s saw a resurgence of on-the-street shooting for series—and documentaries in particular. The effect of the movie's "new wave" had hit the television industry and the public demanded programs be more realistic in setting and approach. Verisimilitude was and is still more easily obtained on city streets than on the backlot (even though the costs which drove producers off the streets in the '50s have quadrupled since then).

Additional precautions taken

Producers still pass out the standard waiver-of-suit forms to anyone and everyone standing near the focus of the camera. Yet they no longer stop here. More and more producers are taking additional precautionary measures because the public is more acutely aware now of their "rights" and are too often ready to have their privacy protected by any legal means available.

Another area which television producers are becoming more aware of now that satellites have made international telecasting almost commonplace, is the fact that it is quite likely that assorted producers in New York and Tokyo may be shooting docu-

mentaries or format series on the same or parallel subjects at the same time. While the effects of this have not taken place yet, the future ramifications pose dangers for producers. (An interesting illustration occurred recently in the motion picture industry in which an American-made film *The Happening* and the later-made Italian film *The Biggest Bundle of All* had almost identical plots. By agreement it was decided that the former picture being first in concept should receive part of the profits of the latter, and the latter must be held up for release until *The Happening* has played out its initial runs.)

The television producer may find it necessary to determine what others in the current international market are doing on his proposed topic. Granted it might be proven in court that any similarity of use was purely coincidental and that no misappropriation transpired; but law suits are costly, time-consuming and, most im-

Amory at the Armory?

Memorable experiences and a few "unforgettable" moments were the order of the day when NBC inducted 40 new members into its 25-year club last month.

Burroughs Prince, NBC news syndication manager, recalled an incident that cost the network \$2,000.

"I was editor on the *Today* show. And I came in one midnight, picked up the routine sheet for the day's program and saw the words Cleveland Amory." Unfortunately, Prince read the author's name as Cleveland Armory and immediately ordered lines for a live pickup from Cleveland. The pickup cost \$2,000.

At the ceremonies, three employees were honored for 40 years of service, Hugh McGeachie, manager, consolidations and reports, financial; Robert J. Sharpe Jr., commercial product clerk, studio operations and Andrew J. Waddell, television-audio transmission engineer, television master control.

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- Even distribution of camera weight makes shooting easier.
- Telescoping camera support.
- Leo-Pod is specially engineered to handle today's cameras... Arriflex, Arriflex-BL, Auricon, Eclair and most other 16mm motion picture cameras.
- All models available with built-in power supply (at extra cost).
- Complete line of accessories available for all models.
- Model shown with Eclair camera \$150.00. Other models from \$125.00
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portantly to the independent producer, it might negate a network sale and damage his reputation in the trade, no matter how innocent he may have been.

Having obtained his various title, copyright and property verification reports, the television producer is prepared to obtain his liability errors and omission insurance policy (along with his fire, theft, non-performance etc., insurance). This policy protects the producer against the cost of lawsuits for copyright infringement, unfair competition suits, right of privacy actions, and other forms of artistic, literary or personal causes of actions. It is true that some international insurance carriers do not require that the television producer

obtain research reports but, as with the motion picture insurance policies, more and more carriers are requiring that a prior-use title search/copyright report be made in order to lower the odds against suits.

The fee charged for research reports must necessarily vary with the detail required by the client and the subject matter researched. However, the average fee charged by the three major independent researching centers for prior-use title searches is \$25-50; for copyright origin reports, \$30-100; for property verification searches, \$15-30 per item checked out.

The minimum producers' liability errors and omission insurance policy issued for television producers is for

\$100,000, with the minimum annual premium being approximately \$250. A standard policy is issued for either one or two years, and can then be extended for an indefinite period. The premium for a two-year renewal is customarily half of the first year's premium, with a minimum policy premium being again \$250. There is very little difference in the premium charges for local, national or syndication televising. ■

Español? (Continued from page 25)

the Broadcast Ratings Council, which may succeed in persuading the ratings services to do more.

Last year Cooperstein and Anselmo commissioned special viewing surveys in the Spanish market, using Al Petgen's Med-Mark, Inc., Anselmo for KMEX-TV, Cooperstein, of course, for WNJU-TV. To each, the findings were heartening.

The Med-Mark survey for New York, conducted by telephone last October, indicates that of some 350,000 Spanish-speaking households in the area, 223,500 have all-channel tv sets. WNJU-TV came off with a 57 per cent average share of the Spanish surname audience with *uhf* sets, and a 35 rating, all in primetime.

Commenting on this finding, Arthur Gordon, vice president in charge of sales for WJNU-TV, said that since, on the average, there are 3.3 viewers in each of the Spanish *uhf* households, the station is now delivering more than a quarter-million viewers per commercial minute.

As for Los Angeles, the Med-Mark survey there showed that KMEX-TV got average shares of the Spanish-surname all-channel audience ranging from 14 for an afternoon novela to 41 for a primetime half-hour *Miercoles Musical*, a variety show, and up to 45 share for *El Derecho de Nacer*, a favorite novela in primetime, on Saturdays, followed by a 37 share for the same novela at the same hour on Sundays.

While the surveys are station-sponsored, Jacqueline Da Costa, vice president and associate director of the media information and analysis division of Ted Bates & Co., said "they give an indication of what is there," and added that they show that if an advertiser wants to cover the Spanish market, he should go into tv.

National advertiser teams up with local station

For the first time in the company's history, Bulova Watch worked hand in hand with a local tv station to plan a saturation campaign.

Although exact results of the promotion are not yet available, Bulova is reported to be considering repeating the campaign in the spring.

Prior to this, the company had encouraged dealers to use television, and, on occasion, provided tv spots.

The possible trend-setting campaign was directed by Rad Hartwell, sales manager for KBAK-TV Bakersfield, Calif., and Bulova Sales Representative Chuck Roman. The two enlisted the aid of 10 Accutron/Bulova retailers (90 per cent of all in the Bakersfield area) to launch approximately 500 color spots in a 40-day period preceding Christmas.

In all there were 11 different one-minute, open-end commercials, each with 10 seconds devoted to a listing of three local Bulova dealers. Both expensive and budget-line watches were seen in the commercials and there was no mention of price.

According to Red Gardner, the station's general manager, 50 per cent of the commercials appeared in the 6 to 11 p.m. time slots. Another 25 per cent were aired between 5 and 6 or after 11. The

remaining 25 per cent were shown during the daytime.

Costs were split right down the middle. Commercial costs averaged \$12 per minute, Gardner explained, and dealers paid six dollars each time their name was mentioned. Hence, for 10 name plugs in 10 commercials, a dealer paid \$60, Bulova the other \$60. The total, \$120, is the cost of 10 minute commercials at \$12 per minute.

To initiate the campaign, the station invited all participating dealers to a luncheon where Herb Lewis, Bulova's western sales manager, was the guest speaker.

Lewis also taped a 28-minute program aired over KBAK at 7 p.m. December 17. Lewis commented on the role of Accutron time pieces in the space age and showed a Bulova film, *Space Science and Time*. The tv station also supplied participating retailers with promotional art posters.

Early responses indicate that many dealers found customers coming in requesting to see watches they had glimpsed in the commercials, or saying they had enjoyed the December 17 show.

And while by no means indicative of a national or even regional trend, the Bakersfield campaign is fit example of how a station and advertiser can co-operate successfully on a local level.

"None of the newspapers give you any better than one out of four households," she remarked, "and the magazines are even less efficient. Radio is a big plus daytimewise," she said, and, in the evening, "Channel 47 is doing a very good job."

Most of the big accounts at Bates have gone into Spanish tv. Paul Staab, vice president and media director, mentioned that Spanish tv campaigns were running for Standard Brands, Brown & Williamson, Continental Baking, American Chicle, Colgate, Waterman-Bic, and M&Ms.

Cooperstein said that national accounts were not only coming on to Channel 47, but that, increasingly, many were coming on for 52 weeks. Whatever the frequency of duration of the schedules, the list of national accounts at WNJU-TV is impressive:

Procter & Gamble, Lever Bros., (Breeze), Colgate-Palmolive, American Home Products, Miles, Chesebrough-Ponds, Norwich, Plough (St. Joseph's Aspirin), Beech-Nut, Ex-Lax, Lorillard, R. J. Reynolds, American Tobacco, Eastern Airlines, Pan Am, Pepsi-Cola, plus some big regional beers: Schaefer, Rheingold, Piel's. Channel 47 is also carrying liquor ads for three brands of rum.

Extensive merchandising setup

The station has an extensive merchandising setup, running from heavy in-store promotions—there are some 4,000 Spanish language stores in the metropolitan area—to program billboards. There's even a game show on the station, *Busque Su Marca*, which has been compared to NBC's *Concentration* and which essentially is a test of participants' ability to identify a brand.

For advertisers who want to make a special commercial for the Spanish market, WNJU-TV, KMEX-TV and KWEX-TV all offer commercials filming and taping facilities. Now and then a commercial made at one of them may be used again in Latin America, but there's very little such re-use. Often enough, for U.S. Spanish tv, all the standard national commercial needs is a dubbed track, and sometimes the English originals are run.

Most of WNJU-TV's Spanish programs are local, such as the Pumarejo show, hosted by a man billed as the Cuban Art Linkletter, or the Myrta Silva show, a variety hour

conducted by a rotund lady known as *La Gorda de Oro*, "The Fat Golden One."

There is always a *novela* (soap opera) from Mexico City's Televisi-centro via the Spanish International Network. There are still some surviving domestic U. S. syndicated shows on the station—for example, *Patrullo de Caminos* (or Highway Patrol), and *Yo Vivi Tres Vidas* (I Led Three Lives), but sales manager Art Gordon said there will be less use of such in the future.

One reason that the station goes in heavily for local production is because of the nature of the New York Spanish market. Perhaps two-thirds to three-quarters of the Spanish-speaking people in the area are of Caribbean origin or descent, a somewhat different culture from that of the Mexican antecedents of Hispano-Americans in the Southwest and California.

Bullfighting vs. cockfighting

Bullfighting, for example, is a favorite spectacle in the Southwest, where it can be seen on stations taking the English or Spanish taped bullfights from the Plaza de Toros in Mexico City, syndicated by the Spanish International Network.

But bullfighting is not as popular among those from the Caribbean. There, cockfighting is the big spectator sport—a fact apparently not yet recognized by the syndicators.

Yet there is evidence that Mexican shows are hardly incompatible with Caribbean audiences. In Puerto Rico, WAPA-TV San Juan is reported doing well with not only novelas from Mexico but also a weekly hour variety show, *Carrousel*, also from Mexico.

All Media Family

Steve Losee, who just moved from WOR-TV Sales to Blair Tv is a member of what might be called an all-media advertising family. His father, Bill Losee, is president of Major Market Radio. His brother, Bill Jr., is a space salesman at McCall's.

His uncle, Tom Losee, is executive vice president in charge of the Humble Oil account at McCann-Erickson, Houston. His cousin, Tom, Jr., is with *Look* magazine.

And WTSJ-TV, San Juan, is carrying *Bullfights from Mexico!*

Another San Juan station, WKBM-TV, this year started running not only three novelas per day from Mexico, but 15 half-hour musical variety shows per week. Mexican product, then, is filling some three-quarters of this station's primetime.

It may be that, like the rest of the world, the Spanish sector is becoming increasingly homogenized; regional and sectional differences cease to be barriers.

Interestingly, KPAZ-TV Phoenix, which runs 50 per cent Spanish programming and 50 per cent English, takes the bullfights in English.

Telesistema and SIN

Spanish International Network, which syndicates the bullfights in English to a dozen English-language stations around the country as well as the same events in Spanish to a handful of Spanish-language stations, is an off-shoot of Telesistema Mexicana, the single Mexican network headed by Don Emilio Azcarraga. Another Telesistema offshoot is Spanish International Broadcasting.

Don Emilio has a 20 per cent interest in the U.S. operations, rather more in the Mexico-based border stations that are part of Telesistema and reach into the U.S. SIN and SIB are majority-owned by U.S. citizens, Anselmo among them.

SIN was set up originally to pick up a surplus market in the States for the voluminous products of Mexico's—and Azcarraga's—Televisi-centro, a big production complex in the Mexican capital that churns out everything from novelas to variety shows for broadcasting operations all over Latin America. The setting up of the SIB stations in Los Angeles and San Antonio were part of this.

SIN, in addition to acting as program distributor, also acts as sales representative for the Azcarraga border stations, the two owned stations, and KPAZ-TV Phoenix. The Telesistema border stations are: XHBC-TV



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Mexicali-Calexico, XEWT-TV Tijuana-San Diego, XEJ-TV Ciudad Juarez-El Paso and XEFE-TV Nuevo Laredo-Laredo.

There's another Azcarraga station abuilding in Matamoros, XHAB-TV. There are also three border stations not represented by SIN: two in Ciudad Juarez, XEPM-TV and XET-TV, and XHFA-TV in Nogales.

Like Channel 47 in New York, the owned stations of Spanish International have begun to feel an upswelling of interest from national advertisers: Borden's, Braniff, Falstaff Beer, Jax Beer, Quaker Oats, American Motors, Ford, Montgomery Ward, Sears Roebuck and Amco are on the stations, along with Procter & Gamble, Colgate, Lever, Lorillard and R. J. Reynolds.

The cultural and psychological differences between American and Spanish life styles have been surveyed and explored in at least one Spanish market, New York, by Dr. Martin Velilla of Persuasion Research, an entity specializing in documentation of the Spanish market.

Comprehensive survey

A detailed document, "Two Million People to Captivate: Greater New York Spanish Market," by Dr. Velilla and his staff, even probes such things as the attitude of men toward precautions in sexual relations with girl friends (about 90 per cent would have her take The Pill), and includes such aspects as the sending of shirts out for laundering (80 per cent of the families did, 24 per cent to a Chinaman). None of the men ever take a hand in washing the dishes.

Into this complex and rapidly growing market, not only are more national advertisers adventuring, but the number of tv outlets to serve them is steadily increasing.

Beyond the five full-time stations already in existence—WNJU-TV New York, KMEX-TV Los Angeles, KLAZ-TV Los Angeles, KWEX-TV San Antonio, and WCIU-TV Chicago—and the seven border stations on Mexican territory, there are a number of stations with regularly scheduled Spanish programs:

KPAZ-TV Phoenix (50 per cent Spanish), KGCM-TV Albuquerque, KGBT-TV Harlingen, KTRK-TV Houston, KLRN-TV San Antonio, KZAZ-TV Tucson, KRCV-TV Weslaco, KGSC-TV San Jose, KAIL-TV Fresno, KICU-TV



Talking it over at the New York office of Metro Tv Sales are (left to right): John Gilbert, vp of affiliate relations, ABC-TV network; Nancy Dougherty, Dancer-Fitzgerald-Sample; Kansas City Chiefs quarterback Len Dawson, also sports director for ABC affiliate KMBC-TV Kansas City; and Mark Wodlinger, vice president and general manager of the station. Metro, national sales rep for KMBC-TV, held the gathering in Dawson's honor.



Principals of Harrington, Righter & Parsons, Inc., and officers of the Station Representatives Association mark entry of rep firm as newest SRA member. Standing are (from left): John H. Harrington, Volney Righter, and "Kel" Keline, SRA managing director. Seated are (from left): Frank Martin, SRA president and president of the Blair companies, and James O. Parsons, Jr.

Fresno, KJEO-TV Fresno, and KBAK-TV Bakersfield.

In Chicago, WCIU-TV is running Spanish programs most of the time. Marginally, there's a little Spanish language programming on a few Florida stations, for example WCIX-TV Miami and WTVJ Miami; the latter runs two 15-minute Spanish news-casts daily. WOR-TV New York runs a Pepsi-Cola sponsored *Cinema de Pepsi* twice a month. KCOP-TV Los Angeles carries a 60-minute *Panorama Latina* Saturday and Sunday mornings.

And there's some marginal Span-

ish programming in Denver, Santa Fe, San Francisco, Roswell, Odessa, Dallas and Austin.

All told, then, the Spanish market is bigger than most people had guessed, and, possibly, different in nature from past stereotypes.

Unlike many "ethnic" markets, it is not fading into the homogenized mass of the American population. Far from it; it is remaining distinct, clinging to its ancestral language, and prospering withal. For many advertisers, a move into the Spanish market, now that tv's there, may be an important source of profits. ■

In the picture

Stuart P. Upson describes his recent appointment as president of Dancer-Fitzgerald-Sample as more of "an evolutionary step for the agency than anything else."

The youngest of the agency's top management group, Upson finds his specific duties as president hard to define in an agency as "interdependent" as D-F-S. "The agency has always been run by a small group, thinking pretty much the same and jointly deciding major policies. And that group is still here."

With this interdependency in mind, Upson describes his role as essentially a catalyst who makes certain that the agency is operating soundly.

As all top-management executives handle accounts, administrative duties are parcelled out among them. To Upson falls the lot of account management, the enhancement of the agency's creative output, the development of third generation account and agency management as well as his actual accounts.

"Basically my promotion is reflective of a second generation evolution that has been working within the agency for the past six or eight years," he said.

His chief involvement with media, he says, is seeing that the agency makes the best media decisions. Upson works quite closely with the media department.

One of the most pressing tasks in his work with media personnel is planning ahead so that the people and the machinery to make proper media decisions are always there.

"This is such a fluid business," Upson said, "that today it is impossible to use the machinery to make decisions that you used 10, even five years ago."

For the fall '68 tv season, Upson doesn't anticipate what he terms a "greater number of specials in comparison to what we had this season." Rather, he feels that the number of specials might be increased by 20 or 30 shows.

This projection, he explains, is based on the fact that there is a limit

on the talent, writing, directing and acting that are available. Furthermore, there is an economic need for networks to have a certain amount of continuity among their programs.

If stations had to sell minutes on an individual program basis rather than on a series, you can imagine the burden this would put on sales operations, Upson explains. It also, he adds, would make spot buying even more hazardous than it is now.

As far as the abundance of movies and made-for-tv flicks go, Upson finds them quite satisfactory vehicles for the agency's clients.

Discussing attitudinal program research, Upson doubts at this stage of its development that the cost of making attitudinal findings more exact would actually be recouped by better media planning.

"I feel that the current rating systems are adequate to make the decisions we have to make," he said.

This does not mean that Upson sees no advantages to attitudinal research. It's very possible, he said, that a teenage audience might recall a product advertised on a show that their parents like and forget what they saw aimed at them.

Upson feels that if attitudinal research could be developed to such a degree that there would be a correlation between a person's liking a show and retaining the commercial message, then admen would really have something.

On the subject of young families (people between 18 and 34), Upson noted that they are an often misunderstood market. "They are not," he emphasizes, "a panacea for all of a manufacturer's products. There are certain items that young families just aren't interested in."

Their importance, Upson continues, lies in the fact that they are a good market in which to develop brand loyalties. "Young people experiment with different products. They are a thoughtful and receptive market and they think about their purchases quite carefully because of budget limitations."



STUART P. UPSON
D-F-S takes an evolutionary step

With the agency over 20 years, Upson has seen a lot of changes, one of the most interesting being the re-organization of the agency's creative department.

Carried out over six years, this change brought about a system in which there is no creative director, but rather 11 autonomous creative groups. Each group is fully staffed and has its own writers and producers.

To date, this setup, completed in 1966, has proved more than successful, according to Upson.

Upson was born in Cincinnati, Ohio, and attended grammar and high school locally. He majored in industrial administration at Yale and received a B.S. in 1945.

The following year, he received his first job as assistant account executive for Kraft Foods with Dancer-Fitzgerald-Sample. Over the years, Upson handled such accounts as Procter & Gamble, Falstaff Brewing, General Mills, Borden's, Schick-Electric and *Woman's Day*—as he puts it, "practically all of the agency's accounts."

Upson is married, lives in Darien, Conn., and has three children.

Among his interests are local civic affairs, golf, bridge and gin rummy.

"In this business and with a family," Upson adds, "it's hard to do much in the way of outside activities."

In mulling over peace-loving, long-haired male hippies, we note, alas, the changing times and cannot refrain from quoting Stuart Whitman of *Cimarron Strip* on CBS-TV. He says men of the Old West wore long hair because, among other things, "they believed that the Indians thought a man with long hair was more dangerous and they would be less likely to attack him."

Addressing UCLA students, Bob Hope said, "Before it's too late, it I want to make one thing clear—the only thing I'm recruiting here tonight is laughs."

On his show *The Lid's Off—with Linkletter*, a Linkletter-Guedel production in association with WABC-TV New York and the ABC-owned tv stations, Art has promised to investigate anything and everything, including the most controversial issues.

Not too long ago he talked with a young couple who had lived together for a year and a half without a marriage license. The couple were Frieda McNeil and pre-law student Jerry O'Brien.

What's the controversy? They're both Irish. aren't they?

Here are some sequences from the

1968 Hanes underwear tv commercials, hot off the N. W. Ayer griddle:

Know why Goliath lost out to David in the sling-shot contest? His underwear was too tight.

What was Hamlet brooding about all the time? His underwear was too tight.

What was the real cause of the Mutiny on The Bounty? Ask Capt. Bligh. His underwear was too tight.

How come Scrooge was such a skinflint? If you think *he* was tight, you should have seen his underwear.

Have you ever wondered why Sitting Bull sat? Maybe he *couldn't* stand. Tight underwear.

What was the underlying cause of Dr. Jekyll's trouble? Tight underwear can make a monster out of you.

The ads suggested the entire course of history might have been changed if only more folks had patronized the comfort product of Winston-Salem, N.C., the Underwear City.

A recent editorial on WTVN Columbus provides the following non-tips for motorists:

1. It is late. You're tired. You deserve a drink.
2. Don't fix up that car. You will be trading it soon, anyway.
3. If you hear a funny noise, forget it. Maybe it will go away.

4. Don't get your arm all wet adjusting the outside mirror in the rain.

5. When an oncoming car doesn't dim its bright lights, blind him with yours.

6. Be polite. Look at the person you're talking to while you are driving.

7. Ignore the shimmy you get at 35 miles an hour. More speed will make it go away.

8. Drive all day without stopping.

9. If someone tail-gates you, let him pass, then tail-gate him. That will teach him.

10. Tell your female companion to: "Sit a little closer, baby."

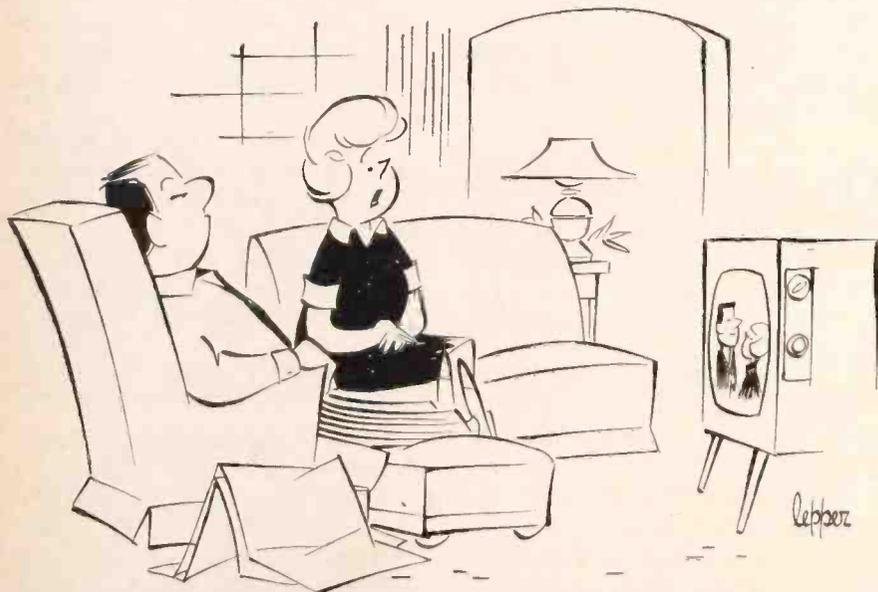
Keitz & Herndon, Dallas, prides itself on its sound recording know-how. Recently the Burke Dowling Adams Division of BBDO, Atlanta, triggered a hooting contest (the owl variety) when it sent recordings of some sample hoots to be used in a film for its client, Delta Airlines. The samples, giving the type inflection the agency was listening for, were hooted by one of the agency's leading executives.

Feeling something more was needed, chief soundman Danny Brown recorded some hoots by Keitz & Herndon president Larry Herndon. The Herndon hoots were shipped back to Atlanta for consideration and emerged victorious in the Delta soundtrack.

Well, okay, if you want to be a hero, but we don't think it's smart to show the customer he doesn't give a good hoot.

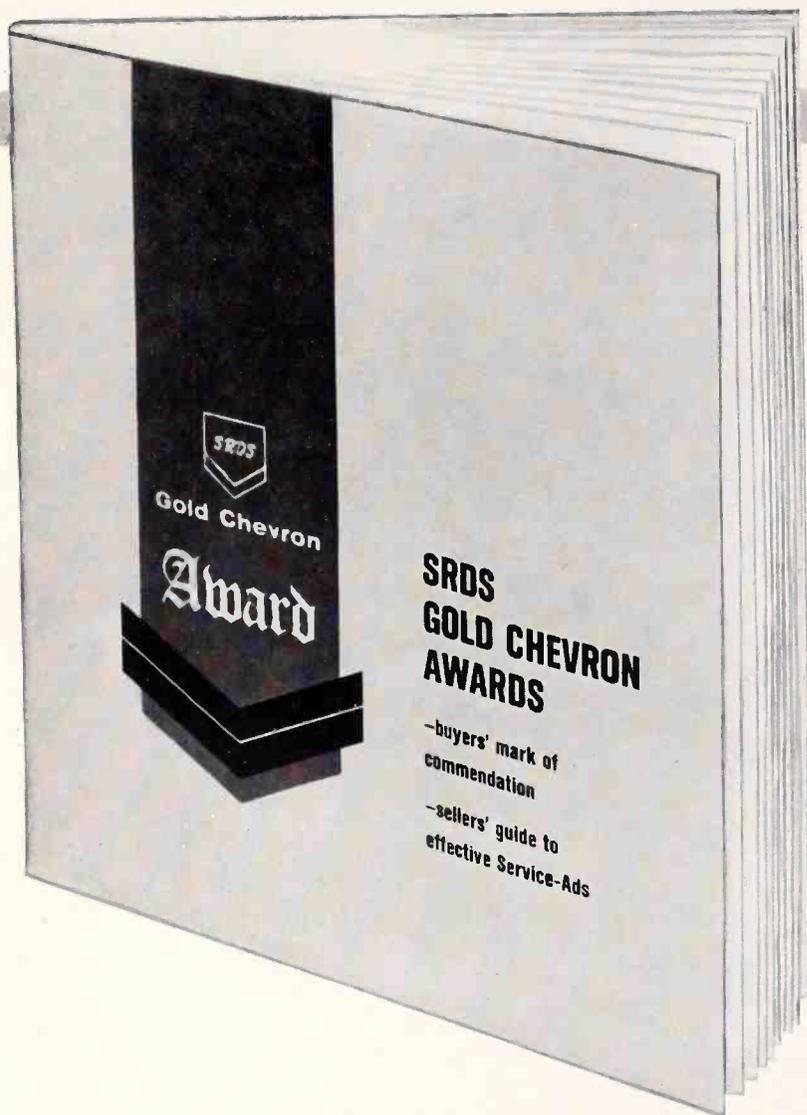
The publication in paperback of *Phyllis Diller's Housekeeping Hints* should start a new era for women. In the introduction to the book, Bob Hope reminds the reader that Phyllis was the only woman who was refused a subscription to *Good Housekeeping*.

He writes, "When it comes to cooking, Phyllis has the Lucretia Borgia seal of approval. The last time she had a picnic, the ants picketed. You've heard about people who can't boil water? Phyllis can. She calls it soup. Her kitchen is so poorly organized she keeps a mouse on a leash so she can find the cheese."



"It's a tv special of a stage play that was made into a motion picture that we saw on the late movie."

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Marconi Band IV/V television transmitter

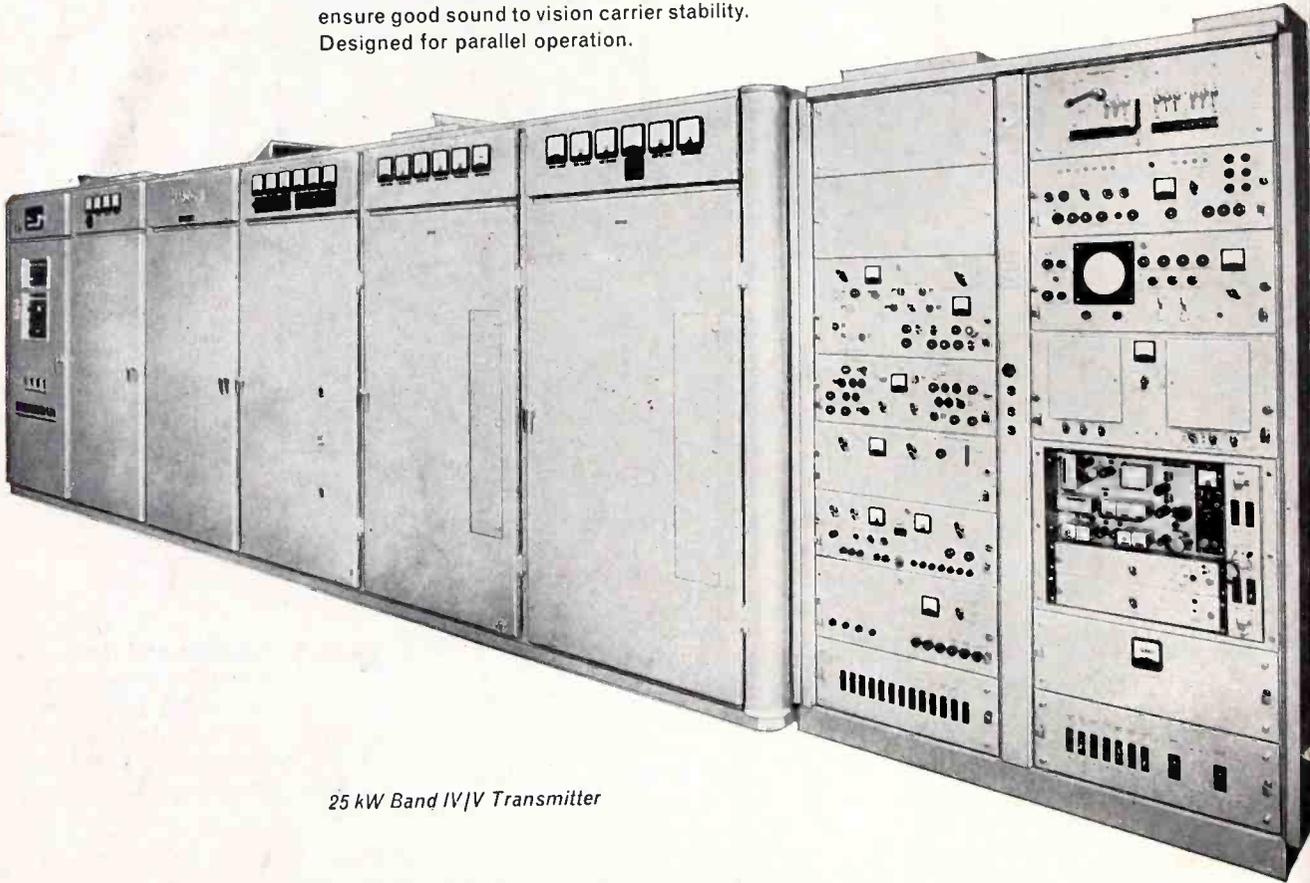
A universal drive transmitter and a range of amplifiers up to 50 kW power rating

drive

Designed for colour with highly accurate independent adjustment of differential gain and phase.
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Sound and vision equipment integrated to ensure good sound to vision carrier stability.
Designed for parallel operation.

amplifier

Similar klystrons used for vision and sound amplifiers.
Air cooling employed up to 10 kW. Water cooled klystrons used for higher powers.
No back access required.
Specially designed for parallel operation.



25 kW Band IV/V Transmitter

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The Marconi Company Limited, Broadcasting Division, Chelmsford, Essex, England

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