

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

# Sponsor

NOVEMBER 30, 1964

PRICE 40c

## Syndication: a big force in spot tv today ...

RECEIVED

NOV 30 1964

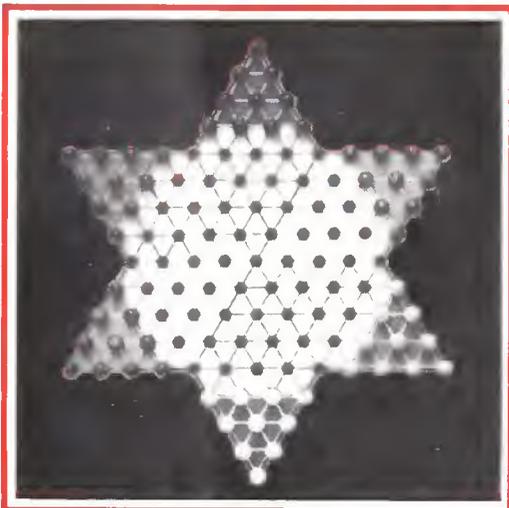
NBC GENERAL LID

PER • NEWSPAPER • NEWSPAPER

### Are you programming **RUSSIAN ROULETTE** or



### **CHINESE CHECKERS?**



When television stations have a time slot to fill, it is no longer a game of chance. At least it need not be. The right move to make can now be determined with much greater accuracy than ever before: the needs of the time period, the type of viewers available, the particular appeal of the program, the requirements of the spot advertiser. With all these facts in the right slots, the program moves of today and tomorrow are not left to chance. They are moves of skill.



The MGM-TV representative has all the facts and the skills of the business to help make your program moves the winning ones.  
**NEW YORK / CHICAGO / ATLANTA / CULVER CITY / TORONTO**

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E}{I}$$

$$\text{Eff} = \frac{P_O}{P_I}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$
  
$$E = I \times R$$

$$f = \frac{10^6}{2\pi \sqrt{LC}}$$

$$Q = \frac{X}{R}$$

# EQUATION FOR TIMEBUYERS

**ONE BUY** = **DOMINANCE\***

**X**

**WKRG** **5-TV** • **MOBILE**  
**CHANNEL** **ALABAMA**

\* PICK A SURVEY - - - **ANY** SURVEY



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



## NCTA Is Silent on Ford Presidency, Loud on ABC's CATV Recommendations

Washington — The National Community Television Assn. was very voluble last week on why the FCC should not assume jurisdiction and limit CATV activities, particularly as proposed in recent comment by the ABC network.

The NCTA headquarters here was wholly uncommunicative on the well-leaked story of its alleged intent to hire FCC commissioner Frederick Ford to be its next president at \$50,000 a year. Commissioner Ford was just as uncommunicative, but speculation as to his successor at the FCC was heating up all around town, from the White House to the commission's parent committees on the Hill. Commissioner Ford is in a rather delicate situation in view of his fairly recent re-appointment by the President, and a nervous staffer in his office responded to queries about the NCTA post with "They're all rumors—they're just rumors."

The ABC recommendations for CATV regulation apparently irked the community antenna system association more than any other broadcaster or network proposals. The ABC network has urged the FCC to assume authority over CATV (commissioner

Lee has recently urged the same thing), limit its zones of operation to a station's Grade B (secondary) area, and set up rules for anything beyond. ABC wanted the commission to recommend broadcaster preference when CATV franchises were up for sale. (SPONSOR, Oct. 19, 1964).

The NCTA, Jerrold Electronics and a number of individual antenna system owners told the FCC last week that the commission did not have jurisdiction to regulate CATV and has said so itself on three earlier occasions. CATV people insist that FCC go to Congress for the authority, and wait for conclusion of talks between NAB and CATVers before rushing into rule-making that might go counter to any compromise worked out between the two industries.

CATV owners say that even if FCC decides it does have the jurisdiction,

there is really no need for general rulemaking. NCTA is scornful of ABC's "conjectural forecasts" of injury to free tv by community antenna airing of multi-channel programing from outside the market. CATV also says it helps, not hinders, UHF development and could do more if UHF permits, otherwise unfeasible, were given to established CATVers who could bolster a new UHF station with outside programing.

About the pay tv angle—community antenna people admit it "may be" technically possible for CATV and pay tv to combine but resultant operation would be all pay tv. In any case, CATVers claim they thrive on extension of free tv programing and would not gain from pay-tv expansion. Still—even if pay tv does become widespread, CATV stoutly proclaims faith in free tv's ability to compete with pay tv's offers for talent. Antenna-vision Service Co. argued along these lines and said it had much more faith than ABC in free television's ability to hold onto its programing talent.

## FCC Chairman Probes Payola Violations

Washington, D.C. — The FCC has announced an inquiry into payola and jugola violations of its 1960 anti-payola amendment to Sec. 317 (sponsorship identification) of the broadcast statute.

The inquiry, which has grown out of complaints to the commission, will not be a full-dress public operation, involving open hearings, unless later developments warrant it. Instead, the chairman has been delegated to look into complaints. He has been given the power to subpoena witnesses and necessary records.

The FCC's announcement does not mention any specific payola cases, but undoubtedly will look into the charges made against a Los Angeles radio station and West Coast record companies, currently the subject of a lawsuit on the coast.

## Film, Syndication Firms' Earnings Boom

New York — With Metro-Goldwyn-Mayer moving into the black after last year's loss, four major film and tv syndication firms show healthy profit-and-loss figures on their ledgers. In addition to MGM, these include United Artists, Filmways and Screen Gems.

### Metro-Goldwyn Mayer

Sporting net earnings of \$7,390,000 for the fiscal year ending Aug. 31, MGM has made a financial comeback after last year's loss of more than \$17 million.

Net income equaled \$2.83 per share of common stock. Gross revenues for fiscal 1964 totaled \$171,360,000 as compared with \$136,216,000 the previous year.

### United Artists

United Artists Corp., leading tv syndicator, is chalking up its greatest year, financially, in history. Net earnings of \$7,005,000 reported for the first nine months of 1964 already exceeds by 50 percent the net earnings for any previous full year.

The \$7,005,000 figure, announced by chairman of the board Robert S. Benjamin and president Arthur B. Krim, contrasts with last year's

first nine month net earnings of \$1,610,000. The record \$7,005,000 was registered after provision for income taxes of \$5,940,000.

### Filmways

Filmways, Inc., reported a 167 percent jump in its net earnings in the fiscal year ended Aug. 31, 1964, over the previous year. Net income rose to \$327,434 from the previous year's total of \$122,408, while gross revenue rose to \$13,681,630 from \$10,763,767.

In television, Filmways has four network shows going for it: *The Beverly Hillbillies*, *Petticoat Junction* and *Mr. Ed*, all on CBS, and *The Addams Family*, introduced this season on ABC. Currently, additional television programing is being developed, Filmways said.

### Screen Gems

First quarter profits at Screen Gems, Inc., hit a record high, with net income after taxes totaling \$577,000, an increase of 12 percent over the corresponding quarter of 1963 when earnings were \$515,000. This year's first quarter income is equal to \$.18 per share on 3,173,000 shares of common stock.

CONTINUED ON NEXT PAGE

## Coyle Foresees Global Satellite Network

New York — Donald W. Coyle, president of ABC International Television, Inc., foresees a global satellite communications network which eventually will carry commercial programs throughout the world within five years.

Speaking on the occasion of the fifth anniversary of the founding of ABC International, Coyle urged advertisers to plan accordingly — to think in terms of the world, rather

### Timebuyers To Be Target Of Radio Rate Card Survey

New York — What do timebuyers want in radio station rate cards to make their job easier and faster? That will be the subject of an in-depth survey to be conducted under the joint direction of Standard Rate and Data Service, the National Assn. of Broadcasters, Radio Advertising Bureau and the National Assn. of FM Broadcasters.

With the target date for completion set for Jan. 15, 1965, the principal objective of the survey is to streamline the Radio SRDS, if possible cutting its length so that all radio stations can be listed in a single volume.

Strong protest was voiced in the broadcast industry recently when SRDS announced its decision to eliminate monthly listing of small market radio stations and all FM stations. As a spokesman for the Georgia Assn. of Broadcasters put it earlier this month, "We view this proposal as destructive to the backbone of the nation's radio system — the small market stations who serve the needs of half of our citizens."

A joint statement by SRDS and the three broadcast associations read: "Specific guidance on what timebuyers need and want in a rate card listing is urgently needed again to serve as a guide for station management. Many rate listings have grown longer and at the same time more complex.

"The ultimate goal of the survey and the liaison by the industry groups with SRDS is to return to one radio book — which has been improved through streamlining — as rapidly as possible."

than in terms of national markets.

The ABC executive pointed out that when his division started in the fall of 1959, the concept of a worldwide satellite communications network was just "an electronic gleam in the eye of the future. Today we are moving rapidly in that direction. The number of world television sets is growing at the fantastic rate of more than a million a month; commercial television is coming to more and more nations, and, of course, international satellite television has already stirred a tremendous hunger for cultural interchange."

In commenting on the future of satellite tv, Coyle also referred to the many messages received on ABC International's fifth anniversary. Congratulations came from President Lyndon B. Johnson, U. N. ambassador Adlai Stevenson, U.S.I.A. director Carl T. Rowan, New York governor Nelson A. Rockefeller and New York mayor Robert F. Wagner.

ABC International is affiliated with 53 independent ABC world-vision stations in 23 different countries and is the largest independent buyer of programs outside the United States. It purchased more than \$10 million worth in 1963 and expects to top that figure in 1964.

### Godwin Presents Views On Network Advertising

New York — Demographic studies have no place in a network radio buy, argues Charles W. Godwin, vice president of station relations, Mutual Broadcasting System. "It is not designed to single out a particular segment of the market, but to cover it all."

Speaking at the IRTS Timebuying Seminar in New York last week, Godwin said that the "basic thing to remember about people is that they all have the same amount of lips to paint, teeth to brush and headaches to get rid of."

Godwin added that the basic advertising function of network radio is to supply tonnage at low cost and that the basic composition of any network is really a composite of America itself.

Emphasizing that no single medium is perfect for everything and not every product is right for network radio, Godwin declared: "Excluding the automotive field, which is largely a financing operation, if a product costs less than two dollars; if it is used for health, beauty or pleasure; if the distribution is right; if the inherent profit structure is correct—network radio can do an excellent job."

## GE Places \$2 Million Network Television Order

New York — ABC-TV has announced that the General Electric Co., absent from television as a major continuing advertiser since the 1962-63 season, has placed a \$2 million order for first quarter prime time with the network. At the same time, the network reports that orders totaling \$10 million in prime time spending have been written by ABC-TV in the past week.

The G.E. buy, placed through Young and Rubicam, Inc., includes *Valentine's Day*, *Burke's Law*, *Ben Casey* and the *Sunday Night Movie*.

Commenting on the order, James E. Duffy, vice president in charge of network sales, said, "This order for General Electric appliances is, we believe, one of the most important we have received this season. It confirms the success of our pro-

gramming in delivering viewers and it confirms that they are reaching the primary audiences major advertisers desire: young married households."

Largest of the \$10 million worth of first quarter orders reported by ABC-TV was placed by S. C. Johnson & Son, Inc., through Benton & Bowles. Participations will include such shows as *The Jimmy Dean Show*, *Voyage to the Bottom of the Sea*, *Wagon Train*, *The Addams Family*, *The Sunday Night Movie*, *Burke's Law*, *The Fugitive*, *The Hollywood Palace* and *Ben Casey*.

Four other advertisers placed orders of over \$1 million each. These include Consolidated Cigar Sales, Inc. (Papert, Koenig, Lois), John H. Breck, Inc. (Y&R), Procter & Gamble Co. (B&B) and Joseph Schlitz Brewing Co. (Leo Burnett).



## ***Jubilant winners of WFBM 40th anniversary contest***

You may recall that we ran a somewhat unusual contest announcement in this publication some time ago.

"Have a little fun at our expense," we invited. "Tell us why you don't give a hoot about our 40th anniversary."

Pausing only to point out that we are the best broadcast buy in the prosperous Mid-Indiana market, we offered \$100.00 for the most devilishly clever reply.

Pictured above are the happy winners, Chet and Connie Dippel of Fullerton, California, shown with their faithful dog Gogi "Freckles" Dippel.

These three, incidentally, constitute the entire staff of Chet Dippel Advertising. And Gogi—correct us if we're wrong—is the only dog in America officially listed as an agency staff member.

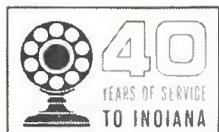
Gogi's duties are simple, according to Chet. "His gentle snoring helps us maintain our relaxed way of doing business, and we wake him as needed to bite the legs of radio and newspaper representatives."

As for us, we want to thank everyone who entered our contest. And we certainly don't feel that we need any thanks, even from the Dippels. Surely those three happy faces are reward enough!

**the WFBM**

**STATIONS**

INDIANAPOLIS • RADIO • TELEVISION • TV • POLSKA



- 31 Syndication: it's changed, but business is strong**  
*Special SPONSOR survey of leading distributors of programs and features shows syndication thriving despite problems of product supply, with color tv presenting new horizons*
- 34 Color: new sales horizons for syndication today**  
*A growing number of syndicators now offer a variety of color programming*
- 36 Full-sponsorship deals are still a favorite**  
*Regional advertisers continue to buy first-run programs for multi-market spreads, but product shortage has meant cutbacks. Feature "specials," however, show gains*
- 38 Off-network shows are prime syndication supply**  
*Seldom bought by advertisers in full-sponsorship deals, off-network shows are generally purchased by stations and sold as spot carriers*
- 40 First-run shows in short supply; new ones move fast**  
*Syndicators lay blame on rising production and residual costs*
- 42 Late model features are a hot item**  
*Features are a prime source of color programming for stations at local level*
- 45 Talent residuals—the 'big nut' in syndication**  
*Steady rise in rerun payments to talent has provided a bonanza for performers, but a profit squeeze for tv distributors who feel residuals may kill off show supply*
- 48 An adman's 'Who's Who' on syndication executives**  
*Top administrative and sales executives in syndication field are a unique breed*
- 50 Spot tv advertiser's guide to syndication**  
*A reference list of leading syndication companies, their top officials, and a brief profile of the company's area of specialty*

## DEPARTMENTS

Calendar	64	Publisher's Report	11
Changing Scene	56	Sponsor Scope	26
Friday at Five	3	Sponsor Spotlight	62
Inside Sponsor	12	Sponsor Week	17
Letters	12	Week in Washington	13

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The brisk play-by-play coverage of the blades of the Barons, American Hockey Champions, and the beautiful music produced by the baton of Krips, Steinberg or Schippers conducting the New York Philharmonic, both attract attentive adult audiences to W J W RADIO.

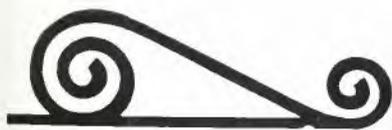
*...in a  
class  
by  
itself...*

These specialized programs are part of the pattern of Beautiful Music, Total Information News and pleasing personalities which make W J W RADIO Northern Ohio's adult choice.

Alert advertisers seeking individuals with the income and inclination to buy, have found our adult audiences are more responsive.

Need additional sales in Cleveland and Northern Ohio from now into Spring? Investigate the possibilities the Barons or the Philharmonic provide for a low-cost, all inclusive package.

The cost can be as little as \$175.00 per program on a shared sponsorship basis. Perhaps you should have them both. **Your Katz representative has the details. Call him today. Don't delay.**



LOS ANGELES KGBS	PHILADELPHIA W'1BG	CLEVELAND W'JW	MIAMI WGBS	TOLEOO WSPD	DETROIT WJBK	DETROIT WJBK-TV
NEW YORK W'HN	MILWAUKEE W'ITJ-TV	CLEVELAND W'JW-TV	ATLANTA W'AGA-TV	TOLEOO WSPD-TV	<b>STORER</b> BROADCASTING COMPANY	

**"TOUR DE FORCE** ... David L. Wolper, expert producer of documentary film for TV, reveals more of his originality and vision with his latest tour de force *MEN IN CRISIS* ... Created and fashioned by a crew of preeminent talent, the series appears ordained to join ranks with other Wolper masterpieces."

— HASTINGS, *HOLLYWOOD REPORTER*

**"TOPS** ... *MEN IN CRISIS* tops TV." — *TIMES LEADER, MARTINS FERRY, OHIO*

**"DRAMATIC IMPACT** ... David Wolper has assembled some astonishing documentary film sequences ... It's a moving story with dramatic impact."

— LARRY WOLTERS, *CHICAGO TRIBUNE*

**"EXCELLENT** ... The new television season has brought precious few goodies, but I would like to recommend a documentary series, *MEN IN CRISIS*."

— RAY OVIATT, *BLADE, TOLEDO, OHIO*

**"FORCEFUL** ... Don't miss it."

— JO BRADLEY REED, *CITIZENS-JOURNAL, COLUMBUS, OHIO*

**"TENSE...TUMULTUOUS...**

Producer David Wolper has adapted all of the methods of a good cook ... different proportions and garnished with a new seasoning ..."

— KAY GARDELLA, *DAILY NEWS, NEW YORK CITY, N.Y.*

**"OUTSTANDING** ... *MEN IN CRISIS* got off to a splendid start ... What made the opening episode in this series outstanding, was that the David L. Wolper Production was done so astutely."

— *TIMES, TOLEDO, OHIO*

**DAVID L. WOLPER'S**  
*New First Run Syndication*  
*Show is a HIT!*

# **MEN IN CRISIS**

***NARRATED BY EDMOND O'BRIEN***  
***SERIES PRODUCER ALAN LANDSBURG***

***ASK THE MEN WHO KNOW:***

Ohio Bell Telephone Co.

Montana Power Co.

Pacific Gas and  
Electric Co.

Marine National Bank  
of Milwaukee

Metromedia TV Stations

Mutual Federal Savings  
& Loan Co.

Volkswagen Co.

Citizens Savings Bank-  
Citizens Trust Co.

Naragansett Electric Co.

**WOLPER TELEVISION SALES CO.**

555 MADISON AVENUE, NEW YORK 22, NEW YORK, HANOVER 1-5322

# Welcome KTLA

GOLDEN WEST BROADCASTERS **CWB**

**H-R Television, Inc., the industry's leading national spot representative, and the family of important television stations we represent throughout the country, proudly welcome the Number 1 independent station in the nation's most dynamic television market, KTLA, Los Angeles.**

 **H R**

**H·R** RADIO TELEVISION REPRESENTATIVE



*exclusive national representative*

**Effective December 1**



## Publisher's Report

### A prayer for broadcasters

Elmo L. Romagosa of New Orleans decided to do it differently when he was called on to deliver the invocation at the NAB conference in his city.

Here's what he said:

"Heavenly Father, director of celestial communications and manager of the eternal frequencies, we ask your blessing on this assembly.

"Make us mindful, O Lord, that in the program of life we are always on camera and that the words we speak are always on the air.

"In our role as custodians of the air waves may the welfare of the people direct our programming to such worthy levels that for us, FCC is synonymous with freedom, competence and courage, rather than fear, criticism and conformity.

"May the only news we manage be that of our minds that they may ceaselessly search after truth, so that we in the United States, forgetting our differences of religion, race and party affiliation, may work harmoniously to preserve that freedom under God which is our proud heritage as Americans.

"We beg you, O Lord, to take the controls, cue us to your Holy Scripture, that when the program of life is over, we may be rewarded by a circle of the Divine Hand in heavenly reward for a show well done.

"In this spirit we pray, bless us Lord in these your gifts which we are about to receive from your bounty. And may God provide for the needs of others. Amen."

\* \* \*

The news of Norm Gittleston's untimely death has already gone out. But it's not too late to tell you how we at SPONSOR felt about him. He was 47 years old and not long at SPONSOR, although I'd known him for many years as a manager of top tv and radio stations. His job took him through Ohio, Pennsylvania, West Virginia, New York State and New England in a steady diet of travel. Almost daily he'd phone me to report on his sales activity and to keep touch with home base. Invariably he'd leave me in a state of high enthusiasm, for his ebullient tone, the quality of his work and the joy he expressed were catching.

He was slated for big things at SPONSOR. We knew he was our kind of guy after a week or two.

We miss you, Git.



### THE GREAT UNWASHED MASSES.

There is fairly general agreement that radio delivers huge audiences and they obviously don't wash! In fact, there are many entire categories of otherwise advertised products that use virtually no radio. As a result, we at WPTR have developed a new game. Simply stated, we try to make lists of things our audience obviously does not do (for certainly if they did, advertisers in these fields would insist upon being represented before our audience). For example, radio audiences do not wash or brush their teeth; or protect against underarm odor; or set their hair; or powder their faces; or polish their shoes; or play musical instruments; or clothe themselves; or clean their homes; or wax their floors; or ride in trains or buses; or eat cheese, pies, mayonaise, canned vegetables, salt, cookies, and . . . oh well! Get the idea of the game?

**CONTEST:** Send us your list. We will award the contestant submitting the longest, valid list, beautifully gift-wrapped matched crying towels monogrammed: "Theirs" and "Theirs," to fit the occasion.

**REWARD:** And for the client or agency who may feel that his product is in fact used by many among WPTR's vast Northeast audience and, therefore, buys a WPTR schedule, the reward of greatly increased, radio stimulated sales.

**Perry S. Samuels**  
Vice President and General Manager  
—WPTR

Ask your Eastman about . . .

# WPTR

Represented by the  
**Robert E. Eastman Company**

# fifteen forty PTR

50,000 Watts                      1540 KC  
ALBANY — TROY — SCHENECTADY



## GOLDEN EGGS

How much is a viewer worth?

To the sophisticated timebuyer and client, that question raises a multitude of other questions involving all of the elements that go into evaluating the kind of buy that will realistically relate the number of potential viewers to the number of potential sales of a product to the viewing consumers.

But it puzzles me that the goose-killers remain unaware, seemingly, of these elementary considerations that conspire to shape and size the golden eggs of both commercial and entertainment products on tv.

In a recent issue I reported on the bemoaning by Screen Actor's Guild president Dana Andrews, of the greater dollar earnings by actors in commercials over actors in film entertainment. Mr. Andrews did not take note, in his speech to the SAG membership, of the great numbers of actors who earn considerable money in both areas. Neither did he recognize that the television industry — which collectively outspends the movie industry by over \$10 million dollars on actor earnings alone — should be commended, nor did he suggest that it was therefore entitled to some loyalty. He called, instead, for support of pay tv.

There is at least one other facet to the dollar value of a viewer — syndication, which is a major source of residual earnings for many working talents. It's a big business. It's a risky business for the syndicator who may possibly never get his investment back, let alone a major profit. A close look at this industry — the largest supplier of non-network programs in the country — by Charles Sinclair, begins on page 31. It should have real meaning for all levels of the broadcast advertising industry.

*Sam Elber*

## LETTERS

### Pin-Pointed Praise

As a subscriber to SPONSOR, may I take this opportunity to congratulate you on some of the outstanding and interesting portions of your magazine, particularly Friday at 5 and Sponsor Scope.

THOMAS M. MCAULIFFE

*General Manager  
WSRO Radio  
Marlboro, Mass.*

### Story Is Sales Aid

Your story about the WPEN Sept. 28 issue, certainly was read by the right people. We found that when we went to make our sales presentations many prospects had already read your story and were familiar with our idea.

You'll be interested to know that we just went to press and the promotion is completely sold out. Obviously, your magazine and our promotion are sponsor oriented.

ERWIN ROSNER

*General Sales Manager  
WPEN-AM-FM  
Philadelphia*

### Muchas Gracias

Congratulations on your Oct. 19 "Special Report on the Spanish-Language Market."

It was excellent and we in Spanish-language radio are most appreciative for the excellent manner in which SPONSOR presented it to the vast potential users of our specialized media.

DANIEL C. PARK

*National/Regional Sales Director  
KEVT  
Tucson*

### No Lobbying

In your issue of SPONSOR for Sept. 8, 1964, you state on page 30: "In New England, the New England Gas Assn. (NEGA) had been in the lobbying business since 1926."

This is an untrue statement and one which could be damaging to

the reputation and future of this association. This association at no time has engaged in any way, either directly or indirectly, in efforts to influence legislation or procure the passage of any bills.

We now request that you promptly publish a retraction of this misstatement and that you give it appropriate prominence so that it will be read by your subscribers who read the Sept. 8 article.

CLARK BELDEN

*Managing Director  
New England Gas Assn.  
Boston*

### Fine Job

Just a note from one ex-demo to another to tell you that the character merchandising article, "1965: Big Year for Character Licensing," Nov. 9, was an excellent one—a fine job by a fine publication.

NORMAN A. LUNENFELD

*Merchandising Manager  
NBC  
New York*

### KQV Flips

Turned to page 40 of last week's SPONSOR [Oct. 26] and flipped at the great spread Aleoa Theatre 14 received . . . Also the voting bit.

Just wanted to tell you we think it was great—not only KQV but Aleoa and ABC.

ANTHONY J. CORTESE

*Director of Community Affairs  
KQV  
Pittsburgh*

### B. B. Shot

I don't want to be tabbed a gift-horse-in-the-mouth looker, but I'd sure appreciate it if you could spell my name correctly—vis Nov. 2 issue, page 41.

B. B. RANDOLPH

*Manager, Radio and Television  
Aluminum Co. of America  
Pittsburgh*

ED NOTE: Our printer's devil will write it 500 times.

# THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 27, 1964

Spring fashions for 1965 are already in forecast in the nation's stores  
--and 1965 economic forecasts are now in full swing in the crystal-ball set.

While the President and his economic advisers have been making predictions of continued "strong and steady forward momentum" since last January, other predictors see a slightly milder but still healthy momentum for 1965, and a possible leveling off somewhat in 1966.

A strong school of thought has built up around the theory of retiring  
presidential economic adviser Walter W. Heller: That the nearly four years  
of unprecedented peacetime expansion owes much to alert federal fiscal  
moves. Heller believes that government policy has had, and will continue to  
have, a large hand in safeguarding economy from the type of down-spiral  
that sucked the American economy into its historic "depressions."

During the recent Michigan Annual Conference on the Economic Outlook,  
Julius Shiskin, census bureau economist who specializes in business cycle  
developments, says the new non-hostile, government-industry cooperation may  
have found the key to maintained economic stability in this country.

There are plenty who disagree. But proponents point to the fact that tax cuts, liberalized depreciation and credit to business, buoyed a third-quarter Gross National Product to \$628 billion, nearly seven percent above 1963, and disposable personal income at the rate of \$435 billion, in 1964.

In prospect are excise tax cuts, possible further cuts in income and  
corporate taxes in 1966 or 1967, and the revolutionary possibility that  
federal funds of up to \$4 billion may be turned back to state and local  
governments when the national treasury situation warrants it.

Even the less optimistic--including national chamber of commerce spokes-  
man Walter F. Carey--sees strongest carry-forward factors as the two most  
heavily fueled by advertising: the "explosion in the variety of material  
goods, and growth of service industries."

Agriculture Department's 1964 outlook conference held here recently  
got right down to particulars on predicted large consumer spending and the  
new products in store.

Among the predictions: color tv and "tinyvision" tv look like big  
growth items in 1965. Color tv may gain as much as 55 percent over this  
year's sales, and within two years, color sets are expected to have square  
tubes in 19-inch, 23-inch and 25-inch sizes.

A Labor Department speaker reporting on this aspect, mentioned but did  
not take sides with the Federal Trade Commission's current quarrel over tra-  
ditional overall diagonal tube measurement.

CONTINUED ON NEXT PAGE

# THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

The big price breakthrough for color tv is not in sight, but government observers expect price cuts via mass production economies and lower voltage tubes.

Smaller, personal-size tv sets with four- or five-inch screens--originally manufactured here to offset Japanese lightweights in the low price ranges--"may become common as transistor radios," it was predicted.

The "tinyvision" possibility will give networks and advertisers second thoughts about the one-family set viewing concept. It may give radio broadcasters some second thoughts, too, on the possibility of a second tv invasion. Tiny transistor tv's may turn up in the kitchen, bedroom, auto and outdoor locales that radio has claimed as its own.

However, if the cheerful outlook on a stable economy, and the new waves in population, consumer buying plans and possibly more tax cuts hold up, audience and income will be large enough to support all kinds of electronic home entertainment items.

In fact, government spokesmen at the outlook conference say a third "banner year" can be expected for almost all household appliances and home electronic equipment production in 1965. Areas wide open for bigger sales push are in electric washers, vacuum cleaners, toasters, mixers and coffee makers. Only two-thirds to three-fourths of American electrified homes have these items--while all have tv, radios, refrigerators, electric irons.

Marketing analysts will be intrigued by this aspect of the American housewife in buying electric ovens: new, built-in high electric ovens have been the big thing, but coming up even faster are free-standing ranges that look like built-ins.

A propo of the season: those little men in white coats who clean the inside of milady's ovens on tv may be out of a job if upcoming lines with pull-out liners make it big in 1965. Some have super-heat devices to do the cleaning at the flip of a switch.

If Jackie Gleason expects to do retakes on his hilarious explosive extension cord scene for Reggie Van Gleason, he'd better hurry. Large-scale elimination of the "trailing cord" for all items that need to be handily portable is predicted, from portable tv sets and shavers to--no fooling--"electric" socks to keep feet warm.

The consumer protection problems that beset the small-packaging industries--together with designers and advertisers--are also being threshed out in the appliance field. Industry associations are sponsoring new standards voluntarily. If government spokesmen are right, standard-size designations for refrigerators, freezers and laundry equipment based on measures of capacity will "clear up consumer confusion," in the near future.

All of which means revised nomenclature for the advertising.

*Mildred Hall*

TELEVISION'S NEWEST  
 MAJOR PRODUCER AND DISTRIBUTOR  
**AMERICAN INTERNATIONAL TELEVISION, Inc.** **AI-TV**  
 RENOWNED FOR ITS MERCHANDISING KNOW HOW

proudly  
 presents

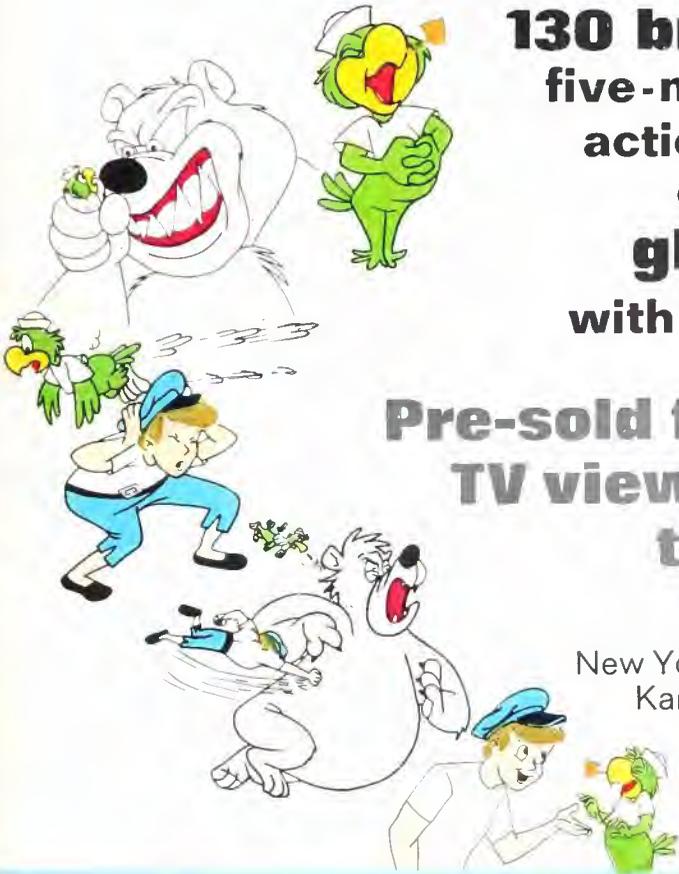
# The Adventures of **Sinbad Jr.**



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

**Pre-sold for  
 TV viewing March 5, 1965  
 to the entire  
 Metro Media**

New York / Los Angeles / Washington  
 Kansas City / Peoria / Decatur  
 Sacramento



*and also available now from AI-TV.....*

**EPICOLOR '64    AMAZING '65    EPICOLOR '65**

40 top-notch  
 action-filled  
 spectacles



20 features with  
 all the exciting  
 elements of  
 the best in  
 today's horror



20 top-notch  
 action-filled  
 spectacles



**and ALAKAZAM THE GREAT, full color, full length feature cartoon**

*and coming in '65*

**20 spine-tingling suspense features, THRILLERS FROM ANOTHER WORLD**

AMERICAN INTERNATIONAL TELEVISION, Inc. 165 West 46th Street, New York, N.Y. Circle 5-3035

# Aid To Higher Education Campaign

Volunteer Coordinator:  
W. H. Sahloff, General Electric Company

Volunteer Advertising Agency:  
N. W. Ayer & Son, Inc.



## IT'S YOUR MOVE, BUSINESS

Business needs every kind of man. But for strategy moves, it counts more and more on the college man.

That is because higher education gives executives the mentality and skill, the capability and specialized knowledge so necessary to shoulder the management burden.

Today business is absorbing the largest share of the college product. By this measure, it owes higher education the largest share of debt.

There is no time like the present to face this obligation. The cost of leadership has gone up. Our colleges are in a squeeze. Many need libraries, classrooms and teachers.

These are the needs of a growing society. But automation is adding another demand, namely, that we educate our national manpower to wider usefulness.

**College is business' best friend—support the college of your choice.**

# No Bids on Spot Production'—S&F Executive

**New York** — Arguing that "it is essential that we spend whatever is necessary in commercial production to obtain the best results," Philip Feld, vice president, radio and tv department, Street & Finney, Inc., last week called for an end to the bidding system in deciding which production house to use for tv commercials.

Feld said that the bid system probably evolved in the early days of tv when both agency and client were new to film production and could not conceive of a better way of obtaining a yardstick for production cost.

Speaking before the ANA workshop on commercial production, Feld declared that the bid system is unique in obtaining creative talent. "For example," he said, "I have never known a client to ask an art director to get competitive prices from a still photographer. You trust the art director's judg-

ment to obtain the best man, at a fair price, to obtain the best result. Why not treat the tv department with the same confidence?"

Feld said that proponents of the bid system generally argue that it's a good yardstick, and if the film production company needs the work, they will do it at a cheaper price. Still another argument in favor of the bid system, according to Feld, is that "you get the creative effort and thinking of an assortment of people."

Feld countered these arguments by saying, "If we know all the facts, we don't need a yardstick."

He added: "I don't believe that it should be the position of a client or agency that they take advantage of a situation which would enable

them to pay less than the fair market for a product."

The agency vice president also said that we often hear "that we don't necessarily award the job to the low bidder." If price is not going to be the criterion, he said, why ask for competitive bids?

Finally, Feld pointed out that having received the bids, all you have is a lump sum figure. "You still don't know why you are paying X dollars for the specific job."

Feld's alternative proposal "would give the agency producer the authority to deal with a single source but require that he obtain the necessary facts to enable both him and the client to understand and render an intelligent judgment on value received."

## Feld Gives Breakdown on Production Costs

**New York** — In his talk before the ANA tv commercial workshop (see story on this page), Philip Feld, vice president of the radio-tv department, Street & Finney, Inc., gave the following breakdown of estimated production costs for tv spots:

**Studio** — Should run about \$300 per day for shooting and 50 percent of that rate for construction and striking.

**Equipment** — Average rental for one-day shooting about \$200. Special equipment involves extra charge.

**Crew and Pre - Production Shooting Charges** — Average director is paid \$200 per day, assistant director \$60 per day. Cameraman (top 10 in N.Y.) averages \$200, assistant cameraman at \$70. Grips, props and electricians normally paid \$60 for first man, \$50 to \$55 for second. Three man sound crew costs about \$165 per day. Makeup and hair dresser range from \$55 to \$150. Wardrobe mistress costs

\$50. Stylist and home economist about \$100 per day each.

**Sets** — Scenic designer averages between \$125 to \$150 per day. Carpenters and painters cost \$55 with a general minimum of two painters on set. Prop and material costs subject to special demands of job.

**Film** — Rule of thumb is a cost of \$150 per 1000 feet B&W. Average one-minute spot uses about 3000 feet of live sound, 2000 for silent footage.

**Opticals** — Cost varies tremendously. Average optical negative without complicated devices should run about \$500, but can go as high as \$4000 per spot. Animation can run from \$60 to \$200 per foot.

**Editing** — Average one-minute spot should cost about \$300.

**Sound** — If job does not have complicated effects, sound transfer and recording charges for voice-over or straight on-camera dialogue should not exceed \$300 per commercial.

## NBC-TV Racks Up Sales Of \$3 Million in Week

**New York** — NBC-TV reports banner daytime sales for the week ending Nov. 13, plus the complete sellout of the East-West Shrine football game.

The daytime buys, involving eight sponsors and six shows, totaled more than \$3 million. Programs included *Concentration*, *Say When*, *What's This Song?*, *Jeopardy*, *Truth or Consequences* and *You Don't Say*.

Also, with a one-quarter sponsorship purchased by the General Motors Corp., on behalf of the A. C. Spark Plug and Oldsmobile divisions, the Jan. 2 Shrine football game is SRO. The GM order was placed through D. P. Brother and Co. Other sponsors of the game include R. J. Reynolds Tobacco Co. (Wm. Esty Co.) one-quarter sponsorship, and Savings and Loan Foundation (McCann - Erickson, Inc.) one-half sponsorship.

## B&B's Webber Cites New Reality in Advertising

Agency vice president sees producer at center of making more effective use of film as selling tool

New York — Describing the agency producer as “the man who’s charged with the responsibility for breathing life and memorability and a good research score into that tremendous trifle that rules all of our lives — the sixty seconds of sell,” Gordon Webber, vice president and director of broadcast commercial production, Benton & Bowles, Inc., last week cited what he called a “new reality in advertising.”

Speaking before the ANA Workshop on Television Commercial Production, Webber placed the agency producer at the center of this new reality, which concerns film, the special way ideas are communicated by film and the new uses advertising is making of film.

The agency producer understands four basic facts about the new reality, Webber said. “First, he knows that the film form is often as important as what you say. In some product categories where there are no substantial product differences to talk about, the commercial vehicle, the mode of expression is all important.”

Second, the producer understands that “a film commercial, like a woman, is a cumulative experience. That it is the totality of a commercial, the net impression, just as it is the totality of a woman, that either sets your engine racing — or doesn’t. Recognizing this, he understands that the total experience of a commercial, in some cases, can constitute the selling proposition.”

Webber continued: “Third, he understands that words in a commercial are important only in the context of a selling proposition that is *visual*, that a selling proposition must be visual if it is to succeed in the medium of television. He knows that words can sometimes *depress* interest and memorability, if they lack visual relevance. He understands that very often pictures are the copy.”



Webber . . . “commercial is like a woman”

Finally, the agency producer knows that “film, if properly used,

is the most powerful emotional medium we have.”

Pointing out that the new reality in advertising, which has to do with a new, more effective use of film as a tv selling tool, demands that the agency producer become an integral and early part of the agency creative team, Webber declared “When he is involved early and intensively from the conceptual stage on, when he is given the opportunity to contribute from his film visual experience, as well as his advertising background, some pretty good things are likely to happen.”

In the making of good commercials, Webber concluded, the producer “is a key man during the time *before* the camera rolls: the period of creation, preparation and planning.”

## NAB Searches for Recorded Sounds

Washington, D.C. — The National Assn. of Broadcasters is attempting to assemble an Encyclopedia of Recorded Sound — a project that has as its goal a master index on the existence, source and availability of every song, speech, spectacular or musical arrangement preserved by sound recording.

Skipped by Ted Malone, veteran radio personality, all known collectors, archivists and librarians are being circularized and urged to send a description of their collections, as well as an estimate of size and general nature of content.

“Anyone who has to hunt for special sounds for a show, any student who has to do research in the field, anyone who has occasion to inquire comes face to face with a barrier of disorder and utter confusion,” declared Malone.

The benefits of an index, he added, “are obvious, but it is already apparent that, without some semblance of order, many important recordings are being lost or

destroyed, and an infinitely large number are being buried under a mountain of unclassified material in libraries of unknown collectors.”

Malone urges anyone who has information or recorded collections to advise him of the location and the general size. Write to Ted Malone, NAB Encyclopedia of Recorded Sound, 2 Studio Lane, Bronxville, N.Y.

## Ingraham Is New VP Of RKO's KFRC Radio

San Francisco—James Ingraham will become vice president and general manager of radio station KFRC San Francisco effective Jan. 1, replacing Alfred Racco, who is leaving the RKO General outlet.

Ingraham was formerly general sales manager of KNX Los Angeles, joining the CBS-owned station in 1958 as an account executive. He entered broadcasting in 1952 with the Don Lee Stations in continuity and later in sales.

# Food Advertisers Are Returning To Radio, Notes WNBC's Mager

New York — After a long hiatus from the radio scene, food and grocery product advertisers are beginning to find their way back to the medium, according to Thomas A. Mager, merchandising manager of WNBC Radio in New York.

Pointing to such advertisers as Kleenex, Aleo Wrap, General Mills' Betty Crocker cake mixes and Campbell products as examples of the return to use of radio, many after a long absence, Mager listed four basic reasons for the back-to-radio movement:

1. Radio reaches housewives prior to their decisions to buy food, and during the time they sit in their kitchens and actually make up their shopping lists. It is the last buying influence as they drive to the supermarket or shopping center.
2. Radio reaches housewives in a working context when the climate is right for making buying decisions. Whereas women watch tv for enter-

tainment and read for diversion and information, they are actually working and involved in homemaking problems as they listen to the radio.

3. Advertisers get more "stretch" for their ad dollars in radio, Mager said, and because of radio's reasonable rates (average cost-per-thousand is only about one-fourth of tv), the advertising budget goes much farther.
4. Housewives listen to radio a lot. A Marplan study found that the average housewife listens to radio four hours and 36 minutes per day, or 23 hours per week median housewife listening time.

## Crosley VP Named Head Of Ohio Broadcasters

Columbus, Ohio — The Ohio Assn. of Broadcasters last week named Walter E. Bartlett, vice president for television of the Crosley Broadcasting Corp., as its new president. Prior to his election to the 96-member organization, he served on its board of directors and as first vice president.

Also named officers at last week's association meeting were Reggie Martin, vice president and general manager of WSPD Toledo, as first vice president, and Collis Young, vice president and general manager of WCOL Columbus, as second vice president.



Walter Bartlett

## 'Talking Bottles' To Tell Monsieur Henri Wine Story

New York — Filmed in Holland, using talent from Holland, Germany, France and Italy, Monsieur Henri Wines Ltd. has begun "a major effort to build up the appreciation and knowledge" of their products in the mass consumer market."

With the initial drive aimed at the New York City area, the campaign will make heavy use of spot tv, supported by a saturation minute spot buy on WNBC Radio.

Discussing the tv spots, Maurice Feinberg, president of the import firm, said, "We have actually succeeded in making our bottles 'talk' by a combination of vocal choral effects and flashing lights behind the bottles. The animation effects are most striking and we hope they will strike a strong identification in the consumer mind for Monsieur Henri wine selections."

A one-minute spot has been created for each of three wines and will be alternated for more than 20 weeks of solid advertising on such New York stations as WPIX and WNEW-TV.

Feinberg said that, to the best

## Golden Grain Ups Ad Budget Again

San Leandro, Calif. — Earmarking \$1 million for participations on five CBS-TV daytime shows, the Golden Grain Macaroni Co. has increased the size of its advertising budget for the seventh straight year.

The Golden Grain story will be told on *CBS Morning News*, *The Real McCoys*, *The Andy Griffith Show*, *I Love Lucy* and *The Jack Benny Show*. Commercials will feature the firm's nationally distributed lines of Riee-a-Roni products and four macaroni convenience dinners.

Commenting on the buy, Paul DeDomenico, national sales and advertising manager, said, "These high-rated network shows are some of the key elements of our 1965 advertising program. In addition, we are buttressing Golden Grain's position in all major markets with a local tv and newspaper blitz that will start after the first of the year."



Bottles . . . "choral effects, flashing lights"

of his knowledge, this is the largest individual effort ever "put behind fine imported wines in this market area, an effort that will be coordinated behind one identifying label, 'A Monsieur Henri Selection.'"

The campaign is expected to be expanded into other key markets after the first of the year.

Spots were produced by W.C.D. through E. A. Korehnoy, Ltd.

The WNBC Radio campaign will involve 40 minutes per week through Christmas. Spots will utilize the sound track from the tv commercials, plus a live tag to dovetail specific Thanksgiving and Christmas themes with the main selling message.

## MBS President Paints a Rosy Future For Radio, Sees Tv in Audience Fight

New York — "If you own a radio station — hold on to it," advises Robert F. Hurleigh, president of the Mutual Broadcasting System. "It will be worth many times more in the years ahead. Even with some 4800 AM and FM stations competing for audience and dollars, radio may soon be entering the most prosperous period in its turbulent history."

Pointing out that it is ironic that radio's benefactor is television, Hurleigh said in the network's newsletter, "Who would have

dreamed that tv, which gave radio its trauma in the first place, would end up creating an even greater one for itself? Yet in the process of its own evolution, it begins to look like it may fractionalize itself to a point where the very benefits it had to sell will cost too much to buy."

Hurleigh said that UHF, CATV and pay-tv will all cut into the television audience. How big a piece, he said, remains to be seen, but "as this attrition continues, tv (as we know it today) will enter that phase of its life-and-death struggle which almost toppled radio some 15 years ago."

Whether tv will come out of it as well as radio, only time will tell, continued the MBS president. "In the interim, however, we predict a return of advertisers to our medium that may be reminiscent (in reverse) of the exodus of the post-war years."

Added Hurleigh: "Radio's problems were staggering enough but its costs were never in the same astronomical sphere. And how to cut these costs and still come up with 'product' that will hold an audience is the nightmare of everyone involved in tv."

Hurleigh said that if tv is to remain the medium of entertainment, "it will have a battle on its hands with talent and unions the like of which we cannot contemplate. If it decides to eschew entertainment, as radio was forced to do, where can it go and what can it use for its visuals?"

Hurleigh declared that radio's problems have been overcome. "Costs have been stabilized; our basic raw materials (music and news) are abundant and endless; salaries are fair but one doesn't need a computer to tabulate them."

The whole picture makes economic sense, the MBS president concluded. "And it will make even more sense to advertisers as tv begins to bleed itself in its own internal war."

### Station Reps Form New Committee

New York — With the stated aim of looking into the advancement of radio and television on a market-to-market basis, Lloyd Griffin, president of the Station Representatives Assn., has announced formation of new committee.

Dubbed the marketing and planning committee, it will be chairmanned by Walter Nilson of the Katz Agency. Other members include William Knodel of Avery-Knodel, Inc., George Castleman of Peters, Griffin, Woodward, Inc., David Partridge of Blair Television, and Joseph Courtney of the Katz Agency.

It was pointed out that the committee's primary purpose will be to promote the concept that market-by-market placement of radio and television advertising "best serves the needs of today's national and regional advertiser."

### Paper-Mate Launches 'Blue' Christmas Campaign

Chicago — Utilizing the talents of comic Ben Blue, Paper-Mate is launching an all-out tv advertising campaign "designed to produce millions of selling impressions during the biggest selling season of the year." With the drive slated to run through Christmas Eve, the company estimates that it will reach seven out of ten Americans on an average of nine times during the six-week period.

Commercial starts with a tickle in a crowded elevator. Merriment mounts as Blue visits the Paper-Mate Christmas display and resolves his gift problems.

In addition to one of the largest spot tv campaigns ever scheduled by the company, Paper-Mate spots will be seen on *I've Got a Secret*, *My Favorite Martian*, *Edge of Night*, *Pete and Gladys*, *The Real McCoys* and *House Party*. Agency is Foote, Cone & Belding.



Ben Blue and tickler

### L&M Buys Alpo Pet Food; Tv Credited for Sales

Allentown, Pa. — Alpo, the dog food which gives tv the lion's share of credit for a 388 percent sales gain in the past five years, has been sold to Liggett & Myers Tobacco Co., another heavy tv spender. Purchase was for an undisclosed amount of cash and represents L&M's initial acquisition following announced plans to diversify.

In the announcement of the sale, it was pointed out that "the Alpo business was built on the aggressive use of spot tv and national network tv." Alpo is currently a participating sponsor on both the *Today* and *Tonight* shows on NBC-TV. For its part, L&M was ranked number 20 among network tv spenders last year in addition to its strong spot tv investment.

The Allen Products Co., maker of Alpo, will operate as an autonomous, wholly owned subsidiary of L&M with its president, Robert F. Hunsicker, continuing in his post.

Weightman, Inc., of Philadelphia is the Alpo agency, appointed in 1950 when the pet food firm had a budget of only \$6500.

***Sponsor*** IS FOR THE SPONSOR.  
NO OTHER PUBLICATION IS.

## Anything-Can-Be-Done Attitude Essential In Selecting Film House, Says DDB Exec

New York — A film company should not only be a service organization to the agency “but should also be interested in advertising and not only in profit margin.” Don Trevor, vice president for tv commercial production, Doyle Dane Bernbach, Inc., last week told an ANA workshop.

Trevor added, “We have found that only a handful of production houses fall into this category.” What is important, he said, is the attitude of the film company that *anything* can be done.

As a case in point, Trevor cited his agency’s Volkswagen Sedan commercials. “When we shoot the Volkswagen Sedan commercials, we like to have our motion picture lens exactly 14½ inches off the ground . . . At this angle, the bumpers look straight and not curved and the car looks more attractive.”

Trevor continued: “For one recent commercial, I required a 180 degree circular shot around the car. No equipment was ever built to make the shot at the required 14½ inches off the ground. When I asked three production companies



Trevor . . . “establish mutual respect”

to bid on this project, I told them this shot might require construction of special equipment. Two of the companies told me that this was not necessary — they would use conventional equipment and do the shot at 18 inches. So what if the Volkswagen does not look as good as we like to have it?”

Needless to say, they did not get the job, Trevor declared. “The company that actually went out and built the dolly and shot the scene exactly as we had requested was

rewarded with first prize at the American Tv Film Festival and lots of repeat business from us.”

Continuing his discussion of how to choose a production house, Trevor brought up the matter of money. “While it is important to make sure that prices are in line by using competitive bidding,” he said, “we do not feel that price alone should be a prime consideration. I feel that, once we have established a mutual respect between the cameraman, director, editor, etc., on one side, and the tv production department at an agency on the other side, competitive bidding is absolutely unnecessary.”

Trevor wound up his talk by citing what to avoid in selecting a production house: “Those who say, ‘no, it cannot be done’ just because the agency concept is unorthodox or difficult; those who are content with conventional techniques in lighting and set design; those who use a slick, conveyor belt attitude in turning out commercials as though they are pieces of machinery.”

“But I really don’t worry about them,” Trevor concluded. “Because sooner or later, they will dissolve and fall by the wayside.”

### Maltex Tv Commercial Uses Automated Puppet

New York — Automation is even making inroads into the ancient and honorable art of puppetry with development of an experimental commercial for Maltex cereal in which 57 simultaneous human actions in a puppet character are computer-controlled.

Created by the Fletcher Richards Co., the required puppet actions were pre-programmed into the computer. “Then, by a flick of a switch, the computer literally puts the puppet through its paces—smoothly, flawlessly—as if 29 expert puppeteers were putting on a command performance.”

The commercial spotlights a “Professor Nutty” selling the “nutty,” or nut-like, flavor of Maltex to youngsters, and opens with the puppet coming through a kitchen window. “Professor Nutty” lands on the breakfast counter to present a box of Maltex to a pair of wonderstruck real children.

### Tunnel No Obstacle To Radio Reception

Cape Charles, Va. — Sponsors won’t have to worry about their selling messages reaching car radios in the 17.5 mile long Chesapeake Bay Bridge-Tunnel.

A new radio system, consisting of AM antennas mounted at each end of the tunnel and connected with amplifiers, boost the signals and feed them to antenna cables running the length of the tunnel ceilings.

“As far as we know, there is not another tunnel anywhere with AM radio reception,” said J. Clyde Morris, executive director of the bridge-tunnel. Chief engineer Leon R. Johnson said

that the new AM antenna will eliminate the annoyance motorists feel when they drive into a tunnel and their radio goes dead. “I don’t know why it is,” Johnson said, “but it always seems to happen just as the announcer says, ‘We interrupt this program for a special news bulletin,’ or ‘It’s the last of the ninth, the score is tied, and Mickey Mantle is stepping up to bat.’”

The ceiling antenna cables were built into the tunnels originally to provide two-way short-wave communication for patrol cars, maintenance and emergency vehicles.



Theodore Van Erk



Hugh Gallagher



Donald Green



Thomas Hollingshead

## PGW Announces Manpower Build-Up

New York — Recognizing the fact that television is an expanding business and also to meet "increased competition," Peters, Griffin, Woodward, Inc., pioneer station rep firm, has announced what terms "the largest addition of sales manpower ever to join a major independent station representative at one time."

Expansion includes seven new account executives, plus a series of promotions within the company.

The new men will be involved in re-grouping of PGW's sales operation. In the past, PGW salesmen have been divided into eastern and western groups. The new personnel and staff promotions will mean the start of a third or "mid-America" group in the New York office.

Commenting on the sales force build-up, Lloyd Griffin, president of television, said that "the additional manpower and staff expansion enables PGW to bring more in-depth sales strength to bear for each station we represent, and at the same time offer maximum service and efficiency to agencies and advertisers."

Griffin also pointed out that the tv staff additions closely follow the company's dramatic growth pattern.

He cited the fact that, within the past 27 months, PGW has moved to larger quarters or opened new offices in eight locations.

Moved up to sales manager for the East and Southeast group is Theodore D. Van Erk, a PGW colonel since 1958.

Head of the West-Southwest group is A. E. Muth, with William G. Walters serving as head of the "mid-America" group. Both are vice presidents and veteran PGW executives.

New account executives added are: Hugh Gallagher, former senior buyer with William Esty & Co.; Donald G. Green, from Castor, Hilton, Chesley, Clifford & Ather-ton, Inc.; Thomas J. Hollingshead, formerly with Adam Young, Inc.; Francis X. Nolan, formerly with George Hollingbery, Inc.; Richard F. Nagle, from Dancer-Fitzgerald-Sample, Inc.

Joining the Detroit office is Jonathan F. Abel, replacing James R. Seferlino who moves to New York.

Promotions within the PGW organization include George W. Kupper, elevated to assistant vice president, and the upping of Michael F. Mullins and Kenneth R. Better to account executive status on the New York sales staff.

## Survey Shows Most Tv Stations Use Free Films

New York — With more than 300 stations responding to a 14-part questionnaire, a just completed study shows that 99 percent of the nation's television stations program free films supplied by industry, government and other sources.

The study, conducted by Association Films, a national distributor of industry-sponsored motion pictures, revealed that commercial distributors were sources from which they ordered "most free films."

## Report of New Harris Probe Denied by Howze

Washington, D. C. — If the much-investigated broadcast industry is skittish about word of new probes, it's understandable. Latest report making the Madison Avenue rounds is that investigators from the Harris Subcommittee have been asking agencies questions about problems involved in bringing their own properties to the networks (see item in Sponsor Scope)—a report denied by a spokesman for the subcommittee.

When queried, Charles Howze of the Harris Investigating Subcommittee said that no look into programming access is planned. He added that he didn't know how the rumor started, unless it was his visit to New York recently when he talked to some agency people.

Howze insisted that his conversation was with "friends" in advertising and was just informal and casual.

The only other possibility, said Howze, is that one of the subcommittee members has sent a staffer around, or talked to someone about the ever-popular idea of new blood in tv programming.



Francis Nolan



Richard Nagle



Jonathan Abel



George Kupper



Michael Mullins



Kenneth Better



## Look who's in prime time

Yes, that's right . . . "Ma and Pa Kettle" and "Francis" (The Talking Mule).

And they're repeating their tremendous popular appeal against the best prime time network programming—evidenced by results of ARB rating studies. These two feature series are attracting the same mass audiences on TV as they did in theatrical release, when each and every one of the seven "Francis" and eight "Ma and Pa Kettle" features (now in Seven Arts' Volume 9) spelled box office success! When a "Ma and Pa Kettle" takes 63% share-of-audience in Friday prime time, and when "Francis" can run neck-and-neck with ABC's Tuesday night prime time best on this season's opening night, you know you can have feature film programming that can register top ratings and profits for your station.

To learn more about Volume 9's 215 Universal/Seven Arts "Films of the 50's", contact your nearest Seven Arts salesman today.



FRANCIS



FRANCIS COVERS THE BIG TOWN



FRANCIS GOES TO THE RACES



FRANCIS GOES TO WEST POINT



MA & PA KETTLE



MA & PA KETTLE AT HOME



MA & PA KETTLE AT THE FAIR



MA & PA KETTLE AT WAIKIKI



*making TV rating history!*

TULSA KVOO-TV		RATING	SHARE
Sept. 11 Friday 8:30—10 P.M.	<b>"MA &amp; PA KETTLE" KVOO-TV</b> .....	29	63%
	Lawbreaker, Alfred Hitchcock CBS (KOTV) .....	10	22%
	Price is Right, Boxing, Make That Spare ABC (KTUL-TV).....	7	15%
Sept. 21 Monday 6:30—8:30 P.M.	<b>"FRANCIS JOINS THE WACS" KVOO-TV</b> .....	20	37%
	To Tell the Truth, I've Got A Secret, Andy Griffith, Lucille Ball CBS (KOTV)...	21	39%
	Voyage to the Bottom of the Sea, No Time for Sergeants, Wendy and Me ABC (KTUL-TV) .....	13	24%

LOS ANGELES KABC-TV		RATING	SHARE
<b>"MA AND PA KETTLE"</b> (#1 in the time slot—beating KNXT's long time top-rated news show!)	SEPT. 16 "6 O'CLOCK MOVIE"	11	25%
<b>"FRANCIS"</b> (This was the highest rating received by any feature film ever telecast by KABC-TV!)	APR. 25 "SATURDAY NIGHT MOVIE"	15	38%



**Seven Arts**

ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD  
 NEW YORK: 200 Park Avenue, YUkon 6-1717  
 CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105  
 DALLAS: 5511 Royal Crest Drive, EMerson 3-7331  
 LOS ANGELES: 3562 Royal Woods Drive,  
 Sherman Oaks, Calif., STate 8-8276  
 TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193  
 For list of TV stations programming Seven Arts' "Films of the 50's"  
 see Third Cover SROS (Spot TV Rates and Data)



FRANCIS IN THE HUNTED HOUSE



FRANCIS IN THE NAVY



FRANCIS JOINS THE WACS



MA & PA KETTLE GO TO TOWN



THE KETTLES IN THE OZARKS



MA & PA KETTLE BACK ON THE FARM



MA & PA KETTLE ON VACATION

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## ABC-TV's \$25 million regional pot

Sellers of tv spot may not be fully aware of a competitive set-up at ABC-TV that's burgeoning into big business: the section specializing in regional hook-ups. Looking at the current season, the section has already gathered about \$20 million in regional sales. The outlook before the season is over: at least another \$5 million. Some of the dimensions of this ABC-TV operation: (1) 40 advertisers have already been committed to regional buys, and the anticipation is that the total will be up to 60 by the summer of 1965, (2) the sales are preponderantly in nighttime and these are spread over 25 to 30 program series, (3) other programming types on which the network's regional buyers place their chips are sports, news and specials, (4) the roster of regional users include such important national tv advertisers as P&G, General Foods, Bristol-Myers, General Mills, Miles, Chesebrough-Pond's, U.S. Tire, Pharmcraft, Pabst, Armour. In the past the networks, including ABC-TV, have been rather leery about concentrating in any fashion on regional sales. A notable restraining factor: fear of stirring up recriminations among affiliates — to the effect that the networks were overtly competing with them for spot business. ABC-TV seems convinced that, if a concerted effort were made to go after regional business, the revenue for the networks could tally over the \$50 million mark.

## Expect same pro quid as B-M

Tip to tv stations that have entered into bulk spot deals with Bristol-Myers: they'll be hearing from Benton & Bowles and Ted Bates. B&B will be speaking for P&G and General Foods, and Bates for American Home Products. The message the agencies will convey: it is expected that the same extra discount extended to Bristol-Myers will be available for all advertisers whose annual expenditures are comparable to Bristol-Myers'. The B-M deals, in essence, "guarantee" a specific expenditure over 52 weeks in quarterly segments, with the station, in turn, granting a 20 percent discount off the end rate. So far Bristol-Myers agencies have closed such deals in New York, Chicago, Detroit and Los Angeles. Both B&B and Bates have no qualms about the B-M aligned stations in these and future markets

being amenable to the request. Ted Shaker, head of ABC-TV's o&o stations, had previously told Sponsor Scope that his stations' arrangement with Bristol-Myers would automatically become part of the ratecard.

## Springtime spot radio for Gurlain

Seems that Gurlain Perfumes (Gilbert) is turning into a gift-type account with ideas of using spot radio other than just before Christmas. Gurlain's due back in the spring with substantial schedules in 25 markets. Another toiletries company, Mennen (Grey), is buying 36-week schedules in the top 10 markets.

## More feelers on prime 30s

Another station feeler on advertiser interest in 30-second spots in prime chainbreaks has come up. The sounding out in this instance was from KNXT Los Angeles. Ray Beindorf, the station's sales manager, did it in calls on several agencies heavy in spot tv accounts. Beindorf explained that it was being offered as a "new vehicle" and that it was intended to set up a specific rate for 30s, if enough interest became manifest. A couple stations in the Midwest have put a different variation on their feelers, namely, would the advertisers go for 30s, if they could get them at the 20-second rate on a more or less preemptible basis.

## NBC-TV poses query on Alka-Seltzer

NBC-TV has a "little discussion" going on with the Jack Tinker agency about the copy in the latest Alka-Seltzer commercial. The network wants more laboratory support for statements about (1) the product's speed to the blood and (2) the relative effectiveness of Alka-Seltzer vs. other analgesics. Both CBS-TV and ABC-TV, Sponsor Scope learned upon inquiry, have accepted all the Alka-Seltzer commercials out of the Tinker shop to date. A statement in the Alka-Seltzer commercials that has caused some eye-brow raising in Madison Avenue circles: "If it weren't so [referring to the preceding claims], it wouldn't be on television." Sundry copywriters

see the statement, by implication, serving as an endorsement. Rejoinder to this from the acceptance departments of all three networks: tv, as a rule, doesn't allow any claims that can't be substantiated.

### Harris men quizzing N.Y. agencies

Orrin Harris must be taking a look into tv network practices. Making the rounds of New York agencies and asking questions are people from his special subcommittee on investigations of the House Interstate and Foreign Committee. The queries, in the main, have to do with the leeway advertisers have for bringing in their own shows to the networks and the difficulties, if any, encountered in having foreign-produced programs accepted.

### Some sponsors' batting averages

A bemusing exercise at this time of the year: put some of the leading users of nighttime network tv through the NTI Top 40 ringer and see how they average out as program "hit" pickers. The Top 40 is regarded in the trade as a fairly equitable yardstick in determining the "hits" from the "misses." Sponsor Scope used the October II NTI as the winnowing agent in evolving the following chart of "hits," "misses" and "batting averages":

ADVERTISER	TOTAL PROGRAMS	HITS	MISSSES	BATTING AVERAGE
P&G	18	9	9	.500
Lever Bros.	10	6	3	.625
Colgate	6	1	5	.166
General Foods	7	4	3	.570
Bristol-Myers	13	4	9	.308
Whitehall	9	5	4	.555
Alberto-Culver	5	1	4	.200

### Block blocked out of 'CBS Reports'

Block Drug took with grace the treatment its commercial got on the Nov. 18 *CBS Reports*. The network's news chief, Fred Friendly, ruled that the Block commercial was not in keeping with that night's episode, "The Burden and the Glory of JFK." The commercial wound up after the program's credits, something that most likely

had never before happened in network tv. The juxtaposition gave the Block commercial, piggybacking Omega Oil on Correga denture adhesive, the aspect of a chainbreak. Block paid \$28,800 for the participation in *Reports*. Why Block, Sponsor Scope learned, raised no fuss over being relegated to the "back porch": (1) the program was the last of three scattered minutes bought on the series, (2) since *Beverly Hillbillies* came next, Block figured it got a bigger audience in the "station break" than it would have garnered in the body of the documentary.

### Lestoil makes short buy

LaRoche has made its first spot tv buy for Lestoil. The schedule runs through December. The list covers 25 major markets in the east. Three stations per market are being used in Boston, Philadelphia, Pittsburgh and Cleveland. The decision on schedules and markets for early 1965 will be made in mid-December.

### Bates media draws from DCS&S

Conspicuous about the personnel changes that've been going on in Ted Bates' media department: Sam Vitt, the department's new administrative boss, is helping himself to people from his previous shop, DCS&S. So far his enticements from DCS&S media have been Ken Castelli, David Garvin and Joe Cacciabauda. Incidentally, Bates is one of those shops where they draw a blueprint of future progress for an inductee. He's told what promotions he can look forward to over so many years. Bates media is also quite sensitive about a key man getting restless and looking elsewhere. It points out to such that he may not find the opportunities of advancement, within reasonable periods, as exist at Bates.

### Agency-group spenders in spot tv

Indications are that the 1964 national-regional spot tv billings will come to around \$850 million, with agency and rep commissions included. If you use this figure as a base, you can work out some interesting agency-source sidelights from the tabulation of the top 50 tv-radio agencies which

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

SPONSOR carried in its Nov. 16 issue. Such break-outs as these: (1) the top 15 agencies accounted for 56 percent of the year's spot tv billings, (2) the top 20 agencies delivered 64 percent, (3) the top 25 agencies furnished 70 percent of the total, (4) 80 percent of the billings derived from agencies with main offices in New York. Added note: five of the top 25 tv-radio agencies had their number one bases in cities other than New York.

## Code exempt: premiums, contests

Latest issue settled by the NAB's tv code review contingent: whether premiums fall within the purview of the multi-product amendment. The decision is that they don't. In other words, a premium offer tacked on to a product sell in a film or tape commercial doesn't make that commercial a piggyback. Member stations of the code raised the issue with regard to doll premiums offered in Crest and Fab commercials. Also exempt from being considered a separate "sell" are contests and sweepstakes.

## Miss America: tv set El Dorado

Youth, beauty and glamour persist as surefire magnets in tv as well as any other entertainment or communications media. For the third successive year the Miss America program went over the 25 million-mark in total home viewing. The upward glide was both in percentage of sets-tuned-in and number of homes. The three-year Nielsen measurement in homes: 1962, 25,846,000; 1963, 26,200,000; 1964, 26,800,000. S-I-U: 1962, 38.3; 1963, 39.4; 1964, 40.3.

## Tuesday ousts Monday in tv audience

Sunday and Saturday remain the hottest viewing nights of the week, but Tuesday has replaced Monday as the third most popular night around the set. Friday continues in the tradition of being the "stage wait" night, a status that dates back from radio. In terms of sets-in-use the current season appears to be breaking all records. Compared to 1963, not only is average viewing by nights up this season, but the tune-in by hours

of the night has taken a hike. Following are the average sets-in-use for '63 and '64, with the rankings by night of the week in parentheses:

NIGHT	1964	1963
Monday	56.2 (4)	55.0 (3)
Tuesday	56.5 (3)	53.0 (4)
Wednesday	55.2 (6)	51.7 (6)
Thursday	55.3 (5)	52.2 (5)
Friday	53.7 (7)	50.4 (7)
Saturday	56.7 (2)	55.5 (2)
Sunday	59.0 (1)	55.4 (1)

Source: NTI, eight weeks ending Oct. 25, 1964, and eight weeks ending Oct. 27, 1963.

## When should commercials go color?

Maybe yours is one agency that has had this question thrown at it: would it be advisable to put in color commercials which would be used throughout 1965? The question is predicated on the estimate of 3.3 million color homes for January, 1965, and an increase through the year of another million or so color homes. Sponsor Scope put the query to several agency color experts and emerged, in essence, with this consensus: (a) the decision, basically, should depend on the needs of the product, (b) black and white delivers much of the color home audience, anyway, and the point to be resolved is whether the number of color homes merits the added cost for color.

## All NBC-TV premieres in one week?

Look for NBC-TV to unveil its 1965-66 schedule all in a single week, probably the second week in September. That stratagem would make NBC-TV's premiere week the same as the one ABC-TV has elected the past two seasons. All that has to happen now for an unprecedented log-jam of program sampling is for CBS-TV to go premiere week synchronously with the other two networks. Then nobody could claim that the early ratings were handicapped by later premieres. Incidentally, the competition estimates that CBS-TV o&o's and affiliates spent around \$500,000 for the latest program spotlight campaign in newspapers. It was the second campaign of the kind for the current season.

## *He translates the martial music of the wind*

Weather is news in Eastern Iowa, where frost bites bank accounts as well as fingers, and snow clogs feeding troughs as well as roads. "Rain by afternoon" means equip the kids with rain gear before the morning school bus arrives, and make hay in the north forty while Channel 2 shines.

Whether nature is relaxing or blowing up a tempest, Conrad Johnson draws weather conclusions whose accuracy is astonishing, even for a pro. He is not an announcer who does the weather when there's a lull in commercials. He isn't cute about the weather. He doesn't draw little pictures or use arcane visual gimmicks.

He is a professional member of the American Meteorological Society, a weather expert with special training at Purdue and Iowa Universities, Penn State, and in Navy schools. He uses WMT-TV's weather radar installation, a direct wire to the Weather Bureau, four wire services, a picture service, and knowledge derived from an adult lifetime of weatherwise study.

Conrad Johnson's weather reporting is one of the reasons for WMT-TV's dominance in three of Iowa's six largest cities, plus coverage of more than half of Iowa's tv families.



### **WMT-TV**

*CBS Television for Eastern Iowa  
Cedar Rapids—Waterloo*

National Representatives:  
The Katz Agency—Affiliated with  
WMT, WMT-FM; K-WMT,  
Fort Dodge; WEBC, Duluth



## how do you fit a moose into a mail box?

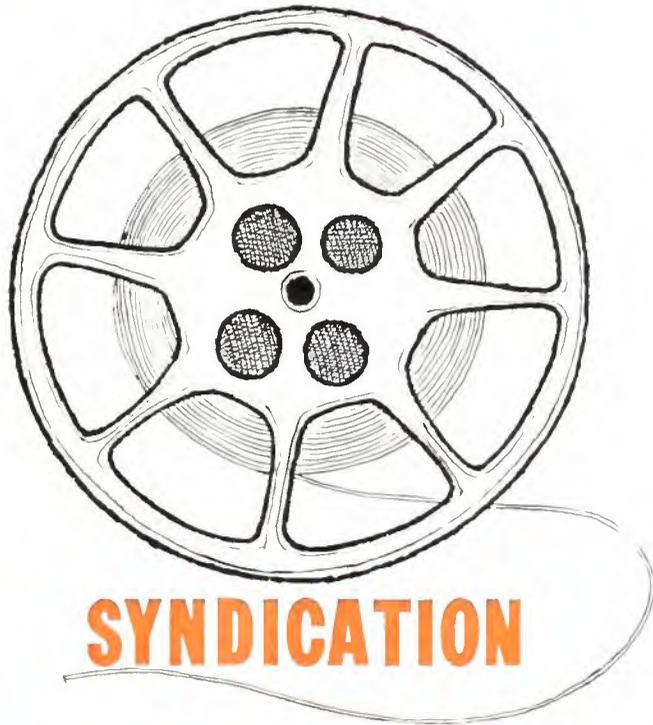
You can! . . . if you're willing to settle for the tip of the nose. Like ranking TV markets . . . you can take a small section of the market by using the metro approach . . . but if you want the whole moose, you've got to rank by total market! **Fact!** More than 80% of the Charlotte WBTV Market is located outside the metro area. The Charlotte TV Market contains **550,000 TV homes . . . ranks 22nd in the nation . . . and 1st in the Southeast!**\* Sleet! Snow! Hail or rain! . . . WBTV steadfastly delivers your mating call to a vast coverage area that really counts!

\* 1964 Sales Management Survey of Television Markets

**WBTV**  
**CHARLOTTE**

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.



## SYNDICATION

### **it's changed a lot, but business is strong**

Special SPONSOR survey of leading distributors of programs and features shows syndication thriving despite supply problems, with color tv presenting new horizons

■ Said the sales vice president of a major syndication firm in New York last week, summing up the state of the union in non-network program selling:

"Syndication is the only \$100 million business in the United States in which a guy is often lucky just to break even."

Indeed, syndication continues to be a mercurial, sensitive and sometimes exasperating business which supplies the bulk of local-level television station programming — apart from local newscasts, sports, weather, service features and special events — and which indirectly supplies most spot tv advertisers with the tv vehicles in which their non-network commercials are seen.

It is a business that has changed radically in the past decade. An executive of one of the major suppliers of syndicated cartoon packages told SPONSOR that he had suddenly realized just how much the business had changed when he strolled through the TFE-'64 exhibit at last spring's NAB convention in Chicago.

"I looked at the company names on the doors of the hospitality suites," he said. "Most of the big names of 10 years ago were gone. Most of the names that *were* there represented either relatively new companies, movie companies now in syndication, or the few syndicators who have managed to stay active."



Today, syndicators fall into several clearly defined groups:

There are the few oldtimers, like Screen Gems and MCA, which have been active since the beginning, sometimes absorbing other syndicators and their catalogs (as Screen Gems absorbed Hygo-Unity or ITC took over Television Programs of America).

There are the movie company syndication arms. Virtually every movie major whose theatrical or tv product has been seen fairly regularly on tv — particularly those motion picture giants whose product may have been distributed at first by a syndication house already established — now has a syndication arm. Some principal movie-owned syndication firms: MGM-TV, UA-TV, Screen Gems (owned by Columbia Pictures), Warner Brothers, 20th Century-Fox, Embassy, Hollywood Tv Service, Allied Artists, American International Tv, Medallion Pictures. Most movie companies today are convinced that do-it-yourself syndication is an important source of corporate revenue in the United States.

There are, of course, the network-owned syndication subsidiaries, and they rank with the majors. Few give out gross sales figures, but it's generally felt in the syndication industry that CBS Films has the edge, followed in dollar grosses by NBC Films and ABC Films. The network syndication arms receive for rerun syndication a certain amount of the program product seen on the network (usually that in which the network has an ownership position of some sort), plus network-owned shows such as documentaries.

There is, also, an important group of syndicators which includes syndication subsidiaries set up by production firms to handle the subsequent runs of the firm's own shows (such as Four Star's syndication arm, or Desilu Sales); syndication companies controlled by theatrical distribution firms (Trans-

Lux and Walter Reade-Sterling); small "specialty" firms (Spotlight Films, Frammer Productions, Hoffberg Productions); and syndication companies owned by foreign broadcasting interests (BBC-TV).

There is, finally, a group of syndication firms which represents the newest trend in syndication — the sale to tv stations of programs produced by a large station group operation. These are primarily Group W's syndication offshoot, as well as Triangle Programs, Storer Programs, WGN-TV Chicago and a few others. In this same group, technically, belongs Tv Affiliates Corp. (TAC), which functions as a combination of clearing house and program sales organization for member stations.

It was this many-segmented business that SPONSOR turned to in order to gather, by means of a special survey of high-ranking executives, an over-all look at the syndication business as it has operated during 1964.

These were highlights of SPONSOR's survey:

- State-of-the-union in syndication — A narrow majority of syndicators (54 percent) told SPONSOR that the year had been only "fair" in U.S. syndication. None said it was quite bad enough to be categorized as "poor" (although one syndicator made up his own category in his survey questionnaire — "incomprehensible.").

A little less than one out of four syndication firms said that business had been "above average," with this reaction drawn from all types of syndicators with no particular pattern evident.

A few — 15 percent — felt that business was good enough for 1964 to be classified as an "excellent" year. These replies came primarily from two types of syndicators — those who handle packages of post-1950 feature films (a type of syndicated fare heavily in demand by stations), and station groups now syndicating new production in the documentary or informational area (a type of modestly priced show property also in demand among stations).

- Sales trends in syndication — The days of the giant sales force in syndication, when such firms as Ziv Tv Programs (now part of

United Artists Tv) could field 7: or more salesmen in all parts of the country, are over. This could be seen clearly in the responses to SPONSOR's questionnaire survey which produced a figure of six full time salesmen (plus small headquarters sales staffs) as an average for the industry today. (Note: this six-man average does not include sales executives covering the foreign market; in this area, the figure has been edging upward as more companies have gotten into the foreign syndication field.)

A strong sales trend could be seen in the opinions of syndication executives concerning the program lengths most popular today among tv stations. Two out of every three syndicators handling program series (several handled features as well) told SPONSOR that the "most popular" program size was the half-hour show. Only 17 percent said they had most demand for hour-long shows — an interesting figure when you consider that something like half of the syndicated off-network series reaching the market in 1964 were in the hour length. The remaining syndicators queried divided about equally between citing long length tv shows (90 minutes) or short-length (five to six minute cartoons) as their most popular program length among stations.

Why the popularity of the half-hour syndicated show?

These were representative comments from syndicators: "Fits local programming needs" (CBS Films), "Easiest to schedule and sell time on" (Screen Gems), "Greater program flexibility and scheduling" (ABC Films), "Time availability pose programming problems with shows of greater length" (20th-Fox)

Although few syndicators like to talk about it on the record, one of the continuing reasons for the popularity of half-hour syndicated show is simply that so much prime time on network affiliates is filled with network programming — despite an official end to "network option periods" — that it's hard for buyer to find time slots for hour-long reruns in affiliate schedules. Independent stations don't face the same problem—one reason why so many hour-long reruns (*Checkmate*, *East Side/West Side*, *77 Sunset Strip* etc.) will be found by timebuyer

and admen on independent tv outlets. Features don't present the same kind of scheduling headache; they're generally programed in morning, afternoon or late-night slots even on independent stations. Cartoons, short subjects and other "short-length" fare are generally slotted in potpourri moppet-appeal shows with live hosts, and also do not face the same kind of syndication time squeeze that confronts hour-long programs.

• Color shows in syndication — Color is a hot syndication trend, although not all syndicators are jumping on the color bandwagon. In SPONSOR's survey sample, 46 percent said they felt color was "an important factor" in syndication, 18 percent said it wasn't, and 16 percent were on the fence with what amounted to an it-all-depends vote.

Those who were bullish on color tended to be feature film distributors with packages in which color is a strong factor, varying from the 10 percent-color averages of feature packages available from Seven Arts, 20th-Fox, MGM-TV and United Artists to the heavily-color (frequently 100 percent) packages of action pictures from Embassy, Metallion, American International and Four Star. On the program side,

the strongest color booster was Triangle Programs, whose sales chief, Edward H. Benedict, explained his color enthusiasm for his firm's largely-color film series thusly: "Non-color stations expect to go color, and frequently like a second 'premiere' of series in color for the future."

Most filmed or taped syndication shows — whether old syndication properties (with a few exceptions, such as *Cisco Kid*), new syndication shows (such as the "actuality" shows from Official Films or Wolper) or off-network shows (such as CBS Films' *Marshal Dillon* rerun package) — are filmed originally and distributed in syndication in black & white.

Advertisers whose tv campaigns involve color commercials will find, however, that there is an increasing number of local-level color syndication vehicles in which to slot colorized tv spots. Some idea of this spreading wave in color could be seen in a comment from a Seven Arts executive, whose firm has been one of the prime movers in non-network color: "Sixty-four stations have already colorcast Seven Arts' 'Films of the '50s' — including 10 which began this fall." Other distributors, such as Trans-

Lux on behalf of *Felix The Cat*, have noted that renewals for shows filmed originally in color, but televised in black & white, are beginning to be written as color renewals as stations acquire color film chains and the number of color tv homes increases.

• Agency information level in syndication — Although the day has passed when most new syndication shows almost automatically were snapped up for multi-market regional deals before sales forces even started to make individual sales to stations, agencies still do a pretty good job of keeping in touch with trends in the syndication market.

That was the general opinion of most syndicators surveyed by SPONSOR for this report.

Of the respondents, 46 percent said they felt agencies were "well informed" today on the main trends in syndication and its place in spot tv, 30 percent said agencies were "adequately" informed, and only 15 percent felt that agencies were "poorly" informed (the remaining 9 percent of syndicators in the sample gave no answer, possibly for diplomatic reasons).

In part, this is due to the siz-

*Continued on page 64*

### Station reps are important promotion target for syndicators

MGM-TV's *The Lieutenant* is among hour-long, off-network shows now on syndication market. In action shot, actor Gary Lockwood studies orders for an air-sea Marine Corps operation when his commander is suddenly stricken. In companion shot, Ted Page of Petry rep firm studies new promotion piece for show

while visiting actress Chris Noel, who has played in the series, provides running commentary aided by escort of real Marines. Syndicators feel reps are important link today in syndication, since stations often seek rep advice in buying offerings, and later feed availabilities through rep channel for presentation to agencies.





## COLOR: new sales horizon

■ As far back as 1948, Ziv Tv Programs was experimenting with color on a syndicated tv show (*Cisco Kid*), but it has only been in the past year that color tv began to emerge as a factor in syndication.

A growing number of syndicators now offer a variety of color programming — first-run, off-network and cartoon shows, and former theatrical movies. Sales are a minor part of total syndication volume, but demand — and product supply — is on the way up.

Pictured are some of current crop of filmed color syndication properties:

Desilu's off-network *The Greatest Show on Earth*,

starring Jack Palance with the firm's boss, Lucille Ball making a guest appearance; United Artists Tv's *Lee Marvin Presents — Lawbreaker*, a half-hour action adventure show that is one of few U. S. drama series filmed in color for syndication.

CBS Films' *America!* series, another made-for syndication entry, which deals with history and scenic beauty of the U. S.; Trans Lux's *Felix the Cat*, typical of many new first-run cartoon series made in color for syndication, and King Features' *Popeye*, a strong cartoon property.

On some series, original run was b&w; later, a station



America!



The Greatest Show on Earth



Lee Marvin Presents—Lawbreaker



Sons of Hercules



Rio Bravo



Demetrius and the Gladiator

## for syndication today

added color equipment, and signed for color reruns.

Feature films, which went heavily to color when tv began to cut into the box office, are a prime source of color programming for stations now that late-model movies are on the market. Among popular booked-in-color features are:

*The Glenn Miller Story*, the most-booked color film in Seven Art's library; *Sons of Hercules*, a package of 13 features (or 26 hours) from Embassy; *Ivanhoe*, a star-studded extravaganza from MGM-TV's vaults; *Pal Joey*, a sophisticated musical with Sinatra and Hayworth from Screen Gems; *Demetrius and the Gladiators*,

one of the first big CinemaScope pictures, from 20th Century-Fox; *Rio Bravo*, an outdoor epic with John Wayne, Dean Martin, Ricky Nelson, from Warner Bros.; *Scheherazade*, Italian-made spectacle in new package from Four Star; *Black Orpheus*, prize-winning feature that is one of several color movies in United Artists "Showcase 2" package.

In recent feature-package releases, a level of 50 percent in color is common. Some packages, particularly in the action-adventure area, are 100 percent color. Such features provide sponsors seeking local-level spot color tv exposure with strong spot-carrier vehicles. ♦



Popeye



Felix the Cat

Scheherazade



The Glenn Miller Story



Ivanhoe



Pal Joey

Black Orpheus





**PROGRAMS:** Traditional "regional spread" pattern can be found in syndication in such first-run shows as ITC's filmed "Jo Stafford Show" and "Lena Horne Show," and for CBS Films' color documentary "America!"

Regional advertisers continue to buy first-run programs for multi-market spreads, but product shortage has meant cutbacks. Feature "specials," however, show some gains



## Full-sponsorship deals are

■ Actually, a syndicator can gross more from a tv series or a feature package in station-by-station sales than he can by selling to sponsors and agencies for the equivalent number of full-sponsorship deals. However, syndicators like the convenience and the prestige of "regionals" and invariably measure the chances for new properties against them when starting a sales drive.

At one time, regional spreads were common in syndication. Less than a decade ago, names like Ballantine and Kroger stores and White King soap and Esskay meats and Union Oil were among syndication's biggest program customers, signing new shows each season for market lists of two or three dozen stations.

Rising production and sales costs, the flow of off-network shows into the market, the growth of participation buying at network level (which filtered down to syndication very quickly), rising time costs coupled with a lack of choice local time slots — all of these combined, in varying degree, to cut back heavily on the early regional spreads.

Regionals, nevertheless, are far from dead. In addition to the traditional spread of markets for a single advertiser, either on a full-sponsor-

ship or part-sponsorship basis, there are some new variations on the theme.

Among advertisers sponsoring syndication shows on a regional basis are these recent or current examples:

Pacific Gas & Electric has been sponsoring the first-run *Men in Crisis* series (Wolper Television Sales) in San Francisco and six other California markets. Ohio Bell Telephone has been sponsoring the same show in Cleveland, Columbus and five other Ohio markets. More recently, Chesebrough-Ponds for Vaseline Hair Tonic, and Esquire Hose have picked up Wolper's *Pro Football Specials* for regional deals.

Pacific Gas & Electric has also been a regional co-sponsor, with Wells Fargo Bank, of NBC Films' *Science in Action* series in a half-dozen California markets (San Francisco, Sacramento, etc.). The series is also under the PG&E banner in Portland, Ore., and San Luis Obispo. The same syndicator recently scored a full-sponsorship regional sales to MacDonald Hamburgers, a restaurant chain, of *Astro Boy*.

Fels & Co. and Foremost Dairies, two sponsors active in the heyday of

regional spreads, have signed for ITC's filmed-in-England *Jo Stafford Show* in a long list of markets that literally stretches from Portland, Maine to San Diego; Fels has spots in the show in 27 markets, mostly in the East and upper Midwest, and Foremost has a similar deal in 21 markets in the Southwest and Pacific areas. ITC, incidentally, has several other notable regional deals active, such as Schmidt Brewing in 15 markets with *Lena Horne Show* and Remco Toys with spots in *Supercar* in Cleveland and 14 other markets.

California Oil Co. (Chevron and American Home Products have bought the filmed-in-color, first run *America!* series from CBS Films for slotting in 30 markets, including Los Angeles. Not long ago, Caloil sent its dealers a handsome mailing calling attention to the fact that nine of the first 39 shows "will be devoted entirely to the states of scenicLand — Caloil's marketing territory," and that the show "will attract hundreds of thousands of weekly viewers who will see your sales messages and will appreciate your bringing them this fine entertainment." A full station list, with colorcasts noted, was also given.



**FEATURES:** Among new full-sponsorship trends is use of features as local level specials. These include "From Here to Eternity" (Screen Gems), "Young Philadelphians" (Warner Bros.), "Ma & Pa Kettle" (Seven Arts).



## still syndicator favorites

Claireol has been an active participation sponsor of ABC Films' first-run *Girl Talk* in a long market list, and the same distribution firm has signed regional deals for *One Step Beyond* in several Texas markets with Texas State Optical Co. (another veteran regional sponsor of syndicated shows), and in several Western markets by Montana Power & Light.

Admen scanning the examples above will note two obvious patterns: (1) the shows that are being picked up for regional deals are nearly always first-run shows, even though they are in short supply due to the economics of the industry and (2) the sponsors are often, but not always, in the public utility or large service organization category and are not inclined to be straight product advertisers of regional or national rank.

A new kind of regional deal has emerged in recent seasons. This is typified by the deals made by leading toy companies (particularly Mattel) for cartoon shows (*Funny Company*, etc.) in which the sponsoring firm literally underwrites the cost of a syndication show, and helps place it on tv stations with one or more commercials for the

underwriting firm. In some cases, the deal approaches barter, with the sponsor giving the station the film series in exchange for time slots in the show, plus others; the station then sells the balance of the availabilities to other advertisers.

On the feature film side of the syndication fence, the gradual release of late-model, big-name movies from Hollywood and other film vaults has triggered a form of full sponsorship deal. These are usually for one major city, rather than a spread, and involve an advertiser picking up the tab for all the spot availabilities in a particular feature film and running it as a local special.

In New York, the pattern-setter in this area has been F.&M. Schaefer Brewing, whose *Schaefer Award Theatre* series on WCBS-TV, in what is normally the station's *Late Show* time, is a periodic viewer attraction. The Schaefer series has showcased such films as "Mr. Roberts" (Seven Arts, which has had over a half-dozen features tabbed in the Schaefer series), "The Young Philadelphians" (Warner Bros.) and "From Here to Eternity" (Screen Gems).

In Tulsa, Okla., KVOO-TV this fall sold *Ma & Pa Kettle*, a feature

in a recent Seven Arts package, to Consumers, a chain of service stations, for a prime-time telecast, fully sponsored. Prime Tv Films, a relatively small distributor, nevertheless sold a one-shot regional recently, signing Archway Old Fashioned Cookies, via the Upjohn Agency, for full sponsorship of *Golden Age of Comedy* in 18 markets. In Los Angeles, Colgate has signed for a Schaefer-type deal on KHJ-TV sponsoring a feature showcase with live host and films from packages of several distributors.

There have been several more full-sponsorship deals in the feature area, with a number of new ones being considered by advertisers in major markets.

Will regional deals ever assume the dollar importance they once had in tv syndication?

Probably not, in the opinion of distributors queried by SPONSOR. But regional deals will continue, and may even accelerate, thanks to the new sales pressure being directed by syndicators toward agencies and reps. If more first-run product comes into the market, backed in advance by station guarantees, the chances for additional regional deals are even better. ♦



## Off-network shows continue

■ National rating track records, coupled with the fact that the series is already completed and does not represent a pilot-based production gamble, makes the off-network show a continuing favorite in syndication. From the producer's standpoint, such reruns may well move him from a loss to a profit position since network runs seldom make money for a producer. Off-network shows, however, are seldom bought by advertisers in full-sponsorship deals, are generally purchased by

tv stations and sold as carriers for spot announcements. Pictured are a number of current off-network properties of major syndication distributors:

*Richard Diamond*, a private-eye series from Four Star; *Loretta Young Theatre*, a long-run network series (250 half hours) whose backlog is big enough for across-the-board stripping, from NBC Films; *Arrest and Trial*, a 90-minute series from MCA which some stations will use in place of feature movies.



Richard Diamond



Arrest and Trial



Loretta Young Theatre

Espionage



77 Sunset Strip



## to be prime syndication supply

77 *Sunset Strip*, another big-backlog show which virtually set the pattern for hour-long private-eye series, from Warner Bros.; *Espionage*, a literate filmed-in-England series which had a tough break in network slotting (it had to battle *Beverly Hillbillies* and *Ben Casey* on NBC last season), from ITC.

*Breaking Point*, an hour-long series dealing with psychiatry, from ABC Films; *Adventures in Paradise*, one of the early syndication entries from 20th Century-

Fox, which frequently scored ratings in reruns that topped the original network levels.

*Naked City*, a filmed-on-location series, hour-long, from Screen Gems; *East Side/West Side*, a serious show in which George C. Scott plays a social worker, from United Artists Tv; *Marshal Dillon*, reruns of the half-hour *Gunsmoke* series, one of the most popular tv westerns on the market, a syndicated entry from CBS Films. ♦



Breaking Point



Adventures in Paradise



Naked City

East Side/West Side



Marshal Dillon





## First-run shows are in short

■ There's a large backlog of syndicated product available, but new first-run series are not plentiful. Syndicators lay blame on rising production and residual costs, coupled with station reluctance to buy on basis of pilot shows without "proved" track record; stations say asking prices are high for new shows.

New syndicated shows not seen

previously on networks do make their appearance:

Trans-Lux invaded neglected field of slapstick comedy with new *Mack & Myer* series, starring Joey Faye and Mickey Deems; it has scored sales success as "bridge" between afternoon and evening shows. MCA TV recently launched taped-in-Hollywood *Lloyd Thaxton Show* for similar time periods.

Desilu first-run entry is *Fractured Flickers*, with Hans Conrad hosting burlesqued version of old silents (such as "The Sheik") ITC turned to England for production of first-run *Fireball XL5*, an action-adventure done with puppets and tabletop photography

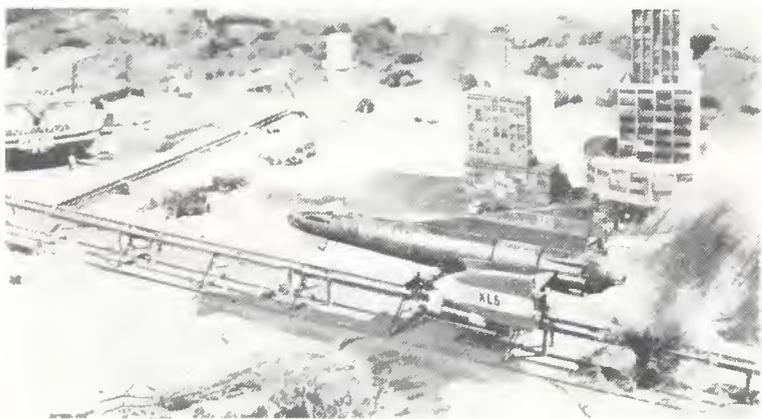
ABC Films has built long market list with first-run *Girl Talk* show, starring Virginia Graham and



Mack and Myer



Lloyd Thaxton Show



Fireball XL5



Fractured Flickers



Survival

# supply, and new ones move fast

built mostly around conversation format. Screen Gems cartoon series *Magilla Gorilla*, closely linked to major toy company, lends itself well to special promotions, as in "Magilla Gorilla Day" outing at Toledo, Ohio, zoo staged by WTOL-TV. Embassy Pictures, long a major distributor of action-adventure pics, is backing production of *Dodo*, a cartoon series about

a youngster from outer space. Below, E. Jonny Graff, Embassy v.p. for tv, and Britain's Lady Robinson, creator of cartoon character, inspect footage of new series.

United Artists Tv counts *The Human Jungle*, a British-made hour-long series in which Herbert Lom stars as a psychiatrist, among its catalog of first-run syndication properties.

Official Films, which has three dozen series in syndication, has lately pushed first-run "reality" shows, notably *Survival!* which portrays events such as the rescue of Scott Carpenter's astronaut capsule; American International, which has invaded the syndicated first-run cartoon market with a package of 130 five-minute *Adventures of Sinbad, Jr.* episodes in color. ♦



*The Human Jungle*

*Girl Talk*



*Dodo — The Kid from Outer Space*



*Magilla Gorilla*

*Adventures of Sinbad, Jr.*





## Late-model features are

■ Demand for feature films has steadily exceeded the supply in tv syndication. Most Hollywood pre-1948 films have long since played tv (and still are playing, for that matter). More recently, the post-1950 crop has been reaching the market, including many international and foreign productions. Features are a prime source of color programming for stations at local level, and are virtually made-to-order as spot carriers, or as occasional fully-sponsored specials. Trend in recent seasons is to release of small (20-40 titles) packages, sometimes built around a particular theme, such as action-adventure.

Photos here are representative of the type of top-line features available from leading distributors:

"Magnificent Obsession," with Rock Hudson and Jane Wyman (Seven Arts); "Desert Rats," with Richard Burton (20th-Fox); "The Nun's Story," with Audrey Hepburn (Warner Bros.); "Cartouche," a French action film with Claudia Cardinale and Jean-Paul Belmondo which was bought for a tv package and then given theatrical release (Embassy); "Picnic," with William Holden and Rosalind Russell (Screen Gems); "La Strada," an Italian film with Anthony Quinn and Giulietta Masina which has won many honors; "Father's Little Dividend," with Spencer Tracy and Elizabeth Taylor (MGM-TV); "The Scavengers," with Vince Edwards, who is also tv's Ben Casey (Desilu); "Battle Beyond the Sun," a foreign-produced science-fiction thriller (American International). ♦



Magnificent Obsession



Desert Rats

The Nun's Story



Cartouche



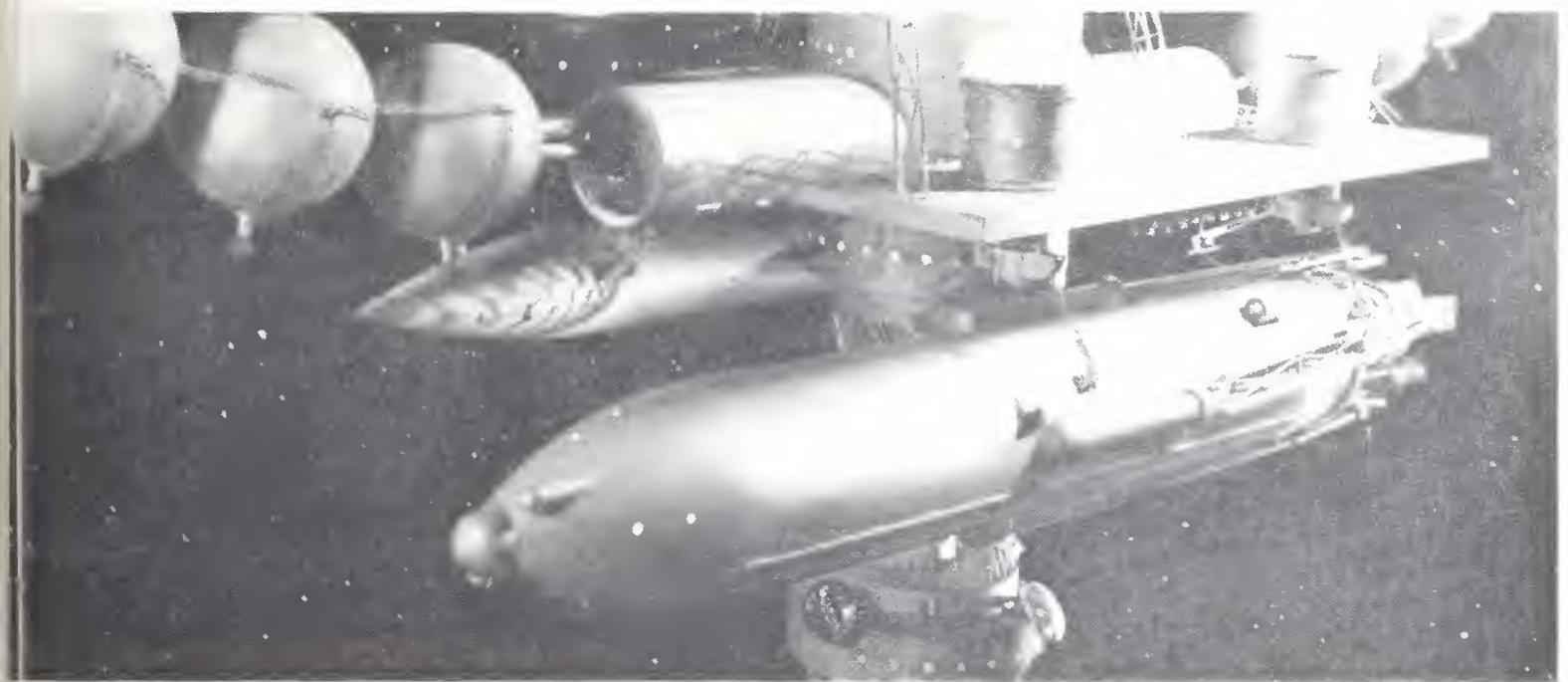
# a hot item on syndication circuit



Picnic



La Strada



Battle Beyond the Sun

The Scavengers



Father's Little Dividend



# Stations and groups emerge as new source for syndicated fare



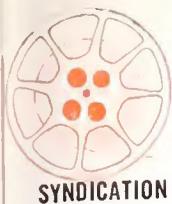
Triangle Programs has large group of nearly 20 syndicated shows launched since last fall. Here, Dr. Joyce Brothers addresses Triangle sales force in Philadelphia at WFIL-TV production headquarters to give details of her new Triangle show; host Bob Rambo of "Wonderful Age of Play" gives first-hand tips to viewers on diving and other sports.



Group W is a pioneer force in syndication of station-group-produced shows. One of major entertainment entries is "Mike Douglas Show," taped at KYW-TV Cleveland, in recent cycle using Jack E. Leonard (l) as co-host with Douglas (r). In informational area, Group W list includes "The Fair Adventure," a series about Shakespeare plays and times, with Dr. Frank Baxter.



Television Affiliates Corp. is program exchange and consultant firm which distributes station-produced informational and entertainment shows between nearly 80 member stations. Head of operation is vice president Robert Weisberg; scene is from "The Light Within," documentary produced by WXYZ-TV Detroit.



# Talent residuals— the 'big nut' in syndication

Steady rise in rerun payments to talent has provided a bonanza for performers, but a profit squeeze for tv distributors who feel residuals may kill off show supply

■ All is not gold that glitters in syndication's local-level sales area.

You are, let's say, a distributor with a strong off-network film series so good and so star-studded and so rating-loaded that stations are practically breaking down your door to buy it.

You've been offered \$1500 for a weekly showing by a tv station in New York, \$1100 by a top independent in Chicago and \$1200 by a tv outlet in Los Angeles — good prices in the three biggest tv markets.

Money in the bank? Yes and no. Lots of nice black-ink profit? Forget it — at least for the moment.

The \$3800 you'd receive in these markets for each half-hour episode in your package would be just about enough to pay the basic talent residuals you inherited the moment you made your first sale.

Add extra markets? Boston, Cleveland, San Francisco, Atlanta, Miami, Houston?

You're on the right track, but you're still not running far out in the clear. Reason: when distribution, sales, advertising and other costs of being in the syndication business are added on top of the talent residuals — which themselves continue over a half-dozen runs, dropping gradually with each run — you must figure today that some \$4500 grossed in sales per half-hour episode is just about a break-even point for a Hollywood-produced film series which has played a network run and is now in syndication.

The situation's no better in hour-

long shows; you simply double the above figures for quick reckoning.

Old tv film series — those made in the early pre-residual days of tv syndication, such as *Highway Patrol*, or released in syndication after an early network run, such as *My Little Margie* — seldom involve residual payments to talent. This is one reason (but not the only reason, since the quality of production, as in *Victory at Sea*, is a factor) why so many old film series are still in distributor catalogs.

Feature films are not in the same union category, precisely, as tv film series. From a distributor's standpoint, movies made in the palmy pre-tv days in Hollywood involved a single payment or studio salaries that covered world-wide distribution in every conceivable medium. After 1948, the tug-o'-war started between talent and producers.

Today, few feature films are made with a big star in which he or she doesn't come in for a piece of the action (usually, a percentage of gross) at the box office, be it theatrical or tv. Lesser stars and bit players may get only a small tv residual payment, or none at all, on feature films. The situation is unlike that of filmed or taped tv programs, where all performers, as well as directors, writers and musicians, come in for a residual payment.

Distributors, SPONSOR learned in preparing this report, are generally delighted to talk about their tv syndication product — but not about residuals and the problems

they cause. To what extent talent unions in Hollywood and New York, working in all good faith for what they believe to be the commonweal for membership, are affecting the kind of syndicated product in which sponsors can put their commercials in U.S. tv is something on which one can only speculate. But some signposts are clear.

In general, according to leading syndication distributors, a U.S. program producer (Hollywood studio, major independent tv producer, tv network offshoot, or what-have-you) is fortunate indeed if he even breaks even on his first network run. Most don't.

Recoupment therefore begins with U.S. syndication, the prime non-network sales channel. Here, the residuals begin to shape up as a problem, as outlined earlier. On some deals today — such as Four Star's *Tom Ewell Show* — a distributor may have a show in active U.S. syndication, but may make little or no profit for himself and the show's producer.

On some other shows — such as *Route 66*, to name one — the residuals may well be so high that only an overwhelming pre-release commitment from stations will produce enough revenue to spring the series for syndication in the first place. It has actually happened, syndicators point out, that some former network series are languishing on the shelf even though a number of stations would like to buy them and timebuyers would almost certainly grab them as vehicles for spot tv commercials.

Where, therefore, is the profit to come from on a tv film series today? It isn't too likely to come from a network sale, since the centralization of most program buys in the hands of three networks tends to keep a tight ceiling on prices. It may not even come from off-network syndication in the U.S., since there is more of a buyer's than seller's market in syndication and break-even levels are dictated — with payments up front — by the residual scales of actors, writers and musicians.

To a large degree, the profit picture has been in the foreign tv market, which has grown larger each year.

The foreign market is vital to major distributors. Not long ago, Alan M. Silverbach, vice president in charge of syndicated sales for 20th Century-Fox, admitted to SPONSOR that his firm's foreign tv sales produced a revenue that was about 50 percent of the firm's domestic level in syndication. Even though the foreign arm of 20th-Fox sells shows like *Voyage to the Bottom of the Sea* which are available this season only as network buys in the U.S., the figure is an eye-opening one.

But even the foreign market — whose total dollar volume is unknown, but is estimated at anywhere from \$20 million up annually — is now receiving the residual squeeze.

Since mid-year, new talent con-

tracts have been in effect covering performers and writers. Now, even though quota restrictions and pressure for home-grown production abroad is growing, residual payments on a global level must be made when the initial foreign sale is wrapped up.

One effect of this national-international residual squeeze can be seen in the growing amount of "run-away" or foreign production that is finding its way into U. S. syndication sales channels, in an attempt to keep down costs.

NBC Films' *Astro Boy* series was actually produced in Japan, where animation is cheaper, and voiced with U. S. actors. A somewhat similar deal was worked out by King Features for a number of *Popeye* cartoons, where the animation was done in Australia rather than New York or Hollywood. ITC is distributing *Man of the World*, made in England but starring Craig Stevens (*Peter Gunn*). MGM-TV syndicates the British-filmed *Zero One*, with American actor Bill Smith in a co-starring role. MCA TV is distributing *The Human Jungle*, a first-run, hour-long syndication series filmed in England with Herbert Lom starring.

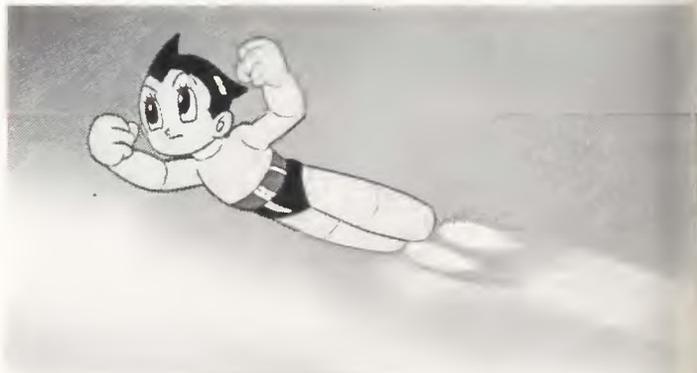
These shows are a sampling, and are not meant as finger-pointing. There are other shows produced in Italy, France, Canada, England, Mexico and other countries seen (or scheduled to be seen) on tv in the

U.S., which thus shave the payments either on residuals or below-the-line costs.

There is also foreign-made product finding its way steadily into future channels. Many of the first postwar feature films seen on tv — such as *Breaking the Sound Barrier* and *Seven Days to Noon* — were produced overseas, and involved talent repayments.

The process didn't stop with the release of many of Hollywood post-1950 pictures to tv via Seven Arts, Screen Gems, 20th-Fox, MGM and others. Most of the sword-and-sandal epics imported by such firms as Embassy, Medalion and Four Star are made in Italy with European actors in the minor roles, and are dubbed outside the U. S. with American actors residing in Europe. (Some, it should be pointed out in fairness, are dubbed in "post-sync" in English by the same actors who are in the movie and are every bit as good, from the standpoint of being "natural," as they were shot in Burbank or Culver City.) Also, a sprinkling of major features filmed in a sort of "international" environment in recent years, from *Fire Down Below* to *Chase a Crooked Shadow*, avoid residuals for most minor stars, but players, writers, et al. before being launched in U. S. syndication simply because they are technically classified as "British" or "French" or other foreign-based features as far

**OVERSEAS PRODUCTION:** To duck labor costs and talent residuals, which frequently make first-run syndicated dramatic shows prohibitive, producers and syndicators have turned to foreign market for series and features. Sometimes, cast of film is headlined by American or international star to make product more saleable, with special contract covering residuals. Minor players, extras, et al. are usually paid for the job with no participation. Pictures show samples of product filmed outside U.S. and, in order, are: ITC's "Man of the World" series, starring Craig Stevens, filmed in England in deal with ATV and distributed on first-run basis in syndication; NBC Films' "Astro Boy," popular moppet-appeal space cartoon series with 52 new half-hour episodes slated for 1965, is voiced by U.S. actors but has animation done in Japan; ABC Films' "Counterthrust" series, now a veteran first-run property starring Tod Andrews (r), filmed in the Philippines; Four Star's Spectacular Showcase group of cloak-and-sword, and spear-and-sandal action melodramas (here, a scene from "Avenger of Venice"), in same vein as action pictures from Embassy, Medalion, etc., which are filmed in Italy on sets used in big spectacle films, and dubbed there with U.S. voices; MGM-TV's "Zero One," which has guest stars such as Margaret Rutherford and deals with security police at jet airport, filmed near London.



as union jurisdiction is concerned.

With the possibility of U. S.-produced tv programs being priced out of the world syndication market by rising talent residuals, on top of previous cost hikes in distribution, production, promotion and other areas, syndicators are, however, beginning to strike back.

One such blow was struck earlier this month by Sam Cook Digges, administrative vice president of CBS Films, who told the Hollywood Advertising Club that "another round of cost increases" could very well mean "the end of distribution of off-network properties throughout the world."

Said Digges: "It was only about six or seven years ago that some 30 or so new program series were produced each season for domestic syndication. All of the major companies were in the business of producing product for syndication. As production costs continued to rise, local stations could not pay increased prices for product, because they could not get increased prices from local and regional advertisers. Today, there are only two or three series produced a year for domestic syndication, and these are usually in the documentary field."

In the area of syndicating U. S.-made taped shows in foreign markets, Digges charged, both AFTRA and AF of M "prefer to have a high, unrealistic rate written into contracts, even though shows are not

sold, than to have a realistic rate, enabling the programs to be sold and talent to receive some additional compensation instead of nothing.

"We are at the breaking point in terms of cost in the sale of film and tape programs overseas. If our industry is to stay in the business of selling U. S.-produced tape and film shows overseas, there certainly should be no further increases in talent payments."

This was hardly the kind of statement likely to be unchallenged by talent unions — and it wasn't. John L. Dales, national executive secretary of the Screen Actors Guild — which collects about \$1 million a month, on the average, in tv residuals for members—promptly charged that the SAG contract was "a fair, balanced deal . . . covering both domestic and foreign reruns." Then, mixing apples and oranges, Dales pointed out "the extraordinary profits piled up year after year by the networks" as compared to "the very modest amounts that actors get for re-use of their performances in television films."

Since Dales' statement didn't cover the problem of the independent producer or distributor trying to recover his investment in syndication, or even the profit-and-loss situation of network syndication subsidiaries (none of which exist as charities), the question is largely left unanswered and unsolved.

The problem of talent residuals

and rising costs in syndication are not as far removed from the spot tv advertising scene as some agency-men and advertisers might think.

Residual costs, to a large extent, control what is released from former network program stockpiles. If a U. S.-produced show has a specialized appeal, such as to stations in farm markets or to minority groups or to businessmen only, or is likely to be bought by some, but not all, of the stations or advertisers that might be its potential customers, it may never be released in syndication in this country.

Residuals put a sales squeeze on syndicators. If a station can't afford to meet a syndicator's price for a show, and wants it for less, a syndicator may be able to make an exception — but he can't make many such deals and stay in business.

Residuals and present talent scales have also had a disastrous effect on new production specifically for syndication, in the opinion of distributors. One reason why there are so few multi-market syndication buys by advertisers these days is that there is so little brand-new first-run syndication product. Producers, for the most part, can't afford to produce anything except documentaries and public affairs shows for syndication.

It's a big syndication problem — and one that may well come to a head in 1965. ♦





Silverbach



Carlton



Digges



Plitt



Kotler



Friedland



Golden



Brodax



Benedict



Firestone



Reed



Wise

## An adman's

■ The top administrative and sales executives in the syndication field today are a unique breed. They are not agency men, although some have had ad agency or client experience and many know much about tv campaigns from the client's point of view. They are not station operators (although some syndicators, like Screen Gems and Embassy, are involved in station operation), but all have had to become familiar with the problems of building program structures, attracting spot clients and running tv stations efficiently. They are not, in most cases, actual producers of programming, but they have had to learn much about the cost and talent factors of production of everything

from cartoon shorts to series and feature films.

They're not simply "salesmen," either, for they have learned — often the hard way — to become virtual program consultants and to argue effectively for a place in the sun for the syndication field.

Pictured on this page are some, but not all, of the best-known syndication executives. Many faces will be familiar to agency men and clients, to station reps and tv producers:

**Alan M. Silverbach**, vice president in charge of syndicated sales, 20th Century-Fox Tv, and **Richard Carlton**, vice president and general sales manager of Trans-Lux. Messrs. Silverbach and Carlton

were co-chairmen of the "TFE-64" syndication exhibit at last spring's NAB meeting in Chicago, have been vocal in feeling that syndication should be treated as an important segment of the tv broadcast field.

**Sam Cook Digges**, administrative vice president, CBS Films, who made headlines recently with warning to talent guilds that rising residual costs, particularly in foreign market, could seriously hamper production and release in syndication; **Henry G. Plitt**, president of ABC Films; **Morris Rittenberg**, president of NBC Films. All three executives head syndication firms which are divisions of parent networks.

**W. Robert Rich**, vice president and general sales manager, and **Donald Klauber**, vice president and national sales manager, both of Seven Arts Associated Corp. are both prime movers in the development of premium-priced feature packages of late-model Hollywood films.

**Abe Mandell**, executive vice



Rittenberg



Rich



Klauber



Mandell



Seidelman



Rifkin



Ezzes



Weis



Dinsmore



Dudelson

## 'Who's Who' on syndication executives

president of ITC, whose firm has set a pace in developing co-productions and imports from England for the U.S. market, along with a large catalog of ITC properties; **Robert Seidelman**, director of syndication sales for Screen Gems, pioneer large-scale syndicator among distribution offshoots of movie majors and a prime force in developing regional and national-level sales to clients.

**Joseph Kotler**, vice president of Warner Bros. Television, who recently warned stations bluntly that they would have more first-run product when they indicated "a willingness to invest considerably higher dollars than they are now paying for off-network shows."

**Lou Friedland**, vice president and director of syndication, and **Hal Golden**, vice president and director of sales of MCA TV, Ltd., a firm which grossed so well in distributing the Paramount pre-1948 backlog that most movie companies today retain their own syndication rights.

**Al Brodax**, director of tv, King Features, which has specialized successfully in children's programming; **Edward H. Benedict**, national sales director of Triangle Programs, an offshoot of Triangle station group which has largest group-produced catalog of syndicated shows.

**M. J. (Bud) Rifkin**, executive vice president, sales, United Artists Tv. A veteran syndication sales executive — he once headed the sales force for Ziv Tv, then the largest sales operation in the industry — Rifkin is also involved in network level sales.

Other key United Artists television executives include **Erwin H. Ezzes**, executive vice president, United Artists Associated, which handles huge catalog (pre-1948 Warner Bros., plus more recent UA films, cartoons, shorts, etc.) of feature and other film product; **Pierre Weis**, vice president and general manager, syndication division, UA-TV, whose division handles off-network reruns, made-for-syndica-

tion product and other syndication releases.

**Richard Dinsmore**, vice president and general manager, Desilu Sales, Inc., a company which began its syndication career as a channel for Desilu-filmed reruns but has added first-run shows and features as well; **Stanley E. Dudelson**, vice president in charge of distribution, American International Tv, a relatively recent syndicator which specializes in action-adventure and "exploitation" pictures.

**Len Firestone**, vice president and general manager, Four Star Distribution Corp. A onetime top sales executive of Ziv Tv specializing in big regional sales, Firestone's present forte is handling late-model off-network reruns and action features; **Seymour Reed**, president of Official Films, which has lately been specializing in first-run documentary and biographical series; **Dan Wise**, executive vice president of Philadelphia's Tel Ra Productions, now in its 16th year of syndicating sports films (pro football, etc.). ♦



# Spot tv advertiser's

Advertisers and their agencies active in spot tv cannot consider their basic media information complete unless they are familiar with at least the highlights of syndication's "Who's Who." To bridge this informational gap, SPONSOR therefore presents the following reference list of leading syndication companies, their top officials, and a brief profile of the company's area of syndication specialty as well as an indication of the type of product distributed. Information for this list was gathered by SPONSOR in a special survey of syndicators, and through telephone follow-ups and standard reference sources.

## ABC Films, Inc.

### Principal officers:

**Henry G. Plitt**, president

**Harold J. Klein**, senior vice president & director of world-wide sales

**Raymond C. Fox**, vice president, director of domestic syndication

**Irving Paley**, promotion director

### Home office address:

1501 Broadway, New York City

Company is the syndication arm of ABC-TV, and entered syndication field in 1953 with the *The Playhouse*, a series still active in seven markets. Current catalog lists 14 off-network series, 11 made-for-syndication entries for total of 25. Most series (but not all) are half-hour length. Added features to catalog in 1955, with group of 15 J. Arthur Rank films. Now has total of 45 features in three packages. Not active in color, but looks for new sales area in growth of UHF telecasting. Maintains offices in Beverly Hills, Chicago and New Orleans, plus five foreign countries. Parent firm is American Broadcasting-Paramount Theatres, Inc. Receives flow of off-network product in which ABC has major financial position or where independent producer does not have own syndication arm.

## Allied Artists Television Corp.

### Principal officers:

**Ed Morey**, president

**James C. Stern**, general sales manager

### Home office address:

165 W. 46th St., New York City

Company is one of several in "new" group of syndicators representing movie majors which entered syndication field after 1960. Allied Artists launched its initial tv package of 40 features, drawn principally from AA theatrical product, in 1961. Now has a total of 347 features in 12 packages in current syndication; several are groups of features based on central characters (Bowery Boys, Bomba the Jungle Boy, et al.). Sells primarily to stations, but some station

purchases in turn have sold AA action packages in full-sponsorship deals to clients such as Minnesota Mining in Minneapolis. Not active in color distribution. Maintains branches in Los Angeles, Chicago and Dallas. Some AA product is distributed in foreign market, but via other distribution channels (notably Seven Arts.)

## American International Television

### Principal officers:

**H. Nicholson**, president

**Samuel Z. Arkoff**, executive vice president

**Stanley E. Dudelson**, vice president, general sales manager

**Milton Moritz**, advertising-promotion director

### Home office address:

165 W. 46th St., New York City

Company made its entry into syndication only a season ago, launching a package of 40 post-1960 action-adventure movies, all available in color. Most came to AI-TV from the parent company's theatrical motion picture activities, in which AI has been known for "exploration" action, science-fiction and teen-appeal features. The company has moved rapidly in the field, and has added two more packages of 20 features each (science-fiction and adventure), plus plans for a syndicated cartoon series (*Adventures of Sinbad, Jr.*) and another package of 20 suspense features in 1965. American International is a big believer in color tv, and in promotion-exploitation aids for station use.

## BBC-TV Enterprises

### Principal officers:

**Jack Aistrop**, BBC representative in U.S.

**Peter G. Green**, director of sales, syndication

**Sue Goldman**, assistant director of sales

### Home office address:

630 Fifth Ave., New York City

A prime consumer of U. S. export tv programs, the United Kingdom re-

verses the sales channel through BBC-TV Enterprises, its U. S. production-sales offshoot. Best known in the U. S. syndication field for its literate documentaries and Shakespeare adaptations (*An Age of Kings*, *Spread of the Eagle*), BBC actually has a large catalog of more than three dozen series in various dramatic, entertainment, children's and other categories. Usually, these have been filmed by BBC or produced live or taped and then kinescoped for U. S. distribution. Not active in color or in feature distribution. Parent network in Britain has one of the world's largest tv production plants, from which comes a steady flow of product for the export market.

## CBS Films

### Principal officers:

**Sam Cook Digges**, administrative vice president

**Jim Victory**, vice president of domestic sales

**Eugene Moss**, promotion director

### Home office address:

485 Madison Ave., New York City

One of earliest syndicators, CBS Films, subsidiary of CBS Inc., entered syndication field in 1950 with *Cases of Eddie Drake*, half-hour private eye series no longer in distribution. Company now has 30 series in active syndication, two-thirds of them originally seen on networks with remainder made directly for syndication. Not active in feature area, and is beginning to be active in color syndication. Maintains offices in Chicago, San Francisco, Dallas and Atlanta, with facilities overseas. One of few syndicators distributing first-run product (*America!*). Receives flow of off-network product in which CBS has major financial position or where independent producer does not have own syndication arm. Is active in promoting regional sales with agency-level contacts, such as the recent 30-market spread which was done for Chevron.

# guide to syndication

## Desilu Sales Inc.

### Principal officers:

**Richard W. Dinsmore**, vice president & general manager

**Dick Woollen**, director of sales & programs

**Jerry Franken**, promotion director

### Home office address:

780 N. Gower St., Hollywood

Company is the syndication arm of Desilu Productions, long a leading Hollywood producer of tv film series. Entered syndication in 1961 with release of Desilu-produced *Guestward Hol* off-network series, now has balanced catalog of six former network properties, seven made-for-syndication. Active in feature area, with package of 42 titles launched in 1964, and active in foreign sales. Maintains branch offices in New York, St. Louis and Jacksonville. In made-for-syndication area, properties are primarily documentary and informational, or cartoon series. Receives additional new off-network properties periodically from Desilu.

## Embassy Pictures Corp. Television

### Principal officers:

**Joseph E. Levine**, president

**Leonard Lightstone**, executive vice president

**E. Jonny Graff**, vice president for television

**Arnold Friedman**, advertising & promotion director

### Home office address:

Time & Life Bldg., Sixth Avenue,  
New York City

Company is a principal source of action-adventure and adult-appeal feature films, is now branching into made-for-syndication and network-level programming. Maintains branch offices in Chicago, San Francisco, Los Angeles, Philadelphia and six other cities, plus overseas facilities. Parent firm is Embassy Pictures Corp. Active in syndication since December, 1962, releasing initially 35 titles seen in theatrical distribution under Joseph E. Levine banner. Now has 80 feature titles in total of three packages. Specialty is action movies of "Hercules" variety, but distributes adult-appeal and cartoon fare as well. Heavily involved in color tv, with 75 percent of current tv product available in color.

## Four Star Distribution Corp.

### Principal officers:

**Tom McDermott**, president

**Len Firestone**, vice president & general manager

**Leo Gutman**, vice president, advertising, promotion

### Home office address:

600 Fifth Ave., New York City

Company is primarily the syndication arm of Four Star Television, a leading producer of network-level tv film shows.

Entered syndication in 1962 with initial group of five film series (*The Detectives*, *Zane Grey Theatre*, etc.), all still active in nearly 180 markets. Now has 12 series in syndication, all off-network, all produced by Four Star. Recently added package of 17 Italian-produced, English-dubbed action movies, all available in color. Company is known in industry for strong promotional follow-through at station level, frequent mailings of rating data, etc. to ad agencies, station reps, and tight quality control of tv prints.

## Independent Television Corp.

### Principal officers:

**Michael Nidorf**, president & chairman

**Abe Mandell**, executive vice president

**Cy Kaplan**, vice president and general sales manager

**Irving Klein**, vice president for creative services

### Home office address:

555 Madison Ave., New York City

Company's predecessor was Television Programs of America, whose initial show, *Ramar of the Jungle*, circa 1952, is still active (it recently entered its 19th run in the New York market). ITC now is linked to Britain's Associated TeleVision Ltd., and syndicates a number of first-run properties (*Man of the World*, *The Saint*, *Jo Stafford Show*, etc.) which are actually filmed in England. Has huge catalog (45 series) of syndication properties, of which about three-fourths are made-for-syndication and balance off-network. Also handles feature films, with 97 titles in five packages, including group of 30 Edward Small-produced films launched in 1952. Active in foreign market, and maintains offices in Los Angeles and Chicago.

## King Features Syndicate-TV

### Principal officers:

**Al Brodax**, director of tv

**Ted Rosenberg**, director of tv sales, East

**Maurie Gresham**, director of tv sales, West

**Gene Plotnik**, director of creative services

### Home office address:

235 E. 45th St., New York City

Company is a department of King Features Syndicate, which is a division of the Hearst Corp. Chief specialty is production and distribution of cartoon series based on King Features properties. Entered syndication in late 1959 and early 1960 with new *Popeye* cartoons, contracts for which have been in renewal for past four months with 92 percent of such markets renewing. Series is active in 136 U. S. cities. Catalog includes two more cartoon series, both made for syndication. Production is in color, with demand for color version increasing gradually. Company distributes feature films.

Maintains offices in New York and Hollywood.

## MCA TV, Ltd.

### Principal officers:

**David V. Sutton**, vice president in charge of syndication

**Louis N. Friedland**, vice president & director of syndication

**Hal Golden**, vice president and director of sales

**Sheldon A. Saltman**, director of advertising & promotion

### Home office address:

598 Madison Ave., New York City

Company is one of largest, oldest syndicators, maintains branch offices in Universal City (Calif.), Chicago, Cleveland, Dallas and six other U. S. cities, plus overseas offices. Subsidiary of parent MCA Inc. Active in syndication since early 1950s, absorbed United Tv Programs in 1954. Has been syndication arm for MCA-produced or co-owned series from beginning. Has large catalog of three dozen series which includes off-network shows, made-for-syndication shows, etc. Recently entered field of taped syndicated programming, with *Lloyd Thaxton Show*. Distributes pre-1948 Paramount movie backlog, other features.

## Medallion Pictures Corp.

### Principal officers:

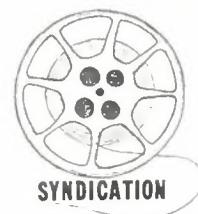
**B. R. Schriff**, president and sales director

### Home office address:

200 W. 57th St., New York City

Company has been in the syndication field since 1956, and is largely a specialist in providing feature films in the action-adventure and sword-and-sandal categories. Current product list includes 80 features in four packages. First action package, launched in 1956, is principally from Paramount pictures. Features now sold in total of 93 markets. Company is active in promoting color feature films of action variety.

(Additional listings next page)



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Chicago, Ill. 60601



## Metro-Goldwyn-Mayer Television

### Principal officers:

**John B. Burns**, vice president, sales  
**Edward A. Montanus**, director, syndication sales  
**Keith Culverhouse**, promotion director

### Home office address:

1540 Broadway, New York City

Company is a division of MGM, Inc., one of the top-rank Hollywood majors, and is a pioneer in the syndicate-it-yourself movement among big movie companies. Entered the field in 1955 with huge (720 titles) backlog of MGM pre-1948 pictures, plus cartoons, short subjects, etc. Since then, has added small groups of post-1948 pictures until feature total is about 900. Began syndicating its own network-level production in 1961 with *Asphalt Jungle*, which is still in circulation. Currently has 10 series on market, of which nine are off-network. Promotes color extensively in station sales, with about 50 percent of recent feature packages available in color and with off-network series, *Northwest Passage* in color. Has branches in Chicago and Los Angeles, is very active in foreign market.

## NBC Films, Inc.

### Principal officers:

**Morris Rittenberg**, president  
**William P. Breen**, vice president, sales  
**Morton Slakoff**, director of advertising & promotion

### Home office address:

30 Rockefeller Plaza, New York City

Company is a pioneer in syndication, having entered field in 1949 with *Hopalong Cassidy* hour-long features (to which, later, were added 52 tv half-hour films). Large catalog now includes 32 series, 12 made for syndication and 20 off-network. Most series are half-hour. Not a force in color syndication, although parent NBC has been the major color network for more than a decade. Maintains offices in Los Angeles, Chicago, Detroit and Greensboro, and is active in overseas market. Does not distribute feature films. Receives flow of off-network product in which NBC has major financial position or where independent producer does not have own syndication arm.

## National Telefilm Associates, Inc.

### Principal officers:

**Bernard Tabakin**, president  
**Peter S. Rodgers**, senior vice president  
**Sheldon Lawrence**, sales promotion director

### Home office address:

8530 Wilshire Blvd., Beverly Hills

Company is a reorganized version of NTA, which began syndication existence with such programs as *The Adventures of China Smith* in 1954, a series still active in some 12 markets. Current catalog lists 25 series, several produced or co-produced by NTA. An active distributor of feature films since 1954, when it launched a "Fabulous Forty" package of J. Arthur Rank films. NTA has continued in feature area, now has nearly 1000 movies in 15 packages, such as early Shirley Temple pictures. Active in color syndication, maintains offices in New York, Minneapolis and Cincinnati. Has lately been putting strong emphasis on feature sales, and grouping features by certain in-common factors such as color or a central character.

## Official Films, Inc.

### Principal officers:

**Seymour Reed**, president  
**Charles King**, vice president in charge of sales  
**Hal Williamson**, advertising-promotion director

### Home office address:

724 Fifth Ave., New York City

Company is a syndication pioneer, having entered the then-new field in the early 1950s. Since then, Official Films has launched a number of first-run series—several filmed in England—and off-network packages. Company is credited with originating the idea of "stripping" reruns of comedy shows (*My Little Margie*) in daytime tv. Reorganized a few seasons ago, Official concentrates today on first-run documentary series (*Survival, Battle Line, Biography*), and has also moved into the feature film area with a "Space Group I" package of a dozen Hollywood-made space operas.

## Prime TV Films, Inc.

### Principal officers:

**Alec Campbell, Jr.**, president  
**Ted Swift**, sales director  
**Rae Cole**, promotion director

### Home office address:

120 W. 57th St., New York City

Company is a relative newcomer in syndication, having entered the field in May 1961. Assumed distribution of large group of 300 feature films, mostly from Hal Roach, and now has total of over 500 in 18 packages. Also maintains offices in Chicago. Company feels that color is important factor in syndication market, plans more acquisitions in this area, now has special group of 13 color features. Prime source of Laurel & Hardy comedies, with 13 features and 60 two-reelers in catalog.

## Screen Gems, Inc.

### Principal officers:

**Jerome Hyams**, executive vice president & general manager

**Robert Seidelman**, vice president, syndication

**Don Garrett**, promotion director

### Home office address:

711 Fifth Ave., New York City

Company was the first subsidiary of a movie major to take television "seriously," entered syndication in 1955 with reruns of SG-produced *Ford Theater* under title of *All Star Theatre*. Has over 40 off-network series in catalog, plus 10 series made for syndication. On feature side, has been active since 1955 release of "Hollywood Movie Parade," a group of 104 films from parent Columbia Pictures. Now has over two dozen feature packages (including pre-1948 Universal films) for huge total of 1600 titles. Absorbed early syndicator Hygo-Unity in 1956. Maintains offices in Los Angeles, Chicago, Dallas and Atlanta, is very active in the overseas market, which it helped pioneer. Not a major force in promoting color tv, but many of most recent feature releases are in color.

## Seven Arts Associated Corp.

### Principal officers:

**Eliot Hyman**, president

**W. Robert Rich**, vice president & general sales manager

**Donald Klauber**, vice president & national sales manager

**Harvey Chertok**, promotion director

### Home office address:

200 Park Ave., New York City

Company is one of the main sources for post-1950 feature films in syndication industry, is branching into made-for-syndication and network-level series. Entered syndication in 1960 with first package of 40 Warner Bros. features, now has a total of 522 (including Universal post-1950's). Maintains offices in Los Angeles, Chicago and Dallas. Was one of earliest syndicators to stress color in feature sales, has so far had features colorcast on 64 stations, including 10 starting this fall. Has nearly 50 percent of large feature catalog in color. Known for strong promotional aids (trailers, slides, etc.) for station customers, is very active in promoting station purchases to ad agencies and station reps. Parent, Seven Arts Productions, Ltd., is active in theatrical and motion picture production.

## Storer Programs, Inc.

### Principal officers:

**Henry J. Davis**, general manager

**Robert R. Rodgers**, manager, northeast

**Charles (Chick) Kelly**, promotion director (Miami)

### Home office address:

500 Park Ave., New York City

A subsidiary of Storer Broadcasting Co., Storer Programs entered the syndication market in 1962 with

*Divorce Court*, a show originally taped and syndicated by KTTV Los Angeles. There are now seven properties in the company's catalog, of which the most popular is *Littlest Hobo*, a juvenile action-adventure series filmed by Storer in Vancouver and which is something like *Lassie*. Several regional deals have been scored with *Littlest Hobo*, a first-run property: Savannah Sugar bought it for six markets in the southeast U.S., Hart Mountain took co-sponsorship in several major markets, and General Foods sponsors it on the CTV network in Canada. Company is unlike Westinghouse and Triangle in that it does not draw most or all of its syndication product from programs produced by members of a station group, although one show, *B'wana Don*, is produced by Storer-owned WJBK-TV Detroit. Does not handle feature films.

## Tel Ra Productions

### Principal officers:

**Norman T. Hayes**, president

**Dan Wise**, executive vice president

**"Bosh" Pritchard**, vice president, sales

### Home office address:

1518 Walnut St., Philadelphia

A leading producer of packaged sports films, Tel Ra is currently involved in a sales campaign for a 14-week series called *1964 NFL Highlights*, available during the first week of January (Tel Ra has had a similar package before; this year, the offering will come after the season since Tel Ra is supplying the footage for an *NFL Countdown to Kickoff* show on CBS-TV). Company plans other syndication year-end sports specials, including reviews of major college football games, major sports events and races, and individual athletic performances, along with *NFL Ten Years Ago* and *1964 Bowl Preview* specials. Tel Ra does not handle features or dramatic series.

## Trans-Lux Television Corp.

### Principal officers:

**Richard P. Brandt**, president

**Richard Carlton**, vice president & general sales manager

**Albert Boyars**, director of advertising & publicity

### Home office address:

625 Madison Ave., New York City

Company maintains branch offices in Chicago and Hollywood, and foreign sales office in Zurich. Subsidiary of Trans-Lux Corp., engaged primarily in exhibition and distribution of theatrical movies. Entered syndication field in 1956 with *Encyclopaedia Britannica Films Library*, a series active in 65 markets. Has a total of 12 series in syndication, none off-network. Also distributes two packages of features (total of 18 titles) with first launched 1958. Latest feature group includes domestic and foreign production, such as "La Strada." Principal specialty: children's-appeal shows.

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**The cancer nobody talks about and yet is curable in 3 out of 4 cases...rectal and colon cancer!**

Your local unit of the American Cancer Society will be glad to help you with a free employee education program, geared to your factory or office.



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# PUBLIC SERVICE

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To WNEM TV-5, a Pleasure.

EDUCATION: our Special  
Duty and Pleasure  
WNEM TV-5 brings

Education  
One hour a day  
Five days a week  
To 201,800 students  
In 306 Public and  
Parochial schools in  
25 Counties in  
EASTERN MICHIGAN



When it comes to Public Service, we do more than we have to — because we enjoy doing it. That's why more people in Flint-Saginaw-Bay City and all of Eastern Michigan turn to WNEM TV for entertainment and information. Take WNEM TV's part in the People to People Program, for example.

**I-75 to Europe.** A series of documentaries done in Europe by our News Director, including special programs on Ansbach, Germany, sister city of Bay City; Melchen, Belgium, sister city of Frankenmuth, Michigan; and the Berlin Wall.

**Pacific Trip.** Series of ten documentaries on Hawaii, Alaska and Japan, with a special program on Tokushima, Japan, sister city of Saginaw.

**Bay City Day at the World's Fair:** Special program covering the Fair's tribute to Bay City for its part in the People to People Program.

**Local Events.** Special documentary on Saginaw's history as lumber Capital of the World — Timber-r-r Town, U.S.A.

Special on Flint Olympian and Canusa Games tracing the history of the Mott Foundation athletic program.

**Local People.** Special program on U. S. Winter Olympic Team's only Gold Medal winner Terry McDermott from Bay City.

Special on National Rifle Champion Larry Rackel of Saginaw.

This year WNEM TV-5 is initiating a weekly series of local public service programs, "TV-5 Presents" . . . . . each Sunday at 6:30.

Any wonder more people in Flint, Saginaw, Bay City and Eastern Michigan turn to WNEM TV-5 for information as well as entertainment.



FLINT-SAGINAW-BAY CITY  
**WNEM-TV**

Edward Patry & Co., Inc.  
The Original Station Representative

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## Triangle Program Sales, Inc.

### Principal officers:

Edward H. Benedict, director  
Clyde Spitzner, supervisor  
H. T. Vaden, promotion manager

### Home office address:

320 Park Ave., New York City

Company is a division of Triangle Publications, Inc., a leading publishing house and station-group owner. A relative late-comer to syndication, Triangle entered the field in 1963 with filmed coverage of top auto races, a series now sold on regular basis in 47 markets. Has a total of 19 tv series (two off-network) in active syndication, tops among station groups in field. Many (but not all) series are in educational-informational area, and are designed for general syndication. This year, entered feature-film field as well, syndicating package of 11 titles acquired from various sources. Is very active in color, with nearly all filmed series offered either in color or b&w. Uses Triangle station group as "proving ground" for shows, but initiates programs and does not depend on Triangle group alone for program product.

## 20th Century-Fox Television, Inc.

### Principal officers:

William Self, executive vice president  
Alan M. Silverbach, vice president,  
syndicated sales  
Joseph Fusco, Jr., promotion director

### Home office address:

444 W. 56th St., New York City

At one time, parent 20th Century-Fox Film Corp. had a production-distribution deal with NTA to handle tv release of features and series, but 20th-Fox, a movie major, launched its own syndication arm in 1961 with *Hong Kong* and *Five Fingers*. Currently has six series in active syndication (including original two). In 1962, launched first package of post-1950 feature films following network exposure on NBC-TV. Now has total of 97 features in three packages. Color is major factor in syndication activities, with company noting that "over 50 percent of our feature sales have been made for color telecasting rights. Company has discussed new syndication series, but so far has specialized in off-network reruns of 20th-Fox series and features.

## United Artists Associated

### Principal officers:

Erwin H. Ezzes, executive vice president  
and sales director

Mel Bernstein, promotion director

### Home office address:

555 Madison Ave., New York City

UAA is a division of United Artists Tv. and functions with considerable autonomy in distributing features in tv syndication. Company, which has branches in Los Angeles, Chicago and Dallas, entered syndication in 1956 with a package of 52 United Artists films, and now has a stockpile of features for tv — about 2000 — that is generally regarded as the industry's largest. Active in color distribution (principally, post-1950 UA films), UAA also handles a number of related former theatrical properties such as packages of cartoons, and is active in foreign tv distribution. Latest feature package is "UA Showcase II," but company also has the Warner and RKO pre-1948 libraries.

## United Artists Television, Inc.

### Principal officers:

John L. Sinn, president  
Maurice J. (Bud) Rifkin, executive vice  
president, sales  
Mel Bernstein, promotion director

### Home office address:

555 Madison Ave., New York City

Active syndication operations of United Artists Tv began in the mid-1950s, but company merged with Ziv Tv Programs, which had been active in syndication field since 1949, during 1960. Has a huge (52 series) catalog of film series (14 off-network, 38 made-for-syndication), primarily in half-hour length. First Ziv series, *Sports Album*, is still in active syndication in 17 markets. Has largest sales force (21) of any syndicator, is active in color syndication, development of regional deals. Maintains branch offices in Beverly Hills, Chicago and Cincinnati, is a subsidiary of UA Corp., a leading distributor of theatrical motion pictures.

## WBC Program Sales, Inc.

### Principal officers:

Donald H. McGannon, president  
Alvin Sussman, vice president & general  
manager  
Milton R. Shefter, promotion director

### Home office address:

122 E. 42nd St., New York City

A pioneer in the syndicate-it-yourself movement among major station groups, WBC Program Sales is offshoot of parent Group W, is active both in film and tape areas, as well as radio syndication. Entered syndication in 1960 with *PM East*, *PM West* series, no longer active. Current total in syndication is eight tv series. Does not handle feature films. Firm's "specialty" could be said to be in documentary and public affairs area. Biggest syndication effort has been *Steve Allen Show*, recently switched to star Regis Philbin, and *Mike Douglas Show*. (Philbin is in 20 markets, Douglas in 30.) Has functioned as American member of "Intertel," which produces tv documentaries on international basis. Pioneered with day-and-date telecasts of Broadway play,

"The Advocate," on Westinghouse outlets, and specials for children.

## Walter Schwimmer, Inc.

### Principal officers:

Walter Schwimmer, president  
Bernard Crost, vice president in charge of  
sales

### Home office address:

410 N. Michigan Ave., Chicago

A specialist in the field of syndicated sports programs, company is best known for its *Championship Bowling* series of hour-long shows, although it has also packaged programs dealing with championship bridge, tennis and horse racing. Does not handle feature films or off-network and dramatic series. Maintains a branch office in New York, and is active in the Canadian market.

## Warner Bros. Television Division

### Principal officers:

Joseph Kotler, vice president and general  
manager  
Gordon Hellmann, promotion director

### Home office address:

666 Fifth Ave., New York City

Company was created in 1962 primarily to handle the off-network reruns of Warner-produced tv series, launching a half-dozen properties (*Maverick*, *Surftan* tripled from May to October, 1964." *Side Six*, etc.) on a two-run syndication basis. Current series total is 13, all off-network and most in one-hour length. On feature side, WB at one time disposed of its pre-1948 backlog to AAP (now part of UA), but handles more recent features itself, launching first package of 25 features in 1963. Previously, late-model features had been distributed via Seven Arts. Several WB features have been used in spot tv for "full sponsorship" showcases for Schaefer and other advertisers. In feature area, very active in color, reporting that "color bookings on WB features more than tripled from May, to October, 1964.

## Wolper Television Sales, Inc.

### Principal officers:

David L. Wolper, president  
Ira Gottlieb, executive vice president  
Henry Arnsten, promotion director

### Home office address:

555 Madison Ave., New York City

One of the newest firms on syndication front. Wolper Tv Sales is a specialist in documentary and informational programing, launched its *Men In Crisis* series in 1964. Current market list for this show stands at 65. Company now has three first-run series in syndication. All are b&w. Does not handle feature films. Parent firm, Wolper Productions, Inc., was recently acquired by Metromedia, Inc., a major complex of broadcasting and communications media. Producer David L. Wolper is actually a pioneer in the non-network production and distribution of documentaries, although his activities today include production of specials and documentaries for network exposure.

# THE CHANGING SCENE

## Syndication Sales Rise; Foreign Activity Strong

Malaysia and Korea are the 39th and 40th markets to buy *Victory at Sea* from the International division of NBC Enterprises, it was announced by George A. Graham Jr., vice president in charge of NBC Enterprises. *Victory at Sea*, the first tv documentary of World War II was produced by the late Henry Salomon Jr., under the aegis of Robert W. Sarnoff, chairman of the board of the National Broadcasting Co. The musical score was written by Richard Rogers. The 26 scripts of *Victory at Sea* have already been sent to USAI for forwarding to Malaysia to be translated into Chinese, Malay and Tamil, which will be used along with English in voice-over transmission.

*Voyage to the Bottom of the Sea*, *Daniel Boone*, *Peyton Place*, *12 O'clock High*, and *Valentine's Day* have been sold in Mexico and the United Arab Republic, it was announced by Alan Silverbach, vice

president in charge of syndicated sales for 20th Century-Fox Television, Inc. In addition to Mexico and the UAR, all five series also have been sold in Australia, Venezuela, Uruguay and the Philippines. Ten additional sales have been made on *Century I* and *Century II* features. Eighty percent of current 20th Century Fox sales have been for both packages. *The Best of Charlie Chan*, a package of 21 features in current release, has been sold in six additional markets, including KENS-TV San Antonio; KATV Little Rock, Ark.; WBIR-TV Knoxville, Tenn.; KTVK Phoenix, Ariz.; WBRC-TV Birmingham, Ala. and WTVO, Rockford, Ill.

Syndication Div. of United Artists Television under the aegis of Pierre Weis announces sales for varied product including: *Highway Patrol*, added to WKEF-TV Dayton, Ohio and WWOR-TV Springfield Mass; *Men Into Space*, pur-

chased by WTVK-TV Knoxville, Tenn. and KSTP-TV Minneapolis, Minn.; *The Men of Annapolis* programmed by WMUR-TV Manchester, N. H. and KSTP-TV Minneapolis, Minn. and the off-network western series, *Tombstone Territory*, which has added WMUR-TV Manchester, N. H. to its list.

Wolper Television Sales, Inc. has chalked up 10 new sales including three new markets for the David L. Wolper documentary, *A Thousand Days*. The tribute to John F. Kennedy was bought by WGN-TV Chicago, WCNY Watertown, N. Y. and WFBG-TV Altoona, Pa.

Woroner Productions announces 11 new subscribers for *The First Christmas* and three for *July 4, 1776*.

With episodes 16 and 17 just completed, production on *The Conciliator*, new first run, half hour series being distributed by National Telefilm Associates, Inc., is being accelerated in order to have at least 26 stanzas ready by the end of the year. The series initially will have 39 episodes.

Eleven markets for *Anniversaries in Sound* kept the documentary series in the sales lead among the nine properties being offered by Triangle Program Sales, the syndication arm of Triangle Stations. Also on the radio sales front, Triangle's marathon holiday special, *30 Hours of Christmas*, has been bought by two more outlets.

### BOSTON AD CLUB WELCOMES PAAR



NBC-TV star Jack Paar, who recently purchased majority control of WMTW-TV Poland Springs, Me., is welcomed to a joint luncheon sponsored by the Advertising Club of Greater Boston and the Broadcasters Executives Club of New England. (r to l) BEC president John T. King II of Metro Radio Sales, Ad Club president A. Harvey Cinamon, of Hub Mail Advertising/Boston, Paar and Ad Club first vice president, Jack Drummey of Cahners Publishing Co.

### BPA Announces Annual 'On-Air' Award Winners

The broadcasters P r o m o t i o n Assn. has announced the winners of the "third annual On-The-Air BPA awards competition for 1963." The announcement of winners was made in a joint statement by BPA awards chairman, David Klemm, director of operations, WXYZ Radio Detroit; and BPA president Clark Grant, of WOOD-AM-TV Grand Rapids.

Judges for the BPA competition included four well-known advertising executives: Walter Eckley, radio and television production director of Young & Rubicam, Inc., New York; Jack Richter, vice president creative sales development for Papert, Koenig & Lois, New York;

William Meeks, president Pams Advertising, Inc., Dallas; and Dave Watson, product manager of Best Foods Corp., New York. Klemm said, "We are honored to have such a distinguished panel of advertising executives work with us on this important event. Their choices represent the finest on-the-air promotion for radio and television in America." The entries were judged on four criteria, including: motivation, creativity, execution of an idea and contribution to industry.

The television winners are: category A, station image: first place—WFAA-TV Dallas, Tex.; honorable mention—WITI-TV Milwaukee, Wis.; CBC-TV Network, Toronto, Ont.; and WFAA-TV Dallas.

Category B, special events: first place—KARD-TV Wichita, Kan.; honorable mention — WXYZ-TV Detroit, Mich.; KNXT Hollywood, Calif.; and WJRT-TV Flint, Mich.

Category C, personalities and programs: first place—WJZ-TV Baltimore, Md.; honorable mention—KTUL-TV Tulsa, Okla.; KYW-TV Cleveland and KABC-TV Los Angeles.

Radio winners include: category A, station image: first place—WIL, St. Louis, Mo.; honorable mention—KMPC Los Angeles, Calif.; WNAC Boston, Mass.

Category B, special events: first place—KSFO San Francisco, Calif.; honorable mention—KYW Cleveland, Ohio; KLAC Los Angeles, Calif.; WLC Chicago, Ill.

Category C., personalities and programs: first place—KSFO San Francisco, Calif.; honorable mention—WNBF Binghamton, N. Y.; KMPC Los Angeles, Calif.; and WSUN St. Petersburg, Fla.

The winners each received engraved awards from the Broadcasters Promotion Assn., which were formally presented to them at the association's annual seminar luncheon in Chicago.

### NAB's Taylor Sees Era Of 'Well-Being' for Radio

Predicting that the work of the point NAB-RAB All-Radio Methodology Study will allow stations to "put proper advertising value on the medium," Sherril Taylor, vice president for radio of the National Assn. of Broadcasters, last week declared that radio is approaching an era of "unmatched well-being."

Taylor, in his talk before the Nashville Advertising Federation, said that broadcasters no longer fear strong television competition. "Radio today is too mobile, too personal and too ever-present to

### AWARD WINNER HENRY



"Champion of the Public," FCC chairman E. William Henry receives an award from The National Audience Board for "Distinguished Service in the Public Interest." A plaque was presented to chairman Henry by Leo Soloman (right), the Board's Washington correspondent, at a ceremony in the chairman's office.

have to be concerned with television audience competition," he said. "Even in prime television viewing time almost half of the population isn't watching."

Pointing out that in line with the predicted growth of the nation's economy, Taylor said that advertising expenditures are expected to increase at an accelerated pace, adding that radio's share of these expenditures will also increase.

Taylor pointed out that "radio birth control" will continue despite the lifting of the AM freeze by the FCC. This is assured, he said, by the strict engineering standards which will prevent all but a "precious few" stations from receiving new grants. As a result, Taylor told his audience, new advertising expenditures won't be scattered among a wider selection of stations.

### Oldsmobile Golf Sponsor On Network Television

Oldsmobile will sponsor the largest single sports event in the world in total contestants, National Golf Day, which will be seen on network television for the first time on Memorial Day of 1965.

Under terms of an agreement between the Professional Golfers' Assn. and tv producer Walter Schwimmer, the 1965 Round of the Champions, between U.S. Open king Ken Venturi and PGA winner Bobby Nichols at the Laurel Valley Country Club in Ligonier, Pa., on May 31, will be broadcast live from 4:30 to 6 p.m. EDST. The network will be announced at a later date.

### AWNY PREPS GIRLS FOR AD CAREER



Luncheon speaker Dr. Robert Sorensen, vice president and corporate director of research, D'Arcy, and panelist Jeanette Le Brecht, vice president and media director, Grant (second from left), greet college girls attending recent Advertising Women of New York annual career conference.

**Trans-Lux Registers Slight Gain in Nine-Month Profits**

Trans-Lux Corp. reports net income after taxes for the first nine months of 1964 at \$403,276, or 56 cents a share. This compares with \$398,927 in the comparable period last year.

Commenting on the financial statement, Percival E. Furber, chairman, said that gross receipts of the company's theaters were above those of a year earlier, and television programs produced for younger people "... continue to measure up fully to our expectations."

Among the Trans-Lux syndication properties are *Mack and Myer for Hire*, a package of 200 slapstick comedies, and the recently released 130 episode action cartoon series, *The Mighty Hercules*.

Furber pointed out that the company's net profits continue to be affected by non-recurring conversion costs and expenses associated with the introduction of the "900" series projection equipment to accommodate the New York Stock Exchange's new high speed ticker.

**Pulse Announces LQR Audience Analysis Service**

Dubbing it the "most comprehensive qualitative analysis to date of the local radio audiences," Pulse, Inc., last week announced its new service to the public.

Designated as LQR III (Local-Qualitative-Radio), the service will analyze audiences for stations in the 100 top markets, in four distinct time periods, from 6 a.m. to 12 midnight.

The service will take into account the following factors: audience composition by age and sex; occupation of adult men and employment status of adult women; income of adult listener's household and of listening household; family size of adult listener's household; family cycle (i.e. age of youngest child); comparison of city with suburban area in terms of listening households.

In announcing the service, Dr. Sidney Roslow, president of Pulse, said, "For a long time, qualitative research was a matter of lip service. Everybody talked about it and clamored for it, but precious few were willing to back their words with necessary financial support."

The onset of computer-oriented buying and media analysis, coupled with the growing need for both broadcasters and buyers to know more than "numbers alone," Roslow said, created a genuine demand for this kind of research.

**Stations Affiliate With NBC Network**

The English language television affiliate for San Juan, Puerto Rico, WTSJ has commenced operations from 5 p.m. to midnight daily. Until established UHF circulation warrants it, the station will operate as a bonus affiliate to the NBC-TV Network. It will tape available

**SISTER STATION**



In a ceremony held in its studios, WNEF-Flint-Saginaw-Bay City, Mich., became the first television station in the United States to officially join hands with a sister station in a foreign country in conjunction with the local chapter of "People to People International" in Saginaw, Mich. Sinjiro Sumi JOJR Tokushima, Saginaw's sister city, presented Jack Berry, station manager of WNEF with a white silk scroll announcing the official sisterhood of the two stations.

NBC-TV programs in New York City for rebroadcast one week later in San Juan. The San Juan market is composed of approximately 30,000 English speaking families.

WSEB Sebring, Fla., has become affiliated with the NBC Radio Network. WSEB is owned and operated by Dixon Industries Inc. H. Philip Nesbitt is president. The station operates full time on 134 kilocycles with power of 250 watts. The new affiliation will bring NBC service to Highlands County, Fla. where previously no such service was available.

**'Feminine Mystique' Bought by Wolper**

The controversial best selling book by Betty Friedan, *The Feminine Mystique*, has been purchased by David L. Wolper and will be produced by his company, as an hour long documentary film to be presented over ABC-TV as one of six 3M specials next year.

The book details pressures which have caused a harmful discrepancy between what women really are, against and what they are told they should be.

Cameras from the Wolper Production Company will cover large and small cities across the nation, capturing American women in all walks of life, seeking their opinion of their place in today's society. Van Heflin will host and narrate this film, as well as the other five 3M specials.

**ADVERTISERS ATTEND ANNUAL MEETING**



Attending the Association of National Advertisers, Inc. 55th annual meeting at the Homestead are (l to r) Ernest P. Zobjan, Vick Chemical Co. division of Richardson-Merrell Inc.; Robert Boslet, Norwich Pharmacal Co.; James Mahoney, Norwich Pharmacal Co. and Lincoln Allen, C. Schmidt & Sons, Inc.

## Script House for Television Movies Is Formed in West

With seven scripts already in the works, Bardena Associates, a new company "for purchasing and developing film properties for motion pictures and television" has been formed on the West Coast.

Pointing out that more than \$100,000 has been invested for film properties to date, the firm is the brain-child of Richard C. Meyer, veteran film editor turned producer, in association with Robert Nagy, San Francisco financier.

Among the authors in the Bardena stable are Eugene Burdick and Jesse Lasky, Jr.

Pointing out that the firm is essentially a clearing-house for new properties, Meyer declared, "Already we have drawn great attention from the studios, independent producers and the networks."

## Firestone, Kodak Sponsor 'Big Three Golf' on NBC

Arnold Palmer, Jack Nicklaus and Gary Player will compete in weekly matches on *Big Three Golf*, to be colorcast by the NBC-TV network on eight consecutive Saturdays starting Jan. 30 (5 to 6 p.m. EST).

The filmed series will be co-sponsored by the Firestone Tire & Rubber Co. (through Sweeney & James Co.), and Eastman Kodak Co. (through J. Walter Thompson Co.).

Palmer, Nicklaus and Player will engage in a series of 18-hole, medal-play matches, with each gaining one point for every opponent he defeats and a half-point for a tie. The golfer garnering the most points at the end of the eight weeks will receive \$50,000 with the runner-up getting \$25,000 and the third-place finisher \$10,000.

## NBC-Paramount Dividend

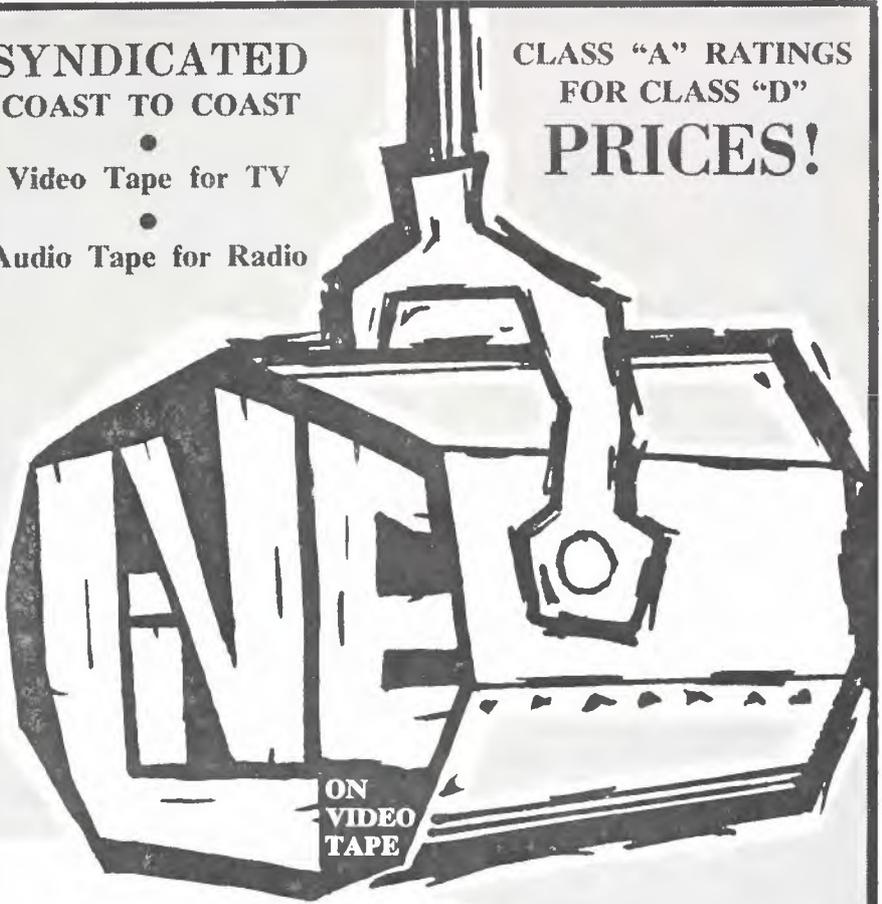
American Broadcasting-Paramount Pictures, Inc., will issue a 2 cent per share quarterly dividend on its outstanding common stock. According to the announcement made by Leonard H. Goldson, president, the dividend will be payable Dec. 15, 1964 to stockholders of record on Nov. 20, 1964.

**SYNDICATED  
COAST TO COAST**

•  
**Video Tape for TV**

•  
**Audio Tape for Radio**

**CLASS "A" RATINGS  
FOR CLASS "D"  
PRICES!**



# COUNTRY & GOSPEL *Music Shows*

★ THE LEFEVRES ★ THE BLUE RIDGE QUARTET ★  
THE JOHNSON SISTERS ★ THE PROPHETS QUARTET  
★ JAKE HESS AND THE IMPERIALS ★ WENDY  
BAGWELL AND THE SUNLIGHTERS

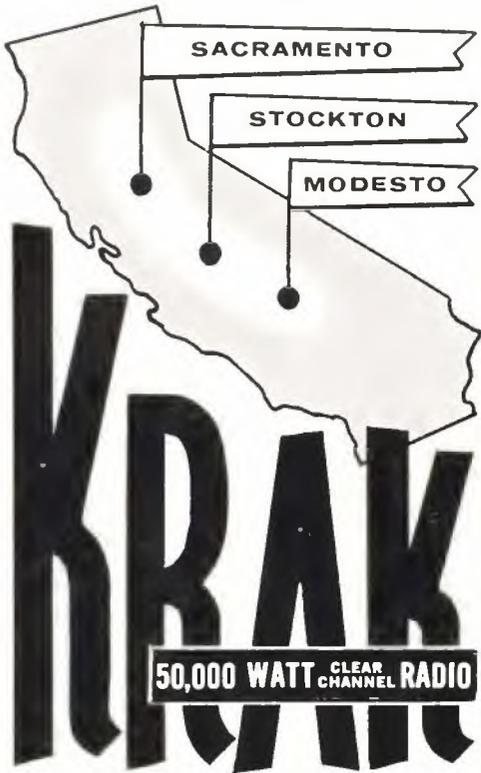
1. Programs live on video tape — taped each month to insure that contents are current.
2. Talent exclusively on our programs.
3. Talent available for local, regional, or national commercials.
4. No repeats — no re-runs of any Programming, Inc. property in any market.
5. Great variety of merchandising pieces available at cost to sponsors who use them to merchandise.
6. Complete promotion package available to stations at no cost; includes audio promos, video promos, glossy prints, mats, personality sheets, sales brochures, and other material.

*Programming, Inc.*

**PRODUCTIONS FOR TV, RADIO AND STAGE  
SUITE 1224 5 CANDLER BUILDING • P. O. BOX 1313 • ATLANTA, GEORGIA**

One  
buy  
gets  
all  
three

(only  
KRAK  
can  
do  
it)



You'd buy KRAK for Sacramento alone even if it didn't give you the BONUS coverage of Stockton and Modesto plus Marysville and Chico. It's Northern California's "One Station Network"... No. 1 in a special Pulse in a 17-county area. PULSE shows one KRAK buy covers the Golden Heart of California's Billion Dollar Central Valley... 2,236,000 people in KRAK'S 17 counties. (50 smart nationals are on KRAK now).

Ask your ADAM YOUNG man. He's got the Pulse Report on KRAK'S Bonus Buy in California. KRAK, Hotel Senator, Sacramento.

THE CHANGING SCENE

Metro Radio Sales Names Vice Presidents

Four Metro Radio sales managers were named vice presidents by H. D. (Bud) Neuwirth, president of Metro Radio Sales which is a division of Metromedia, Inc.



Robert Coppinger



William Dallmann



William Lauer



Richard Schutte

The newly appointed vice presidents are Robert V. Coppinger, New York sales manager; and William Dallmann, manager, Philadelphia office; William Lauer, manager, Detroit office and Richard Schutte, manager, San Francisco office. With their new titles go added responsibilities in planning future growth and direction of Metro Radio Sales, the firm said.

Carl Ally Agency To Serve N.Y. Educational Channel

John W. Kiermaier, president of WNDT, the city's non-profit tv outlet, last week announced that the Carl Ally Advertising Agency had volunteered its professional services to the station.

"A great part of the future strength of channel 13 must come from a wide base of volunteer effort," Kiermaier said, adding that he was pleased that Ally had come forward "to lend their particular talents to this channel."

Kiermaier also expressed the

hope that "after a year has passed some other agency might consent to assume this role."

The announcement follows a decision of the Board of Governors of the International Radio and Television to form a committee to explore ways and means by which IRT can aid the nation's educational networks and stations. Heading the committee is John P. Cunningham, chairman of the executive committee of Cunningham & Walsh, Inc. advertising agency.

Heublein Uses Videotape For A-1 Sauce Commercial

Fletcher Richards, agency for Heublein's A-1 sauce, has just completed a series of eight women service tv commercials on videotape. The new 60-second commercials — offering housewives imaginative, easy-to-make recipes for ground beef, pot roast, chicken, pork roast, party spreads, and fish — were produced on videotape just as all A-1 commercials have been for the past four years.

John S. Tyson, vice president advertising at Heublein, feels the videotape is especially effective for making food look appetizing on tv. The latest commercials, which introduce a new theme, "The A-1 touch adds so much," are seen on daytime network tv.

Walker to Head NAB Broadcast Management

William L. Walker, assistant treasurer of the National Assn. of Broadcasters and a veteran NAB staff member, was named director of broadcast management for the association, effective Dec. 1. He succeeds James H. Hulbert who earlier this year was named assistant to the NAB president.

David L. Doughty, a member of the department staff, was appointed labor counsel in the department, reporting to Walker.

The Broadcast Management Department advises NAB members on station business, personnel and financial matters, conducts surveys on wages and other operating costs and develops yardsticks and other suggested procedures to permit more efficient and economical operations.

## TIO and NCTE Present Television Festival

The Television Information Office and the National Council of Teachers of English joined forces to present a four-day commercial television festival at the council's 54th annual convention in Cleveland, Ohio.

Teachers belonging to the 100,000 member organization viewed 25 programs which were chosen because of their application at all curriculum levels (elementary, high school, college). The shows represented the three national networks, along with a number of independent producers.

"The purpose of the festival is to encourage greater interest in the use of commercial television programs as part of the English curriculum," explained Roy Danish, director of TIO. He added that the festival epitomizes a mutual awareness of common ends to be served by TIO and NCTE, an awareness that has been growing since 1961

when the two organizations cooperated in the publication of "Television and the Teaching of English," a manual and resources book that has been distributed to some 60,000 teachers of English throughout the United States."

Danish also pointed out that as an adjunct to the festival, TIO commissioned 10 essays by English scholars.

"These deal with specific television programs and their place in elementary, high school, college and graduate school curriculums, and will be available to teachers attending the convention. The essays will be combined later on for publication and wide distribution," Danish said.

## NAEB Re-elects Hull as Chairman

The National Assn. of Educational Broadcasters has announced re-election of Richard B. Hull as chairman of its board of directors for 1965.

## TOP TALENT FOR MELDRUM AND FEWSMITH, INC.



Visitors at the Cleveland headquarters of Meldrum and Fewsmith, Inc., often did a double-take as they stepped out of the elevators on the second floor during October. Confronting them was a life-size figure of Johnny Carson, host on the NBC "Tonight Show," introducing them to an array of nationally-known entertainers, newsmen, and other public personalities who have been featured on radio, tv and films for M&F clients during 1963-64. Each month, the agency features an activity of the tv-radio-film dept. or the marketing services dept., including media, which are housed on the second floor.

CHECK THE  
UP RATINGS  
IN THE  
TWIN CITIES

JUST FOR  
THE  
WLOL\*  
OF IT!

MINNEAPOLIS • ST. PAUL

WLOL  
up\*51%  
IN AUDIENCE

July-Aug. to Sept.-Oct., 8 a.m. to 6 p.m.,  
Mon. thru Fri. Hooper Survey. Submitted as  
estimate only, not exact measurement.

WIN WITH  
WLOL

3942

This number computer—selected by  
Data Division of Standard Rate  
& Data Service, Inc.

# SPONSOR SPOTLIGHT

## ADVERTISERS

**Harry N. Stevens** has been named technical director of International B. F. Goodrich, a division of the B. F. Goodrich Co., effective Dec. 1, 1964.

**Herbert L. Barnet**, chairman of the board of the Pepsi-Cola Co., elected to the board of directors of Columbia Pictures Corp.

**Roy Raymond** appointed eastern regional sales manager for the industrial products division of the Sony Corp. of America, New York.

**David W. Peck, Jr.** and **Harry F. Upton** promoted from Pablum-BiB marketing manager to director, new product marketing and from Metrecal marketing manager to group product director at the Edward Dalton Co., division of Mead Johnson & Co.

**Thomas E. Davis** elected vice president - marketing for Ampex Corp., Redwood City, Calif.

**Herbert W. Neal**, **James S. Witherell**, **Manuel V. del Mercado** and **George L. Kregos** appointed new product managers for Lever Brothers Co.

## AGENCIES

**Nicholas Alexis** joined the creative department of Street & Finney, Inc. to work on Colgate-Palmolive.

**Fred C. Bartholomew** and **Maximilian B. Bryer** elected vice presidents of Benton & Bowles, Inc.

**William W. Lewis** named vice-president and director of radio and television programing at Maxon Inc.

**Kenneth E. Lane** named manager of the media and program analysis section and a media group supervisor of the Leo Burnett Co., Inc.

## TIME/Buying and Selling

**Paul D. Campbell** joined the New York tv sales department of Advertising Time Sales, Inc.

**Robert H. Delahanty** added to the Chicago television sales staff of Edward Petry & Co., Inc.

**Tom Carroll** appointed sales account executive for Metromedia owned Metro Tv Sales.

**Serge T. Popper** added to the New York sales staff of AM Radio Sales Co.

## TV MEDIA

**Kent J. Fredericks** and **Alfred T. Parenty** joined the Chicago office of ABC Television Spot Sales, Inc., as account executives.

**Vincent dePaul Garrity**, vice president of the Metropolitan Sanitary District and a board member of the station, is chairman of the board of directors.

**J. Peter Grace** elected to the board of directors of National Educational Television.



Jack Singer



Jeraldine Freed

**Jack Singer** promoted to manager of programing for ABC International.

**Jeraldine Freed** joined the staff WICS-TV Springfield, Ill. as sales promotion manager.

**John Box, Jr.**, **Lee Fondre**, **Michael J. Foster** and **Robert Lusk** appointed to the board trustees of the Educational Foundation of American Women in Radio and Television.

## RADIO MEDIA

**Don French** appointed to the post of program manager of Crowell Collier Broadcasting Corp. and program director of KFWB Los Angeles.

**James Creed** joined the sales department at KRAK as an account executive.

**Phil Sheridan** and **Bill Collier** named director of FM operation and program director.

**Richard Marshall** returned WAGM as an account executive for the WAGM advertising department. He will service local clients using WAGM radio and tv facilities.

**J. E. Ansell** elected a director of the Pacific National Exhibition. He is a radio executive in Vancouver.



Herbert Neal



James Witherell



Fred Bartholomew



Maximilian Bryer



J. Peter Grace



J. E. Ansell



William Ross



John Donofrio

**William C. Ross** named radio operations manager for WAVY Radio Norfolk, Portsmouth, Newport News, Va.

**John E. Donofrio** named vice president of Charles River Broadcasting (Providence), Inc. and general manager of radio station WCRQ Providence, R.I.

**Gene Thomas** and **Jim Gaskin** added to the sales force and appointed a local account executive for WXYZ Detroit, Mich.

**David H. Polinger** appointed vice president of Friendly Frost, Inc. in charge of their broadcast division.

### SYNDICATION & SERVICES

**Bob Carlson** joined VPI of California, Inc.

**Carter Ringlep**, southwestern division manager of CBS Films and head of its Dallas office since 1953, will retire, at his own request, at the end of 1964.

**Bernard H. Franzman** named director of film operations for ABC Films, Inc.

**Dorothy Williams** appointed media traffic manager of Cooper, Stock & Scannell, marketing communications firm.

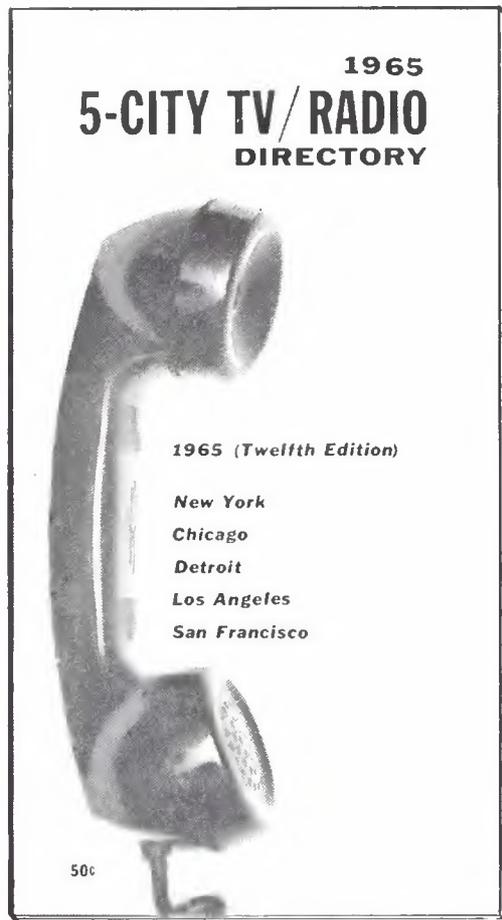


Dorothy Williams



David Polinger

# NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH ASSOCIATIONS • TRADE PUBLICATIONS • NEWS SERVICES PROMOTION/PUBLIC RELATIONS • FILM/TAPE COMMERCIALS FILM/TAPE PROGRAMS • TRANSPORTATION • HOTELS ADMAN'S EATING DIRECTORY

## 52 PAGES WITH JUST ABOUT EVERY PHONE NUMBER YOU NEED IN SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each.

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212 581-4200



DELIVERED BY  
**WREX-TV Channel 13**

**NEW DEVELOPMENT**

- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

**THE MARKET**

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

**\*WREX-TV COVERAGE**

- Blanketing Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America.



**MOVING?**

Be sure to let us know your new address at least six weeks in advance. And please enclose a complete address label from one of your recent issues.

**SPONSOR**

Ojibway Building  
Duluth, Minn. 55802

**WSTV-TV**  
WHEELING-  
STEUBENVILLE

**DOMINANT**  
IN  
WHEELING-  
STEUBENVILLE

**RUST CRAFT**  
STATION

**CALENDAR**

**NOVEMBER**

**Electronic Industries Assn.** workshop on international selling, Fairmont Hotel, San Francisco (30-Dec. 3).

**Communications Alumni Society of Syracuse University** featuring Wesley C. Clark, dean of the Syracuse School of Journalism, and film on dedication of Newhouse Communications Center, Gotham Recording Studios, New York (30).

**DECEMBER**

**Sigma Delta Chi** national convention, Hotel Muehlbach, Kansas City, Mo. (2-5).

**Du Mont TV Network Alumni** annual reunion, Hotel Elysee, New York, (7).

**Hollywood Advertising Club** luncheon, Hollywood Roosevelt Hotel, Hollywood (7).

**American College of Radio Arts, Crafts and Sciences** fourth annual awards program, Conrad Hilton Hotel, Chicago, Ill. (9).

**National Assn. of Broadcasters,** Tv Code Review Board meeting, Washington, D.C. (9-10).

**Art Directors Club of Los Angeles** awards luncheon, Statler-Hilton Hotel, Los Angeles (10).

**SYNDICATION . . .**

*Continued from page 33*

able flow of promotion material, rating reports, samples of press kits, station lists and other information which leading syndicators today aim regularly at agency timebuyers and station reps. Most syndicators feel that it's a necessary part of their basic service to station customers to keep agency men and reps informed on who has signed for what new shows and feature packages.

Additionally, the top-rank syndicators are returning steadily to the

policy of making agency calls. Sales executives no longer return to their offices with as many regional deals wrapped up as they might have, say, 1956 or 1957. But there is a growing movement for a return to regional deals and syndication. Many feel that the constant mission of work pays off in stepped-up spot tv activity at station level in premium-priced shows.

A few of the better-known syndication sales executives who call advertising agencies on the Madison Avenue circuit:

Richard Feiner, national sales representative, Four Star; William L. Clark, eastern division sales manager, 20th-Fox; Leonard Hammer, director, national sales, Seven Arts; Raymond C. Fox, vice president and director of domestic syndication, ABC Films; Ted Rosenberg, eastern tv sales director, King Features Syndicate; Alec Campbell, Jr., president, Prime Tv Film; William P. Breen, vice president, sales, NBC Films; Jim Victory, vice president, domestic sales, CFB Films. ♦

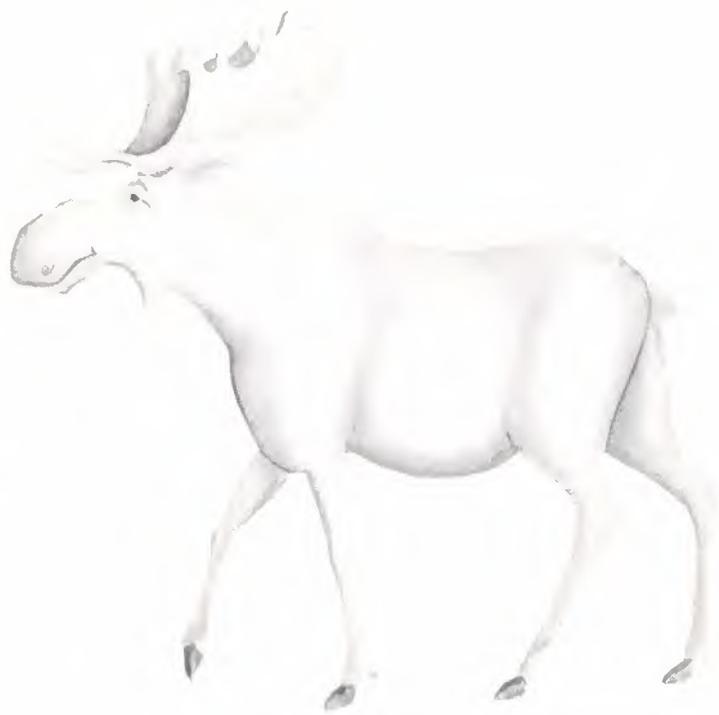
**WE'VE  
MOVED...  
TO...**

**25 WEST 45th STREET  
NEW YORK CITY, 10036  
212 581-4200**

**Sponsor**  
EDITORIAL AND  
ADVERTISING OFFICES



**Once...could be luck.**



**Twice...could be coincidence.**



**Seven times...it must be love!**

It happened in New York, Chicago, Boston, Philadelphia, St. Louis, Los Angeles and San Francisco.

The local media experts were asked which local radio stations they choose for the bulk of their buying.\*

In every city, the great majority picked the CBS Owned radio station as one of the top three.

What are their reasons?

They want talk-and-information programming.

They find it a most effective setting for their commercials. They also want programming that people respect and respond to favorably.

Because they live in the community, listen to the local stations, talk to people around town—they know first-hand that the CBS Owned radio station gives them what they want.

And they put their money where their choice is. It can't be luck. It must be love!

## **THE CBS OWNED RADIO STATIONS**

WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco  
Represented by CBS Radio Spot Sales

\*Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.

# WOMEN LOVE THE MEN IN HER LIFE..



...AND THEY LOVE LORETTA, TOO. They love her versatility, her preference in drama, and her taste in leading men — (a love that's verified by ARB, Nielsen, Trendex, and TVQ Reports) — and they'll love you too when you invite Loretta Young into your market 250 times!

That's how many half-hour dramas are now available as *Loretta Young Theatre* moves into syndication for the first time. Loretta's troupe includes Hugh O'Brian, John Hodiak, Gary Merrill, Ralph Meeker, Eddie Albert, and top female stars — Joanne Dru, Diana Lynn, Teresa Wright, Merle Oberon, Nina Foch, and many others. **If you like to be loved . . . call**

## NBC FILMS

30 Rockefeller Plaza / Circle 7-8300



Robert Preston



Gene (Burke's Law) Barry



Craig (Mr Broadway) Stevens



James (Virginian) Drury



Dean Jagger



Ricardo Montalban



Hume Cronyn