The Late Al Tighe

... completes the KSTP COLOR TV news and sports day at Midnight, Monday through Friday with a final wrap-up of the important events of the day.

In the clear, concise and accurate style of all KSTP-TV news reporting, Al Tighe brings you up to the minute with final sports scores, weather reports and highlights of news events. Depending on the happenings of the day, AL TIGHE NEWS will run from 15 minutes to half an hour.

For further details, contact a KSTP COLOR TV representative or your nearest Edward Petry office.
We've passed every eye test, magna cum laude!

Tsk. Tsk. Everybody's staring at our new process! Station Engineers are goggle-eyed about the high-level of color fidelity! The critical-eyes of the networks are pleased by our broadcast quality! Sharp-eyed producers are raving about the consistency of our quality! Ad agencies do a double-take when we meet every deadline! Millions of TV viewers have their eye on us in commercials for Hamm's, Birdseye, Goodyear, Ford, Plymouth, TWA, Winston. Even our competitors are casting envious eyes! Such flattery could go to our heads; but we won't let it! We're too busy giving you the high-level color fidelity, broadcast quality, sensible prices, and on-time delivery...need! If you believe your eyes, try us sometime or send now for an eye-pleasing demonstration.

ACME Film & Videotape Laboratories, a subsidiary of Filmways Inc., 1161 North Highland Avenue, Hollywood, Calif. 90038, phone (213) 564-7831 or 51 West 51st Street (Filmways Inc.), New York, New York 10036, phone (212) 581-
Millions of New Yorkers do, frequently, see the difference. WCBS-TV keeps on top of the news... and gets it on the air fast. Example: when a Broadway building collapsed recently, trapping nine workmen, WCBS-TV News was first to break the story and first to begin coverage (in color!) from the disaster site, beating the other television stations by almost an hour and a half! As a New York newspaper put it: "Channel 2 was the way-out station."

There were many other times during the same month the WCBS-TV was "way out front." Example: WCBS-TV News gave New Yorkers an exclusive opportunity to question Mayor John Lindsay and six of his key officials on the air. Example: A 40-man team worked 'round the clock to prepare "Adam Clayton Powell's Harlem," a documentary in just hours after Congressman Powell was barred from his Washington seat. Example: WCBS-TV News broad-cast the first report and the most complete coverage of an early-dawn blaze that ravaged an entire block. Example: in cooperation with Consumers' Union, it presented "The Great TV Repair Scandal," a three-part exclusive probe of apparent overcharging by some television repairmen. Example: WCBS-TV News made local headlines with the broadcast results of its specially commissioned poll to determine how New Yorkers feel about their mayor. Example: WCBS-TV was the only New York television station to cover the funeral of astronaut Lt. Colonel Edward White in a half-hour special program direct from West Point.

WCBS-TV News has the largest local television news staff in the nation, dedicated to providing a total news picture. That's the reason television audiences—and advertisers—looking for news that's vital, interesting and different, invariably find it on WCBS-TV.
MARCH 13, 1967

Television Age

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Buy KBOI-TV
Sell IDAHO!

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

Reaction and Action

Our story on the 30-second announcement last issue (Not Too Short—Not Too Long, TELEVISION AGE, February 27th) generated a spirited reaction from advertisers, agencies, stations and reps.

What is abundantly clear is that the pricing formula is far from crystallized, particularly for the nighttime 30's. While many stations are attempting to set a realistic policy, the proposed rate for a 30-second spot has ranged all the way from 50 to 70 per cent of the minute cost. Several agencies have adopted a “bid-and-ask” approach. How the 30's will be priced is bound to affect spot business for years to come. For example, the one-minute announcement which earned the same rate as the 20-second announcement was the basis of a formula that existed several years after it was outmoded.

Reprints are available of our round-up article on the 30-second announcement, and can be ordered from our Readers Service Department.

Cameras on Committee?

No member of Congress will argue with the statement that television today is the most important source of information and news available to the U.S. public. The public is aware of it based on the Roper surveys; the politicians are aware of it based on the election results. However, the Speaker of the House, John McCormack (D-Mass.), is still operating in the horse-and-buggy age by steadfastly refusing to open up the House Committee meetings to television cameras. The Senate has permitted such coverage for many years.

Speaker McCormack is following the ukase set down some 15 years ago by the late Sam Rayburn. As Ralph Renick, news director of wtvj Miami, has commented, “it is in committee that the real work of Congress is done. The American people should not be excluded from this cornerstone of our democracy.”

Congressman Claude Pepper (D-Fla.), has introduced a resolution which would allow tv and radio to cover the House. Congressman Pepper has said that, “the citizen has both a right and a need to view his elected representatives in action, and only television has the ability to fulfill that right”.

However, as long as the Speaker, aided and abetted by parliamentarian Lewis Deschler, remains adamant, the U.S. public is going to be deprived of witnessing an important aspect of the democratic process first-hand.

Cordially,

[Signature]

1967 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook
1270 Avenue of the Americas
New York, N. Y. 10020
Of total national spot accounts?
the national revenue in your market?

How well are your rates and ratings used by your representative? How much meaningful research do they do on it? How well do they know your market and how do they interpret it? How closely do they coordinate their national sales with your local efforts?

These are the areas that make the difference. These are the areas in which we concentrate.
MR. STATION MANAGER:

GET ABOARD
This NEW concept of
COLOR TRAVEL ADVENTURE!

HAWAII CALLS  Island Music in Fabulous Settings!
Series of 26/30-Minute Shows.

ADVENTURE CALLS  Spine-tingling Adventure and Sports!
Series of 26/30-Minute Shows.

Ask the Man from FIELD to solve Your Programming Problem.
Over a score of major markets are now using this type of programming!

Ratings have increased...
Audiences are enthusiastic...
about color, excitement, adventure!

THOSE STATION MANAGERS WHO HAVE USED ALL FIVE SHOWS IN "STRIP PROGRAMMING" HAVE ENJOYED EVEN GREATER RESULTS!

Ask the Man from FIELD for the complete story on these and other series!

JUST FOR ADVENTURE
Visit Exotic Ports
Aboard a 65-Foot Yacht!
Full Hour Special Plus
18/30-Minute Shows.

GEORGE PIERROT'S "WORLD ADVENTURE"
Chat with Fascinating World-Travelers! Series of
26/30-Minute Shows.

FACES AND PLACES
Intimate Glimpse of Peoples and Customs Around the World! Series of
26/30-Minute Shows.

FIELD COMMUNICATIONS CORPORATION
9229 Sunset Boulevard, Los Angeles, California 90069 • Area Code 213/274-6027.
*Field Television Center, Marina City, Chicago, Illinois 60610 • Area Code 312/527-4300.
Many thanks for your kind treatment of *Step Down, Batman* (February 27) ... effective and clever editing helped make the story even better.

**Refreshening Service**

We cannot permit your February 27 issue to go by without the following comments:

Several articles not only are excellent, but they were most timely. I refer specifically to *Letter from the Publisher and Not Too Short, Not Too Long*, both dealing with 30-second commercials, and *The Way the Ball Bounces*, in which 1971 baseball data is listed.

Articles like these not only fill a service to the industry, but they are refreshing.

**Florida Fanmail**

... great job on Florida (Gone down-to film, Jan. 13). I am sure you have some notion of how much we appreciate it ... .

**Bace of Books**


Consisting of, and based upon, a series of magazine articles by various authors, these two spiral-bound books endeavor to answer a number of questions for station engineers and managers. The data is up-to-date, in most instances, and where it isn’t the changing nature of broadcast engineering on a day-to-day basis is emphasized.

The book on the FCC will have a wider audience and serve as a valuable reference tool, not only to station engineers but to managers as well. While much of the information is basic to engineering person

—the first 35 pages, for example—devoted to the importance of keeping a station log—there are informative sections on regulations regarding equal time in the broadcast of controversial material, station responsibility in libel and slander, multi-ownership of broadcast stations.

The antenna handbook consists of a maze of charts, tables, mathematical formulae and explanations an engineer could love. But there is a lot of engineers looking for something to love.

---

**At the NAB**

To survey syndicated product the one convenient place

**Visit**

**Television Film Exhibit TFE '67**

**70 Rooms of Product 70**

**Chicago Apr. 2-5**

the entire 5th floor Conrad Hilton Hotel

**Big daily prizes**

Coming soon, details about the important TFE '67 give aways ...
Reverses on 30's Price

Tk among media buyers indicates that the much-anticipated arrival of the independent 30-second rate may not be so welcome after all. The main reason: advertisers seem unwilling to pay a premium for the half-minute, preferring to stick to the two-for-one economy of the piggyback.

Ted Bates & Co., Inc., which a short time ago indicated support for The Katz agency's suggestion of a 30-second rate at 55 per cent first-minute rate, recently reversed its policy and now will half-minute at the half-minute rate. The fear is that stations will slowly raise the 30 rate premium in coming years seems to have generated the reversal.

Media buyers at Bates and other agencies indicate their clients want to do with the independent 30 unless stations make it available at half the minute rate. Some stations experimenting with this idea, a Bates buyer reports.

The Circus Comes—but Spot—?

A film issue, the New York spot TV drive begins for Ringling Bros. Barnum & Bailey Circus, with minutes in color running in daytime for the kids, and nighttime 20's and ID's going to remind the parents that the circus is coming to town. The circus runs from April 1 to May 14, then plays two weeks in Montreal for Expo 67 before heading back to the States. New Haven and Portland are the first two stops in a summer-long tour.

Some schedules will be used before and during each day at the various markets, but Mae Lyons, who handles ad sales at Madison Square Garden offices, doubts the whole idea will be increased this year. She credits the use of circus settings in "at least seven or eight commercials" on "Kwaglen, White Knight, etc." with providing plenty of exposure. The circus is selling out more easily than ever before, Miss Lyons said, so there's not much need for TV advertising. "We'll spend about the same overall," she said, since the budget saved in some markets can be applied to any "tougher" areas.

im-Brokerage Problems Reappearing

At the 1967 Toy Fair, just ended in New York, a major source of frustration—the toy jobber who mooned as a TV time salesman—seemed about to come to fled. Jobbers traditionally buy large volumes of toys for their dealers, but with growing retailing, they need to resell to small and even independent retailers when immediate supply is needed. All of the major manufacturers depend heavily on their jobbers. In the past, jobbers would buy large blocks of local time and squeeze the manufacturers, saying, in effect, per your TV dollar through me in my show or I won't buy our toys. Pressure from agencies and reps slowed the practice down a few years ago, but now the shortage of good kid shows in many markets has brought about a jobber resurgence, as they bought the few remaining programs.

Surf Rising

Surfing is coming into its own in the field of syndicated sports, as it has on all the beaches of America's coast, from Pudget Sound to the Gulf of Maine. TV Cinema Sales bought Always Another Wave, an hour documentary, from Lawrence-Wolf Associates. Earlier this year RKO General launched syndication of Surf's Up, series of 39 half-hours produced by KHJ-TV Los Angeles. RKO is also making a network special, the half-hour Hit the Surf, for Clairol and the ABC-TV network.

TFE Moves Toward Center Stage

The role of the TV Film Exhibitors, grouped in TFE, will be considerably enhanced this year at the NAB convention in Chicago. Although the TFE sideshow is not under the aegis of the NAB, this year the syndicators are staging one of the main events in the NAB's agenda, a forum on programming with Otto Preminger, David Wolper, Danny Thomas and other film-producing and programming luminaries.

New York Gains, and Loses

The City of New York, hit recently by the departure of several major corporate headquarters, is looking to the color film processing industry to provide jobs for hundreds of residents. The Department of Commerce and Industrial Development recently cited Movielab, Coastal Film Industries, DuArt and Color Service as expanding their facilities and payrolls. It noted that Telecolor Film Laboratories, Inc., a new firm, is spending $1.1 million to get underway in April. But, along with the good news, came word that Pathe Laboratories is expanding its Hollywood processing facility and by June intends to move all its New York processing, about two-thirds of total sales, to the West Coast.

Broadcasters Add Another Friend

There's little doubt that the industry is breathing a bit easier with Betty Furness having replaced Mrs. Esther Peterson as the President's special assistant for consumer affairs. Mrs. Peterson had wasted little time in aligning herelf with those questioning the role of advertising in affecting prices. It's felt that Miss Furness, long accustomed to the commercialism of broadcasting, will be less critical. And, since she has expressed a desire to "use the tools of show business in disseminating information," she's even less likely to bite the hand that has long fed her.
The Secret's in the "Big Tube"
AUDIO CAMERA

...Makes Every Picture Sparkle

SPECTACULARS WITHOUT LIGHT STREAKS—Reflections (speculars) are handled without halo or flash. Jewelry, sequins, crystal, lighted candles are pictured as they actually appear.

The big 4½-inch image orthicon in the luminance channel of this live color camera makes a spectacular contribution to color performance. Its large image is the secret of the TK-42's greater sparkle and brightness. This has been proved in demonstrations and in actual use by broadcasters.

WORLD'S MOST EXCITING CAMERA

The combination of the "big tube" with three color tubes yields to sharper pictures, purer colors, more exciting contrasts. This provides unexcelled dynamic range, from bright reds to cool blues. It adds color dynamics to programs and commercials... gives production people a more versatile tool for creative effects.

TECHNICAL LEADERSHIP

With the TK-42 you get the benefits of RCA's technical advances: Self-correcting circuits, which permit it to operate for days without picture deterioration; transistorization for top reliability; modular design for highest performance and easy maintenance.

See your RCA Broadcast Representative for complete details or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.

The Most Trusted Name in Electronics

LIVING FLESH TONES—Fleshtones are vibrant and realistic in widely varying light levels. Color tracking is accurate down to subtlest shades.

DRAMATIC EFFECTS—The camera responds to mood lighting for highly dramatic effects. Silhouettes, for example, no longer present a problem.

SNAP AND SPARKLE—The "big tube" imparts high-definition brightness to produce a sharply defined color picture.
To a musician, woodshed is an after-hours practice session.

To a marketing man, WOODshed means testing a product in Grand Rapids before sending it out to the big time. That's the WOODtest, one of the country's top ten test areas.

Two good reasons why the WOODtest is a good test area are WOOW and WOOD Radio, the preferred stations. WOOD-TV is 2 to 1 over the No. 2 and No. 3 stations combined. WOOD Radio is equal to all other stations combined.

It's worth a thought—and a phone call.

Give your Katz man a blast. He's WOODshedding from 'way back.

*Northwood Institute Preference
(0ne)
Business barometer

Lower and full-year-1966 totals on local sales and station compensation revenue, from the Business Barometer sampling of stations across the country, showed the following:

Activity in December ran 15.5 per cent ahead of the same month in 1965, making for a total of $36.7 million in estimated time sales by the industry's stations, as compared to $31.8 million in December '65. This meant that for the year 1966, local sales totalled $382.0 million—a gain of 14.8 per cent over '65's $324.0 million.

Station revenue dipped downward for the second month in a row, dropping 1.7 per cent below the December '65 figure. In estimated dollars, the month brought $20.8 million to stations, as compared to $21.2 million previously. Compensation for the year is estimated at $241.2 million, an increase of 4.7 per cent from 1965's $230.3 million.

Local business, as with spot throughout the year, the nation's largest stations scored the greatest sales increase. These same stations conversely depended less heavily on compensation for their revenue, often bumping network programs to make more room for spot and local clients.

December as compared to November immediately preceding, local activity was off 12.4 per cent, while compensation moved up a fraction, 0.9 per cent. In six months of the year, local sales were down from their predecessors; in 1965, this happened in only four months.

<table>
<thead>
<tr>
<th>Station Size</th>
<th>Local Business</th>
<th>Network Compensation</th>
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<tbody>
<tr>
<td>Under $1 million</td>
<td>5.3%</td>
<td>0.7%</td>
</tr>
<tr>
<td>$1-3 million</td>
<td>10.4</td>
<td>1.5</td>
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<tr>
<td>$3 million-up</td>
<td>18.3</td>
<td>3.1</td>
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</table>

*Business Barometer is based on a cross-section of stations in all income and geographical categories. (Data is tabulated by Dun & Bradstreet.)*
New series of TV specials

Real stories of real people around the world filmed on the spot by United Nations Television team.
THE WAY IT HAPPENED

Newsfront

Are the Games

Age show scoreboard these years ago if it weren't for their attractive production costs—about $35,000 per half-hour, compared to $75,000 or more for a usual half-hour network film show.

40 Years of Programs. Bob Stewart, formerly a top executive with Goodson-Todman and now an independent producer of game shows, at G-T, attributed the demise of the big three to attrition. "When you stop to think about it, the three shows together represented about 40 years of programming," he said. "What product in the television industry can be expected to last that long without suffering from attrition?"

Mr. Stewart observed that the great public familiarity with the shows and their formats deprived them of surprise. "After that long a time, there are very few surprises left, and surprise is one of the basic elements in game shows."

However, Mr. Stewart thinks that the banishment of games from primetime will be only temporary. He does not believe those shows which make it need be specifically oriented to youth. He is inclined to attribute the axing of the three shows to cyclical patterns in viewer tastes and predicts the cycle will begin to repeat itself in a few years when viewers become saturated with another form of programming. "If the two ABC games left on primetime, he feels, are more as a cheap defense against Jackie Gleason’s show, than an offensive move to capture the biggest rating. The two shows have received approximately the same share of audience that Shane, (the show they replaced), did at about half Shane’s production expense."

G-T Fills Daytime Niche. While Goodson-Todman was hit hard in nighttime, it continues to feed off its daytime winners. Along with Match Game, Password, Concentration and To Tell the Truth, the company recently sold its latest offering, Snap Judgment, to NBC. That network used the show to replace another game, Reach for the Stars, out of the Merv Griffin production complex.

Guiding Light

BBDO's media men are saying the price of TV is up about five per cent over last year, but the cost-per-thousand viewers is up less than three per cent. How come? Because you get more for your money, the agency says.

The figures are included in the 1967 BBDO Audience Coverage and Cost Guide, prepared by the agency's media department. Here's how they show the cost isn't up as much as the price: The average commercial minute on nighttime network TV is now $38,500, a $2,000 increase over last year. But the average viewer cpm is only $1.90, just a nickel more than a year ago. The reason is, more people are looking.

Last year, BBDO's guide began giving radio and TV audience profiles in terms of "people" rather than "households." The new edition repeats the innovation graphically, showing demographic peaks of appeal by program type. It shows, for example, that the early news is big with oldsters but late news catches the swingers.

How Many People? An innovation in the new guide is a breakdown of demographic data on the total U.S. population by age, sex, income, region, job, education and county size. The figures dramatically show not only that the under-30s are now in the majority, but that the median age is destined to drop even faster. Item: While the total population now stands at 195 million, nearly half, or 90.9 million, are under 25. But wait. Of that total, 38.6 million are between the ages of 13-24, and there are 52.3 million kids aged 12 or under.
EQUATION
FOR
TIMEBUYERS

ONE BUY = DOMINANCE*

X

WKRG
CHANNEL 5 - TV - MOBILE
ALABAMA

*PICK A SURVEY - ANY SURVEY

Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager
Are the viewers viewing?

The controversy grows as the researchers debate the appeal that television has for today’s adult.

The pursuit of truth, in regard to the size and dimensions of the television audience as it exists today in comparison with yesterday, is threatening to become a race with a very crowded field. For years the measurement of TV’s ability to attract viewers was the exclusive province of a few companies—Nielsen and ARB predominant among them. Some agencies, networks, advertisers, stations and producers occasionally grumbled about the limited sources of rating information, but hardly anyone dared challenge the validity of the information itself. And even the grumbling dwindled to little more than a questioning hum after a team of statisticians reported to a Governmental investigating committee that the basic techniques of the rating systems were sufficient to produce approximations of truth.

Then suddenly, when it seemed that Nielsen and ARB (and one or two others on occasion) had clear weather and a fast track, a stampede of challengers broke from the gate. Louis Harris and Associates, Inc., jumped out in front by virtue of a coast-to-coast blast printed in 105 newspapers, via a syndicated column under Mr. Harris’ byline. NBC Research, armed with Nielsen data, galloped out to do battle. On the outside, Life magazine and Alfred Politz drove...
If the questions were loaded, the trend line would not be significant.

Louis Harris
Louis Harris and Associates

Tv, next to movies, is the most effective mass means of reproducing the intensity and power of face-to-face personal communication . . .

Dr. Leo Bogart
Bureau of Advertising, A.N.P.A.

stretch-drive that it hoped would end the race once and for all.

Whether it does or not—and the challengers don’t appear ready to settle for also-ran positions any longer—there is little doubt that certain of the fans in the stands are cheering the entire contest with new vigor. The advertising agencies, heavily dependent for a large amount of revenue from television, are quick to quake when that medium is challenged. Advertisers who doubt or cease to believe in, the overwhelming power of TV may consider moving to other media—which call for more effort and less billing on the agency’s part. Again, more advertisers today demand specific information on the capabilities of the various media—and, they feel, if other sources large or small can provide useful information, why not look at it?

With that attitude pervading the industry, a lot of research data is being scrutinized at present that might have been tossed aside a few years ago. The initial Lou Harris data, for example, met with bemused reaction when it was first presented in 1965. At that time, Mr. Harris declared that his surveyors had discovered that television was losing many of its upper-income, better-educated viewers. The statement was dismissed as unworthy of rebuttal, as the opinionated view of an opinion-researcher, who didn’t understand the intricacies of true research and television demographics.

In January, however, when the results of a new 1967 survey appeared under the Harris byline in the Washington Post, Los Angeles Times, Chicago Daily News, New York Times, Miami Herald and 100 other people in the industry sat up and noticed. The claims were that more families were viewing television than they did “a few years ago,” and a greater percentage of college-educated viewers were tuning less. What’s more, half the public questioned had said they could do without “most programs” on television.” Why did the state now generate excited reactions they hadn’t previously?

“For one thing,” said the president of a major research company, “the Harris and the other opinion research firms scored heavily in the last national elections. They called the Nixon-Kennedy contest almost even, and the Johnson-Goldwater victory a landslide. In each case the result was right, and their stock went up.

And when it’s known that the President of the country uses opinion to a great extent, a lot of
Upper-income homes view considerably less during the week than low-income homes.

W. R. Simmons
W. R. Simmons and Associates

The Harris column then went on to detail that in 1965, 40 per cent of college-educated viewers said they were viewing less TV than a few years previously, while in 1967, 53 per cent said they were viewing less. In '65, 32 per cent of the college-educated household heads said they were viewing more TV, but the figure dropped to 26 per cent in 1967.

Within a day or two after the column ran, Robert M. Hoffman, marketing and research vice president at Television Advertising Representatives, charged Mr. Harris with asking respondents “loaded questions” that called for the vaguest of judgments in regard to both their own and family viewing. And vice president Harvey Spiegel at Tvb waved an NBC Research report, based on Nielsen figures, that showed 1966 TV viewing per home had increased four minutes a day over 1965; and that 250,000 more homes were viewing during the average evening minute in 1966 than the 29,460,000 homes in 1965.

The massive NBC-TVBNTI numbers, however, didn’t deter the medium’s antagonists. In an interview with TELEVISION AGE, Lou Harris stated that he wasn’t primarily concerned with size of audience, but was pointing out that a certain kind of viewer was turning away from TV. “Remember that Nielsen is measuring the homes that have sets on,” he said. “And that the homes are then categorized by such factors as education of head of house, household income,” and so on. He’s not measuring who in the household is viewing the set that’s on. With multiple-set homes, the question of who is viewing becomes even more critical. You can’t say kids view one set and the adults another; in an upper-income home with several kids and several sets, there may be kids watching all of them.”

As to loaded questions, Mr. Harris replied: “The important point is that the question was the same as that

(Continued on page 54)
Implicit in the word *advertising* is another word: *selling.* Most of the commercials that appear on television are presented by companies that fully understand both words. But one industry, estimated at present to be spending about $1.5 million in spot television, is bending over backwards to advertise without selling.

The industry is that of the mutual funds, and a handful of its members—Dreyfus Fund, Manhattan Fund, Oppenheimer Fund, etc.—have successfully negotiated a series of hurdles set in their way by the Securities and Exchange Commission. The commission says, in effect, that while mutual funds may advertise, they may not “sell.” Their announcements may “create interest,” but do no more.

Staying within the SEC regulations and yet employing television—which, by virtue of its sight, sound, motion characteristics, tends to put some “sell” into even the most prosaic message—calls for painstaking effort. Rather than make the effort, the majority of funds in an industry with assets approaching $40 billion limit their advertising to “tombstones,” those appropriately named boxy ads in the backs of newspapers, financial publications.

Practically all mutual funds are open-end funds, continuously offering new shares to the public. Because of this they are considered to be in a state of continuous “registration” with the SEC. They are subject to basically the same regulations as any company or investment house making a single offer to sell stock.

The regulations on stock advertising were conceived and written in reference to print advertising. This meant, according to the SEC’s interpretation of the Securities Act of 1933 (Rule 134) and the Investment Company Act of 1940, that advertising for share offerings to the public must be limited to: an identification of the securities, the number of shares offered; their price, and where a prospectus can be obtained. If a mutual fund chose to advertise, it could say no more.

The sole purpose of the tombstone print restrictions was to get the prospectus into the hands of the potential investor. The prospectus is supposed to be the first communication a potential investor sees. All advertising should aim at stimulating interest in the prospectus, and not in selling shares.

In the 1950’s both television and mutual funds experienced an explosive growth in the U.S. A few of the funds began to see possibilities in tv as a new medium for their advertising. The SEC responded to their pressure and “adapted” its regulations to tv’s unique requirements, but without changing the basic tenet that sales pitches were out.

The SEC broadened its definition of “identification of the securities” to include an identification of the fund’s objective, growth or income. Other information could be stated “where necessary as an aspect of identification rather than sales promotion of the fund.” For example, the relatively few number of no-load funds were permitted to advertise that they had no salesmen and no sales charge.

*Now, the non-sell*
Implicit in the word advertising is another word: selling. Most of the commercials that appear on television are presented by companies that fully understand both words. But one industry, estimated at present to be spending about $1.5 million in spot television, is bending over backwards to advertise without selling.

The industry is that of the mutual funds, and a handful of its members—Dreyfus Fund, Manhattan Fund, Oppenheimer Fund, etc.—have successfully negotiated a series of hurdles set in their way by the Securities and Exchange Commission. The commission says, in effect, that while mutual funds may advertise, they may not “sell.” Their announcements may “create interest,” but do no more.

Staying within the SEC regulations and yet employing television—which, by virtue of its sight, sound, motion characteristics, tends to put some “sell” into even the most prosaic message—calls for painstaking effort. Rather than make the effort, the majority of funds in an industry with assets approaching $40 billion limit their advertising to “tombstones,” those appropriately named boxy ads in the back of newspapers, financial publications.

 Practically all mutual funds are open-end funds, continuously offering new shares to the public. Because of this they are considered to be in a state of continuous “registration” with the SEC. They are subject to basically the same regulations as any company or investment house making a single offer to sell stock.

The regulations on stock advertising were conceived and written in reference to print advertising. This meant, according to the SEC’s interpretation of the Securities Act of 1933 (Rule 134) and the Investment Company Act of 1940, that advertising for share offerings to the public must be limited to: an identification of the securities, the number of shares offered; their price, and where a prospectus can be obtained. If a mutual fund chose to advertise, it could say no more.

The sole purpose of the tombstone print restrictions was to get the prospectus into the hands of the potential investor. The prospectus is supposed to be the first communication a potential investor sees. All advertising should aim at stimulating interest in the prospectus, and not in selling shares.

In the 1950’s both television and mutual funds experienced an explosive growth in the U.S. A few of the funds began to see possibilities in TV as a new medium for their advertising. The SEC responded to their pressure and “adapted” its regulations to TV’s unique requirements, but without changing the basic tenet that sales pitches were out.

The SEC broadened its definition of “identification of the securities” to include an identification of the fund’s objective, growth or income. Other information could be stated “where necessary as an aspect of identification rather than sales promotion of the fund.” For example, the relatively few number of no-load funds were permitted to advertise that they had no salesmen and no sales charge.

Now, the non-sell

22
The commission fielded the picture-motion puzzler by settling on the funds' established trademarks. In commercials, funds could use motion in the building up of their trademarks, but any other movement, words or pictures that might suggest selling were outlawed. In practice, the SEC has found itself approving the copy and the trademark separately, and then judging the marriage of the two in the finished television commercial.

Generally trademarks that are sketches or drawings of inanimate objects (initials, numbers, buildings, bridges, sunbursts, statues, and geometric symbols) find the easiest acceptance at the SEC. Photographs of living celebrities or anonymous graphs of animals (Dreyfus) or human limbs without the face (Oppenheimer) can get approved.

Each commercial for a mutual fund is judged individually. The implications and connotations of everything about the wording and the pictures are crucial as well as delicate. For example, the slogan, "A mutual fund with growth potential" is unacceptable because it is too assertive; it smacks of promises. Better to say, "A mutual fund aiming at possible growth."

In a speech last year, Harold V. Lese, director of the division of corporate regulation of the SEC, described the complications that can arise when a questionable trademark is submitted. He said, "I remember several years ago a mutual fund wanted to use a rocket in its ads, and, of course, the picture would show the

(Continued on page 50)

When mutual funds go on the air, there is no hard sell, no soft sell—in fact, no sell whatsoever
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(Continued on page 50)

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How tv sends them

On tv, Britain will be vying for viewers and travellers with France and, perhaps later this spring, with Ireland. France has been running tv campaigns for the past three years, and there is no sign of any letup. Ed Peter, account supervisor for the French Government Tourist Office at Doyle Dane Bernbach, explained the thinking behind the use of tv for the account: “It’s more for creative reasons... tv is not competitive with the slicks.”

Mr. Peter indicated that France used tv not to reach so many heads but to convey an impression of the variety of French scenes, landscapes, styles of life in the provinces. “Our job is, among other things, to get ‘em out of Paris and into the provinces,” where travellers are better received than in the capital, Mr. Peter said. “So we try to convey images of the real France.” Televideo makes the films on location in France.

Mr. Peter pointed out that the French campaigns try to reach a split audience—people under 25, who have yet to begin raising a family, and those over 35 who have begun to complete the raising of a family. Beyond that, prospects for travel in France tend to be among the better-

The growing business of tourism is sparked by countries near and far showing their attractions on-screen.
and better-heeled.

Mr. Peter would not give an estimate of the billings on the French account, but it is believed to be on the order of $500,000. The tv spots in New York, Los Angeles and the U.S. are by Ogilvy & Mather.

"The travel market tends to berophy in the top seven markets," Mr. Peter said. For Jamaica, DDB put 30 tv spots in all seven. The bill of the Jamaica Tourist Board is to be about $1 million. Most of it goes into tv. Much of the remainder goes into Life and The New Yorker.

Jamaica is credited with doing a good drum Tourism in Jamaica. In 1958, England and republic had only 58,000 "honeymooners"—visitors staying on the island at least five days. By 1966, the stay-tally was 210,600.

A market for Jamaica is far weaker than the market for France, Mr. Peter indicated. "Education is the factor." Single girls, for example, make up a good part of the market, as do honeymooners.

"We have campaigns for other tropical and semitropical resort areas," Mr. Peter said, "Jamaica is sold as a country, not just as a beach."

But the Jamaica and the French campaign have been among the triumphs of DDB, winning a host of awards. The quick-cut rhythm style of the Jamaica spots, in particular, is considered the beginning of an entire spate of quick-cut tv ads.

"It's too much to say about a country, so much visual material, it's likely that quick-cut situations will be dominant once numbers of countries take to the U.S. airwaves to trumpet their beauties as supersonic shuttling of masses across oceans becomes commonplace."

How to Sell Charm

But where others sell variety, Ireland sells charm, perhaps its chief asset. And the tangible national product of Ireland goes into Life and The New Yorker.

Hohn Peck, account supervisor at Ireland's agency De Garmo, Inc., said tv may be expanded to Boston, Philadelphia and Washington, and perhaps to other markets. "It's a mass travel proposition," Mr. Peck noted. "We're talking to the second- or third-time traveller to Europe."

Last year 155,000 U.S. residents went to Ireland against 750,000 to England. But back in '62, only 75,000 Americans visited Ireland, while 475,000 that year went to Britain.

"When we started we had a narrow market and a narrow budget," Mr. Peck said, "The budget has grown with the market."

Last year Ireland spent less than $100,000 on U.S. tv (although Irish Airlines spent a good deal more in intensive bashes timed to Saint Patrick's Day parade telecasts). France spent over $300,000 and Jamaica spent nearly $400,000, making the Caribbean country the big spender on non-airline tourism promoters.

What Britain may eventually spend in tv is hard to guess. The flight that took off the week of March 6 consisted of two 60-second spots a week on each of five New York stations; they'll run in that frequency through the first week in May. The spots are on the stations in early and late fringe time.

Asked if Ogilvy & Mather would continue to use class magazines for British Travel, account executive John Longhorn said "We are researching the effectiveness of all media."


"We're after the well-heeled travelers," said O&M account executive George Hadley. He added that the number of "non-resident" visitors to Puerto Rico had doubled in the past five years.

This spring, the heaviest spot user in the "foreign travel" field is Expo (Continued on page 49)
According to talk at The Celanese Fibers Marketing Co., the current swing from spot to network TV advertisers may soon end. The next five years, the company believes, will bring a cut-back in network participations as more and more stations go in for local programming.

Why? Because of faith in the flexibility of spot, which can accommodate companies with diversified and localized advertising needs, Celanese feels its new advertising project, which brings the textile firm into television to a degree it never before thought possible, is an indication of that flexibility and what it can mean for future spot business.

What it can mean is that more industrial advertisers will begin to take advantage of television. "The textile industry, for example, is fairly new in TV," says Roger L. Gutwillig, advertising manager for Celanese, "and it's been said that television isn't flexible enough for our needs. The problem has been that television sells direct to the consumer, who is only our secondary target. The main thing for us is what we can generate in trade through the mills, manufacturers, and retailers. We have particular marketing needs that are difficult to meet on television."

At least it's been difficult on network television, and that is what most textile firms have used most in the past. Network participations by The Chemstrand Co., E.I. du Pont De Nemours & Co., Inc., and Burlington Industries, Inc., as well as the Celanese TV effort on the Today and Tonight shows on NBC TV in 1965 were only partially successful, Mr. Gutwillig said, because they projected only a corporate image. He elaborated:

"The consumer may remember that a certain textile firm produces certain fibers, but consumers don't buy fibers. They buy Jonathan Logan dresses at Carson Pirie Scott in Chicago, Botany 500 sweaters at Nieman Marcus in Dallas, etc." So a Celanese advertising drive has to associate fiber trademarks with specific brand available in popular local retail outlets in order to build business for the manufacturers and thus stimulate the sale of Celanese fiber. This is what the company has always done through magazine advertisements.

On network TV, Celanese used expensive cut-ins to name local retail outlets, "but the complicated marketing and merchandising logistics of our operation were too difficult to work out on network," Mr. Gutwillig noted. "Television would have to do the same thing as print advertising or it wouldn't be doing a job. Are we really using TV without losing selling efficiency?"

Eugene Fahy, vice president at Celanese account supervisor at Go

(Continued on page 5

Unlike its competitors (Burlington, Chemstrand, DuPont), Celanese takes the station-by-station route for its series of specials

Expressly local

Musical trio for 'class' appeal

Peggy's wrapped in Celanese

Everyone views The
Why Fatigue Sets In

As the new lineups become firm—-for a while at least—it is interesting to observe the established or anchor shows of the networks and speculate on their ability to endure. The tests have been longevity, with shares of 35 per cent or better, and the ability to survive almost to a more competitive time period.

Among the all-time leaders is Bonanza. In its original time period it was only a fairly successful Western. On Sunday night it became invincible. Even the ABC movies had to dent its leadership seriously. But all shows have元lement of fatigue. The characters get stale and the audience is ready to try something new.

It was understandable when The Bridge on the River Kwai clobbered Bonanza. That was a giant happening not a big-build-up and a straddle position. But when The Smothers Brothers variety show, of Saturday Night at the Palace caliber, seriously dented the loyal audience, signs of fatigue flashed like Times Square on New Year’s Eve.

True, this is not the year when NBC is likely to replace the show that guarantees it first place in the prime time race—primarily by depressing CBS competition—but it signals a search for a new Western or adventure-cum-series with multiple leads in the same time period.

The same analysis can be made for Gunsmoke. Once invincible, it became just old and tired. Changing key characters and introducing strong subplots or counterplots was one way to prolong the series. By developing coordinate plots the chances are good that sooner or later minor characters will become major ones and the life of a series can be lengthened. Gunsmoke could have eked out another season, but it would have taken work.

A variety show the rules of fatigue are not the same. Ed Sullivan is really not a performer; he is a publicist or a catalyst for timely acts. Jackie Gleason is more likely to invite fatigue, but be wisely varies his acts. Garry Moore got fatigue—in spades—and when he tried to come back he wasn’t just tired; he was moribund. Danny Kaye put on a snappy show, but his personality is an acquired taste. Perry Como, Dean Martin, Andy Williams and other singers live or die on their wits and supporting acts. But they too get tired.

Jerry Mason looked like an anomaly, but due to incredible management, even of moving into an impossible time slot, the fatigue factor was accelerated. The Man From U.C.L.E. has the same Indian sign on it. The program departments learn not to jerk a good show around to meet competition. It is better to counter-program a fresh new show against tough competition than to put a sting, established show opposite. The latter practice may weaken the competing program, but also means the old show is weaker, too. Now it must be replaced.

Dragnet had fatigue and was retired after giving good service. After a test—-although reruns have appeared in station time—Dragnet is back and may become a long-run hit again. All detective shows face extreme fatigue because of their dependence on one or two personalities in strikingly similar circumstances each week.

The newest candidate for sleepy time is Batman and its frail imitators. Camp or extreme satire of any kind strains the mind and provokes the yawns as the frail joke goes on and on. Put Get Smart in this same category and color it temporary. Petticoat Place conversely uses the daytime serial trick of multiple characters with multifarious problems and theoretically, depending on the skill of the producer, it can go on forever as a controlled anthology, ever fresh yet ever tired to a continuity that is compelling.

Anybody can play this game. To be eligible a show must be in its third year and in the top 20 shows. The analyst must then try to figure out why. He studies the star ingredients closely followed by plot variations. A study of the demographics of the audience is equally important. Are relatively the same kind of people watching the show each week, each year? If so, the network must decide whether these are the people it wishes to reach year after year. CBS, for example, after seasons of getting the older viewers with Gunsmoke, Candid Camera, etc., decided to drop the shows in order to try for the younger crowd. Thus, a show can be as powerful a draw as ever, but he forced out due to other factors.

When all these characteristics are put in a row, factors on time period, inherited audience, competition, time of night, etc. are equally vital to continuity. Unless these add up, fatigue will be predictable.

Ironically enough, the job of programming is a tough one. First the new, untried program must be tested—sometimes against inhuman competition. And then, when it is truly successful, the good program director must sense when to yank it—-often when it has a 30-per-cent share or more. If he misses his timing, the last year is an expensive disaster, since the failure will have had escalators bringing its costs to a peak as its efficiency declines.—J.B.
Film/Tape Report

FILM FORUM

Sam Magdoff, president of Elektra Films, hosted a forum on film-making recently. Admen, commercials makers and feature film men gathered at Mr. Magdoff's home for a screening of a little-known film by John Ford, and a post-mortem discussion of it. Taking part in the colloquy was Andrew Sarris, film critic and editor of the American edition of Cahiers du Cinema. The discussion soon turned into an impassioned battle over form vs. content, and over who should control the form.

"Let the client control the film, and the director might as well check in by phone," said a champion of form for form's sake.

"Let the director have total control and you get total subjectivism," said a defender of content.

"Nobody pays to see form," said a film distributor.

"But you need it to grab viewers," a commercials producer said. Apparently, nobody won. Mr. Sarris observed that the politique des auteurs did not seem widespread among commercials makers.

Next month Elektra Film Productions will host a group of broadcast advertising students from Pennsylvania State University in a one-day seminar in commercial production, covering phases in film-making from storyboard to screening.

PEEL THEM FAST

Twenty-two separate commercials for a single potato peeler were produced in 90 minutes at the Videotape Center in New York one night in February. Unfortunately, none of them will ever get on television; even the potato peeler manufacturer will never know what was said about his gadget.

The peeler was picked as an ideal product for a tv art director class to practice on. Art Harris, senior art director at Young & Rubicam and instructor at the School of Visual Arts, said the project was one of his students' regular assignments. About two-thirds of his 35-man class are working assistant art directors in print who want to learn more about tv.

The peeler assignment was given by one of the class' guest lecturers, Gene Case, creative director at Jack Tinker. Videotape donated the equipment and most of the professional staff, including a professional announcer, directors and cameramen. Each of the 22 commercials was produced in less than five minutes, with only seconds for the students to explain their storyboards and rehearse.

Mr. Harris, who had just had trouble finishing a 60-second commercial at Y&R in two days, termed the class' output and quality, "some-what of a minor miracle. Some of the commercials were really professional jobs, especially so since we could only do one take for each commercial." Over post-production sand- 
wiches, the students and teachers screened and critiqued the quickie commercials. Far and away the most admired was one showing a G.I. give "professional" testimony to the superiority of the "Ekco Peeler with the Nee-action Floating Blade."

THE TAPE SCENE

* Tele-Tape Productions is taping Herb Alpert and the Tijuana Brass, special for CBS-TV to be telecast April 24. The company taped Mark Twain Tonight for the network last month. The Tijuana Brass assignment is Tele-Tape's first network job on the West Coast. Instead of sending one of its vans across the country, Tele-Tape flew its equipment to Los Angeles and set it up in rent trucks.

Tele-Tape reported record sales and profits for the half-year ending December 31, 1966. Sales were $279,569 up from $578,546 for the same period a year ago. Profits after taxes were $168,694, up from $67,9 for the same period in 1965. Revenues for February 1967 were expected to top $400,000. This month the company's colorotaping of a new post-production department opens.

* The Tape Films Inc.—Ken division of MPO Videotronics moved into larger quarters in New York last month. Char! Ahto joined Tape Films as gene manager, in charge of the New York operation, the West Coast facilities and the Searcues storage facility and library. Mr. Ahto had been with Deluxe Laboratories.

TAPE TO FILM

Technicolor Corp. introduced Videotronics, the market for color tape to color film: 16mm. The process separate video tape images into their green and blue components and record them separately. Then the colors are processed electronically, registered and integrated into a composite image in print. The process can be used to transfer from video tape to 35 mm, 16 mm, 8 mm and Super-8 color films.

Technicolor said that with the new process color film commercials can be produced at the speed of tv production.

In the syndication field, Videotronics would enable syndicators of tape programs to widen their markets abroad, said Joseph E. Bluth, vice president and general manager of Technicolor's new division.

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Television Age, March 13, 1967
ADVERTISERS TAKES

Madison Square Gardens General Sports Presentation lined up some 150 stations for the feed of the Muhammed Ali-Folley world heavyweight championship fight March 22.

Seven Arts TV launched syndication of Overseas Opinion, a daily two-and-a-half-minute color tape of 11 foreign correspondents in Washington see the news. The tapes can be spliced to make a weekly half-hour. Signed to appear in one tape are Leo Sauvage of Le Figaro, Anthony Howard of The Observer, Simon Malley of Jeune Afrique, Kyant Broniarek of Trybuna had Ajit Bhattacharjea of the Hindustan Times and Hisanori Isomura of HK. The seventh tape will carry a report by one of the correspondents on the top news of the week.

Top billing, over Girl Talk, has gone to hostess Virginia Graham, who has conducted the daily ABC distaff kaffee-klatch ever since it started in 1962. Now it's Virginia Graham's Girl Talk.

ABC Films put Combat! on the station-to-station trail. Once products for network wind up (the last week goes out on the network next week), ABC Films will have 52 hours to sell.

Next week WPIX New York will televise a TV series pilot which, although it never made the network shows last fall, was considered among the best of that crop: The Happeners, produced by Herbert Bronin (Plautus Productions), directed by David Green from a script by Ernie Kinoy. For the hour show Bob Bower wrote five songs. The Dave Clark Five appears in it as a guest spot.

Four Star TV signed Multi-Stock Productions, Ltd. to handle sales in Canada. Four Star TV of Canada, Ltd. hitherto had been represented by Ralph C. Ellis Enterprises Ltd.

Group W set up a program to hatch future productions, with Richard Pack, senior vice president, programming and production.

Advertising Directory of SELLING COMMERCIALS

Aerosol Corp. of America - Wellesley Adv.

Alcoa - Ketchum, MacLeod & Grove

Atlantic Refining Company - N. W. Ayer

Burgie Draft Beer - Post-Keyes-Gardner

Alka-Seltzer - Jack Tinker & Partners

PACIFIC COMMERCIALS, Los Angeles

Chevrolet - Campbell-Ewald Co.

THE TVA GROUP, INC., New York

Amalie Motor Oil - James H. Susong Assoc.

Colgate-Palmolive Co. - Wm. Esty

FIDELITY FILM PRODUCTIONS, Dallas

FILMEX, INC., New York

Televison Age, March 13, 1967
"TELEVISION AGE, through its comprehensive coverage of the television business, keeps me informed of new developments in the commercial area."

DON TREVOR
Vice President/Director of Radio & Television Production
Doyle Dane Bernbach Inc.

Born in Berlin of Russian parents, educated in Paris, Mr. Trevor graduated from the Sorbonne University. During World War II he was active in the French Underground. Coming to the United States in 1947, Mr. Trevor worked as an editor-director for many different motion picture companies. He joined the Dumont TV Network in 1950 where he eventually became Director of Film Operations.

In 1957 Mr. Trevor came to Doyle Dane Bernbach as a commercial producer. In 1958 his Chemstrand Stocking commercial won first prize at the Venice Film Festival. He became a vice president of the agency in 1961.

Television Age
Willis was with Western Union for 20 years.

Joseph P. Grant joined Wolper Productions as business affairs counsel in the West Coast office. Mr. Grant was with Leo Burnett in Chicago as attorney for the past eight years.

Ray Wild joined Trans-Lux TV as manager of its midwest division, headquartering in Chicago. He had been with Field Communications Corp., and from 1954 to 1959 was with MCA-TV as vice president in charge of syndication sales.

TE DOTTED LINE

Eleven stations snapped up tapes of "Warren Commission Findings: Majority Rebuttal" as soon as they hit the market via Wolper. The quick response exceeded that given to "Minority Report" a couple of months ago, although the reaction to that first tape had been one of the fastests in syndication history. This time WWL-TV New Orleans bought both the "majority" and "minority" tapes, in the wake of intense local and national interest in District Attorney Garrison's allusions to conspiracy. Taking the "majority rebuttal" were KRTV Denver, WFELD-TV Chicago, WNAC-TV Boston, WTHC-TV Hartford, KPLR-TV St. Louis, KTIV Salt Lake City, KERO-TV Bakersfield, WCTV Washington, KMBC-TV Kansas City and KTTV Los Angeles.

LONDON AND CANNES

The Screen Advertising World Association's annual film festival will be held later in June than usual in the 13-year history of the event, in order to enable delegates to gird from there to the World Advertising Conference in London the following week, June 27-29. So the International Advertising Film Festival will take place in Cannes June 194. This year for the first time

Advertising Directory of SELLING COMMERCIALS

<table>
<thead>
<tr>
<th>Diet-Rite Cola • D'Arcy</th>
<th>Hollywood Diet Bread • June Adams Adv.</th>
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<tr>
<td>KEITZ &amp; HERNDON, INC., Dallas</td>
<td>SARRA-CHICAGO, INC.</td>
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French's Mustard • J. Walter Thompson

Libra Productions, Inc., New York

John Hancock Life Insurance • McC-E

John Hancock

PGL Productions, Inc., New York

Johnson Wax

Pantomime Pictures, Inc., Hollywood

General Electric • BBDO

Knudsen Creamery Co. • Grey

Sandler Film Commercials, Inc., Hollywood

Fisher Unraufler/Production Gal Friday

Positive talent for working with pressured, experimental production geniuses. Resourceful 25-year-old; knows how and when to take short cuts. Possesses tact and ability to deal with clients at any level. Facially adept at screening, casting, and filling with public. Experience with top commercial and feature film production firms.

Television Age, March 13, 1967
commercials will compete in product categories, 17 of them, instead of by length and technique as in the past.

FEATUREING THE FEATURES

Metromedia set up Wolper Pictures, Ltd. to make feature films for theatres. The subsidiary is headed by David L. Wolper, as chairman and president of Wolper Pictures, with Mel Stuart as executive vice president, Ted Strauss as vice president and Harvey Bernhard as treasurer. Mr. Strauss will also be an associate producer, and head of the story and literary department. On the new entity's slate are six pictures. The first of them, The Devil's Brigade, starts shooting next month in Utah. Andrew V. McLaglen will direct William Holden, Cliff Robertson and Vince Edwards in the film. Next title is The Remagen Bridge, to be started this fall in Germany.

Colorvision International bought 25 classic oldies for distribution to tv. Desmond Films is handling sales of the package in the east, T.V. Cinema Sales Corp. in the west. Among the titles in the bundle called The Masterpiece Package, are Stagecoach, The Long Voyage Home, Foreign Correspondent and History Is Made at Night.

Seven Arts stacked up eight more sales of its Volume 10 for a tally to date of 100 markets. Signing up for the 41-title package in the Films of the '50s and '60s series were KNTV San Jose, WSIX-TV Nashville, WSL-TV Harrisburg, KLYD-TV Bakersfield, WDEF-TV Chattanooga, WHNT-TV Huntsville, WALA-TV Mobile and WOAI-TV San Antonio.

Embassy Pictures TV sold its bundle, Ambassador One Top Time Feature Films, to WREC-TV Memphis and KOGO-TV San Diego.

National Telefilm Associates will kick off a new package, Continental Twenty-Two, at the NAB Convention in Chicago next month. Titles of the 22 pictures, 17 of which are in color, will be disclosed then. NTA is also syndicating an Easter package of three films: Day of Triumph, a 120-minute color film with Lee J. Cobb; I Beheld His Glory, 55 minutes in color, and The Great Commandment, a 20th Century-Fox Biblical picture.

WCBS-TV New York just noted the 16th anniversary of its "Late Show," the oldest continuing nightly movie presentation on television.

Westhampton Films acquired Danie1a by Night for tv syndication. Elke Sommer stars.

THE COMMERCIALS MAKERS

Videotape Productions of New York promoted Wilbert Roth to director of creative services, and Denis K. Harrington to staff producer. Mr. Roth joined Videotape Center in 1965 when MGM Telestudios was merged with the 3M subsidiary. He had been in charge of production and post-production activities at MGM Telestudies for six years. Before that he was with the United Cerebral Palsy Association for five years, producing and directing telethons in cities around the country. Mr. Harrington joined Videotape Center last June as assistant to the controller, and post-production cost analyst. Earlier he was at CBS a production cost analyst in the Owned stations division.

Jefferson Productions in Charlotte, N.C., promoted DONALD E. MCDANIEL producer-director. Mr. McDaniel has been with Jefferson Standard Br

 casting since 1953 when he joined the production crew of WBTW Charlotte. He became producer-director for WBTW in 1960.

LARS HEDMAN joined Fred A. M. Communications Center as vice president in charge of special projects. Mr. Hedman, a still photographer, will maintain his own studio, Hedman, Inc., in Chicago.

JERRY KAUFMAN joined Tele Productions as director-cameraman.

PETER J. BARTON resigned as director of the Florida Development Commission's motion picture production department to set up his own company with offices in Miami, Tallahassee. For FDC, Mr. Barton produced some 250 short subject travelogues and documentaries, and for the Commission's film program, he began in 1962 to supply tv stations with footage on Florida.

MARK DRUCK joined Lux-Brilli ductions as general manager. He
Advertising Directory of
SELLING COMMERCIALS

Lone Star Brewing Company • Glenn Adv.

Montgomery Ward & Company

Nalley's • Carson/Roberts

Northwestern Bank, Standard Savings • Leslie

Piggly Wiggly Stores

BANDELIER FILMS, Albuquerque

Prolong • Grey Advertising

Quaker Oats Co. • Compton Advertising

WGN CONTINENTAL PRODUCTIONS, Chicago

ELKTRA FILM PRODUCTIONS, INC., New York

TIEE with MGM Telestudios and Screen Gems.

BEL. GROZEA joined Berkey Video Service as head of the special effects department. Mr. Grozea had been head of special effects for Metro-Goldwyn-Mayer, Paramount, Warner Brothers, 20th Century-Fox and other studios. In announcing the appointment, Manuel A. Casiano, president of Berkey Video Services, said Mr. Grozea's knowledge and experience should enable East Coast producers to do more special effects work in New York.

DONOGHUE joined Sal Mainline, as sales representative. He had been an executive producer with Lucas, John & Adams and with Artan & Newell, and a studio manager and producer at Transfilm. He has once worked with Louis de Funès on features.

SHERRY FLIP

Sherry, the musical comedy version of The Man Who Came to Dine, which opens on Broadway this month, Lew Schwartz of Lew Schwartz/DEL Sol Productions went to Philadelphia to film a color newsreel which will be used as a curtain-raising event of the life-style of “Sheridan Whiteside,” the man who, etc., etc., etc., years ago Mr. Schwartz, then entered with Fred Mogabgub and John Ferro, did film transitions for the lay, Oh Dad, Poor Dad, Mom, and Hung You in the Closet and I'm Feeling So Sad.

ANTI-COMMERCIAL?

Alpine cigarettes, The Center for Advanced Practice at McCann-Erickson produced an “anti-commercial commercial” now running on network and in spot. Taped at Video-Productions of New York, the Alpine plug opens with a shot of a bright-colored box: Audio: “This is a cigarette commercial kit. It includes (hands take out small scale-models): a carpet of grass, a stream with waterfalls, a handsome man (doll), a pretty lady (doll), a pack of cigarettes, any will do, as well as puffs of smoke, and lush music (tape record). Kind of pleasant. And expensive. This is a pack of Alpine.
Alpine spends its money on really fine tobacco. . . But since we don’t have a lot of advertising, we think it would be nice if you think Alpine when you see commercials from the kit. Then we can keep giving you real dividends . . . (models are put back in box) instead of music (music off) trees, and a stream, and a nice couple. Next time a commercial from the kit comes on, you come on too. Think Alpine.” The commercial was written by Eli Siberman and produced by George Olden, senior vice president at the McCann war college.

QUICK CUTS

- ColorTran Industries, a subsidiary of Berkey Photo, is marketing a lightweight adapter and a specular or diffuse intensifier which hypo the intensity and efficiency of ColorTran’s Cine King and Cine Queen light fixtures.

Pelican Films shot seven 60-second commercials in the showroom of Parker Brothers, game makers, in 11 hours. Later this year the spots will go on the air in 190 markets. Pre-production work for the showroom shooting took several weeks. For example, the telephone company had to shut off telephone bells for the shooting, replacing them with lights, and the fluorescent light tubes had to be removed to stop the buzzing. Budget for the seven color spots, and a three-minute presentation film shown to toy and game dealers at last week’s Toy Fair, came to $100,000.

- Videotape Productions of New York has developed an editing system called TV-OLA. The system automatically translates edited film back to tape with precision and speed. Editing can be done on kinescope film with the assurance that the changes will go straight onto tape.

- Howard Magwood is making his TV debut in England these days. The vice president of Rose-Magwood was in London last month to direct a commercial for Imperial Chemical Industries and ICT’s agency, Notley Advertising. The client asked Mr. Magwood to play the part of a film director in the two-minute spot. He accepted, but not before deciding that it would be better if he turned the megaphone over to someone else rather than attempt to direct himself in his maiden bow before the cameras. Rather than trust himself to a stranger, he called in Jim Rose from New York, who had an appointment in London coming up anyway. The trips to London are becoming so frequent that Rose-Magwood, which opened up a studio there last June, has taken an apartment at One Deanery Mews, in back of the Dorchester.

- Hanna-Barbera Commercials is making a series of commercials for McCann-Erickson and its client, Del Monte Foods, with Don Easton as the agency producer, and Bill Edwards providing characterizations for the spots.

- Campbell-Ewald produced two commercials, now running free on 110 stations, promoting the view that advertising leads to free choice in the marketplace. The spots are a 10 and a 20. The 20-second film says that “in an Iron Curtain country other people decide what’s best for you. In a free country you decide best for you. Guess which one has no advertising.” [But don’t] Iron Curtain countries have advertising? [TvB is distributing the spots to stations.]

- Screen Gems reported record and earnings for the six-month period ended December 31, 1966. Sales were $53,378,000, up from $46,014,000 for the same period the previous year, and profits were $2,590,000, up from $2,461,000 for the same period in fiscal ’66.

- Seven Arts Productions Limited reported sales of $20,890,810 for the six-month period ended December 31, 1966, up from $16,780,838 for the same period in the previous year. Profits were lower, however, at $2,770,939, down from $3,220,794 for the same period in the previous year.

NOBEL FOR DISNEY?

Movielab president Saul Rose Magwood, who wrote to Stockholm last September proposing Walt Disney for the Peace Prize. Since the animatronic death, Mr. Jeffee has taken to the film and TV industry members to support the candidacy of Walt Disney for a posthumous award of the Nobel Peace Prize. Before his death, Mr. Jeffee’s posthumous award to the Nobel Foundation, and laboratory executive that all he was flattered he did not believe was among the many people who made tremendous contributions to peace and who richly deserve this honor.” But Mr. Jeffee still feels the award should go to him whose work, he feels, has “true understanding to the young of all nations,” and has had “found influence in molding the character and attitudes of the child of the world.”
television gets a larger chunk of the tape recorder advertising this year via a push by American Philips Co., Inc., for both cassette and reel-to-reel tape recorders.

With a 1967 advertising budget nearly $1.5 million, an increase of more than 20 per cent over last year, the firm expects its use of spot to be the largest in the tape recorder industry.

"Norelco was first to use spot tv for recording during 1966," said J. Probert, director of advertising at Philips. Other tape recorder manufacturers had used spot to display their entire line, which included radios and televisions as well, he explained. "But we are the first to advertise tape recorders exclusively."

Norelco began its drive mid-January, using fringe minutes in the 30 major markets. It plans to break May/graduation and Father's Day spots before the summer hiatus. Within the same 30 markets will be a reprise again next fall.

The flexibility of spot, and its ability to accommodate a localized type of schedule, Mr. Probert indicated, was a strong reason for the buy. Network coverage would not necessarily have been desirable, he suggested, in light of the fairly concentrated nature of the drive, which is targeted at Norelco's prime sale markets only. "And network cut-ins for our dealer-tags were just too expensive," he explained. All commercials will be dealer-tagged "as a part of our continuing policy of providing strong support at the local level," he added.

Commercials in 1966 "enjoyed overwhelming success," Mr. Probert said. And if the results are as good this year, spot is likely to get an even larger cut of the company's advertising budget in 1968.

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

American Home Products Co.
(Ted Bates & Co., Inc., N.Y.)
Spring activity for various products will be in about 90 markets. Piggybacks will be used in prime and fringe spots to reach women. Buying is out of the American Home spot pool.

Bristol-Myers Co.
(Ogilvy & Mather, Inc., N.Y.)
A piggyback buy for DRANO and VANISH is in 27 major markets at presetime. The 39-week schedule also

(Continued on page 42)
Steinman. Television Stations - Clair McCollough, Pre.
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.
WTEV New Bedford-Fall River, Mass./Providence, R.I. • KVOA-TV Tucson, Ar.
One Buyer's Opinion . . .

SPOT TELEVISION—THE EX-FLEX MEDIUM

There was once a time when the “Rationale” section of my media
recommendation would include “flexibility” as an advantage of using
spot tv. During that time, the advertiser would select his markets,
pick his spots, and, by flying through strategic times, “dazzle ‘em”
with his footwork.

Today, however, I think twice about the inclusion of the word
flexibility” in my plans. The use of spot television has so much
cessitated a plethora of paperwork, commitments, preparation and
expense, that it is no longer the flexible medium it used to be.
Consider the problems of today’s spot tv advertiser:

The production of prints for a flight today requires a greater
mount of time—and cost—particularly with the increase of color
pot advertisers swamping production houses. Both this additional
me, plus possible time awaiting the production of a piggyback
artner, reduces the flexibility of the medium even before the
advertiser gets on the air!

To order a spot tv schedule commits the advertiser to a minimum
of four weeks of advertising. And the stations’ extension of the
courtesy of allowing the advertiser to “cancel before start,” or to
ush his start-date back (for tactical reasons) is diminishing quickly.

Additional limitations are placed on “going” advertisers already on
the air: These advertisers, if they find it necessary to cut expenditures,
re handicapped by a required two telecasts’ notice that must be given
before cancelling.

Flexibility of demographic selection for spot tv advertisers is also
imminishing. Because of the rise of the educational level of the popu-
lation, advertisers are discovering that 20 seconds is too short a time
which to tell their stories. Thus, the need for more time to prove
their point forces spot advertisers into fringe time—and the limitations
of reaching only fringe-time audiences.

The maintenance and evaluation of spot tv schedules additionally
tills the spot tv advertiser. For example, the selection of pre-emptible
spots “bumps” the buy all around the station, and requires consider-
able paper work for make-goods—make-goods whose quality is often
comparable to the originally purchased spots. The greater incidence of
gee card and station policy changes have compounded this paperwork
problem.

Perhaps it’s because spot tv has come to represent big money and
big investment. Or, perhaps it’s just a natural outgrowth of its great
emand. Whatever the cause, spot tv’s forte—flexibility—is quickly
imminishing right under our noses.

But—and there is always a but—on the other hand, for those ad-
vertisers who need a localized selling approach, spot is still the only
icient solution. As a result, stations attract many advertisers through
pot who would not normally buy on network. And that is precisely
he reason stations ought to show greater concern over the preserva-
ion of spot flexibility.

Television Age, March 13, 1967
includes fringe minutes and prime 20's for each product. Nick Lorenzo buys.

Brown & Williamson Tobacco Corp.
(Ted Bates & Co., Inc., N.Y.)
Spring activity breaks this month for Viceroy cigarettes. Fringe and prime minutes are planned to reach men 18 to 49 in about 30 markets.

California Canners and Growers
(Cunningham & Walsh, Inc., San Francisco)
An expanded introductory drive for Redpack Tomato Wedges will include spot minutes in the Chicago area for a four-week flight starting April 10. The product has been in test markets in upstate New York and Minneapolis this year. Al O'Dea is the contact.

Campbell Soup Co.
(Ogilvy & Mather, Inc., N.Y.)
This company's Pepperidge Farm division will push its Frozen Coffee Cake via day minute commercials in 15 major markets. Start time for the four-week flight is March 20. Tony Nacnovitch is the buyer.

Dow Jones & Co., Inc.
(BBD&O, Inc., N.Y.)
Commercials for The Wall Street Journal are in 26 major markets at presstime. Fringe minutes and prime 20's will run for the next three to four weeks. Buying is Gall Fiske.

Eastman Kodak Co.
(Needham, Harper & Steers, N.Y.)
The Eastman Kodak division will push apparel and carpets made of Kodel fibers in a spring schedule which breaks March 20. Fringe minutes, prime 20's and ID's are planned in 44 major markets. Nancy Clifford is the contact.

EverSharp, Inc.
(Compton Advertising, Inc., L.A.)
Activity breaks this week on commercials for Schick blades and razors in 41 major markets. Men are the target of the fringe minutes and prime 20's during a three-week flight. Ro Brammel buys.

Fisons, Ltd. (England)
(Geer Dubois & Co., N.Y.)
This company entered U.S. markets this year, when it introduced its lawn fert via spot TV in the Hartford-New Haven area. An expanded push begins May 15 in Boston, Providence and Spring. Fringe minutes and prime 20's will run for about eight weeks. Further expansion is planned for 1968. The buyer is Olie Einstein.

General Foods Corp.
(Benton & Bowles, Inc., N.Y.)
A three-week drive for Post Toasties breaks in 50 major markets at issue date. Piggybacks with Grape Nuts will supplement the minis and ID's. Jim Thompson and Bill Billings are the buyers.

General Foods Corp.
(Doyle Dane Bernbach, Inc., N.Y.)
Minutes and piggybacks will push the company's Dream Whip to women's 85 major markets. Activity, which is at presstime, will last four weeks. La Rubenstein is the contact.

General Mills, Inc.
(Needham, Harper & Steers, Inc., Chicago)
Commercials for Country Corn Flakes will be in 11 markets, including St. Louis, Madison, Marquette and Eugene, starting March 20. Piggybacks with Wheeties, Pie Crust, and Cake Mix will supplement the fringe minutes for a four-week run. Nancy McCorratty and Kay Nunn are the buyers.

H. P. Hood & Sons
(Kenyon & Eckhardt, Inc., Boston)
A 17-week piggyback schedule is planned for all of this company's dairy products. Women are the target of commercials. Fringe breaks March 20 in the New England area, including Portland, Providence, Boston, Hartford-New Haven, Springfield, Burlington, Bangor, and Presque Isle. Eileen Conrad buys.

Morris S. Kellner became the new managing director of the Station Representatives Association, succeeding Hastings W. Baker. Mr. Kellner is vice president in charge of the Katz Agency radio division and a member of the Katz Board of Directors.

Winners in the KTLA Los Angeles audience contest receive prizes at a luncheon sponsored by the station's rep, Peters Griffin Woodward, Inc., in New York. Pictured are (from left): Bob Lilley and Henry Cleef, both of Ogilvy Mather; Jerry Marcus, sales manager, KTLA; Bob Muth, PGW vice president; Marilyn Fisher, Grey Advertising; and Herbert Gruber, Parkinson Advertising. The media people successfully estimated full program ratings on KTLA.
BAR only monitors commercials one week out of every month, he explained, "and in any week you are likely to find that some of a sponsor's commercials haven't run according to schedule because of technical complications at the station. At the same time, a product may be running in several make-goods which also aren't part of the regular buy. That's why you can't always get an accurate reading of a competitor's schedule."

As far as monitoring his own buys is concerned, Mr. Spellman said, "I should be informed by the station anyway if a commercial hasn't run. If the station doesn't notify me, I shouldn't be buying on that station to begin with."

About that Tiffany-styled lamp, it's a copy of a real Tiffany lamp in the buyer's Forest Hills home, which he and his wife have furnished heavily in the spirit of the 1920's and 30's. Mr. Spellman devotes his free time to amateur photography, examples of which add another homey touch to the walls of his O&M office.

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**Agency Appointments**

JAMES C. NELSON JR., creative director at Hоеfer, Dieterich & Brown, Inc., San Francisco, was appointed executive vice president. He succeeds Harold H. Marquis Jr., who became president in January.

CURRIE L. BREWER joined Earle Ludgin & Co., Chicago, as senior vice president and management supervisor. He was formerly senior vice president at McCann-Erickson, Inc., Chicago.

THOMAS F. MULLINS joined La Roche, McCaffrey and McCall, Inc., as vice president and account supervisor. He was formerly an account supervisor at Young & Rubicam, Inc., New York.

ROBERT F. SCHMALBERGER, head art director in the Boston office, and PHIL DEGENENBERRY, copy supervisor in the New York office, were named vice presidents at Batten, Barton, Durstine & Osborn, Inc.

E. MANNY KLEIN, director of media, WILLIAM A. HUNTER, executive art director, and WILLIAM C. EVANS, creative director, were named vice presidents of W. B. Doner, & Co. in Baltimore.

PHILIP FELD was elected senior vice president and PAUL A. LITTLEFIELD and JOHN E. PULLETS became account executives at Street & Finney, Inc., New York. Mr. Feld will continue to coordinate all broadcast production activities at the agency. Mr. Littlefield was formerly with Ogilvy and Mather, Inc., and Mr. Pullettes was with J. Walter Thompson, Inc. The new account executives will work on the Colgate account.

JOHN BORIAN and ARTHUR W. OLDHAM were named senior vice presidents, and RUD D'ARZEO became vice president and creative director of McCann/ITSM, Inc., New York.

EDWARD A. RONCARELLE was elected president of Norman, Craig & Kummel (Canada), Ltd. He is also a senior vice president and account group supervisor of Norman, Craig, & Kummel, Inc., New York.
New IRTS Executive
Lawrence W. Bruff was
named executive director of the
International Radio and Tele-
vision Society, succeeding the
late Claude Barrere.
Mr. Bruff was advertising
vice president of Liggett &
Myers Tobacco Co. until last
year. Before his 20-year stint
with the tobacco firm, he was
broadcast supervisor on the
Liggett & Myers account at the
Newell Emmett Co., predecess-
or to Cunningham & Walsh.

Spot (continued)

3-M Company
(Young & Rubicam, Inc., N.Y.)
A 26-week buy for SCOTCH GARD
grease-and-water repellants for fabrics,
vinyl, and leather begins March 20.
Women are the prime target of the fringe
minutes in 25 markets, including,
Albany-Schenectady-Troy, Peoria, Kansas
City, Omaha, Sacramento, and Spokane.
Joe O'Brien is the buyer.

Ocean Spray Cranberries, Inc.
(Doyle Dane Bernbach, Inc., N.Y.)
The spring drive for CRANBERRY
COCKTAILS will be in 20 major markets
through April 9. Women are the target
of fringe minutes and prime 20's.
Buying is Chuck Cohen.

Pepsico
(Young & Rubicam, Inc., N.Y.)
This company's Frito-Lay division is
introducing a new snack item, ROLD
GOLD pretzels in these test markets:
Little Rock, Tampa, St. Petersburg, Tulsa,
and Portland. Starting this week,
piggybacks with LAY'S POTATO CHIPS
will replace minute spots in Portland
and Tampa. The daytime push is
expected to run for 29 weeks. Bert
Lightner is the contact.

Chas. Pfizer & Co., Inc.
(Warren, Muller, Dolobowsky,
Inc., N.Y.)
This company's Coty division plans a
10-week push for COTY COSMETICS

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

WILX-TV
10

1. More efficient distribution
   of circulation.
2. Dominates southern half of
   circulation (Lansing and south)
3. Puts more advertising pressure
   where it's needed most.
4. Gets you more complete coverage
   with less overlap.
Al S. Carroll was named president and chief executive officer of Kellogg Brothers Co. He has been with the company for the last ten years, most recently as executive vice president in charge of marketing.

May 4. Teen girls and women are target of the fringe minutes in major markets. Al Krackow is the contact.

Sanco, Inc. (J. Berkman, Harper & Steers, N.Y.)

Sanco commercials for CHOOZ and SILEX will be in 25 major markets at next 12 weeks. Women are the target of the day and fringe spots.

Chief is Nancy Clifford.

Silex-Silex Corp. (J. Berkman & Geller, Inc., N.Y.)

Sanco plans a post-Easter drive in appliance products in 60 major markets. The 10-week schedule breaks free using fringe and day minutes for housewives. Jack Geller is the contact.

Buyer's Checklist

Network Rate Increases

WIK-TV Dayton, Ohio, from $1,400 to $1,500, effective August 7, 1967.

Station Changes

WIK-TV New York increased its power from 110 to 155 kilowatts with a new $500,000 transmitter. This will improve coverage to 75 sales, including areas where reception previously had been poor because of intervening hills or mountains.

WIK-TV Miami is broadcasting from a new antenna atop a 1,000-foot tower.

WIK-TV are the new call letters of vit at Amarillo, Texas.

The Quaker Oats Co.

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

Commercials for QUISP and QUAKE, two new children's cereals, will be in 50 major markets starting April 2. Daytime minutes will be used in a 13-week push. Buying is Marcia Rose.

Shell Chemical Co.

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

This company is introducing a new insecticide, called NO PEST STRIP. The six-week flight, using fringe minutes and prime spots, begins at presstime in three selected markets. Mary Maloney buys.

Southwestern Bell Telephone Company

(Gardner Advertising Co., St. Louis)

One hour buys in about 32 markets are scheduled for between April 13 and April 19, to air a repeat special called "Talent '67," a show composed of college entertainment groups. Terry Culver is the contact.

Standard Brands, Inc.

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

An eight-week push for various products begins April 3 and will run until the end of June. Day and fringe piggybacks, prime spots, and ID's to reach women will run in upwards of 50 markets. Buying are Martha Thomas and Dave Rogers.

If Pittsburgher

Byron F. Gossage knew how cheap he came, he'd be mortified.

Bargain Barney

His time is worth a lot more to others, but he's all yours for sixty seconds on WIICTV for as little as one-fifth of a cent.

Of course, we don't sell Mr. Gossage singly. He's part of a package of one thousand. And the reason he comes so cheap is that we have so many one-thousand packs at such an attractive rate.

We won't bore you with the rather lengthy list of examples of favorable CPM's offered by WIICTV. Let our sales manager do that.

Suffice to say, WIICTV offers the lowest cost-per-thousand in the Pittsburgh market. But don't tell Barney.

C.P.M.: The optimum combination of cost-per-time divided by homes reached makes an efficient TV buy. Elementary. But there are often more subtle and far-reaching advantages lying behind a favorable CPM; such as continuity, frequency, concentration, impact. For some eye-opening facts about efficient selling to Pittsburghers, contact General Sales Manager Len Swanson or your Petry-TV man.

FULL COLOR WIICTV11
FIRST IN EFFICIENCY IN PITTSBURGH

Basic NBC Television Affiliate
TRIUMPH

A five
Uniroyal
Nancy
by
10.

he followed
Ga.,
Iliami,
(NEEDH.
March
Spring
(Doyle Dane Bernbach,
46
Inc.

July.

El Paso, and Washington,
D.C. A
second five-week flight begins May 9, to
be followed by a four-week push July
10. Commercials will be in 22 markets
by July. Men are the targets of the
prime and fringe minutes. Buying is
Nancy Clifford.

Uniroyal Co.
(Doyle Dane Bernbach, Inc., N.Y.)
Spring activity for U.S. KEDS breaks
March 20 in 18 markets. The three-month
push will use day minutes to reach

Waring Products Co.
(The Zakin Co., N.Y.)
Activity begins April 17 in a spot drive
for WARING BLENDERS. Day and
fringe minutes will be used in 20 major
markets for a period of five to eight
weeks. Buying is Joan Casey.

Wool Bureau
(Gaynor & Ducas, Inc.)
April 10 is start time on a three-week
push by this association's WOOL
CARPETs OF AMERICA division. Color
commercials will use fringe minutes and
prime 20's in the top 30 markets. An
extended fall schedule is now in the
planning stage. The contact is Lois Shuber.

“WOC-TV delivers the Q-C market,
free from outside media influence”
Says Jack Thomsen, WOC-TV News Director

The Quad-Cities*, one of the Printers' Ink 76 Proved Test Markets,
passes all the tests you care to give it. The largest market between
Chicago and Omaha, Minneapolis-St. Paul and St. Louis, the Quad-
Cities is self-contained, without any outside media influence of interfer-
ence. Yet, the Quad-Cities is easily accessible via busy Interstate
80 plus two well-known airlines.

Whether you care to test market or do a total market campaign,
WOC-TV, as a single dominant media, can give you all the coverage
you need without the additional media you would normally associate
with a market serving over 1½ million people.

You'll make the right buy when you buy WOC-TV!

WOC-TV . . . where the NEWS is
WOC-TV . . . where the COLOR is
WOC-TV . . . where the PERSONALITIES are . . .

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

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

Serving the Quad-Cities market from
Davenport, Iowa

Media Personalities

ROGER COLDHAMER was appointed media supervisor, and JOAN SCHOF.
and TOM STUPE were named media buyers, at Clinton E. Frank, Inc.,
Chicago. Also, RICHARD GILNEER, formerly at Foote, Cone & Belding
Inc., joined Clinton E. Frank as media buyer.

ELLIS L. FOLKE was appointed vice president and director of media.

Sullivan, Stauffer, Colwell & Bayle
Inc. He was formerly vice presi-
dent and director of information at the
Bureau of Advertising, A.N.P.A.

VINCENT ARMINO, formerly a buyer
at Cunningham & Walsh, Inc., New
York, joined the media depart-
ment at Foote, Cone & Belding, Inc.

ESTELLE NISSON joined Young
Rubicam, Inc., as a media buyer
She was formerly with Dancer-Fit-
gerald-Sample, Inc.

GEORGE TIBBETTS was named medi-
 supervisor, and ARNOLD ANNEX at
DICK MACALUSO became media buy-
ers at Gardner Advertising Co., Inc.
New York. Mr. Tibbetts was formerly with Young & Rubicam, M
Annex was with Quality Bakers
America; and Mr. Macaluso worked
at Lever: Kate Paccione.

LEE KAHN BLOCK was named medi-
director at Allerton Berman & Dea
Revenues Rise  Examining AT&T's traditional business provides the soundest hope of all. Last year the company added over four million telephones to its system, a gain of 12%. The operating revenues rose by 10% to $12.4 billion, the number of phones in operation totaled 79.9 million and the average number of daily local phone conversations jumped to 280 million while overseas conversations totaled 10.2 million, a jump of more than 20%.

The increase in overseas revenue is fascinating and suggests that the issue of the use of satellites will become a burning issue more rapidly than originally anticipated. AT&T uses both its own cables and Comsat satellite circuits to handle the volume of traffic. AT&T is advocating a space-earth system which would integrate satellite facilities with the domestic telephone network so that a huge, multipurpose system which would handle voice, data and tv transmission could be activated.

While controversy rages about the proper use of the space satellites, the company is carrying on with the expansion of its traditional facilities. It is constructing a new deep-buried coaxial cable between Boston and Miami and a new one between Boston and Chicago went into operation last year and will be extended into Denver by 1969. A new transistorized ocean cable will be put into operation in the Caribbean area next year and has the capacity of 720 phone conversations or 20 times the capacity of the system inaugurated nine years ago.

Government Projects. Meanwhile the ability to find new uses and markets for the telephone continue to multiply. Extension phones jumped by 1 1/2 million last year so that now 37% of all residences have two or more phones. The old coin-phone has been overhauled and replaced with a more rugged box in which the dial tone comes on before the coin is dropped and the customer learns the line is working at once. There are more than 1,160,000 coin phones in use providing annual revenues of over $750 million.

There has been a steady rise in the number of school students working with computers over telephone lines. A new automatic alarm-reporting telephone system warns of falling power or abnormal gas pressures. A new phone is being marketed which has an automatic directory which can store hundreds of numbers. A call may be made by selecting the number desired and then pushing the button.

The company is also working on some very large and rewarding Government projects.
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<td>Flint-Saginaw-Bay City</td>
<td>139,000</td>
<td>10</td>
</tr>
<tr>
<td>Amarillo, Tex.</td>
<td>38,500</td>
<td>20</td>
<td>Florence, S.C.</td>
<td>36,200</td>
<td>10</td>
</tr>
<tr>
<td>Ardmore, Okla.</td>
<td>12,900</td>
<td>9</td>
<td>Ft. Dodge, Iowa</td>
<td>7,000</td>
<td>9</td>
</tr>
<tr>
<td>Atlantic, Ga.</td>
<td>119,600</td>
<td>15</td>
<td>Ft. Myers, Fla.</td>
<td>9,300</td>
<td>10</td>
</tr>
<tr>
<td>Augusta, Ga.</td>
<td>45,600</td>
<td>14</td>
<td>Ft. Pierce-Vero Beach</td>
<td>22,200</td>
<td>10</td>
</tr>
<tr>
<td>Austin-Mason-City-Rochester</td>
<td>47,800</td>
<td>12</td>
<td>Ft. Smith, Ark.</td>
<td>11,900</td>
<td>10</td>
</tr>
<tr>
<td>Austin, Texas</td>
<td>20,800</td>
<td>9</td>
<td>Ft. Wayne, Ind.</td>
<td>63,300</td>
<td>10</td>
</tr>
<tr>
<td>Bakersfield, Calif.</td>
<td>72,600</td>
<td>25</td>
<td>Fresno, Calif.</td>
<td>88,500</td>
<td>26</td>
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<tr>
<td>Baltimore, Md.</td>
<td>292,200</td>
<td>15</td>
<td>Glendive, Mont.</td>
<td>300</td>
<td>4</td>
</tr>
<tr>
<td>Bangor, Me.</td>
<td>15,300</td>
<td>9</td>
<td>Grand Junction-Montrose</td>
<td>3,700</td>
<td>6</td>
</tr>
<tr>
<td>Baton Rouge, La.</td>
<td>65,700</td>
<td>17</td>
<td>Grand Rapids-Kalamazoo</td>
<td>132,200</td>
<td>10</td>
</tr>
<tr>
<td>Beaumont-Port Arthur, Tex.</td>
<td>34,100</td>
<td>10</td>
<td>Great Falls, Mont.</td>
<td>10,900</td>
<td>10</td>
</tr>
<tr>
<td>Bellingham, Wash.</td>
<td>68,000</td>
<td>15</td>
<td>Green Bay, Wis.</td>
<td>60,600</td>
<td>10</td>
</tr>
<tr>
<td>Billings, Mont.</td>
<td>8,400</td>
<td>11</td>
<td>Greensboro-Winston-Salem</td>
<td>85,400</td>
<td>10</td>
</tr>
<tr>
<td>Biloxy, Miss.</td>
<td>33,900</td>
<td>12</td>
<td>Highpoint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Binghampton, N.Y.</td>
<td>71,400</td>
<td>15</td>
<td>Greenville-Spartanburg-Ashville</td>
<td>109,600</td>
<td>13</td>
</tr>
<tr>
<td>Birmingham, Ala.</td>
<td>65,100</td>
<td>9</td>
<td>Greenville-Washington-New Bern</td>
<td>46,200</td>
<td>10</td>
</tr>
<tr>
<td>Bismarck, N.D.</td>
<td>8,000</td>
<td>7</td>
<td>Greenwood, Miss.</td>
<td>17,700</td>
<td>9</td>
</tr>
<tr>
<td>Bluefield, W. Va.</td>
<td>23,900</td>
<td>10</td>
<td>Hannibal-Quincy</td>
<td>34,300</td>
<td>10</td>
</tr>
<tr>
<td>Boise, Ida.</td>
<td>17,300</td>
<td>14</td>
<td>Harrisburg</td>
<td>164,600</td>
<td>10</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>264,800</td>
<td>14</td>
<td>Harrisburg-Lancaster-Lebanon</td>
<td>268,600</td>
<td>17</td>
</tr>
<tr>
<td>Bowling Green, Ky.</td>
<td>25,600</td>
<td>11</td>
<td>York</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bristol-Johnson City</td>
<td>45,600</td>
<td>11</td>
<td>Harrisonburg, Va.</td>
<td>28,800</td>
<td>13</td>
</tr>
<tr>
<td>Buffalo (U.S. Only)</td>
<td>136,800</td>
<td>15</td>
<td>Hartford-New Haven</td>
<td>279,000</td>
<td>16</td>
</tr>
<tr>
<td>Burlington-Plattsburgh</td>
<td>21,600</td>
<td>9</td>
<td>Hattiesburg-Laurel</td>
<td>19,500</td>
<td>9</td>
</tr>
<tr>
<td>Butte, Mont.</td>
<td>7,500</td>
<td>11</td>
<td>Hawaii</td>
<td>17,200</td>
<td>10</td>
</tr>
<tr>
<td>Cadillac-Traverse City</td>
<td>84,200</td>
<td>17</td>
<td>Hays, Kans. (and Goodland)</td>
<td>7,100</td>
<td>10</td>
</tr>
<tr>
<td>Cape Girardeau-Paducah-Harrsbourg</td>
<td>40,400</td>
<td>11</td>
<td>Helena, Mont.</td>
<td>1,200</td>
<td>10</td>
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<tr>
<td>Casper, Wyo.</td>
<td>8,700</td>
<td>11</td>
<td>Houston, Tex.</td>
<td>99,100</td>
<td>10</td>
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<tr>
<td>Cedar Rapids-Waterloo</td>
<td>80,700</td>
<td>12</td>
<td>Huntsville-Decatur-Florence</td>
<td>11,700</td>
<td>8</td>
</tr>
<tr>
<td>Champaign-Decatur-Springfield</td>
<td>10,600</td>
<td>16</td>
<td>Idaho Falls-Pocatello</td>
<td>14,900</td>
<td>17</td>
</tr>
<tr>
<td>(Including Danville)</td>
<td></td>
<td></td>
<td>Indianapolis, Ind.</td>
<td>182,200</td>
<td>21</td>
</tr>
<tr>
<td>Charlottetown-Huntington</td>
<td>71,900</td>
<td>13</td>
<td>Jackson, Miss.</td>
<td>38,100</td>
<td>10</td>
</tr>
<tr>
<td>Charleston, S.C.</td>
<td>44,600</td>
<td>13</td>
<td>Jackson, Tenn.</td>
<td>8,700</td>
<td>9</td>
</tr>
<tr>
<td>Charlotte, N.C.</td>
<td>130,700</td>
<td>12</td>
<td>Jacksonville, Fla.</td>
<td>54,800</td>
<td>11</td>
</tr>
<tr>
<td>Chattanooga, Tenn.</td>
<td>49,300</td>
<td>13</td>
<td>Johnstown-Altoona, Pa.</td>
<td>173,000</td>
<td>13</td>
</tr>
<tr>
<td>Cheyenne, Wyo.</td>
<td>16,000</td>
<td>11</td>
<td>Jonesboro, Ark.</td>
<td>11,900</td>
<td>10</td>
</tr>
<tr>
<td>Chicago, Ill.</td>
<td>376,300</td>
<td>15</td>
<td>Joplin-Pittsburgh</td>
<td>21,000</td>
<td>10</td>
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<tr>
<td>Chico-Redding, Calif.</td>
<td>81,900</td>
<td>20</td>
<td>Kansas City, Mo.</td>
<td>70,300</td>
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<tr>
<td>Cincinnati, Ohio</td>
<td>219,200</td>
<td>22</td>
<td>Klamath Falls, Ore.</td>
<td>9,200</td>
<td>17</td>
</tr>
<tr>
<td>Clarksburg-Fairmont</td>
<td>38,500</td>
<td>11</td>
<td>Knoxville, Tenn.</td>
<td>53,100</td>
<td>12</td>
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<tr>
<td>Cleveland, Ohio</td>
<td>268,800</td>
<td>19</td>
<td>La Crosse-Eau Claire</td>
<td>28,100</td>
<td>10</td>
</tr>
<tr>
<td>Colorado Springs-Pueblo</td>
<td>21,900</td>
<td>16</td>
<td>Lafayette, Ind.</td>
<td>22,300</td>
<td>10</td>
</tr>
<tr>
<td>Columbia-Jefferson City</td>
<td>15,500</td>
<td>8</td>
<td>Lafayette, La.</td>
<td>42,800</td>
<td>16</td>
</tr>
<tr>
<td>Columbia, S.C.</td>
<td>71,600</td>
<td>14</td>
<td>Lake Charles</td>
<td>37,800</td>
<td>15</td>
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<tr>
<td>Columbus, Ga.</td>
<td>68,000</td>
<td>13</td>
<td>Lansing, Mich.</td>
<td>179,200</td>
<td>17</td>
</tr>
<tr>
<td>Columbus, Miss.</td>
<td>10,600</td>
<td>7</td>
<td>Laredo, Tex.</td>
<td>500</td>
<td>3</td>
</tr>
<tr>
<td>Columbus, Ohio</td>
<td>196,900</td>
<td>23</td>
<td>Las Vegas, Nev.</td>
<td>24,200</td>
<td>26</td>
</tr>
<tr>
<td>Corpus Christi, Tex.</td>
<td>20,900</td>
<td>9</td>
<td>Lexington, Ky.</td>
<td>23,500</td>
<td>12</td>
</tr>
<tr>
<td>Dallas-Ft. Worth</td>
<td>138,700</td>
<td>16</td>
<td>Lima, Ohio</td>
<td>24,800</td>
<td>18</td>
</tr>
<tr>
<td>Dayton, Ohio</td>
<td>218,200</td>
<td>23</td>
<td>Lincoln-Hastings-Kearney</td>
<td>56,700</td>
<td>13</td>
</tr>
<tr>
<td>Denver, Colo.</td>
<td>85,700</td>
<td>16</td>
<td>Little Rock, Ark.</td>
<td>49,800</td>
<td>12</td>
</tr>
<tr>
<td>Des Moines, Iowa</td>
<td>47,600</td>
<td>13</td>
<td>Los Angeles, Calif.</td>
<td>974,700</td>
<td>28</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>294,800</td>
<td>17</td>
<td>Louisville, Ky.</td>
<td>81,300</td>
<td>15</td>
</tr>
<tr>
<td>Dickinson, N.D.</td>
<td>1,800</td>
<td>5</td>
<td>Lower Rio Grande Valley</td>
<td>9,300</td>
<td>10</td>
</tr>
<tr>
<td>Dothan, Ala.</td>
<td>44,700</td>
<td>14</td>
<td>Lubbock, Tex.</td>
<td>37,900</td>
<td>23</td>
</tr>
</tbody>
</table>
I

ool (Continued from page 27)

he world’s fair in Montreal, 
ove, Cockfield, Brown is wagering
\n expensive spot campaign in markets
h a 600-mile radius of Mon-

ety. Beyond this inner circle, a
\n schedule is being carried on,
\n way or another, most of the
\n U. S. tv markets are covered.

n spring bash follows a pre-
\n Christmas sendoff campaign for the
\n nation in a number of cities.

\n For some years, travel to Europe,
\n America and to Japan has been
promoted on tv by airlines. This
\n year Braniff through Wells
Rich Greene Inc. is using tv to pro-
mote travel to "The Difficult Coun-
tries" on the Pacific coasts of South
\n America, served by its recently ac-
\n quired Panagra subsidiary. Air
\n France is beating the drum for
\n Tahiti as well as for its home
country.

But tv advertising by other gov-
\n ernment tourist agencies shows no
\n signs of increasing in the near fu-
ture. A spokesman for the Greek
\n National Tourist Office said tv

would not be used this year, although
\n last year the office "collaborated with
\n Olympic Airlines" in underwriting
\n some 20 minute spots in the New
\n York market. Instead, the Greeks
\n are intensifying their print cam-
paigns in so-called "class" magazines:
\n Holiday, The New Yorker, The Sat-
\n urday Review, Harper’s, The Atlantic
\n Monthly. Campaigns are also run-
\n ning in the Canadian edition of The
\n Reader’s Digest and in the New
\n York Times, The Los Angeles Times,
and The Boston Globe.

Tv may be too mass a medium to reach travelers disposed to go to Greece, the spokesman indicated. "It's not like Jamaica, where a young secretary or teacher can fly for a weekend or a week for a few hundred dollars. Nor is it (like Britain or France) one of the first countries in Europe to which a first-time European traveller will go."

It may not be until the inauguration of lower-cost supersonic jet travel that Greece again tries to reach a mass market through tv, the spokesman indicated.

With the exceptions of France and Jamaica, then, it looks as if tv is merely token for foreign travel accounts, and it is likely to remain so until the day of the SST, still some five years off. In the meantime readers will flip through the pages of any "class" magazine and stagger away with a headful of wanderlust, dreaming of bikinied guides in the museums of the Riviera, lapis lazuli, fjords, and Macchu Picchu. Foreign travel will continue to increase at an accelerating rate. Figures for '66 are not yet available, but in '65, to Europe alone, one-and-a-half million Americans embarked on pleasure tours, up from a million-and-a-quarter the previous year. As recently as 1962, the number of tourists was under one million.

**Future Looks Better**

When the supersonic transports usher in an era of mass transatlantic, transpacific, transcaribbean travel, when round trips over the ocean drop in cost to nearly half what they are today, the nations may flock to tv to get their share of U.S. trippers.

Then the foreign tourist campaigns will break out of the coastal ghettos and pitch across the nation. Tourist volume will be such that few promoters will complain, as one did recently, that tv "costs too much" for his office to use. And the objection that tv is "too mass a medium" will not apply when a trip to Europe ceases to be a status symbol, becomes nothing more imposing than a trip to Jones Beach.

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**Funds** (Continued from page 23)

rocket in flight, pointing upwards, [promising the same route for its investors’ money?].

"Rockets in those days weren't too successful. I recall the argument I had with the representative of that particular fund. It went on for many months until he finally wore me down. I said, 'All right, use a rocket, but point it downwards.'"

The SEC delegates most of the burden of screening fund advertising to the National Association of Securities Dealers, the industry’s association that, in effect, makes most of the decisions on mutual fund ads. Most mutual fund sponsors belong to the NASD. All members are required to file every fund advertisement with the NASD as early as possible and no later than three days after the ads have begun to run. All funds, whether members of NASD or not, must file their ads with the SEC before they have run 10 days.

**Take it to Court?**

Normally the NASD administers the SEC’s policy on advertising long before the advertising has been placed. The NASD will determine whether it believes the individual advertisement is acceptable. If NASD approves an ad, it is almost certain to pass through the SEC unscathed. However, on questionable ads, the NASD will interpret the SEC’s position and might suggest or recommend changes. Almost always they are made.

If the fund insists its advertisement is proper as is, it can take it to the SEC staff and even to the commission itself for approval. If unsuccessful there, the fund’s last resort is to go ahead and place the advertisement and wait for the SEC to clamp down, and the disagreement would be settled afterwards.

Practically, most mutual funds feel it's extremely important to maintain the best possible relations with the SEC. Few have ever made an issue of advertising policy, although many think it is unjust. The SEC can exert a variety of crippling pressures on a stubby mutual fund. Indeed, the SEC blazed the entire mutual fund industry in a lengthy report to Congress. It recommended legislation that would end front-end loads “excessive” sales commissions. Mutual funds for good reason fear it is prudent to avoid tangling with SEC on the subject of advertising regulations, when even greater problems loom in the future.

Despite the treacherous chart between the SEC-NASD, especially regard to tv commercials, a bun of mutual funds have found the money is well worth the danger. To there are three mutual funds depend heavily on tv advertising promote fund sales and general awareness of the fund name. They are The Dreyfus Fund (the fund on tv, and by far most spectacularly successful), The Oppenheimer Fund, and The Manhattan Fund.

There may be as many as a dozen more mutual funds that have been in tv, are in tv, or are planning to go into tv on much smaller scales experimentally. Among them One William Street, Waddell Reed’s United Funds, the Stearn Funds, the Winfield Growth Fund Financial Industrial Fund, and the National Securities and Rent Corp. There are more than 300 other mutual funds that have never been in tv and have no immediate plans to change. Most of them do not advertise at all, or, if they do, use only direct mail.

**Trailblazer in 1958**

The Dreyblazer Fund blazed the path into the golden wonderland of television in 1958. After testing in key market, Los Angeles, Drey added spots in New York, Boston, Philadelphia, and Salt Lake City.
of course, the Dreyfus lion. The lion was the funds’ trademark before Dreyfus went into tv—a happy coincidence because he has proved to be an ideal subject for the fund’s tv commercials.

In the first tv commercials, the lion slunk out of a Wall Street subway station, wended his way through downtown streets, passed a policeman and a newsstand en route, and then entered the company’s offices. However, the Dreyfus lion, since his debut, is reported to have been slightly subdued by the SEC.

The scenes of the lion passing the policeman and the newsstand allegedly violated SEC regulations prohibiting humans in mutual fund ads. Most of the Dreyfus spots seen these days merely show the lion emerging from the subway and then pouncing on the Dreyfus pedestal. Doyle Dane Bernbach recently completed four new commercials for the Dreyfus account. The commercials may run into trouble with the SEC because the lion (a new one, because the original lion died) is shown again mingling with humanity.

Hands are Symbols

The Oppenheimer Fund is another of the major funds on television with 10- and 20-second spots scattered around the country in major mutual fund markets. The short commercial, approved by the SEC after long and arduous consultation, builds up the fund’s four, interlocking, hairless hands.

The Oppenheimer campaign was created by Gordon and Weiss and was launched in January 1965. The agency sought to market the fund the same way packaged goods are marketed—by familiarizing the public with the name and transferring the awareness into increased sales.

Awareness studies before and after the initial six-week campaign showed an immediate impact. Recall of the tv spots was mentioned by more than 70 percent of the people in the survey. Newscasts and primetime 20’s featured the movement of the hands as symbols of desirable fund characteristics of safety, reliability, profes-

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sionalism, togetherness, strength, and mutualy.

Increased sales followed close on the heels of increased awareness. Total net assets were $31.8 million by March 31, 1965, as against $27.8 million at Dec. 31, 1964. By April 14, 1965, they had risen to $33.6 million. At the time, Leon Levy, Oppenheimer Fund president, said, “Net sales have been running at a rate several times higher than a year ago.” Today Oppenheimer’s total net assets are more than double the April 1965 figure. Oppenheimer’s testing revealed that the main reason people buy mutual funds are the advantages of diversification and professional management. “Using package goods selling techniques, the television commercials were planned specifically to sell name and image for the Fund,” said Jerome Gordon, executive vice president and marketing services director of Gordon and Weiss, Inc.

The agency’s biggest hurdle after accepting the Oppenheimer account in December 1963 was the trademark, Mr. Gordon recalled. “We worked with a variety of symbols before deciding on the hands, which gave us flexibility for movement on television and expressed the human qualities of strength and friendliness. The bulk of the ad budget goes to tv.”

The Oppenheimer account left Gordon and Weiss last fall, following one of the fund’s directors, Benjamin Lipstein, to Sullivan, Stauffer, Colwell & Bayles where Mr. Lipstein became director of SSC&B’s research and information services. The campaign, however, is much the same.

The newest of the big three tv funds is the Manhattan Fund, sponsored by the Tsai Management and Research Corp. The Manhattan Fund, less than two years old, is to the mutual fund industry as Wells Rich Greene is to the advertising industry. It is unorthodox, young, capable, growing fast, and referred to as “hot.” The fund was founded and is headed by Gerald Tsai Jr., who has proved himself to be a shrewd investor of large portfolios and an equally shrewd promoter of his own fund.


Of the three mutual funds heavily involved in tv, Dreyfus has the biggest advertising budget. It is estimated to be something slightly over $1 million, with most of it going into spot tv. The Oppenheimer Fund is said to have an advertising budget of close to $1 million, with more than half of it going into tv. The Manhattan Fund’s budget is about $300,000. All three funds say television is one of the major stimulants to fund growth.

However, not all funds that have tried television have found it to be worth the considerable effort and expense. In the summer of 1965, One William Street tried a six-week campaign in Syracuse, N.Y. with a direct mail campaign. The fund also ran a comparable mail campaign, without tv, in N.Y. The results of their very limited test showed no difference in awareness of the two cities, and One William Street continued out of the medium. The no-load (no salesmen or sales fund, determined heavy expense in a mass market medium such as tv to be wasteful, because a minimum of $500 is required to buy into this.

But television’s mass market is a great temptation to other funds. The small Winfield Fund Inc. last January and it had prepared a 10-second spot commercial for two markets the weekend of February. “Our goal is the same as theirs,” Robert R. Hagopian, president of the fund, said, “to get the campaign in areas where we are getting especially strong institutional dealer support.

“It is a goal born of necessity. At this stage of our development, we have nothing like the promotional resources of the Driggs, the Manhattan’s and Oppenheimer’s. Hagopian said he believed Wells Fargo Growth Fund will be the first of its size ever to advertise tv. “But others are bound to before very long,” he added. If mutual funds will have to compete effectively against each other of the field.” The first two tv spots on the Winfield spot schedule are for the Seattle and Minneapolis.

National Securities and Research Corp. ran a test tv campaign in California a few years ago. A 60-second commercial, dramatically shot by Bert Stern, showed a stonecutter chiseling a company name into a block of marble. A competitor said the ad “Cecil B. DeMille approach w classic definition of strength and stability.”

Nevertheless, National Securities decided to pull out of tv. “We got some good results from it’s a dramatic way, it’s also a way,” noted a National Secu
Under this theory, television and other mass marketing media such as national consumer magazines play an important role.

The fund seeks to establish wide public recognition of its name. When the prospective investor meets the dealer, he suggests the fund he has heard of; the dealer must at least have an answer why the fund is not a suitable investment. The approach is similar to that of many airlines. Airlines must have the strong support of travel agents but usually get that support by creating a general public demand that the agents are free to satisfy at everybody's profit.

For all the money that mutual funds manage and earn, few funds have the kinds of ad budgets that would finance a marketing plan on the scale of TWA or American. Perhaps more important, most mutual funds do not have a history of extensive and expensive marketing efforts complete with research.

**Why Only Dreyfus?**

The emphasis has traditionally been on fund performance and dealer support. Perhaps one reason for this is that very few fund senior executives reached the top through the sales department. There are few important sales studies or market research reports in which a greater effort could be grounded. The industry cliche that "mutual funds are sold, not bought" refers to the dealers' selling abilities, not the fund's ability to sell directly to the buyer.

Normally mutual funds that also have a brokerage house under the same corporate roof are more receptive to sweeping marketing suggestions. They usually have more to spend on advertising because, although the books of the brokerage house and the funds must be separate, the fund saves on the commissions it pays in the buying and selling of stock for its portfolio. Both Dreyfus and Oppenheimer are part of large corporations that include brokerage firms.

In Dreyfus' case, the brokerage house is also advertised on tv, which reinforces the fund's tv advertising. Many people say the no-load funds are the most inviting prospect for increased fund advertising because of the selling potential in their lack of sales charges or sales commissions.

The nagging question, however, remains: "If television has done so much for the Dreyfus Fund, why don't more of the funds see if it can do the same for them?" Perhaps it is only a matter of time. After all, 20 years ago mass market appeals to the small depositors were almost unknown in the banking industry.

Today, banks depend heavily on their tv advertising and have become as marketing conscious as many package goods industries. Perhaps mutual funds will go the same route. There is a strong not entirely unfounded hope that the SEC will relax its rules on the theory that greater freedom and more advertising would produce greater fund competition—and the public interest is generally thought to be best served by competition.
used in the previous survey, and the result shows a trend line. That trend is what is significant." Acknowledging that his newspaper report was skimpy on details of the survey, the research executive said conclusions were derived from "a national probability sample of 1,600 families." Interviewing took place in the home, but the results were similar to those uncovered in an earlier survey conducted last April for New York's educational outlet, WNDT. In that survey, five-day diaries had been placed in New York area homes, and 1,373 completed diaries were recovered. A basic conclusion from that study:

"Deprived of the ballot, the better educated, and more discriminating adult casts his opinions on current fare by tuning his back on the family tv set even when it's turned on."

Now other researchers moved in. Alfred Politz Media Studies reported that its doorbell-ringing interviewers found only 41 per cent of all U.S. households using tv during an average evening minute, whereas the comparable Nielsen figure is 58 per cent. And only 24 per cent of adults were viewing, said Politz, as against the Nielsen claim of 41 per cent. Life magazine and Dr. Leo Bogart saw to it that this data got to the ad agencies. Dr. Bogart tossed out a few additional points in an address last month before the International Newspaper Advertising Executives.

**Riposte by NBC**

Brand Rating Index figures show, he said, that while 37 per cent of adults in the $5,800 annual income group are heavy evening tv viewers, only 26 per cent of those in the over-$10,000 group are heavy viewers. The 1966 Television Reach and Frequency Report from W. R. Simmons and Associates, he said, showed median weekly evening tv viewing hours in households with incomes up to $8,000 was 16.1 hours; while in the $10-15,000 homes, it was 12.9 hours, and in $15,000-plus homes, it was 11.2 hours.

The riposte from NBC research was swift. The Politz study, said NBC, was conducted in the fall of 1965, although released as Coincidental Recall of Television Viewing, July, 1966. And, since it was obtained from in-home interviews, those homes in which no one answered the doorbell were counted as "not home, and tv not in use." The network itemized numerous conditions under which persons at home (and perhaps watching tv) would not answer the door late at night. Anyway, it was pointed out, the tv survey "was but a small phase of a study designed primarily to measure magazine audiences...a research effort supported in good measure by the magazine industry."

**Print the Truth**

The hint that survey results might be slanted to please those parties paying for the survey was discussed with Lou Harris. "Since you appear in a great many newspapers," was the question put to him, "isn't it likely that the papers would be particularly glad to run columns critical of television?" In answer, the executive noted that the bulk of work done by his company is in market research for such firms as Standard Oil, AT&T, the New York Stock Exchange and many others. And he recalled columns syndicated under his by-line that were favorable to television; one, in particular, pointed out that pro-football telecasts succeeded in capturing a wide spectrum of viewers, including the upper-income, better-educated group. "The day the truth is not printed," he said, "is when you go out of business."

As noted earlier, the definitions of truth are sometimes at variance with each other. A. Edward Miller, president of Alfred Politz Research, quite sensibly rejected the NBC hint of bias in the company's studies, and disregarded the carefully detailed data on sizable numbers of "at-homes" viewing tv who refused to answer the door, and at the same time welcomed the network's charges:

"Such claims are healthy for us and the research industry, too. They force you to pin down your methodology, so that your results are acceptable. What you try to do as close to the truth as you can. You're aware of the fact that if studies don't stand up under investigation, you won't be making more. So if you're a legitimate company, your people lie awake wondering whether or not they covered all the bases."

In checking out the Simmons figures on weekly viewing by income groups with an official of that company, TELEVISION AGE was told days of effort failed to produce numbers reported by Dr. Bogart. "The problem," said the man at Simmons, "is that our data is deduced in such a way that audience characteristics peculiar to individuals programs. Probably what Bogart did is add all the programs and average them out—a legitimate procedure. We, of course, have little to say about how others use the data furnished them."

**Pulse Boosts Radio**

That factor—how clients use (misuse?) research data—has appeared previously in inter-media controversies, and will no doubt be frequent in the future. For is such a wealth of research data available today that the right answers can be found to make a point, if not to prove it. Sometimes all that is necessary to tune one medium or a research firm to proclaim something as a fact new data shows is contradictory what prior data revealed. For example, in reporting on the results of experimental "Three Stage Media Pulse" conducted last April in New York, Pulse Inc. trumped the news that more area residents listen to radio than watch tv in half the time periods in which two media compete. Radio rated the scene Monday-Friday 6 a.m. to 6:30 p.m. in terms of audience, said Pulse, with television dominating larger after 6:30. The research firm noted that in 1964, last year that radio and tv were estimated by one company, that on one sample, the sets in thousand homes were shown overtaking the tv levels as early as 9 a.m."

Since almost any picture
Celanese (Continued from page 28)

Advertising, Inc., in New York, seemed to think they could, if they used spot television. Last May, before Grey even took over the Celanese account, the agency was asked to develop a dramatic consumer program for 1967. Although print advertising had become the proven path to success, “we felt we could get more top of the mind awareness from tv,” Mr. Fahy said.

“If Celanese could advertise the ownership and sponsorship of a series of quality specials as well, it would also gain added prestige in the trade. And buying locally, they could advertise just as they had in magazines, with possibly greater effect.”

But the plan involved complicated merchandising and marketing strategy never attempted on tv before, and no one knew if it would really work. “It wasn’t the first time anyone had bought time for specials on a local basis,” Mr. Gutwillig noted.

“But we were asking for something new. Because we had to bring manufacturers and retailers into the picture, we insisted that stations not only broadcast the programs in prime time but that all stations clear each show for the same week, the exact week we specified.

“We had to have control over air dates so that retailers could take advantage of the press tie-in and manufacturers could get their lines out to the stores the week of the spot push for their brands.” Most stations didn’t like the restriction, he said, “and out of a goal of 50 markets, we never expected to clear more than 45.”

Right Show Found

But the idea was put to the clothing and home furnishing manufacturers and got a tremendously enthusiastic response. So Celanese talked to Four Star International about the Something Special series which was in syndication. Mr. Gutwillig felt the package of one-hour color musical variety shows had solid entertainment value, “but it lacked something in fashion projection, and we felt the balance of target audience could be improved.”

They agreed to buy four reruns and seven new shows, which would be produced with the special needs of the Celanese Co. in mind. Stars on the new shows wear fashions made of Celanese fibers. And the variety of talent was selected to appeal to all segments of the viewing audience which might buy clothing and home furnishings made of Celanese fibers. The youth market will be wooed by such names as Buddy Greco, Frankie Avalon, and Susan Barrett. One show featuring Jean Pierre Aumont and Marisa Pavan is expected to have ‘class’ appeal. And to round out the format, Celanese called on the universal appeal of such talents as Count Basie, Duke Ellington, and Peggy Lee.

The format looked good, Mr. Gutwillig said, “so we set about the tedious job of media buying, working out tape dates with talent, merchandising, and trying to work with re-
tailors." But they still didn't know if they could sell it to the stations. Most stations were enthusiastic about the idea of airing a local program pre-sold and featuring top name talent, particularly since they got a significantly larger share of the advertising dollar for a local show than for network originated programs; 41 of the 50 stations contacted were network affiliates. But stations would have to clear time according to sponsor specifications, and this could be a problem.

There followed a lot of travelling and personal negotiating with station managers. Activity in Grey's media department was frantic, Mr. Fahy recalled. "It was a tremendous effort and it wasn't easy," Mr. Gutwillig said, "but we actually got all 50 markets and made history in terms of a media buy."

It was also "the most expensive syndicated package that has ever been produced for television," according to Ken Joseph, vice president at Four Star. Mr. Fahy estimated total cost for the shows at around $2 million. But the 11 specials, billed as The Celanese Center Stage, will provide Celanese with 77 commercial minutes.

Commercials for women's and men's wear and home furnishings will push Fortrel, Arnel and Celanese Nylon. They will feature top brand name manufacturers, such as Jonathan Logan, Bobbie Brooks, After Six, and Botany 500, and an average of three top retail outlets in each market. To further stimulate trade activity, Celanese is offering sole billing in each commercial to any retail store agreeing to stock the entire line to be advertised in its market the week the special is aired.

In a back-up drive, the Celanese Co. is encouraging heavy promotion tie-in at the station level. Kits for each show, including mats for press advertisements, slides, photographs for ads in local editions of TV Guide, and a series of one-minute taped spot commercials have been sent to each station.

“We spoke with every promotion and public relations man involved,” Mr. Gutwillig said, “and we followed up with similar kits to radio and tv press editors and 310 trade paper editors. They also put together a series of taped radio interviews with the stars of each special for distribution in all 50 markets and personally called all editors and news services to make sure all needs were met.

The stations themselves are also pushing the series with their own slides, and supplementary promotional material. As an indication of how stations are reacting to the project, WBAL-TV Baltimore placed a full page ad in the Baltimore Sun last week lauding the Celanese Co. for bringing such quality programming into the area.

In many markets, Mr. Gutwillig notes, the first show, set to appear the week of March 6, was given as much as ten days of pre-show build-up. And WOR-TV New York, WGN-TV Chicago, and KTLA-TV Los Angeles have planned pre-show parties and previews for the press, retailers, and manufacturers in their markets. As an unexpected bonus, TV Guide has offered to run close-ups of the stars on Celanese Center Stage in those issues appearing in the 50 markets involved.

“Fifty wasn't a magic number,” Mr. Gutwillig said, "but the proportion of slack-off time to sales after that did not warrant our going any further." Although these 50 markets reach only 50 per cent of the consumer population, he pointed out: “they cover 70 per cent of the homes, 73 per cent of apparel and 71 per cent of home furnish sales”.

“Network might have given us a consumer,” Mr. Gutwillig explained, “but not the merchandising we need. In spot we finally found a way to make tv flexible enough to work for us. What we have is a series of tailor-made shows for a tailor-made audience in tailor-made markets.

And he says that station enthusiasm points to the opening of new markets for drives by Celanese and other advertisers in the future. The result: more local programming possibly a new way for industr crop advertisers to make television work for them.

"A lot of sponsors are beginning to lean toward this," says Mr. Joseph at Four Star, "because the pattern of syndication rather than network fits in with their personal merchandising needs. The flexibility of syndication, after all, cannot be paralleled on network."

Celanese is optimistic about the results of its 1967 drive and looks forward to more of the same kind of advertising in the future. And other soft goods advertisers who take the outcome, the spot tv idea may have cause for similar optimism as the market for local sales takes much wider proportions."
In the picture

Mr. Griffin

"Spot is the primary medium . . ."
A "correction" item from Joe Kaselov's advertising column in the New York World Journal Tribune:

"The seventh agency which found it had a product conflict and withdrew its presentation for U.S. Plywood was Ogilvy and Nather Inc., not Kenyon & Eckhardt, as mentioned yesterday."

(Ogilvy and Nather? Some days, Joe, nothing goes right. Right?)

* * *

Our-Busy-Legislators Department. Resolution No. 1025, introduced in the House of Representatives of the State of Kansas, by Messrs. Winkelman and Fowler:

WHEREAS, it has come to the attention of this body that the Columbia Broadcasting System has announced that at the end of this season, the popular TV feature Gunsmoke will be discontinued; and

WHEREAS, this popular one-hour program has been telecast for 12 years and has led all other programs in popularity, and

WHEREAS, this program has re-captured the virility and rugged character of the Old West and has instilled in our contemporary thinking a respect for the hardships and privations of our pioneer parents who founded the great state of Kansas; and

WHEREAS, the rugged physique of Matt Dillon has not only stood for law and order but also caused a small TV screen to seem larger; and

WHEREAS, the publicity has brought thousands of visitors to Dodge City, Old Front Street and Kitty's Long Branch Saloon, and these visitors have advertised to the world the virtues of our snog-free atmosphere and the beauty of Kansas sunsets.

Now, therefore,

Be it resolved . . . that the Columbia Broadcasting System be urged to reconsider its programming session and that Gunsmoke continue to be televised so long as the Arkansas River flows to the gulf and red dirt flows in American veins.

(Our map shows the Arkansas River flowing into the Mississagi several hundred miles above the men. But let's hear that heart-warming part about "the publicity" more time . . .)

* * *

President Johnson made heads turn when he called a portrait of his "the ugliest thing I ever saw." Sen. Robert F. Kennedy is not to let the publicity gap widen between him and the President. According to a newspaper report, Kennedy taped a recent TV interview in New York, and then told reporters: "I'm sick and tired of seeing my face and hearing my voice on TV."* * *

While the former "Overmyer network" endeavors to get on the air as a fourth network, Frank Scully, sales promotion director for Rent-a-Car, claims there already is a fourth network in operation. Scully ran across the undercover work when Hertz produced a commercial in which a balloon, representing Avis, slowly deflated as off-camera voice ticked off the Hertz sales points. The spot couldn't get a Code seal under the recent "knock" rule protecting competition, but Mr. Scully said the commercial would still run. Where? "On 'Preparation H' network."* * *

Attention, New Haven Alpinists. WSHC-TV Hartford. New Haven gives an "Up Our Tower" certificate to anyone who makes it to the top of the station's new 1,549-foot tower above Mad Mare Mountain.

WDSU-TV New Orleans

NBC • BLAIR TV
Visit us at the NAB Convention
April 2-5 • Room 1000 • Conrad Hilton Hotel • Chicago

This is a good time to see and ask questions about Nielsen Broadcast Services

The NSI DIRECTORY
An annual guide showing:
• all NSI reportable TV stations by call letters and market
• number of Reports issued for each market annually
• scheduled Report months.

the NSI PROGRAMS IN PROFILE
A market-by-market report on the performance of all qualifying Network Programs. Published in Fall and Spring.

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

Nielsen Station Index
NSI EXECUTIVE AND EASTERN SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 950-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. • 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. • 800-210-5439
SAN FRANCISCO (94104)
68 Post St. • 645-6900

Nielsen's
U.S. TELEVISION OWNERSHIP ESTIMATES
An annual report showing TV ownership by:
• geographic areas
• Nielsen territories
• county sizes
• time zones
• county within State
If you lived in San Francisco...

...you'd be sold on KRON-T