

PR

#14

# Television Age

**SPORTS SURVEY: the cost of rights keeps going up**

PAGE 21

**Second generation of broadcasters are filling dad's shoes**

PAGE 28

**How media men cope with today's mounting flood of facts**

PAGE 30



We have decided that Bill Rohn and his marketing and sales development staff are too good to keep to ourselves. After all, their department has been producing for us and our parent stations for over ten years. And so, for one week, we are going to give them to the world. Here's how it will work. For a week, from March 1 to March 7, any television station in the United States that is *not* in competition

with a station represented by the Edward Petry Company can call Bill Rohn collect and ask him to answer their marketing questions. It doesn't matter if you're represented by one of our competitors. If you have a question, call Bill at (212) MU 8-0200 ext. 214. Because, if Bill is not engaged in a project for one of our current clients, (they come first, you know)

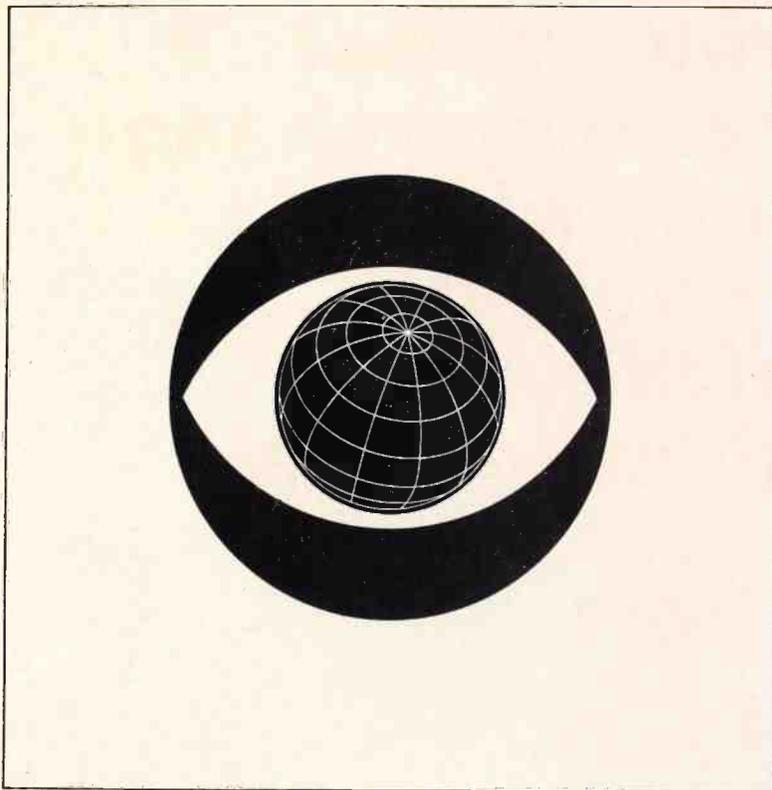
he'll be happy to answer you. He'll answer you immediately if he can. And if Bill is tied up, don't be discouraged. Ask for Carol Peach, if you can't get her, ask for Karl Mayers or Rose Zampardi or Wenda Brewster or Robert Schneider or Phil Benblatt or Joe Hoffman or Bill Nugent. And, as they say in radio, keep those calls coming.

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

# Call Bill Rohn Collect

**At RCA our new  
corporate symbol  
is really a minor change  
compared with  
the innovations  
it will signify  
in decades to come.**

**RCA**



Sign of Growth

The past decade has been one of extraordinary growth for the communications industry. And, most particularly, for us. For this reason, we chose a new name—CBS Enterprises, instead of CBS Films—and now a brand-new trademark. Both are clear signs of our expanding worldwide involvement in a growing number of enterprises.

CBS Enterprises distributes television entertainment programs on film and video tape. We provide live programs via satellite and microwave. We distribute a daily newsmagazine service, plus news, sports and documentary programming. We are engaged in licensing and merchandising. We produce cartoons for theatrical and television release. We are involved in ed-

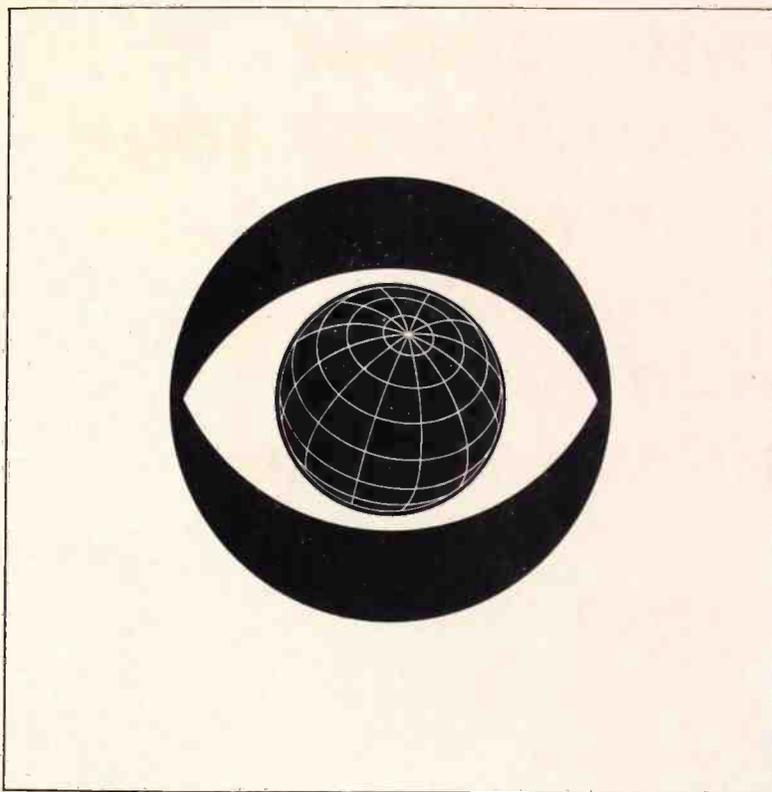
ucational projects and related areas.

As a leader in our field, we will continue to grow—broadening our horizons to encompass the newest and finest technological advances to serve you better. It is this unceasing exploration into new and better means of communication worldwide that is now, more than ever, part of our trademark.

**CBS ENTERPRISES**

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**CBS ENTERPRISES**

# V I S I O

*(One in a series on Storer Standards)*



Basic in all Storer planning is the need to look ahead, to envision the potential of a market and build to meet its demands even before they develop. This same vision, applied to community service and reflected in enlightened editorials, is a primary factor in building large and loyal audiences for Storer

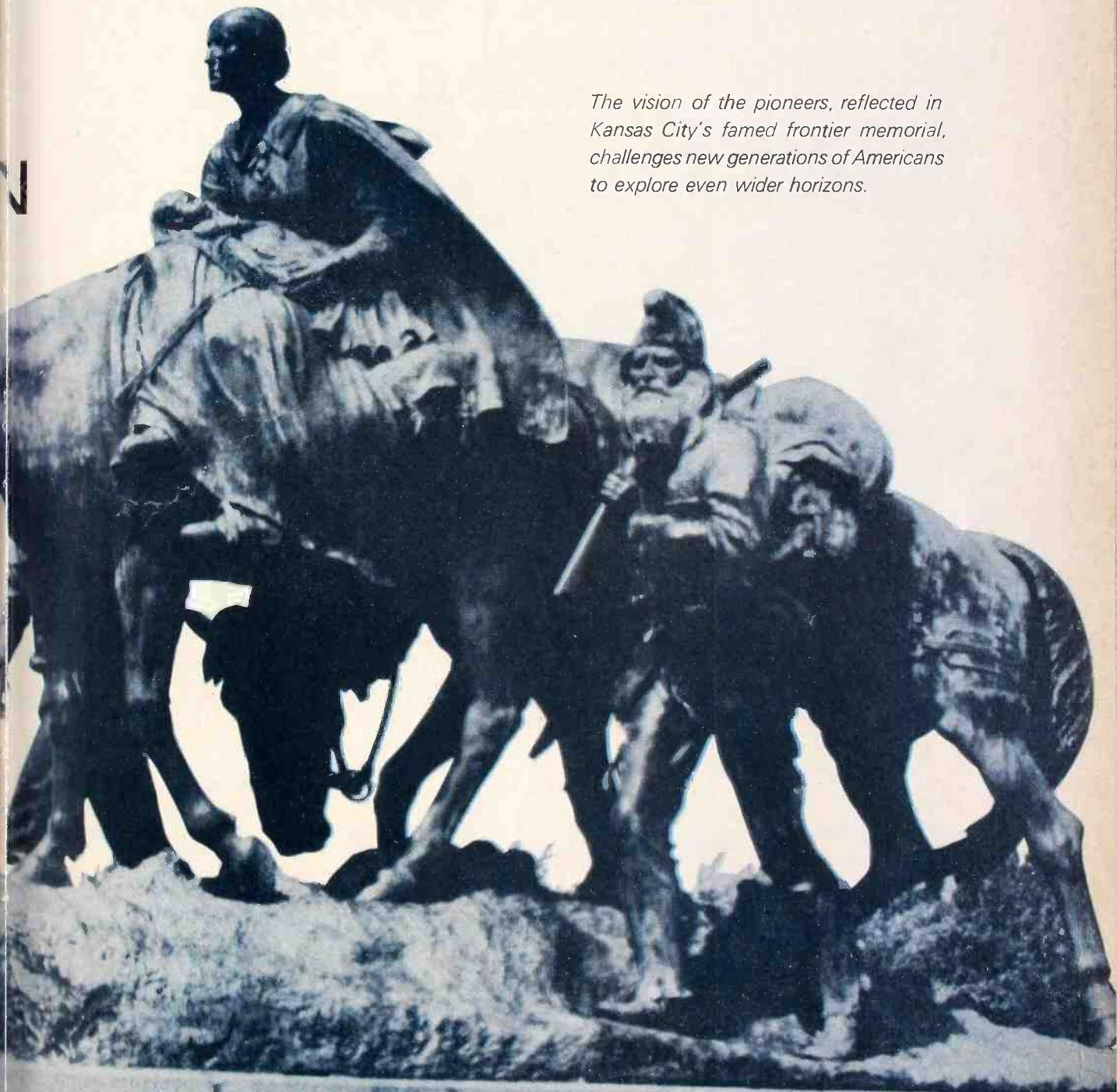
stations...another reason why it's good business to do business with Storer. ☆☆☆ If you're looking for sound, quality stations in major markets, Storer can solve your problem in ten of them from coast to coast.

Contact Storer Television Sales or Major Market Radio—or the Storer stations direct for details.



<b>CLEVELAND</b> WJW-TV	<b>CLEVELAND</b> WJW	<b>DETROIT</b> WJBK-TV	<b>DETROIT</b> WJBK	<b>LOS ANGELES</b> KGBS	<b>MIAMI</b> WGBS	<b>MILWAUKEE</b> WITI-TV
<b>NEW YORK</b> WHN	<b>PHILADELPHIA</b> WIBG	<b>TOLEDO</b> WSPD-TV	<b>TOLEDO</b> WSPD	<b>ATLANTA</b> WAGA-TV	<b>BOSTON</b> WSBK-TV	

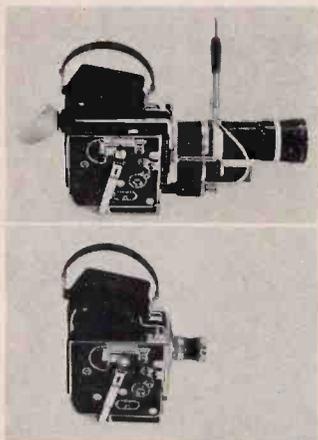
*The vision of the pioneers, reflected in Kansas City's famed frontier memorial, challenges new generations of Americans to explore even wider horizons.*



GOEST. I WILL GO WHERE THOU LODGEST.

All you need to make a film is a Bolex and a lens.

All you need to make a film is a Bolex and a lens.



And since Bolex is a system as well as a camera, you can choose just the right Bolex and just the right lens for your particular educational purposes. Whether you're filming a psychological experiment, making a teaching film, demonstrating a physics principle, or teaching film making, Bolex is the most

practical, the most beautifully uncomplicated, and the most completely sophisticated system, for the price, that exists today. You can add a magazine to the Bolex Rex-5 for 12 minutes of uninterrupted shooting. You can have synchronous sound. You can zoom or stay put with a fast wide angle lens.

You can accommodate a Bolex for macro or micro cinephotography. You can use the Bolex hand-held, or mount it on a tripod. You can work in slow motion, or speed up the action far beyond normal.

In short, you can do anything with the Bolex. Just what did you have in mind?

Write to Paillard, Inc., 1900 Lower Road, Linden, N. J. 07036, for copies of the special Bolex magazine issues on T.V. communications filming, and educational film making.

**BOLEX**  
The Bolex 16 System.

# Television Age

## 21 WHAT'S WRONG WITH RIGHTS?

*The dollar stakes in sports are higher but admen don't think they're a gamble.*

## 24 WHAT MAKES BASEBALL SO GREAT?

*So what else on tv can deliver a predominantly male audience, geographic flexibility in midsummer and a cpm under \$4?*

## 28 THE SECOND GENERATION

*Meet the young broadcasters carrying on the family heritage —and then some.*

## 30 CHANNELING THE FACT FLOOD

*Though a deluge of research information is being funneled to the media man, he's taking it all in stride.*

## 32 FISHING FOR CUSTOMERS

*Insurance firm, 'biggest' user of syndicated sports shows, gets leads for salesmen with fisherman series.*

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# **“The Birds” Highest rated motion picture in TV history. It’s in U-123.**

## **For a smashing topper: U-50!**

Alfred Hitchcock’s “The Birds”. 47,700,000 people watched it, on NBC-TV’s January 6th “Saturday Night at the Movies.” That’s a Nielsen rating of 38.9\* and 3 million more viewers than the former record holder.

Fantastic action. From the Universal 123 list of

motion pictures (92 in color). Ratings like nothing else in the history of TV.

For a smashing topper, here comes Universal 50. Fifty all-color, all-current features. Nothing to match it. Not even U-123.

And look what *it’s* done!

**mca tv**

# Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

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

 **KBOI**  
TELEVISION

Channel 2 CBS  
BOISE

 **THE KATZ AGENCY, INC.**

National Representatives

## Television Age

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No. 14

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# ALL THE NEWS. ALL DAY. ALL EVENING. ALL WEEK LONG. WCBS NEWSRADIO 88 NOW 7 DAYS A WEEK.

There's something happening every minute on NEWSRADIO 88. In the morning, between 5:30 and 9:30, we bring you twelve traffic reports from our two helicopters. Seven sports reports by Pat Summerall. News of business. Continuing forecasts from NEWSRADIO 88's Weather Center. Reports on bus, train and subway conditions. News summaries on the hour and half-hour and the top stories as they develop.

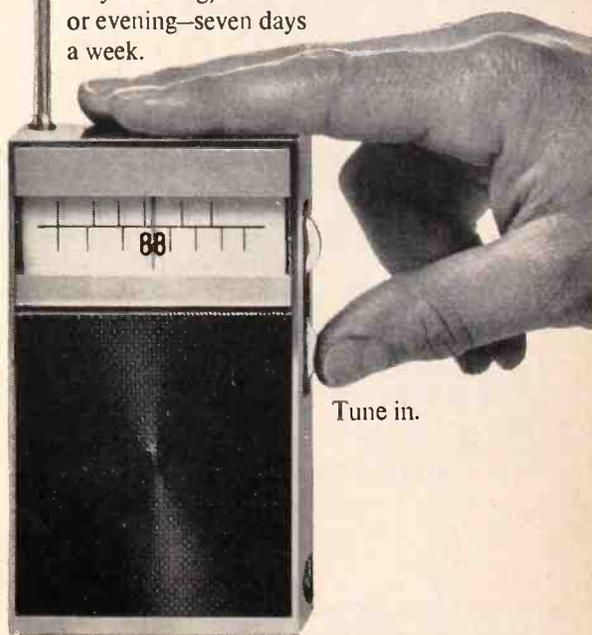
All morning long, anchormen Steve Porter, Charles Osgood and Lou Adler cover the tri-state area, the country, and the

world as they bring in reports from our own News Bureaus in Albany, White Plains, Trenton, Fairfield County, Garden City and Washington, D.C.; reports from CBS News correspondents at home and abroad; on-the-scene coverage from our three mobile units wherever and whenever news breaks.

Plus theatre and film reviews by David Goldman. Myra Waldo on food and travel. Book reviews and column digests by Dick Reeves. Dr. Rose Franzblau on human relations. And lots more.

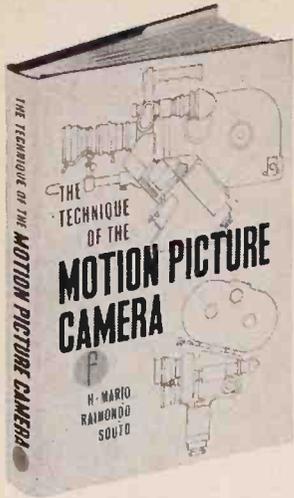
Tune in. This morning. Tomorrow morning.

Any morning, afternoon or evening—seven days a week.



Tune in.

**JUST PUBLISHED!**



**The  
Technique  
Of the MOTION  
PICTURE CAMERA**

by

**H. Mario Raimondo Souto**

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

**\$14.50 each**

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

Gentlemen:

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

Name .....

Address .....

City .....

State ..... Zip .....

Add 50¢ per copy for postage and handling.

**Letter from the Publisher**

**Gains in sports coverage**

Advertisers last year spent almost \$200 million to bring sports via television into the homes of the sports-conscious American public. Half of that amount is represented by rights.

The commitment for rights by the networks for football and baseball represents risks which are growing greater each year. CBS, for example, paid such a horrendous price for the National Football League games that the games were broadcast without any compensation to affiliates.

No one was happy about that situation except Pete Rozelle and the NFL. Now, Mr. Rozelle is talking about setting up his own network in the event that CBS, or anyone else, does not meet his price.

Baseball, on a local level, continues to be an attractive buy for the advertiser. Despite its detractors who complain that the game is dull and slow, the audience levels have held up extremely well. See baseball story on page 24.

Baseball has a hardcore of loyal, dedicated fans who view their favorite sport regardless of the standings. The ARB local ratings show that regardless of the position of the club the ratings remain remarkably stable. Of course, as our story points out, if a team is in pennant contention, the ratings react dramatically.

What is surprising is that national Nielsen ratings averaged out over a 12-month period, comparing football with baseball, show that network baseball comes up with an 11 rating compared to a 13 for football—only a two point spread. Consider, too, the fact that a warm weather versus a cold weather sport is being compared (While an avid sports fan, this writer confesses a subjective interest in baseball).

Television is creating an appetite for selective sports such as hockey, soccer, golf, tennis and bowling. Many of the sports are regional favorites. For example, basketball is bigger in the Midwest than anywhere else. Hockey is more popular in the East and Middle West.

Golf, while it has limited appeal, is most popular in the South and Southwest and if soccer ever becomes a major sport in the U. S. it can thank television for its popularization. At present, soccer's greatest audiences are in the major cities with large ethnic groups.

Cordially,

**Letters  
to the  
Editor**

**An offer from Ayer**

In the article on commercials wear-out (*Quest for Boredom*, TELEVISION AGE, December 18, 1967), you have done extremely well in dealing with what is considered a very nebulous subject.

I have only two minor corrections concerning the Ayer information:

1) I am in charge of copy research only. Mr. Conrad Turner is in charge of consumer research.

2) Some of the old, familiar commercials are viewed longer than some of the new breed. You implied all the old ones are viewed longer.

Incidentally, we're waiting to see if our hidden offer brings out any material to be tested. Think of what a great follow-up article you could do!

Thank you for including us in your round-up.

MARGARET ROGERS

Vice President

N. W. Ayer & Son, Inc.

Phildalphia, Pa. 19106

**More exploration needed**

Your article on demographics (*Are the Swingers Overstressed?* TELEVISION AGE, January 15, 1968) was very well done.

The entire problem of "what age groups are buying what" is certainly one that needs a good deal more exploration.

The article does an impressive job of flagging the issues.

FABIAN LINDEN

Manager/Consumer Economics

Nat'l Industrial Conference Board

New York, N.Y. 10022

**The other side**

Although you have often discussed the Spanish advertising market intelligently in the past, I am really surprised that your excellent magazine would permit an article such as *Habla Español?* (TELEVISION AGE,

January 15) to appear in print with so many glaring oversights.

It may be true that Mr. Cooperstein has captured the New York Spanish market, but as far as Southern California is concerned, you paint a very distorted picture. You overlook several extremely important facts, namely:

Mr. Angel Lerma, one of the pioneers in Los Angeles Spanish-language radio and tv, was the first to convey the importance and potential of the Spanish market to agencies as well as their clients.

Mr. Lerma was also among the first to introduce the Spanish-American consumer to the anglo standard of living.

The program to which you make casual reference, *Panorama Latino*, has been produced and hosted for 11 years by Mr. Lerma. Formerly with KCOR, a year and a half ago he moved to his own station, KLXA-TV, where *Panorama Latino* is offered as a two-hour program on Saturdays and for 90 minutes on Sundays.

In addition, KLXA-TV airs more than 20 other Spanish-language programs each week and is the only *uhf* station in the nation with 99 per cent of the top national advertising accounts.

In referring to the Med-Mark survey, you fail to convey all the facts to your reading public. Good reporting, after all, requires telling the whole story, does it not?

DOROTHEA GORDON

Foreign Language

Program Production

KLXA-TV

Fontana, Calif. 92335

**Kudos from K&E**

To all of us who have worked so hard to create a new Kenyon & Eckhardt, your article (*K&E's New Game of TAG*, TELEVISION AGE, January 29) was very rewarding.

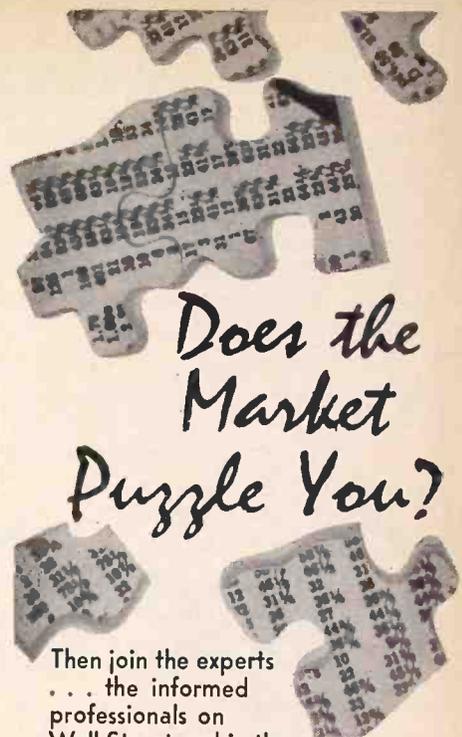
More importantly, however, you have done a superb job in writing up our philosophy of business. I know it wasn't easy—our many efforts, all much less successful than yours, serve as testimony.

E. L. TIMBERMAN, JR.

President

Kenyon & Eckhardt

New York, N.Y. 10017

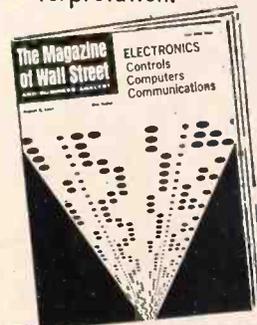


**Does the  
Market  
Puzzle You?**

Then join the experts . . . the informed professionals on Wall Street and in the financial community who read and rely on The Magazine Of Wall Street.

Every two weeks, this 60-year-old publication offers the latest news and statistics influencing stock prices and investment policy . . . analyses of issues with special attraction for growth potential — generous income yields.

Special studies include stock split candidates, mergers, newcomers to the Big Board, earnings reports, new scientific and technological discoveries, GNP, consumer buying, capital spending . . . probing behind the figures to give you expert interpretation.



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- Market trends
- Charts and tables
- Special columns on Washington, Taxes, Speculation, Inquiries.

**The Magazine  
of Wall Street**

120 Wall Street  
New York, N.Y. 10005

I enclose \$25 for one-year subscription.

Name.....

Address.....

City..... State..... Zip.....

# One Olympic team is loaded with professionals

The ABC Sports team.

Since February 6, they've been in Grenoble—250 strong—bringing you all the pageantry, all the thrills of one of the world's great international sports events, the 1968 Winter Olympics.

They're making ABC's coverage the most comprehensive in sports history. Twenty-seven hours in thirteen days. In color. Via Early Bird satellite. Some events are being seen live, as they happen. All are televised on the very day they take place. And most of our coverage is conveniently scheduled during prime time viewing hours.

Already acclaimed as "the most consistent experimenters in how to make sports more interesting on the home screen" (Jack Gould, *The New York*



*Times*), and "the peerless pro" (*Time* magazine), ABC Sports is introducing some new techniques. A new split-screen process shows you two skiers—one on tape and one live—competing head to

head in an all-out race to the finish line. Also, for the first time, some of the downhill skiers are being shown with their speeds indicated in miles per hour. There's a color camera mounted in a helicopter ready to add new perspective and, of course, color slow-motion and stop-action replays. All with the incisive commentary of Jim McKay, Chris Schenkel, Curt Gowdy, Bill Flemming and expert analysts Dick Button, Jean Saubert, Bob Beattie and Art Devlin.

During these two Olympic weeks, ABC Sports is bringing you closer to the action than ever before. Close enough to sense and understand each athlete's personal drama—the thrill of victory, or the agony of defeat. And isn't this what the Olympics are all about?

## ABC Television. The Network of the Olympics

Brought to you by: Ford Motor Company, Coca-Cola Company, Goodyear Tire & Rubber Company, Pan American Airways, Reynolds Metals Company, Texaco, Inc. and State Farm Insurance Companies.

**Foresees basic change in buying time**

A top media man at one of the larger spot buying agencies foresees the day when single advertiser piggybacks, premiums on independent 30s, and use of the minute as the base spot time unit would all be eliminated in the wake of a major industry change.

Citing the trend among many multi-brand advertisers toward consolidation of spot buying responsibilities at a single agency, he predicts these agencies of record would be able to exert enough dollar leverage to force stations to sell them large blocks of spot minutes.

Buyers would assign 30-second spots to appropriate brands from various clients at will, a situation likely to result in a proliferation of back-to-back 30s for different advertisers. Each advertiser would be charged in accordance with whatever discount plan he used at each station. Computers would handle the additional paperwork.

The media man cites a number of possible barriers, particularly FTC and FCC objections based on charges that such a move would constitute undue pressure from a single source of revenue and would threaten the competitive nature of the advertising business. But he seems confident the problems could be ironed out. The idea is more than wishful thinking, he says, indicating his agency is already considering a move in that direction.

**COMPASS goes quietly operational**

Some of the agencies belonging to the nine-member COUSIN group have quietly gone operational with their computerized media program. In some cases, clients are not even aware the program is being used. This reluctance on the agencies' side is due to feeling that the program must still prove itself. Most COUSIN members are still experimenting with the routine, more than five years after the COMPASS computer concept was developed by Compton and the Diebold Group.

COUSIN is an acronym for COMPASS Users, Inc., which consists of Burnett, Compton, C&W, D'Arcy, DDB, FC&B, Grey, O&M and Tathan-Laird & Kudner. It was formed last year after the original COMPASS group was disbanded and Diebold's participation ended. All of the original group except Ted Bates remained in.

Simply described, COMPASS is designed to optimize audience reach for a given frequency level among product prospects. For example, if it's decided that prospects are to be reached 13 times a year, the program would develop maximum reach proposals for major media.

**B&B creative approach wont be 'boutique'**

Benton & Bowles has made clear that the naming of Victor G. Bloede, a former B&B creative director, as president and chief executive officer in no way indicates the agency is moving its creative philosophy into the "boutique" side. Bloede's appointment follows a decline in U.S. billings for B&B last year. While he denies William R. Hesse's resignation is related to that decline, he said that his programmed move into the presidency was made earlier than planned at Hesse's request.

Bloede's taking the reins follows another creative man's appointment as top agency president—Stephen O. Frankfurt at Y&R's domestic operation—and reflects continuing client demand for emphasis on the advertising, rather than marketing service, side of agency operations. Bloede emphasized he would work closely with Alfred Goldman, B&B's creative chief and Bloede's successor a few years back. It was under Goldman, incidentally, that the agency integrated its copywriters, art directors and tv ad producers, one of the first agencies to do so.

**SSC&B may get all Carter spot buying chores**

Things have been hectic for SSC&B buyers on the Carter-Wallace account. It seems that many buyers at Ted Bates, who used to work on that agency's portion of the account, were the same buyers assigned to the American Home group. Most of them have either left Bates, are preparing to leave, or have been transferred to other accounts.

Meanwhile, few of them are doing very much buying for Carter-Wallace, and responsibility for spot schedules is slowly trickling into the SSC&B media department. Word is that SSC&B will be assigned complete spot buying responsibility for all Carter brands as of April 1.

**New program service for catv**

Veteran broadcaster George Hatch, president of KUTV Salt Lake City and board chairman of Telemation, a firm supplying hardware to *catv* systems, has set up a subsidiary to furnish *catv* operators with programs, series, specials, and features, with Robert Weissberg as president. The new outfit is Telemation Program Services, Inc.

Weissberg, who had been a vice president in program services at Trans-Lux Tv, and seven years earlier an executive at Tv Stations, Inc., said the new program service would acquire film and tape material from syndicators and producers. *Catv* operators would be covered on copyrights. Weissberg added that Telemation would also offer a "baby-sitting channel" package of children's series, cartoons, and features for counter-programming by the *catvs*.

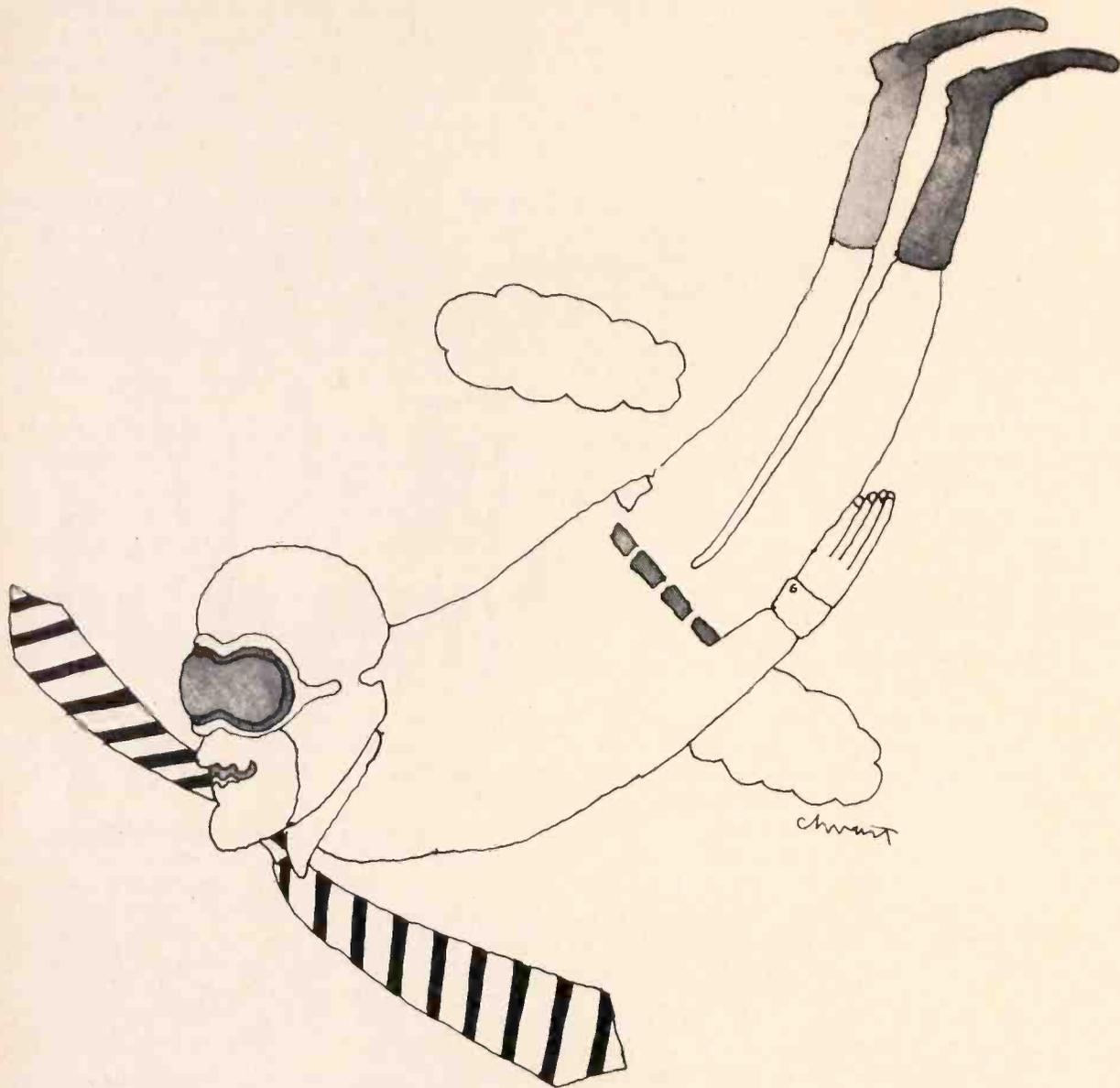
Also involved in the new programming service are Lyle Keys, president of Telemation, Inc., and Robert Magness, who is president of Community Cable Tv, a grouping of some 25 cable systems.

**Tape "tent" into the air**

Breaking earthly bonds, as Reeves has done with its Air Mobile Video system, Hollywood Video Center is also sending video taping capability up into the air, to fly anywhere with a modularized cargo system. HVC's airmobile unit was designed with the help of Norelco; there are four Norelco plumbicons in the rig, along with two Ampex VTR-2000s, and a 40-channel audio system. For taping under the desert sun or the northern snows, HVC's unit includes an inflatable "tent" made of Mylar, that can be set up anywhere.

# WHERE ARE YOUR REPTIES TAKING YOU?

Last year was a tough year, to be sure. But 12 important stations in important markets all showed increased spot sales. And all 12 of these stations are repped by the same firm. Metro TV Sales. Maybe it's the greater manhours we can offer: 84 trained specialists, 20 researchers, 3 sales development people. Whatever! It works.



## METRO TV SALES

A DIVISION OF METROMEDIA, INC., NEW YORK, CHICAGO, SAN FRANCISCO, LOS ANGELES, ST. LOUIS, PHILADELPHIA, DETROIT, ATLANTA.

WNEW-TV NEW YORK / KTTV LOS ANGELES / WFLD-TV CHICAGO / WPHL-TV PHILADELPHIA / WTTG WASHINGTON, D.C. / KPLR-TV ST. LOUIS  
WTTV INDIANAPOLIS-BLOOMINGTON / WCIX-TV MIAMI / KMBC-TV KANSAS CITY / WVUE NEW ORLEANS / KCPX-TV SALT LAKE CITY / WPTA FORT WAYNE.

# Business barometer

There was little to celebrate come last New Year's so far as spot was concerned. Data for the last month of the year showed a drop again and while the dip was not as bad as November, it wasn't much better. It meant that spot revenue decreased in eight out of the 12 months and also meant declines for seven straight months.

The December tally for spot last year showed a drop of 6.7 per cent, to \$62.6 million in revenues. Thus, for the full year, revenues were \$838.5 million as against \$871.7 million in '66. This represents a 3.8 per cent decline.

December figures compared with November revealed a seasonal drop of 27.9 per cent.

The best month for '67 in spot was February, which recorded a 6.2 per cent rise. The poorest month was September when spot revenues dropped 10.2 per cent from the preceding year.

Every month in the first quarter showed a rise, though the figure for March was miniscule, foreshadowing, though no one knew it, the declines to come. Spot revenues for the first quarter came to \$205.6 million, compared with \$199.6 million in '66.

As happened so often last year, the larger stations fared worst among all revenue groups. Those in the \$3 million-and-over category dropped 9.6 per cent from the previous year. Outlets in the \$1 million-and-under class suffered a milder 2.6 per cent decline, while the \$1-3 million group were about even with December '66—actually off 0.6 per cent.

An examination of the full year's figures leaves little doubt that the large stations took a bigger beating from the soft spot market than the other two groups. In not one of the 12 months did they perform better than the other stations and in seven months they ranked third on the performance scale.

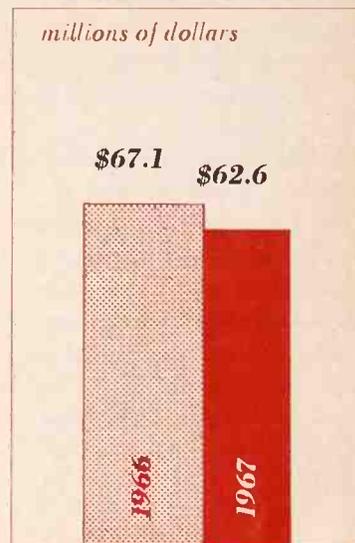
The under-\$1 million group ranked first in eight of the monthly "Business barometer" tallies, second twice and third twice. The in-between stations took first place four times, second place five times and third place three times. The small stations showed the worst drop (in November) and the biggest rise (in February).

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

(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

## NATIONAL SPOT

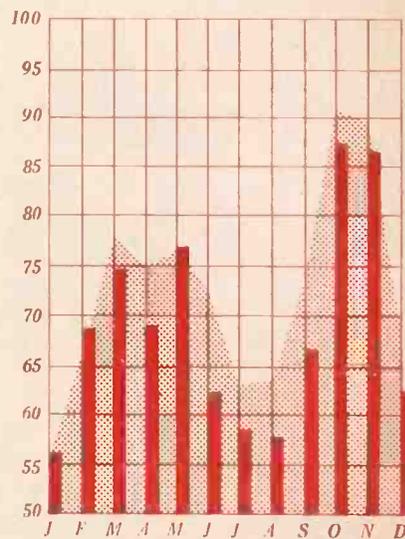
millions of dollars



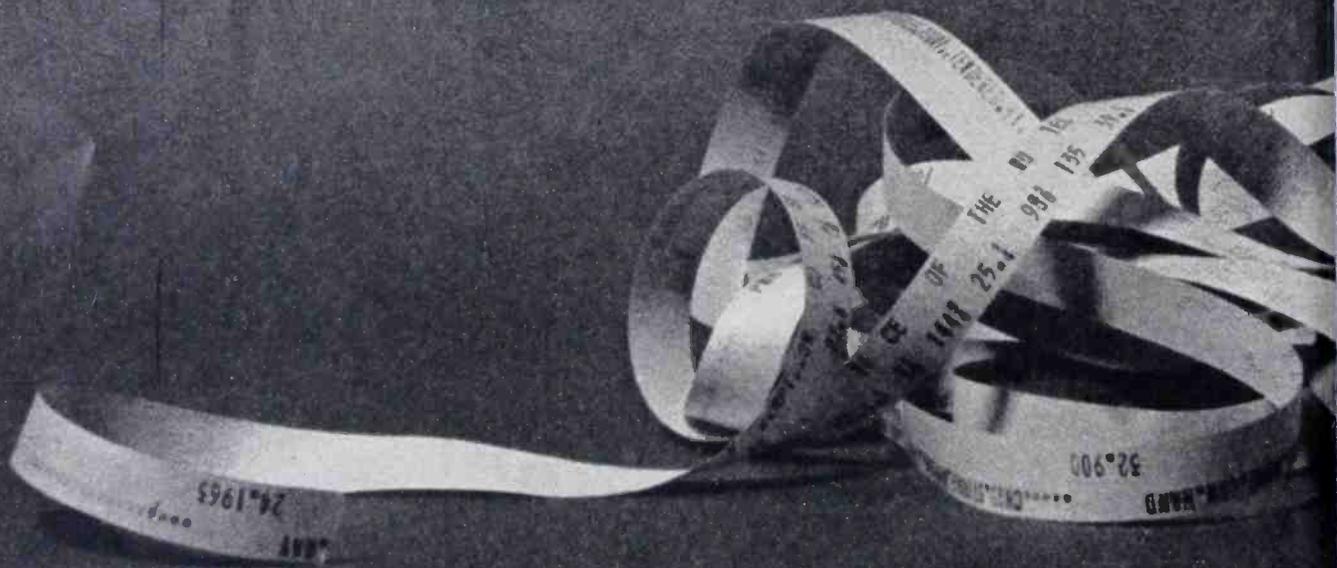
December (down 6.7%)

### Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$1 million	-2.6%
\$1-3 million	-0.6%
\$3 million-up	-9.6%



1967-'66 comparison



## How do you get to the Corner of Madison Avenue and Wall Street?

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The secret ingredient in every good television operation is money.

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with the kind of reach, readership, use and re-use of a Television Age.

The 10,000 top TV executives who read our book, are not "just playing around"

They're getting facts they need

# Television Age

Institutional advertising—can it work on television? PAGE 27

The pleasures of merely moonlighting PAGE 30

The anatomy of 'Camera 3': television as an art form PAGE 34

SPOT TV

## JUST FOLLOW US.

to make the "buy and sell decisions".  
Look at any Table of Contents in  
any issue of Television Age and you'll  
see what we mean. Check our exclu-  
sive departmental features and you'll  
see the dynamics of TV at work.

TELESCOPE—what's ahead be-  
hind the TV scenes: BUSINESS  
BAROMETER—measuring trends:  
WALL STREET REPORT—the  
financial picture: SPOT REPORT  
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And, here's what it all adds up to.  
If you're in this business to make  
money, it's a good idea to get all the  
help you can from the  
one publication that  
can help you the most.



TELEVISION AGE MEETS THE NEEDS OF THE PEOPLE WHO SPEND OVER \$1,000,000,000 IN

TELEVISION ANNUALLY

*The mystique of sports  
keeps head-counters quiet  
but advertisers fret  
over last-minute cut rates*

A decade ago they were also good for big profits but as rights costs have gone up, profits have tended to diminish. The recent NBC deal with the baseball club owners—\$50 million over three years for a game a week and the World Series—is only the latest indication of how the wind is blowing (see baseball story in this issue).

Even some of the hottest events do not sell out, and many advertisers are upset at the spread of last minute selling below the card rate. Some advertisers with heavy investments in sports franchises are beginning to look for alternate solutions, in less popular sports and in syndicated sports.

The NFL games this past season were sold in an A and B package. The A package cost \$70,000 a minute; the B package, \$50,000 a minute. Minutes in the AFL games on NBC amounted to \$27,000. In the upcoming season, CBS is changing its sales plans and will sell the minutes in blocks throughout the season. The two-schedule plan will be eliminated. However, the announcements that were formerly in the B plan will sell for the same price as last year while the announcements in the A plan will be priced slightly less.

If the escalation of rights costs plagues the networks—one of which (CBS) is investing heavily in two sports relatively unexposed on tv—they are also becoming bothersome to stations with baseball and other sports franchises. Some of them are hard hit by the rise in network rights, too. CBS affiliates, for example, are not compensated for carrying the regular season games of the National Football League.

No one in broadcasting has publicly condemned the leagues for pressuring to get what the traffic will bear, although, privately, many deplore that sports should be conducted





so much like a business. Caught in lock step together with the big leagues, neither broadcasters nor sports advertisers see any sure solution for the problem of unending escalation in rights. So far, circulation of the major sports on tv keeps building.

Meanwhile, the major sports are in continuing expansion. Phoenix and Milwaukee, for example, just came into the National Basketball Association. The Cincinnati Bengals club is the latest addition to the American Football League.

Soccer and hockey have been growing, with heavy assistance from tv; soccer, virtually from scratch. Officials of the newly amalgamated North American Soccer League—that's the new title for the merger of the National Professional Soccer League and the United Soccer League—are currently deciding the final team alignment. If Philadelphia comes back in, there will be eighteen teams in the NASL and they'll be on tv. CBS is going ahead with a second season of soccer, starting April 27 and running, with one game a week, into September.

Last year soccer was close to SRO on the network, said William Brendle, director of sports information, and the ratings were "as anticipated" for the first year of a sport new to most Americans: 4.0 on an average. They might have been higher, Brendle said, but for the season coinciding with tv's perennial summer slump. CBS had 38 advertisers in the soccer matches last year; it expects most of them back.

Another long-term investment by CBS is hockey, which has less of a distance to go than does soccer to reach mass countrywide acceptance. CBS has a firm, two-year contract with the National Hockey League for regular season games and the Stanley Cup playoffs. The sport has

more nationwide interest already, Brendle said, now that the NHL is no longer limited to the six teams of the East—New York, Montreal, Toronto, Boston, Chicago and Detroit—and has a Western division with another six teams. Ratings, Brendle said, are twice what they were a year ago.

Not everyone in sports advertising shares CBS' optimism on the future of hockey and soccer on tv.

An agency sports director said that soccer will take time to develop. "So far it's still a foreign sport with foreign players. Hockey would take less time," he said, "but it's still hard to follow the puck."

But John Allen, vice president for radio and tv programming at McCann-Erickson, is bullish on soccer. He said it's entirely possible that within three years, tv may have the first World Series for soccer.

As intercontinental satellite tv develops, Allen said, the intense interest of Europeans, South Americans and Asians in the sport, will be felt in the U. S. Soccer in the U. S., Allen remarked, is already important in schools and colleges.

What's more, he added, "it's less linear than baseball, and more interesting visually." Last but not least, in Allen's estimation, soccer promises "good media values."

If soccer needs some degree of Americanization, so too does hockey. Basically, a game of the Northeastern U. S. and Canada (most of the players in the U. S. still come from Canada), ice hockey must still be acclimatized in the warmer states.

The viability—as tv ad vehicles—of soccer and hockey will probably be closely examined between now and 1970, when the major football deals all expire: CBS' deal with the NFL, running now some \$22 million a year; NBC's with AFL, run-

(Continued on page 55)



Although football's still top-dog in the advertising arena, golf, too, is swinging clients into higher-income homes. Hockey, soccer may make it in tv, while in anthology and syndication other sports are coming up. Basketball is booming as two special "network" operations widen.

AMERICAN LEAGUE	Telecasts			Station	Tv Sponsors	Length of Contract	Rights Fee (Tv/Radio)
	Total	Home	Away				
<b>Baltimore Orioles</b>	52	6	46	WJZ-TV	Sun Oil (1/6) National Brewing (1/3) Allegheny Beverage (1/9) R. J. Reynolds (1/9) Tastee Baking (1/9) General Cigar (1/9)	3rd of 3 yrs.	\$700,000
<b>Boston Red Sox</b>	56	30	26	WHDH-TV <sup>1</sup>	Narragansett Brewing Atlantic Refining General Cigar R. J. Reynolds	March to October	\$600,000
<b>California Angels</b>	24	0	24	KTLA	Busch Bavarian (1/4) Standard Oil (1/4) Allstate Ins. (1/4) Volkswagen (1/4)	3rd of 3 yrs.	\$1,000,000
<b>Chicago White Sox</b>	136	73	63	WFLD-TV	Meister Brau Beer (1/5) Zenith (part.) (3/4 open)	1st of 5 yrs.	\$800,000
<b>Cleveland Indians</b>	(indefinite)			WJW-TV <sup>2</sup>	(to be announced)	2nd of 3 yrs.	\$750,000
<b>Detroit Tigers</b>	41	13	28	WKJG-TV <sup>3</sup>	R. J. Reynolds Pabst Brewing Sun Oil Co. Allstate Ins.	4th of 5 yrs.	\$1,000,000
<b>Oakland Athletics</b>	25	0	25	KBHK-TV	Atlantic-Richfield (1/2) Lucky Lager (part.)	1st of 5 yrs.	\$1,000,000
<b>Minnesota Twins</b>	50	4	46	WTCN-TV <sup>4</sup>	Hamm Brewing (1/3) Twin City Federal (1/3) Pure Oil (1/6) Allstate Ins. (1/18) (1/9 open)	2nd of 3 yrs.	\$600,000
<b>New York Yankees</b>	115	67	48	WPIX <sup>5</sup>	General Cigar (1/4) Pabst Brewing (1/4) American Airlines (1/4) Atlantic Refining Kreuger (1/4 open)	3rd of 3 yrs.	\$1,500,000
<b>Washington Senators</b>	35	11	24	WTOP-TV	Carling Brewing (1/3) General Cigar (1/9) R. J. Reynolds (1/9) Allstate Ins. (1/18) Volvo (1/18)	2nd of 3 yrs.	\$300,000

Notes: 1. Red Sox games also on a regional network, probably consisting of WPRO-TV Providence, WHNB-TV Hartford, WWLP Springfield, WRLP Greenfield, WMTW-TV Portland, WABI-TV Bangor, WAGM-TV Presque Isle. 2. Indians games also on WSEE Erie, WYTV Youngstown, WHIZ-TV Zanesville, WBNS-TV Columbus, WRLO-TV Portsmouth, Ohio, and WTAP-TV Parkersburg. 3. Tigers games also on WSPD-TV Toledo, WKZO-TV Kalamazoo, WJIM-TV Lansing, WNEM-TV Bay City-Saginaw, WWTW-TV Cadillac, WWUP-TV Sault Ste. Marie, WKJG-TV Ft. Wayne. 4. Twins games also on regional network of about 15-18 stations in North Dakota, South Dakota, Minnesota, Iowa and Wisconsin. 5. WTEN Albany, WBRE Wilkes Barre, WHNB-TV Hartford, WBNF-TV Binghamton, WNYS-TV Syracuse.

NATIONAL LEAGUE	Telecasts			Station	Tv Sponsors	Length of Contract	Rights Fee (Tv/Radio)
	Total	Home	Away				
<b>Atlanta Braves</b>	20	0	20	WSB-TV <sup>1</sup>	Coca-Cola P. Lorillard Pure Oil Falstaff	—	\$1,000,000
<b>Chicago Cubs</b>	144	102	42	WGN-TV	Schlitz Brewing Pure Oil Allstate Ins. Zenith Household Finance (3 minutes open)	1st of 2 yrs.	\$1,200,000
<b>Cincinnati Reds</b>	(to be announced)			WLW-TV <sup>2</sup>	(to be announced)	"multi-year"	\$500,000
<b>Houston Astros</b>	14	0	14	KTRK-TV <sup>3</sup>	Schlitz Brewing Coca-Cola Maryland Club Coffee Texaco Monsanto	1 yr. with option to renew	\$1,000,000
<b>Los Angeles Dodgers</b>	9	0	9	KTTV	Union Oil Security First Nat'l Bank Burgermeister Beer	1 yr.	\$1,000,000
<b>New York Mets</b>	117	74	43	WOR-TV	Rheingold Brewing (1/4) Allstate Ins. R. J. Reynolds Sun Oil General Tire (1/6 open)	2nd of 5 yrs.	\$1,200,000
<b>Philadelphia Phillies</b>	61	16	45	WFIL-TV <sup>4</sup>	Atlantic Oil (1/3) P. Ballantine (1/3) R. J. Reynolds (1/9) Allstate Ins. (1/12) (1/6 open)	—	\$350,000
<b>Pittsburgh Pirates</b>	38	0	38	KDKA-TV <sup>5</sup>	Atlantic Refining (1/3) Pittsburgh Brewing (1/3) Allstate R. J. Reynolds	1st of 2 yrs.	\$400,000
<b>St. Louis Cardinals</b>	25	0	25	KSD-TV <sup>6</sup>	Budweiser Beer Shell Oil Union Electric Allstate Ins. Pontiac R. J. Reynolds	1 yr.	\$500,000
<b>San Francisco Giants</b>	19	0	19	KTVU	Standard Oil (1/4) Philip Morris (1/4) Allstate Ins. (1/8) (3/8 open)	—	\$1,000,000

Notes: 1. Braves games on 22-station regional network, including WSM-TV Nashville, WRCB-TV Chattanooga, WBIR-TV Knoxville, WFBC-TV Greenville, WSOC-TV Charlotte, WIS-TV Columbia, WJKS-TV Jacksonville, WDBO-TV Orlando, WEAR-TV Pensacola, WTVM-TV Columbus, WUSN-TV Charleston, WRDW-TV Augusta, WTOG-TV Savannah, WMAZ-TV Macon, WAPI-TV Birmingham, WSFA-TV Montgomery. 2. Reds games also on WLW-D Dayton, WLW-C Columbus, WLW-1 Indianapolis, WSAZ-TV Huntington, WLEX-TV Lexington. 3. Astros games also on KALB-TV Alexandria, KHFI-TV Austin, WBRZ-TV Baton Rouge, KBMT-TV Beaumont, KBTX-TV Bryan, KZIV-TV Corpus Christi, KTVT-TV Fort Worth, KTRE-TV Lufkin, WOAI-TV San Antonio, KXII-TV Ardmore, KTBS-TV Shreveport, KWIX-TV Waco, KFDX-TV Wichita Falls. 4. Phillies games also on WCAL-TV Lancaster, WNEP-TV Wilkes-Barre, WLYH-TV Lebanon. 5. Pirates games also on WSEE-TV Erie, WJAC-TV Johnstown, WDTV-TV Fairmont, W. Va., and another outlet not selected at press time. 6. Cardinals games also on WMCT-TV Memphis, WPSD-TV Paducah, KOMU-TV Columbia, WCEN-TV Quincy, KTTS-TV Springfield, Mo., WICS-TV Springfield, Ill., WCHU-TV Champaign, WICD-TV Danville, WEEK-TV Peoria, WEEQ-TV La Salle.

Everyone tends to think of television as a young medium. The fact is that it is beginning to show clear signs of maturity—one of them being that the pioneers who built stations in the late 40s or early 50s are being succeeded or aided by second generation family members, many of them sons.

In addition to their family heritage, this new generation has another thing in common—a wide range of interests, business and otherwise, going beyond the broadcast field. Many have real estate investments, one is an accomplished author, another a former hockey star. One son is a member of a state House of Representatives. Another owns a paper mill on Okinawa.

Aside from these two common denominators, the members of the second generation group are as varied as their own personalities.

One of these second generation members, Edmund N. Ansin, vice president and general manager of WKBT-TV Miami, is following in the footsteps of his father, Sidney, president of the station.

The younger Ansin, 31, attended Miami Beach public schools through junior high. At Phillips Andover Academy in Massachusetts, he displayed wide-ranging interests and activities.

He was secretary and vice president of the student congress, undergraduate secretary for the athletic council, a member of the Headmaster's Advisory Committee, president of his class and a member of the cum laude society.

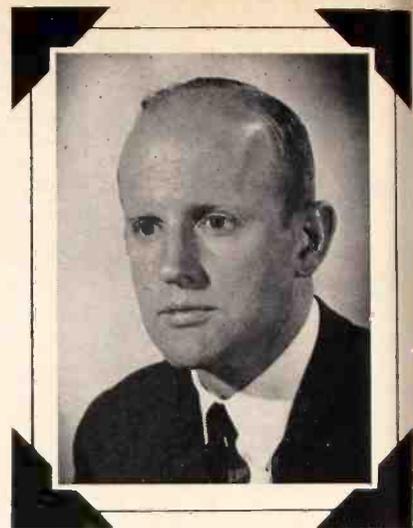
He went on to Harvard University, where he made the Dean's List, and completed his higher education at the Wharton School of Finance and Commerce of the University of Pennsylvania. Ansin was graduated in 1957 with a BS in economics.

In addition to his position with the Sunbeam Television Corp., Ansin is vice president of Miami Gardens Inc., a real estate company.

Stimson Bullitt, 48, another second



*Louis Wolfson II*  
sr. vice president Wometco stations



*Stanley S. Hubbard*  
pres.-general manager Hubbard Broadcasting

## The second generation

Meet the young broadcasters carrying on the family heritage—and then some.



*Stimson Bullitt*  
president King Broadcasting



*T. Ballard Morton, Jr.*  
president W. A. V. E. Inc.



*Warren P. Williamson*  
vp-general manager WKBN-TV Youngstown



*McHenry T. Tichenor*  
president KCWT-TV Harlingen

generation member, heads and runs a business complex which owns and operates eight broadcast properties; KING-TV-AM-FM Seattle, KGW-TV-AM Portland, KREM-TV-AM-FM, Spokane. He also finds time to write, and has authored the book, *To be a Politician*.

The son of Dorothy Bullitt, Stimmon oversees King Screen Productions, a film company; *Seattle*, a monthly magazine; King Videocable Co., a chain of cable tv systems on the West Coast; a plywood mill on Kinawa as well as Seattle office buildings and other Northwest real estate and investments.

### *Wounded in South Pacific*

Bullitt was educated at Yale and the University of Washington Law School. He was in the service four years during World War II, and as member of a volunteer beach party, suffered a mortar shell injury in the Leyte landing in the Philippines.

The broadcast executive has been practicing law in Seattle since 1949. He is still an active partner in the law firm of Riddell, Williams, Voorhees, Ivie & Bullitt.

In addition to his book, Bullitt has also written articles for *Horizon*, *Television Quarterly* and the *University of Washington Law Review*.

"One of my proudest moments in the field of broadcasting was when I was honored with the Radio Television News Directors Assn. award for an editorial I had written," he says.

The editorial, which he delivered in 1966 over KING-TV, urged that United States military activity in Vietnam be stepped down and the bombing of the north be stopped.

How does a man with six children and a wide range of activities manage his broadcasting interests? "We pursue," Bullitt explains, "increased profits combined with certain idealistic goals of service to our audiences. The company's hiring policy has been concentrated on young people with good character, a broad education and a high potential rather than

immediate skills or vocational training."

Another policy that Bullitt feels has stimulated growth of the family enterprises is the company system of "promoting from within, rather than importing from without."

By his own description, Stanley S. Hubbard, 34-year-old president and general manager of the KSTP-TV St. Paul, W-GTO-AM Cypress Gardens, WTOG-TV (CP) St. Petersburg and KOB-TV-AM-FM Albuquerque was "raised eating, breathing and sleeping radio news."

His dad, Stanley E. Hubbard, founder and chairman of the board, opened one of the first U.S. radio stations, WAMD Minneapolis-St. Paul in 1924. WAMD was later merged with another station to become KSTP, still the flagship of the Hubbard group, the Gold Seal Stations.

Young Hubbard's experience embraced a variety of facets in station operations. In 1951, after graduating from Breck Military School in St. Paul, Hubbard went to work as a file clerk in the station's news department. While he was in college, he worked in the news-photography lab, the promotion department and customer service.

### *Early tv canvas thumper*

In the early days of television, Hubbard found himself under the ring during local wrestling matches. "It was my job," he laughs, "to thump the signals for the wrestlers so they would know when to fall and so on."

With all this wealth of experience, Hubbard singles out broadcast engineering as being, perhaps, one of his most valuable involvements.

"Not understanding the engineering problems that he has to contend with can cost an inexperienced station manager a great deal of money."

Additional interests include flying, which he learned from his father and hockey. Hubbard was a member of the Minnesota hockey team, twice national champions.

Outlining his basic business tenets, Hubbard explains, "The only thing that has made America and our system great is our philosophy of business. Broadcasting is a business and not a profession. Anyone who says different is just hoodwinking the public."

And, as a business, the only way for broadcasting to succeed "is by serving the public," according to Hubbard. "By doing this, the profits will take care of themselves." Hubbard is married, has four children and is reported to be the youngest member of the NBC-TV Board of Affiliates.

### *Sen. Thruston Morton's son*

T. Ballard Morton Jr., 35, the son of Sen. Thruston B. Morton and nephew of Mrs. George Morton Norton, is the president of his aunt's WAVE radio and tv stations, Louisville.

In addition to the Louisville outlets, Morton is also in charge of WFVR-TV Green Bay, Wis.; WFIE-TV Evansville, Ind., and is in the process of acquiring WMT-TV-AM-FM Cedar Rapids.

Young Morton is a graduate of Yale and a former partner in J. J. B. Hilliard & Son, Louisville, who are members of the New York Stock Exchange.

He joined WAVE, Inc., in 1964 as vice president-finance and a director. In 1966, he was elected president of the group.

In addition to his post as chief executive officer of the station group, Morton is director of several business and civic organizations: Citizens Fidelity Bank and Trust Co., Louisville Gas and Electric Co., Louisville Water Co., the Chamber of Commerce, Louisville and Jefferson County Human Relations Commission, J. B. Speed Art Museum and the Board of Overseers of the University of Louisville. He is married and has four children.

McHenry T. Tichenor is head of

*(Continued on page 53)*

**T**he information explosion that has burst upon media is continuing to send fresh repercussions echoing down the halls of ad agencies.

Little more than a decade ago, agencies were mainly fed data about homes and it was up to them to develop and extract other pertinent information. Now, they have to grapple with an ever increasing amount of data ranging from demographics to product usage down to volume of viewing and audience attentiveness.

No doubt about it, the media department is one of the busiest in any agency. How does all this increased information affect the department itself? A rundown of several ad agencies indicates that this deluge of information is not only keeping media directors and time buyers on their toes, but is keeping them happy as well.

Despite the extra cost and time needed to keep abreast of the burgeoning information, media people are welcoming the deluge of facts, findings and figures with open arms.

Agencies have increased media personnel to handle the new information. According to one media director, a staff increase of 25 to 35 per cent has taken place in his agency in the past five years. Of course part of this, he points out, is due to agency growth.

The information explosion, in a sense, primarily confronts media directors. They are increasingly faced with evaluating or approving proposals for new information, and they are also in the forefront of those calling for new data.

These findings are scrutinized, studied and mulled over by media chiefs, other media executives, planners and analysts before being passed on to the time buyers. In this way, guidelines are set up for the media buyer, who must then use his own understanding of the data to place buys.

That is not to say that media executives and planners digest facts and figures for the buyer, media men point out. Rather, they often parcel out the information to the buyer whose own experience enables him to

evaluate, for example, a 40-page study analyzing findings of rating services.

"The important thing about the information explosion," points out George Simko, buyer at Benton & Bowles, "is that it is making the media man more astute than ever before in evaluating data."

#### *Mediamen screen all data*

At B&B, Simko explains, the media analysis department screens all rating and other data before passing it on to the buyer. "This," Simko notes, "has helped us to be acutely aware of the fact that not all studies are useful."

To be useful, Simko continued, a study should be fundamentally sound and its methodology must be accurate. The useful study should also, he stressed, "have a practical application."

Essentially what the increased data provides, Simko explains, is a basis or foundation upon which media men can add various kinds of corollary information. Building upon the basics from the syndicated services, media people can then formulate their own practical applications.

One media director says that the most important use of the new information is that it "enables an agency to make better documented plans." Thanks to more reliable basics such as product usage, he points out, media men are able to define their audience targets more sharply than a few years ago. "Of course, it means more time and money, but it's time and money well spent."

Another media director explains that all the new data has made media planning more exciting and rewarding than it was in the past. "We used to deal solely with homes," he explains, "now we deal with individuals and product users."

To many media men the aura of excitement revolves about the increased applications of the computer and the information it can provide above and beyond the basic findings of the services.

At Kenyon & Eckhardt, media director Paul Roth explains, "the task

of studying and inter-relating all this data has been taken off the buyer's shoulders to a great extent by the computer."

K&E, Roth notes, often request the services send the agency magnetic tapes in addition to the printed form of their audience reports. These tapes, Roth continued, can be used in any combination to provide the buyer with computer findings above and beyond what the services provide.

Regarding the increase in manpower, a media analyst notes, there is not only an increase in the number of assistant buyers, but more people working on single accounts because of the deluge of information.

All this is quite logical, according to Roth, who explains that in the wake of such an information explosion, a management explosion had to follow. At K&E, Roth pointed out the agency has been building up the media department's personnel for the past three or four years.

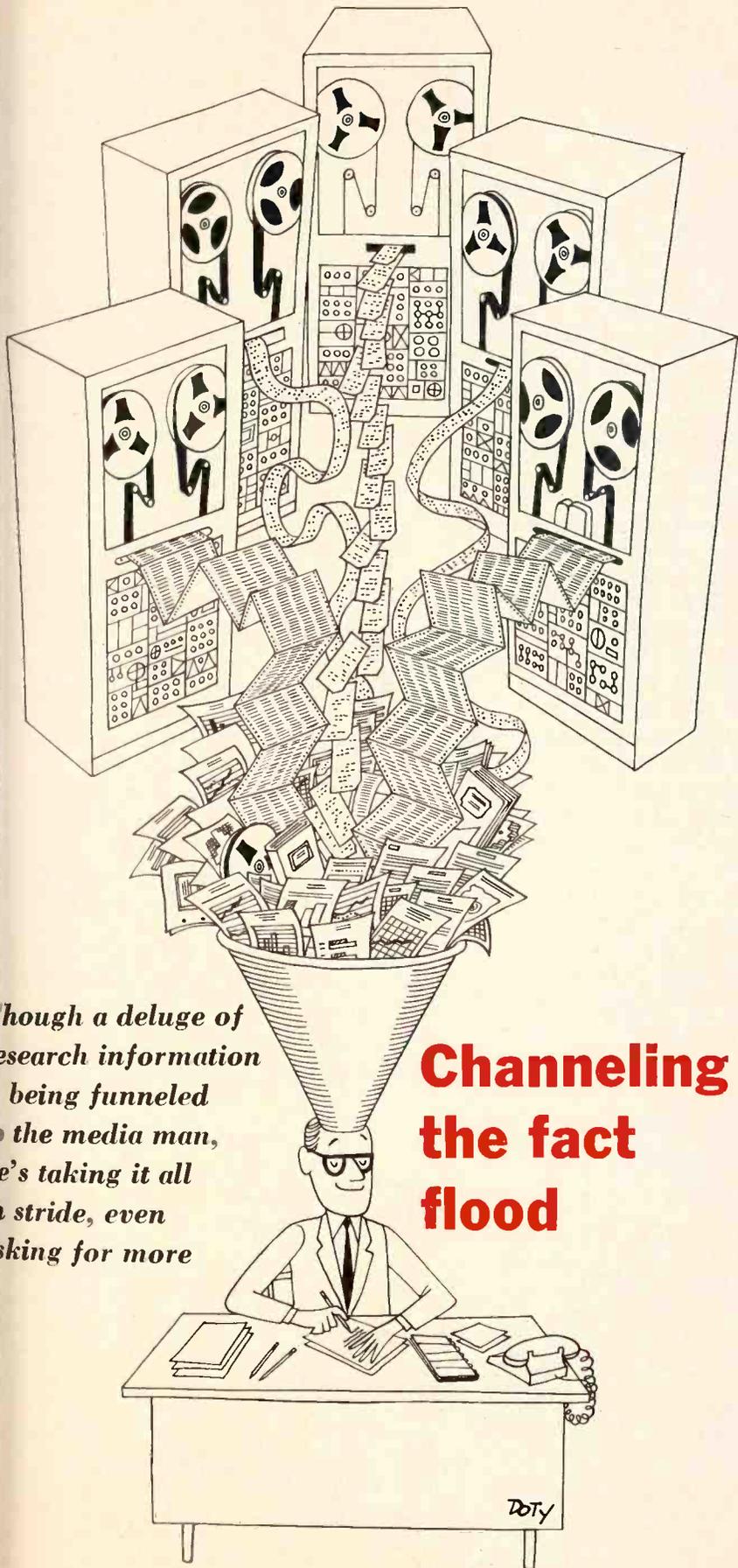
"One quarter of the agency's New York employees," Roth indicated, "are involved in media research." About one out of every four of K&E's dollars, he explains, is spent to run the research department.

Besides the sheer increase in numbers, Roth pointed out, the increased information means additional and more comprehensive training. Media people need more experience than ever before, Roth indicated, to fill executive positions.

Other agencies also acknowledge developing more executive positions in media departments and initiating detailed training programs in order to develop and keep qualified people.

Jerry Sprague, associate media director at Foote, Cone & Belding, notes that the agency reorganized its media department last fall to use to better advantage the increased information.

What the agency did, Sprague points out, was to create a new unit, national information systems, as well as reorganize the media research group into a national media services department.



Though a deluge of research information is being funneled to the media man, he's taking it all in stride, even asking for more

## Channeling the fact flood

The national information systems group is made up of about eight people, Sprague continued. "These are not advertising people but rather computer and research experts." What the agency aims to do is to take these experts and educate them in advertising.

### Researchers fill media posts

Unlike this new unit, the national media services department is largely composed of former media research people. About half of the 15 to 20 employees in this unit came from the old media research group.

"This group handles information for all our offices, although Chicago and other centers have their own media services groups," Sprague noted.

This realignment, he continued, makes for a greater flow of data among both groups and all members of the media department.

Justin Gerstle, Ted Bates' director of media information and analysis, reports that the agency issues a yearly average of 25 reports outlining rating advances and studying research findings.

Hand-in-hand with a great many of these written reports there are presentations, Gerstle points out, so that media people can learn of research developments on either or both the written and oral levels.

"This is," he explains, "a sort of formal way of making sure that nothing slips by. It is all requiring more time. We have more alternatives to consider than ever before. And then more time is actually spent in the execution of buys."

But it's all worth it, he adds, "when you consider what you can gain in the way of benefits for your clients." For one thing, Gerstle points out, all the increased data provides media planners with information that enables them to better allocate the client's funds.

For another, he concludes, "the agency is able to do a more thorough job on all levels of planning and execution."

All this praise for the information

(Continued on page 44)

**T**aking much of the leg work out of the insurance salesman's trade, a sportsman's 30-minute color series has provided a readily identifiable sponsor image that opens the doors to homes of millions of potential policy holders. The company credits the series with three per cent of all its new and renewal business for any given year.

The doorman to all this financial activity is one Gadabout Gaddis, a septuagenarian angler and airplane pilot, whose show, *The Flying Fisherman*, is used by Liberty Mutual of Boston, Mass., to bait prospective clients, mainly for auto insurance.

The insurance company is reportedly the nation's largest sponsor of syndicated sports programs compliments of Gaddis and Joe Foss, *The Outdoorsman*. A brand new show in 48 markets. it was the natural follow-up to the successful *Fisherman* series.

Mr. G was the company's original marketing solution to the equation  $x + a$  select audience (in this case, men between 25 and 45) = increased business. In an enviable position as the  $x$  factor, Gaddis also scores on a more personal basis as the warm, very human star (he often never catches a darn thing) of a weekly series.

Gadabout offers homespun advice and tips to armchair anglers on 26 programs, 13 in the spring and 13

in the fall. Bolstering his personality, old Gad, as loyal fans call him, also annually buzzes about in a private airplane to over two dozen location sites all across the country.

#### *Easy Accessibility*

Incidentally, all of these fishing spots are reportedly easily accessible to any fisherman. No minority group, Gad's potential audience of fishermen (and gals) numbers some 32 million strong, according to figures from the Department of the Interior.

Not only does Gadabout provide Liberty Mutual with a symbol, but the senior fisherman also dusts off the welcome mat so that when company salesmen come calling, "they are welcomed with opened arms," according to Robert Mattox, the firm's assistant vice-president and advertising manager.

Liberty Mutual makes their strongest pitch on the last half-dozen shows of each fall and spring segment. On these shows, viewers are given the opportunity to obtain six different fishing lures for one dollar.

The lures are mailed, within 48 hours after receipt of requests, by staffers at Gadabout Gaddis Productions (producers of the show), who then weed through the letters, passing on fan mail to Gad and obvious leads to Liberty Mutual.

From here on in, Liberty Mutual carries the ball. A direct mail campaign follows through from branch offices. The tv message is again ballyhooed and a complimentary copy of Gaddis' book, *The Flying Fisherman*, a compilation of biographical data and anecdotes, is offered to anyone sending in the enclosed reply card.

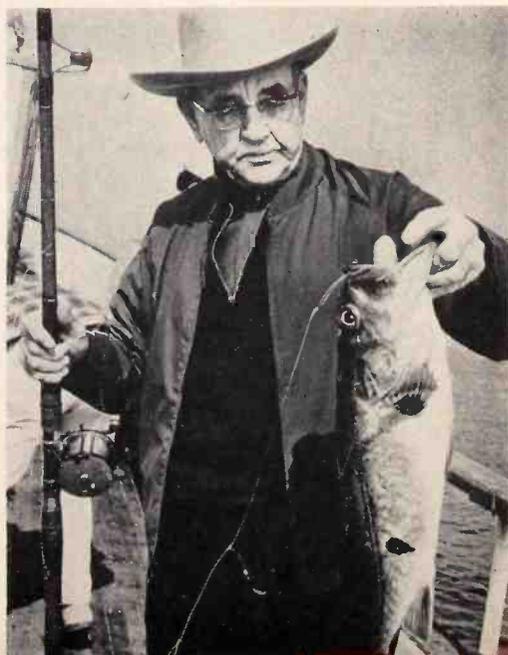
#### *Counter cards in stores*

As a backup, counter cards, also prompting people to send for a free copy of the book, are spotted in various retail stores. The personal touch comes in at this stage, and Liberty Mutual salesmen call at the homes of prospective prospects.

Strengthening this operation, Liberty Mutual also sponsors booths at annual boat and sportsman's shows where Gaddis' book is offered in exchange for auto insurance expiration dates. For further coverage, 18 films of *The Flying Fisherman* are made available to various religious affiliate and civic groups.

Gadabout also does two types of commercials for Liberty Mutual: one for auto insurance; the other for workman's compensation. BBDO in New York handles the commercial aspects of the show and for the most part Gad's "pitch" involves a personal endorsement of Liberty Mutual

*(Continued on page 44)*



*Insurance firm,  
'biggest' user of  
syndicated sports  
shows, gets leads  
for salesmen with  
fisherman series*

**Fishing**

**for customers**

## Censorship of Comedians

The battle between comedians and authorities seeking to hold down their natural tendency to get a laugh at any price, continues in television, as it did in radio, with unabating fury. *The Smothers Brothers*, flushed with a rating triumph in a time period which was considered impregnable, are the current outspoken opponents of the CBS censors. Will the *Smothers Brothers* quit? Will CBS be able to straddle good taste, politics, and contemporary satire? Tune in next fall and find out.

The categories of censorship are generally divided between what is prurient—or downright dirty—and political. The judgment is pretty much a matter of opinion and the network has a record of backing its assigned censor pretty much. If they didn't there would be no authority on the line and top management would be bested by baggy pants comics, or their agents, for petty rulings on lines and gags.

The late Fred Allen used to bait the censors and agency personnel as much for fun as for genuine sour malice. To demonstrate how far the argument could be stretched, there is the classic story of the eagle.

It seems that when Fred was stretching for material he had people with odd jobs in for a person-to-person interview. One guy had an eagle that, on cue, flew around the studio and returned to his trainer's wrist.

The censor cleared the act after witnessing a rehearsal, but with some reluctance since it was a wild beast and there was going to be an audience of several hundred people.

When the show went on the air the eagle flew on cue, but the audience made him nervous and he refused to come back to his perch. He just flew in circles around the studio causing some hysteria among the audience and a number of umbrellas were opened.

After the show, which had a background of laughing and nervous giggling, the eagle came down to wrist. The censor then flatly forbade the flight of the eagle for the repeat to the West Coast some three hours later (Remember those radio repeats?)

Consequently, when the cue came for the eagle to fly, and the bird of prey found himself securely chained to his trainer's wrist, his reaction of frustration was very normal and vivid. The audience broke up and drowned out the rest of the show.

Fred Allen then wrote one of the classic letters in broadcasting, to the NBC vice president in charge of programs, complaining about the censor's frustrating of the bird and the subsequent 'grey beret' that broke up the audience and ruined his show.

The fact here is that the censor was absolutely right. The potentially dangerous bird should never have been allowed to get out of the control of his trainer for the safety of the audience and the clarity of the radio show. Still the incident caused much bad will between a very talented comedian, whom the network wanted to keep happy, and his ancient adversary, the network censor

who happened to be right.

In the area of sex and suggestive lines it is necessary to understand the base. Most comics have no perspective on whether or not a joke is dirty because they live in a dirty world.

In general they have no, or little, formal education, they have been raised in a trunk, they break in in burlesque, and play nightclubs which are gangster-run and play to a clientele of drunks who thrive on this dirty atmosphere.

How could they know whether a routine that has wowed 'em in the nightclubs was in good taste or not, since they have no basic taste by average American living room family standards?

The censor, on the other hand, is generally chosen for his clean, all-American background, education, and attitude. Therefore, when he censors what is almost always a line in bad taste according to most families in the US, the comic almost always screams that he has played that line before thousands of nightclub audiences all over the country and never had a complaint.

The comic is unable to draw any line between the kind of people who frequent nightclubs and the average television audience of millions of homes. The censor can and does make that distinction, and the conflict rages with both sides sincerely believing that they are right.

Another consideration is the changing mores of the U.S. Here the censors are liable to lag behind the country, or at least the vanguard of the country. Perhaps in the interest of staying off the fall of the Roman Empire it is good that the censor is a little more blue nosed so long as it isn't an extreme, and, judging from the *Rowan and Martin* and *Dean Martin* material, there is little danger of that.



ALLEN'S NEMESIS: BORN FREE BUT LEASHED FOR REBROADCAST

The comic who has to reach for blue material is often insecure. He forgets that the greatest humor has always been that which is basic and simple, humor that does not offend anyone and where the butt of the joke is the protagonist. The great Chaplin and Lloyd comedies could not possibly have offended anyone and no one has been funnier than they were.

Political jokes are tougher to handle in every way. The network's very life, the licenses of its owned and operated stations, depend on the delicate handling of political comments. The equal time rule, muddied and unfair as it may be, is a way of life.

(Continued on page 62)

# Film / Tape Report

## CHAMPAGNE FOR BEER

Wells, Rich, Greene and Libra Productions gave Utica Club beer a champagne treatment, with a series of effervescent discotheque commercials (name of the discotheque? Utica Club, naturally).

Although the commercials were made for a spot buy in the Utica Club marketing area of upstate New York, Eastern Pennsylvania, and New England, the production was as lavish as anything done for a national campaign.

On a sound stage, a converted gym at its schoolhouse studio in New York, Libra built an elaborate discotheque set, like a slightly smaller version of the Electric Circus or Cheetah, designed by Phil Parker, art director at WRG.

Entrance into the Utica Club was through a rabbit-hole chute, down which sped a cast of 71, from mini-skirted go-go girls to a gorilla (under whose hairy hide an actor sweated). On the walls of the round club pulsed light panels and flower designs created by The Electric Lotus.

Strobe lights flickered around the bandstand, where a quartet called for the occasion, the Natural Carbonation band, thumped out the rocking sound.

On the upper level of the set, actor Barney Martin presided in sideburned state over the classic mahogany of a traditional old New York beer bar, constructed from scratch. Behind Martin spread a vast tableau, not quite the traditional barroom nude, but almost, and live.

Fin-de-siecle firemen slid down a pole to get from the bar to the action on the stage floor. Rip Van Winkle awoke to a craving for a certain beer.

In a plexiglas cage a go-go girl writhed, quickening thirst in all. On a wall screen magnified beer bubbles rose and fell corpuscularly.

And in the course of the week WRG producer Tim Newman and Libra director Bert Stern filmed 11 basic commercials—with lifts, there'd be more than 20—in this man-made Environment.

Purpose of the campaign, which

was written by Harry Gittis of WRG, is to enhance the image of beer in the minds of the young generation, take it from beergarden to discotheque.

Since the commercials would not be on the air in New York, and since during its few weeks of existence the Utica Club was the newest discotheque in town, Wells, Rich, Greene and Libra celebrated the completion of the commercials with a hoe-down, a midnight beer and booze blast to which trooped a regiment of The Beautiful People.

Blinking in the strobelight were fashion editor China Machado, Senator Jacob Javits, coiffeur Mr. Kenneth, photographers Jill Krementz and Art Kane, ad maker Gene Case, adventurer-writer George Plimpton, boys in bell-bottomed trousers and girls in Dynel curls, most of whom came as *Bonnie*.

## GRAND JURY

Executive judges for the ANDY Awards are Martin Solow, president and creative director of Solow/Wex-ton; Edward McCabe, copy chief, Scali, McCabe & Sloves; Lou Dorfsman, design director, CBS; and Samuel Thurm, vice president—advertising, Lever Brothers.

Also Geraldine Stutz, president, Henri Bendel; Leon Meadow, vice president, Doyle Dane Bernbach; J. F. Rider, manager, publicity and advertising, Brooklyn Union Gas Co.; Robert Margulies, senior vice president, Ted Bates & Co.; Frederic Papert, PKL, and Donald B. Miller, president, Rumrill-Hoyt.

Also, Jo Foxworth, creative director of Calkins & Holden; Richard Marsh, advertising manager, Burlington Hosiery Mills; Jerry Della Femina, president, Jerry Della Femina, Inc.; Genaro Andreozzi, Wells, Rich, Greene; and Frederick C. Decker, Decker Communications.

Also, Bernice Fitzgibbon, advertising consultant; Arthur E. Duram, president, Fuller & Smith & Ross; Peter Geer, president, Geer, DuBois Advertising; Edgar M. Bronfman, president, Joseph E. Seagram & Sons; Kay Daly, vice president, creative services, Revlon, and Stever Aubrey, executive vice president, JWT.

STAN FREBERG, head of Freberg Ltd., will be a speaker at the fourth annual ANDY Awards dinner to be held April 4 at the New York Hilton, Thompson.

## POLSKA PEET

From Britain, Associated British-Pathe reported that on the Continent sales had been made of *The Avengers* to the tune of a half-million dollars.

The show has been sold to Poland, to France, and other countries. It's on in color in Holland and Germany, and will go on in color in France this spring.

The series, which is on ABC-TV in America, is produced by Britain's ABC TV, and distributed by Associated British-Pathe; both companies are part of the Associated British Picture Corp. *The Avengers* has now been sold in 70 countries around the world.

## GREAT FORTNIGHT

KEITH GODFREY, vice president in charge of sales at MCA-TV, reported that the company's sales in the first fortnight of '68 were a record for that period, coming on top of record sales scored in '67.

*Suspense Theatre* with a sale to KCMO-TV Kansas City, hit a 138-station tally; *McHale's Navy*, with sales to WMAZ-TV Macon, WXEX-TV Richmond, KAIT-TV Jonesboro, KBAK-TV Bakersfield and WALB-TV Albany, is now in 110 markets.

*Wagon Train* hit 83 markets, with recent sales to WANE-TV Ft. Wayne, WSIX Nashville, WTOG-TV Savannah, WDCA-TV Washington and KAIT-TV Jonesboro.

## ETERNAL WESTERN

*Peter M. Robeck Co.* chalked up 53 sales of the re-released *Death Valley Days*, billed now as *Western Star Theater*, in the first six weeks the show was back on the road.

Among the buyers were WFLD-TV Chicago, WJRT-TV Atlanta, KPLR-TV St. Louis, WVTW Milwaukee, WOI-TV Norfolk and WTAR-TV Norfolk. It's the third bundle (68 half hours) of *Death Valley* episodes to be re-syndicated; the other bundles were labeled *The Pioneers* and *Trails West*.



## The Unquestioned Recording.

A Reeves video recording is accepted without question by every television station and network in America.

Sometimes it even goes beyond the point of just acceptance. We know of stations that use our color bars to check up on theirs. If there is a discrepancy, they adjust to us.

Such consideration of our product makes us work just that much harder to keep our reputation. And improve it.

Like establishing tighter VTR specifications than the manufacturer. And holding to them. Or accelerating peaking procedures. Or replacing heads sooner. Or cleaning heads more often. Or

building or buying every device that will put a video signal on a piece of tape just a little bit better than before.

And then controlling the job with a man who is a pro, right down to his fingertips.

Without question, you can't get a better video recording. Period.



**REEVES**  
SOUND STUDIOS

A DIVISION OF REEVES BROADCASTING CORPORATION  
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-5279

## AD MAKERS

Batten, Barton, Durstine & Osborn promoted EDWARD A. FALASCA to the new position of creative director in the agency's Communication Design Center. Falasca joined the design center last October.

Before that he was vice president and sales promotion director of Gaynor & Ducas for three years, and



FALASCA

before that with Crowell-Collier for two. From '55 to '62 Falasca was vice president and creative director of the Bureau of Advertising, and before that was copy chief of McCann-Erickson's sales promotion division.

**DON ELLIOTT**  
**PRODUCTIONS**

Specializing in unique  
post-scoring.

**Complete Recording Facilities**

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

FRANK SIEBKE and NED S. TOLMACH left Jerry Della Femina & Partners to join LaRoche, McCaffrey & McCall. Siebke as vice president and art & tv group head, Tolmach as vice president and copy group head. Siebke and Tolmach were with Ted Bates before joining Della Femina.

Ted Bates & Co. promoted MAURY LERMAN and NICHOLAS ROES as senior creative supervisors, and named them to the agency's creative board.

Lerman joined Bates as a copywriter in '58, became a creative supervisor in '63, and a vice president. Roes also joined Bates in '58, became a creative supervisor and vice president in '65.

RONALD D. MOGEL joined Rockwell, Quinn & Wall as vice president and creative director. He had been a vice



MOGEL

president and associate creative director at BBDO, and earlier was with Leo Burnett and Marschalk.

- EUE / Screen Gems promoted ROBERT YUNG to vice president, special projects. Yung joined EUE/ SG last September. Before that he was at Interpublic in the Center for Advanced Practice for two years.

Earlier, Yung was vice president of Elektra Films, and vice president and creative director of MPO Video-graphics, and taught advanced cinematography and the economics of film production at New York University's graduate school of the performing arts.

- SAMUEL MAGDOFF, president of Elektra Film Productions, was named chairman of a New York creative screening panel for the International Broadcasting Awards of the Hollywood Radio and TV Society.

RICHARD ANDERSON and MITCHELL EPSTEIN were promoted creative directors at Benton & Bowles. Anderson, hitherto an associate creative director as was Epstein, joined B&B in '58 from Calkins & Holden, where he had been a copy group head. From '51 to '56 he was a copywriter at Foote, Cone & Belding.

Epstein joined Benton & Bowles in



ANDERSON

EPSTEIN

'61, before that he was a copy group head at J. Walter Thompson, and a copywriter at McCann-Erickson and Emil Mogul.

DOMINIC A. PERRUCCIO joined Manhattan Sound Studios as assistant to the president, Melvin L. Gold. Perruccio for the past eight years was an agency producer, with William Esty and with Kenyon & Eckhardt, and earlier he was a producer, director, and announcer with radio stations in upstate New York.

**Herman Edel Associates** became the representative of singer-composer NEIL DIAMOND for radio and tv commercials. Diamond was recently voted —by disc jockeys—the most popular male singer, in a Cashbox survey.

- STANLEY KRESHOWER was elected vice president, advertising, of The American Tv & Radio Commercials Festivals. A veteran tv writer and producer, Kreshower joined the Festival in '66.

- Harold M. Tulchin Productions is running an after-hours ping pong tournament at the studio in New York.

- JOHN BATES, international sales director of Quarter Films, is heading up a panel screening non-English language commercials entered in a new category in the International Broadcasting Awards.

**OUT OF MIAMI**

Twentieth Century Fox Tv picked up the *John Gary Show* for worldwide distribution. Gary is the first project in a co-production deal between Scripps/Howard Broadcasting and WGN Continental Productions, Inc. The show is a 90-minute weekly variety series.

**PICKING PORTRAIT**

Four Star Entertainment Corp. kicked off syndication of *Portrait*, series of hours on movie stars, with sales to 15 markets: WOR-TV New York, KCOP Los Angeles, WNAC-TV Boston, KTVU San Francisco, WDAF-TV Kansas City, WTCN-TV Minneapolis, KBTU Denver, WJAN-TV Canton, KVII-TV Amarillo, KROD-TV El Paso, KARK-TV Little Rock, XETV San Diego, WNEP-TV Scranton, KPTV Portland, and KNTV San Jose. The show is produced and directed by Rick Spalla, written by Joe Hyams, with producer—director Ralph Nelson as host.

**BIG NIGHT ON**

Big night on network tv for Wolper Productions, March 6. In primetime on one network, ABC-TV, the Metromedia production subsidiary will have three shows almost back to back, from the second Cousteau special, *The Savage World of the Coral Jungle*, at 7:30, to *Monte Carlo—C'est La Rose* at 9:00, to *The Rise and Fall of the Third Reich* at 10:00, first part of the three-hour installments Wolper has filmed from William L. Shirer's book. The only gap is the half hour from 8:30 to 9:00.

Alcoa (Aluminum Co. of America) commissioned a 60-minute special from Laureate Productions called *The American Dream*. Deal for the special was made by B. B. Randolph, Alcoa's manager of tv, radio and motion pictures, and Stephen Galatti, president of Laureate.

It will document the situation of a representative American type, ranging from a President of the U.S. to an impoverished Navajo, and relate his aspirations and show what it would look like if his aspirations were realized. The documentary will be part of a series called *The Worlds of Alcoa*.

According to George Lefferts, production head of Laureate, who is

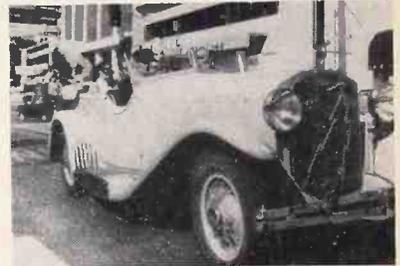
# Advertising Directory of SELLING COMMERCIALS

American Standard Bathroom Fixtures • FC&B



JEFFERSON PRODUCTIONS, Charlotte

Caymas Tours Assoc.



PANTOMIME PICTURES, Hollywood

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

Avis • Doyle Dane Bernbach



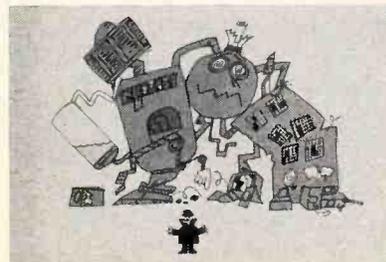
PELICAN FILMS, INC., New York

Clairol • Norman Craig & Kummel



FILMFAIR, NEW YORK

Burry's • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

Clairol-Número Uno • Foote, Cone & Belding



LIBRA PRODUCTIONS, INC., New York

making *The American Dream*, the Alcoa series will show "how modern science and technology can perfect an imperfect world."

### ZOOMING IN

GEORGE A. KOHLER succeeded ROGER W. CLIPP as general manager of Triangle Stations and general manager of WFIL-TV-AM Philadelphia. Clipp will continue as consultant to the group, and as vice president of the radio-tv division of Triangle Publications.

Clipp started out in broadcasting as an engineer at NBC in 1929, later became a station relations executive for NBC, and in '33 became assistant manager of the network's owned stations.

In '35 Clipp joined WFIL as business manager, became vice president of the station in '38, and president of it in '43. When the Philadelphia Inquirer bought WFIL, Clipp became general manager, and led Triangle's expansion into a group operation.

Kohler joined WFIL in '45 as a special events reporter, later worked as news director, publicity director, advertising director, executive assistant to the general manager, until '55 when he became manager of the station.

CBS moved ROBERT C. MAYO from Switzerland to New York as executive assistant to Frank J. Shakespeare, Jr., president of CBS television services division.

Mayo, who had been managing director of CBS Europe and CBS Ltd., was succeeded in Europe by KENNETH J. PAGE, who had been vice president of CBS Films Canada, Ltd.

Mayo had been in the European post since 1962, directing the sale of CBS shows in Europe and in

Africa and the Middle East. For eight years before that he had been



MAYO

an account executive at CBS-TV in New York. Mayo joined CBS in 1963, moved in 1940 to WOR-TV New York, later was sales director of WOR-TV before rejoining CBS in '54.

Page, who joined CBS Films Canada in '66, had been president



PAGE

of Page One Ltd., an organization which distributed CBS tv programs in Canada. Earlier he was at S. W. Caldwell in Toronto, where he rose from staff jobs to president.

Warner Bros.-Seven Arts named HERBERT G. RICHEK, vice president of

Warner Bros.-Seven Arts Tv film operations to head international film services, from dubbing to videotape purchasing. Richek started out in the film industry in '28 with the Fox Film Corp., joined United Artists in '29, and managed UA's New York exchange until 1951, when he joined the tv industry, as head booker of Motion Pictures for Tv.

A year later he was assistant general sales manager of MPTv. In '54 Richek became director of operations at Eliot Hyman's Associated Artists Productions, and stayed with it when



RICHEK

it became United Artists Associated, and later Seven Arts.

In Canada, Warner Bros.-Seven Arts named CHARLES S. CHAPLIN, the company's chief executive officer in the Dominion, as vice president and



CHAPLIN

Canadian Television general manager in the merged company.

On Chaplin's staff, W. K. ("BILL") MOYER, who before the merger was Seven Arts' Canadian feature film sales director, becomes Western district manager for tv feature sales.

SAM KUNITZKY, Seven Arts' Canadian network and syndicated sales director, becomes network and Eastern district manager, tv syndicated sales.

25 WEST 45 ST. N.Y.  
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DICK SWANEK  
WILLY TOMAS  
SANDY DUKE  
IRWIN SCHMEIZER  
DICK RAUH  
BILL ROWOHLT

PHOTO-PROJECTIONS-OPTICALS

16&35mm. COLOR B&W ART ANIMATION

The Optical House inc.



*We make you look good.  
You make us look good.*

*Madison Avenue is a two-way street. You depend on us for the latest and truest in color film. We depend on you for a few million home demonstrations of what our product can do for your product.*

*The better you are with the best we have (and we haven't any other), the more people realize the advantages of the film medium. Such as being able to shoot anywhere in the world, to create any kind of visual effect, to edit with*

*exacting precision, to draw upon the finest creative talent available and to have superb quality prints for easy shipping to local stations. And on and on down the list to include the expertise of our film engineers who work with your laboratory to help make sure your commercials are delivered color perfect.*

**Kodak**

**EASTMAN KODAK COMPANY**

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200  
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131  
New York: 212/MU 7-7080 San Francisco: 415/776-6055

# Advertising Directory of SELLING COMMERCIALS

Coffee Council



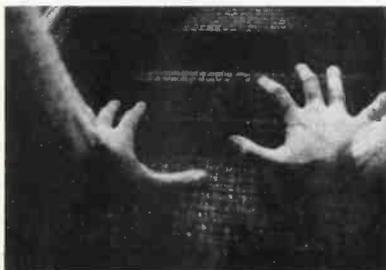
WYLDE FILMS, INC., New York

Falstaff Brewing Corp. • Foote, Cone & Belding



SARRA, INC.

Dept. of Justice "Imagine" • Ted Bates



PGL PRODUCTIONS, INC., New York

Full Service Bank • Dancer-Fitzgerald-Sample



ROSE-MAGWOOD PRODUCTIONS, INC., N.Y.

Detroit News • W. B. Doner



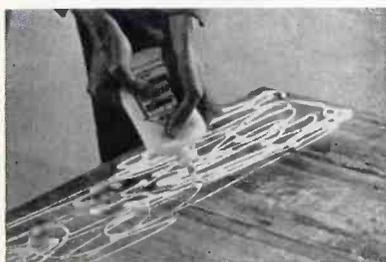
MOVIERECORD, INC./ESTUDIOS MORO

Instant Maxwell House Coffee • Benton & Bowles



VIDEOTAPE CENTER, New York

Elmer's Glue-All • Conahay & Lyon



FILMEX, INC., New York

Kimberly-Clark Corp.—Kleenex Towels • FC&B



GERALD SCHNITZER PRODUCTIONS, Hollywood

ALASTAIR BANKS, hitherto Warner Bros. Canadian director of syndicated sales, is now Western district manager, tv syndicated sales, in the merged company.

GERARD W. BROOKS joined Official Films as president and a director, and JERRY HAMMER joined the company as a vice president.

Brooks had been executive vice president of Gibson Greeting Cards,



BROOKS

and before that was vice president, marketing, of American Airlines, and vice president, marketing, of Mack Trucks.

Hammer, who will be in charge of program development at Official, was



HAMMER

executive producer of a network show at one time, and more recently ran a sales promotion company, Jerry Hammer Associates.

Earlier Hammer was with Republic Graphics as vice president of the creative and sales departments, and a principal of Cross & Hammer, a public relations and sales promotion firm.

Official had earlier announced that Hammer was producing three strip series for the company: *What's the Law?* (hosted by Henry Morgan); *Your Daily Horoscope*, and *The Art of Handicapping*.

# Advertising Directory of SELLING COMMERCIALS

ALAN D. COURTNEY joined Four Star International as senior vice president. He had been director of programs at MGM-TV since 1962.

Before that Courtney was a programs vice president at CBS-TV, vice president in charge of national sales at MCA, and vice president in charge of program administration at NBC-TV.

Courtney started out in broadcasting at NBC in 1945, working there as director of station relations for the network's Western division, later as sales administrator on *Today*, *Home* and *Tonight*, and from there went to program administration.

Screen Gems promoted SID WEINER to director of film services. Weiner joined SG in '57 as syndication traffic manager, in '60 became assistant to the vice president of syndication sales. Before joining SG, Weiner was traffic manager of Unity Tv and later Hygo Tv.

At Walter Schwimmer, Inc. in Chicago, DOROTHY L. FELL was promoted to administrative assistant to the Schwimmer company's president Arthur E. Pickens and executive vice president Howard P. Christensen.

Miss Fell started with Schwimmer in '47, as media director for the Schwimmer and Scott Agency. Meanwhile MRS. HELEN GRAY became office manager for the company.

Group W promoted ROLAND O. REED to the new post of assistant production manager for WBC Productions. Reed joined Group W in '66, in the company's management training program.

CHET COLLIER, president of WBC Productions, flew to Europe to survey European tv production in quest of series and specials suitable for syndication in the U.S., and to discuss co-production possibilities.

A. L. (FRED) PLANT, advertising vice president of the Block Drug Co., and JO SCHMIDT, national sales traffic manager of WBNS-TV Columbus, were elected trustees of the National Academy of Tv Arts and Sciences.

Mrs. Schmidt is president-elect of NATAS' Columbus chapter. Plant, a governor of the New York chapter, is also treasurer of the Association of National Advertisers.

M&M/Mars, Inc. • Ted Bates



ELEKTRA FILM PRODUCTIONS, New York

Plough, Inc. • Lake-Spiro-Shurman



WCD, INC., New York

Mennen-Formula 29 • Warren, Muller, Dolobowsky



COLODZIN PRODUCTIONS, INC., New York

Schoenling Lager • The Don Kemper Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Nalley's Fine Foods • Carson/Roberts



SANDLER FILM COMMERCIALS, INC., Hollywood

Shell Oil Company • Ogilvy & Mather



FRED A. NILES-Chicago, Hollywood, New York

Neuhoff Brothers Packers • Don Kemper



JAMIESON FILM COMPANY, Dallas

United Crusade • Doyle Dane Bernbach



N. LEE LACY/ASSOCIATES, LTD., Hollywood

DICK ROMAINE rejoined Embassy Pictures as West Coast television sales manager, headquartering in Los Angeles.

AARON BECKWITH and DAVID YARNELL resigned from RKO Pictures. Beckwith, who had been vice



BECKWITH

president and general manager of RKO Pictures, set up Beckwith Productions.

Yarnell, who had been executive producer of RKO Pictures and of RKO Productions, became president of HGF Enterprises, a new company set up by H/G Productions (earlier known as Horn/Griner).

Beckwith before joining RKO was with Schwerin Research in charge of tv program testing. Earlier he was a vice president of BBDO, a program sales director for ABC-TV, and a vice president of MCA-TV in charge of film syndication.

Yarnell, who was program director at WNEW-TV New York and later at WOR-TV New York before becoming executive producer at RKO Pictures in '66, was also executive producer on *Firing Line with William F. Buckley, Jr.*

#### BROLLY UP

BRIAN BROLLY was named managing director of MCA Records, Ltd. in London, a new outfit set up by MCA to make and sell records.

Brolly joined MCA in Britain in '57, as a salesman in the tv film division; in 1963 he became a director of MCA (England) Tv, supervising sales in Britain and Europe.

Capital Film Laboratories in Washington named COLONEL PETER BOYKO (USAF, Ret.) as head of its customer service.

Boyko joined Capital a year ago, after 26 years in the air force, most recently as commander of the 1350th Motion Picture Squadron at Wright-Patterson Air Force Base.

CHARLES T. ATKINS became central division manager for ABC Films, headquartering in Chicago.

With ABC for the past eight years, Atkins was regional manager in station relations, and before that, with ABC Films as account executive in the Western division and later in the Southern division.

Earlier Atkins was in charge of



ATKINS

clearing nighttime programs for the network. He joined ABC's research department after a stretch in research at Young and Rubicam.

#### MAKING MAD

A special based on *Mad Magazine* will be produced by the Leder-Craig Co., which made a deal with Mad publisher William Gaines. Robert J. Leder plans to videotape it, in color, with both live and animation material.

WNEW-TV bought a British show called *Heart of Show Business* and ran it on Feb. 11. The 90-minute song-and-dance show featured Peter Sellers, Sammy Davis, Sean Connery, Tommy Steele, Frankie Vaughn, Tom Jones, Millicent Martin, Glynis Johns and LuLu McLuLu.

#### GOOD YEAR

MPO Videotronics reported grosses of \$15,276,225 for the fiscal year ended October 31, up from \$14,642,191 for the previous year.

Earnings were up in higher measure than the grosses: \$375,236 after taxes, even after deduction of an after-tax loss of \$57,073 from a discontinued joint venture. The earnings for fiscal '66 were \$238,568.

#### TWO FOR PROFILES

Spectrum Distribution, Inc., division of Transcontinental Investing Corp., chalked up eight sales of *Profiles*, series of half-hour interviews with celebrities (Vice President Humphrey, Senators Charles Percy and Ted Kennedy, Bishop Pike, Frank Sinatra, Bob Hope, etc.).

Sales were to stations in San Francisco, Los Angeles, Asheville, Louisville, Honolulu, Tampa, Jacksonville and Huntington.

Sandy Frank Program Sales sold *America!* to WGHP-TV High Point, *Colonel Bleep* to WAKR-TV Akron, and *You Asked for It* to WZZM-TV Grand Rapids.

#### SPACE

Filmex acquired an extra floor of space across the street from the studio's headquarters in New York to house additional personnel and facilities for *Filmexpress* and *Tap-express*, which handle the procurement and shipping of film prints and tape dupes.

• Merger talks between Technicolor Corp. and Capital Film Laboratories were called off, reported Alfred E. Bruch, president of Capital.

Meanwhile, Bruch said, Capital is going ahead with an expansion plan, spending some \$300,000 to add Super 8 mm facilities to its Washington plant.

In Miami, Capital is also adding new 16 mm color negative/positive, Ektachrome, and 8 mm Super 8 facilities. The expansion is expected to triple capacity there.

• Herman Kahn of the Hudson Institute will outline the shape of things to come at the New York Art Directors Show awards banquet April 10 at the Americana, where tv commercials will take six medals and 20 merit awards.



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

# Wall Street Report

**Likely electronics mix.** Two young electronics companies disclosed they were holding talks about merger possibilities in late January and the consequences of the deal suggest that the tv-electronics investors would have a fascinating new entity to follow in the next decade.

The two firms are Tyco Laboratories Inc. and Nytronics Incorporated. The merged companies would have a volume of more than \$35 million and would be deeply committed to the advanced technology of industry.

Tyco is the younger company, having been launched in 1962. It was started as a research and development firm specializing in new materials and devices in the field of direct energy conversion and solid state sciences.

It is located on Route 128 in Waltham, Mass., an area which has gained a reputation for being the location for the young geniuses of the electronics industry.

**Funds from debentures.** In mid-January Tyco raised \$10 million through the sale of convertible, subordinated debentures with a 5 $\frac{7}{8}$  per cent interest rate convertible into common stock at \$125 per share.

Since Tyco common has sold well

ing electrical and chemical processes, accounts for about 41 per cent of the company volume.

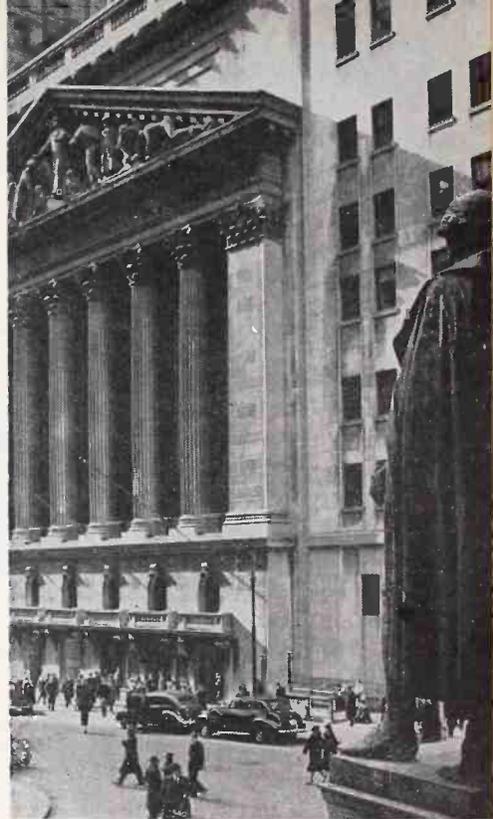
Its oil gauging systems, for example, are used on jet aircraft by the US Air Force as well as those of other nations. It also makes digital galvanometers and voltmeters as well as printed circuit boards to customer specification.

Its crystal products are used in electronics equipment. The Tyco crystals resonate at precisely defined frequencies and are used in oscillators which generate fixed frequencies and in discriminators which demodulate *fm* signals.

**Six million crystals.** Thus they are important in aircraft communications, two way radio systems, citizen band radio and color tv receivers. Last year some 6 million Tyco quartz crystals were used in these products.

In 1967 the sales of the crystal products group accounted for \$5 million or 34 per cent of the total volume and half of that business was made to the government or government contractors.

In the field of materials technology, which accounts for 41 per cent of the company's volume, the research emphasis is on fibre-rein-



ized lead-acid batteries for use in emergency lighting situations.

The company stresses that it is not dependent on a single source of supply for its business except that its nucleonic division is dependent on the Atomic Energy Commission for its radioactive materials.

As of Oct. 31, 1967, Tyco had a backlog of confirmed orders of \$8.2 million. And the company has reported options outstanding on an estimated 15,000 shares of common at prices ranging from \$5.39 to \$62.50 per share.

**Nytronics near New York.** Nytronics Inc. was organized in 1959 and is located in Pelham Manor, a suburb of New York City. It has specialized in the production of components for use in communication equipment, missile control systems, computers and data handling equipment along with color and black and white tv sets.

Transformers account for about 60 per cent of the volume which are used in everything from hand radios to specialized military sets. Radio frequency inductors account for another 20 per cent while the remaining one fifth is represented by X-L coils delay lines, thin film and precision wire wound resistors.

Nytronics also purchased the Bunnell Co., a maker of filters and in-

(Continued on page 61)

## Five-year Summary of Tyco Inc.

	1963	1964	1965	1966	1967
Sales (millions)	\$3	\$4.5	\$6	\$8.7	\$14.5
Income	\$100,093	\$88,495	\$175,685	\$604,705	\$943,872
Earnings per share	25¢	21¢	37¢	95¢	\$1.40

## Five-year Summary of Nytronics Inc.

	1963	1964	1965	1966	1967
Sales (millions)	\$5.2	\$4.5	\$6.2	\$7.3	\$14
Income	\$270,000	\$240,000	\$220,000	\$490,000	\$1,000,000
Earnings per share	73¢	59¢	47¢	85¢	\$1.45

at 125 on the American Exchange and is currently selling close to that level, the issue was snapped up quickly.

Tyco jumped into the manufacturing field by acquiring other companies which were producing items in the area of measurement and control, crystal products and materials technology.

**Important two-fifths.** The first group, involving devices for measur-

forced composite materials and on materials for use in energy conversion systems.

In the latter field the company is researching on the use of electrodes and electrolytes for high-energy batteries and for fuel cells.

**Government - paid research** A good deal of this work, much of it of a highly experimental nature, is sponsored by government agencies. In addition, Tyco produces special-

explosion doesn't mean that it is without its share of critics. These, however, do not levy sharp attacks on the developments, but rather offer cautionings.

Alan Branfman, media buyer at Ogilvy & Mather, maintains, for example, that there "is no way to weight the ARB index cume potential and product usage with cpm." The cpm has a set value, but the index cume potential and product usage, Branfman points out, do not . . . and they should.

"How can a buyer select spots consistently," he questions, "if each buy has to be a value judgment when it comes to the index and usage? Should the index cume potential be half as influential as cpm, or what in placing spot buys? There is just no value relationship for a buyer to work with."

As a solution, Branfman suggests an index cume potential of prospects or heavy users. "This," he explains, "would be an advantage because then the buyer could weight the users and get an accurate cpm."

All the increased information is beneficial, says Bern Kanner, senior vice president and director of media management at B&B. "However, it is important to realize that with this added information comes a need for more select marketing judgments in terms of just who an advertiser wants to reach."

With this in mind, Kanner notes, agencies have to set up strict disciplines or guidelines to determine the best choices.

Another media director claims that the additional information is still "just more apples and oranges." One buyer says that, by itself, the information isn't worth very much. "It's only when you take it and work it into shape that it evolves with any significant meaning."

### **Shortage of time**

Still another buyer insists that there just "isn't enough time available for media people to really get the most mileage out of all the new data."

At Scali, McCabe & Sloves, Michael Ephron, director of media planning, states "there are potential dangers with the new data. And while most of it will be very useful, it is all not that rosy."

Ephron foresees a situation, similar to the computer "syndrome" in which the printed numbers might be taken as "gospel truth." Especially, he adds, since they are coming from reliable rating services.

"Much of the new data," Ephron continues, "must be used with discretion and sound marketing judgment." Take for example, he points out, the buying of spots on the basis of ARB's product usage figures, which provide product volume rather viewer data. The tonnage figure alone, Ephron insists, isn't enough to place a really sound buy.

"You also need an awareness of the marketing direction as it pertains to the importance of light and non-users as opposed to heavy users." Tonnage alone, he points out, can come from an infinite number of combinations of light and heavy users.

While working with bulk numbers alone can be dangerous, Ephron points out that the new information does hold great promise. "But," he stresses, "the data must not be used simply as an easy crutch to lean on, but rather as one more tool that may or may not be valuable in any given situation."

Will all the time, money and effort put into this new data ever be compensated for in terms of actual results, one media man ponders?

No one can say for sure right now. Gerstle feels the benefits of the information explosion will be severely tested during the next three or four years. After that time, he points out, the data's effectiveness will be subject to evaluation.

One thing is certain, one media director noted, "that is the increased information is here, and we can't escape it. Media people who are burying their heads in the sand won't be able to do so much longer, not if they value their careers." ■

### **Surfin' Asian style**

For the first overseas sale of *Surf's Up*, NBC International's Bill Kreitner has been awarded, logically enough, a surfboard.

Kreitner, director of Far East operations, closed deals for the half-hour color series in Hong Kong and Thailand—unexpected centers for surf enthusiasts, to say the least.

policies. Other commercials are shot without the popular Mr. G.

Liberty Mutual has boundless praise for Gaddis. "Gad works as if he were part of Liberty," says Thomas G. Davies, director of sales promotion. Co-operation between Gad and the company, Davies stresses, is "above anything that existed in the past."

### **Fish lures yield sales**

Liberty Mutual rates Gadabout as being responsible for some 500,000 lure leads resulting in about \$5 million of business. The lures are estimated as promising still yet another \$10 million, while the direct mail campaign is netting \$4 million.

The whole story begins back in April, 1964, when *The Flying Fisherman* was first glimpsed by Winston Mergott, senior vice president and general manager at Liberty. Mergott liked what he saw, and despite stiff opposition from both his own advertising department and BBDO, he picked up the show's option from Nicholas Russo, executive vice president of Gadabout Gaddis Productions.

At this time the program was still being aired on WHDH-TV Boston.

### **85% of viewing homes**

Mergott took a \$250,000 gamble on a 13-week segment of the show. Currently, 78 different stations all across the country carry the show, bringing it into an estimated 85 per cent of all viewing homes. With preferred time slots slated for sports lead-ins on Saturday and Sunday afternoons, when most married males between 25 and 45 are likely to be watching, Dave Donnelly, vice president and sports director at BBDO, confesses the show had a little placement problem the first year, but hasn't had any since.

The success of the venture is capitalized by Russo, who explains, "when a person goes bowling or plays golf, there is usually some professional around to give pointers or advice. When you go fishing, there is generally no instructor. Gad is for our viewers, the pro, the expert, who takes them fishing."

For Liberty Mutual, Gad is that and more. ■

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

**W**ith January figures already in, and buys for February and March now being completed, station representatives are tempering their traditional optimism with a considerable degree of caution in predicting first quarter spot tv billings for 1968.

Reps generally admit that January was not as good a month as they expected it to be, and certainly not on a par with January, 1967.

"Spotty" was the word one rep spokesman used in describing January business. "Some markets have done as well or better than they did last January. Others have not done well at all."

Several reps admitted they were expecting an upswing this January in what has been a generally soft spot market. "Back in December," said a source at one of the major rep houses, "our projections indicated we had a good chance to top last year's first quarter spot billings."

"That was an extremely promising prognosis, considering that business was pretty good during last year's first quarter. The spot slide didn't actually start until the spring."

Business fell short of expectation, however, the rep said, and the outlook for February and March does not seem much better. "At this point," he noted, "we'll be lucky if we can *match* last year's figure."

On the other hand, some reps are looking more optimistically toward February and March. "Based on activity during the past few weeks," one spokesman said, "figures for the rest of the quarter look as good, and perhaps better than they did for the



At J. Walter Thompson & Co., Doris Corrigan is a media buyer on Men-tholatum and Burry's Biscuits.

same period last year. We expect this to offset the slow start we had in January."

Even some of the most cautious spokesmen are saying business for February and March seems to be "moving in the right direction." But they are not sure whether it can pick up enough impetus to make up for January.

"Business isn't really down," one rep was careful to explain. "But the whole pattern of softness seems to be continuing. It's just business as usual, the way business *has* been since second quarter '67."

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

**Borden Foods Co.**  
(Needham, Harper & Steers, Inc., N.Y.)

Commercials for WHITE LAMB DISPOSABLE DIAPERS will be in Harrisburg, Scranton, Duluth, and Minneapolis through March  
(Continued on page 48)

## Spot (Continued from page 45)

10. Day and fringe minutes and 30s are being used. Buying is Jan Meyer.

### Bristol-Myers Co.

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

Commercials for METRECAL LIQUID are currently in Charlotte, Greenville-Spartanburg-Ashville, Norfolk, Raleigh, Durham, Richmond and Roanoke. Prime 30s will be used through mid-March. Buying is Len Chaim.

### Burlington Industries, Inc.

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

An introductory buy for LITTLE SOMETHING HOSIERY breaks in staggered two, three, and five-week flights February 14, March 6, and March 20. Fringe minutes will be used in four West Coast markets. Dennis O'Connor is the buyer.

### Canada Dry Corp.

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

Four-week and some six-week flights for WINK break at issue date. Early fringe minutes and prime 20s will be used on family and teen-oriented shows in a minimum of 50 major markets. Buying is Peigi Parslow.

### Carling Brewing Co.

(Harold Cabot & Co., Inc., Boston)

A nine-week schedule for CARLING BEER breaks March 4. Men are the target of prime 20s, 30s, and minutes in about 40 markets. Buying is Mike Simbalist.

### Carter-Wallace, Inc.

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

Commercials for NAIR break February 19. Fringe 30s will be used in approximately the top 26 markets through March 31. Buying is Mike Raymond.

### Corn Products Co.

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

Four to seven-week flights for HELLMANN'S MAYONNAISE break February 19. Fringe and prime 20s and 30s will

be used in 42 markets, most of them from the top of the list. Danny Cosgrove and Dave Duffy buy.

### Eastern Airlines, Inc.

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

Commercials for EASTERN AIRLINES will be in 18 selected markets through April 30. Day minutes will be used to reach women. Buying is Dick Silipigni.

### Eastman Kodak Co.

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

This company is sponsoring a 13-week half-hour sports series, "The Professionals," in 35 markets, for KODEL FABRICS. Weekend afternoon telecasts will carry minute commercials with local retailer tie-ins for Kodel fibre carpets and sportswear. The program premiered in Cleveland and Minneapolis/St. Paul January 20 and 21, and in Chicago, Columbus, Los Angeles, and Philadelphia, January 27-28. New York, Detroit, and Louisville had premieres January 13. Programs start this month in Boston, Buffalo, Charlotte, Cincinnati, Denver, Greensboro, Greenville, Hartford, Houston, Indianapolis, Kingsport/Bristol, Milwaukee, Miami, New Orleans, Pittsburgh, Portland, Rochester, St. Louis, San Diego, and Seattle. Schedules go into Atlanta, Dallas/Ft. Worth, and Washington, D.C. in March. Plans also call for entry into Baltimore, Kansas City, and San Francisco sometime this spring. Nancy Clifford is the contact.

### General Foods Corp.

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

Commercials break at issue date for POST VARIETY PACK. Fringe piggybacks will be used through March 30 in 144 markets. Buying is Jay Levinson.

### General Foods Corp.

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

This company is introducing GROUND SANKA COFFEE in a test buy to break February 18. The initial six-week schedule will use IDs exclusively in Indianapolis. Julio Buonafede is the contact.

### General Mills, Inc.

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

This company has a various-product buy to break February 26. A five-week schedule will use prime, day, and fringe minutes and 30s in 100 major markets. Carol Ann Behn is the contact.

### Green Giant Co.

(Leo Burnett Co., Inc., Chicago)

Commercials for GREEN GIANT SWEET POTATOES go into these 22 new markets starting March 10: Birmingham, Buffalo, Chattanooga, Cincinnati, Columbia, Columbus, Detroit, Dothan, Evansville, Ft. Wayne, Grand Rapids, Greenville, Indianapolis, Jacksonville, Knoxville, Louisville, Miami, Mobile, Montgomery, Savannah, Terre Haute, and Toledo. The product had been test-marketed in Syracuse and five southern markets. The new five-week buy

will use fringe minutes primarily. Buying are Jim Cahill and Nancy Young.

### Johnson & Johnson

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

Commercials break at issue date for MICHIN, BABY SHAMPOO, and various other J&J products. Fringe minutes and piggybacks will be used in 52 major markets through May 5. Buying is Paul Saltin.

### P. Lorillard Co.

(Marschalk, Inc., N.Y.)

Extension of an introductory buy for CENTURY CIGARETTES will carry the schedule through an additional 27 weeks in about 15 New England, New York, and Florida markets. Early and late fringe minutes and prime 20s are being used. Vince Tortorelli is the buyer.

### Mogen David Wine Corp.

(Edward H. Weiss & Co., Chicago)

Spring activity for this company breaks March 10. A five-week buy will use day and fringe minutes and 30s in over 100 markets. Buying are Ingrid Acott and Irene Dvore.

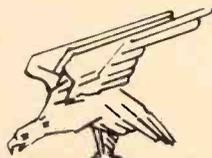
### Nalley's Fine Foods,

div. W. R. Grace & Co.

(Carson/Roberts/Inc., Los Angeles)

Spring activity for CHILI CON CARNE, BEEF STEW, RAVIOLI, LASAGNE, SPAGHETTI  
(Continued on page 50)

## IN SIOUX CITY IOWA



# Kinegy

CHANNEL 14

a megy-awatt of



One Million Watts of Sales Power

Represented by National Television Sales  
Bob Donovan, General Manager

## Rep Report

BILL KEUP and RON COCHRAN joined National Television Sales, Inc. as account executives. Keup, who joined the Chicago office, was formerly on the local sales staff of WMAQ-TV Chicago. Cochran, formerly with Metro Broadcast Sales, tv division, New York, joined the NTvS New York office.

TOM WOOD joined The Hollingbery Co., New York, as account execu-



WOOD

tive. He was formerly sales manager of WIBF-TV Philadelphia.

LYLE DENNISON VAN VALKENBURGH, JR. joined the New York office of Peters, Griffin, Woodward, Inc., in sales service. Van Valkenburgh was formerly a media buyer with Ted Bates & Co., Inc.

At Ogilvy & Mather, Art Topol has had considerable opportunity to discuss the 30-second commercial rate problem and to come up with his own solution.

As manager of media and broadcast relations, Topol is in constant touch with stations and their reps. Exploring with them the dilemma of how to price the 30s in a way that would satisfy both advertisers and stations, he says the picture is just as hazy today as it was six months ago.

The reason, he says, is that "everyone is still using the minute rate as the base price." Topol agrees with many reps who have said rates for 30s should not be computed as a percentage of minute rates.

"There should be a 30-second rate card," he asserted. "The trouble is no one is willing to take the bull by the horns and come out with one. And it's the station guys that have to do it."

Topol's solution differs, however, when it comes to determining just how 30 rates should finally be set. Reps say price all units according to cpm and audience delivery.

Topol questioned both the accuracy and the validity of that philosophy, however. "Can anyone actually guarantee me that I'm reaching exactly those viewers the audience breakouts



say I'm getting?" he queried.

He further pointed out that the emphasis among many advertisers today is on specialized audiences. "TV has always programmed for the masses," he noted, indicating that since stations don't program to reach specified audience segments, pricing according to audience delivery may not, in all cases, be valid.

"Why should an advertiser be penalized," he asked, "if the commercials he buys happen to reach the audience he wants?"

Topol's solution? "You have to place a value on one second of time. The more seconds you buy, the lower the overall rate should be."

Topol would have the price for an individual second determined the way other commodities are priced in the marketplace, "according to such overhead costs as AT&T lines, and the

number of seconds of time a station has to sell, allowing a certain margin for profit," he explained.

What has been the rep reaction to all this? "They say it's never been done and won't be accepted," Topol replied. "But anything new always takes time for acceptance."

Topol has a particular interest in the use of spot to reach specialized audiences. He found such an audience and a way for a new advertiser to use television, when he paired American Express with an NFL program a year and a half ago.

Topol was associate media director on the account at the time. The advertiser had been reaching its audience, people with the desire and money to travel, primarily through use of magazines like *The New Yorker*, and newspaper travel sections.

"But we consider tv a dynamic and exciting medium," Topol said, "and we were keeping an eye open for an effective way to use it for American Express."

What they found was an NFL off-season half-hour series, programmed from April through August, which is also the time during which more people travel.

They took the show into 25 markets, were pleased with the results, and renewed the plan this year.

### Agency Appointments

ANDREW M. FOGELSON joined Spade & Archer, Inc., New York, as an account executive. He was formerly in the marketing department at *The Daily News*.

BERNARD ZAMICHOW, formerly executive vice president, was named president of *The Lampert Agency, Inc.*, New York, succeeding HARRY LAMPERT, who became chairman of the board.

QUENTIN FOX, formerly account executive, was named account supervisor for all Purex brands at *Carson/Roberts Inc.*, Los Angeles. Fox continues also as account executive on *Vano, 4-In-1, and Cameo* products.

CHARLES A. ROCKEFELLER and DAVID SEIBEL, account supervisors, were named vice presidents of *BBDO, Inc.*, New York.

EMERY DOBBINS, formerly executive vice president of the eastern division of *Buchen Advertising, Inc.*,



DOBBINS

Chicago, was elected president. Dobbins succeeded LEON MORGAN, who became chairman of the board. HAGER PATTON joined the agency's Denver office as an account executive. Patton was formerly marketing

director and account executive with *Fahlgren & Associates, Parkersburg, W. Va.*

RICHARD J. REISER, executive research director, and SHIRLEY YOUNG, associate research director, were elected vice presidents, at *Grey Advertising, Inc.*, New York.

CHARLES MORTIMER, in charge of the television programming department at the *Wm. Esty Co., Inc.*, New York, was named a senior vice president.

MARTIN S. BERNSTEIN joined *MacManus, John & Adams, Inc.*, Bloomfield Hills, Mich. as an account executive. He was formerly with the *United States Shoe Corp.*, Cincinnati, as divisional marketing and advertising manager.

ANTHONY C. CHEVINS, formerly executive vice president, was named president at *Cunningham & Walsh, Inc.*, New York.

**Spot** (Continued from page 48)

WITH MEAT BALLS, and MEAT BALLS WITH GRAVY will use day, fringe and prime 30s in 25 West Coast markets, covering California, Washington, Oregon, Idaho, Montana, Utah, and Wyoming, and including San Diego and Salinas/Monterey. Phil Switz and Mary Ellen Stoetzel are the contacts.

**North American Philips Co., Inc.**  
(LaRoche, McCaffrey & McCall, Inc., N.Y.)

Supplementing a first half-year network schedule will be special spot schedules for NORELCO'S MEN'S and LADIES' SHAVERS. The first buy, a pre-Mother's Day push for ladies' shavers, breaks late April and

will use early and late fringe minutes in 50 markets for three weeks. A pre-Father's Day push for men's shavers breaks late May using early and late fringe 60s in 70 markets for four weeks. Buying is Maureen Murray.

**Owens-Corning Fiberglas Corp.**  
(McCann-Erickson, Inc., N.Y.)

This company is considering first-time use of television for FIBERGLAS CURTAINS and DRAPES. Tentative plans call for a six-week buy to start March 11. Early fringe minutes may be used in from four to six markets.

**Procter & Gamble Co.**  
(Benton & Bowles, Inc., N.Y.)  
First quarter activity for PAMPERS

DISPOSABLE DIAPERS breaks at issue date. Day minutes and 30s will be used through the spring in over 100 markets. Buying is Peter Shih.

**Procter & Gamble Co.**  
(Cunningham & Walsh, Inc., N.Y.)

February 15 is start time on a first quarter buy for FOLGER'S COFFEE. Fringe minutes and prime 30s will be used in over 100 markets. Buying is Boris Mundt.

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

This company has two four-week "special" buys for OXYDOL. The first flight, which broke February 10, will run through March 8. A second starts February 25 and ends March 23. Kids are the target of some day minutes. Fringe minutes and prime 30s are also being used in only four "test" markets. Buying is Ed Wittman.

**Procter & Gamble Co.**  
(Papert, Koenig, Lois, Inc., N.Y.)

Commercials for SALVO will be in 15 or 20 top and major markets through June or July. Women are the target of the fringe and day minutes. Buying is Sue Soll.

**R. J. Reynolds Foods, Inc.**  
(Prichard-Wood, Inc., N.Y.)

Commercials for MY-T-FINE PUDDINGS will be in about 25 markets through early June. Day, fringe, and prime 30s are being used. Peter Madden is the contact.



**YOU MAY NEVER SEE A 40-LB. BIRD FLY\* —**

**BUT... Sales Soar in the 39th Market with WKZO-TV!**

A high flyer — that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th television market, the area is still in a

steep climb. In Grand Rapids and Kent County alone, wholesalers' annual sales are heading for the billion-dollar mark. And the same sort of growth is going onward and upward in Kalamazoo and the rest of the region!

Don't get left on the ground while your competition scales the heights in this dynamic market. Buy WKZO-TV and cover the whole western Michigan area. Your Avery-Knodel man can give you a bird's-eye view of the whole scene.

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

\*It's the Kori Bustard of South Africa.  
†ARB's 1965 Television Market Analysis.



**The Feltzer Nations**  
RADIO  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEM GRAND RAPIDS-KALAMAZOO  
WHTW FM CADILLAC

TELEVISION  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTW/CADILLAC-TRaverse CITY  
WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

**WKZO-TV**  
100,000 WATTS • CHANNEL 3 • 1000' TOWER  
Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan  
Avery-Knodel, Inc., Exclusive National Representative

**Buyer's Checklist**

**New Representatives**

WWAY-TV Wilmington, N. C. and KZAZ-TV Nogales-Tucson, Ariz., named National Television Sales, Inc., their national sales representative, effective immediately.

WDAM-TV Hattiesburg-Laurel, Miss., and KTEN-TV Ada, Okla., named Adam Young-VTM, Inc. their national sales representative, effective immediately.

WBLC-TV Lexington, Ky., named The Hollingbery Co. its national sales representative, effective immediately.

**Network Rate Increases**

ABC-TV:  
KCMT Alexandria, Minn., from \$375 to \$425, effective July 1, 1968.  
WBRZ-TV Baton Rouge, La., from \$675 to \$875, effective July 1, 1968.  
KRCV-TV Weslaco, Tex., from \$400 to \$500, effective July 1, 1968.

**New Affiliates**

KRTV Great Falls, Mont., becomes the new affiliate of the CBS Television Network, effective February 16, replacing KFBB-TV Great Falls.

## Media Personals

TOM MCCABE, associate media director, was elected a vice presi-



MCCABE

dent at Benton & Bowles, Inc., New York.

REG BISGROVE was named a media buyer, and JODIE RHODES became associate media supervisor at Carson/Roberts/Inc., Los Angeles. Miss Rhodes was formerly a media buyer. Bisgrove was previously in local sales with KFMB-TV San Diego.

HOWARD L. FIELDS, formerly an account supervisor, was appointed



FIELDS

vice president and media director at Katz, Jacobs & Co., Inc.

### R. J. Reynolds Tobacco Co.

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

This company has added five new markets to its 21-market list for WINSTON CIGARETTES. Fringe minutes and prime 20s are being used through the end of April. Buying is Sally Reynolds.

### O. M. Scott & Sons Co.

(Weimer, Inc., Detroit)

The spring push for SCOTT GRASS SEED breaks March 11. A four-week flight will use prime 20s to reach men primarily in 40 major markets. Buying is Don Blass.

### Shetland Co., Inc.

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

Commercials for SHETLAND and LEWYT VACUUM CLEANERS break March 15. A two-week flight, probably to be renewed for a longer run in April, will use minutes and 30s in 22 markets, with plans to buy three or four

additional markets currently under consideration. Frances Rickard is the contact.

### Speed Queen, div. McGraw-Edison Co.

(Geer-Murray Co., Oshkosh, Wisc.)

An eight-week buy for SPEED QUEEN WASHERS and DRYERS breaks at issue date. Day and fringe minutes to reach women will be used in approximately 40 markets. Buying is Marge Bunt.

### Wilkinson Sword, Inc.

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

A four-week flight for WILKINSON SWORD BLADES breaks February 18. Men are the target of late fringe minutes in 45

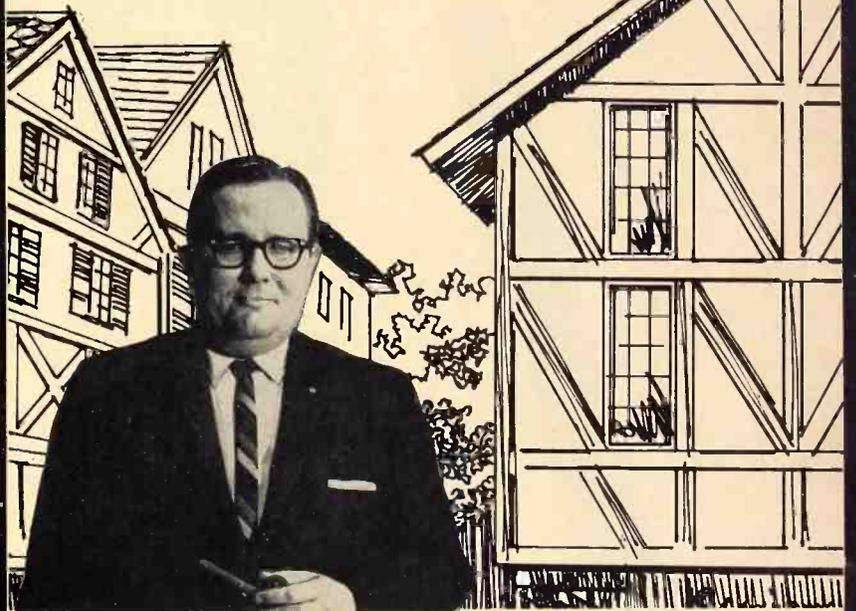
selected markets, including Boston, Cleveland, Hartford, New Orleans, Pittsburgh, Atlanta, Cincinnati, Columbus, Philadelphia, Providence, Orlando, San Diego, and Shreveport. Buying are Joan Larkin and Elsa Ginzler.

### J. B. Williams Co., Inc.

(Parkson Advertising Agency, Inc., N.Y.)

This company is examining plans to introduce a new product called FEMIRON. Under consideration is a 13-week buy to break March 11, in two or three test markets. Some markets being evaluated are Atlanta, Dallas, and Kansas City. Day minutes and fringe piggybacks will probably be used. Ida Vendetti is the contact.

## WOC-TV delivers Hanover



### "Ja," says Bill Gress, WOC-TV personality

Hanoverans would be surprised if they received Bill Gress' editorial "Comment" programs or the WOC-TV Documentaries in any language other than English, for Hanover is within the WOC-TV coverage area in northwestern Illinois.

The largest market between Chicago and Omaha, Minneapolis-St. Paul and St. Louis, the Quad-Cities is a key distribution point for grocery and drug products, major appliances and other consumer needs purchased by the more than 1½ million people in this area.

WOC-TV specializes in moving merchandise (tons of it) from the warehouse to the shopping cart. So spot your sales messages around "Comment" in WOC-TV's dominant 10 PM News. Your association with this favorite News-Weather-Sports strip in the market will bring favorable "comments" from your comptroller.

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



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

# Faith to Faith

## ... a continuing Dialogue for Brotherhood



"Through the medium of television, my ministry has reached beyond the hundreds of a parish, to the hundreds of thousands across the country. While the responsibility this imposes is sobering, the sense of heightened service is a unique joy."

Rev. Fr. Joseph M. Connolly



"I am grateful that through television we are enabled to help modern men and women witness to their personal beliefs, grow in true faith, and unite the priesthood of all believers."

Rev. John T. Middaugh, Ph.D.

Now in its sixth season on WMAR-TV—and still in prime time (Tuesdays at 8 P.M.) — FAITH TO FAITH is a dialogue that sells Brotherhood to all divisions of the Christian Faith.

Unique in its field, FAITH TO FAITH presents a Roman Catholic priest and a Protestant minister in a candid but tolerant exploration of their respective beliefs. The weekly audience has often been called "the biggest congregation (parish) in Maryland," but in recent years the program's message of ecumenism and brotherhood has won attention and followers far outside Maryland's borders.

In line with WMAR-TV's traditional commitment to public service, FAITH TO FAITH is again available without charge to any television station, anywhere. Within the past year FAITH TO FAITH found friends in the cities listed below:

Albany, N.Y.	<b>WTEN-TV</b>	Moline, Ill.	<b>WQAD-TV</b>
Boston, Mass.	<b>WHDH-TV</b>	New York, N.Y.	<b>WNEW-TV</b>
Canton, Ohio	<b>WJAN-TV</b>	Oklahoma City, Okla.	<b>KOCO-TV</b>
Chicago, Ill.	<b>WFLD-TV</b>	Pittsburgh, Pa.	<b>WQED</b>
Cleveland, Ohio	<b>WEWS-TV</b>	Pittsburgh, Pa.	<b>WTAE-TV</b>
Erie, Pa.	<b>WICU-TV</b>	Rockford, Ill.	<b>WCEE-TV</b>
Fort Wayne, Ind.	<b>WANE-TV</b>	Springfield, Mass.	<b>WWLP-TV</b>
Grand Rapids, Mich.	<b>WZZM-TV</b>	Toledo, Ohio	<b>WTOL-TV</b>
Harrisonburg, Va.	<b>WSVA-TV</b>	Utica, N.Y.	<b>WKTV</b>
Jamestown, N.Y.	<b>WNYP-TV</b>	Wilkes Barre, Pa.	<b>WBRE-TV</b>
Johnstown, Pa.	<b>WJAC-TV</b>		

*In Maryland*

Most People Watch **COLOR-FULL**

# WMAR-TV

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

## Dad-Son (Continued from page 29)

KGBT-TV and son of McHenry Tichenor, chairman of the station.

Born in 1932, the younger Tichenor holds both a BBA and a LLB degrees from the University of Texas. "Looking back at myself in the late 50s when I had finished law school, I really have to smile," admits Tichenor. "It's fair to say that my dad had been quite successful in all of his endeavors and I was quite determined to make my own way."

With a decided interest in law, Tichenor is now willing to admit that he is glad that his father talked him into joining the broadcasting business. "I have certainly had many opportunities to apply the legal training I have, especially in dealing with the FCC and FTC," Tichenor explains. "Besides I have found broadcasting to be one of, if not the most interesting and challenging fields in the nation."

### Church and civic leader

"Mac," as his friends and business associates call him, is involved in a number of social organizations. He is Elder of the First Presbyterian Church in Harlingen, director of the local Junior Chamber of Commerce, the Chamber of Commerce, Country Club, Texas Tourist Council as well as co-chairman of the Lower Rio Grande Valley International Music Festival.

In addition, Mac is the recipient of numerous awards: the American

Spirit Honor Medal, earned while he was in the Navy; the Distinguished Service Award from the Harlingen Junior Chamber of Commerce in 1960 and the Texas JC "Outstanding Committee Chairman" award for work in international relations with Mexico in 1962. Tichenor is married and has four children.

Another second generation member is Warren "Bud" Williamson III, vice president and general manager of WKBN-TV Youngstown, O. Like his dad, an early ham operator, Warren P. Williamson, Jr., "Bud" grew up in the communications field.

"My summers were spent," Williamson notes, "doing everything from mowing the lawn around the transmitter to reading meters with consulting engineers."

Williamson's education progressed from local public schools to the University of Michigan, where he earned a BS in Electrical Engineering and later an MBA.

After a two-year stint with the Air Force, Bud returned home in 1956 to become public relations director for WKBN-TV and radio. He was named to his current post in 1959.

Like other second generation members, Williamson has varied interests. Not only does he serve on the boards of several community organizations, but he is a registered professional engineer and member of the Institute of Electrical and Electronic Engineers and the Society of Motion Picture and Television Engineers. He



Jeff Lee, technical director KPRC-TV Houston, is only 22.

has three children all in grade school.

Louis Wolfson II, another broadcast scion, is vice-president, broadcast division of Wometco stations and vice president of Wometco Enterprises. Wometco is a publicly-held corporation that Wolfson describes as "serving the public's leisure needs through tv and radio broadcasting, theaters, vending and bottling operations and the Miami Seaquarium."

### In the state legislature

With a political heritage (his dad was once mayor of Miami and his grandfather a member of the Key West City Council), Wolfson carries on as a member of the Florida House of Representatives.

His political career began with his election as Representative of Dade County in 1963. Since that time he has been re-elected. In 1966, Wolfson received the National Award of Merit for his work on behalf of Medicare from Vice President Hubert H. Humphrey. Last year, he received the *St. Petersburg Times* Award for being one of the most "valuable Representatives during the 1967 Florida legislative session." That year he also received the Keyhole Award for his "outstanding legislative activities."

His business career got started earlier. He went to work for his father's station, WTVJ-TV, in 1950. "Since that time," he explains, "I have found myself involved in virtually every phase of the television business." In addition to WTVJ-TV, the company owns WLOS-TV-AM-FM, Greenville - Asheville - Spartanburg; KVOs-TV Bellingham, Wash., as well as 47 per cent interest in WFGA-TV



Sidney D. Ansin (l.) president of the Sunbeam Television Corporation (WCKT-TV Miami) is given a helping hand by son Edmund (r.), vice president and general manager of the station.

Jacksonville.

With three children, Wolfson also finds time to be vice chairman of Florida Memorial College, a founder of both the American and Southern Institute of Management and also a member of the Jacksonville Gator Bowl Assn.

Another young second generation member is Jeff Lee, 22, technical director at KPRC-TV Houston. Jeff's dad, Terry, is Storer vice president tv in Miami and, interestingly, while Jeff is busying himself at Jack Harris' station, Harris' son, William, is working for a *uhf* Storer station, WSBK-TV Boston.

Young Lee was born in Houston and attended school locally. He majored in business administration

at North Texas University and worked part time at KPRC-TV and WFAA-TV Dallas-Ft. Worth while still in school.

The second generation is prominent in several other operations:

Robert O. Hirsch is following in the footsteps of his father, Oscar Hirsch, at KFVS-TV Cape Girardeau.

Jim Gross has the distinction of being the only station owner's son whose first name is incorporated in the call letters of the station—WJIM-TV Lansing. He is active in the station operation.

Paul Harron Jr. is employed at his father's station, WMTW-TV Poland Spring-Portland, Maine. The Harron interest also owns WKTU Utica, N.Y.

There are many of the second gen-

eration who are presently in college and will soon be active in the broadcast business. Jim R. Livesay II is a sophomore at the University of Illinois in the College of Commerce. He holds a first-class FCC license and plans to go into the business.

His dad, Ray Livesay, is president of WTWO in Terre Haute and is the owner of WLBH in Mattoon and WHOW Clinton, Illinois. "I've always been proud of being in the broadcast business," Ray Livesay comments. "This is an attitude that has transmitted itself at home as well as in the office. I'm proud, too, that my son wants to follow me in this business."

Just about every father whose son(s) are carrying on the family responsibilities feels the same way. ■



PETER STORER



JAMES STORER

### Two Storer sons follow dad's lead

Among the most prominent second generation members are Peter and James Storer, sons of George Storer, founder of Storer Broadcasting.

Peter Storer, 39, is the executive vice president of the publicly-owned, Miami-based company. He attended the University of Miami and graduated in 1951 with a BBA. During his summers, Peter worked at the company in just about every department from accounting to production. He also delivered on-the-air announcements.

He describes his first full-time job as a "lowly"

public service director of WJBK-TV and radio in Detroit. "Television he recalls, "wasn't much of an operation in the early fifties." Peter went on to become promotion manager, and later went into local sales.

In 1954, he went to work as a salesman for CBS Radio Spot Sales. A year later, he went back to Storer as national sales manager of WAGA-TV Atlanta and WBRC-TV Birmingham (Storer has since sold WBRC-TV).

Peter came back to New York in 1961 and set up Storer Television Sales. He is married to

a girl he met in college and they have four children.

James Storer, 41, has been manager of WJW radio for nearly six years. Before that he had been national sales manager of WIBC Philadelphia.

Two other Storer sons, George Jr. and Robert, are not in the broadcast field. Robert Storer heads a commercial film outlet, Storer Studios, Inc., which has no connection with Storer Broadcasting. George Jr., who resigned as president of Storer Broadcasting last year, is associated with a helicopter service in Los Angeles.

### Speaking of bargains

Not everything costs more these days. Participating minutes on WTMJ-TV Milwaukee cost less and a 20-year-old rate card proves it.

On the station's 20th anniversary recently, manager Sprague Vonier and staff were rumaging through old archives and discovered a \$20 minute rate card. Everyone was amazed; how could a minute be so cheap?

Wait just another minute, Vonier thought; a bit of mathematics proved that \$20 wasn't such a bargain after all.

Back in 1947, Vonier noted that there were only about 350 tv homes in the entire area. The \$20 cost-per-1,000 came out to about \$57.

Today on the same station, a minute in the *Today For Women Show* on a 20 plan costs \$30. The program reaches 21,000 homes, according to Nielsen figures for March '67, knocking the per-thousand-cost down to \$1.43.

"It is even more amazing," Vonier pointed out, "when you remember that back in 1947 there were no discount rates available."

Now, Vonier notes, WTMJ-TV can boast of a cpm rate that is 40 times greater in value than it was 20 years ago.

ning \$13.2 million a year, and ABC's deal with the National Collegiate Athletic Association running \$8.2 million a year.

ABC, or more precisely ABC Sports, is riding high this year with the Olympics. Barry Frank, director of sports planning in the newly compartmentalized division set up under the presidency of Roone Arledge, said the network is spending \$13,500,000 on the Olympics.

About half that figure is going for rights—\$2 million for the Grenoble (France) Winter Olympics, \$4.5 million for the events in Mexico City this summer. ABC is spending some \$3.5 million on production to get the news on the air from the French Alps, and another \$3.5 million to hook in Mexico. The network would make \$2 million profit on the Olympics if revenues reach the anticipated figure of \$15.5 million.

### Rising costs cited

To put the combined winter and summer Olympics rights figure (\$6.5 million) in perspective: ABC paid only a fourth of what it's paying for Grenoble for the '64 Innsbruck Winter Olympics. But the \$500,000 for Innsbruck was ten times the figure for the Squaw Valley Winter Olympics four years earlier. In eight years, from '60 to '68, the rights to the Winter Olympics have multiplied 40 times.

Frank said that, despite the rising

costs of sports packages, "they're not yet out of hand." He also said that there's no "selling short" at ABC, and that all of the network's sports packages are profitable.

Two of the most profitable are the *Wide World of Sports* anthology, and *The American Sportsman*. (*Wide World* is the only surviving network sports anthology).

A CBS spokesman said his network dropped its anthology to make way for hockey. "If CBS' *Sports Spectacular* had been continued along with hockey," he said, "it would have been difficult to clear the four-hour blocks of time the two together would require."

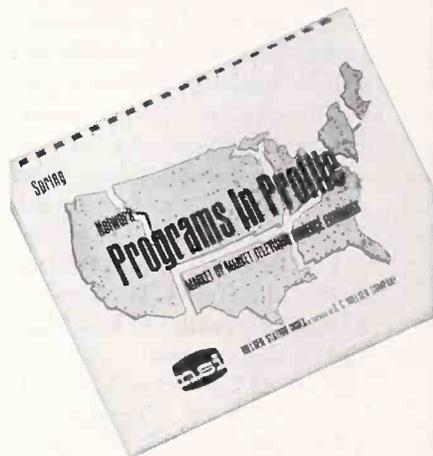
### Well-rounded schedule

NBC dropped its sports anthology at the end of '66 "in order to pursue the network's goal of maintaining a well-rounded live schedule," said Chester R. Simmons, director of sports under division head Carl Lindemann at NBC.

The rising of rights costs, and the resultant rising of prices, are making it tougher for advertisers to keep a franchise going—local advertisers, especially. Once the private fiefs of local and regional brewers, baseball franchises in the major league cities are seldom exclusive these days. Single sponsorship, once the norm in baseball at the local level, is now virtually a pattern of the past.

This change is due not only to the upward movement of rights and

## Facts in focus... the NSI PROGRAMS IN PROFILE



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

For complete details  
call, wire or write



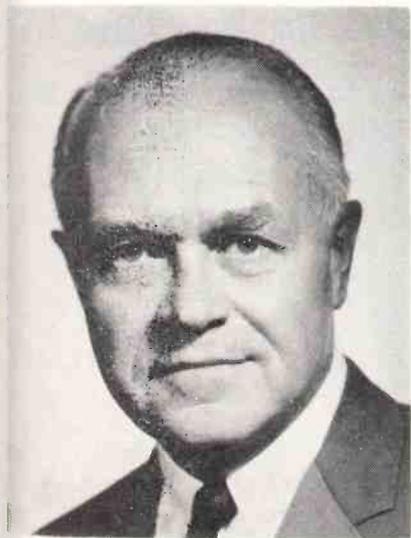
## Nielsen Station Index

NSI EXECUTIVE AND EASTERN  
SALES/SERVICE OFFICE  
NEW YORK (10019)  
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES  
CHICAGO (60601)  
360 N. Michigan Ave. • 372-3810  
HOLLYWOOD (90028)  
1680 N. Vine St. • HOLLYWOOD 6-4391  
SAN FRANCISCO (94104)  
68 Post St. • YUkon 6-6437

a service of

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



Roger W. Clipp (l.), general manager of both WFIL-TV Philadelphia and Triangle Publications radio-television division, retired to a consultancy as of February 1. Clipp is succeeded in these posts by George A. Koehler (r.) former station manager WFIL-AM-TV.



dyed-in-the-wool fan is emotionally involved. He has a certain gratitude toward the advertisers who bring him the games."

One sport doing well is college basketball. It has grown in interest (for a long time it has outranked baseball and football together in the number of people who turn out to see it) as obscure colleges succeed in fielding teams that attain national attention.

### **The fourth network**

A decade ago the increase in interest inspired the creation of what, in effect, is a "fourth network," Sports Network, Inc. Last year college basketball, and SNI, had become big enough to inspire Metromedia to attempt to emulate SNI.

Currently SNI, under its president and founder Richard Bailey, feeds games in five of the bigtime college basketball conferences to hundreds of stations. SNI is also big now in golf—where it's the biggest supplier—and in other sports, track-and-field among them. In '67 Metromedia and promoter Eddie Einhorn set up Tv Sports, Inc., to feed games in seven conferences to a lineup of 185 stations.

SNI, said vice president Richard Bailey, Jr., sells sporting events directly to advertisers, for the most part, although on occasion unfilled minutes may be sold directly to local advertisers by stations in the SNI lineup. Among the advertisers in SNI's current lineup are Coca-Cola, General Mills and R. J. Reynolds.

Bailey said that rights costs in basketball, as in other sports, have



*Jack L. Rinn, former vice president-marketing of the Hansen Glove Corp., joined the Jos. Schlitz Brewing Co. as assistant to the vice president, marketing.*

been rising in recent years. He said that traditionally the highest costs have been in those hoop conferences where interest in basketball is strongest—the Big Ten area, and the West Coast.

Now, however, with East Coast teams like those of St. Peter's and St. John's rising in the cage firmament, higher rights prices have become general in the East, and, for that matter, all around the country.

Meanwhile other sports programmed by SNI are also growing in popularity, Bailey said, horse-racing, for one. Earlier confined largely to the East and West Coasts, horse-racing, on tv is now catching on in the Bible Belt, he noted.

### **Global enthusiasm**

SNI experimented with international hockey by covering a contest between the U.S. and the USSR at Squaw Valley. If U.S. interest was less than intense, at any rate SNI quickly sold the event to Canada, Sweden, other European countries, and to the Soviet Union.

Bailey said he thought it likely regional interest would develop in hockey, especially in cold-weather areas where the sport can take root.

Also growing, he said, is tennis. "It's not easy to sell, and it's often hard to program because the game can run long, but interest in it is increasing, and more and more people are playing tennis."

Blue chip advertisers are going into sports to reach the affluent and the well-educated, Bailey finds. "Some small advertisers start in sports and become big enough to go elsewhere."

Einhorn said that he's selling \$3.00 cpms across the country. The dates are split into feeds of 10 different games to capitalize on regional interest, but he sells all of them as a package to national advertisers at prices of between \$13,000 and \$15,000 per commercial minute. Einhorn may be spending as much as \$500,000 for the rights each year. He bought a three-year contract, which runs out in '70.

That year looms as the time of decision for many involved in tv's sporting strife. The entire structure of sports franchises—franchises of advertisers, of networks, of stations—may, as the result of examination now in process, be revised then. Odds



*Howi Wilson (left), president of Howi Wilson & Associates, and Frederic Papert (right), board chairman of Papert, Koenig, Lois Inc., have been elected executive director and president respectively of The Advertising Writers Association of New York. Edward McCabe, vice president and copy director of Scali, McCabe, Sloves, is new executive vice president of the association.*

are that some of the traditional franchises will remain, even in football, but the possibility is strong that many of the stellar events may be relocated to primetime slots. Meanwhile, sports syndication is likely to burgeon and the continuing development of intercontinental satellite tv will undoubtedly lead to a new internationalization of sports. And, probably, to rising rights costs. ■

### **Color it news**

Color newscasting need no longer be stopped cold by black and white news photos. KETV-Omaha uses chalk to give the illusion of color to standard news shots.

"In many cases the picture is not totally in color," according to Lee Terry, managing editor of the news department. "Since we don't have the time to be Rembrandts, it is important to decide which parts of the photo need color and which can be left alone. If you merely shade the skin tones and give some color to the clothes you can create the illusion of total color."

Finer details are filled in with color pencils and on occasions crayons are used. Terry's six year-old son, Lee Jr., often does the station's "art work," especially when staff members are exceptionally busy.

## Price tactics hurt spot, contends Y&R's Warren Bahr

The article below, written by Warren Bahr, senior vice president and director of media relations, Young & Rubicam, is an expanded version of one he wrote for Avery-Knodel's '68 *in Spot*. The latter is a booklet containing prognostications on spot broadcast advertising this year by a group of admen, trade book publishers and media promotion executives.

\* \* \*

We welcome the opportunity to help prognosticate on 1968. While this is a fun-type assignment, we would rather underline some lessons that hopefully the tv station industry should learn from 1967.

In order to do this, we would like to consider your product, tv commercial time, in the same manner we would look at a product of a Y&R client: 1) It has a high incidence of usage by ultimate consumers. 2) It has proven ability for profit generation for users and middlemen; i.e., advertisers, agencies and representatives. 3) It is modern and very much affected by changes in technology. 4) It is a quasi-public resource with all of the governmental implications that commodities of this type have.

Some of the factors of its market-

ing performance that are major elements in its performance index are: 1) Its perishability. 2) Its editorial environment. 3) Its competitiveness, both on an intra- and inter-commodity basis. 4) Its availability in terms of form and texture.

We started this examination premised on a look back at '67—what was it? In general terms, it was a disappointing year. One that saw some softness overall in the market place; but more importantly, an increasingly accelerated slide in profitability for almost all concerned.

### Disappointing reaction

How did the tv station industry as differentiated from the tv industry, *per se*, react to this partial softness and sharp profit decline? From our point of view, not very admirably.

The major disappointment which must reflect in a tarnishing of your industry's image, was primarily centered on your competitiveness in the pricing area and the variety of devices and deviousness some of your fraternity employed in attacking the price factor.

### Germany's color tv boom

Since the introduction of color tv last August, German manufacturers have experienced problems created by its erratic growth.

Writing in the February issue of the *BBDO New Products Digest*, Alfred Tiefenbrunner, managing director of BBDO Frankfurt, stated that German color tv manufacturers had expected to follow the growth pattern established by U.S. television. This pattern, however, has been subject to dramatic changes.

For example, German manufacturers expected a slow start in sales because of high prices. Much to everyone's surprise, Germany's second largest mail order firm offered color tv sets for \$475, practically from their introduction.

The result was that other manufacturers lowered their competitive prices and the average price per set will probably drop to the \$500 mark within two years.

Also, in accordance with the U.S. pattern, German manufacturers had anticipated some disappointment with color quality. But in a survey conducted after the first color telecast, 75 per cent of those interviewed expressed a favorable reaction to the quality of color.

Taking these factors into consideration, German manufacturers now expect to sell 400,000 color sets by 1970—that means 5 per cent of all German households will have color tv in two more years.

"If these carefully estimated figures prove correct, Germany's tv growth rate will be roughly twice that of the U.S.," Tiefenbrunner said. Thus, some manufacturers, distributors and retailers in Germany may have the completely unexpected problem of keeping up with the demand for color tv.

We don't think that it is necessary to go into details concerning various tactics employed. Suffice it to say, there were far more than a few rotten apples in the sauce.

Our first argument is with the principle that price was the major element to base a competitive action on in face of the market conditions. We think that texture in form of audience appeal and quality libraries of one form or another would have been sounder.

To pursue another dimension, an increase of flexibility and price adjustment as it pertained to 30s, piggybacks and cut-ins would have had a more positive and beneficial effect on the total market place if pursued vigorously.

In the area of pricing as a competitive element, our concern is in its recent gyrations in value and form. The theory of pricing in this vital medium on a local basis was arrived at by a market-by-market competitive analysis based on homes-per-market and viewers-per-channel with a framework of facility rates based on networking cost factors.

### Flexibility via discounts

This structure is normally given flexibility and inherent sales attractiveness via a series of discounts and day part charges available to the total market place. The adjustment area should be controlled within discount fluctuations based on these criteria.

We certainly believe and feel that this was a year to make price adjustments. But these price adjustments should have come about in an orderly manner and as a consequence of responsible managements' reaction to an overall U.S. business problem.

We realize the difficulty of getting any active unison out of a large group of independent-minded individuals. We do feel, however, that there are common grounds that could have served as guidelines for price philosophy common to all men with a sincere



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five years ago. Many clubs, for example, still prefer to sell all their tv rights for the season to one advertiser and let him sell off what he doesn't need.

Other clubs, the Detroit Tigers, Houston Astros, Atlanta Braves and the New York Yankees for example, aggressively—and profitably—handle their own tv sales.

But the evolution of regional networks seems to be the most profitable future for baseball on tv. Such networks capitalize on the fact that while national in appeal, baseball is highly regional in its loyalties. This makes it a flexible medium that increases its appeal to advertisers.

### Merchandising a factor

Of course, the most flexible form of television advertising is spot, and with its inherent economies, its efficiency is also better. But, in weighing the decisions of spot vs. sponsorship when it come to baseball, an advertiser also has to consider the extra advantages of being a sponsor. The merchandising asset is an important factor.

An example is Atlantic-Richfield's sponsorship of the Boston Red Sox last year. The sponsorship was particularly attractive to Atlantic because of the regional loyalties generated by the Boston team. When the Red Sox were in a weeks-long last-ditch fight to win the league pennant, Atlantic's sponsorship allowed the petroleum company to capitalize on the situation to the hilt.

They offered bumper strips to any and all Red Sox fans—you had to go

into an Atlantic-Richfield service station to get one. The bumper strips not only proclaimed support for the Boston Red Sox but also for Atlantic-Richfield. The company found itself giving away bumper strips by the hundreds of thousands—and very happy to do so.

### Everybody loves a winner

A winning team is an almost certain recipe for success, both at the stadium gate as well as the ratings books. But the reverse situation is not necessarily true. The outstanding example is the New York Mets. Losing doesn't hurt them. Neither does overexposure on television.

This year's Mets schedule will have 117 games on tv and 74 of them are home games. And they are the losingest ball club in the business.

Yet the Mets are tops in their ratio of profits to games won. Their paid attendance is one of the highest in the National League. They also enjoy the most tv revenue in the National League. They are truly the losingest winners in the history of baseball.

### Summing up

Even the experts in the Office of the Baseball Commissioner can't explain it. One observer there chuckled, "That's one of the real beauties of baseball. Without any warning, suddenly you can wake up and find yourself a winner."

The same holds true if you're a baseball sponsor on television. Especially if you're giving away bumper strips in Boston. ■



James M. King has been appointed general manager of KDKA-TV Pittsburgh. He was formerly managing director of TvAR, New York and before that, sales manager for KDKA-TV.



Raymond L. Hunter (r.), manager of Peters, Griffin, Woodward's Detroit office, receives his "Colonel-of-the-Year" award from James Sefert, PGW vice president.

## December, 1967, TvQ—Top 10 Evening Network Programs by Market Size

Rank	Program	Market Size Groups											
		Total Sample		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	90	44	85	35	90	42	93	44	92	49	90	50
2	Family Affair	67	43	59	31	70	47	70	46	75	48	63	42
2	Saturday Night Movies	79	43	79	41	77	46	83	40	79	40	74	47
4	Friday Night Movies	75	40	75	38	76	37	77	40	76	36	72	49
4	Thursday Night Movies	77	40	76	37	75	40	79	42	79	36	75	48
6	Dean Martin Show	77	39	70	40	79	39	77	40	78	39	83	34
6	Wednesday Night Movies	74	39	73	36	76	39	78	39	73	36	69	44
6	Red Skelton Hour	84	39	77	28	85	39	86	42	88	40	88	47
9	Tuesday Night Movies	76	38	73	38	77	36	78	39	77	37	74	44
10	Bonanza	90	37	83	28	92	28	92	38	91	45	94	53
10	Gomer Pyle, U.S.M.C.	86	37	79	28	86	35	87	39	90	40	89	48

\*Familiar—those who have seen program.

\*\*TVQ score—those familiar with program who say "it is one of my favorites."

Copyright Home Testing Institute/TvQ, Inc., 1967.

## In the picture



**DAVID A. DONNELLY**  
BBDO's director of tv sports

**T**ake an enthusiastic young guy with a natural love of sports, give him the title of director of tv sports and you have **David A. Donnelly**, recently named vice president at BBDO.

While the vice president name tag is new, Donnelly has been the director of sports programs for the agency since 1963. Along with his promotion came the announcement that Loomis C. Irish, director of news and public affairs, and Robert S. Levinson, director of network services, were also named to vice presidencies. Donnelly said the realignment is in keeping with a continual "sprucing up" of the programming department.

**Jobs matched to men.** In describing the appointments, Donnelly noted that each executive will handle accounts whose profile (audience target or products) will best match his area of interest. Loomis, for example will handle those accounts which BBDO feels will best benefit from specials.

Levinson, on the other hand, will take charge of accounts whose buying of network scatter plans would best satisfy their marketing objectives. To Donnelly, of course, comes those accounts with sports minded customers.

There are cases, Donnelly points out, when accounts will be split among two or even all three men.

In explaining his double title, Donnelly noted the agency has a \$20 million client interest in sports. In addition to Gillette and Liberty, he added Schaeffer with its *Circle of Sports*, Standard Oil of California with the NFL games, General Electric and the identity it has built up with sponsorship of golf events.

**Rising costs cited.** Right now, Donnelly reported, we're coming to a time in sports programming when, to coin an old phrase, "something's gotta give." Each year, Donnelly indicated, per minute costs for a sport show have risen. The ratings, however, have pretty much remained constant. The result of all this, Donnelly indicates, could very well be a fall off in the number of advertisers.

That is not to say that the networks haven't been doing things to justify the increased costs. "There are all sorts of innovations on the production levels, from slow motion shots in football right on to close-ups of Palmer's hand movements that have to some degree justified the hike in minute cost," Donnelly notes.

**Higher ratings needed.** Yet that is still not enough to promise higher ratings, he pointed out. "For one thing a great portion of the viewing audience needs to be educated on the basics of games such as hockey and soccer.

"If a program could allot a few preliminary minutes to an explanation of the rudiments of a game like soccer, audience interest and understanding might be sparked and in this way the ratings will be boosted. And then clients would more readily accept the increased costs."

Even if you could get together a special program that would more or less brief the viewers on the rudiments of a sport or focus on leading hockey or soccer personalities you would have a chance, Donnelly maintains, of generating more interest.

The problem of generating interest, he notes, is not altogether to rest with the networks. "All too often you hear a fellow beefing that tv coverage of such and such a sports event wasn't up to snuff." These people, Donnelly insists, should be made to realize that sites and actual sports facilities just don't foster perfect coverage.

Take for example, Donnelly pointed out, the night football game where the stadium lighting is poor and therefore rules out color broadcasting, or the golf course where officials insist the network run cables and lines under the turf at considerable extra expense.

**More leisure time.** Where did all the interest in sports come from? Essentially from the increased leisure time that the American male found he had on his hands about five years ago, according to Donnelly. Then too, he notes, there was the increase in multi-set homes. But what really

accelerated the growth of televised sports was the "advent of color." Let's face it, Donnelly said, in color any sports show is just "beautiful."

Where is all this sports interest headed? Despite the cost/rating problem, Donnelly foresees a weekly sports series in primetime in 1969. "We're in an age," he points out, "when people are anxious to learn more. Just look at the increase in the amount of documentaries. In addition to being entertaining, sports programs are educational. Adults and children, alike, learn about soccer and hockey."

**Ideal testing time.** The time to test such series, according to Donnelly, would be in the summer at about 10 p.m. when audiences are relatively constant and prices nominal. Ideally, he feels, a show like *Wide World of Sports* could successfully fit in an early Friday time slot.

Donnelly was born in Staten Island, where he still makes his home with his wife and seven-year-old son. He graduated from St. Peters College with a B.S. in marketing in 1955, spent two years in the service and joined American Tobacco as manufacturing assistant in 1957.

He joined BBDO account management training group in 1958 and became sports director five years later.

An accomplished ballplayer, Donnelly played semi-professional ball on weekends until 1966 with local teams. ■

On a recent *Alan Burke Show* segment a Mrs. Emily Kozakoff, who wants to be an astronaut, complained that NASA has said no to her and at least six other women:

*We don't know about the other six, but we don't want no Russians on our team.*

\* \* \*

Wanda Sue Parrott described her "psychic orgasm" on a *Joe Pyne Show* not too long ago. She said it was an experience that changed her whole life and has written a book called "I Pledge Allegiance to Myself."

*It sounds—uh—interesting, but we hardly dare comment.*

\* \* \*

The record rating received by Alfred Hitchcock's movie, *The Birds*, which tells of how thousands of feathered creatures attacked a small town in the U.S. reminds us of the National Geographic Society special, *The Winged World*, aired late last year. Among the facts revealed by the society is that a vulture uses a stone to smash a tough eggshell.

*And that's another reason why bald-headed men shouldn't walk around without hats.*

\* \* \*

Red Skelton points out that the English drive on the left side of the road just like in California.

\* \* \*

Wyse Advertising, New York, was

terribly concerned that Johnny Carson had no window in his office (though enterprising Ed McMahon did). Perhaps it was because they had windows and nobody knew much about them—or something like that. Anyhow, they sent Johnny a genuine retouched photo of a window overlooking Madison Ave., handsomely mounted and ready for installation on his bare wall. Johnny was so pleased with his new window that he publicly thanked the agency on a recent *Tonight Show* by saying, with an emotion-filled voice, "Ho-kay."

\* \* \*

One of the episodes of *George Pierrot's World Adventure Series*, titled "East Africa Safari," shows, among other things ("See the rare Okapi . . . etc.") films of the pygmy people—three feet tall—performing the primitive elephant dance.

*Wishing won't make it so, boys.*

\* \* \*

Three Sangamon County sheriff's deputies burst into the newsroom of WICS-TV Springfield, Ill., the evening of January 29 with guns drawn, as the saying goes, and asking everyone if he was alright. Everybody thought the deputies were playing some kind of joke, except the engineers who, according to newsman Wayne Cox were "almost ready to climb the chandeliers."

When it was apparent nothing was wrong, the police then called back a

second carload of deputies en route to the station.

It turned out that a woman viewer in Decatur was watching the NBC-TV show *Rowan and Martin's Laugh-In* and saw the words "Help! Help! We are being held prisoner in our newsroom" moving across the tv screen in ticker-tape fashion. The woman, probably a little old lady, called the Macon County Sheriff, who then alerted the Sangamon County sheriff's office.

\* \* \*

The following release, shown in its entirety, came out of Barickman & Selders recently:

"Adman Jay Herbert to Senior Vice President, Barickman & Selders agency, Chicago, after 20 years with Freeman Keyes of Post-Keyes-Gardner. And they're still buddies."

\* \* \*

If anybody wants a dead mosquito, or a bunch of dead mosquitoes—handsomely mounted, of course—they may apply to the WFBM stations in Indianapolis. The Time-Life Broadcast outlets purchased a supply of mosquitoes last September (we hesitate to ask why) and does not plan to continue in the wholesaling of these insects. The cost is \$1 per, check or money order, and the proceeds go to the National Hemophilia Foundation, Indiana State Chapter.

The station spent some \$11,274.05 on 225,481 mosquitoes, but assures us it is not interested in getting its money back. Says Donald C. Cripe, business manager of the station: "A wise, wise man once said it far better than I: 'So we took a bath for eleven grand; let's see if somebody can't get some good outta this.'"

\* \* \*

Diana Linkletter, 19-year-old daughter of Art, says with refreshing candor that she's "delighted that my name is Linkletter and that I have all the advantages that result from being a member of that family."

*Then she goes and spoils it by saying that "I am always careful not to be late for work or get out of line, because it would be said I thought I could get away with it because of my father's influence."*



"Let's see—that's five votes saying we should buy the Dodgers, three for the Braves, three for the Giants . . ."

# WIBW is the power behind the throne in the land where basketball is king.

Wilt Chamberlain, Bob Boozer, Bill Bridges . . . as well as Jim Ryun, Gale Sayers, John Hadl, Willis Crenshaw, Curtis McClinton, and many other famous athletes have performed before WIBW live cameras. Kansas is BIG in sports, and the Eastern Kansas populous market knows WIBW will be there!

29,500 fans weekly pack the University of Kansas and Kansas State field houses—WIBW is there! With its own crew, WIBW originates 6 of the 10 Big Eight basketball telecasts for a 39-station network — with Max Falkenstien, WIBW Sports Manager, the Voice of the Big Eight for over 20 years.

WIBW's accurate and descriptive radio voice covers 180 small college and high school basketball games because listeners expect the Voice of Kansas to be there!

Advertisers know that WIBW's complete sports coverage is a marketing power for moving products — sales is a part of the sports game, too!

Long live WIBW, long recognized as the real sports king!

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