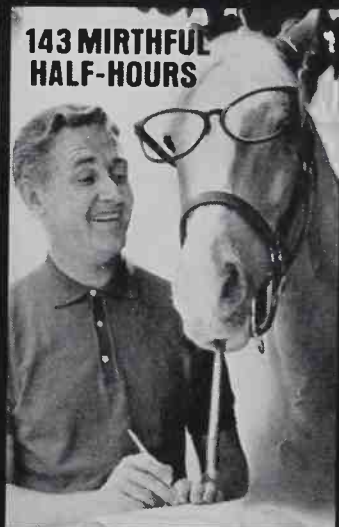
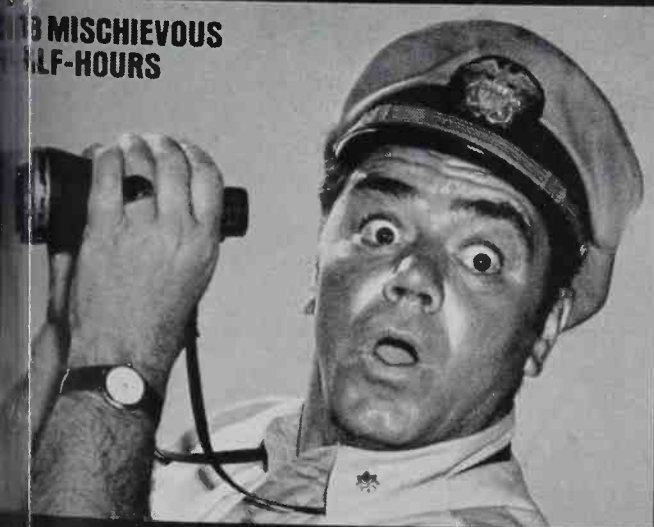


Television Age

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 Affiliates and their rates: continuation of a study PAGE 24
 Sperspying isn't needed to find those Nielsen homes PAGE 28

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McHALE'S NAVY, MR. ED, MUNSTERS MAKE MARKETING MAGIC!



M-M-M-M-M-MCA

Call our bunch



**the
Meredith
bunch**



MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV;

PHOENIX KPHO AM TV; SYRACUSE WHEN AM



sizzling!

ADULT VIEWERS KEEP WTMJ-TV'S RATINGS WHITE HOT ALL SUMMER LONG

Because of WTMJ's adult programming, its ratings "sizzle" all summer long. Last year, for example, WTMJ-TV's 6 p.m. news maintained an impressive audience (as many as 80,000 homes) right through the summer months. This total was 27,000 more homes than the second station reached in the market. And nearly as many homes as the two other major stations reached combined!* Like to keep your Milwaukee TV buys "sizzling" all summer long? Then try Milwaukee's "hot" adult station — WTMJ-TV.

*NSI, June 17 - July 14, 1965

MILWAUKEE RESPONDS TO WTMJ-TV



THE MILWAUKEE JOURNAL STATION
NBC in Milwaukee
MILWAUKEE ALSO RESPONDS TO WTMJ RADIO

Presented by: HARRINGTON, RIGHTER & PARSONS — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

A message to the Nationa

"This is your 40th anniversary year, and as we gather with you at our annual meeting, there are a few sentiments we're most eager to express.

"First, you really don't *look* 40. And you certainly can't *feel* 40—not the way you keep setting the pace in radio and television.

"But it *was* 40 years ago when you were formed to create something new—a regular daily national broadcast service. In showing it could be done, you got

the whole broadcasting system in this country started.

"Since then, you've been leading the way to all the big developments in broadcasting. For example, expanding radio in the early days...developing black-and-white television, when it was still risky and uncertain...pioneering color television.

"We've a lot to remember from the past 40 years. The innocent merriment of Fibber McGee and Molly, Fred Allen, Jack Benny.

Broadcasting Company:

the creation of the magnificent
NBC news service...the radio cov-
erage of World War II.

"You helped make radio an
American habit—and you helped
modernize it when television
called for such updating.

"As for television itself, you've
made it come alive with new forms
and approaches year by year—the
creation of the "special" program
...the development of operas-in-
English specially adapted for tele-
vision...history-through-art as in

"The Louvre" and "The Kremlin"
...the unprecedented three-hour
program on civil rights.

"We've been with you long
enough to know this is only the be-
ginning. With your habit of lead-
ership, you're sure to be in the
forefront of all the great broadcast-
ing developments ahead.

"We congratulate you on your
accomplishments. And—on this
40th anniversary—we compliment
you for carrying the years as grace-
fully as you carry your honors."

**THE INDEPENDENTLY-OWNED
RADIO AND TELEVISION
STATIONS AFFILIATED WITH NBC**

Television Age



BEST:

COSMETICS & TOILETRIES

**Pink Palmolive Soap,
"Teenager"**

Advertiser

Colgate-Palmolive Co.

Agency

Norman, Craig & Kummel
San Juan, Puerto Rico



DELTA FILMS INT'L, INC.

"The Film Center of the Caribbean"
San Juan, Puerto Rico

New York Office

15 West 46th Street
Tel. 582-5711

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Picking the winners among next fall's shows is as "simple" as handicapping the nags at Hialeah

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Buy KBOI-TV Sell IDAHO!

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



KBOI TELEVISION

Channel 2 CBS

BOISE

Affiliated with Bonneville International sta-
tions, KSL-TV Salt Lake City, KIRO-TV Se-
attle, WRUL, New York, KID-TV Idaho Falls.

Represented by



PETERS, **G**RIFFIN, **W**OODWARD, INC.



Two good men, by George!

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

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

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

You just can't sell Kansas farmers (or their suppliers) effectively without these three astute fellows working for you. Ask Avery-Knodel.

 Or call 913 CRestwood 2-3456, by George.



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

Letter from the Publisher

Guessing Games or Science?

Lest anyone become overly concerned that the "scientific" techniques used in buying television today will ever supplant personal judgement, let him consider a number of factors. Chief among these is the concentration now at major agencies on the local-market data provided by the March "sweep" of the American Research Bureau. These ratings booklets were rushed to agencies almost before the numbers from the November "sweep" had been digested.

Speed in television is becoming more and more vital. Already the fall schedules on the networks are heavily sold, and spot tv allocations for many markets are being drawn up. June and July loom just ahead, with their vacation periods when buying is necessarily limited, but in August the pace quickens as spot campaigns for a September start must be placed. Therefore the March ARB data *must* be studied now if an agency is going to sew up choice spot availabilities.

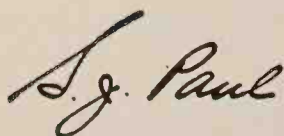
But look at the realities of the situation. Are the March statistics truly indicative of what the picture will be in September? Before answering in the affirmative, the reader might do well to consult the article in this issue beginning on page 19. In it, a half-dozen key executives in programming and media forecast the fall season—picking which programs in each half-hour will attract the largest number of tv homes, and which network will "win" the most half-hours during a typical week next November. They don't always agree.

Purists will argue that the disagreements are a natural consequence of the fact that each agency expert naturally must predict success for those programs in which his agency's clients have an investment. But, partly in view of the fact that the present patterns of participation buying mean that *many* agencies have investments in *many* programs, it is more realistic to think that in certain instances, the predictors just don't *know* what will happen next November. (Several, in fact, admitted that a number of selections were made on "hunches" and little more.)

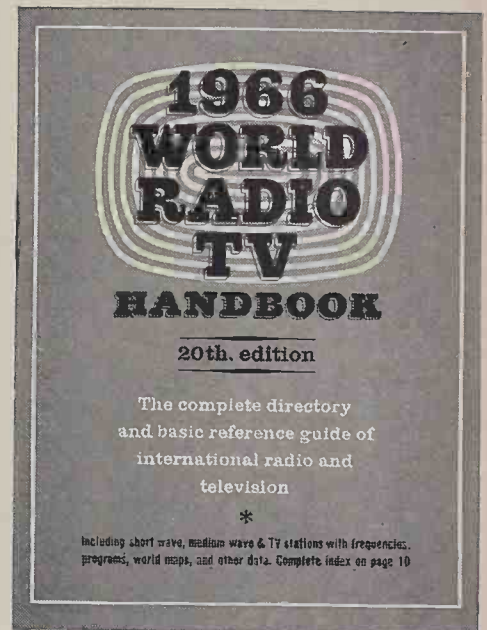
Is the situation any different when it comes to placing spot tv dollars for next fall on the basis of rating material drawn up six months previously? Will the rating numbers of March be repeated in November? It seems doubtful. The only sensible solution is for the media buyers to investigate each market, each station as carefully as possible—in as realistic a light as possible—and play the "hunches" whenever it seems most sensible to do so.

Defenders of the present system like to point to the so-called *scientific* data they have on hand. Stations caught in this numbers-game trap are rightfully unhappy about it—and their views will be reported in the next issue of TELEVISION AGE, in a major survey of station expenditures for, and station opinions of, audience research. From initial reaction, it appears that the time has come for a complete re-examination of the whole system: either make it more scientific (a difficult, expensive, perhaps impossible thing to do) or drop the pretense of scientific validity, admit the discrepancies, and proceed from there to a somewhat more realistic evaluation of performance.

Cordially,



JUST OFF THE PRESS



1966 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark

or

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



**Letters
to the
Editor**

'One Buyer' Rebutted

In answer to *One Buyer's Opinion* in the April 11 issue (*What're They Doing to Us Now?*), let me say first, Mr. Buyer, that we love you dearly.

BUT . . . do you really believe all you said about networks furnishing information "to the station sufficiently before telecast to ensure the desired protection . . ."? Sure, we receive orders, revisions, orders, changes, deletions; additions, orders, etc., etc., even if the order is for a commercial that ran last Sunday! In fact, we're drowning in paper work! Whether you believe it or not, we carefully and conscientiously note EACH change—then—WHAMMY! the network throws in a cross-plug here, a

makegood there, or we make a mistake and in spite of our efforts product conflict rears its ugly head. You said, ". . . station seems to be bothered trying to find or time replacements . . ." You had one of our top-rated spots and product conflict develops—naturally you want a "comparable" replacement . . . or one of your spots in high-rated position was bought preemptible rate, and when it is preempted you want a "comparable" placement . . . REPLACEMENT WHERE?!?! We don't have a . . . they are all sold! But you are the customer, and "the customer is always right."

And another thing, you place an order with us, starting immediately and you want a confirmation yesterday . . . we frantically clear as best we can what you want, tear up the daily log that has already been typed and is ready to go to operations. The time arrives for your spot to run and what happens? No film instructions/copy has arrived . . . we miss a spot . . . perhaps it is one of the highest-rated spots in our schedule . . . so where do we find a makegood for you? Again, it was our fault, again we lose! If your film/copy was not ready, why do you insist that your schedule begin so soon? I used to believe that you *thought* the material would arrive on our station in time to run, but that was hundreds of orders ago. Can you please do something about that? Makegoods take just as much time to arrange as new orders and we would have more time to devote to things like product protection if you could give a little time to helping us with our problems . . . like advising your accounting department when schedule deviation is reported and approved, so that about two months later we do not have to dig back into our files to explain one of these deviations that you could have reported to them with a memo!

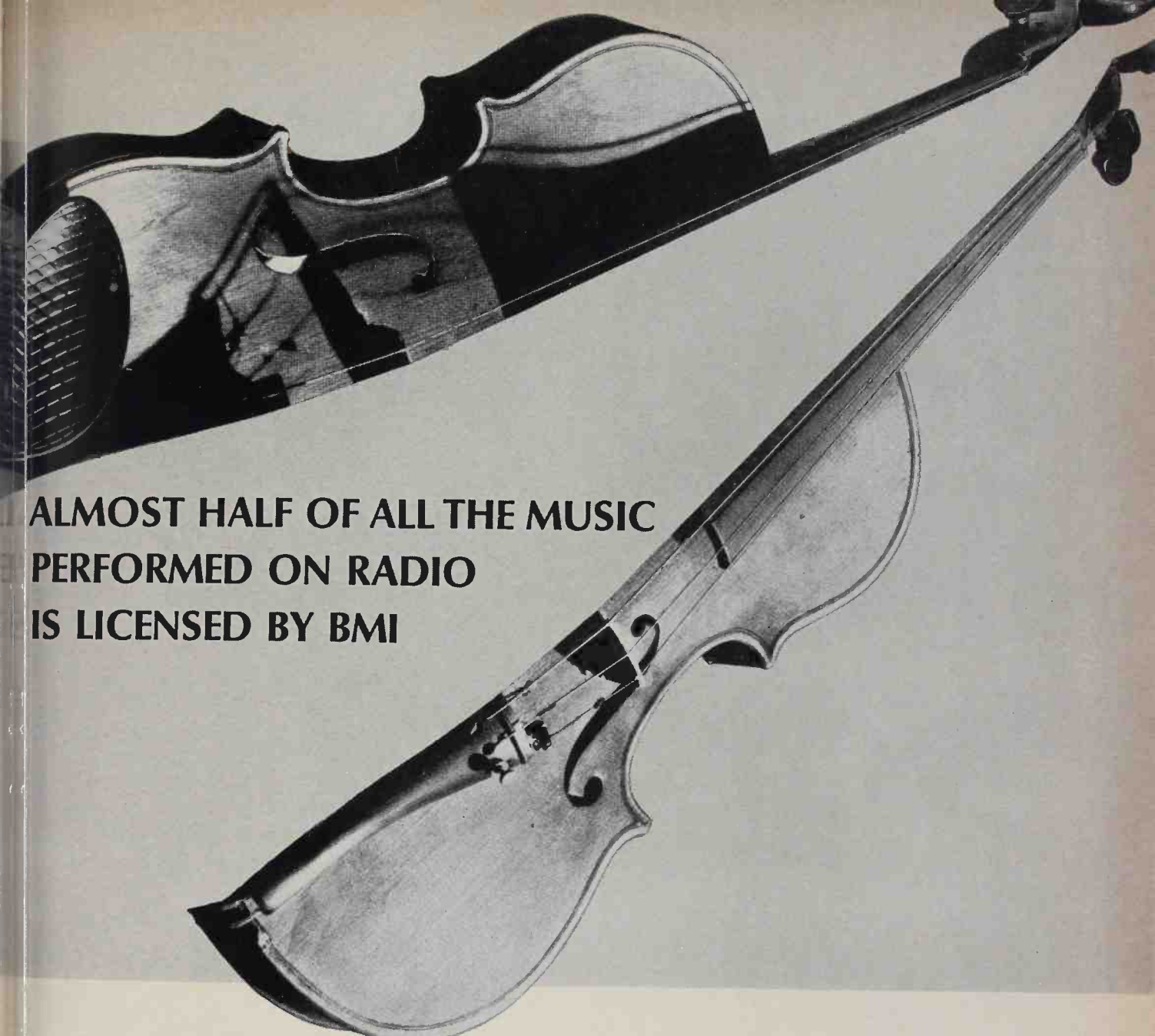
A STATION SALES SECRETARY
Shreveport, La

[For a station representative's comment on *One Buyer's Opinion* that spot TV is becoming less flexible a medium, see page 47. Ed.]

In a changing business, one thing stays the same... VPI and its clients remain ahead in television advertising

1966 AMERICAN TV COMMERCIALS FESTIVAL
VPI, 8 "BESTS" 23 RUNNERS-UP & RECOGNITIONS
MORE AWARDS THAN ANY OTHER FILM COMPANY.

VPI New York
Los Angeles
Chicago



**ALMOST HALF OF ALL THE MUSIC
PERFORMED ON RADIO
IS LICENSED BY BMI**

THIS PROUD RECORD OF ACHIEVEMENT

is a tribute to the ability of the writers and publishers affiliated with BMI to create the music the American public prefers.

In a little over a quarter-century BMI has developed an organization through which more than 40,000 writers and 7,000 publishers have chosen to license their music for public performance. And their number is increased every day.

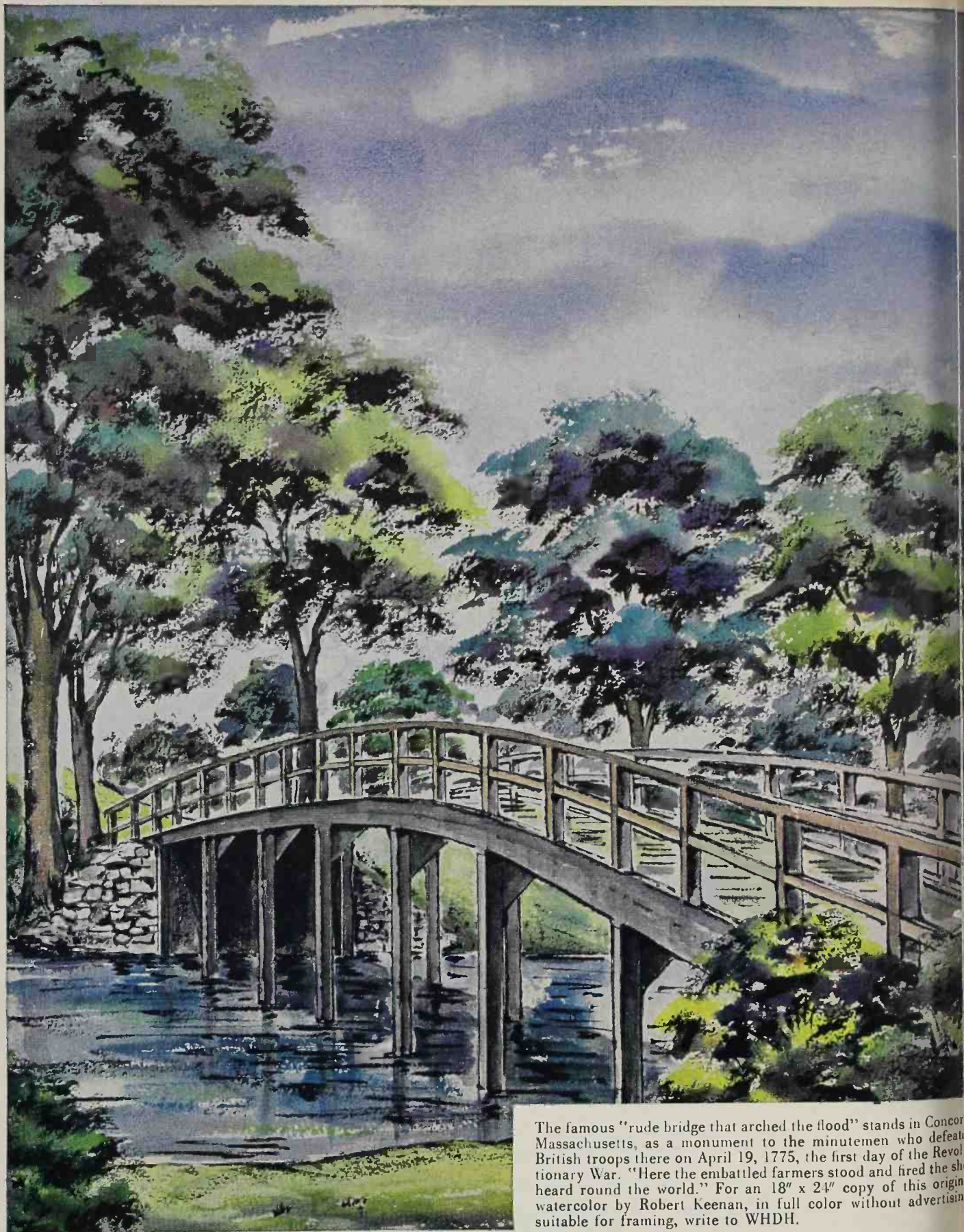
As a result of the opportunity that BMI has continued to provide during the years since its birth there has been a continuing process of diversification, growth and democratization in American music. New talents have found an audience. New music has been able to gain a hearing. New vitality has been brought to traditional forms of music.

The result is today's many worlds of music to which both music users and the public have unlimited access, and from which they both draw in a manner without precedent in the history of American music.



ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE.

BROADCAST MUSIC, INC.



The famous "rude bridge that arched the flood" stands in Concord Massachusetts, as a monument to the minutemen who defeated British troops there on April 19, 1775, the first day of the Revolutionary War. "Here the embattled farmers stood and fired the shot heard round the world." For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising suitable for framing, write to WHDH.

Buy Boston like a Bostonian...Buy WHDH

TELEVISION: CHANNEL 5  • RADIO: AM 850 KC 50,000 WATTS  FM 94.5 M
REPRESENTED NATIONALLY BY BLAIR TELEVISION-RADIO

Deutsch for Italians

For the first time an audience of 400,000 German-language inhabitants of northern Italy can now understand television. They are mostly farmers and a small number of city dwellers who understand Italian but prefer German. They live in the Alto Adige region of northern Italy near Austria. The programs, scheduled for a hour and a half nightly, are carried on Radio Televisione Italiana's second network transmitter located in Bzano. The programs are produced in the Rome studios of RAI, but will not be seen in other parts of Italy.

Rep's Films to Aid Stations?

A major sales representative is reportedly dickering with a station group about joint financing of co-productions. The fact that a rep is willing to put a great deal of cash into series production both indicates that there may soon be a completely new source of television product and the severe shortage of product that can serve as spot carriers at the stations.

Japanese Beetles on Tv

A potential source of spot revenue looming not too far away is the Japanese imported-car boom, which is scheduled to make a splash here next year. The Japanese intend to concentrate their sales pitch toward the American "second car," and will compete directly with European imports, leaving Detroit a free hand at the "first car" market.

Convertible Receiver for Travelers

A Yugoslavian engineer who now works in West Germany reportedly has in the developmental stage a television receiver that can be adjusted by the owner to operate in different countries where the line standards vary. A set, for example, that can be used in France, where the line standard is 819, will not be usable in Germany where the standard is 625, nor in the U.S. where it is 525. Sets can, of course, be modified at the factory to operate on almost any system, but the over-the-road traveler usually has been forced to leave his set behind when he moved. Little is known about the variable-system receiver other than that it would be a boon to many consumers, particularly if it could be marketed in a small, portable model.

Pat, Fast, Fast Color Relief

Now that the dust of last season's color stampede is beginning to settle, a new color laboratory has opened. Shuman Grinberg, film archivist and documentarian, has set up American Color Laboratories in Hollywood, with Harry Gausman, late of Deluxe-General Film Laboratories, to head up the labs. ACL is due to become operational next month.

Berkey Behind the Scenes

New York's Berkey Photo Service has been quietly buying into a number of tv commercials production suppliers, among them K&L Color Services, Eastern Effects, and Keystone, in addition to interests already held in American Speedlight, Simmons, Oxberry, and ColorTran. Sam Lang, now president of both K&L and Eastern Effects, said that K&L will become the professional services wing of Berkey Photo.

VPI Merging with Electrographic

Video Pictures Inc. has announced intent to merge with Electrographic Corp., publicly held supplier of machinery to the printing and graphics industries, listed on the American Stock Exchange. If the merger is approved by the Securities Exchange Commission, VPI will become part of Electrographic, but the film-making company's structure and management will be unchanged. VPI said that the merger would permit further expansion of film-making facilities. Already VPI's annual gross is close to the \$10-million mark.

Repairmen Sought in Poland

A scarcity of television installation and repair shops over the great stretches of rural Poland is the major block to the continued expansion of the medium in that country, according to recent Polish press reports. Of the total 2.5 million sets in the country, only 300,000 are in the countryside where over half the population lives. More than 80 per cent of the country is a good reception area.

Rise of the Solitary Film Maker

It looks as if tv commercials production is a game any number can play. Although such companies as MPO, VPI, and EUE/Screen Gems continue to get bigger and bigger, and occasionally a studio folds, there's been no drop in the number of companies working the field, an indication that not only is the overall volume of commercials production continuing on a steady rise, but also that there's more demand than ever for highly-specialized film-makers and for new talents.

A Penny Saved . . .

Perhaps it's the stock market's downward trend, or a result of the slowdown in spot tv's rate of increase during the first quarter, but the tightening of profits is being reflected in an "economy drive" by at least one major group station operation. Workers have been instructed to turn lights off when leaving their offices, hold down personal phone calls and use of the stamp machine, etc.

YOU ONLY NEED ONE FILM/TAPE PRODUCTION SOURCE BOOK

Enclosed is payment for 1 copy

NAME _____

ADDRESS _____

CITY _____ STATE _____

BUT IT WILL PAY TO SPREAD A FEW AROUND THE SHOP

Enclosed is payment for 2 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 3 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 4 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 5 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 6 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

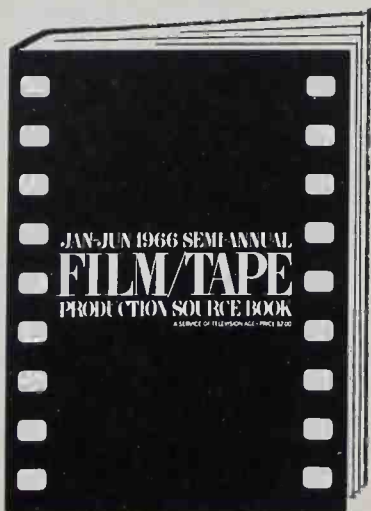
Enclosed is payment for _____ copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

The only comprehensive, authoritative, up-to-date directory of buyers and suppliers



Contents include: **FILM/TAPE PRODUCERS**, U. S. & Canada . . . Musical Producers . . . International Producers . . . **COSTUMING** . . . Editing Services . . . **EQUIPMENT & SUPPLIES** . . . Film Labs . . . Film Raw & Print Stock . . . Film Repair & Restoration . . . Film Storage, Distribution & Print Service . . . **FREE FILM DISTRIBUTION** . . . Graphic Arts . . . **GUILDS & UNIONS** . . . Insurance . . . Make-Up . . . **MONITORING SERVICES** . . . Music Libraries . . . Sound Effects . . . Optical Effects . . . Prop Rental . . . Screening Rooms . . . Set Construction & Scenic Supplies . . . Shipping . . . **SOUND RECORDING** . . . Special Effects Props . . . **STOCK RENTAL** . . . Stock-Shot Libraries . . . **TALENT AGENCIES** . . . Talent (Animals) . . . **TITLES & ART** . . . Video-Tape Services . . . **ADVERTISING AGENCY COMMERCIAL PRODUCERS** . . . **BUYERS OF INFORMATIONAL/INDUSTRIAL FILMS.**

A SERVICE OF **TELEVISION AGE** \$2.00 per copy

Business barometer

With the figures in for March, Business Barometer indications are that the much-discussed "softness" during the year's first-quarter was perhaps more a matter of gains that were less than expected, rather than of any actual dollar decreases. As in January and February, spot activity for all stations rise in March—but also as in January and February, the March gain of 6.7 per cent over the same month in 1965 was the smallest increase during the last five years. As one illustration of the "soft" situation, March '65 spot business ran 15.0 per cent ahead of that in March '64.

In estimated dollars, stations are figured to have received \$74.5 million from spot clients this past March, as compared to \$69.8 million in the 1965 counterpart. Looking at March spot activity in comparison with that in February immediately preceding, a gain of 16.0 per cent was registered—according to the Business Barometer sampling of stations in all rate classifications across the country.

The familiar trend—the rich getting richer—was brought out again when spot increases for March were studied by size of station. Compared with the national increase of 6.7 per cent, stations doing under \$1 million in total annual revenue increased their spot business only 4.6 per cent; stations in the \$1-3-million bracket did just under the national figure, but the stations doing better than \$3-million scored gains above the national level.

In the first quarter, spot volume was up 6.4 per cent, with a total revenue of \$193.8 million as compared to \$182.2 million in the first three months of 1965. In itself the gain is sizeable, but when it's put up against the 12.3-per-cent increase in the first quarter of 1965 over that of '64, the picture isn't quite so rosy. In fact, it is certainly enough to start talk of once more "plateaus" and "network encroachment on spot" and so forth.

Next issue: a report on March local sales and compensation revenue to stations—with a strong gain in local business helping to take up some of the slack on the spot-sales side.

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

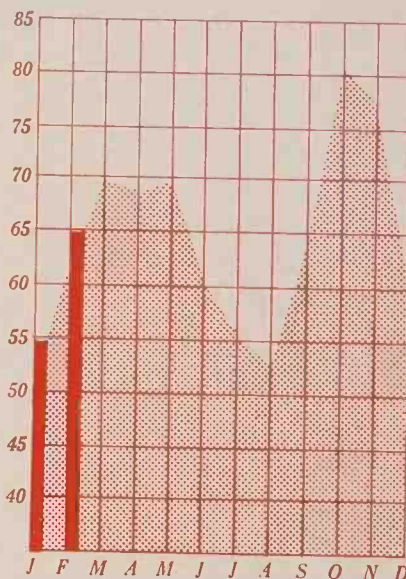
millions of dollars



March (up 6.7%)

Year-to-year changes by annual station revenue

Station size	Spot tv
Under \$1 million	4.6%
\$1-3 million	6.5%
\$3 million up	7.1%



1966-'65 comparison



If you insist, we'll put sprocket holes in it, dish up free crockery, pop corn, or even play bingo. We'll get you almost any old thing to get you to use video tape. Put one of the world's most experienced production teams at your disposal. Dust off the monitor each morning so you can see the color of every shot as it is being produced. Make coffee. Deliver your completed commercial in a matter of days, not weeks or months. Color or black and white. Produce your next commercial at Videotape Center. We'll even put gum under the seats.

VIDEOTAPE CENTER

Videotape Center, 101 W. 67 Street, New York, N. Y. 10023 (212) TR 3-58

Do They Sell?

For nine days in May, 1964, 325 Chicago-area college students went into each night and secretly watched their families watch television. They carefully noted on concealed pads each time the relatives laughed, pressed, complained, cursed, ignored, or left the room when a prime-time network commercial flashed on the screen. "Deodorants evoke overwhelming negative comments from both sexes," was one of the dozens of blunt conclusions made from a study of their reports.

The college students were participating in a study set up by the late Gary A. Steiner, professor of psychology at the University of Chicago Graduate School of Business. The results, published in the current issue of the school's *Journal of Business*, represent an outgrowth of a 1959 study by Mr. Steiner. That study, commissioned by CBS, was devoted to an investigation of viewer attitudes toward television in general.

Sample Not Representative. The major focus of the new study was the reactions to network commercials. It attempts to answer which commercials achieve greater attention, produce more frequent annoyance, and elicit more positive comments. Mr. Steiner confessed the study might have revealed a greater bias against commercials than actually exists primarily because of the size and nature of the sample and sampling. "Our subjects constitute an exploratory, convenience sample selected only through the act of recruiting willing and capable observers," he wrote. "The generality of our results is a matter of judgment, and interpretations should take the obvious and possible sampling biases into account."

The students were asked to look for specific behavior of the sample before, at onset, and during the

commercials and to note any comments on their content. "Just before the average network commercial comes on, nine out of ten people in the audience are paying attention to television, and seven of them are giving full attention," Mr. Steiner wrote. He added that, since most network commercials are preceded by programming, rather than by other non-program elements, "this figure is crudely descriptive of the average level of attention to network programming and may be of interest in its own right."

When the average network commercial begins, one viewer out of a hundred expresses strong annoyance; four show signs of mild annoyance; four show signs of pleasure or relief. *The remaining 90 per cent exhibit no overt reaction at all.* "This annoyance level is surprisingly low in view of the fact that 'annoying interruptions' is a major viewer criticism," Mr. Steiner observed. However, he wrote, "Viewers may be too inured or resigned to the breaks to comment on them to another family member." Or it may be that "only certain types of interruptions are especially irritating."

Do Viewers Know Producers?

Production Co.	% Recognizing
Goodson-Todman	68
Four Star	36
ZIV	31
Revue	22
Bob Banner	10
MCA	8
Flying A	8
Jack Chertok	3
Plautus	3

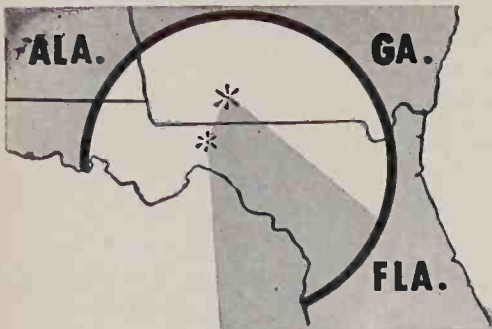
From "The People Look at Commercials," pertaining to a study of "clutter," on which Dr. Steiner concluded: "Opening credits associated repeatedly with popular shows do get through [to the viewer]; specific names, including technical credits, do not appear to."

How Many Stay Tuned In? But, perhaps the most significant questions are what the viewer does while the commercial is on the air. Some 84 per cent of the total audience (and 89 per cent of those in the room at onset) stay during the average network commercial—47 per cent watching all of it. The other 37 per cent give partial attention; that is, "stays in chair but turns around, talks, or reads." Five per cent get out of the chair but stay in the same room, exposed at least to the audio.

Only six per cent get up and leave the room; the remaining five per cent are not in the room to begin with. Comparing behavior during the commercial with behavior just before, full attention clearly declines from program to commercial, "but almost all of the loss is to 'partial attention' still in the chair—not to the refrigerator or bathroom," Mr. Steiner said. In sum, only a very small share of the at-home audience, about 10 per cent, is entirely unexposed to the average network commercial. "Even that figure might be an overestimate, since those who leave or return to the room during a commercial may catch part of it," wrote Mr. Steiner.

The overriding generalization that can be made about comments on commercials is that most of the time most (four out of five) viewers say nothing. Whether they are thinking unspoken thoughts favorable, unfavorable or unrelated to the commercial is a matter of conjecture. Further among those who do have something to say, positive comments outnumber negative, although not by much—7.2 per cent to 5.7 per cent. Another five per cent of the speakers were neutral. "This pattern appears to be substantially more positive, or at any rate less negative, than what would be expected if commercials were predominantly annoying," Mr. Steiner wrote. "The fact

(Continued on page 66)



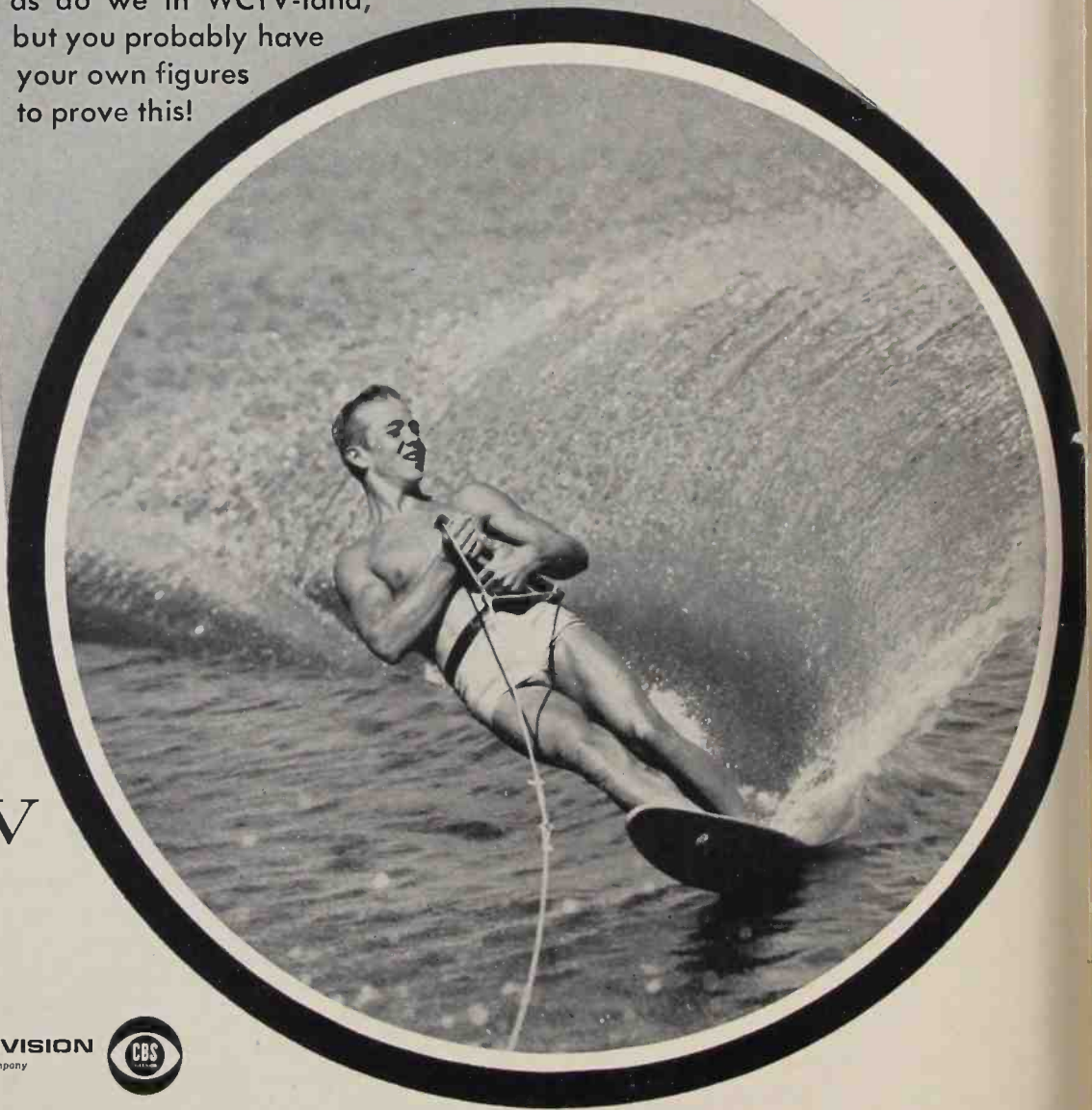
WCTV-land

land of YEAR-ROUND

good living, good business

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere.

This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



WCTV
6

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



*Agency clockers study track records
and maiden entries
to pick next fall's 'best bets'
in network lineups*

Touting tv '67

	Sharpshooters	
1	1-Deducts 2-Lady Macbeth 3-Fair n' Breezy	1-DEDUCTS 2-Miss Callahan 3-Daisy Knobel
2	1-Sparkling Earth 2-Miss Pip 3-Sad Lady	1-Sparkling Earth 2-Debbies Coe 3-Sad Lady
3	1-Senesa Compacta 2-Native Joy 3-Pampadonna	1-Native Joy 2-Pampadonna 3-Senesa Compacta
	1-FIVE HANDICAP 2-Emerald Saint 3-Tea Time	1-REC 2-PAM 3-CHE

Before Sheldon Leonard became what he is today—one of television's most prolific program producers—he played the role of "the fat" on Jack Benny's weekly radio show. Every few weeks, as comedian Benny wove his way through various situations, the raspy voice of the Leonard characterization would stop him in mid-action. "Hey, buddy," was the typical whisper, "c'mere. You're going upstairs, right? . . . I got a good one for you. Take elevator Number Three . . . It can't miss . . . It just had a grease job . . ."

When Sheldon Leonard, producer, does any touting now, it's in a much more serious vein—

in an effort to convince a network or advertiser that *his* productions are winners. Because his is a proven track record, this producer is sought out by program buyers of all kinds. But he is not alone, by any means, in serving as a source of advice. Network programming is a wide-open business. Thousands of people put hundreds of programs together; hundreds of agency and network executives see those programs, read about them, hear about them. By the time approximately 90-100 shows have been selected for the three networks' fall schedules, it's hard to find anyone in Hollywood or New York who doesn't have a judgment on the probable success

Six program/media experts forecast win, place, show positions of fall programs

or failure of each series.

Talk to a young starlet at an affiliates' banquet and she'll tell you the new comedy she's in ("we've only done the pilot,") is going to be "bigger than *Get Smart*." Talk to a network promotion writer and he'll tell you the show on which he's preparing a mailing piece is "so old-fashioned it would have been a bomb in 1950." Talk to a man in the research department at any of the networks and he'll show you prognostications, complete with decimal points, on the precise share-of-audience to be obtained next season by every show in the schedule. Talk to any of the successful Hollywood producers (*successful* meaning those who managed to sell something to the networks this year) and they'll tell you why their individual efforts "have to land in the top 10." Talk to the unsuccessful producers (those who didn't sell anything) and they'll tell you why all of the programs on the new schedules are dogs "compared to what they coulda had."

Brooks Brothers Oracles

It is at the major advertising agencies, though, that the most respected "touts" can be reached. Unlike their race-track brethren, they seldom speak in whispers or wear a suit that just might have been slept in last night. Well-dressed, well-paid, and harkened to as the Madison

Avenue counterparts of a Grecian oracle, these men bear such titles as *director of tv-radio programming*, or *vice president, programming or broadcast media director* or *director of broadcast research*.

Under their direction, after they have sat through countless hours of pilot screening and listened to the sales stories of the three networks, the agencies draw up various estimates of the fates of programs and networks in the season ahead. The estimates are often detailed, providing probable ratings and shares for every program in prime time, or even estimating the number of men, women, teens and children that specific shows will reach. At some agencies, the preparation of the estimates is a team task; at others a single programming "expert" may put the figures and hunches together.

Guaranteed Success

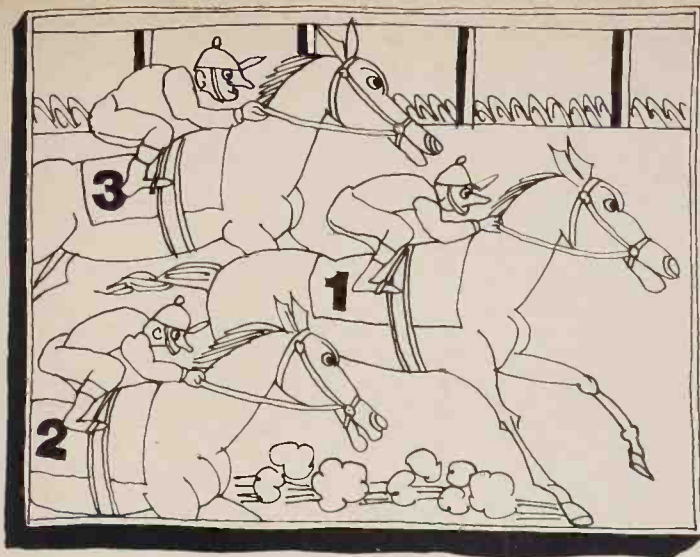
Use of the predictions varies. An agency may circulate its "program guide" to the spot tv buyers. A buyer might thus be warned away from placing a costly schedule of spots next to a program that seems certain to attract a small audience, or the wrong kind of audience for the product. Network buyers faced with a "fire sale" opportunity to pick up some participation minutes at greatly reduced prices still want to consider whether the lower price means a good

cost-per-thousand, and so they turn to the estimates. Agency clients who have invested millions in certain programs at the agency's urging will want some guarantee, however slight, that the investment is worthwhile; a guarantee is provided when the client can see on paper that agency expertise says the purchased programs will be top audience attractions.

Secret—Or Maybe Not

The ratings predictions are not so tomorriously guarded at many agencies. "This kind of information is put together from many sources," said a programming executive at J. Walter Thompson. "It is prepared for the use of our buyers and our clients and therefore is highly confidential. At a number of agencies, the material is less restricted and occasionally published or distributed to 'outside' parties. Here, it serves as a promotion for the agency in question, testifying to the astute capabilities of the men in the program department—when ratings later prove them to have been right in their predictions.

Through the years certain agencies have shown a remarkable talent for foretelling the fate of certain programs. Experts at these companies have picked the new season's smash hits, and big failures, months in advance of their premieres to a nation



Program Selections

(by Agency Handicappers)

	Programs*	Bates	BBDO	DDB	L&N	M-E	Y&R	Consensus
7:30	Voyage to Sea	2	3	2	2	3	2	2
	It's About Time	3	2	3	3	2	3	3
	Disney's World	1	1	1	1	1	1	1
8:00	The FBI	3	2	3	3	3	3	3
	Ed Sullivan	2	2	1	2	1	2	2
	Disney's World	1	1	1	1	2	1	1
8:30	The FBI	2	1	2	3	2	2	2
	Ed Sullivan	1	1	1	1	1	1	1
	Hey, Landlord	3	3	3	2	2	3	3
9:00	Sun. Movie	2	2	2	2	2	2	2
	Garry Moore	3	3	3	3	3	3	3
	Bonanza	1	1	1	1	1	1	1
9:30	Sun. Movie	2	2	2	2	2	2	2
	Garry Moore	3	3	3	3	3	3	3
	Bonanza	1	1	1	1	1	1	1
10:00	Sun. Movie	1	1	1	2	2	2	1
	Candid Camera	3	2	1	1	1	1	1
	Andy Williams	2	3	3	3	3	3	3
10:30	Sun. Movie	1	1	1	2	1	1	1
	What's My Line?	3	3	2	1	1	2	2
	Andy Williams	2	2	2	3	3	2	3
7:30	Iron Horse	1	2	2	2	3	2	2
	Gilligan's Island	1	1	1	3	1	1	1
	The Monkees	1	3	3	1	2	2	2
8:00	Iron Horse	3	1	3	2	3	3	3
	Run, Buddy, Run	1	3	2	3	2	2	2
	Dream of Jeannie	1	2	1	1	1	1	1
8:30	Rat Patrol	2	3	2	2	2	2	2
	Lucille Ball	1	1	1	1	1	1	1
	Roger Miller	3	2	3	3	2	3	3
9:00	Men Against Evil	3	3	3	2	3	3	3
	Andy Griffith	1	1	1	1	1	1	1
	Road West	2	2	2	3	2	2	2
9:30	Peyton Place I	2	2	1	2	3	3	3
	Family Affair	1	1	3	1	1	1	1
	Road West	3	2	1	3	1	2	2
10:00	Big Valley	2	2	1	1	2	3	2
	Mother's Word	3	3	3	3	3	2	3
	Run for Life	1	1	2	2	1	1	1
10:30	Big Valley	2	1	1	1	2	2	2
	I've Got a Secret	3	2	3	3	3	2	3
	Run for Life	1	1	2	2	1	1	1

audience. But, since they are only human, some of the experts have publicly and privately forecast the quick extinction of shows like *Beverly Hillbillies*, *Man from U.N.C.L.E.* and *Peyton Place*. Similarly, they have advised clients to expect big things from such programs as *Trials of O'Brien*, *Mrs. G. Goes to College* and *It's A Man's World*.

All Viewed Pilots

No one faced with the problem of "guestimating" how next season's program fare will fare is infallible—a statement with which any agency expert will agree "off the record." As there is no *single* Nostradamus to whom less-perfect forecasters can turn, TELEVISION AGE sought out a half-dozen agency experts in an effort to determine the possible fate of the networks next fall. On these pages appears a chart much like those in the newspapers, where handicappers in the sports department select the winners of the day's races.

In horseracing, few of the experts agree; hence, the papers will print a "consensus," indicating the likely winner as judged by the majority of the handicappers. The situation is similar in predicting the success or failure of future programs. Some of the men talked to had seen every pilot for the new shows on the fall schedules—except *The Green Hornet* and *Shane*, for which no pilots were

*Each half-hour, shows are listed by network as follows: ABC, CBS, NBC.

made. Others had missed a few of the pilots, but were familiar with the story outlines and talent behind all of the programs. Thus, in some of the estimating, a certain amount of intuition and finger-crossing was present. Personal tastes, too, could not be entirely eliminated. It will be seen as the individual choices are studied that there are several areas of obvious disagreement between the agency experts — but the consensus always provides the reader with a clear-cut answer to which network will be on top in each time period next fall.

Second Better Than First

On the agency listings themselves, it must be stated that these are not in *all* cases the "official" predictions of the agency in question. Often, they are the *personal* estimates of a top executive in the programming or media department. A primary reason for the use of personal data is that an agency which has advised a client to back a specific program often feels obligated to "predict" that the program will be a big winner. ("On the other hand," said an executive at McCann-Erickson, "we may know that certain shows won't be first in their time period, but the price on them is right for the audience they'll deliver as the second- or third-place show.") In some instances, of course, the personal view of the top execu-

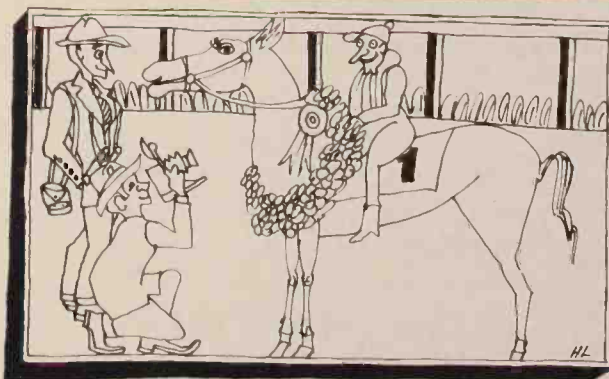
	Programs	Bates	BBDO	DDB	L&N	M-E	Y&R	Consensus	
TUESDAY	7:30	Combat	2	3	2	2	2	2	
		Daktari	1	1	1	1	1	1	
		Girl-UNCLE	2	2	3	3	3	2	
	8:00	Combat	2	3	2	2	2	2	
		Daktari	1	1	1	1	1	1	
		Girl-UNCLE	2	2	3	3	3	2	
	8:30	Rounders	2	3	2	2	3	3	3
		Red Skelton	1	1	1	1	1	1	1
		Occasional Wife	3	2	2	3	2	2	2
	9:00	Pruitts of Southampton	3	3	3	3	3	3	3
		Red Skelton	1	1	1	1	1	1	1
		Tuesday Movies	2	2	2	2	2	2	2
9:30	Love on Rooftop	3	2	3	3	2	3	3	
	Petticoat Junction	1	1	1	1	1	1	1	
	Tuesday Movies	2	2	2	2	3	2	2	
10:00	The Fugitive	1	1	1	1	1	1	1	
	CBS Newshour	3	3	3	3	3	3	3	
	Tuesday Movies	2	2	2	2	2	2	2	
10:30	The Fugitive	1	1	1	1	1	1	1	
	CBS Newshour	3	3	3	3	3	3	3	
	Tuesday Movies	2	2	2	2	2	2	2	
WEDNESDAY	7:30	Batman	1	1	1	1	1	1	
		Lost in Space	3	2	2	2	3	3	
		The Virginian	2	2	2	3	2	2	
	8:00	Them Monroes	3	2	1	1	1	1	
		Lost in Space	1	1	3	2	3	2	
		The Virginian	1	2	2	3	2	1	
	8:30	Them Monroes	3	3	3	2	2	3	
		Beverly Hillbillies	1	1	1	1	1	1	
		The Virginian	2	2	2	3	3	2	
	9:00	Man Who Never Was	3	3	2	2	2	2	
		Green Acres	1	1	1	1	1	1	
		Chrysler/Hope	2	2	3	3	2	2	
9:30	Peyton Place II	3	3	2	2	2	3		
	Gomer Pyle	1	1	1	1	1	1		
	Chrysler/Hope	2	2	3	3	3	2		
10:00	Stage 67	3	3	3	3	3	3		
	Danny Kaye	2	2	2	2	2	2		
	I Spy	1	1	1	1	1	1		
10:30	Stage 67	3	3	3	3	3	3		
	Danny Kaye	2	2	2	2	2	2		
	I Spy	1	1	1	1	1	1		
THURSDAY	7:30	Batman	1	1	1	1	1	1	
		Jericho	3	3	3	3	3	3	
		Daniel Boone	2	2	2	2	2	2	
	8:00	F Troop	1	2	2	1	1	1	
		Jericho	3	3	3	3	3	3	
		Daniel Boone	1	1	1	2	1	2	
	8:30	Tammy Grimes	3	2	3	2	3	1	
		My 3 Sons	1	1	1	1	1	1	
		Star Trek	2	3	1	3	2	2	
	9:00	Bewitched	1	1	1	1	1	1	
		Thurs. Movie	2	3	3	2	2	2	
		Star Trek	3	2	2	3	2	3	
9:30	That Girl	3	2	2	1	1	2		
	Thurs. Movie	2	1	1	2	2	1		
	The Hero	1	3	3	3	2	2		
10:00	Hawk	3	2	3	3	1	3		
	Thurs. Movie	2	1	1	2	2	2		
	Dean Martin	1	3	2	1	3	1		
10:30	Hawk	3	2	3	3	1	3		
	Thurs. Movie	2	1	1	2	2	2		
	Dean Martin	1	3	2	1	3	1		

	Programs	Bates	BBDO	DDB	L&N	M-E	Y&R	Consensus
FRIDAY	7:30 Green Hornet	3	1	1	2	3	1	1
	Wild West	1	3	2	3	2	1	3
	Tarzan	2	2	3	1	1	2	1
	8:00 Time Tunnel	1	1	2	2	2	2	1
	Wild West	1	2	1	3	2	1	1
	Tarzan	3	1	3	1	1	3	3
	8:30 Time Tunnel	3	3	3	3	3	3	3
	Hogan's Heroes	2	2	2	2	1	2	2
	Man-UNCLE	1	1	1	1	2	1	1
	9:00 Milton Berle	3	3	3	3	3	3	3
	Fri. Movies	2	2	2	2	2	2	2
	Man-UNCLE	1	1	1	1	1	1	1
9:30 Milton Berle	3	3	3	3	3	2	3	
Fri. Movies	2	2	1	2	2	1	2	
T.H.E. Cat	1	1	2	1	1	3	1	
10:00 12 o'Clock High	3	2	2	2	3	2	2	
Fri. Movies	1	1	1	1	1	1	1	
Laredo	2	3	2	3	2	3	3	
10:30 12 o'Clock High	3	2	2	2	3	2	2	
Fri. Movies	1	1	1	1	1	1	1	
Laredo	2	3	2	3	2	3	3	

	Programs	Bates	BBDO	DDB	L&N	M-E	Y&R	Consensus
SATURDAY	7:30 Shane	3	3	3	3	3	3	3
	Jackie Gleason	1	2	1	2	1	1	1
	Flipper	1	1	2	1	1	2	1
	8:00 Shane	2	3	3	3	3	3	3
	Jackie Gleason	1	1	1	2	1	1	1
	Don't Eat Daisies	3	2	2	1	2	2	2
	8:30 Lawrence Welk	2	2	2	2	1	2	2
	Pistols, Petticoats	3	3	3	3	3	3	3
	Get Smart	1	1	1	1	1	1	1
	9:00 Lawrence Welk	1	1	1	2	1	1	1
	Mission: Impossible	3	2	2	3	1	2	3
	Sat. Movies	2	2	2	1	1	2	2
9:30 Hollywood Palace	2	2	3	2	3	1	3	
Mission: Impossible	3	1	2	3	1	1	2	
Sat. Movies	1	1	1	1	1	1	1	
10:00 Hollywood Palace	3	3	3	3	3	2	3	
Gunsmoke	1	1	2	2	2	1	2	
Sat. Movies	1	2	1	1	1	1	1	
10:30 ABC Scope	3	3	3	3	3	3	3	
Gunsmoke	1	1	1	1	1	1	1	
Sat. Movies	2	2	2	2	2	2	2	

Weekly Network Wins by Half-Hour

	ABC	CBS	NBC	Bates	BBDO	DDB	L&N	M-E	Y&R	Consensus
SHOW PLACE WIN	12	24	21	14	22	17	13	10	13	12
	13	10	20	17	13	24	14	15	21	18
	23	15	7	19	12	9	19	22	18	21
	19	13	9	11	13	11	18	11	9	14
	19	13	11	11	13	11	18	11	8	11



Note: Because of ties, first-, second- and third-place totals in some instances are higher than 49 (no. of half-hours in prime-time schedule).

(Continued on page 44)

As noted last issue, in the first part of this two-part article devoted to the unique relationship that exists between network and affiliate, there appears to be greater stresses and strains on that relationship today than were ever present in the past. By the end of the 1950's the coverage of most tv stations was pretty well stabilized, and the networks began to slow down the rate increases granted those stations. Previously, as a station could show that its audience was enlarging, the network could charge an advertiser proportionately more money to include the station in the lineup—and thus could pay the station more in compensation. Once the slowdown in rates began, many an affiliate started to reexamine its position vis-a-vis the network. Under such close scrutiny, other points of irritation naturally arose.

Loss of Spot Clients

Any tightening of spot dollars, it was found, could be traced to the more flexible network sales policies. In retort to the networks' statement that they supplied the programming that made it possible for the stations to sell spot and local advertising, the affiliates would counter with the charge that much network programming now consists of feature films—something the stations could buy and air themselves. The affiliates claimed

the networks demand costly promotional efforts on the stations' part. Some "old time" station operators were heard to complain about the lack of personal contact with network station relations executives. All in all, there appeared to be considerable evidence of friction.

Much of the friction springs, it would seem, from simple economic factors. It is the purpose of this second half of the article to examine some of those factors. Chief among them is the growing matter of network participation sales.

Participation Influence

Some stations believe that the trend to participation sales is an obvious brake on their rate increases. When network programs are sold, they point out, an hourly rate increase can be given that benefits the network since the higher cost is added to the aggregate cost of the lineup.

The same is not true when participations are sold. They are keyed to a fixed lineup of stations. The network must accept what the market will bear. The price can run between \$30,000 and \$50,000 a minute, though on special attractions, such as professional football, the price goes much higher.

Where weaker programs are concerned, the network cuts participation prices to remain competitive. Where hits are concerned, it can

charge more, though such series are usually not made available for participation sale. They must be bought as sponsored programs.

Rate increases to the station, therefore, when the network sells major participations, come out of its pocket. One network executive estimates that each \$100 of rate increase per hour given by a network can cost it \$100,000 over a year's time. Stations maintain that the periods between rate increases stretch longer and longer.

This is not to say that rate increases are seldom given. CBS usually grants smaller rate increases more frequently. They run between \$50 and \$75. NBC grants larger increases less frequently. They run between \$100 and \$150 per hour.

\$19 Hours Don't Pay

The stations have found more of their billings today come from other sources than compensation—national spot and local sales. One station reports that whereas a decade ago, 45 per cent of its gross revenue came from network billings, today it receives only 15 per cent from that source. Another station maintains it is clearing 1,000 hours more annually for network-originated programming than 19 years ago, but receiving only \$19,000 more for it.

Stations see rate increases as valuable for two reasons. One is the obvious: the money to be gained. The

*Rates, clearances and compensation:
the three elements that continue to cement,
and sometimes divide,
network/affiliate relations*

The chains . . . the links

(part II)



How do the Networks Determine Affiliate Rates?

Since the hourly rate assigned to the affiliate by its network is the chief factor in determining how much compensation the station will receive, the amount of that rate can be a source of dissension. The station will naturally want it to be large. The network, faced with the problem of selling *many* stations in a line-up, will want the individual rates to be as small as possible, so that the total cost will be attractive to the advertiser. What goes into the setting of the stations' rates?

Over the years, first CBS and then NBC have created a basic tool known as the rate curve or rate formula. It is designed to provide full network rates according to a preset formula. It decides what the full network rate should be when there are X number of stations delivered by the network. Each station is assigned a position on this rate curve depending upon its contribution of homes reached to the overall network total of homes delivered. As the homes delivered go up, so does the rate curve and rates to the stations.

Twice a year the station relations departments of the various networks review the rates of their stations, regardless of whether they have asked for a rate increase. The yardstick here is the American Research Bureau sweeps for November and March, which show the station's performance from year to year and its growth and development. They allow the station relations department to establish whether the station is underpriced or overpriced. Even if a station is overpriced, its rates are never rolled back, but its chances of getting a rate increase are slimmer unless it has a unique bargaining position.

How does a station go about getting a rate increase? Its first action is to contact the station relations department of its network by phone, letter, or in person. After this is done, the station sets forth in written material the reasons behind its request. This can be done simply or in a full-dress presentation with charts, statistics and other pertinent data that goes into great detail.

At CBS the station meets with the rates and affiliation committee to plead its case. On this body are six to eight network representatives from three different departments: station relations, engineering and research. There are three votes, one for each department. The recommendation of the rates and affiliation committee then goes to top management for action.

The procedure at NBC is essentially similar though the composition of its rates and affiliation committee is different. Its rates and affiliation committee consists of David Adams, senior vice president in charge of station relations and corporate planning; Hugh M. Beville, vice president, planning; another representative of top management, perhaps from sales; and a top executive in the station relations department. This committee can and does reverse recommendations made by the station relations department.

The procedure at ABC is a little different. For one thing, it does not utilize a rate curve. For another, the station relations department can and does grant rate increases in special situations where it is warranted (in two-station markets ABC must grant its secondary affiliates rate increases automatically when the primary network does).

Most of the rate increase demands are, however, passed on to the ABC rates and affiliation committee. This consists of representatives from such departments as research, sales, finance, station clearance and station relations. No vote is taken. An attempt is made to arrive at a consensus and the various recommendations of members of the committee are passed on to top management.

(Continued on page 62)

Spot Up, but—?

It is generally conceded the participation trend is bound to continue. With this fact in mind and at the request of its affiliates, CBS has spent several years devising a new compensation plan. This sets a figure beyond which the erosion factor will not be allowed to go, so that the station compensation will hold steady or increase. It is expected that similar plans will be worked out at the other networks.

As shown in charts in the previous issue, the stations have constantly increased their sale of spot and improved their gross billings considerably.

(Continued on page 60)

When General Foods moved out of Foote, Cone & Belding last winter, the reason, according to a letter of explanation circulated to the unhappy FC&B staff, was given as an "unavoidable difference of basic policy in respect to product conflicts to which no mutually agreeable solution could be found." This was a vague statement at best and yet it is one that has been more and more finding its way into currency as the number of advertising agencies with "will-o'-the-wisp" accounts multiplies every year.

The problem of product conflicts, real or potential, is one that virtually every major advertising agency faces in increasing multiples as manufacturers flood the market with new products and as they widen the line in the old products. As the number of products and product categories soar it is more and more difficult for the agency to steer a clear line between product conflicts and *advertiser-imagined* product conflicts and *figment-of-imagination* product conflicts.

Conflict . . . or Concealment?

One inherent difficulty in any discussion of the world of product conflicts is that "product conflict" is often utilized as the catch-all phrase for any separation of account from agency. Of what use is it for an agency and advertiser jointly to issue a statement vowing that a separation is "amicable and mutual" when all the "in" people in the business know that the reason was because of some social inadequacy on the part of the account executive? It is far easier for all concerned to use the vague and yet reasonable-sounding phrase "product conflict." It has not been unknown for an advertiser, unhappy about the advertising it was receiving, to assign the agency a "test product" with a billing of, say, \$500,000 for "development," and, because of a "product conflict," to

shift the bulk of the account (valued at \$6 million) to another agency. The advertiser then allows the so-called test product to die before it even reaches the market, and the entire account has been skillfully and discreetly moved, without an open break between agency and client.

No Two Alike

It is, then, sometimes difficult for an observer not intimately connected with the situation, to tell whether there really is a genuine product conflict at the base of the switch, or whether the term is becoming a generic cover for a good old case of intra-family squabbling.

Agencies anxious to remove at least this incentive from the advertisers' occasionally irrational list of reasons for suddenly shifting lifeblood accounts have spent a great deal of time and effort delving into the question of what legitimately constitutes a product conflict. And these agencies have almost invariably come up with the conclusive answer that there is no conclusive answer. Something that would jeopardize the interests of one client couldn't interest another client less. Other than obvious and straightforward conflicts (for instance: two baking companies) there appears to be no absolute rule of thumb to follow for the concerned agency.

The agreed-upon obvious reasons for client displeasure are (a) security-leak fears, and (b) a desire to monopolize "top" talent. There are many grey areas but where these areas exist, as one agency man put it, "There is always someone on hand who is deft at painting the areas black or white . . . and that someone is usually the client." Advertiser and agency attitudes, for some inexplicable reason, often disagree on whether or not given situations comprise account and product conflicts. This situation is, however, not the case

with a multitude of smaller agencies that "specialize" in things like accounts, financial accounts, accounts, and Miami Beach Lux Hotel-type accounts. These agencies make a tidy profit in their individually small billings, none of which warrants the attention of the "guns" in the business. They put themselves on their staff of "specialists" who have "years of valuable training" in the area of the particular accounts.

In a speech recently given at an annual meeting of the American Association of Advertising Agencies, Albert Brown, then advisor to Best Foods Division of the C. Products Company, disclosed results of a survey of 24 agencies and 20 top advertisers.

The agencies agreed that the problem of product conflict was divided into three parts. The first aspect of the problem was the direct or head-on conflict between products that are obviously competitive. The second part was the

Two of a kind

Competition has its rewards as well as its headaches.

But there's more headache than reward in product conflict

“gray-area,” conflicts that are not so readily definable, and the third area is the area that is basically due to the over-all competition between the companies.

Most of the advertising agencies said that the agency should avoid obvious head-on conflicts. According to Mr. Brown, what really upset the agencies were the indirect conflicts (beer and whiskey, peanut butter and margarine, hair sprays and lipsticks); and clients who refuse to allow the agencies to handle the products of a major competitor no matter how non-conflicting the products might be. For example, an agency is offered a cleaner for linens which company A just acquired, but it's not allowed to accept the account by company B, the agency's current account. It means company B and company A must market a line of cake mixes.

Peaceful Negotiation

The queried agencies presented a list of examples of additional business that they were deprived of because of the “intransigent attitude” of clients of record. A number of cases were cited, however, where the client was reasonable in his attitude, and the conflict was amicably resolved.

Most of the agencies agreed that there is no set pattern of advertiser attitudes, and that the problem will continue to grow so long as advertising companies continued to pursue their “urge-to-merge” and diversification trend, and continued to split their business among several agencies.

When Mr. Brown attempted to discover how the agencies were solving the conflict problem he was confronted with the simple answer that the agencies usually sat down with the client and talked over the situation. He noted that conflicts were frequently resolved in an amicable way when the top management

in both concerns sat down together; advertising managers and sales executives frequently take a firmer attitude towards conflicts than does top management.

The main conclusion arrived at from polling the agencies was that many clients were going to find that obtaining a good agency to handle new brands, without some sort of conflict, was going to become more and more difficult as the advertisers diversified.

Mr. Brown arrived at some conclusions after posing leading questions to selected advertisers. He was first convinced that few agencies would get anywhere attempting to sell a client on the advantages of handling directly competitive accounts. He felt, however, that advertisers are becoming more lenient in regard to indirect conflicts, provided that the agency has earned the trust of the client. In addition, Mr. Brown concluded that advertisers are actually more concerned about monopolizing creativity than about the

issue of secrecy. He finished his review of advertiser's attitudes with the suggestion that agencies spend more of their effort trying to solicit “new business” from current clients. If the client is happy with the job an agency does on one product, says Mr. Brown, than the client would be foolish not to assign the agency more products.

A general conclusion that can be drawn is that advertisers are more concerned with the quality of their advertising than they are with stretching some point to find a basis for a “product conflict.”

An examination of several account switches and agency mergers best demonstrates the point.

Back in 1960, Foote, Cone & Belding picked up the international business of TWA. FC&B already had the TWA domestic account, plus the BOAC international account (handled in London and not including any U.S. advertising). This appeared at first glance to be a direct prod-

(Continued on page 65)



*Think it's hard
to find a
member of the
sample? Nothing
could be simpler
—sometimes*

Confessions of a Nielsen respondent

The A. C. Nielsen Co. guards the names of its respondents with a zeal that would make the CIA blush. But, as with the CIA, the Nielsen security is far from absolute. Unlike the celebrated Rex Sparger who actively sought out some Nielsen names, you might just keep your eyes open. The next person you meet could be a member of the Nielsen panel. Can't happen? It did to a TELEVISION AGE editor at a recent party in Gramercy Park. And the young rater took an innocent delight in talking about her experiences with A. C. Nielsen:

There was a knock on the door of a worn but still fashionable fourth-floor walk-up on Gramercy Park South one morning in mid-February.

"What is it?" suspiciously asked the occupant through her locked door. Not knowing who it was, and also because GiGi the parakeet was out of her cage, she dared not open the door to a stranger, even if it was morning. A "rather pleasant" voice (she recalls) replied, "May I speak with you; I'm from the Nielsen company." "Get lost!" she retorted crisply and headed back to bed.

Some 15 minutes later, the Nielsen field representative was not only inside the one-room apartment, but its occupant had agreed happily to his proposal — to become one of the chosen few to have a Nielsen Audi-

meter attached to her television. "Of course, I had heard of the Nielsen company, but I didn't really believe that he was from it," she said. A few minutes after she had brushed him off, her phone rang. The man, calling from the car phone booth, implored her not to hang up.

"He explained he really was from Nielsen and I had been selected for the Nielsen sample," she said. "I think he said it had something to do with the building and the income levels of the people here." Her polite and moulded voice were sufficient for themselves to suggest an accurate demographic profile—moneyed, well-educated, married, well-bred, 27 and recent come to New York to break into advertising.

'A Big Giggle'

"He was so convincing and thoroughly unruffled, I invited him up to talk about it," she said. The field representative introduced himself again and said all she had to do was agree to the installation of a Nielsen machine on her tv set, insert a Nielsen cartridge into it every two weeks and receive two quarters each time. "I was just delighted. It sounded like a big giggle," the girl said, giggling. The Nielsen man departed, vowing to return in a few days with the equipment. She was baffled. In the



es at Vassar she had never met
one so smooth. "There *must* be a
fly in the ointment," she thought,
"it just doesn't seem real." A quick
trip to the New York offices of the
Nielsen company assured her that he
was indeed, for real, and she
was really to be one of the 1,100
Nielsen respondents whose television
preferences determine the all-power-
ful national ratings.

Educational Tv Only

"Egad! I'm a Nielsen rater," was
the first thing I thought," she said.
"I was seriously tempted to leave
the set on Channel 13 while I went
to work. For the first three weeks, I
never did get a kick out of it—a
sense of power to uplift television
ratings. 'At last I can do something
about it.' But I had this attitude
from the beginning. It got to be a
drudgery. Now I watch what I've always
watched, which is pretty little, mostly
late movies, news, and anything
about the astronauts."

She said the Nielsen crews arrived
shortly after her first interview with
the field man. In two sessions, of
several hours each, they hooked up
the delicate instruments that record
on film every minute of the set's
operation and the channels tuned in.

"This ordeal was the only nuisance
about the whole thing," she said,
adding quickly, "although I was
always warned of the complications of

installation. They offered to explain
what they were doing, but, frankly
I wasn't especially interested. They
seemed to know exactly what they
were about, drilling holes, poking
around the roof, stringing wires, and
adjusting the set." Eventually, the
modest nine-inch General Electric
portable was plugged into a small
box attached to the back of the set.
Two wires from the small box led to
two larger boxes underneath the set
in a cabinet. Between the cabinet
and the wall was a large tangle of
various multi-colored and shaped
wires. One led to an electrical outlet,
and the other up the wall, out a
window, over the roof, down the
back of the building. "I think there's
some special connection that takes it
directly to Chicago," said the new
panel member.

Short-Circuit Trouble?

The Nielsen man who originally
obtained her permission for the
Audimeter periodically returns to
service it. "He always calls first and
is always extremely polite and
straightforward, even though he can
produce nicely oblique answers when
I ask him about television, his job,
or the ratings. He always brings a
bag of tools and tinkers around with
the machine."

In the beginning, when the ma-
chinery was being installed, she was
offered a choice of cabinets to house

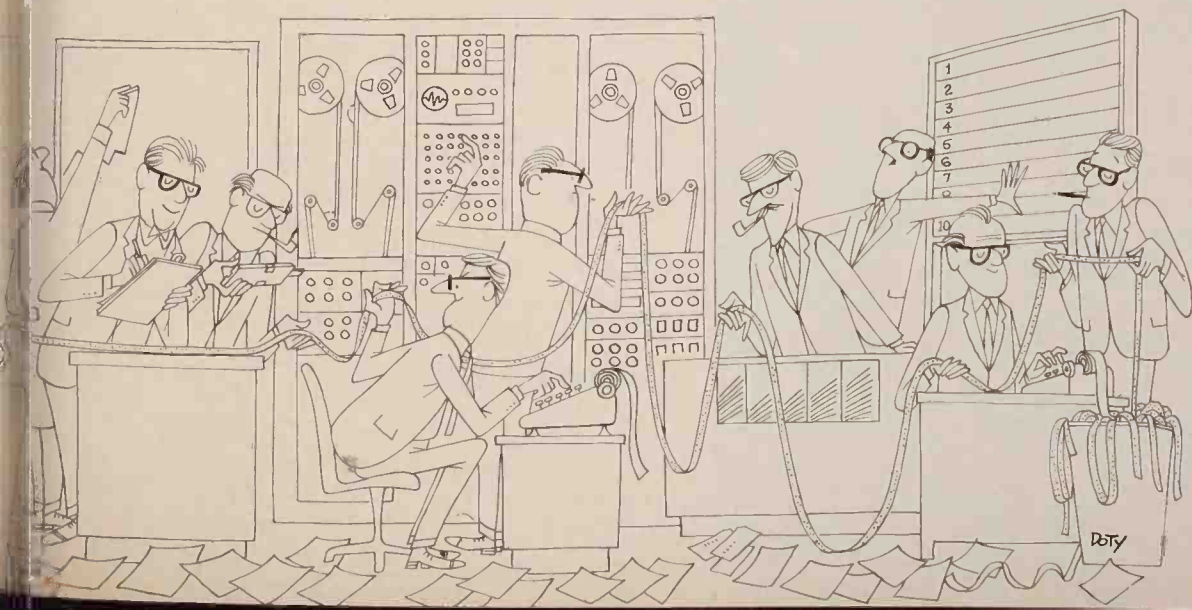
the boxes. "They were so ghastly, I
just said the cabinet I had would be
sufficient." In the oiled wood cabinet,
along with a vacuum cleaner and
odd pairs of shoes, are two metal
boxes, each about the size of a table
radio. One of them emits a continual
hum, and, in the first week, poured
out "a vile, black tarry substance
that covered the whole bottom. I took
out my little screw-driver and un-
hooked the whole thing. The field
man came promptly and fixed it."

Rigging the Ratings

In March the young lady received
an unexpected call from the Nielsen
representative. "It sounded like
something urgent because there was
no reason for him to call. He men-
tioned that some of the respondents
had received some funny question-
naires. When I said I had not re-
ceived any peculiar questionnaires,
he asked me if I had received *any*
questionnaires at all."

A few days later it was revealed
that Rex Sparger, a former Congres-
sional investigator, had rigged the
Nielsen tv ratings for a Carol Chan-
ning special by sending out bogus
questionnaires to a number of the
Nielsen respondents. Since then, the
Nielsen company has asked her, "if
it's not too much trouble, to save
all unsolicited mail I receive and
send it in an envelope to Chicago.

"It's been too much trouble." ■



Julian Koenig can sit in his 36th floor office, gaze out its huge windows, fix on the UN building to his south, on the East River to his east and, further off, on the smoking buildings of Queens—Long Island City, to be exact—churning with activity, Sunshine Biscuits, Pepsi-Cola, Silver Cup Bread. The smog, like gun-smoke, hangs over Queens, from which bazooka shells were once fired at the slender glass building to his south. Queens is commerce in need of an image, and Julian Koenig, image-maker of the year, the latest entry into the Copywriter's Hall of Fame, surveys it all with lordly fascination.

He is at the peak of his career, he is president of a truly exciting advertising agency, he is an acknowledged talent, he knows the affluent and the powerful, and he seems not quite satisfied. He loves the horses and likes to gamble on them, he knows the raffish and prefers their company, he has taste and real writing ability, and he sometimes comes on like a Damon Runyon character. He is a genuinely gentle man who occasionally seems overcome with sadness; he is a writer who revels in

the simple declarative sentence but who, in conversation, can lapse into complete silence, let dangle a metaphor, as though tired. He is shy, but he has a sly sense of humor.

He is also tough, very competitive and proud of his agency's achievements. Papert, Koenig, Lois is not simply a creative agency—it has grown because it knows marketing requirements, the subtleties of media selection, the needs of the client, as much as it has grown because it has George Lois as art director, and Julian Koenig as copywriter. In this most creative of agencies, *discipline* is a revered word.

Not the Nobel

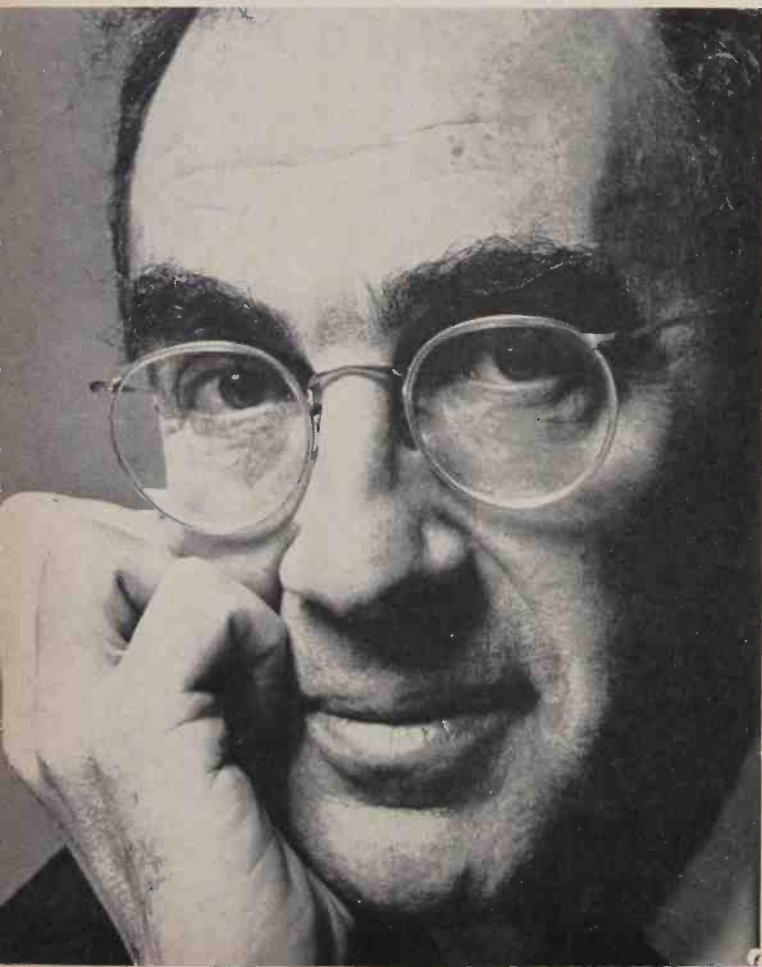
On the occasion of his induction, if that is the word, into the Copywriter's Hall of Fame, (hitherto occupied by such lights as David Ogilvy and Rosser Reeves), Mr. Koenig was asked to sit still for an interview. He agreed reluctantly, for, as he was quick to explain, he dislikes giving speeches as much as he does interviews. "I've usually nothing to say." The only way he could get out of not giving a speech at the

Hall of Fame banquet would have been to decline the honor, but, as ruefully noted, "That might have worked for the Nobel Prize, but not for this."

As one of the leading practitioners of whatever it is that is creative Mr. Koenig was asked how he felt about the latest fad, or clutch word in advertising: *creativity*. Wasn't it being overdone? Mr. Koenig turned his chair away from the black sculpture to his left, what seems to be an owl, what seems to be at times Julian Koenig himself, but what is, in fact, a replica of a rare Cuban bird. He was silent, and then smiled. "The reason I don't like it is that it louses our own sales pitch. Agency people are quick studies. Some time ago they realized there was value in the word *creativity*. Suddenly they were making precisely the same speech. We adopted a defensive posture, 'You shall know them by their works, not their words.' In brief, shut up and show what you can do.

"I think *creativity* is an ugly word, not one of the lovely ones in the English language."

(Continued on page 6)



Who says a good copywriter has to be dull?

No one, really—but by asking questions like that, Julian Koenig wound up in a Hall of Fame

The Largest Vaudeville House

The subtle winds of change are clearly chilling the programming patterns of television. Ironically, programming is in part reverting to the patterns of the so-called "golden era." The basic difference is that the live analogy has yielded to the feature motion picture, but vaudeville has yielded to nothing—it's the same old vaudeville that goes back to the Sumerians.

The half-hour situation comedy, the formula western, the kid cartoons, and the nighttime serial are bending down before the wind. They simply aren't important enough to induce an indifferent viewer to settle down with a television set for the night.

Between movies and vaudeville, half of television programming will be accounted for. Since movies have been thoroughly explored it is time to analyze the success of vaudeville. Thousands of years have been devoted to a cash history of the art. Vaudeville is entertainment made up of rapidly moving acts lasting from five to 10 minutes and encompassing an assorted number of skills, from acrobats to singers to comics to poets, all tied together by a minimum of continuity of theme, and usually successful in proportion to the speed of presentation.

The granddaddy of television vaudeville in every way is the phlegmatic, colorless Ed Sullivan who is hell-bent to test a generation with the simplest of formulas—get the most provocative acts of the week, vary them as widely as possible, get them on and off fast and leave the viewers wanting more. If anything, the Sullivan show is too short. It could be a two-hour show and increase its importance.

The inexplicable lasting power of Lawrence Welk is attributable to his varying acts. They are musical in nature but they are acts nevertheless. Fred Waring had the same theory within his "family," but lacked the television personality to hold a mass audience. Arthur Godfrey had the knack, too. His little company was intriguing until his unruly changes and shift of perspective belied him in.

The clown Red Skelton has been undisputed king of the catalysts in the vaudeville game. While he represents a colossal skill, he is shrewd enough to departmentalize his vaudeville so that the speed stays with him. Closely related to Skelton in the same skills is Jackie Gleason. A professional concern that he was running out of steam almost scratched him voluntarily this season but he is back with fresh hope. Working out of Miami hasn't belied him. There are only two places to do variety well—New York and Hollywood.

A show that started as a filler has proved to be a solid perennial—*Hollywood Palace*. The rotation of guests has eliminated the staleness of the m.c. who may not make it his own every week—like Sammy Davis.

Besides these stalwarts two "new, old" entries will be back in action next fall and all vaudeville lovers are glad—Milton Berle and Garry Moore. At this reading neither of them knows exactly what he is going to do. While Berle will certainly attempt to dominate the entire hour by joining every act and doing stand-up routines and starring in sketches, his success depends on self-discipline. Like Gleason, he must stand back and satisfy himself with booking good acts and putting them on and staying away while they perform. Whether Berle can do this or not is problematical. If he doesn't he may end quickly.

Garry Moore is another kettle of fish. He has never been a strong performer. His value is in being the Littlechap or Everyman who can perform but projects the humility of a talented amateur caught in the bigtime and unable to get back to the suburbs. He has the help of Pat Weaver, court jester to the golden era of television. Whether Weaver will attempt to revive the good old days or come up with something astral is anyone's guess. But there isn't much new in the vaudeville world. The job is to get a few warm personalities—Carol Burnett types—and keep the show moving.

Perhaps Danny Kaye, despite his limitations, has taught the old-timers that staging a show importantly and pacing it are touchstones of success. The odds were against Kaye succeeding. Yet, despite himself, he managed to eke out a fair record in the toughest Palace in the world. Even *International Showtime*, with its taped run-down rice belt acts, was able to survive for a longer period than it deserved.

Next season, we also will see Bob Hope every now and then showing he is the top banana in keeping little acts



moving, Danny Thomas in his indomitable arrogance that defies the audience not to accept him, and the Dean Martin drollness of indifference to rehearsal or tempo. This technique in itself is seductive.

Vaudeville and movies—that's the ticket. And that's not as bad as it seems. Both categories are spot carriers and can accommodate a variety of advertisers just as the asbestos curtain used to do. The popcorn stand during the intermission is the refrigerator—other than that nothing is changed. There's nothing wrong with vaudeville. If anything let's have longer shows and more acts—two hours worth, for instance.—J.B.

Film/Tape Report

TELESOAPVISBEERION

Young & Rubicam nudged ahead to top position in the recent seventh annual American Tv Commercials Festival, taking nine "Clio" statuettes for commercials of outstanding quality. Doyle Dane Bernbach, which had dominated the contest in previous years, took eight Clios. (Last year the DDB total was 11 to Y&R's eight.) Y&R commercials also got runner-up awards in seven categories, and received 28 recognitions. DDB took four runner-up awards, 30 recognitions. Campbell-Ewald scored once again with its imaginative films for Chevrolet, taking four Clios, two runner-up awards and seven recognitions. Another four-time winner was Benton & Bowles, which also had a runner-up and six recognitions.

Among the production houses,



Triumph abroad

VPI led the field. The firm won eight Clios, four runner-up awards, and 19 recognitions. Next came EUE-Screen Gems, with six Clio statuettes, three runner-up awards, and 12 recognitions. Hot on its heels was Televideo, also with six Clios, but with one runner-up award and 14 recognitions. (EUE led the field last year, when it took 10 first-place wins to six for VPI.)

Rose-Magwood took four Clios, three runners-up, and nine recognitions. Harold Becker Productions won three firsts; Barry Brown's young Brillig Productions took three Clios, one of them a special citation in the automotive field, and seven recognitions.

Among the winners of two Clios, PGL Productions stood out, with three runners-up and 15 recognitions. Other double winners: Freberg Ltd., Peterson Productions, John Urie &



Only one, buster

Associates, Filmfair, Gryphon Productions, and MPO Videotronics. (MPO commercials also received 12 recognitions.)

Back at the agencies, J. Walter Thompson took two Clios, and had one runner-up and 16 recognitions; McCann-Erickson won four Clios, had one runner-up and 13 recognitions. Grey Advertising took a pair of Clios, received 13 recognitions, and had one runner-up. BBDO won two Clios, and 13 recognitions.

"Telesoapvisbeerion," a new name for the medium, turned up on the screen at the Clio festival during a showing of winners in the international part of the contest. The word popped up in the typographical play



Taking it off

of a commercial for Britain's Midlandbank, made by Charles Barker & Sons and Cammel, Hudson & Brownjohn, both in London. The

commercial, entirely typographical, got the biggest hand of any spot at the festival.

Other international winners: **Automotive:** Standard Triumph (an amorous driver pursues a young girl down a monumental flight of steps, reverses when she meets her lover). Ogilvy & Mather, Peacock & Dean.

Personal & Gift Items: Kodak Royal Super 8; JWT London; Peter Sims.

Apparel: Mitsubishi Vonnel underwear, with kids playing tug-of-war with the long johns, by Dai-Ichi Kaku and Gakushu Kenkyu-sha. **Beverages & Tobacco:** Martini & Rossi, a picnic at a calanque near Cannes, by Publicis and Cinematographique Publicite.

Cosmetics & Toiletries: Pink Pearl Olive Soap Teenager; Norman, Corbett & Kummel, San Juan; Delta Film, San Juan.

Home Furnishings: Crown Victoria Covering Dinner Party; North & Keith Ewart Studios, London.

Corporate: Rohm & Haas Plexiglas Domo Film, Munich.

Citation-Pet Foods: Chunky Mutt for Dogs Hound of the Baskervilles; Doyle Dane Bernbach, London; MRM Productions.

A complete list of ATV winners starts on page 41.)

AWARDS FOR EVERYBODY

Many of the ATV Clio winners also took prizes in the Advertising Club of New York's second annual Andy Awards contest. Three Andy Medals went to commercials in the Tinker Alka-Seltzer campaign, a fourth to a Tinker Gillette spot. Y&R's Jell-O spots scored again, did the Y&R Arrow Shirt commercial. Other Andy winners from Y&R commercials for Goodyear, Eastern Airlines and the Peace Corps. McCann-Erickson won three Andys, three Westinghouse commercials. DDB took three firsts, for Polaroid, American Airlines, and Radio Free Europe films. Carl Ally's Automobility spot took a first, as did the A



ARD "Swingers"
Doyle Dane Bernbach, Inc.



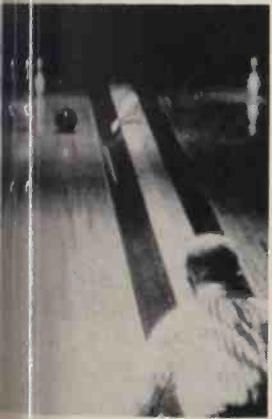
CLAIROL "Airport"
Doyle Dane Bernbach, Inc.



VOLKSWAGEN "Circus"
Doyle Dane Bernbach, Inc.



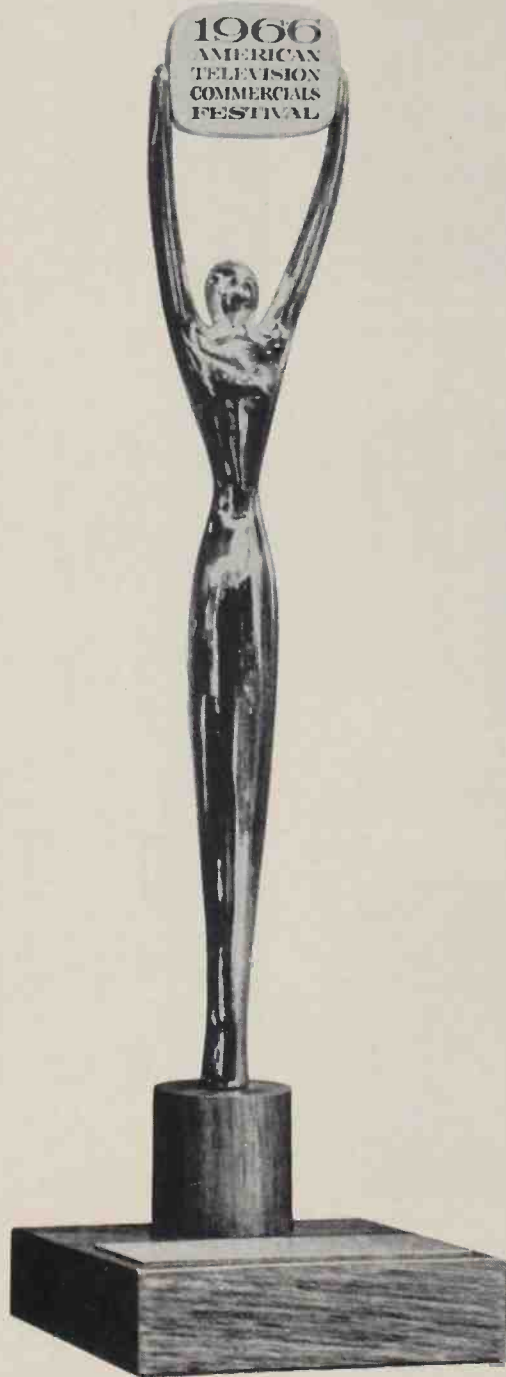
TOOTHPASTE "Girls School"
Arcy Advertising Co.



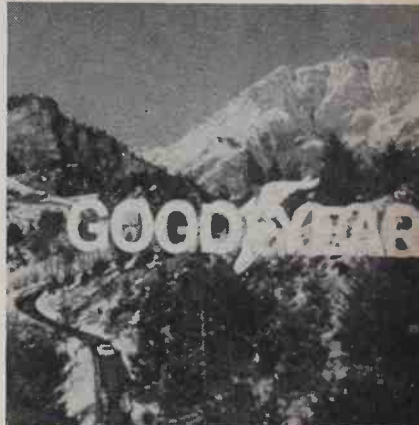
KAER BEER "Bowling"
DO



W L HOUSE COFFEE
Gilvy & Mather, Inc.



GENERAL MILLS "Snacks"
Knox Reeves Advertising



GOODYEAR TIRES "Monte Carlo Rally"
Young & Rubicam Inc.



LUCKY STRIKE
BBDO

THE OPEN DOOR TO CREATIVE COMMERCIALS



PRODUCTIONS INCORPORATED

316 West 57th Street, New York, N.Y. JU 2-8095

TV 9 7470

A NEW NUMBER FOR AGENCY TV PRODUCERS
LOOKING FOR A FRESH APPROACH IN STOP-
MOTION, LIVE-ACTION AND ANIMATION
TECHNIQUES.



BOB FRANZ . . . a film sorcerer in stop-motion and special effects with a fresh approach to cinematography and opticals.



WERNER KOOPMANN . . . a production supervisor of studio and location shooting with a fresh approach to production values and coordination of details.



KEN WALKER . . . a director and animator with a fresh approach to development and presentation of new film techniques.

TV 9 7470

A NEW NUMBER FOR AGENCY TV PRODUCERS
LOOKING FOR PRODUCTION COMPANIES WITH
A FRESH APPROACH TO FILM MAKING.

TOTEM PRODUCTIONS INC.

220 EAST 23RD ST. NEW YORK, N. Y. 10010

Volvo auto graveyard spot filmed by Barry Brown, and four Andy awards went to four commercials in Darl & Charles' Plus White campaign. The American Tv Commercial Festival also followed the Art Directors Club awards, which gave the firsts to DDB, and one each to Y&R & Rubicam, Jack Tinker, and DeGarmo Agency. The gold medal winners were a Tinker/Becker Alka-Seltzer commercial, a DDB/Televideo Clairmont spot, both honored in the ATV Festival, a DDB/Pelican Volkswagen cartoon, a DeGarmo/Elektra ID for Gallagher's restaurant, and a Y&R Audio Peace Corps film.

BRILLIG, BOROGROVES, MIM

It may sound like jabberwocky talk, but the three names are strictly business. Each of the portmanteau words is a separate corporate hand for one man, Barry Brown. Most of Mr. Brown's filmmaking operations, like those which earned him three Clios at the American Tv Commercials Festival, are under the Brillig label.

A tall, intense, rangy man, with the look of a Jewish Lincoln, the impassioned Mr. Brown works singlehandedly in the shaping of footage for commercials. Living and working in a hotel suite near New York's Carnegie Hall, he spends much of his time hovering over a big Steenbeck editing table. When he's not perched there, he's out shooting with a 35-mm Eclair camera, an easily portable camera.

Among Mr. Brown's recent Clio winners is a spot for Continental Insurance (and Doyle Dane Bernbach) that was shot almost entirely in the dark, the only illumination coming from lights on the miner's hats worn by the cast. It's called *Riffi*, and it tells the tale of a bunch of motorcycle burglars who back a truck up to a warehouse and make off with the boodle. They get only as far as the interior of the truck, whereupon they're locked up by police alerted by a "silent" burglar system.

"Things should not look lit," says Mr. Brown, who sometimes likes to pursue effects of natural light with

Advertising Directory of SELLING COMMERCIALS

American Airlines • Doyle Dane Bernbach



PELICAN FILMS, INC., New York

Cocoa Marsh • Bliss/Grunewald



PABLO FERRO, FILMS, New York

American Electric • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODUCTIONS, Hollywood

Carling Black Label Beer • Jack Tinker



VIDEOTAPE CENTER, New York

Foremost Milk • Dancer-Fitzgerald-Sample



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Catalina Swimsuits • Grey Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

Impala Adventure • Campbell-Ewald Co.



TVA-LEMOINE ASSOCIATES, INC., New York

5 mm camera. But sometimes it's necessary to work indoors, as when a darling beer commercial needed a close shot that could be done only in Hollywood.

But more often, it's in available light that Mr. Brown prefers to shoot, as in a Volvo commercial that shows a line of the Swedish cars hauling a pleasure boat down to the water on a morning in early spring. From a motorcycle alongside, Mr. Brown catches reflections of trees on the car's hood.

Again for Volvo, footage was taken on a rainy day in an automobile junkyard. For Alka-Seltzer, Mr. Brown shot a solitary worrier in the afternoon light filtering into a brown-stone.

Perry Brown became interested in cinematography while studying engineering at M.I.T. After graduating he went to work making documentaries and industrials, and, late in 1957, "wandered into commercials." He had always been self-employed, and he intends to stay that way. He likes to work with agency men who know the craft, and who have an open attitude about the possibilities of film. Eventually he hopes to make feature films, and considers commercial a good discipline: "In those conditions, it's got to work."

OFFICIAL WORD ON FIRST-RUN

Though armchair attorneys and litigation buffs are tearful over the departure of *Perry Mason* from network tv next season, they now have occasion to rejoice. Beyond reruns of *Perry* in syndication, there's a first-run show popping up on stations around the country that will keep the legal minds of the amateurs from going to a point of order. The show, *It's a Matter of Law*, is a 60-minute, daily offering, in color, produced and syndicated by Official Word with the blessings of the American Bar Association. Official Word's operations vice president Edward Koerner, said the show is a prestige-builder for banks and utilities, and a natural for insertion into public service spots.

The show was originally developed

in Minneapolis for the First National Bank there, and was later picked up by Official. It's part of a wide-ranging effort by the syndicator in turning out first-run properties. Others Official is now marketing are *Crossword*, a color half-hour strip produced by George Fenneman; *Stagecoach to Seven*, with Dewey Martin, the first completely new western in first-run syndication in recent years; a charade-and-improvisation show for children, to be produced in England, and a show on the English scene to be produced in London by Fleur Cowles.

Although first-run syndication is the chief concern now at Official Films, feature film acquisition and distribution is hardly secondary. Mr. Koerner said the company is on the lookout for good movies in foreign markets, and goes to great lengths to make good dubbings on foreign language pictures it acquires. Official has also entered into co-production deals with a number of European film-makers. Dubbing, Mr. Koerner

stressed, is supervised closely by Official. Currently, he mentioned, actors of the Royal Shakespeare Company were dubbing *Le Rouge et Le Noir*, color film with Gerard Philippe and Antonella Lualdi, recently acquired by Official. Dubbing can take up to six months, with time for rewrite and for matching voices to bodies, the executive stated.

Another area in which Official is heavily involved is Color-Sonics, the film-jukebox. Official plans to turn out four new films for the picture boxes each month, at the Paramount Studios in Hollywood. Unlike Scopitone, the Color-Sonics machine is U.S. made, and has, said Mr. Koerner, enormous potential, not only in entertainment (for bars, restaurants, air terminals, railroad stations) but also in education, commerce and industry.

Meanwhile, for the entertainment uses, Official has signed a number of stars, among them Nancy Sinatra, Connie Francis, Lainie Kazan, and Lily St. Cyr.

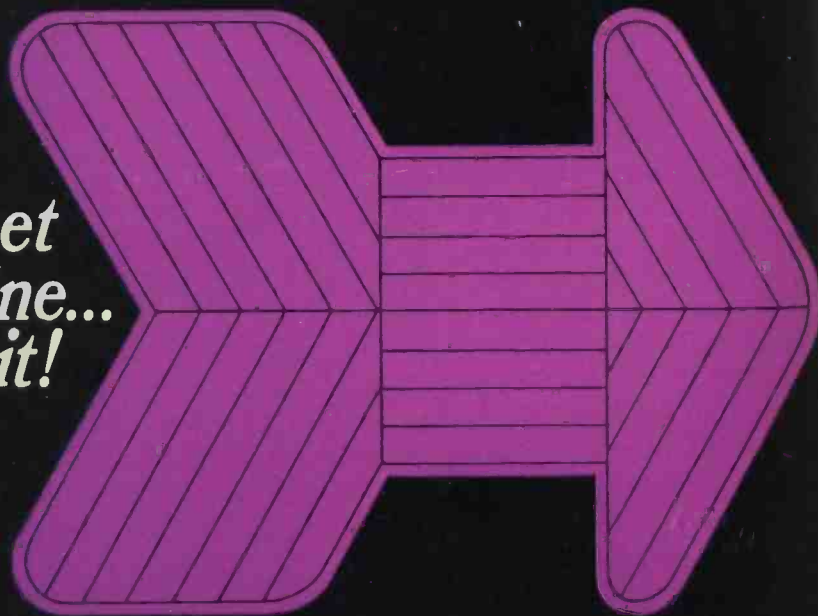
XEROX: A WIDER WORLD

Long before deciding to sponsor *Death of a Salesman*, telecast a night ago on CBS-TV, the Xerox Corp. had embarked on a policy of varying its use of tv, which earlier had been limited to programs carrying news or a documentary character, such as the Telsun specials. The approval all across the land for the Arthur Miller play can only have heartened Xerox management. A few days before the telecast, when Donald L. Clark, vice president in charge of corporate advertising for Xerox, was in New York trying to get the best possible network time slot for a Wolper documentary, *Wall Street*. He got it: 10 p.m., June 14, on CBS-TV—he took time out to tell a reporter about the company's character in strategy.

"The Telsun specials were very good for Xerox," he remarked. "They stimulated discussion, and through the world gave a picture of Xerox as not only a good U.S. citizen, but also a good world citizen." (See

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Advertising Directory of SELLING COMMERCIALS

of the Telsun shows are being distributed theatrically around the world.)

(her news and documentary buys were useful in reaching what had been Xerox prime target: businessmen.

It with the expansion of Xerox educational systems and publications, the company is now interested in reaching a wider audience, and those concerned in any way with education: teachers, students and especially, parents. In this last category are most businessmen.

This past winter, Xerox began to diversify in tv, sponsoring two NBC test programs, and *Mary Martin's Mel Dolly 'Round the World*. Later in the season, the company bankrolled *Ballet for Skeptics*.

Recently, Mr. Clark remarked, Xerox plans to balance its news and documentary buys with programs of more general character. But the documentary identification will not be turned off, as witness upcoming Xerox shows: a Drew Associates "living camera" treatment of a pair of heroin addicts in New York (based on the *Life* magazine report); Warner's films on *Art Buchwald's Washington*; *Nation of Immigrants*, and *Rise and Fall of the Third Reich*.

Xerox has also signed up for NBC-TV coverage of Election night next November. And now in the works is a production on the last night in the old Metropolitan Opera House.

GOING ON COLOR

Focus Presentations is perhaps the studio to have on staff a veteran color lab expert who will be responsible not only for color through the print stage, but for color through every run of prints.

John Guidone, a laboratory man for 15 years and recently general manager of Color Service, is head of Focus Prints, a service newly added by the studio. Mr. Guidone, in addition to running the color service, he will be involved in planning from pre-production through lighting through shooting, and will use cinexes and other color processes from the daily rushes

Kool Cigarettes • Ted Bates



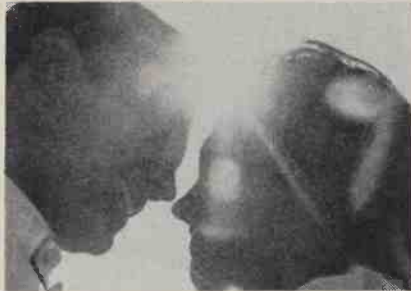
FILMEX, INC., New York

Mattel "Sprint" • Carson/Roberts



ROBERT CARLISLE PRODUCTIONS, Hollywood

Lavoris Mouthwash • Morse International



WYLDE FILMS, INC., New York

Micrin • SSC&B



TV GRAPHICS, INC., New York

Libby, McNeill & Libby • J.W.T.



FILMFAIR, HOLLYWOOD

Nestle's • Leo Burnett



THE FILM-MAKERS, INC., Chicago

Liberty Mutual • BBDO



PAUL KIM & LEW GIFFORD, New York

The Ohio Art Company • Bonsib



JAMIESON FILM COMPANY, Dallas

through to the release prints.

Eli Feldman, president of Focus, said he hoped that clients will use Focus Prints for the printing of films produced at Focus. The main reason for setting up Focus Prints, he said, was so color values could be maintained throughout the post-production process. "An outside print service, and the laboratory, might overlook the color of the product."

In the first three weeks of Focus Prints' existence, the company

shipped 6,000 prints.

ZOOMING IN ON PEOPLE

RICHARD G. YATES joined American International Tv as syndicated sales manager. He had his own feature film distribution firm (Richard G. Yates Film Sales) for the past three years; earlier was with MGM-TV as eastern and southern sales manager, and before that was with Republic Pictures, as vice president and east-

ern sales manager of Hollywood Service.

M. J. (BUD) RIFKIN joined Wolper Productions as executive vice president of that firm and as president of Wolper Tv Sales. To take the new posts, Mr. Rifkin resigned as ex-



MR. RIFKIN

utive vice president of United Art Tv; he had been with the company and its predecessors (Ziv-UA, Radio, Frederick W. Ziv Co.) for years.

PIERRE WEIS, who had been president and general manager of syndication, succeeds Mr. Rifkin. Also at UA-TV, Richard Linker resigned as program development top- per.

JACK LYNN joined Trans-Lux as vice president, after resigning as vice president in charge of programming for Metropolitan Broadcast- ing Tv. Richard Carlton, present head of Trans-Lux Tv, becomes executive vice president of tv, a new position and will assume additional duties within the parent company, Tra-



MR. LYNN

Lux Corp. Before directing programming for the Metromedia tv station, Mr. Lynn had been manager of film programs for WNEW-TV New York and its sister station WTTG Washing-



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One thing I've noticed about TELEVISION AGE —you can never find a copy around KM&G . . . everyone takes it home. I love to read on the train and TV AGE makes good informative reading. I find it covers the tv scene pretty thoroughly . . . both present and future.

I haven't time to see all the reels in New York. The Directory of Selling Commercials and the Spot Report help to fill me in on what other people are doing.

BEN COLAROSSO
 Vice President
 TV-Radio Creative Director
 Ketchum, MacLeod & Grove, Inc.

Television Age

ton. Earlier, he was a network radio producer, station program director, and once was a child radio actor.

AT THE COMMERCIALS MAKING

Currently appearing as an Indian Brave on New York tv screens is film-maker PABLO FERRO, in a Columbia Marsh spot for Bliss/Grunewald. In planning the color spot, Mr. Ferro ran into a casting problem—he couldn't find an Indian who could do the watusi. So he daubed on some war paint and frugged away to the score by Artie Fields. But he won't get residuals.

MICKEY DUBIN joined Filmex as vice president in charge of color services. He had been with Spectra and before that was executive vice president of Filmways for nine years. THOMAS F. VIETOR joined Filmex as head of the studio's new business films division. He had been vice president and assistant department head of the broadcast commercial department at Ted Bates.

SOL GOODNOFF resigned as head of MPO's special effects department. Noted as a master of trick photography and special effects, Mr. Goodnoff plans to work as a freelance director.

JERRY GOLDEN joined Videotronics Center as a staff producer. He had been at MPO Videotronics and Wynton Films. Earlier he was a talent agent at MCA.

JOSEPH K. LANDSMAN joined Dr. Jinsky Studios as director of operations. He had been at Grey Advertising as commercials manager.

CHARLES H. WASSERMAN was elected a vice president of Vantage Praag Productions and managing director of the company's West Coast operation.

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Tiner & Partners; Harold Becker; Brillig.

Automobiles: Volkswagen *Circus*; DDB;
Telvideo.

Special Citation—Automotive: Vespa Park-
ing—Carl Ally; Brillig.

Special Citation—Gasolines & Lubricants:
The *Funny Car*; Benton & Bowles;
Mauldin Productions.

Auto Accessories: Goodyear *Foggy Road*;
Yrig & Rubicam; John Urie & Asso-
ciates.

Beers & Wines: Colt 45 *Beach*; W. B.
Doir; Thomas Craven Film Corp.

Coffee & Tea: Maxwell House *Sleeping*
Mo; Ogilvy & Mather; Televideo.

Southern Drinks: Tab *Crazy*; Marschalk; VPI

Cosmetics: Noxzema Cover Girl *Riviera*;
S&B, Les Cineastes, Paris.

Hair Preparations: Clairol *Airport*;
DDB, Televideo.

Mens Toiletries: Noxzema Shave Cream
Take It All Off; Esty; PGL Productions.

Pharmaceuticals: Alka-Seltzer *Small*
Things; Tinker; Becker.

Major Appliances: Westinghouse Jet Set
Grest; McCann-Erickson; Becker.

Small Appliances: Westinghouse Fry
Nuts & Bolts; McCann-Erickson;
VPI

Home Furnishings: Simmons Mattresses
Los Birds; Y&R; Televideo.

Household Items: Dow Drain Opener
Pat; MJA; VPI.

Laundry Soaps & Detergents: Downy
Bump; Grey; Wylde.

Food Products: Flavor Snacks *Father &*
Son; K&E; Hubley.

Decorate: Campbell Soups *Flower Pot*;
Burnett; Swift-Chaplin Productions;
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BANDELIER FILMS, INC., Albuquerque

Sanforized "Close Up Girl" • Y&R



PGL PRODUCTIONS, New York

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Reynolds Metals Company • Clinton E. Frank



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Trade Associations: Wool Bureau *Naked Wool*; Grey; Libra.

Public Service: Pedestrian Safety *49 People*; McCann-Erickson; PGL.

Main & Side Dishes: Jell-O *Furlough*; Y&R; MPO/Stone-Langley.

Condiments: Hunt's Tomato Sauce *Relatives*; Y&R; Filmfair.

Breakfast Cereals: Shredded Wheat *Funny Cereal*; K&E; On Film.

Dairy Case Products: Chiffon Margarine *Break This Habit*; B&B; EUE/Screen Gems.

Baked Goods: Toast 'Ems *Kids*; FC&B; EUE/Screen Gems; DJM.

Confections: Teaberry *Shuffle*; LB; Lee Lacy Productions.

Children's Food & Drink: Luden's *Big L Candy Family*; Erwin Wasey; Gryphon Productions.

Banks & Financial: Chemical Bank N.Y. Trust *The New York Woman*; B&B; Cahill, Kacin, & Heimann.

Special Citation—Banks & Financial: Mellon Bank Credit *E Pluribus Mellon*; F&S&R; Freberg Ltd.

Insurance: Continental Companies *Rififi*; DDB; Brillig.

Utilities: American Electric Power Systems; Handley & Miller, Indianapolis; The Film Makers.

Demonstration: Broxodent Toothbrush *200 Strokes*; DDB; Televideo.

Cameras, Watches, Personal Appliances: Broxodent Toothbrush *200 Strokes*; DDB, Televideo.

Apparel: Arrow Shirts *Laundromat*; Y&R; EUE/Screen Gems.

Children's Toys: Mattel *Creepy Crawlers*; Carson/Roberts; R-TV Productions.

Travel—Tie for Best: American Airlines *Lake Couple*; DDB; EUE/Screen Gems.

Travel—Tie for Best: Eastern Airlines *Birds*; Y&R; EUE/Screen Gems.

Media Promotion: Encyclopaedia Britannica *Traveller Wanted*; McCann-Erickson; Horn/Griner.

Local Media Promotion: WIIC-TV Pittsburgh *Wrestling*; Vic Skaggs, promotion director.

Single Market, Low Budget (under \$500): WIIC-TV Pittsburgh *Wrestling*; Vic Skaggs, promotion director.

Premium Offer: Goodyear *Christmas Album*; Y&R; Urie.

8-10 Second IDs: First Pennsylvania Bank & Trust *Karate*; N. W. Ayer; Rose-Magwood.

Humor: First Pennsylvania Bank & Trust *Karate*; N. W. Ayer; Rose-Magwood.

20-Seconds: Esskay Franks *Cigar*; Van Sant, Dugdale; Freberg, Ltd.

Canadian: Timex *Water Ski*; Ronalds-Reynolds; Peterson.

Southwest: Austex *Chili Man & Wife*; Tracy-Locke; Rose-Magwood.

Northeast: Southern N.E. Telephone *Skateboard*; BBDO Boston; Peterson Productions.

West Coast: Blue Seal Bread *Checker*; DDB; Lou Lilly.

Midwest: Sentry Food Stores *Produ* Post-Keyes-Gardner; EUE/Screen Gem

Southeast: North Carolina National B *Shout*; Cargill, Wilson & Acree; Ro Productions.

Video Tape Production: Thom Mc *Tour of Shoe*; DDB; Videotape Cent

Video Tape Editing: Chrysler Tran *line Trucks*; BBDO Toronto; Advan Ltd.

Color Cinematography: Chevrolet *L Afternoon*; Campbell-Ewald; VPI; Da Quaid, cameraman.

Black - and - White Cinematograph Goodyear *Policeman in the Rain*; Y& FilmFair; James Crabe, cameraman.

Direction: Acrilan *Party*; DDB; Ro Magwood; Howard Magwood, director

Film Editing: Ford Thunderbird *C Lights*; JWT; VPI; Howard Weisbro editor.

Optical Effects: Ford Thunderbird *C Lights*; JWT; VPI; Cineffects.

Production Effects: Chevrolet *Fusion* Campbell-Ewald; VPI.

Graphics: Chevrolet Number One Bu *Campbell-Ewald*; Lew Schwartz Produ tions.

Animation Design—Tie for Best: Me lon Bank *E Pluribus Mellon*; F&S&R Freberg Ltd; Jenkyns, Shean & Elliot.

Animation Design—Tie for Best: Beech-Nut Hot Shots; B&B; Gryphon Pr oductions; Ray Favata, Ed Seeman, design ers.

Musical Scoring (Original): Stell D'Oro *Italian Series*; Firestone Associates Miteh Leigh, Music Makers.

Musical Scoring (Adapted): Chevrolet *Lazy Afternoon*; Campbell-Ewald; John B Pike, producer.

Jingle: Lorillard Kent *The Taste of Kent* L&N; music direction and lyrics by Edward F. Flynn.

Use of Sound Effects: Dow Drain Open *er Face*; MJA; VPI.

Copywriting: Sanforized Label *Close-Up Girl*; Y&R; John Burghardt, copywriter.

The Buster Keaton Award for Best On-Camera Spokesman: Bert Lahr; Lay's Potato chips; Y&R; MPO.

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Wall Street Report

T and the Market. The ancient maxim that "what goes up must come down" is now subject to the new technology and science which questions all such adages and usually assists them. It is being tested anew in the stock market, much to the horror of investors. The stock market hit a low of 995.15 on the Dow-Jones averages was reached in early February. Since then the averages have been in a basic retreat although there have been rallies. The concern on the part of the analysts and forecasters is to determine the degree of correction or adjustment that might take place. The figure used by most of the better informed and historically-minded analysts is a correction of perhaps 200 points on the averages which would mean bringing the Dow back to slightly over the 800 mark or about a 20-per-cent decline.

There's an element of the paradoxical in these estimates in that the equity market is expected to be one of the investor's defenses against inflation. How can the securities markets be declining if prices continue to rise? The answer may well be that the stock market anticipated a higher degree of inflation than has taken place and is likely to occur. The uncertainty inherent in the outlook of forces influencing the economy, employ-

ment should slacken sharply and the first steps be taken to an unofficial halt in the struggle there's some concern that production in many parts of the economy would drop sharply and a period of economic readjustment would be sharper than anticipated if only because the Vietnam affair has become a much larger war than anyone expected.

Wometco's Special Status. The fact that none of these trends is clear at the moment means nothing since the sages of the marketplace are always attempting to forecast the future by six months. Thus some analysts are attempting to evaluate the consequences of the monsoon period when the poor weather is expected to minimize the effectiveness of U.S. airpower and give the enemy an opportunity to try for a dramatic victory on land or at sea, to demonstrate his fighting effectiveness and will to a degree that would dismay and discourage U.S. determination. These moves and counter-moves are having their impact on the market, for traders sense each vagrant mood and attempt to capitalize on it.

But there are still those companies in the marketplace who are given special status by virtue of their past and present earnings, not to say their future prospects. One of



Seaquarium and, of course television and radio.

The tv stations accounted for approximately 34% of the company's 1965 revenues which scraped the \$29-million mark compared with \$31 million the previous year. The company's per share earnings were \$1.62 per share compared with \$1.37 per share in the 1964 year. The momentum of the 1965 performance carried into 1966. In the first quarter the company gross income soared sharply to \$10.2 million, a gain of 28.7% over the corresponding 1965 quarter and per share profits rose to 43 cents per share from 39 cents per share in 1965. The current year may hit the \$2-per-share mark and revenues are expected to push into the \$45-million range.

The company's four vhf tv stations are in Miami, Fla., Jacksonville, Fla. (48½% owned), Asheville, N.C. and Bellingham, Wash. It also owns radio stations in Asheville. The Miami station is the most important as a source of income and profit. It is part of the CBS network while the Asheville Unit is affiliated with ABC. However network advertising is not a major factor in Wometco's

Wometco's Fortunes 1961-'65

	1961	1962	1963	1964	1965
Revenues	\$16 (million)	\$18.7	\$21.9	\$31	\$39
Earnings Per Share	\$.62	\$.85	\$1	\$1.37	\$1.62

and industrial production, is the Vietnam War. There is some general concern that if the war continues and calls for deficit financing of a higher order, putting pressure on wages and prices, it will only force the Government to institute a higher tax on income which will depress corporate earnings and force a readjustment of earnings ratios. On the other hand if the tempo of the fighting

the companies that has been successful in establishing a record of earnings and growth independently of war and defense efforts is Wometco Enterprises Inc. This company, listed on the N.Y. Stock Exchange, is one of varied interests and activities but basically keyed to the nation's leisure time quota. It is active in the field of soft drinks, automatic vending and industrial catering, a chain of motion picture houses, a

overall picture. Excluding the Jacksonville unit the company obtained 72% of its 1965 TV revenues from spots 18% from local advertising and 10% from network ads.

The bottling operation, accounting for 48% of the revenue is a rapidly growing segment of the business. Wometco entered the field in 1960 by obtaining a Pepsi franchise in the Bahamas. The following year it obtained the Canada Dry franchise for that area. In 1963 it purchased the Coca-Cola Bottling works of Nashville, Tenn. which has plants in Springfield and Lebanon and a half interests in Coke plants in Dickson and Columbia, Tenn. Still another bottling operating in Plattsburgh, N.Y., has the Coca-Cola and Seven Up franchises. This is a relatively small operation but has great promise.

And last year the company acquired the Coca-Cola Bottling Co. in Vancouver, B.C. for over \$1 million. The terms of the purchase call for Wometco to sell not less than 25% of the Canadian company to the Canadian public before April, 1968. Thus the management has approximately two years to improve the fortunes of the Vancouver plant sufficiently to justify a good selling price.

The company also purchased Coffee Time, Inc. a full-line vending machine company, operating in Washington, D.C. Maryland and Va. This stretches out the company's chain of such operations from Florida through Georgia, Tennessee and the Carolinas. The company concentrates on acquiring or building integrated vending machine companies to service industrialized areas.

Picture Improving. The improvement in the 1966 picture is expected to stem primarily from the bottling operations. In Vancouver the company will be getting the benefit of a full year of operations where the market will be helped by the elimination of a 5% sales tax on soft drinks. In Nashville the company is installing a new bottling line and a new plant is being put into operation in the affiliated Columbia plant.

The company is on the prowl for acquisitions in the bottling field but is also prepared to expand its interest in other fields. It has obtained an interest in a CATV system in the city of Freeport. In addition the company has acquired a business of selling and leasing tv sets and the RCA distributorship for the area.

One Complication

One difficulty that hangs over the company's activities is the complications of its investment in the Florida-Georgia Company which owns the Jacksonville tv station. There has been a law suit and FCC investigation into the background of the original awarding of Channel 12 to the Florida-Georgia Company. The court ordered a new hearing to be held and the F-G corporation along with three other applicants were given the right to apply anew for the Channel license. There will be several years of litigation ahead during which Wometco will continue to gain income on its investment. At present the F-G Corporation has repaid all loans to Wometco and in addition has paid a dividend to Wometco. Whatever the ultimate outcome of this situation, it is an asset that will continue to throw off returns for some time. ■



John T. Murphy, president of Avco Broadcasting Corp., was elected a vice president of Avco Corp., the parent company of the broadcasting firm. Stations included in the Avco group are the WLW tv stations in Cincinnati, Dayton, Columbus and Indianapolis, WLW radio Cincinnati, WOAI-TV and radio San Antonio and WWDC radio Washington, D.C.

Tout (Continued from page 23)

to be in the strongest position, however. That network will (say a majority of experts) have the fewest programs in the hard-to-sell third-place position, and will have a total of 38 half-hours in which its shows are first or second in attracting to homes. CBS-TV, on the other hand will have 35 first or second place during the week's half-hours. ABC-TV will have 28, while it also will have 21 third-place half-hours, contrasted with 14 for CBS-TV and only 11 for NBC-TV.

Best Picks

Looking at the schedule on a night-by-night basis, the agency expected felt that four Sunday half-hours will go to NBC-TV by virtue of *Walt Disney's* and *Bonanza's* strong appeal, CBS-TV will take two half-hours with the second half of *The Ed Sullivan Show* and *Camel Camera*, and the last-half-hour ABC-TV's movie will beat out *What My Line?* and *Andy Williams*. On the evening's new shows, the general feeling was that *Garry Moore* was in a difficult position, and that the comedy entries, *It's About Time* and *Hey, Landlord*, would have a hard time doing better than third in the three-horse races.

Monday looks like CBS' night again as that network wins four half-hours with *Gilligan*, *Lucy*, *Andy Griffith* and a newcomer, *Family Affair* (in which Sebastian Cabot plays a butler). *I Dream of Jeannie* should take a half-hour for NBC, and *Run for Your Life* should take two more. The "man from Ted Bates" gave a half-hour win to ABC-TV, but it was admittedly a win by default: he saved *Gilligan's Island* and *The Monkees* by splitting the juvenile audience, with the older viewers turning to ABC's *Iron Horse*, and thus effecting a three-way split of the audience. The Young & Rubicam expert, in picking *Iron Horse* to tie with *The Monkees* for runner-up position behind *Gilligan*, said: "It's a perfectly good show—but its trouble is that it's run-

(Continued on page 57)

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

trouble ahead? ARB is coming out with a "marketing area" concept in the September books. What this means is that in addition to the usual demographics there will be a fixed "dominant area" definition in each book. In other words, no matter how many homes a station in, say, Baltimore delivers, the fact that many of these homes do their shopping in Washington might make Baltimore look pretty weak in comparison to the greater Washington "marketing area." Any station that has a great part of its viewing audience living outside of its fixed "marketing area" will stand to see up to 50 per cent of its audience lopped off. ARB says that it will include up to 100 adjacent counties in each book, if the situation warrants it, showing the advertiser that the other "marketing areas" do deliver x number of homes, etc. This does not seem to satisfy a number of stations, however, who can only see that they are going to be ranked in marketing areas that put them further down the line than they deserve.

Assuming that an agency will lay out general buying guidelines on "marketing area" and cpm, the areas that have been "robbed" of counties

will be stuck with a higher cpm and end up holding a pretty empty bag.

ARB has been making presentations to agencies, advertisers and stations for the past few weeks, and the station response has not been overwhelmingly friendly. Quite a few irate letters have been directed at the research firm. Most of them have been from stations.

It is no secret that ARB is not in the best of shape and that it has been looking pretty hard for something to pull back a few of the clients lost in the past year. This pitch will certainly appeal to the agencies which

can use the information to try to drive down station rates. The question is whether or not the scream of the stations will make any difference to the agencies.

As things stand now, it looks like ARB, which has most of the stations, even if fewer of the agencies and advertisers, could lose some stations when contracts expire this summer. What the rating service is counting on is that the agencies currently with Nielsen contracts (which have a year-and-a-half to run) will switch over in enough weight to make the probable station alienation worthwhile.

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

Alexander Hamilton Life Insurance Co.

(Scope Advertising, N.Y.)

This insurance company is being touted in five western markets in a campaign that is scheduled to run until the end of June. Light frequencies of minutes are being seen in and around early news shows. Bill Brown is the buyer.

American Can Co.

(Hicks & Greist, Inc., N.Y.)

Today is the beginning of renewed

(Continued on page 48)



Cal Wilcox, chief timebuyer at Leo Burnett Co., Inc., Chicago, places schedules for the various Kellogg products at the agency.



Channel 8 colorcasts all local programs live, on film, tape, or via color tape recorders. Channel 8 is affiliated with NBC, the full color network. All this color reaches a multi-city market boasting 18% color penetration*—and the multi-city market responds. Make the most effective, efficient use of color on WGAL-TV, the most color-full station in Pennsylvania.

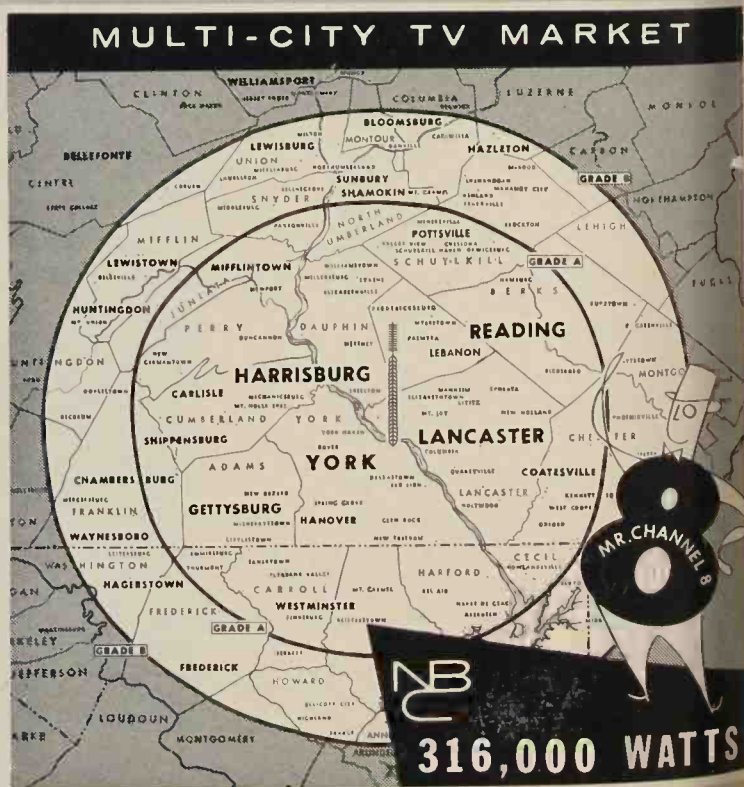
*This statistic is based on Nielsen estimates and subject to inherent limitations of sampling techniques and other qualifications issued by that company, available upon request.

WGAL-TV

Channel 8 • Lancaster, Pa.

Representative: The MEEKER Company, Inc.

New York • Chicago • Los Angeles • San Francisco



Steinman Television Stations • Clair McCollough, Pres.
 WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

BUYER, YOU'RE ALL WET!

The following was written as much in anger as in ink, by way of rebuttal to some opinions that appeared in this space recently. It was contributed by a high-level executive of a major station representative. (Ed.)

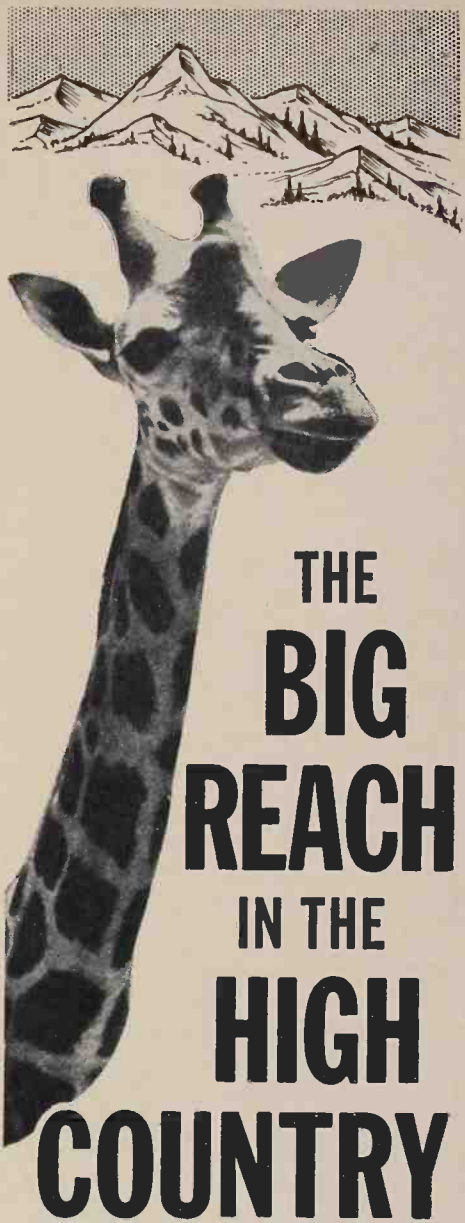
One Buyer's Opinion of March 14 and April 11 berated stations and representatives for alleged abuses in selling spot tv. Buyer and seller should be competitive—it is healthy for spot tv.

But this buyer's opinion is out of step with the mass of media decision-makers when he talks of flexibility in spot tv. He says it's "laughable, disappearing." Part of his problem roots from definition. Flexibility is not convenience or concession; it is *not*, as he is wont to suggest, "something for us." I think of flexibility in terms of *markets, times, days, copy, spots, seasons, commercial length, cost, efficiency, frequency, mix, local personalities*, ad infinitum. Neither the buyer's outrage nor the emergence of "magazines" or "Spot Life" can ever invalidate those advances. In fact, what buyers should see in regional editions of magazines is a recognition of the flexibility and sales pressure that spot tv has been living for some time. Most buyers do, or spot would not continue to be the fastest-growing advertising medium.

A major concern of the buyer is his belief that spot doesn't supply him with the kind of continuity discounts he deserves. I think he's caught with his rate cards down. As he himself points out, stations have dispensed with continuous-weeks discounts because they were *not* proving an incentive to the placement of around-the-calendar business. Here is a perfect example of station attempts to *accommodate* advertisers. As buying patterns became more and more confined to flights, stations tailored rate cards to afford maximum effectiveness on a week-by-week basis. The buyer should remember that it is the *level* of rates that is important, not the number, variety or complexity of discounts. He should keep this in mind also when considering two more of his complaints: that stations have "lowered maximum discount levels" and "reduced maximum discount volume." If he believes that the percent discount from the base rate should be greater for six or twelve or more spots per week, that could be accomplished. But it would be an artificial exercise. If stations would have to do to retain the same revenue would be to raise the base rate. What would it all prove? Wouldn't it be like themodus operandi of fire sale practitioners: Double the price and offer the customer a bargain "50% off"?

Product protection is an area where the buyer's columns missed the mark completely. Sure, he likes 15-minute separations. I'll bet he also likes piggybacks, and a minute divided 15-30-15, and the networks' rotating piggyback offer, and four commercial minutes in *Batman*, and 15-minute shipment of film and instructions, and upgrading spots instantly. How are stations supposed to cope with these conditions reasonably and avoid product conflicts? In spite of his contention, the facts are that stations are *not* made aware of network scheduling of commercials and all too often film and instructions are not delivered on time. Stations *cannot* "guarantee" product protection except in the case of announcements over which they have control.

Agency opinions weigh heavily on station and representative action, and spot buying improves constantly because of them. Similarly, I think sellers consider most agencies receptive to their efforts along the same lines. One buyer who feels put upon by the give-and-take of the media business is not about to erase this record.



THE BIG REACH IN THE HIGH COUNTRY

The big reach in Southern Colorado is KKTV. From atop 9,786 ft. Cheyenne Mountain KKTV transmits a full power signal, 234,000 watts on channel 11, from an antenna 2,380 ft. above average terrain. THIS IS TRULY HIGH COUNTRY! It's also ski country . . . and see country . . . and people country, and dollar country. Coloradans in our metro coverage area of Colorado Springs-Pueblo accounted for retail sales of \$588,446,008 for the period January 1 thru September 30, 1965. KKTV reaches people . . . buying people in this market of some 127,000 plus television homes.

Remember: Denver television signals do not cover this huge Southern Colorado market.

KKTV 
COLORADO SPRINGS · PUEBLO

REPRESENTED BY AVERY-KNODEL, INC.

activity for this manufacturer. Five selected markets have been lined up for exposure to minutes and 20's in day and fringe timeslots. The buyer is Sally Pilsk.

Armstrong Rubber Co.

(Lennen & Newell, Inc., N.Y.)

Ten top markets are set for a press-date break for ARMSTRONG TIRES in additional activity for this manufacturer which has been stressing safety. The 11 weeks of activity are scheduled to use early and late fringe minutes, plus prime minutes to reach a male audience. The buying contact is Marion Jones.

Associated Products

(Smith-Greenland Co., N.Y.)

Fifteen weeks of spots break on June 6

for 5-DAY DEODORANT PADS. The activity is slated to use minute spots in early and late fringe timeslots in more than 50 selected major and fringe markets. Sylvia Alles is the buyer.

Ballantine Beer

(SSC&B, New York)

Thirteen weeks of activity are lined up for BALLANTINE BEER in a small number of regional eastern markets in order to reach a male audience. Prime 20's and ID's are slated for the end-of-the-month addition of activity. Leo LaMont buys.

Borden Co.

(Richard K. Manoff, Inc., N.Y.)

The first of June will see spot activity for BORDENS DESSERTS in a six-week campaign running in 11 markets. Minute spots are set for daytime exposure. The buyer is Dick Borzumato.

California Packing Corp.

(McCann-Erickson, Inc., S. F.)

About 40 selected markets are awaiting action on the part of a campaign for DEL MONTE FRUIT DRINKS that slated for release June 19. The four weeks of spots will be used to supplement the network campaign, introducing two new fruit drink flavors. Tony Holt and Don Gabbert are the buying combo.

Carter Laboratories

(SSC&B, New York)

ARRID and RISE are being touted in three-month campaign of spot activity running in about a half-dozen markets until September 30. Early and late fringe minutes have been lined up in order to reach an audience of young men and women. The media contact is Bob Ube

Consolidated Cigar Co.

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

Continuing activity is being seen for HARVESTER cigars in 11 selected markets. The campaign is heavy on prime 20's with some interspersed ID's. Joe Logan is the buying contact.

Continental Baking Co.

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

About 13 weeks of spot activity for WONDER BREAD breaks late this month in over 50 top markets. The renewed activity will use fringe minutes and prime ID's to reach families. Margaret Meinrath is the buying contact.

Corn Products Co.

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

The last day of this month will see the start of a spot campaign for NU SOL margarine in a few selected markets. This additional activity will use early and late fringe minutes and prime 30's to reach women. The buyer is Mort Weinstein

Ford Motor Co.

(Kenyon & Eckhardt, Inc., Detroit)

Continuing activity is slated for the LINCOLN-MERCURY Dealers Association in regional mid-western markets. Minute and 20's are being used in early and late fringe and prime time in order to reach men. Susan Postupalsky is the media contact.

Hazel Bishop Co.

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

Press date marks the beginning of renewed activity for PLUS WHITE in a half-dozen selected markets. The commercials are slated to run until July 7, using fringe and prime minutes. Ted Robinson is the buying contact.

Hormel Co.

(BBDO, Minneapolis)

The last day of this month is the kick-off date for a heavy spot campaign in about 15 regional markets for HORMEL MEATS. Minute spots will be used exclusively to reach daytime housewife viewers. Betty Hitch is the buyer.

Ideal Toys

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

Long-range plans have been laid for fall activity for IDEAL TOYS. The campaign

(Continued on page 50)

Sell the Kids—Sell the Family

There's a long-shot player in South Bend, Ind., who knows what it's like to see a 40-1 filly romp across the finish line well in front of the field. He's Camden Miars, operator of a tv-stereo service shop who recently decided to sell sets as well as repair them. The location of his store, though—in an out-of-the-way corner of Niles, Mich., across the state line from South Bend—left something to be desired; it was all right as a base for a service operation, but posed a real problem in drawing traffic as a retail store.

To solve the problem, Mr. Miars turned to tv, but in a highly unorthodox manner: he bought a schedule of minutes on *Romper Room*,

aired Monday-Friday mornings at 9 on WNDU-TV. The selection was admittedly a hunch-pick, but the store owner figured purchasing a new tv set would be a family matter, and the youngsters and mothers tuned into *Romper Room* would be the ones to put pressure on dad. Too, the scheduling helped make for a "different" kind of commercial—a sort of educational approach, delivered live by the *Romper Room* teacher, "Miss Susie." A typical spot opens with Miss Suzie asking her young viewers if they know why tv tubes are hot — and it closes with a pitch for a tubeless,

and cool, Magnavox (which Mr. Miars—seen above—sells).

The report from Camden Tv & Stereo is that among the sets sold on the day the first spot ran, four went to purchasers who said they'd seen the *Romper Room* commercial and had sought out the store. "I suspected the use of television by a small businessman in a small town would draw special attention," said Mr. Miars, "and it has." Business, in fact, has been good enough to warrant an expansion of the WNDU-TV schedule into other parts of the day, so as to reach a broader range of people. While the store owner feels his prices are right, he's sure that the video campaign, not price, is his big drawing card—since, as price considerations are meaningless to the average *Romper Room* pre-school viewer, they're never mentioned in the Miars commercials.



came over here after the fiasco," said George Brent, commenting on his departure from Hungary in 1957. Mr. Brent is now a media supervisor and planner with Bert, Koenig, Lois, Inc., New York. Still a young man when he took his hasty leave of Budapest, Mr. Brent came to the United States and obtained a scholarship to Columbia University where he studied by day and held down jobs at night. After two years at Columbia he reversed the pattern and started at night school, while working as assistant to the production manager at Zlowe Co. "I liked media," said Mr. Brent, "and decided to move on to an agency where I could do some buying." He went to Grey as a media estimator and then to Dancer-Fitzgerald-Sample in media research, but still the position he wanted—that of buyer—eluded him. Late in 1964 Mr. Brent moved over to the media department at BBDO as a buyer and planner. Now in his element, he worked on



Lever, Campbell and United Fruit, among other BBDO accounts. Six months ago Mr. Brent was brought over to PKL to work on Salvo, a product of Procter & Gamble. Recently he was promoted to media supervisor on P&G and Xerox.

What are some of the problems involved in planning and buying on large accounts like P&G and Xerox? "If you're planning on a sophisticated package goods account, then there is seldom much of a problem. The troubles arise when you try to

make the buys. Things are getting very tight and prices are going up fast. I don't like the trends. It's very difficult to keep within a budget when the rates are always jumping."

One thing that hampers buying these days, according to Mr. Brent, is the sudden influx of new salesmen into the business. "Generally the whole field of selling is not as professional as it used to be," he said. "Since the reps have been splitting up into groups they have been picking up a lot of young buyers, with a year or so in the business, and making them salesmen. They come in here and read their avails off to me, not even making a selective pitch. Maybe it'll get up there shortly, but I don't feel that the quality of the salesman is what it used to be. If they'd pay the young ones a little more, maybe you'd get better qualified salesmen in the business."

So far a bachelor, Mr. Brent lives in New York City, and aside from his busy social life, he takes an active interest in skating and logging in time at the beach.

Keep your eye on the DONUT to get the "WHOLE"

Keep your eye on WREX-TV exclusive Big Circle, full power, 24-hour service of the rich Northern Illinois—Southern Wisconsin area... the delectable agricultural and industrial heartland of Mid-America.

Channel 13 Television is the only medium that completely covers the whole wide-range Rockford area market, WREX-TV is the only television station that integrates the entire area with a mobile video type studio unit.

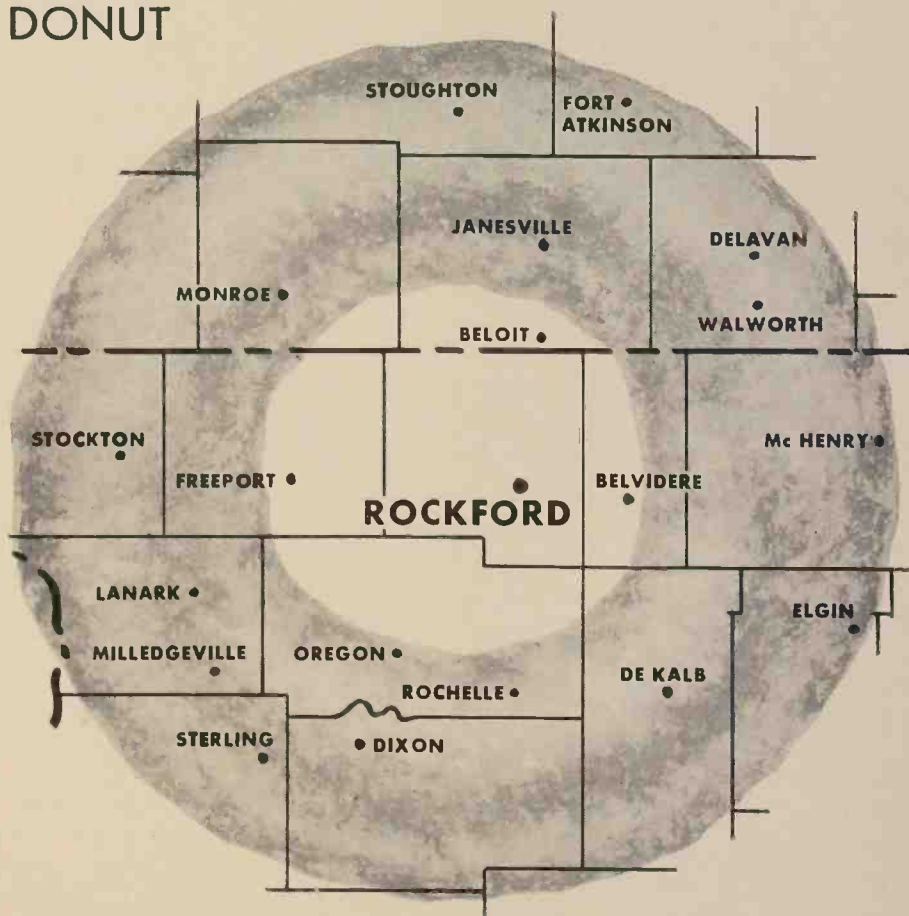
WREX TV

13



ROCKFORD, ILLINOIS

W. M. BAISCH, VICE PRES. & GEN. MGR.
PRESENTED BY H. R. TELEVISION, INC.
MEMBER, THE GANNETT GROUP



is slated to break September 26 in an as yet unfirm-up number of markets. Minute spots will run in as usual in numerous kid shows. Don Schulman is the buyer.

Michelob Brewery
(D'Arcy Advertising Co., Inc.,
St. Louis)

A month-and-a-half spot campaign is primed to break May 30 for MICHELOB BEER in a selected number of markets. Minutes, 20's, and ID's are set for use

in order to reach a male audience. Don Martin buys.

Miles Laboratories
(Jack Tinker & Partners, N.Y.)

This week marks the break of fresh activity for ONE-A-DAY vitamins in 11 top 50 markets. The ten weeks of activity will employ late fringe and prime minutes in order to reach women. Peter Toop and Bill Willis comprise the buying team.

National Biscuit Co.
(McCann-Erickson, Inc., N.Y.)

Three six-week flights break at press and one four-week flight breaks the first week in June for SNACK MATES in 12 selected major markets. All flights will use minute spots in daytime time slots to reach women, with the exception

No More a Mass Medium

Virtually single-handed (although Xerox and a few others have already laid the groundwork), Harry Gladding of Glen Burnie, Md., has put to rest the canard that television is strictly a "mass" medium. Mr. Gladding's attack was simple: he advertised on tv what is probably the world's most universally recognized symbol of affluence, luxury and "upper class" sophistication: a brand-new 1966 Rolls-Royce Silver Shadow.

Purists may contend that the medium has not truly proved to be selective in singling out Rolls prospects until several have placed their orders "because of that commercial I saw on tv," but Mr. Gladding



\$12,000 worth of car in the WBAL-TV studios

feels his video schedule will play a part in eventual sales. As president of Gladding Rolls-Royce, the advertiser put three one-minute commercials for the Silver Shadow into a monthly special he co-sponsors on WBAL-TV Baltimore. (The series is *Something Special*, hour-long shows featuring Peggy Lee and other stars in solo performances.)

With "something special" to sell, Mr. Gladding turned to color tape commercials produced through the station's facilities. One commercial is almost "pure class" in that it opens with a few words of voice-over, then spends most of the remaining seconds in silence as the camera moves slowly around the gleaming vehicle. A second commercial has a bit more narration—"new, completely contemporary in styling, the Silver Shadow retains the unmistakable hallmarks of restrained dignity and elegance, with evidence everywhere of meticulous workmanship." The third commercial brings on the "hard sell" (if a Rolls can be hard-sold) as the camera zooms to the interior, whirls about the body, pulls back for the long shot: "air conditioning . . . fully automatic torque converter transmission, with electric gear selection . . . power operated disc brakes . . . am-fm radio," etc.

Art Parker of WBAL-TV wrote the commercials, award-winner Leonard Levin produced and directed. But advertiser Harry Gladding gave television advertising its latest "first."

Buyers' Check List
Network Rate Increases

ABC-TV:

KDIX-TV Dickinson, N.D., from \$75 to \$90, effective October 9, 1966.

KEZI-TV Eugene, Ore., from \$275 to \$300, effective November 1, 1966.

KOTA-TV Rapid City, S.D., from \$275 to \$300, effective October 29, 1966.

KTEN Ada, Okla., from \$225 to \$250, effective November 1, 1966.

KTTS-TV Springfield, Mo., from \$375 to \$425, effective August 25, 1966.

WHTN-TV Huntington, W. Va., from \$1,000 to \$1,050, effective November 1, 1966.

WLW-D Dayton, O., from \$1,400 to \$1,500, effective November 1, 1966.

WSAV-TV Savannah, Ga., from \$400 to \$425, effective December 1, 1966.

NBC-TV:

KOB-TV Albuquerque, N.M., from \$400 to 450, effective November 1, 1966.

KCMT Alexandria, Minn., from \$300 to \$375, effective November 1, 1966.

KXII-TV Ardmore, Okla., from \$175 to \$200, effective November 1, 1966.

KTVE Eldorado, Ark., from \$450 to \$500, effective November 1, 1966.

KFRV-TV Green Bay, Wis., from \$725 to \$800, effective November 1, 1966.

WTRF-TV Wheeling, W. Va., from \$800 to \$850, effective November 1, 1966.

Station Changes

WABC-TV Greenwood, Miss., a primary affiliate of ABC-TV, will begin operating from a new tower 1,090 feet above average terrain, effective September 15, 1966.

WMUR-TV Manchester, N.H., is now a primary affiliate of ABC-TV.

...ek of June 21, when two nighttime
...ings are scheduled. Bob Storch
...buyer.

...Co.

... & Provandie, Inc., Boston)

...ber 18 is the long-range plan
...te or the start of fresh activity for
... (C) SKYBARS in 12 markets. Then
...-week campaign will use minutes in
...y and late fringe timeslots and 20's
...rime time. Marian Dennis the the
...li contact.

...ner Oats Co.

...part, Koenig, Lois, Inc., N.Y.)

...ch of spots at press date for
...IN JEMIMA FROZEN FOODS in
...t and selected markets. The
...agn will center on minutes in
...rime timeslots to reach women.
...y Roberts is the buying contact.

...edrose Tea Co.

... Sands, Payson Co., Boston)

...25 markets are lined up for a
... of flights for RED ROSE TEA.
...e flights run for six weeks each and
... combination of minutes and 20's.
...vity will be seen in early and
...rime and prime timeslots to reach
...ll. Matt Kane is the buying contact.
(Continued on page 53)



Things have been poppin' at New York agencies since account executives from CBS Television Stations National Sales started to call on media buyers with jumbo-sized bags of popcorn. Here, salesman Conrad (Red) Ennis (at center) offers a snack to a quartet of buyers at William Esty. The media men are (l. to r.) Larry Birdsall, Robbie Robinson, Chuck Rosen and Rick Bruno. Why the popcorn? It gives the buyers something to munch on while they look over availabilities in the Saturday night feature-film series, The Fabulous 52, currently celebrating its 10th anniversary on KNXT Los Angeles, a CBS-owned station.

SRA Cites Millar, Bahr, Goldfine

William H. Millar Jr., associate
...director at Geyer, Morey, Bal-
...rd, Inc., New York, was named
...buyer of the Year and presented
...the 1966 Silver Nail Award of
...eration Representatives Associa-
...on New York at mid-month.

At the same time, Warren Bahr,
...vice president and director at
... & Rubicam headquarters, re-
...ive the SRA Gold Key Award for
...standing leadership in advertising.

A week earlier, Francine Goldfine,
...anager of tv-radio timebuying at
... Meyerhoff Associates, Inc.,
...cico, had been named *Chicago*
...meyer of the Year by the SRA
...ou in the midwest.

One of the youngest media men
...to receive the Silver Nail since the
...the annual awards was given
...1968, the 35-year-old Mr. Millar
...his career in the mailroom of
...Wayer in 1949. After two years
...the "postal meters were very
...on those days"—he went into
...agency's research department,
...then became a media buyer.
...era nine-year stint at Ayer, he

worked at Lambert & Feasley on the
...Phillips 66 account for almost five
...years, moved with the account to
...J. Walter Thompson for a year, and
...then joined GMB in 1963 on the
...Sinclair account.

Married, Mr. Millar is the father
...of five children, including twins, and
...spends what leisure time he has on
...the golf course.

While he's not a tournament play-
...er yet, his wife reportedly thinks he's
...a "pretty good" golfer.

Warren Bahr qualified easily for
...the Gold Key Award, one of the pre-
...requisites being that its recipient
...must have been in advertising for
...15 years "not necessarily with the
...same agency." Mr. Bahr has been at
...Y&R since 1951, rising from the
...media buying ranks to his present
...position. Married, he has four chil-
...dren.

Miss Goldfine, who oversees all
...media activity for the sizeable Wrig-
...ley gum account, among others, at-
...tended the University of Missouri
...where she was a member of Phi
...Sigma Sigma sorority.



'Timebuyer of the Year' MILLAR



MR. BAHR

MISS GOLDFINE

Color Has its Complexities

The next time a tv repairman calls at the home of a viewer in St. Paul or Minneapolis and begins tinkering with the "innards" of a color receiver, he might not have to say those fateful, ominous words: "Guess it'll have to go into the shop."

To help prevent its viewers from hearing that brief, but costly statement, the Twin Cities' KSTP-TV embarked on a series of seminars designed to instruct area tv servicemen in the fine points of color. All color recep-



'And this is where the signal begins . . .'

tion problems don't start with the home receiver, the station knows—as a color pioneer, it should. So, 300 technicians thus far have been toured through the KSTP-TV color studios, have ripped open color cameras, and have had plenty of opportunity to discuss transmission, installation and various other facets of tint tv.

Francis Hubbard, community relations director for the station, has organized four seminars to date and plans to keep them going at two-week intervals until all of the area's 1,000 dealers and repairmen have been included. Set owners' gripes about color reception still exist, the station admits, but management feels that by working closely with the men usually responsible for adjusting and installing the set in the home, many of the gripes can be eliminated.



Scripps-Howard Broadcasting Co. elected Donald L. Perris (l.) a director of the firm and a vice president, while also giving vice president stripes to Robert D. Gordon (c.) and Chester E. Pike (r.). Mr. Perris is general manager of WEWS Cleveland; Mr. Gordon is general manager of WCPO-TV Cincinnati, and Mr. Pike is general manager of WPTV Palm Beach, Fla.

Blair's New 'Trends

John Blair & Co. has updated its *Statistical Trends in Broadcast Advertising* booklet and again offers the compilation to advertisers and agencies. The study is a projection of 20 years' trends of broadcast advertising, revenues and expenditures.

According to the Blair prediction, U.S. business is expected to grow about five per cent by the end of 1966, and in advertising and broadcasting, similar growth records are expected. The report indicates that in 1966 total advertising is expected to increase about 4 per cent, television advertising expenditures should go up by 5 per cent and radio advertising by 3 per cent.

The report takes into account the fact that inflationary factors may count for a small portion of the increased advertising expenditures (approximately 1.5 per cent to 2.0 per cent), but states that "the greater portion of this increase will likely be due to continued recognition of the value of advertising—broadcast advertising—to business."

Included in the pamphlet are a series of graphs and charts on various trends on population growth, demographic data for the U.S., circulation, projections of the number of color tv sets in circulation (surpassing the Blair estimates is the fact that over 500,000 color sets were sold the first two months of 1966) and a lengthy listing of broadcast revenues from network, national and regional, and local sale of time.

An interesting section of the report is an ARB and FCC-based ranking of U.S. television markets by population, tv homes, national spot sales and total revenues for the year 1965.

One of the conclusions, indicating the need for continued effort in the spot tv scene, is that though all aspects of television have shown steady increases from 1950 to 1965, network tv has shown the highest rate of growth, while spot was second in growth rate.

Copies of the Blair booklet are available from the various offices of the firm, or from the research department, John Blair & Co., 717 Fifth Ave., New York 22.

Paper Company

(J. Walter Thompson Co., N.Y.)
 will push CUT-RITE for a week beginning Wednesday in a selected group of markets. Prime 20's have lined up for the ladies of the house. The buyer is De Talbot.

7-Up Co.

(J. Walter Thompson Co., Chicago)
 is the start date for a limited test of activity for 7-Up in a small group of additional markets. The eight-week campaign will use minutes, 20's and 15's nighttime timeslots. The buyer is Harry Porter.

Shell Oil Co.

(Copy & Mather, Inc., N.Y.)
 A long campaign for Shell is running in selected markets for six more weeks. The activity is using early and late prime minutes to reach men. The buyer is Frank Massero.

Shirley, Inc.

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

On June 12 a one-week campaign for SHIRLEY cologne will break in a limited number of western markets. The activity

will employ prime 20's and fringe minutes to reach young men and women. Mike Woodward is the buyer.

Standard Brands Corp.

(J. Walter Thompson Co., N.Y.)
 Day, early and late fringe minutes are set for an end-of-the-month break for FLEISCHMANN's margarine in selected top markets. The campaign is additional activity in conjunction with flights already running. The buyer is Carol Bag.

Travelers Insurance Co.

(Young & Rubicam, Inc., N.Y.)
 Press date means the start of localized activity for this insurance company. Two markets are lined up for a 13-week run of fringe and prime minute commercials, slated to reach young marrieds. Dave Tabin is the buyer.

Trans World Airlines

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

Selected carrier cities are seeing action for this international airline. The activity is set to run for a month in these specialized markets, and employs prime 20's and late fringe and weekend minutes. The buying contact is Tony Wright.

Warner-Lambert

Pharmaceuticals

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

About 30 top markets will see activity for LISTERINE, using early and late fringe minutes as selling vehicles. The spots will run for a period of 12 weeks. Minna Riedel is the media contact.

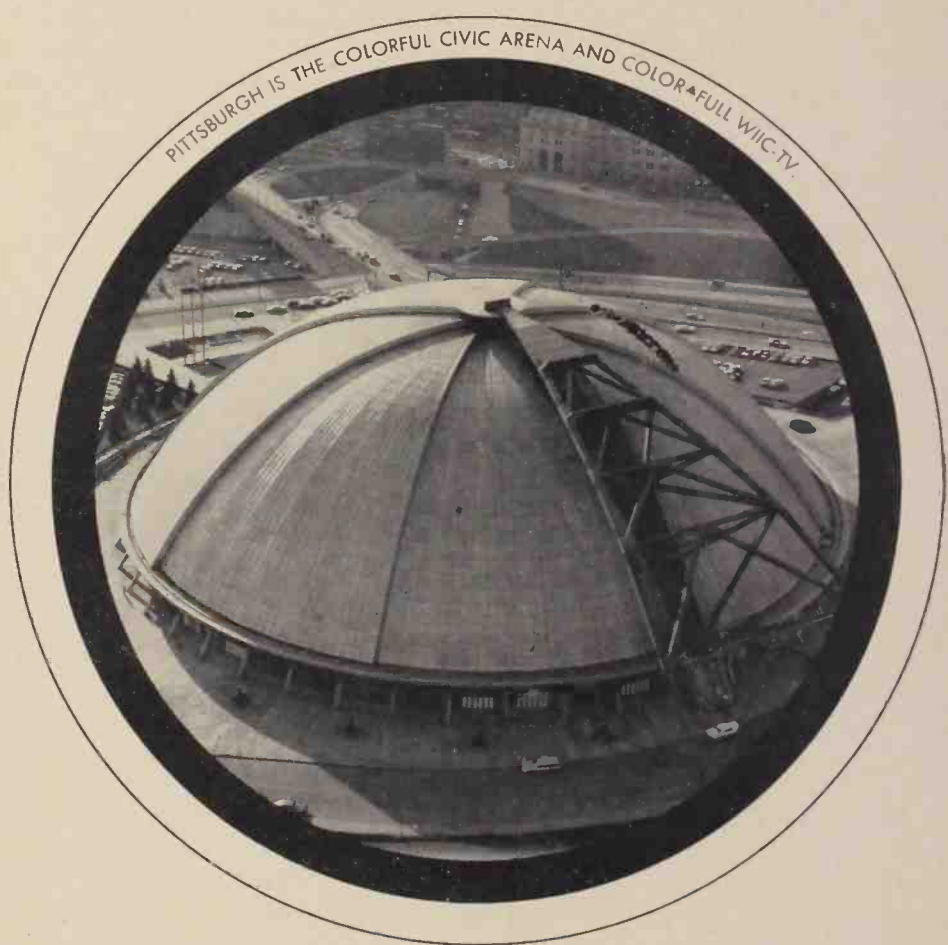
Rep Report

CHARLES P. REMBERT was appointed manager of the San Francisco office of Advertising Time Sales, Inc. Mr. Rembert transferred from the company's headquarters in New York. PAUL REARDON, formerly vice president in charge of network buying for Ted Bates, Inc., was appointed to the H-R Television western division sales team in New York.



MR. REARDON

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Vic Skaggs, WIIC-TV Program Director, chats with Philip Boskin, Chairman of the Public Auditorium Authority, outside the office of Pittsburgh's Civic Arena and Exhibit Hall.

world's largest hardtop convertible

When the world's largest movable domed roof dramatically opens to let in the summer sky, audiences in Pittsburgh's Civic Arena gaze in awe.



You can open the lid on the Pittsburgh market with top spot avails on WIIC-TV, Pittsburgh's #1 Color Station. Get with General Sales Manager Roger Rice or your Petry-TV man.



Basic NBC Television Affiliate

See Broadcasting Corporation stations: WIIC-TV, Pittsburgh; W53 AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland.

Agency Appointments

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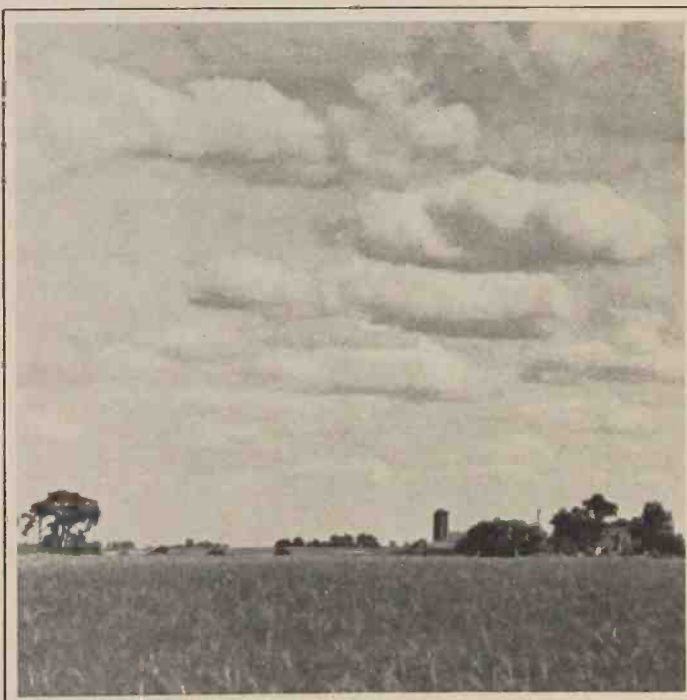
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There is space . . .



Then, there is space . . .

Like our Studio A which is as big and colorful as all our doors (almost) . . . with extensive production area and full color facilities for programs, commercials . . . room enough for a car lot, chorus or camp site. Call Jim Pratt, our space agent, for particulars.

Media Personals

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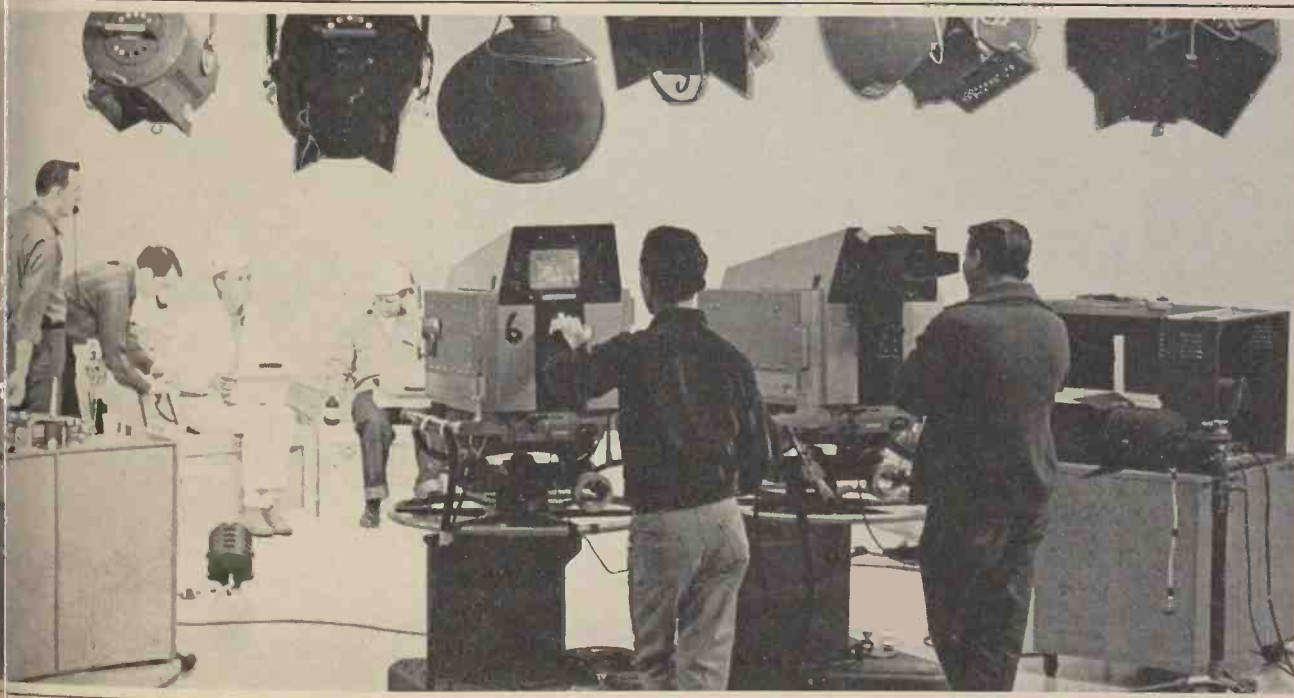
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WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center
Broadcast Services of The Dallas Morning News
Represented by Edward Petry & Co., Inc.

Quality touch

Color Has its Complexities

The next time a tv repairman calls at the home of a viewer in St. Paul or Minneapolis and begins tinkering with the "innards" of a color receiver, he might not have to say those fateful, ominous words: "Guess it'll have to go into the shop."

To help prevent its viewers from hearing that brief, but costly statement, the Twin Cities' KSTP-TV embarked on a series of seminars designed to instruct area tv servicemen in the fine points of color. All color recep-



'And this is where the signal begins . . .'

tion problems don't start with the home receiver, the station knows—as a color pioneer, it should. So, 300 technicians thus far have been toured through the KSTP-TV color studios, have ripped open color cameras, and have had plenty of opportunity to discuss transmission, installation and various other facets of tint tv.

Francis Hubbard, community relations director for the station, has organized four seminars to date and plans to keep them going at two-week intervals until all of the area's 1,000 dealers and repairmen have been included. Set owners' gripes about color reception still exist, the station admits, but management feels that by working closely with the men usually responsible for adjusting and installing the set in the home, many of the gripes can be eliminated.



Scripps-Howard Broadcasting Co. elected Donald L. Perris (l.) a director of the firm and a vice president, while also giving vice president stripes to Robert D. Gordon (c.) and Chester E. Pike (r.). Mr. Perris is general manager of WEWS Cleveland; Mr. Gordon is general manager of WCPO-TV Cincinnati, and Mr. Pike is general manager of WPTV Palm Beach, Fla.

Blair's New 'Trends'

John Blair & Co. has updated its *Statistical Trends in Broadcasting* booklet and again offers the compilation to advertisers and agencies. The study is a projection of 32 elements of broadcast advertising, revenues and expenditures.

According to the Blair prediction, U.S. business is expected to grow about five per cent by the end of 1966, and in advertising and broadcasting, similar growth records are expected. The report indicates that in 1966 total advertising is expected to increase about 4 per cent while television advertising expenditures should go up by 5 per cent and radio advertising by 3 per cent.

The report takes into account the fact that inflationary factors may count for a small portion of the increased advertising expenditure (approximately 1.5 per cent to 2.0 per cent), but states that "the greater portion of this increase will most likely be due to continued recognition of the value of advertising—broadcast advertising—to business."

Included in the pamphlet are a series of graphs and charts on various trends on population growth, demographic data for the U.S. population, projections of the number of color tv sets in circulation (supporting the Blair estimates is the fact that over 500,000 color sets were sold in the first two months of 1966 alone) and a lengthy listing of broadcast revenues from network, national, regional, and local sale of time.

An interesting section of the report is an ARB and FCC-based ranking of U.S. television markets by circulation, tv homes, national spot advertising, and total revenues for the year 1964.

One of the conclusions, indicating the need for continued effort in the spot tv scene, is that though various aspects of television have shown steady increases from 1950 to 1964, network tv has shown the highest rate of growth, while spot was second in growth rate.

Copies of the Blair booklet are available from the various sales offices of the firm, or from the research department, John Blair & Co., 717 Fifth Ave., New York 22.

Get Paper Company

(J. Walter Thompson Co., N.Y.)
will push CUT-RITE for a week ending Wednesday in a selected group of markets. Prime 20's have lined up for ladies of the house. The buyer is Irene Talbot.

7-Up Co.

(J. Walter Thompson Co., Chicago)
June 6 is the start date for a limited campaign of activity for 7-Up in a small group of national markets. The eight-week campaign will use minutes, 20's and 30's in nighttime timeslots. The buyer is Jay Porter.

Shell Oil Co.

(Dreyfus & Mather, Inc., N.Y.)
A long campaign for Shell is running in selected markets for six more weeks. The activity is using early and late fringe minutes to reach men. The buyer is Frank Massero.

Fields, Inc.

(L. B. Brown, Craig & Kummel, Inc., N.Y.)

June 12 a one-week campaign for Fields cologne will break in a limited number of western markets. The activity

will employ prime 20's and fringe minutes to reach young men and women. Mike Woodward is the buyer.

Standard Brands Corp.

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

Day, early and late fringe minutes are set for an end-of-the-month break for FLEISCHMANN's margarine in selected top markets. The campaign is additional activity in conjunction with flights already running. The buyer is Carol Bag.

Travelers Insurance Co.

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

Press date means the start of localized activity for this insurance company. Two markets are lined up for a 13-week run of fringe and prime minute commercials, slated to reach young marrieds. Dave Tabin is the buyer.

Trans World Airlines

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

Selected carrier cities are seeing action for this international airline. The activity is set to run for a month in these specialized markets, and employs prime 20's and late fringe and weekend minutes. The buying contact is Tony Wright.

Warner-Lambert

Pharmaceuticals

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

About 30 top markets will see activity for LISTERINE, using early and late fringe minutes as selling vehicles. The spots will run for a period of 12 weeks. Minna Riedel is the media contact.

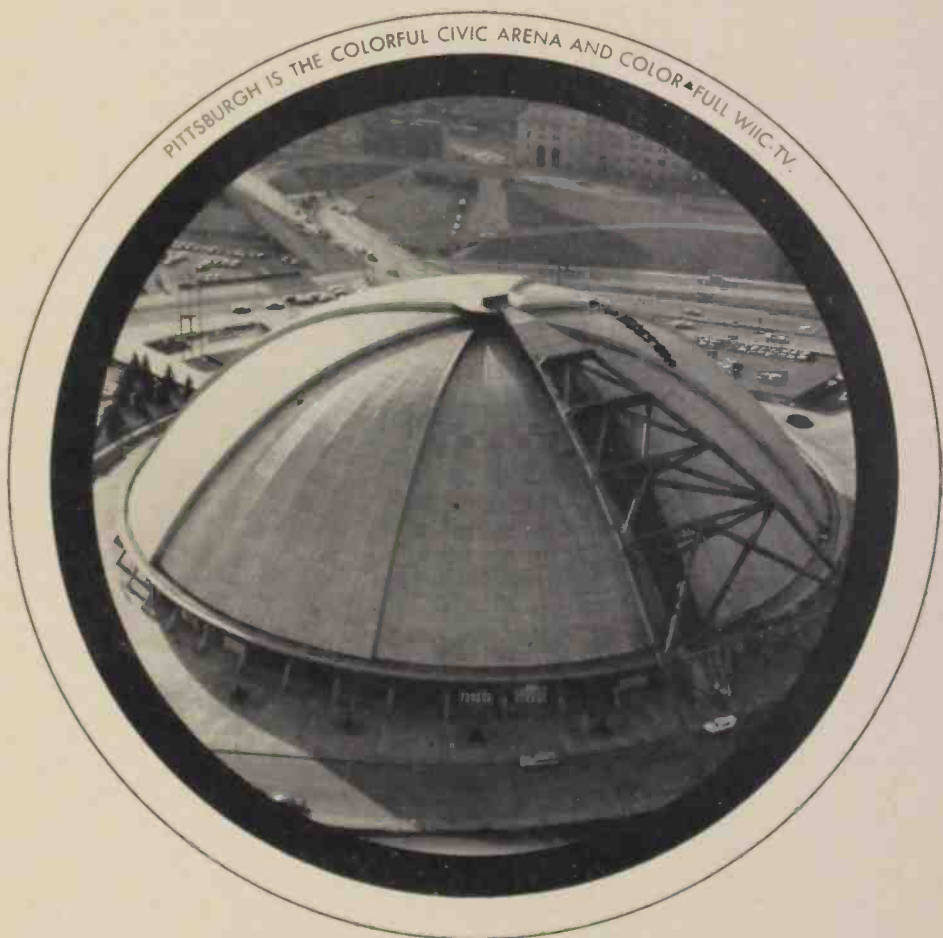
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Get your Pittsburghers on



Basic NBC Television Affiliate

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There is space . . .



Then, there is space . . .

Like our Studio A which is as big and colorful as all our doors (almost) . . . with extensive production area and full color facilities for programs, commercials . . . room enough for a car lot, chorus or camp site. Call Jim Pratt, our space agent, for particulars.

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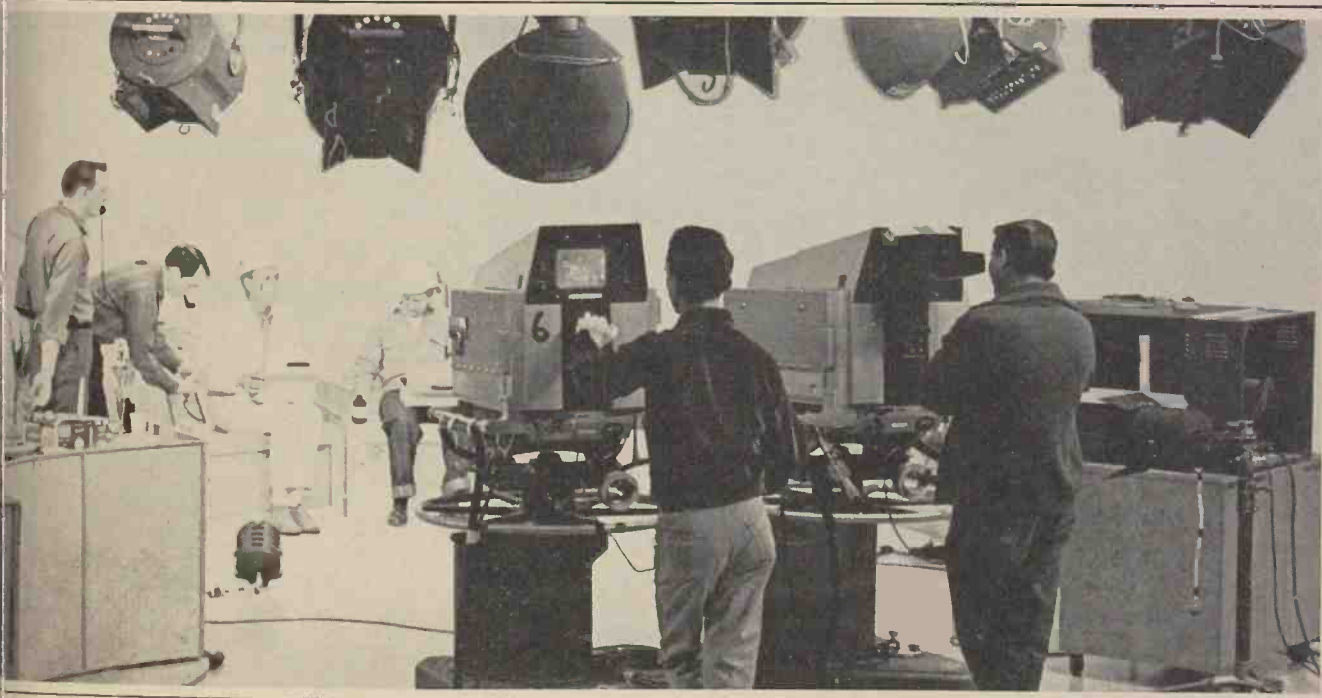
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WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

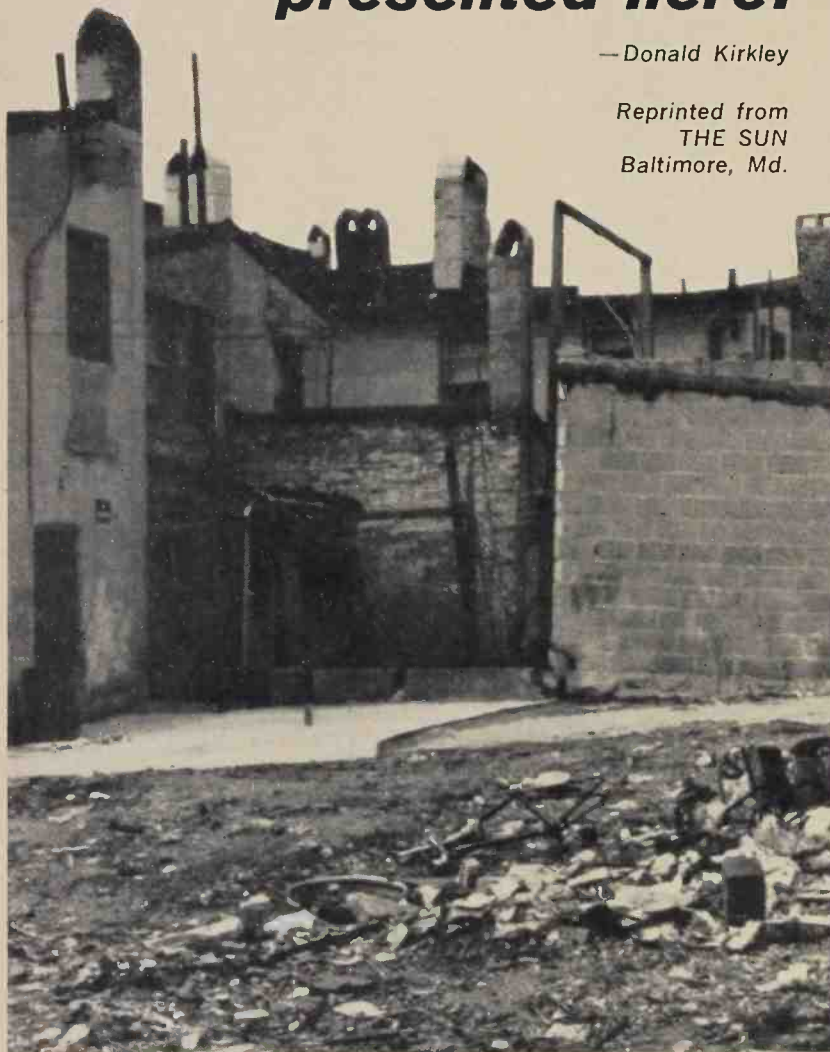
ABC, Channel 8, Communications Center
Broadcast Services of The Dallas Morning News
Represented by Edward Petry & Co., Inc.

Quality touch

"This was one of the most unusual documentaries ever presented here."

—Donald Kirkley

Reprinted from
THE SUN
Baltimore, Md.



'Carnival Of Ugly'

Baltimore television had its first pop documentary Tuesday, and a very clever one it was. "A Carnival of Ugly," produced and written for WMAR-TV by George Gipe, was unique in total format, dramatizing an all-out combination of the ear-nose-and-eye-sores of Maryland in irregular verse, to the accompaniment of music from "A Carnival of Animals" by Charles Camille Saint-Saens.

Instead of fitting bits of music to a rapid sequence of scenes, as is customarily done, each section of the score was played at length, while the inspired camera of Charles Purcell roamed meaningfully about the cityscape, waterscape or mountainscape which had been described, in suitably sarcastic tones, with grim humor, by Stu Kerr.

Visually, it was a work of art. Mr. Purcell discovered fantastic patterns, reminiscent of ultra-modern styles in painting and sculpture, in automobile graveyards, gutters, poisoned streams, dumps, hideous arrays of billboards and other unlikely places. Often he used contrast, with buildings, beauty spots or skyline pictures, to drive home the facts of the anti-tourism script, and the theme: a thing of ugliness is a pain forever.

There was no need for a spoken editorial; what more could Bob Cochrane, executive producer, have added to the built-in moral? This was one of the most unusual documentaries ever presented here.

D.K.

■ WMAR-TV feels that mere quantitative presentation of comment and criticism on topics of public interest is not the highest form of response to community needs.

■ Such programs are productive only when the public sees them. It is not enough that the public could have done so.

■ That is why, at least once monthly, the WMAR-TV News-Documentary unit produces a program on a local issue of importance with infinite care, and with due attention to artistic merit.

■ That is why WMAR-TV promotes these programs just as commercial programs are promoted. That is why WMAR-TV documentaries are telecast in prime time.

■ Perhaps that is why President Johnson invited the documentary department to the signing of the bill that made Assateague Island a national park.

■ Perhaps it is also why the Maryland Legislature passed a resolution commending WMAR-TV for its documentary "The Will And The Way"—pointing up the need for a state comprehensive rehabilitation center.

■ This may be why . . . *In Maryland*

Most People Watch **COLOR-FULL**

WMAR-TV

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



everywhere else under a different name: Wells Fargo, Stagecoach, Fireboat, etc."

Among the other new shows on Monday, Jean Arthur's *Mother's World is Law*, *Men Against Evil* and the Roger Miller variety show left some of the agency men cold. *Run, Run, Run* and *Rat Patrol* appeared to have somewhat better chances of survival.

Tuesday looks also like CBS's night, with the consensus being that the network will take first place in five half-hours. NBC draws a blank as *The Fugitive* on ABC-TV picks up the remaining first-place marbles. He the program and media experts followed the policy of going with the green winners against the new ones, figuring that *Fugitive*, along with *Daktari* and *Red Skelton and His Coat Junction* would trounce the competition.

Among the new shows only *Occasional Wife* looked good to a majority of the judges. At Doyle Da Bernbach, the "expert" noted that *Wife* was a comedy show with a subtle approach, and that "there aren't many of those around these days so this one should do well." *Wife* *Girl from U.N.C.L.E.*, most thought that NBC-TV was spreading the reaction-spy idea too thin, and diluting the sex appeal that Napoleon and Phyllis possess for the female members of the viewing audience. Phyllis Diller's *Pruitts* and the bronco-busting efforts of the *The Rounders* are expected to wear thin, and *Love on the Loose* "will only beat out the losers on bad nights," said one executive. Tuesdays at 10 was one of the easiest nights to forecast, and the entire panel, because CBS' *Hour* can be counted on to pull in a small, but "quality" audience while *The Fugitive* (in the words of one agency man) "will attract the droves of cretins that still wait for Kim to get caught."

Each half-hour wins, Wednesday is well divided between the three agencies. ABC-TV will take the first hour easily with *Batman*, the ex-



Richard Woollen has been named vice president in charge of programming for Metropolitan Broadcasting Television in New York. He was director of sales and programs for Desilu Sales in Hollywood.

erts agreed, and should take the next with the first half of *Them Monroes*, a new western drama featuring a family of teens and youngsters making their home in the wilderness without benefit of parental guidance. The next three half-hour wins go to the familiar line-up of CBS' *Hillbillies*, *Green Acres* and *Gomer Pyle*. NBC plays its trump, *I Spy*, to take the last two half-hours.

Wednesday at 10, as on Tuesday, was relatively easy to predict, all agreed. ABC's new prestige entry, *Stage '67*, wasn't given a chance by anyone to attract audiences larger than those gathered by *I Spy* or *Danny Kaye*. Comments ranged from "It's a shame, but that's the way it is" to "I hope I'm wrong, but I don't think Nielsen will disagree with me." The night's only other new show, *The Man Who Never Was*, had a chance to make a mark at 9 p.m. "It can do well opposite some of the Chrysler dramas," said the Lennen & Newell forecaster, "but Bob Hope will clobber it when he does his specials."

Thursday should shape up as the best night of the week for ABC-TV. Three half-hours wins with *Batman*, *F Troop* and *Bewitched* are in the offing, said the experts. The rest of the night goes to CBS-TV with *My Three Sons* and its feature films. *Daniel Boone*, it was thought, might get a half-hour first-place for NBC, if the *F Troop* fans should weary of

the comedy. The crystal-ball gazers at Ted Bates, Lennen & Newell and Young & Rubicam were all keen on the chances of Dean Martin, with all agreeing that his show had moved steadily ahead in popularity. "He's done himself a lot of good with the program," one said. "It's getting the kind of anything-can-happen feeling to it that television used to thrive on; it's something new for the audiences today and they're taking to it."

Among the new Thursday shows, *Jericho* couldn't get better than a third-place rating in either half-hour from any expert. Opinion varied widely on *Tammy Grimes*, with the Y&R man admitting that the star has always been a "very special" kind of performer, "but this is a Tammy Grimes no one has seen before." *That Girl*, with Danny Thomas' daughter playing a stagestruck waitress, also had a divergency of opinion that saw it in first, second or third place, depending on which agency man was contacted. Its competition in the half-hour, *The Hero*, met with a similar range of views. The split allowed CBS's features to be accorded first place in the consensus, but the half-hour could shape up as a real battleground. Two one-hour entries, *Hawk* and *Star Trek*, were not clear-cut winners or losers, but the overall reaction on both was generally negative when the competing programs were considered.

Three-fold Problem

Friday night's first hour, 7:30-8:30, made for the week's most difficult task of forecasting, and the agency handicappers generally hemmed, hawed and muttered for several minutes before announcing their picks. The problem was three-fold: no *Green Hornet* pilot was available; the experts admitted uncertainty as to whether or not *Batman's* success could be duplicated (even by the same producer), and the appeal of *Tarzan* on a week-in, week-out basis was questioned. Three first-place votes for *Hornet* were cast "strictly on a hunch," while the same reasoning was given for a couple of *Tarzan* first-place selections. The hour could

RCA
TK-42

...PUT THROUGH ITS PACES AT NAB



TK-42 shows how to get finest color pictures



Living Fleshtones



Dramatic Silhouettes



No Green Hair



Speculars without Halo

The one camera operated under widely varying conditions at the 1966 NAB was the TK-42. In demonstration after demonstration the "Big" Tube Color Camera came through with flying colors.

The big 4½-inch image orthicon in this live color camera makes every color picture better, whether under normal or "problem" conditions... Flesh tones are vibrant and realistic in widely varying light levels. Silhouettes usually avoided with color cameras are now possible. Strong back lighting doesn't give a "green effect" on dark hair (polarization). Reflections (speculars) are handled without halo or flash. Color tracking is accurate down to the subtlest shades.

Other features of this great camera's performance include self-correcting circuits which permit it to operate for days without picture deterioration; transistorization for top reliability; modular design for highest performance and easy maintenance.

It's a demonstrated fact that the TK-42 is today's finest color camera. See your RCA Broadcast Representative for full particulars. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



The Most Trusted Name in Television

turn out to be "a real problem spot for some of our clients," said an agency man who was gambling on the success of *Tarzan*.

With *Hornet* succeeding, the consensus showed, ABC will take two half-hour wins, as its audience is expected to hold for at least half of *Time Tunnel* at 8. NBC should win three half-hours with *Man from U.N.C.L.E.* in a new, earlier time period, where more youngsters can tune it in, and the general opinion was that the largest audience would hold for another half-hour of violence, gimmicks and adventure with *T.H.E. Cat*. The final two half-hours should go to CBS, again for feature films.

The new shows? As with *Garry Moore* and *Stage '67*, nothing better than third place was predicted for *Milton Berle's* return. (The man from Y&R thought the second half of the show might do better than *T.H.E. Cat*, but the third-place consensus was not affected.) *Time Tunnel* looks like a winner in its first half-hour, but defection of a large part of its audience to *U.N.C.L.E.* and *Hogan's Heroes* at 8:30 is expected to put it in third place at that time.

Welk in a Walk

Saturday night by half-hour is fairly well split between CBS and NBC, with NBC perhaps having a slight edge. ABC-TV looks to take a single half-hour first place with (surprise!) *Lawrence Welk* at 9 p.m. "The youngsters and young adults will split at that time between the NBC movies and *Mission Impossible*," said the BBDO handicapper. "There's a lot of middle-aged and older folks, and Welk will get them all." His counterparts at four other agencies agreed. "It's Welk in a walk," said one.

Of Saturday's new shows, *Shane* wasn't figured to have much of a chance to do better than third in the face of the *Gleason* and *Flipper* competition. *Pistols and Petticoats* similarly looked like cannon fodder against *Get Smart* and *Lawrence Welk*. The odds on the fate of *Mission Impossible* were a little better.

Next season's "Best Bets"? *Walt Disney's Wonderful World of Color* (NBC) at 7:30 Sunday, *Ed Sullivan* (CBS) at 8 Sunday, *Bonanza* (NBC) from 9 to 10 Sunday, *Lucille Ball* (CBS) at 8:30 Monday, *Andy Griffith* (CBS) at 9 Monday, *Daktari* (CBS) from 7:30-8:30 Tuesday, *Red Skelton* (CBS) from 8:30-9:30 Tuesday, *Petticoat Junction* (CBS) from 9:30-10 Tuesday, *The Fugitive* (ABC) from 10-11 Tuesday, *Batman* (ABC) at 7:30 Wednesday, *Beverly Hillsbillies* (CBS) at 8:30 Wednesday, *Green Acres* (CBS) at 9 Wednesday; *Gomer Pyle* (CBS) at 9:30 Wednesday, *I Spy* (NBC) from 10-11 Wednesday, *Batman* (ABC) at 7:30 Thursday, *My Three Sons* (CBS) at 8:30 Thursday, *Bewitched* (ABC) at 9 Thursday, *The Man from U.N.C.L.E.* (NBC) at 9 Friday, *Friday Night Movies* (CBS) 10-11 Friday, *Get Smart* (NBC) at 8:30 Saturday, *Saturday Night at the Movies* (NBC) at 9:30 Saturday, and *Gunsmoke* (CBS) at 10:30 Saturday. These programs were picked for first place by all six of the agency executives on the panel. No new program, it will be noted, is among them.

'Cancel the Season'

One agency program chief commented on the simplicity of the TELEVISION AGE handicapping system. "This is the way to do it," he said. "Pick 'em one, two, three. There's no finagling over a fraction of a point. Hell, we have to play a lot of the shows by ear; it's ridiculous to estimate a 30.2 share for a program nobody's even seen. We like to think our agency is right more times than it's wrong, but sometimes the likes and dislikes of the television audience can really surprise you."

Another executive, advised of the way the network prospects were shaping up mid-way through the survey, had a final comment: "If you fellows can tell us six months before the Niensens what the numbers are going to be, it seems a little silly to even go ahead with the new schedules. Why not just cancel out '66-'67 and start working on the fall shows for '67-68?" ■

Chains (Continued from page 2)

ably. According to FCC figures, from 1956 to 1965, national spot revenues rose 174 per cent, local billings climbed 87 per cent. In that same period, network revenues rose 63 per cent. Last year, moreover, national spot sales rose 14.8 per cent, network billings 4.7 per cent.

The networks have been burdened by great programming costs and risks. Today's top program attractions include sports and feature films, both expensive and in short supply.

Who Pays Prices?

Feature films require much larger capital investments than all other forms of programming. The going rate for network features is now \$500,000, an increase of \$100,000 over a year ago. ABC recently paid \$2 million for the *Bridge on the River Kwai*. Also the networks have committed themselves for \$27 million for the new features for future seasons.

Series programming is running bigger deficits than ever. The rate of program failure each season has risen about 65 per cent for the last eight years, though in 1965-'66 it was only about 50 per cent. (Feature films reduced the number of programs that might fail.) The networks generally make about 100 pilot films each season to fill this need. The cost of a half-hour pilot has risen from \$70,000 to \$87,000, the cost of an hour pilot from \$135,000 to \$200,000, according to Arthur D. Little study states. Costs has sent costs up further.

Much more program financing is being done by the networks in partnership with producers. Package produced pilots with network assistance have risen from 17.2 per cent in 1957 to 50 per cent, according to the Little report. Because producing for tv is so risky, Hollywood producers try to keep investments at a minimum. The networks are supplying more and more of the funds. The 1964 program loss reportedly suffered by all three networks was \$60 million.

The stations, as they see network

revenues from sales of talent and program materials growing, assume the network are profiting on those films. A first-hand look at the facts was given by NBC president Walter Dill Scott in testimony before the network industry committee of the FCC in 1964. He said that while sales of talent and program materials at NBC grew \$1.5 million between 1952 and 1959, program expenses went from \$1 million to \$376.9 million, an increase of \$280.8 million. The combined network loss on programming rose from \$33.7 million to \$118.6 million. In the 37 series in which NBC had an interest between 1957 and 1961 its total loss was almost \$12 million.

In addition to the multiplying program costs, color caught both CBS and ABC unprepared. While investments by both networks are heavy, the greater burden has been on ABC. It has not enjoyed the many years of profits which CBS has. Estimates are that ABC will need to gross \$40



Stephen C. Riddleberger moved from ABC-TV to NBC-TV as vice president, talent and program administration. He started out at NBC in 1941 as a page, worked there for seven years in traffic, radio recording and financial planning, then moved to ABC as radio budget officer.

million more this year to stay even with 1965.

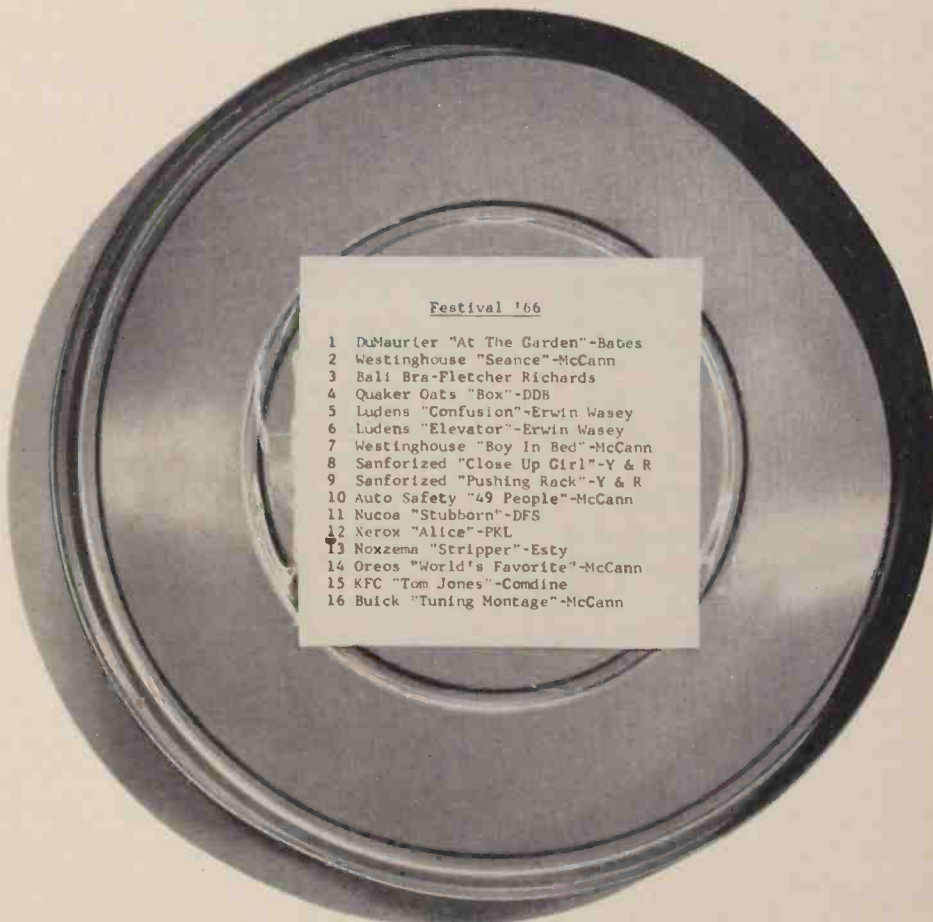
So ABC moved to bring more revenue into its coffers by placing a fourth commercial in its 7:30 programs. On the face of it this was not a

precedent-shattering action. Last season CBS increased the commercials in its feature films from 12 to 14.

But affiliates now see their spot business as vital to their prosperity. An advertiser using network minutes, they fear, would have less budget left for spot purchases. The ABC affiliates had visions of the floodgates being opened to an ever-increasing network commercial inventory that would do the harm. They decided to make a stand.

Are national spot business and network participation sales competitive? Do advertisers use them for the same purpose? Are the stations making a mountain out of a molehill?

The networks point out that stations and networks do not vie for the same budgets. National spot is allocated, they say, according to the product's marketing pattern, so that emphasis can be placed in certain areas. Spot is also used for regional products, new products and saturation sales. Network participations



Festival '66

- 1 DuMaurier "At The Garden"-Bates
- 2 Westinghouse "Seance"-McCann
- 3 Bali Bra-Fletcher Richards
- 4 Quaker Oats "Box"-DDB
- 5 Ludens "Confusion"-Erwin Wasey
- 6 Ludens "Elevator"-Erwin Wasey
- 7 Westinghouse "Boy In Bed"-McCann
- 8 Sanforized "Close Up Girl"-Y & R
- 9 Sanforized "Pushing Rock"-Y & R
- 10 Auto Safety "49 People"-McCann
- 11 Nucoa "Stubborn"-DFS
- 12 Xerox "Alice"-PKL
- 13 Noxzema "Stripper"-Esty
- 14 Oreos "World's Favorite"-McCann
- 15 KFC "Tom Jones"-Comdine
- 16 Buick "Tuning Montage"-McCann

See "Festival '66"
a reel of winners by
Al Viola
Henry Trettin
Chic Ciccolini
& **Allen Spikol**



PRODUCTIONS INC.
25 EAST 26 STREET
TELEPHONE: 679-2266
NEW YORK, N. Y. 10010

give the advertiser bulk for national campaigns.

Though this argument is grounded in marketing practices, those who differ with it maintain that the opening of a huge new inventory of network participations could not help but affect the advertiser's use of national spot, though to what degree is not predictable. Moreover the new volume of inventory, they claim, could lead to station price-cutting. They fear the underpricing of their own spot availabilities. This has happened in the past when advertisers were able to buy minutes on the networks for less than 20 seconds of spot time on a small group of stations.

Affiliates wonder whether increasing the amount of commercial time is the answer to rising network costs? What if programs were to cost \$10,000 and \$20,000 more in succeeding seasons? Would networks then ask for *more* commercial positions? And even if this were possible, could advertisers be found to absorb the new availabilities?

Moral Questions

There are also the "moral questions" surrounding commercial escalation. What effect will it have on viewing patterns? Will it degrade the medium and hurt advertisers as well? Are audiences sated with too many commercial impressions already? Does this make the medium less effective than it might be?

The "fourth commercial" has also opened a Pandora's Box of station complaints about network sales policies, policies eventually adopted by the stations for competitive reasons. The piggyback has become a central issue. By giving advertisers two commercials in each minute, not only has commercialism been increased, but tv has cut-rate itself, say those against this type of message carrier. At Chicago, the ABC affiliates passed a resolution asking the network to phase out piggybacks.

Piggybacks were originally allowed to permit two related products to be advertised together. Now the relations have invited friends to join the party. Not only are two unrelated

RATE INCREASES (Continued from page 25)

The big question: what are those factors that make for a rate increase? ABC considers two yardsticks: how well does the station do in direct competition in its market with NBC and CBS affiliates; how well does it do compared to stations in its category?

In its own markets ABC compares its homes delivered, its cost-per-thousand and its present rate with the stations of the other networks. It looks at segments of the day as well as for the entire day.

ABC also compares its performance against other stations in a similar category. These categories are: over a million homes, over 500,000 homes, over 300,000 homes, over 150,000 homes and under 150,000 homes.

The ARB sweeps are the vital tool in making these comparisons at ABC. They are also used similarly at CBS and NBC. They are scanned not only for six months but for a year to see whether the station has improved its position.

The other networks must also pay a great deal of attention to the station's competitive position. Is it the leading station in the market and by how much? Is it bettering that position? Does it do an outstanding job in the community? What awards has it won?

It should be presumed that the station's record of clearances will, of course, be a factor in its ability to obtain a rate increase. The stations know this, and usually act accordingly.

products coupled, but a new variety known as "the split 30" has come upon the scene. Here two minute advertisers get two separated 30-second commercials by switching positions. ABC affiliates asked its network not to allow piggybacks to be divided in this manner.

Bristol-Myers is also playing with a 15-30-15 concept which, though it entails only two products, could easily lead to three items advertised in the same minute.

The networks for their part state that their affiliates seem to forget that the networks are the goose laying the golden eggs. Network programming makes stations' prosperity possible, whether it be through direct or indirect revenue. They also blame the station representatives for creating trouble between them and their affiliates, and inducing the affiliates to clear less programming so they can sell more spot time.

Most often this difference gets down to economics. Who is making more profit? The networks point out that in 1964, according to FCC statistics, 28 stations were making a profit of \$3 million or over as compared to 25 in 1963, and in the later year 43 stations were making

\$1.5 million or over, compared to 24 in the prior year. The net profit of the three networks was \$60.2 million in 1964 as compared to \$56.4 million the year before. But the stations also declare that during those years "incidental" broadcast revenue jumped from \$381.2 million to \$447.1 million. This is an argument neither can win.

The current issue between the stations and networks relates to sales policies created by the competitive nature of the media and within tv itself. The stations find that a network will often finesse them into acceptance of a policy which they see as against their own best interests. To put it even more strongly: affiliates resent being confronted by unilateral decisions on matters which affect them. Still, some decisions must be made unilaterally with the welfare of the whole team in mind.

Obviously, even with their greater financial resources, the multiple-station group has not greatly altered the balance of the power in the medium. It is as dependent on the network as the single-station owner. When it has a station in a market with limited allocations, it can wield a little more muscle. When



"But 'FIRST' in what, Joe? Your competition has a bigger market, better coverage, more advertisers, more response, lower cost per thousand, more of the right people, greater..."

.....

When your opponent tries hard-sell
 Just how will your good story fare?
 Your Service-Ad protects you well,
 In SRDS
YOU ARE THERE
 selling by helping people buy

..... **SRDS**
 Another exclusive exposure opportunity for Service-Ads in
 STANDARD RATE & DATA SERVICE, INC.

it has not, it is no better off than other single stations.

Something has to give. Some observers go as far as asking that individual networks and stations appoint an arbiter to decide vital issues. This solution would probably appeal to neither network nor station.

Yet greater understanding and appreciation of each other's problems is necessary. A closer liaison between network and station will act toward that end. The CBS Economic Advisory Committee is one link that has helped do the job. The ABC Economic Advisory Committee which will study industry trends is another.

But what of the immediate differences? While stations cannot expect any sizable increase in their direct network revenues in the near future, the networks do have other things to offer. Several years ago ABC eased the problems of its affiliates by extending the station

break from 30 to 42 seconds. Some 70-second station breaks have also been made available. The networks might well make similar concessions in the future. And affiliates might make other concessions to the networks.

The future is certain to bring new problems to the network/station relationship. As more and more uhf stations come on and attract large audiences, as three-station markets become four-station markets, the balance of power between network and station in large markets will change. Networks will not be so slow to change affiliates where they believe they can gain stronger stations.

Another Source

Looming far on the horizon, too, is the possibility of a fourth network. If this happens, stations could have another source of programming and could use that source as a tool against the present networks if need be.

But through the years stations and networks have learned to live together. In spite of the uniqueness and complexity of their relationship, they have prospered. The pulling and tugging that constantly goes on has to be expected. By and large they have worked it out satisfactorily.

Visitors to this country from other nations, where the "network" often consists of stations operated by a single government force, generally express amazement over the simple fact that the system works at all here. They imagine the difficulties of doing business with more than 500 separate entities, where the situation changes on an hour-by-hour basis, and marvel over the fact that there are not more disagreements, more sparring.

When both parties—station and network—are fully aware of the millions of dollars riding on every hour of precious airtime, it is perhaps surprising that the backstage squabbling isn't more pronounced. It isn't, though, and it won't be in the future. The system works—and it works for one simple reason: both parties need each other. ■

Who Says? (Continued from p.

As far as Mr. Koenig is concerned, the word leads to obscurantism. "If you put an 'm' in creativity it becomes cremated. Here, we like to think that our people work in practical and prideful ways with a sense of excitement and a desire to keep the ball in line. With this discipline, you don't need such fearful obscurantist words.

"In a sense, the word is used as a cloak for bad advertising—it becomes a self-conscious rationalization of ineffective work. It's self-defeating."

By any stretch of the imagination could the word creativity be applied to the advertising process? "If I mean creativity you mean taking a known quantity and arriving at a new solution, yes. People in an agency take information about a product and the market and between that information and the final layout or storyboard a leap into space occurs in a way nobody can document. The material is transformed into a new form. In that sense, the same act occurs in any art form.

"But it would be a sinister assumption to consider this work an art form. He gazed out toward Queens. "Creativity can't be taught, it's an intuitive act."

Mr. Koenig disputes the view offered him that the writing of copy for television is subservient to pictorial or aural needs, that it is not so dominant a factor as it is in print. He allows that in television the writer is more removed from the final picture—"all sorts of people are between him, all sorts of hands are in the way." Nevertheless, "if the function of the writer is to create ads that will sell something, his responsibility is completely the same. The way we work here has its analogies—the same writer works in print as well as in tv. In print, he sits down with the art director and creates a layout—what each wants, responsive, of course, to the needs of the product. When we create in television the writer and the art director sit down and create a storyboard which is analogous to the layout in print. The steps are more complicated and technical—in tv production they literally get

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PLaza 7-6977

...d control. But the writer's re-
...ibilities are the same."

PKL, people manage to work
...ut a hierarchy, Mr. Koenig says.
...art department is upstairs from
...op ("nearer to God"), but there is
...a rway between them, since "the
...way we were trained at Doyle Dane
...derly was to create things together."

... M. Koenig began his career writ-
...ng cripts for radio prior to the
...war. After he got out of the Army
...und he couldn't sell his ideas
...nd concluded that radio writing was
...or the very old or the very young.
...he managed to get a copy training
...obor \$21 a week. Invited to join
...ion, he helped organize the
...agey, thereby raising his salary to
...\$35 week. He was quite elated, until
... suddenly realized his future at the
...many was, to put it mildly,
...nd. He then went into the base-
...allbusiness as promoter for the
...or's Indians, a Sunday profes-
...or team, which went bankrupt as
...esion came on the scene.

... M. Koenig went back to adver-
...sh. He served as creative director
...t Ershon-Garfield, copy group head
...tlington & Co. and as a copy
...upervisor at Doyle Dane Bernbach.
... Wit George Lois, DDB's art direc-
...or and Frederic Papert, he formed
...PKL in January of 1960 with billings
...of \$10,000. Today, PKL, which went
...ub in 1962, bills \$33 million.

...Tay, as he believes is proper, Mr.
...g serves more in a supervisory
...an actual writing capacity. He is
...veheless still credited with a num-
...er of famous lines ("Who says a
... newspaper has to be dull?" for
...he *New York Herald-Tribune*; "Is
...any way to run an airline? You
...et is!" for National Airlines.)

...T father of a 10-year-old girl
...nd nine-year-old boy, Mr. Koenig
...specially remarried. He views televi-
...on rarely, always has a supply of
...o, but reads fitfully.

...Q the job, he is anxious to de-
...lo talent, rather than compete
...it. "I may have thoughts on
...h things could be done and ulti-
...ly we'll agree on certain direc-
...on. But I always reserve the right
...at somebody, anybody, can come
...th a better idea." ■

Conflict (Continued from page 27)

uct conflict. FC&B, however, set up
a special office in Paris to handle the
not inconsiderable TWA internation-
al account. For any TWA account
work that needed doing in the United
Kingdom FC&B did not use its own
London office, but selected another
London agency. This procedure was
followed in other countries.

This seems like an extreme in or-
der to hold the two accounts, but
considering the size of both accounts'
billings and the fact that each client
allowed the agency to retain the other
'competitive' account, the effort
seemed to be warranted.

Some Do Conflict

A large agency like BBDO may
hold to the theory of "no conflicting
accounts" and still have a great num-
ber of clients that a "strict inter-
pretationalist" like General Foods
might consider conflicting. BBDO
represents both Continental Can and
Corning Glass; it has both the United
Fruit Co. (bananas) and the Cling
Peach Advisory Board; it holds the
accounts of several newspapers—*The
Boston Globe*, *Minneapolis Star &
Tribune*, *The New York Times* (cir-
culation promotion) and *The Wall
Street Journal* (advertising promo-
tion). The agency also handles the
Columbia Broadcasting System and
the Curtis Publishing Co. Many of
these would seem to be, and, are in
fact, competitive. BBDO, therefore,
handles the accounts either out of
separate regional offices where the
attention of the "talent" is reserved
for the specific account and the threat
of the spread of "secrets" is localized,
or, as in the case of the *Times* and
the *Journal*, handles different aspects
of the advertising.

Until recently, however, it seemed
unlikely that even an enlightened
client would be enthusiastic about
an agency servicing a competitor,
even through the relative distance of
a branch office.

It is now, generally, the question
of a *direct* conflict that is the stuff
that account shifts are made of, when
the problem is seriously raised at all.
The instance of a General Foods

If
he won't
see
your
salesman,
answer his
phone,
reply to
your letters,
don't give
up.
Advertise
in
Television Age.
Then
you'll
find out
that's what
you
should
have been
doing in
the
first
place.

That's what advertising is all about.

Television Age
Reaching TV's top 10,000

moving an account because the agency holds part of an account of another client that has a product in conflict with GF at another agency appears to be a vestigial situation. Where several years ago agencies were forced to turn down accounts because of the conflict situation, they now may have two, three or more clients that are competitive in many areas.

Years ago, for example, BBDO made a pitch for the Salada Tea account, and was turned down because the agency still held a coffee advertiser. Salada then, more recently, moved to Doyle Dane Bernbach, which also held the Coffee of Colombia account. (The Salada account later shifted from DDB, but not for the reason of "product conflict.")

A classic example of one way of handling competitive accounts is the Interpublic Group, a situation that seems to satisfy nearly everybody. Though the agencies that comprise the group are regarded as auton-

ous, there could still be room for unhappiness on the part of a client that was a stickler for the traditional definitions.

There seems to be three solutions to the conflict problem. A loosely joined amalgamation of agencies like Interpublic seems to satisfy some of the severest critics of competitive account handling. A large agency handling vaguely competitive accounts out of separate offices also is acceptable to some advertisers. The third alternative, however, that of allowing an agency to service non-directly conflicting accounts out of one office, appears to be the inevitable direction of the industry.

With increasing sophistication on the part of both the agency and the advertiser the traditional concepts of product conflict are giving way to a more realistic attitude. ■

News (Continued from page 17)

that positive comments outweigh negative is especially significant, since it suggests that the absence of a high absolute number of negative comments is not just a matter of observers failing to note comments at all."

Does Position Count? Mr. Steiner in the report then addressed himself to the question of how, if at all, attention level and response to a commercial vary in relation to where the commercial appears within a program. He concluded, commercials following other commercials start with a significantly smaller share of the audience at full attention. On the other hand, position within the program makes far less difference. In fact, surprisingly, the closing sequence scores as high, even slightly higher, than the middle sequence.

In regard to piggybacks, "There is no visible penalty attached to being a half-minute piggyback as against a full-minute, 'regular' commercial," Mr. Steiner said. "The figures do not indicate any significant price in increased viewer irritation when one minute of commercial time is divided into two piggybacks." Another finding is the very high frequency of positive com-

ment on 120-second commercial "showing long and bad aren't synonymous." Over 20 per cent of viewers actually had something to say about the average two-minute commercial, in contrast to only seven per cent for a one-minute commercial.

Mr. Steiner reached three general conclusions on product categories. One: the tendency to comment about commercials, as well as the likelihood that the comment will be positive or negative, is clearly related to the category of the product. High reaction categories are automobile deodorants, and insurance. Tobacco were included in low reaction categories. Two: "sex" of the product is important. For example, men comment negatively on laundry detergents and additives; women comment favorably on foods and ingredients. Three: there is obvious agreement between sexes on several product categories; for example, deodorants evoke overwhelmingly negative comment from both sexes; automobile evoke predominantly positive comments.

No Guarantee

In spite of these generalizations about the product category "is neither a guarantee of success nor an insurmountable handicap. Mode of presentation can be overriding," the researcher said. A good example is in headache remedies.

"Though the majority of the selected products received predominantly negative comments, Bayer is an outstanding exception, with over three-to-one positive-to-negative response." The Bayer/Bufferin/Anacin comparison is especially revealing. There were virtually no positive comments for Bufferin or Anacin, with a 23-per-cent negative for the latter. Apparently it is possible to advertise an analgesic (and, therefore other negative products) in an acceptable way—that is, in a way that elicits positive rather than negative comments. "None of this, of course, provides a direct measure of advertising effectiveness," Mr. Steiner added. ■

IN ROCHESTER
WE HAVE WHAT YOU WANT...
COVERAGE!

Represented by
Edward Petry & Co., Inc.

WROC-TV Channel 8
A RUST CRAFT STATION

In the picture

ned, trim, hale, **Edmund Bunker** rose to greet a visitor in his 44th floor office in the Time-Square building while behind him the great banks of fog obscuring the city must be a magnificent view of Midtown Manhattan.

There was a gentle trace of old aristocracy in his voice and in his courtly demeanor. Mr. Bunker, veteran broadcaster who recently joined the Interpublic Group of Companies as vice president, grew up in Charleston, and started working in broadcasting there even as an undergraduate at the College of Charleston. In 1934, as a junior, he wrote radio commercials for WCSC, then the only station in town. He also served on the control board.

In 1936, after graduation, Mr. Bunker went to WTOG Savannah, as copywriter and announcer, and in 1938 returned to WCSC, in the sales department. The next year he married a former classmate and moved to Columbia, and concomitant with his sales career pursued a law degree at the University of South Carolina. Then came war, to which Mr. Bunker went as a Navy pilot. Upon returning to civilian life in 1945 he went to New York with his wife and two daughters, to work in a public relations representative firm of H. H. Avery.

Several years later, in 1948, Mr. Bunker joined ABC Radio network, working under Fred L. Brown and Robert Kintner, and found himself working for the first time in a radio owned tv station, along with the ABC radio network.

When there Mr. Bunker went to work for ABC-TV, as one of that network's top salesmen. Selling tv in its early days was a good deal easier than it is today. Mr. Bunker

said that the ABC thinking then was to sell the facilities; clients furnished the programs. CBS produced programs, and sold them to clients. "CBS rapidly overtook NBC that way" Mr. Bunker said, and added that ABC should have followed the other two networks in making programs.

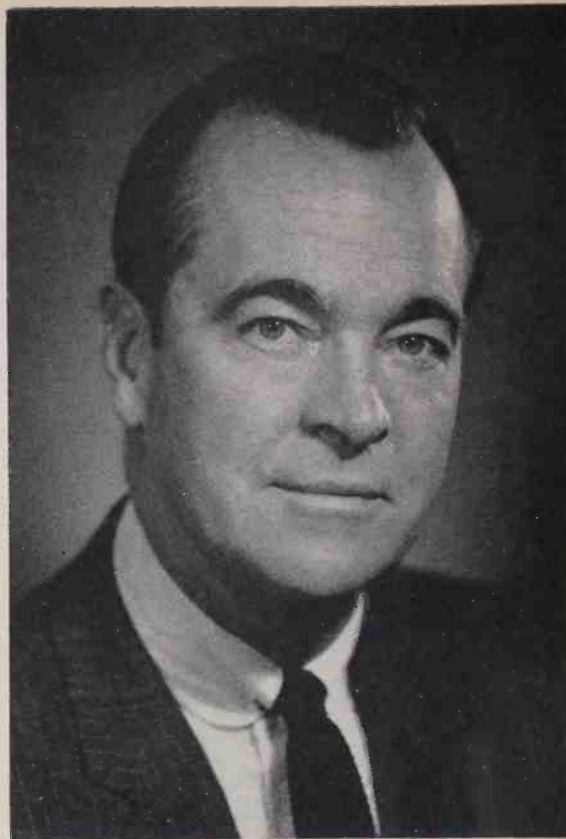
In November, 1952, when Merle Jones became vice president of CBS-TV, Mr. Bunker went to KNXT Los Angeles as general sales manager, under James T. Aubrey. "For two years we worked at building a network, selling the (CBS) Pacific Coast network as well as KNXT."

In 1955, when CBS acquired a uhf station in Milwaukee, Mr. Bunker became its general manager. "I named a team of topflight men to work with me, men like Ted Shaker, whom I'd known in spot sales, and Leon Drew, who'd been a program man at KNXT. It was a good team. The station did well in its first year even competing against two vhs."

In '56, the new Milwaukee uhf station made a profit—"it was the most successful uhf operation in the country at that date."

The next year, Mr. Bunker returned to New York and CBS-TV headquarters as vice president in charge of station relations. Then, in 1958, he became vice president and general sales manager. In 1959, CBS sent Mr. Bunker to Washington as its corporate vice president.

Two years later, Mr. Bunker took up the head job, relinquished by Kevin Sweeney, at Radio Advertising Bureau. After fulfilling a three-year contract at the RAB, Mr. Bunker went to Foote, Cone & Belding as vice president and national director of broadcast, and a year later, moved to Interpublic.



MR. BUNKER

'ABC should have followed faster'

How was it promoting radio as head of RAB? "Well, radio, we thought, needed some solid research in methodologies." Faced with a lack of research in radio's reach, RAB under Mr. Bunker's direction promoted research into this area of darkness. "Our methodology study was not The Rosetta Stone, but it did show that radio was undermeasured. Radio still needs expensive research, and a new research technology; tv research methods don't apply to radio."

Now, at Interpublic, Mr. Bunker said he is involved in many aspects of broadcast planning. For relaxation, he is playing tennis again. (he had been on the college tennis team). He had been a 12-handicap golfer, at the Apiwamis in Westchester, but the trouble was, "golf takes so long. So it's back to tennis." He lives with his wife in Bronxville. His younger daughter, "everybody calls her Bitsy" for Virginia, is a junior at Vassar. The older girl, Kay, went to Pine Manor and is now working in public relations.

For vacations, Mr. Bunker likes the Florida Keys and the desert. He's an avid saltwater fisherman, "especially bonefishing."

A gentleman from McCall's, speaking at a meeting of the Sales Executive Club, provided the week's "best speech 'ice-breaker'" by noting that actor David Wayne had fluffed the beginning of an address he was making at a session of the AAAA. Mr. Wayne, endeavoring to note that the American female is highly emancipated these days and no longer has to spend so much time at bread-baking, said—in clear and resonant tones—bed-breaking.

* * *

A small item in one of the few remaining newspapers in New York noted that a judge in England had ruled on a complaint brought by a housewife against her husband. She had asked for a divorce or separation on the grounds that her mate spent all his time looking at television.

The judge decided that the couple should try to smooth things out over the next 30 days. If at the end of that period, he said, conditions hadn't improved, the husband must make the

decision: either his wife or his tv would go.

That painful (to an obvious tv fan) dilemma brings to mind the classic line from an early Jack Benny radio show when a robber confronted the comedian with the statement: "Your money or your life." For a long, long while, listeners heard nothing but dead air and the laughter of the studio audience. Finally, the robber said, "Well?" Benny's line was "I'm thinking, I'm thinking!"

* * *

Two variations on the same *Batman* joke go as follows:

"Hear about the beatnik who took LSD and thought *Batman* was a documentary?"

Or "A beatnik on an LSD 'trip' turned on Lawrence Welk and thought he was watching *Batman*."

Batman producer Bill Dozier has been passing around the one about *Batman* and Robin getting run over by a steamroller and coming out as Flatman and Ribbon . . . And Bob

Crane of *Hogan's Heroes* had guts to tell the CBS affiliates that the first place *Batman* goes in the morning is the bathroom . . . various columnists have noted in Israel the program is running *Batman and Rubin*.

* * *

At that CBS Affiliates banquet Carol Burnett reported she had heard "that Mike Dann wants my body." Then she thought it over. "Or, wait, that Mike Dann has my body."

* * *

Some suspicious persons are beginning to suspect that Evelyn Y. Davis, the woman who shows up at shareholder meetings and berates management for mis-management is actually a paid entertainer hired to liven up what might otherwise be deadly meetings. At the recent RCA shareholders' get-together, Mrs. Davis wore a plastic *Batman* helmet (Why? Nobody knew, but she bought it for the ABC-ITT meeting earlier, so why not?) She tore into the executives, shrilling for physical and mental examinations of all company directors. In true *Abel Costello* fashion, Gen. David Sarnoff retorted that mental examinations of some shareholders might be an idea.

The "batty" lady then protested what she called inadequate coverage by NBC news of the shareholder meetings of large corporations (which she is usually a star). Gen. Sarnoff again deadpanned that he had seen just that morning on *Tomorrow* a film of the previous day's Steel meeting in Cleveland, and Mrs. Davis' performance there was all too visible. "It would do you a lot of good to see yourself in it," he suggested. Mrs. Davis countered with a request for a special screening. Gen. Sarnoff straight-lined he'd ask NBC's Walter Scott or Julian Goodman to arrange it. Mrs. Davis insisted that Mr. Scott handle it, since she found him the "better-looking" of the two.

Old-timers, stumbling from the meeting, said routines like that hadn't been heard since the days of Moran and Mack.



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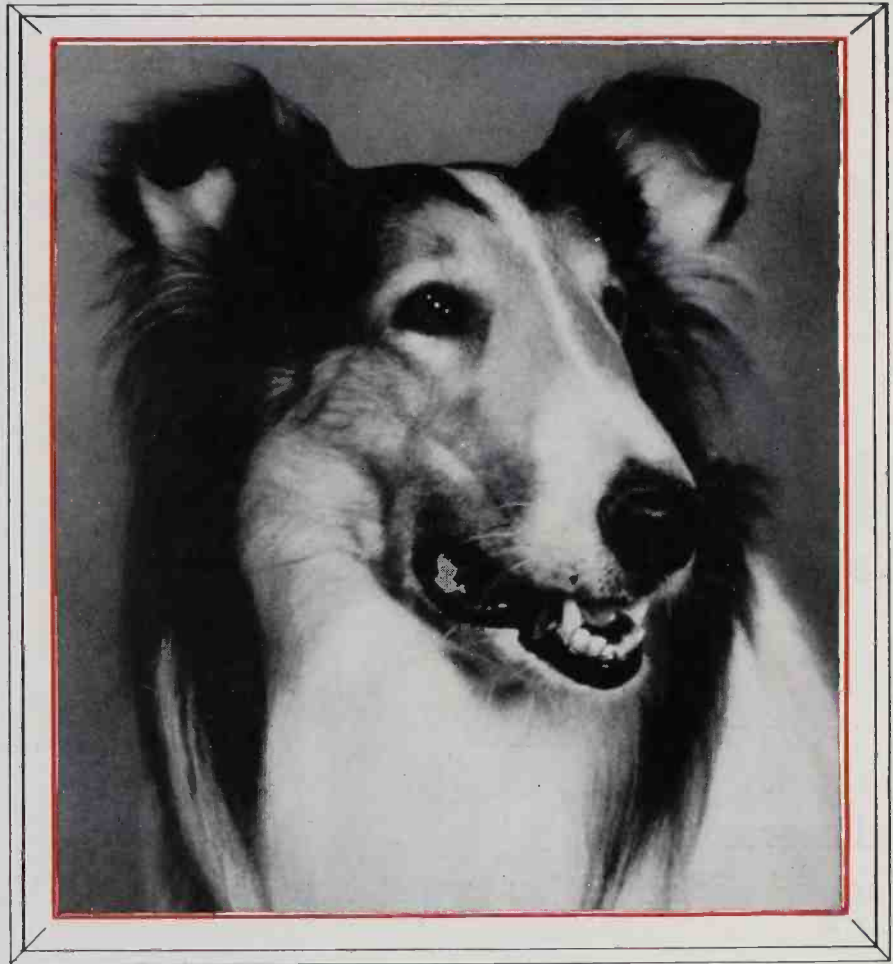
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