

Television Age

Fall spot television billings: an exclusive forecast

PAGE 25

A look behind the rise in tv's annual revenues

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First of a series: the future of local feature films

PAGE 34

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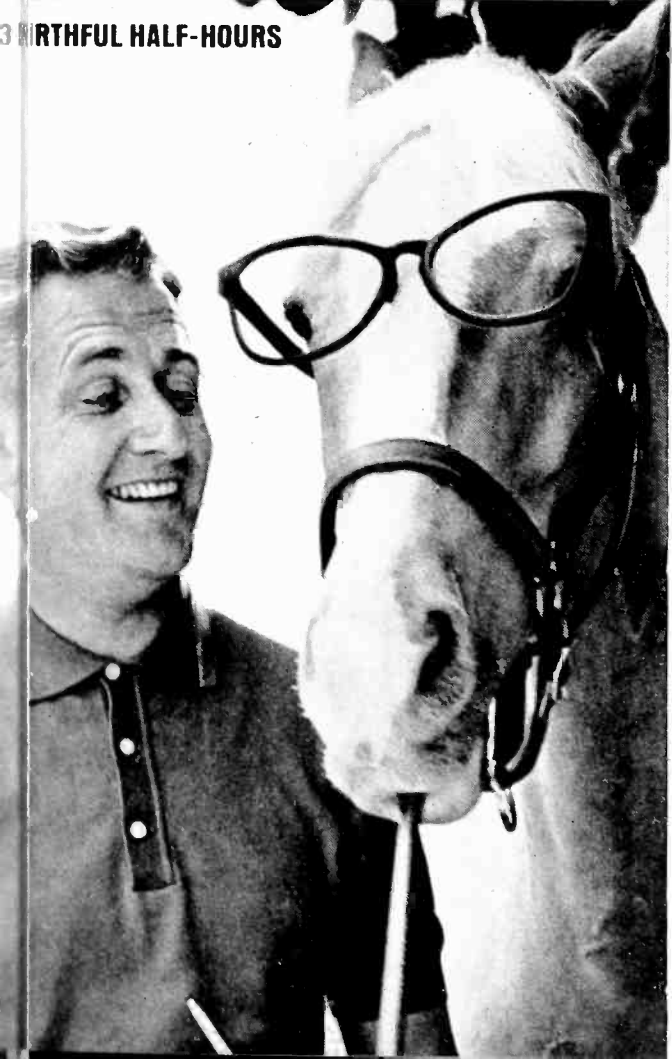
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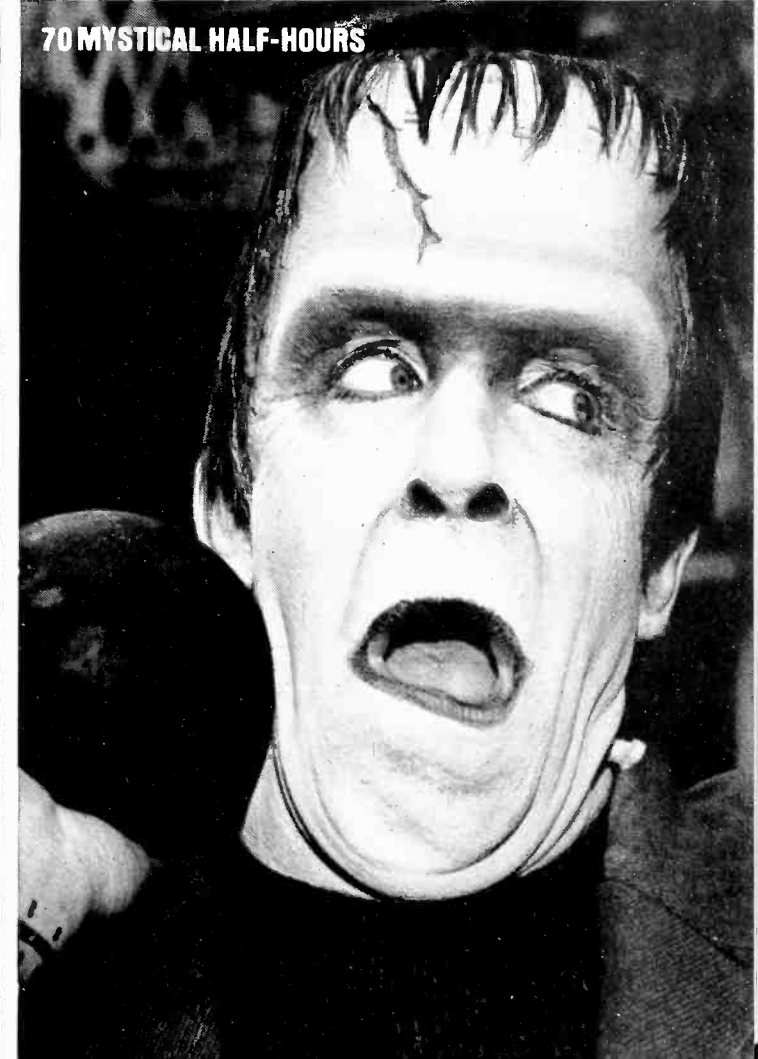
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IRTHFUL HALF-HOURS



70 MYSTICAL HALF-HOURS



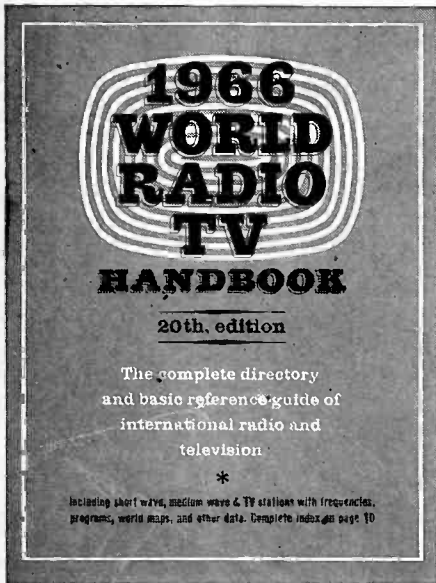


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AUGUST 15, 1966

Television Age

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Spot optimism prevails for the months ahead, but agency media executives have complaints: an exclusive survey

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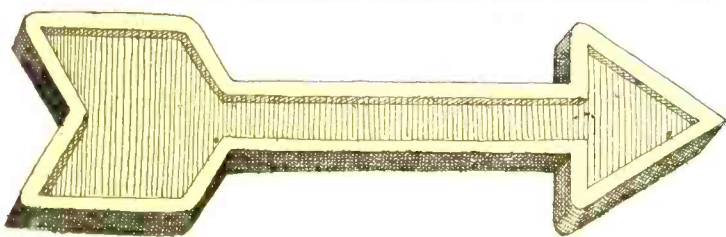
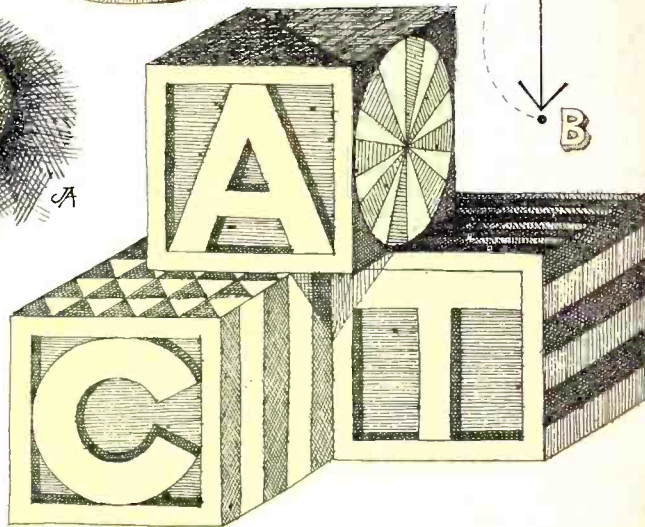
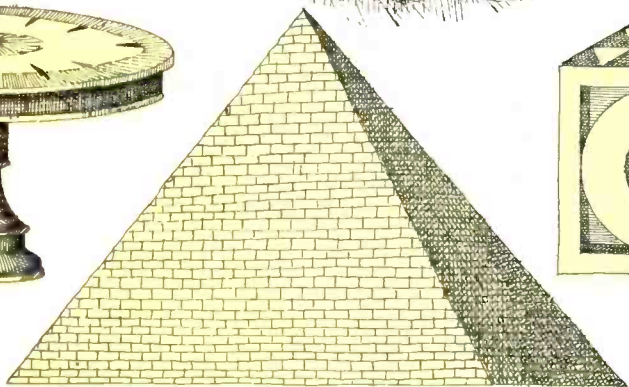
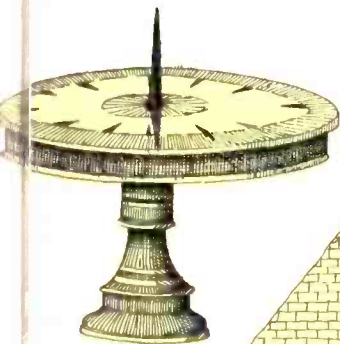
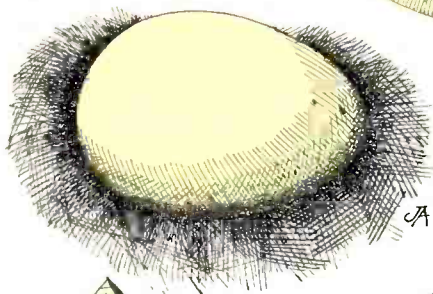
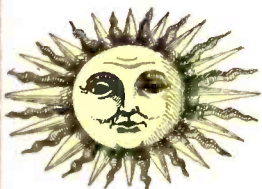
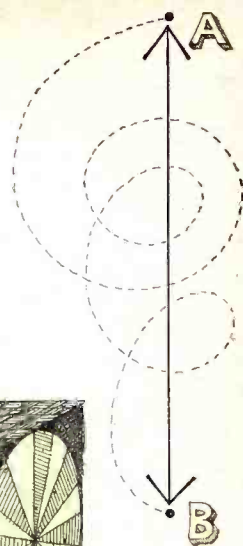
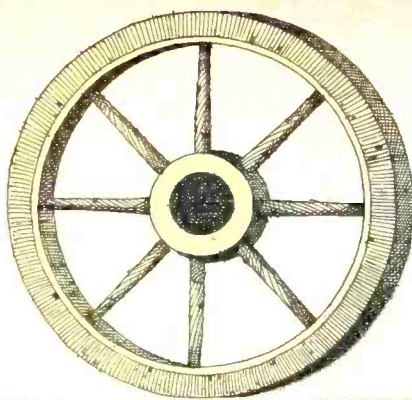
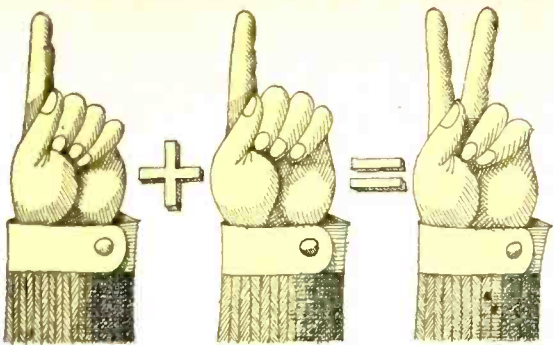
83 In the Picture

A man in the news

84 In Camera

The lighter side

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9.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00
17.00	18.00	19.00	20.00	21.00	22.00	23.00	24.00
25.00	26.00	27.00	28.00	29.00	30.00	31.00	32.00
33.00	34.00	35.00	36.00	37.00	38.00	39.00	40.00
41.00	42.00	43.00	44.00	45.00	46.00	47.00	48.00
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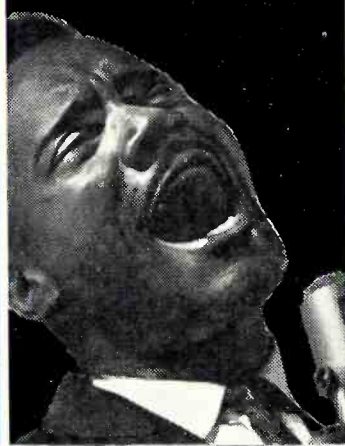
The Gypsy Rose Lee Show

Half-hour daily across-the-board interview series starring the fabulous Gypsy and various famous guest celebrities including Zsa Zsa Gabor, Theodore Bikel, Diahann Carroll, Ann Sothern and Robert Goulet.



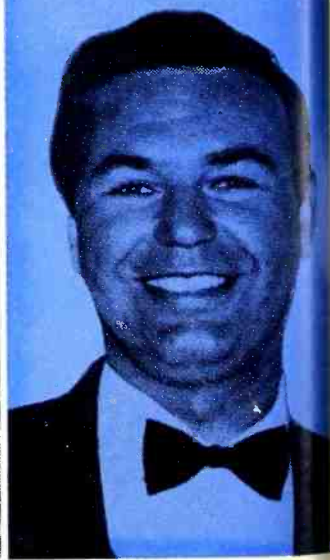
Marine Boy

There's dramatic action, magic and excitement beneath the seas in this daring new series of 26 half-hour animated underwater color adventures starring the amazing Marine Boy and Splasher, his loyal white dolphin.



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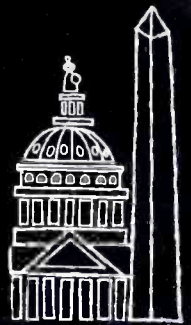
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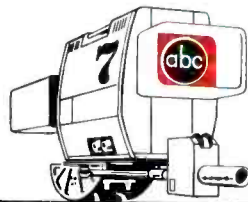


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Letter from the Publisher

An Unrealistic Proposal

The proposal that Ford Foundation president McGeorge Bundy and Fred Friendly, now a consultant to the Foundation, have cooked up between them is, to say the least, an imaginative one. The scheme provides that a portion of the money saved by the operation of a domestic satellite system be set aside to support educational broadcasters. One has to admire Mr. Bundy's engaging literary style in his covering letter to the Commission. However, the scheme just won't work.

In the first place, the educational broadcasters themselves are concerned about the extent of centralized programming and programming control. Secondly, they have real cause for concern that whatever group is in charge of the administering of funds would wield enormous control over the educational broadcasters. Mr. Bundy makes a point about removing the non-commercial broadcaster from his present plight of a charity recipient. However, under the proposal he suggests, the educational broadcaster is still going to be standing, hat in hand, and coming to a designated source for money.

Besides, and more importantly, the principle is all wrong. To expect the broadcaster to donate money saved as a result of a technological advance would be analogous to asking textbook publisher to donate to educational systems money saved as a result of new, electronically controlled highspeed presses in the printing of books.

It would be inconceivable that the FCC would look favorably on the Ford Foundation's most unconventional proposal. To be perfectly realistic, it would appear that Mr. Bundy has in mind another target—and that is to attract nationwide attention, in a dramatic way, to the financial problems of the educational broadcaster. The commercial broadcaster would feel more kindly toward his non-commercial counterpart if he would stand up and be counted on issues that affect both, for example, Section 315. It is during these battles that educational broadcasters are ominously silent. It is only when they need money that they communicate with the commercial broadcaster.

One subsidiary effect of the Ford Foundation proposal is that it will undoubtedly step up the timetable for launching a domestic satellite system. It is interesting to note, however, that the Comsat proposal on the mechanics of the operation of the system and the A.T. & T. blueprint closely parallel each other.

Cordially,

S. J. Paul

If his master doesn't believe in the station, he won't believe your dog food's the cat's meow.



How does a station get the respect of a dog lover? Or any other consumer for that matter? They have to earn it. Group W has won the respect of 8 communities. And we've earned it each and every time. How did we earn it in Boston?

For one thing, by being authorities on the one subject everyone in New England is interested in. Weather.

At WBZ-TV, Boston, there's a fully-manned private weather bureau with three staff meteorologists to give the kind of weather information New Englanders demand.

WBZ-TV was the first television station in New England to hire an accredited meteorologist weatherman. Today, in Boston, Don Kent is weather. He's the man the people of New England depend on to tell them if the kids will need an extra sweater when they go to school in the morning. Or, whether or not to have their family picnic. Or, if the Red Sox's game is going to be called on account of rain.

When a station gets this close to a community people respect it.

And naturally, that respect carries over to the products advertised on that station. Whether they're dog food or people food.

WBZ-TV 4 ^{GROUP} **W**

WESTINGHOUSE BROADCASTING COMPANY
REPRESENTED NATIONALLY BY TVAR



Letters to the Editor

Children are People

The July 18th report on children's television programming entitled "Gone, The Baby Sitter" was the most comprehensive piece of reporting I have seen on this subject in many years. Obviously, a lot of homework was done and the report shows it.

I was a very careful reader of the story and I have some comments.

The implication in the last paragraph in the article that the stations must be doing something right because their billings are up is probably the least reliable of all economic barometers. Some broadcasters have found it most profitable to double, then triple spot . . . and with a profusion of station breaks, IDs and bill boards, deliver close to five minutes of commercial messages. While this has nothing to do with the children's programming, per se, I simply want to point out that the way to bigger profits can border on total abdication of responsibility.

In fact, the whole tone of the article (and I am only speaking of the quotes and references to opinions of experts in the field) reminds me of the supposedly true story of a generation ago. A highly successful and most popular host of a children's radio program did not realize, one day after he had reached his zenith, that his mike was still open when the program ended. Untold thousands of children and parents heard him say on the air, "Well, that ought to hold the little so-and-so's!" To a certain extent that seems to be the attitude of those who program for profit exclusively.

It seems to me that everyone avoids the central issue when they say that there are economic reasons to program for adults. Television has a responsibility which embraces chil-

dren as well, and it is not necessarily fulfilled when a local station can point to a network program and say, "that's for kids." As all too many viewers of television are aware, almost the whole prime time evening schedule is for kids with very few exceptions.

The article started out with a nostalgic reference to the days when television was for kids from 4:00 to 6:00 p.m. and whether it was called baby sitter, or any other name, there is no question that it was catering to a young audience. So strong was this impact that for almost ten years, newspapers and magazines carried hundreds of thousands of words decrying the effect of television on children. Obviously, the broadcaster wielded a tremendous power and had in his grasp the means of influencing the youth of the nation. This is not to say that the influence was good, bad or indifferent—whether it was right or wrong to run cartoons back to back, or whether it should have been slanted toward more uplifting programming—but, what I am saying is that with this kind of track record, the broadcaster who turned to adult programming was simply echoing the famed broadcaster's remarks of years ago when his mike was open.

There is also a great deal of confusion on the part of the so-called experts as to what constitutes children's programming. If a twelve year old program can still dominate the rating slot, that is a tribute to the program, and it means that it has established itself as a classic in its own time. It does not mean that children will sit still and watch the same damn thing over and over again, simply because it moves. My strongest argument for the continuation of children's programming, as a supplier, is the absolute need to treat children as people, which means they must be constantly intrigued by new and exciting things and all of the know-how of show business must be applied to them in order to keep them loyal, faithful fans.

I am slightly appalled by the concern of those who worry about the

lead in and lead out aspects of children's programming. If you want a major share of the adult audience watching your news, and that's reason to have adult programming before the news, then there is an unbroken chain here which must be maintained from sign on to sign off to support the theorem. This kind of fuzzy logic is enough to make a computer out of any showman.

Finally, there is no more justification for expecting one television station in the market catering to kids as being adequate than there is in saying one ball park is enough or one candy store or one of anything else. It comes back to the same premise, kids are people and people like a choice.

RICHARD CARLTON

Vice President

Trans-Lux Television Corp.,

New York, N. Y.

'Urgent' thanks

I want to thank you for the "U Is For Urgent" article, (July 18, 1966). We are most appreciative.

E. F. SHADBURNE

General Manager

WLKY-TV Louisville, Ky.

National Rep

You certainly gave a good picture of Market Measurement Index (MMI) and the thorough product auditing it can do for an advertiser, but the article contained a mis-statement regarding the national representative for KGUN-TV.

As you know, KGUN-TV is being well represented by Avery-Knodel, Inc. and, through all the offices of this firm, MMI is available to our national spot accounts. Avery-Knodel is especially well prepared to discuss test campaigns for Tucson with MMI available for field checking.

F. L. VANCE

Vice President and General Manager

KGUN-TV Tucson

In re your Newsfront story "Auditing Sales," for the record, WEHT Evansville and KGUN-TV Tucson are represented by Avery-Knodel, Inc.

ROBERT J. KIZER

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Three new shows that speak your sponsor's language.

Field Communications Corporation, a national leader in the communications media, is syndicating three popular television series. Three magnificent Gab-about's are available to you this season. Dr. Walter Alvarez, George Pierrot and Bill Veeck will get your station talked about all over town. These dynamic personalities have acquired that special knack of making information sound entertaining.

Give your station rating a booster shot with the adult-beamed health show, *Conversations with Dr. Alvarez*. This former Mayo Clinic expert discusses common health problems in easily understood language. The personable doctor already has more than 12 million fans who read his syndicated column in the United States, Canada and South America. This is a comprehensive package of 52 black and white taped half-hours which deals with ailments from Allergies to Heart Attacks.

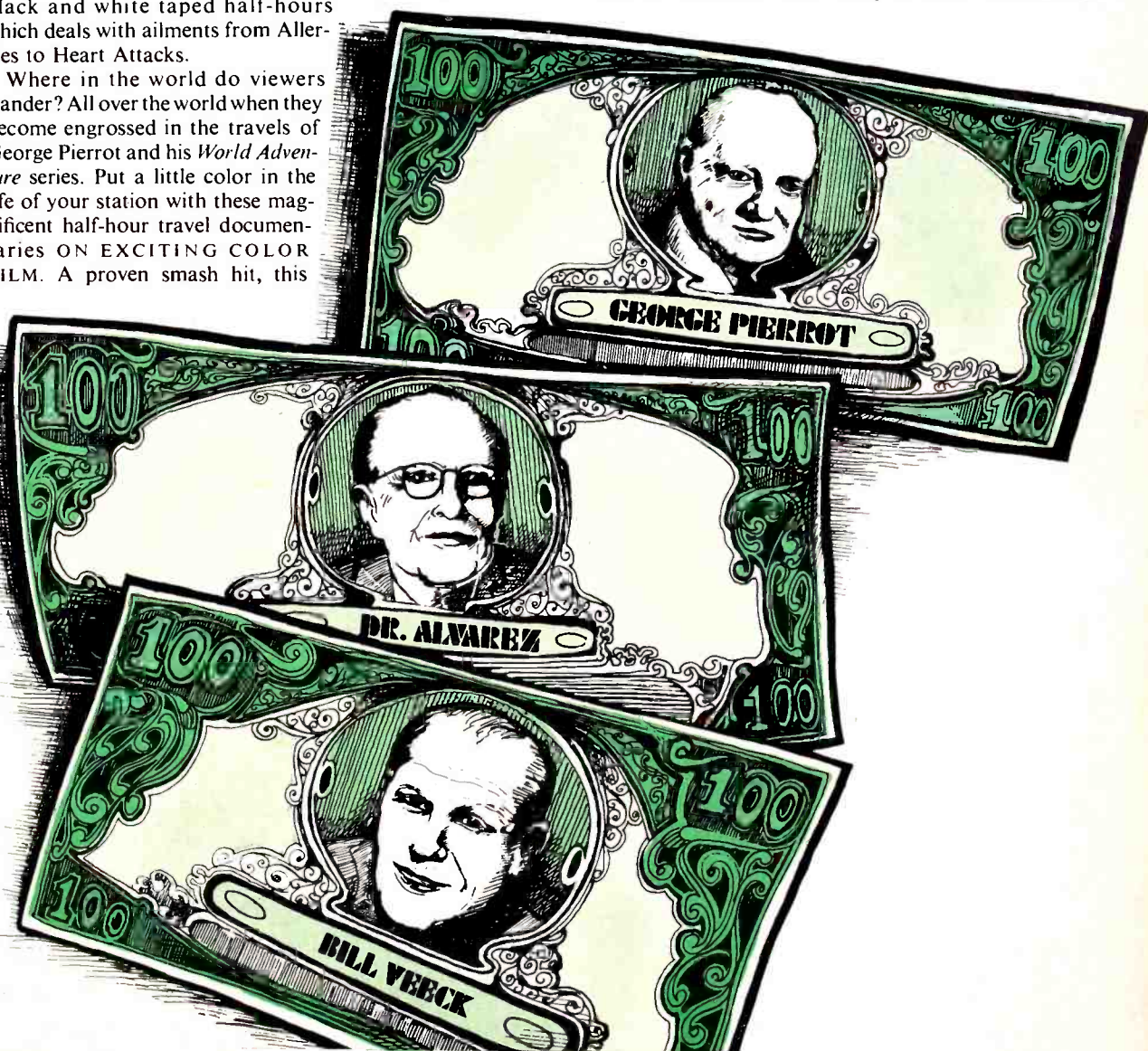
Where in the world do viewers wander? All over the world when they become engrossed in the travels of George Pierrot and his *World Adventure* series. Put a little color in the life of your station with these magnificent half-hour travel documentaries ON EXCITING COLOR FILM. A proven smash hit, this

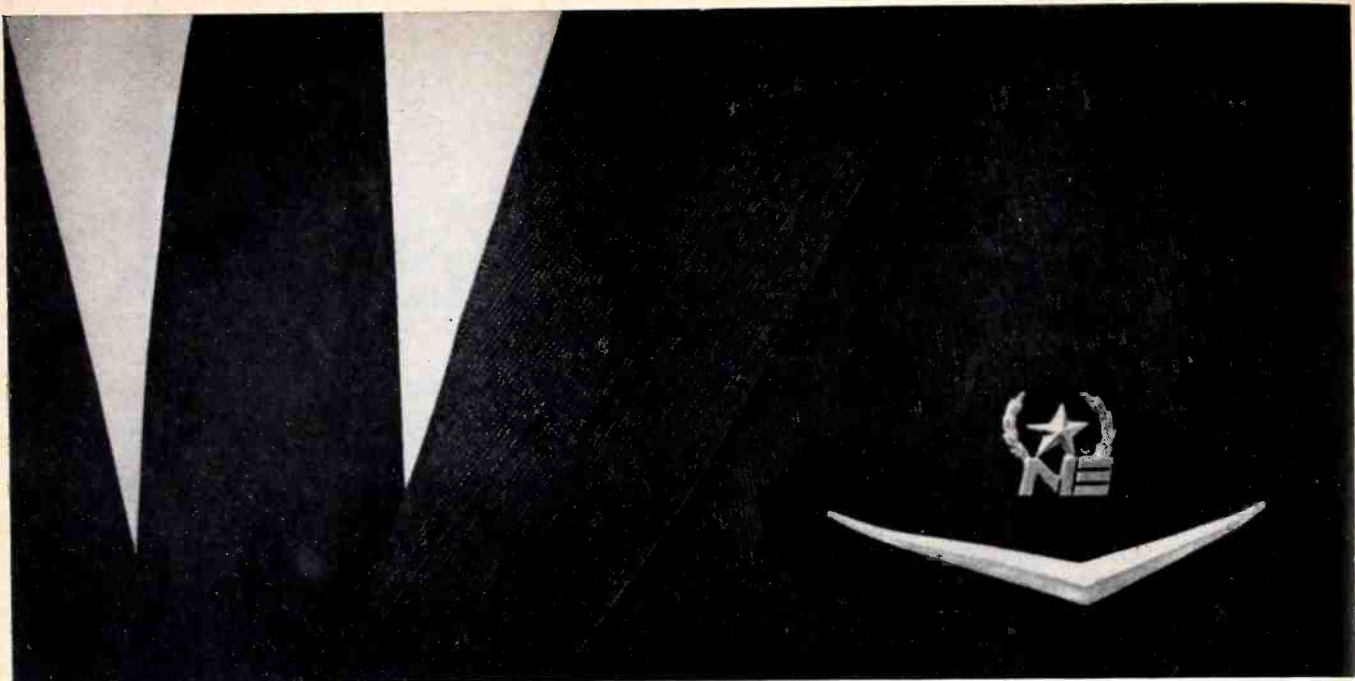
program has increased viewers in Chicago and Detroit to become an actual leader in its time period.

For the candid, explosive hit, pull into your station *The Bill Veeck Show*. This master showman and controversial personality headlines a fiery talkfest on all subjects that people are discussing today. Viewers tune in regularly to see Veeck put the fire in fireside chats.

The lively art of conversation has never been more entertaining. Write for complete details, or call: Armin Furch or Lee Edelberg, Field Communications Corporation, Field Television Center, Marina City, Chicago (60610). Area Code: 312-321-3282.

Field Communications Corporation





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For thirty-eight years, Storer Broadcasting Company has been bringing interesting events to millions of people. Now, with the purchase of Northeast Airlines, Storer also is bringing millions of people to interesting events and places. On the air...or in the air...Storer continues to serve the public.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBK
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV

Wild Horses For Danville

"Danville," P. Lorillard's new "thoroughbred-flavor-with-a-filter" cigarette is moving rapidly into distribution throughout the South and Midwest. The king-size cigarette debuted in Danville, Va., April 2 and has been in a test market since. It is now on the counters in all of North Carolina, Virginia, most of Tennessee, parts of Kentucky, and Syracuse, N.Y. Manuel Yellen, executive vice president at Lorillard, said Danville sales have "exceeded expectations" and the company is therefore updating its timetable and is "in the process of expanding distribution." A horsey ad campaign, in keeping with a gold tallion on the pack, has been devised by Foote, Cone & Belding. The agency went the "switch" route for Danville's slogan: "If you think it would take wild horses to make you change your brand of cigarette, you're right—you're ready for Danville."

ABU Stresses Need for Training

In line with a policy set forth in Tokyo at the Asian Broadcast Union's Second General Assembly in June, 14 engineers and producers from four member countries have been invited by NHK, the Japanese government-owned network, to attend a training course in tv engineering and educational broadcasting. The participants come from Malaysia, Pakistan, Philippines and Thailand. Plans have been completed for the ABU's Third General Assembly to be held in Taiwan from Oct. 23 through Nov. 1.

The High Cost of Film

Rising prices for film features are reflected in the latest FCC figures on principal expense items of stations. The average station among the 540 billing more than \$25,000 paid more for film in 1965 than it did in 1964, and by more than a small increment. There's no breakdown between spending for features and for series, but it could be surmised that the demand for features created the heavier spending. Outlay for film by the statistically average station was \$222,958 in 1965, up from \$217,393 in 1964. But there may be a levelling off in sight—the increase from '64 to '65 was far less than the jump from '63 to '64. In '63, average film expenses were \$203,789.

Inward and Upward with the Commercials Studios

The pooling of film-making skill and expertise at tv commercials production studios seems to be permitting some of them to branch out into show production, a path pioneered by Filmways earlier in this decade. Fred A. Miles Communications Centers is producing a feature or theatrical release called *Nashville Rebel* in association with Show Biz, Inc. Pelican is putting together a space-age series of 13 half hours called *People in Space*. Gordon/Youngman is mapping plans for a couple of tv specials. Meanwhile, MPO is completing editing on its coproduction with ABC Films, called *Come Spy with Me*.

Future Clear For New Canadian Stations

The number of Canadian television stations can be expected to increase, now that the freeze on licenses for new competing television stations has been lifted. For the past two years the Board of Broadcast Governors has not recommended any new tv stations in areas already served by one station. New applications will now be heard by the BBG and will be evaluated on the basis of their revenue potential. Applicants will have to satisfy the government that revenue will be adequate to support a proper level of public service programming.

The Gathering Storm

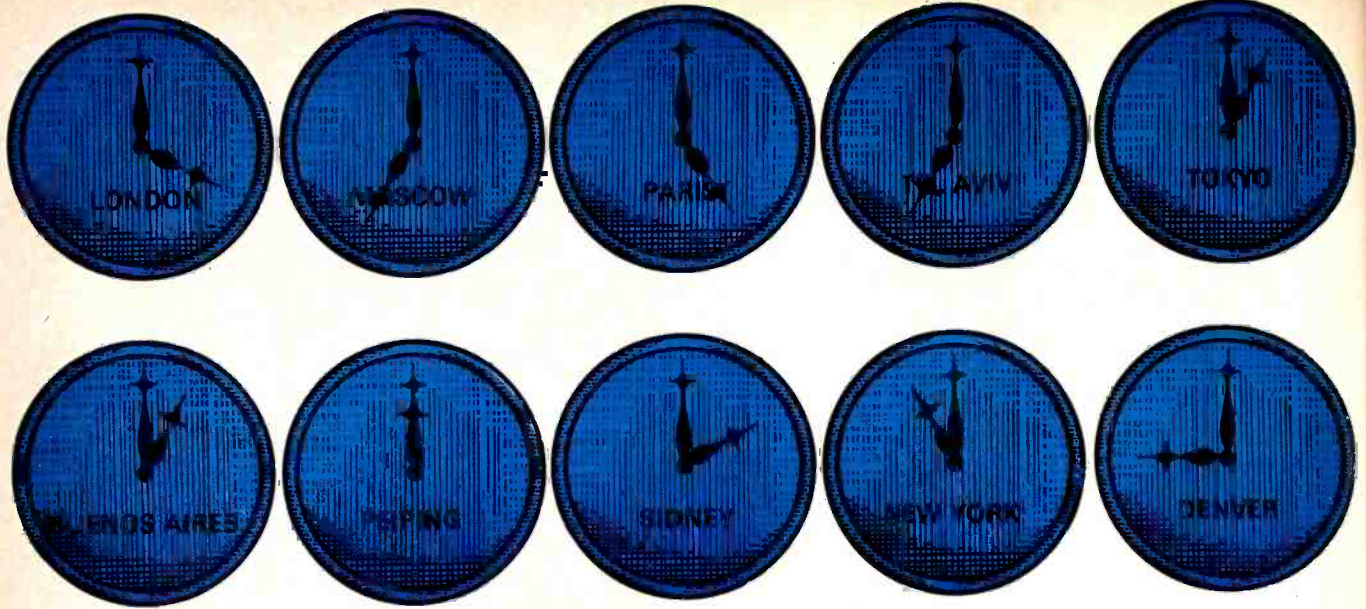
The storm four years ago over the chartering of the Communications Satellite Corp. could turn out to be a mere prelude to the hurricane that is developing over the Ford Foundation's proposal for another satellite system for noncommercial and commercial tv, the former to be financed by the latter's payments to use the system. The battle lines are sure to tighten if and when the FCC throws open its doors for hearings on the unusual proposal. The opposition is sure to be led by Comsat and A.T. & T.

GE in Film Co-Production Deal?

One of the more unusual rumors to come out of Hollywood is that representatives from General Electric Co. have been quietly talking about financing as many as 50 motion pictures. Such a deal, which would cost \$40-50 million, would be used to provide GE with product for showing on CATV systems—in a form of pay-tv—if the FCC recommendation against CATV's originating programming does not become law. GE, actively reported shopping for cable systems and in the position of supplying equipment for many more, is aware that a fresh supply of feature films would enhance the growth of CATV. If, as is likely, the anti-origination ruling sticks, the features might go to pay-tv systems or to free tv.

Put Cannes on Your Calendar

Increased American participation is expected at the Screen Advertising World Association's annual tv and cinema commercials festival, next summer in Cannes. José Linten, board chairman of Movierecord, said that tv commercials have already become the major contest in the festival, with over 800 entered in last June's event from around the world, three times as many as cinema commercials entered. The New York office of Movierecord acts as the U. S. representative for the festival. With the rise of commercial tv in Europe and around the world, SAWA has become an organization of film companies that derive most of the revenues from tv. Although a condition for entry of a commercial in the contest is that it not have been entered in an *international* contest, films entered can later be submitted to other international contests.



What happened in the world today? Most Milwaukeeans turn to WTMJ-TV to see for themselves



...in color!

It's no wonder Milwaukeeans like our newscasts so well. Every member of our news staff is a real pro . . . and we have fifteen of them . . . more than any other Wisconsin station. Each is skilled at writing, reporting and interpreting the news. What's more, we were the first station in town to use color news film. Matter of fact, we're still using more of it than any other local station. Emphasis on professional, comprehensive, *color* news coverage has long been our policy. And it's really paid off. For more than ten years now, our CHANNEL 4 REPORT at 6:00 p.m. and 10:00 p.m. has been watched by more Milwaukee-area families than any other newscast at those times.* So remember, next time you're thinking news in Milwaukee, think WTMJ-TV. Most people do.

*A. C. Nielsen Co., 1955-1966.

MILWAUKEE RESPONDS TO COLORFUL **WTMJ-TV**

CHANNEL 

THE MILWAUKEE JOURNAL STATION
NBC in Milwaukee

MILWAUKEE ALSO RESPONDS TO WTMJ RADIO

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

Business barometer

Network compensation revenue to stations in May of this year rose 4.2 per cent over that of May 1965, according to the Business Barometer sampling of stations across the country. In itself, the figure is not indicative of any great financial sums accruing to the individual affiliates, but the breakouts below of percentage changes by size of station reveal some interesting points.

As can be noted, the country's larger outlets saw compensation increase only 3.1 per cent for this past May over its year-earlier counterpart, while the smallest stations had an increase of almost 10 per cent. A previous report on this page on national/regional spot business (July 4) showed that it is the smaller stations which have been suffering most heavily on the spot tv front, while more and more spot dollars have been going to the large, major-market outlets. It would appear that a number of the small-market stations are increasing their clearances of network programming, hoping to make up by way of compensation some of what they're losing in spot income.

Network compensation is not subject to the violent fluctuations that can occur on the spot or local-business scene, but for the past 12 months, the year-to-year increases have been consistently running well above their counterparts of 1963 and '64. Why this is so is not clear, but there are several possible reasons: either the networks have become more lenient of late in granting rate increases to stations, or (and this seems more likely) stations are simply clearing more network programming than previously. On the latter point, such efforts as NBC-TV's Saturday-Sunday Tonight show, and expanded news, sports and daytime offerings from all three networks undoubtedly are helping increase the total number of hours of network programming getting into every corner of the country.

For the month of May compared to April immediately preceding, there was a slight decline—1.3 per cent—in compensation revenue.

Next issue: a report on national/regional spot business in June.

NETWORK COMPENSATION

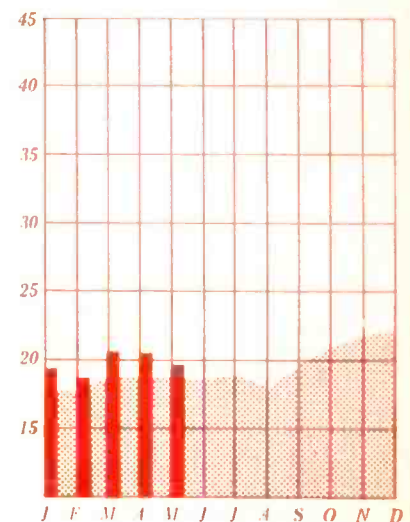
millions of dollars



May (up 4.2%)

Year-to-year changes by annual station revenue

Station size	Compensation
Under \$1 million	9.9%
\$1-3 million	5.5%
\$3 million-up	3.1%



1966-'65 comparison

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

Stay up front with the NBC Owned Stations

The range of any television station's signal has clear geographic limits. But the range of its programming—at least in the case of a station like KNBC in Los Angeles—is unlimited.

As a case in point, NBC-OWNED KNBC presents the weekly program known as "News Conference." The guests on this distinguished color series come from all parts of the U.S. and the world as well as California, and have included such prominent people as Vice President Hubert Humphrey, Senator Robert Kennedy,

Governor George Romney, former French Ambassador Hervé Alphand, Governor Pat Brown and Bob Hope. Since its debut more than three years ago, KNBC's "News Conference" has become one of the most prestigious forums of its kind in television—a leader in generating both national headlines and community attention.

It's KNBC's means of demonstrating that while its signal covers the *community*, its interest covers the *world*. Which is another great way to stay up front.



Vice President Hubert Humphrey appearing on KNBC's "News Conference"

WNBC-TV, New York / WRC-TV, Washington, D.C. / WKYC-TV, Cleveland / WMAQ-TV, Chicago / KNBC, Los Angeles

Represented by NBC Spot Sales



Chaos Abroad

If color television in Europe were in the hands of scientists and not politicians, its future would be more certain. At last month's conference on color tv, Europe seemed to sacrifice logic on the altar of national stubbornness. Nothing was settled and future color chaos was insured. The CCIR (International Radio Consultative Committee), a permanent sub-committee of the International Telecommunications Union of the United Nations, met in Oslo to decide on a common European color standard. But the conference ended as everybody expected it to end: nobody changed his mind from a year ago when the CCIR met in Vienna. Europe, apparently, is doomed to two color systems: the German PAL preferred by almost all West European countries and the French SECAM, which drew most of its support from Eastern Europe and Russia.

The Villain? Most observers point to France as the villain. France even strained its relations with Russia in its bid to lead the European color parade with SECAM. France claimed a premature victory with the greatest number of votes cast in Oslo going to SECAM. But the voting is misleading. The SECAM majority includes the votes of the former French colonies that don't even have black and white tv; three unwilling votes from Russia, the only country to have more than one vote in the CCIR; the votes from the miniature states of Luxembourg and Monaco, and the vote of Greece, the only European country not to have tv. However, in terms of Europe, the countries that voted for PAL represent 114 million viewers and those that adopted SECAM represent 99 million viewers. Thirty-four million viewers, from the countries that withheld their votes (among them Belgium), can still put their weight in the balance.

Even the French newspapers have

Color Us Proud

We must be doing something right. Each issue, year after year, TELEVISION AGE's Business Barometer accurately reports sales activity in the industry. A comparison of the BB estimates completed at the beginning of this year and the just-released FCC figures for 1965 is shown below. (See page 28 for full FCC report.)

	<i>Business Barometer</i>	<i>FCC revenue</i>	<i>% difference</i>
National Spot	\$770.3	\$764.5	0.8
Local	320.4	324.1	-1.1
Network compensation	231.5	230.3	0.5
Total	1,322.2	1,318.9	0.3

(Figures rounded to nearest \$100,000)

reminded their readers that France in 1950, when all European countries agreed to adopt the 625 lines, stuck to its own 819 lines, "the best in the world," but not "best" enough for its own second network. France paid for this decision with a leisurely development of television in the country. Even now it struggles painfully behind West Germany which has 12.3 million tv sets in use after 13 years of service compared to France's 6.5 million after 20 years' service. Belgium and Morocco, which with Luxembourg and Monaco, adopted the 819 service, abandoned it a few years ago. Only Luxembourg and Monaco continue with the French standard but for good reason: France owns the majority of shares in both tv companies.

American Roots. France's SECAM and Germany's PAL are both derived from the American NTSC system. Most technicians believe that PAL is the best solution for Europe's color yearnings. They reacted violently in Vienna a year ago, when France announced that an agreement with the Soviet Union had been concluded, whereby the Russians adopted the SECAM system. However, France's effort to wring Russia's arm backfired. After the Vienna Conference Russia had second thoughts, and silently started developing its own system. The system was called NIIR and, in fact, is a small brother to

PAL. France panicked when it learned the news and dispatched a delegation to Moscow to persuade its partners to discard the NIIR system. When the delegation failed, France asked that NIIR at least be given another name, like SECAM IV, so that French face would be maintained. Russia agreed to present a common front with France at Oslo for SECAM. The Russians, however, agreed to vote for the French system on the condition that after the conference, it would regain its liberty of action.

The Oslo conference ended inconclusively despite the efforts of the Belgian delegation to bring about a reconciliation. The Belgians judged there was so little difference between PAL and NIIR that it could be accepted by everybody without loss to France's prestige. Belgium did not succeed, primarily for two reasons: France refused to demonstrate NIIR before SECAM had been put to vote and the other west European delegates consented; when NIIR was finally debated, the delegates felt the system was too young; existed only on paper, and offered no guarantee.

The day after the conference concluded, Russia regained its freedom. There is a strong possibility that the Soviet Union will, after all, adopt its own NIIR system. For this, Russia has at least one reason, perhaps more important than its concern over the French ego. That reason is East

Germany. The German Democratic Republic objected to the agreement between France and Russia, even when it understood that it was a maneuver to torpedo the West German system. It never voted for SECAM either in Vienna or in Oslo. East Germany wants, at all costs, to have the same, or compatible, color system as West Germany for propaganda purposes. Many feel it was East Germany's pressure that prompted Russia to reconsider its French



Oslo—where it almost happened

agreement and to develop a system so near to PAL that it could be received on PAL color sets.

Start Dates. In the meantime, dates have been named. West Germany, Great Britain, and The Netherlands have announced that they will officially start color broadcasts in the fall of 1967. The Soviet Union, which celebrates in October of next year its 50th anniversary, will by then have color programs on the air. France, not to be outdone, has announced that it will commence SECAM color tv in September 1967. If Russia, indeed, proceeds with its NIIR system and Eastern Europe follows suit, France will be left holding the SECAM bag.

Fairness Dispute

FCC commissioner Kenneth Cox (pro) and broadcast attorney Ted Pierson (con) "had at" each other again on the subject of the govern-

ment's role in broadcasting, specifically the Fairness Doctrine. The two arch rivals produced a bracing finale, despite a disappointing turnout of less than 50 broadcasters, to the three-day National Broadcast Editorial Conference at the New York Hilton. They had first locked horns over the Fairness Doctrine in 1963 at the first NBEC in Athens, Ga. In three years the arguments have remained largely the same, but there seems to be a shade less fire in their presentation. Both Mr. Cox and Mr. Pierson invoked the gods of the Bill of Rights and the public interest to support their opposing views.

Mr. Cox based his case on behalf of the Fairness Doctrine and Section 315 of the Communications Act, requiring broadcasters to afford equal opportunity to all candidates for public office, on the requirement of all broadcasters to be licensed. The terms of the license impose upon broadcasters a "continuing obligation" to serve the public interest, Mr. Cox said, adding that it's the FCC's duty to see that this is done. Part of that public interest is the Fairness Doctrine, he said. Although print media may have a moral obligation, they do not have that legal obligation because they are not licensed. Those who wish exclusively to entertain, just as with those who wish to present one side of a controversy, can "build a theater," publish a newspaper or establish something else entirely private. But they do not belong in broadcasting, Mr. Cox insisted.

A Burden. It is on the subject of freedom insured by the First Amendment that Mr. Pierson disagreed. Congress shall make no law abridging the freedom of the press, and that includes broadcasting, Mr. Pierson said. "If broadcasting is different, I'm not sure why." Further, Mr. Pierson maintained the Fairness Doctrine and Section 315 are a burden on the "electronic press" (and a disservice to the public interest) because they tend to inhibit public affairs programming. To support this, he pointed to a survey now being made by the NAB on television

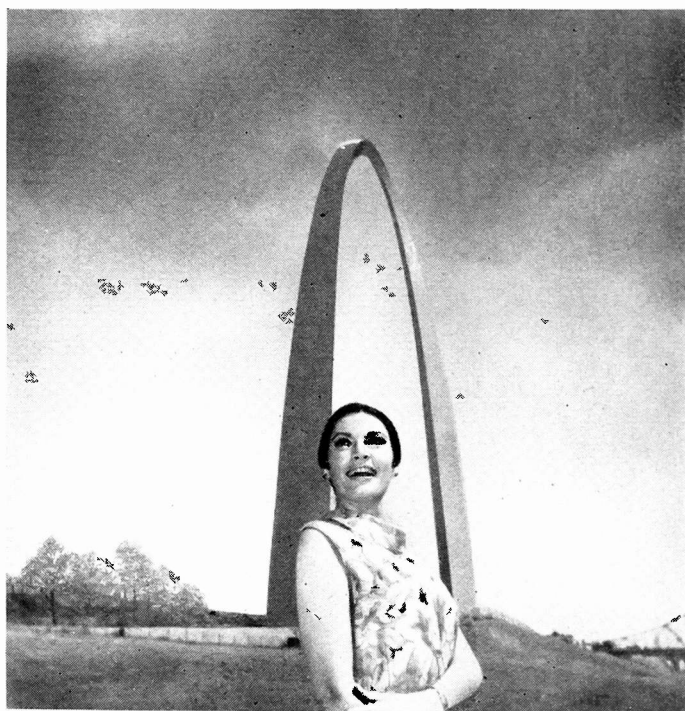
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The single way to achieve a "fundamental fairness" Mr. Pierson said, is to let the natural forces of the broadcast marketplace rule. "If a station is unfair, it will be exposed by a competitor," he said. He also charged the FCC with being "capricious" in its interpretation of the Fairness Doctrine. In the doctrine's 17-year history, the FCC position on broadcast editorializing has ranged from disallowing, disapproving, allowing, to encouraging them, he said.

Doctrine's Intent. Mr. Cox said the intent of the Fairness Doctrine is not to keep the issues from being discussed on the air, but to keep the discussion of them well-rounded. He maintained this has been its effect. The broadcaster is free to discuss any issues (thereby preserving the freedom guaranteed by the Constitution), but he is also required to present the opposing views (thereby adhering to the Fairness Doctrine). The two are not contradictory, he said. Mr. Pierson insisted this is the same as ordering broadcasters to carry certain programs and a clear violation of freedom of the press. "It's sheer bureaucratic rubbish to say the Fairness Doctrine serves the public interest," he said. Mr. Cox countered: "The only way you can say that the Fairness Doctrine violates the First Amendment is to say that the requirement to present opposition views is so onerous that it prevents you from presenting yours."

At the end of the debate, Robert Gamble, President of the Radio Television News Directors Association, and news manager of WFBM-TV Indianapolis, invited the speakers to discuss the same subject at the RTNDA meeting coming up this fall.

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**WOMEN WILL BEWATCHING.
BETTER BUY IT.**



NEW YORK / CHICAGO / CULVER CITY / ATLANTA

You'll flip at the **zzzip**
in KPRC-TV!



Courtesy of Royal Crown Cola Co.

Just the right touch of quick Houston energy. Get the double reward of KPRC-TV television ——— zzzip you can feel. Not too sweet, sparkle just right. Take home a carton of the zzzippiest, thirst-quenchingest tv you ever tasted!

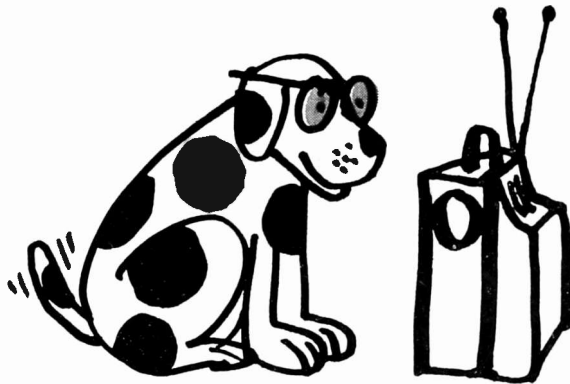
KPRC — for quick, fresh results

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY



Spot's outlook

*Things look rosy
for the fall season, but
agency media executives
have complaints: an
exclusive survey*



On Wall St., the Dow-Jones industrial averages may be slipping. Across the country, the construction industry may be slowing down to a crawl. But if the educated guesses of 38 out of 40 knowledgeable executives at as many major advertising agencies can be trusted, spot television business this coming fall-winter will leap ahead at a boom-period pace. Optimistic, yes—but that's the only conclusion to be drawn from the agency forecasts.

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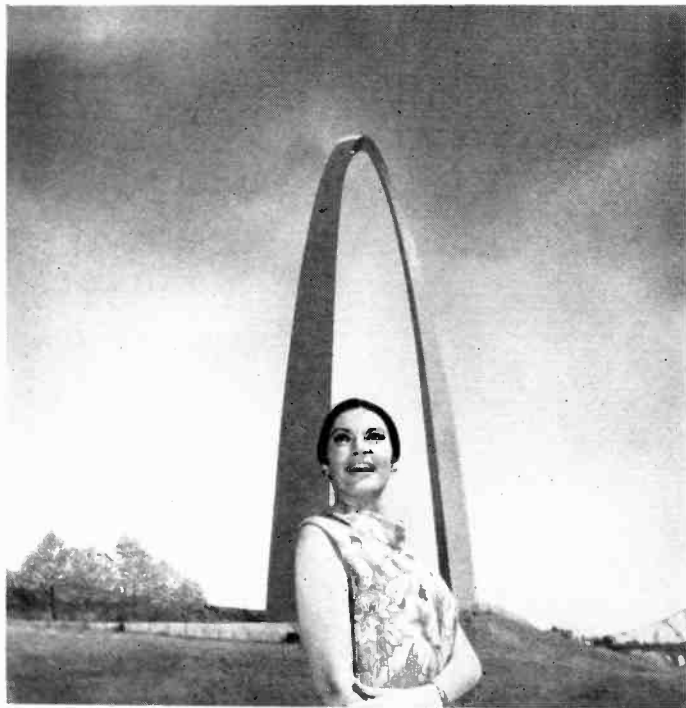
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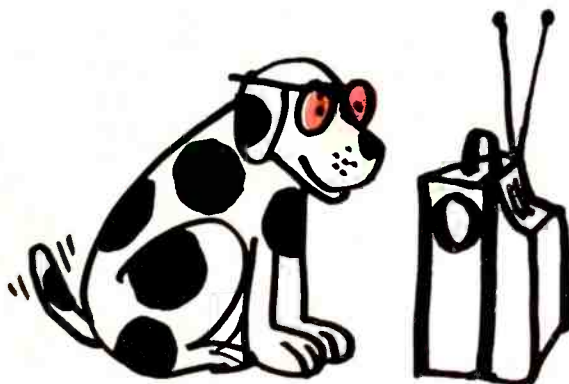
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40 major spot agencies view their activity in the months ahead . . .

Employing these estimates—which, in many cases, are “off the top of my head” and “only valid as things look now”—it is possible to predict that tv spot in the upcoming final quarter of 1966 will run 12.6 per cent ahead of the same period last year. The figure is compounded of estimates piled on estimates, but a previous survey of identical method three years ago proved to be astoundingly accurate (see box). Few agencies break out their billings on a quarterly basis; hence, it was necessary to apply seasonal revenue percentages (this magazine's Business Barometer indicates that 28 per cent of all spot dollars are spent in the final quarter) to estimates of the agencies' annual spot expenditures. As the percentage-change figures are not absolutes, neither are the spot volume figures for each agency, and they should not be taken as such. They are approximations used to arrive at an overall estimate and have validity only insofar as the agencies polled can be credited with placing more than four-fifths of total spot dollars.

Keeping the limitations in mind, a look is in order at the individual estimates that go to make up the 12.6-per-cent-gain prediction. As noted, only two agencies saw any lessening of their spot activity this

fall. One, N. W. Ayer, losing the Plymouth account, will not be placing spot schedules for Plymouth dealers as heretofore. More interesting to promoters of spot, however, was the word from D'Arcy Advertising in St. Louis, where a decline of 10 per cent in the agency's spot volume was envisioned, solely because of changing media allocations.

Among the agencies looking to sizeable increases in spot spending, Jack Tinker & Partners forecasts a doubling of dollars in the fourth quarter of this year as compared to last—a situation brought about by the agency's rapid growth. Among the larger, established agencies, where huge increases are harder to come by, Ted Bates & Co. expects an increase of 30 per cent in spot spending—primarily because it will be placing all of the Colgate-Palmolive spot business that previously came out of Norman, Craig & Kummel, William Esty, Street & Finney, et al. Additionally, Bates has some new clients that will most likely be spot-buyers—Ozone Hair Spray, among them.

Another large agency, Grey Advertising, has added \$45 million in new billings since the year began—in a phenomenal new-business story—and looks to an increase of 20 per cent in fourth-quarter spot dol-

lars as a result. Giant Young & Rubicam, where the Plymouth account landed, sees a 17-per-cent increase. New business and increased activity from other clients caused J. Walter Thompson to forecast a gain of 25 per cent.

Not every agency contacted saw a rosy spot future ahead, of course. Most of those predicting increases of 3-5 per cent in spot spending were quick to state this did not mean they were increasing schedules, but were allocating more dollars merely to account for rate increases—and thus were only holding their own. At least two media men were irate about this last point. Their clients, they said, no longer would increase budgets to buy the same amount of spot they had bought in a previous campaign; instead, the agency was asked to spend the same amount of dollars, *and cut small markets off the end of the list.*

Rising rates generally came in for a lot of discussion—heated discussion—when the media executives were asked their opinions on spot tv's “softness” during the first half of the year. “The stations are supposed to be scared of losing business?” scoffed a media man at SSC&B. “If they'd lower their rates, I might believe it!” At Needham, Harper & Steers, another executive

4th-Quarter Spot Tv Outlook: 40 Major agencies

AGENCY	ESTIMATED SPOT VOLUME '65 (millions)	ESTIMATED SPOT VOLUME '66 (millions)	ESTIMATED % CHANGE
V. W. Ayer	\$6.3	\$5.9	-7.5%
Fed Bates & Co.	17.5	22.6	30
BBDO	17.5	17.9	3
Benton & Bowles	8.0	8.5	6
Leo Burnett	12.6	13.9	10
Campbell-Ewald	1.8	1.9	5
Campbell-Mithun	4.0	4.4	10
Carson/Roberts	1.8	2.15	20
Clyne Maxon	2.5	2.7	5
Cunningham & Walsh	3.3	3.8	15
Compton	6.1	6.2	3
Dancer-Fitzgerald-Sample	15.0	16.6	11
D'Arcy (SL)	4.0	3.6	-10
F. B. Doner	1.5	1.7	10
Doyle Dane Bernbach	11.4	12.5	10
Foote, Cone & Belding	7.5	8.1	7.5
C. E. Frank	1.8	2.4	30
Fuller & Smith & Ross	1.3	1.6	20
Gardner Advertising (SL)	4.0	4.2	5
Geyer, Morey, Ballard	1.2	1.3	5
Grant	2.3	2.5	8
Grey Advertising	12.0	14.5	20
Gumbinner-North	2.0	2.5	5
Honig-Cooper, Harrington	2.7	3.4	25
Kastor, Foote, Hilton & Atherton	1.9	2.2	10
Lennen & Newell	4.6	4.7	3
MacManus, John & Adams	.5	.55	7.5
McCann-Erickson	10.0	10.5	5
Richard K. Manoff	2.1	2.7	25
Arthur Meyerhoff	3.0	3.2	5
Needham, Harper & Steers	6.0	6.5	8
Norman, Craig & Kummel	4.5	4.7	5
Papert, Koenig, Lois	2.9	3.2	10
Post, Keyes, Gardner	1.6	1.9	20
Street & Finney	1.2	1.3	3
SSC&B	5.5	5.9	7.5
Tack Tinker & Partners	1.5	3.0	100
T. Walter Thompson	14.0	17.5	25
Warwick & Legler	.35	.38	7.5
Young & Rubicam	12.0	14.4	17
Totals	\$219.7	\$247.4	12.6%

. . . and see
an overall gain
of 12.6 per cent

claimed "spot rates have risen 10 per cent a year over the last 10 years, and you get to a point where you have to start looking at other media."

More and more, the "other media" appeared to be network tv, where advertisers were employing participation minutes. "We have a couple of clients in network now," said a source at Kastor, Foote, Hilton & Atherton, Inc., "that wouldn't have been considered network advertisers at all a few years ago." And at Gumbinner-North, the word was that "network simply turns out to be cheaper in many instances where you have a product in wide distribution."

Asked if he thought the networks were bending over backwards to lure spot business, a Benton & Bowles media man commented: "The stations say that, I know. They say the networks are cutting their rates to make them comparable to spot; I claim the stations have raised their rates so high that they're right up there next to the network prices. And these stations crying poverty—ha! I wish my salary went up 7-8 per cent a year like their profits."

There were less emotional outbursts from various sides. Several agencies — Arthur Meyerhoff, Carlson/Roberts, C. E. Frank, Doyle

(Continued on page 69)

It happened again

There seems to be no limit to television's revenue growth— an analysis of the FCC's annual figures

In a certain sense, television can be described as a series of broken records. Each year a record financial volume is set, to be broken the following year by still another record high in income. All the optimistic indicators were right for the calendar year 1965: in the just-released data, the official measure of income provided by the Federal Communications Commission, total broadcast revenues in 1965 (time, talent and program sales) amounted to \$1,964.8 million, an increase of 9.6 per cent over the \$1,793.3 million reported for the calendar year 1964. Total income for the industry (before Federal income tax) rose 7.8 per cent— from \$415.6 million in 1964 to \$447.9 in 1965.

These are the grand totals. Although there are areas of red ink in certain markets, apparent softness in specific areas of sales, the general affluence was shared to some degree by just about everybody.

Broken out by category, these are the results:

- Total time sales (excluding programs and talent) amounted to \$1,673.7 million, an increase of 7.9 per cent over 1964.

- Of this total, network time sales climbed to \$585.1 million, a 3.9 per cent increase over the previous year.

- National spot rose 10.9 per cent to \$764.5 million from 1964's \$689.5 million.

- Local time sales in 1965 were \$324.1 million, an increase of 9.1 per cent over the previous year's \$297 million.

It is interesting to note, going back over the past decade, how these various categories of time sales have changed in their respective share of the total. In 1955, network sales accounted for 45 per cent of the total while national spot accounted for 33 per cent of the television dollar. Last year, network share had declined to 35 per cent while national spot had climbed up to 46 per cent of the total, completely reversing positions.

The big turnabout came in 1959, 1960 and 1961 when spot began to equal network's share of the dollar. From 1962 on there began a decline in network's share of the television dollar (even as it continued to make more money) and a corresponding rise in spot's share.

Over that same period, local's share remained fairly static. In 1955 it was 22 per cent of the total; in 1965 it was 19 per cent of the total.

See page 62 for an exclusive market-by-market spot-per-home report.

There seem to be only two things to mar this upbeat picture. One is that broadcast expenses rose 9.8 per cent (\$1,516.9 million in 1965; \$1,377.7 million in 1964) and the other is that there remains, incredibly enough, a handful of markets that actually reported losses. In 1965, 61 vhf stations reported losses and 29 uhf stations were also in a red ink position. (One uhf outlet reported a

loss of over \$400,000 in 1965.)

Some of those market losses do not reflect an actual drop in business. Honolulu, for instance, recorded a 12.9 per cent increase in spot business and a total revenue increase of 4.7 per cent. But its total income fell 641.4 per cent, reflecting an enormous increase in expenses. This happened because all network affiliates in that market changed hands during 1965 and the total income loss reflects new investments in equipment, amortization, etc.

The accompanying pullout on these pages lists those 106 three-or-more station markets reported by the FCC, by total revenue, total income, network revenue, national and regional spot revenue and local revenue, each compared to the previous year.

The markets with the largest total revenue *percentage* increase over 1964 tend to be located in the south and the far west. These include Huntsville-Decatur (35.5 per cent), Louisville (15.6 per cent), Colorado Springs-Pueblo (15.0 per cent), Corpus Christi (15.3 per cent), Dallas-Ft. Worth (14.7 per cent), Memphis (14.7 per cent), San Francisco-Oakland (14.6 per cent), Washington, D.C. (13.4 per cent) and Richmond-Petersburg (13.3 per cent). Flint-Saginaw-Bay City (20.9 per cent) and San Juan (15.6 per cent) were two exceptions to this trend to the south and far west in terms of high percentage increases in total revenue.

In terms of national spot volume, a similar trend is evident. Percentages can be misleading of course, in that they do not reflect actual dollar totals, but it would appear that those two areas are growing faster than the rest of the country. In national spot, for example, the booming Huntsville-Decatur market recorded a 66.5 per cent increase over the previous year. Richmond-Petersburg climbed 62.4 per cent in national spot volume over 1964.

Some other markets with hefty

Television Age Analysis

Market	No. Stations	Local		%	Market	Network	
		1965	1964			1965	1964
Albany-Schenectady-Troy	3,155	\$1,569,282	17.0	Albany-Schenectady-Troy	1,008,454	1,005,270	
Albuquerque, N.M.	3,580	1,606,485	3.7	Albuquerque, N.M.	230,159	176,250	
Amarillo, Tex.	3,188	1,162,668	2.3	Amarillo, Tex.	918,218	886.3	
Atlanta, Ga.	3,734	3,600,603	12.7	Atlanta, Ga.	895,078	832,400	
Bakersfield, Cal.	3,285	915,925	3.2	Bakersfield, Cal.	7,575,115	7,137,900	
Baltimore, Md.	3,712	3,170,961	18.2	Baltimore, Md.	1,851,614	1,661,500	
Bangor, Maine	3	*	*	Bangor, Maine	669,583	665,900	
Beaumont-Pt. Arthur	3,660	897,309	16.4	Beaumont-Pt. Arthur	1,801,891	1,789,500	
Binghamton, N.Y.	3,309	774,538	15.7	Binghamton, N.Y.	1,888,568	1,809,800	
Birmingham, Ala.	3	*	*	Birmingham, Ala.	2,325,920	2,225,400	
Boston, Mass.	3,535	6,778,006	9.8	Boston, Mass.	2,608,317	2,529,300	
Buffalo-Niagara Falls	3,260	3,118,731	4.8	Buffalo-Niagara Falls	940,433	831,000	
Cedar Rapids-Waterloo	3,527	781,764	7.6	Cedar Rapids-Waterloo	627,923	577,000	
Charleston-Oak Hill-Huntington-Ashland	4,728	1,496,045	14.6	Charleston-Oak Hill-Huntington-Ashland	1,522,507	1,435,700	
Charleston, S.C.	3,393	862,802	7.9	Charleston, S.C.	1,809,995	1,691,400	
Charlotte, N.C.	3,579	—	—	Charlotte, N.C.	4,315,565	13,553,000	
Chattanooga, Tenn.	3,157	737,553	17.8	Chattanooga, Tenn.	1,607,984	1,546,900	
Chicago	5,886	12,012,120	18.7	Chicago	403,521	389,800	
Cincinnati	3,275	2,605,824	11.3	Cincinnati	1,693,197	1,608,500	
Cleveland	3,960	5,210,828	8.1	Cleveland	1,599,424	1,531,800	
Colorado Spgs.-Pueblo	3,493	784,131	15.9	Colorado Spgs.-Pueblo	1,966,371	992,500	
Columbia, S.C.	3,066	673,191	9.9	Columbia, S.C.	945,960	884,700	
Columbus, O.	3,155	2,996,075	11.9	Columbus, O.	790,278	841,400	
Corpus Christi	3,383	584,434	22.4	Corpus Christi	6,453,017	5,997,100	
Dallas-Ft. Worth	4,417	5,282,938	9.6	Dallas-Ft. Worth	1,020,717	949,000	
Davenport-Rock Island-Moline	3,855	702,861	10.3	Davenport-Rock Island-Moline	4,031,190	3,799,400	
Dayton, Ohio	3,247	—	—	Dayton, Ohio	1,160,067	1,062,700	
Denver, Colo.	4,683	3,034,639	-0.5	Denver, Colo.	1,975,908	1,881,500	
Des Moines-Ames	3,755	1,194,012	9.6	Des Moines-Ames	2,174,562	2,057,500	
Detroit	4,953	8,212,013	1.0	Detroit	1,203,598	1,115,400	
El Paso	3,651	1,079,324	4.8	El Paso	1,059,558	1,030,000	
Evansville	3,798	991,996	16.4	Evansville	1,531,421	1,461,900	
Fargo-Valley City	3,191	756,222	8.4	Fargo-Valley City	640,449	618,600	
Flint-Saginaw-Bay City	3,365	1,073,370	37.8	Flint-Saginaw-Bay City	1,636,816	1,506,500	
Ft. Wayne	3,670	901,630	-1.3	Ft. Wayne	1,141,738	1,064,800	
Fresno-Hanford-Visalia	3,128	1,219,335	10.0	Fresno-Hanford-Visalia	1,360,132	1,257,600	
Grand Rapids-Kalamazoo	3,676	1,219,820	-4.9	Grand Rapids-Kalamazoo	4,223,024	3,979,500	
Green Bay	3,778	859,461	0.8	Green Bay	2,131,703	2,025,200	
Greensboro-High Point-Winston Salem	3,568	1,305,367	26.3	Greensboro-High Point-Winston Salem	1,042,899	1,000,300	
Greenville-Washington-New Bern, N.C.	3,082	761,840	13.6	Greenville-Washington-New Bern, N.C.	745,592	722,400	
Greenville-Spartanburg, S.C.-Asheville, N.C.	3,133	898,085	13.2	Greenville-Spartanburg, S.C.-Asheville, N.C.	1,016,483	926,400	
Harrisburg-Lancaster-York-Lebanon, Pa.	3,367	1,350,997	9.4	Harrisburg-Lancaster-York-Lebanon, Pa.	1,243,090	1,223,700	
Hartford-New Haven-New Britain-Waterbury	4,138	1,525,433	30.1	Hartford-New Haven-New Britain-Waterbury	3,016,692	2,874,300	
Honolulu, Hawaii	3,001	2,710,653	-9.3	Honolulu, Hawaii	1,764,152	1,703,300	
Houston-Galveston	3,990	2,806,039	0.5	Houston-Galveston	1,591,144	1,495,200	
Huntsville-Decatur, Ala.	3,543	436,812	22.1	Huntsville-Decatur, Ala.	452,435	415,200	
Indianapolis-Bloomington	3,637	3,621,098	6.4	Indianapolis-Bloomington	1,326,984	1,236,400	
Johnstown-Altoona	3,190	662,240	19.4	Johnstown-Altoona	2,874,785	2,731,800	
Kansas City, Mo.	3,298	2,120,576	23.3	Kansas City, Mo.	596,398	562,800	
					1,415,353	1,285,600	

National Spot	Local								
	1965	1964	%						
recorded									
cial	3	0.3	1,971,515	1,578,065	24.9	967,388	1,119,151	-13.6	Knoxville, Tenn.
follow	11	30.6	392,766	332,691	18.1	1,439,868	1,513,028	-4.8	Las Vegas-Henderson, Nev.
ord	16	3.6	1,418,299	1,253,684	15.5	1,022,930	1,032,956	-1.0	Lincoln-Hastings-Kearney, Nebr.
ord	18	7.5	1,783,828	1,354,680	31.7	1,152,150	1,197,038	-3.7	Little Rock, Ark.
tic ind	33	6.1	64,358,536	56,364,598	14.2	25,506,131	22,919,137	11.3	Los Angeles, Cal.
endar	36	11.2	4,672,569	4,050,695	15.4	1,916,823	1,555,698	23.2	Louisville, Ky.
data, t	36	0.5	1,471,720	1,517,995	-4.9	756,453	671,863	12.6	Madison, Wisc.
provid	30	0.7	4,338,005	3,983,053	8.9	1,671,354	1,414,242	18.2	Memphis, Tenn.
tions	71	4.4	9,908,590	8,624,117	14.9	3,454,147	3,448,009	0.2	Miami, Fla.
	71	4.5	8,195,310	8,090,187	6.2	4,330,906	3,666,812	18.1	Milwaukee, Wisc.
revenu	57	3.1	9,413,929	8,278,353	13.7	6,426,517	5,182,454	24.0	Minneapolis-St. Paul, Minn.
progra	55	13.2	1,831,310	1,532,200	19.5	1,047,530	951,579	10.1	Mobile, Ala.-Pensacola, Fla.
964.8	74	8.8	929,163	941,425	-1.3	807,132	655,554	23.1	Montgomery, Ala.
cent o	71	6.0	3,290,342	2,947,214	11.6	2,510,588	2,408,058	4.3	Nashville, Tenn.
	74	7.0	5,356,982	4,734,675	13.4	3,467,380	3,137,900	10.5	New Orleans, La.
ed for	58	5.6	86,648,875	82,273,379	5.3	22,860,425	21,197,641	7.8	New York, N.Y.
income	61	3.9	2,650,132	2,692,931	-1.6	2,151,333	1,864,314	15.4	Norfolk-Portsmouth- Newport News-Hampton, Va.
eral in	52	3.5	712,592	724,521	-1.6	755,345	755,123	0.0	Odessa-Midland-Monahans, Tex.
from	36	5.3	5,823,204	4,692,182	24.1	1,528,394	1,490,967	2.5	Oklahoma City-Enid, Okla.
\$447.9	16	4.4	3,523,204	3,022,002	16.6	1,718,543	1,622,371	5.9	Omaha, Nebr.
The	5	7.4	2,258,532	1,916,950	17.8	1,435,918	1,430,770	0.4	Orlando-Daytona Beach, Fla.
though	19	6.9	1,480,740	1,364,941	8.5	425,556	371,446	14.6	Paducah, Ky.-Cape Girardeau, Mo.
certain	3	-6.1	1,557,106	1,411,403	10.3	1,100,247	1,000,173	10.0	Harrisburg, Ill.
specifi									Peoria, Ill.
fluence	33	7.6	31,881,559	29,145,067	9.4	7,193,613	5,679,671	26.7	Philadelphia, Penn.
by jus	36	7.6	4,169,246	3,450,572	20.8	2,784,562	2,668,126	4.4	Phoenix-Mesa, Ariz.
Bro	33	6.1	16,873,662	15,933,310	5.9	5,751,122	5,281,843	8.9	Pittsburgh, Pa.
the re	31	9.2	1,994,875	1,812,631	10.1	1,029,539	1,043,467	-1.3	Portland-Poland Springs, Me.
	31	5.0	6,798,344	5,821,821	16.8	2,636,362	2,746,135	-4.0	Portland, Ore.
grams	36	7.9	2,276,405	1,401,779	62.4	1,523,227	1,199,332	27.8	Providence, R.I.-New Bedford, Mass.
673.7	36	2.9	1,398,891	1,235,925	13.2	1,168,382	1,050,097	11.3	Richmond-Petersburg, Va.
cent o	85	4.7	2,982,927	2,825,631	5.6	1,954,672	1,682,884	16.2	Roanoke-Lynchburg, Va.
	85	4.7	2,982,927	2,825,631	5.6	1,954,672	1,682,884	16.2	Rochester, N.Y.
climbe	35	8.6	6,880,602	6,730,180	2.2	2,843,601	2,475,056	14.9	Rochester-Austin, Minn.- Mason City, Iowa
cent in	30	7.2	2,981,155	2,478,750	20.3	2,045,366	1,963,343	4.2	Sacramento-Stockton, Cal.
	44	8.1	3,515,252	3,057,870	15.0	2,146,473	2,132,934	0.6	Salt Lake City-Ogden-Provo, Utah
to \$76	33	6.1	27,129,426	21,304,673	27.3	9,770,866	9,649,740	1.3	San Antonio, Tex.
million	26	5.3	9,897,986	8,180,220	21.0	3,188,593	2,884,095	10.6	San Francisco-Oakland, Cal.
	22	4.2	2,151,330	1,745,862	23.2	1,159,323	1,172,167	-1.1	Seattle-Tacoma, Wash.
\$324.1	31	9.7	1,181,273	1,033,083	14.3	706,373	698,839	1.1	Shreveport, La.-Texarkana, Tex.
	31	9.7	2,479,767	2,330,716	6.4	1,041,130	940,282	10.7	Southbend-Elkhart, Ind.
per ce	77	1.6	2,610,482	2,496,252	4.6	1,689,321	1,553,397	8.8	Spokane, Wash.
\$297.1	49	5.0	14,398,535	11,907,471	20.9	2,971,239	3,519,916	-15.6	Springfield-Decatur-Champaign- Urbana-Danville, Ill.
It	40	3.6	5,333,822	4,950,604	7.7	1,373,937	1,294,236	6.2	St. Louis, Mo.
back o	41	6.4	5,615,238	4,964,137	13.1	2,302,108	2,160,216	6.6	Syracuse, N.Y.
variou	36	9.0	917,545	819,187	12.0	1,207,509	1,275,979	-5.4	Tampa-St. Petersburg, Fla.
chang	35	7.3	3,578,907	3,146,684	13.7	1,391,242	1,448,326	-3.9	Tucson, Ariz.
the to	58	5.2	15,058,603	12,686,618	18.7	3,452,151	3,294,634	4.8	Tulsa, Okla.
counte	35	10.1	870,546	794,329	9.6	1,047,267	990,902	5.7	Washington, D.C.
	35	10.1	2,719,130	2,470,157	10.1	1,741,099	1,591,158	9.4	Wichita Falls, Tex.-Lawton, Okla.
while	04	4.8	1,871,276	1,698,460	10.2	1,161,207	1,075,453	8.0	Wichita-Hutchinson, Kans.
per ce	71	2.6	1,286,480	1,198,827	7.3	660,397	655,824	0.7	Wilkes Barre-Scranton, Pa.
year,	86	637.1	3,322,863	3,802,871	-12.6	837,860	784,184	6.8	Youngstown, Ohio
35 per									San Juan-Caguas, Puerto Rico
climbe									
total,									

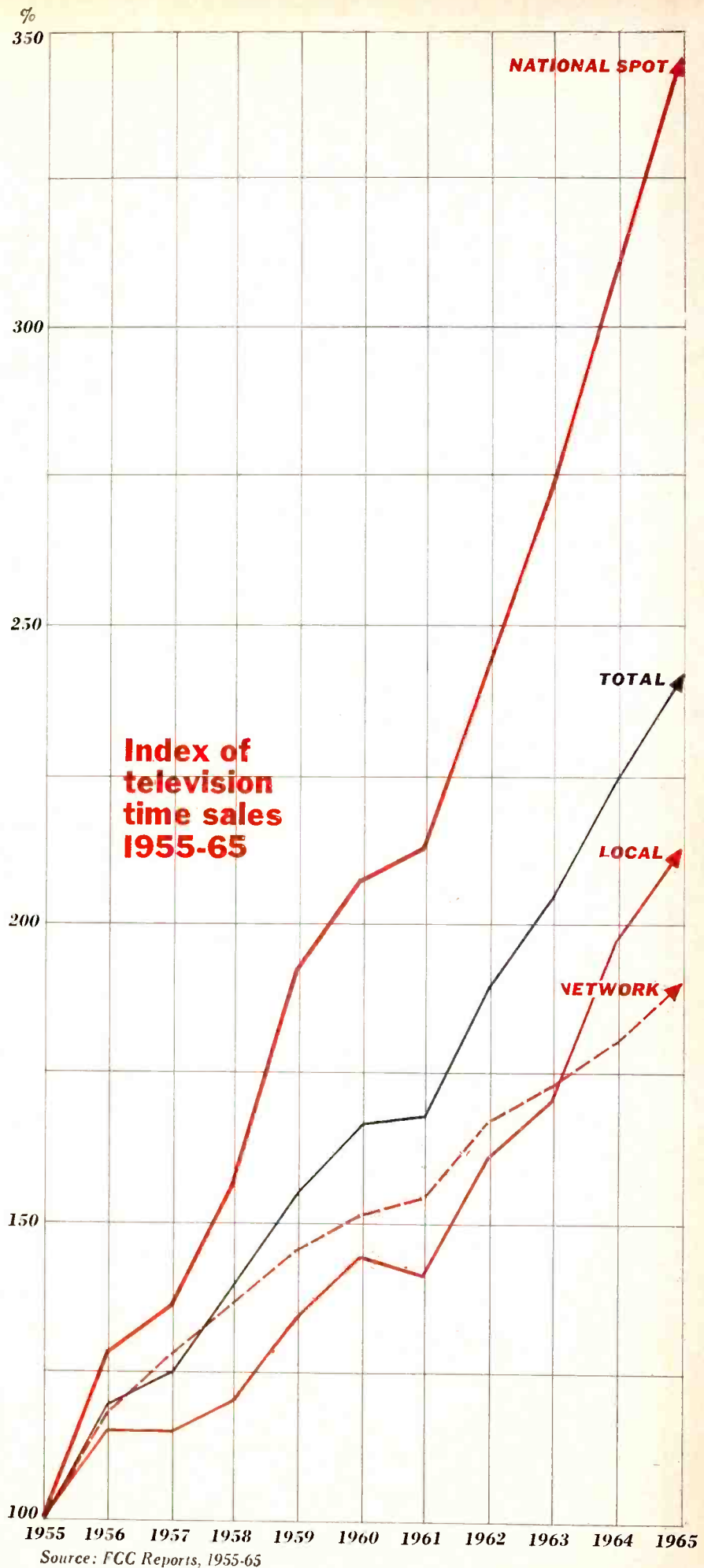
spot percentage climbs: Little Rock (31.7 per cent); Colorado Springs-Pueblo (26.9 per cent); San Francisco-Oakland (27.3 per cent); Knoxville (24.9 per cent); Oklahoma City-Enid (24.1 per cent); Shreveport-Texarkana (23.2 per cent); Dallas-Ft. Worth (21.5 per cent); Seattle-Tacoma (21.0 per cent); St. Louis (20.9 per cent); Salt Lake City-Ogden-Provo (20.3 per cent); Mobile-Pensacola (19.5 per cent).

The largest markets, which had done phenomenally well last year (1964 over 1963), suffered declines in percentage growth in 1965, although the word "suffered" seems hardly appropriate. All of them climbed, and their volume is immense. New York's national spot rate of increase, 1965 over 1964, was 5.3 per cent; this compared to a 10.9 per cent rise 1964 over 1963. Los Angeles, which experienced a 25.3 per cent spot increase 1964 over 1963, climbed 14.2 per cent in 1965 over the previous year. Chicago rose 10.0 per cent in 1965 as compared to a percentage rise of 27.7 per cent the year before. Philadelphia, which had a 16.1 per cent spot increase in 1964, in 1965 experienced a 9.4 per cent rise in spot.

Local business varied considerably on a market-by-market basis, with losses of as much as 13 per cent reported and gains as high as 103 per cent (Davenport-Rock Island-Moline).

Network compensation to stations also followed no clear pattern. That booming Huntsville-Decatur area recorded a gain of 30.8 per cent rise while San Juan went up a phenomenal 637.1 per cent. Overall, however, the network compensation increases were relatively modest.

These are some of the highlights of the FCC's annual report. A close examination of the market-by-market data offered on these pages suggests that those who talked about television reaching a plateau ran into a mountain. There is still a good deal of climbing to be done.



Source: FCC Reports, 1955-65

Today, television stations are paying the highest prices ever for feature films.

Tomorrow, as the supply diminishes and the demand increases, television stations will be paying the highest prices ever for feature films.

For this reason, and simply to insure that there will be product available, some operators are casting frantically about for other sources of supply. They have every right to be concerned: feature films are the chief form of local programming, they are lucrative as spot vehicles, and they draw audiences, often time and time again.

To complicate matters further, there will be two late-night network programs on the air next spring when Joey Bishop on ABC-TV goes up against NBC-TV's *Johnny Carson Show*, and there will probably be three by next fall when CBS-TV completes its late-night plans.

These moves are of immense consequence to stations and to distributors of feature packages. Although clearances will be a problem for the networks in at least the three-station markets, the new programming will be presented in what was once local time and where feature films were once the staple commodity.

In this special report, first of a series, TELEVISION AGE examines the local situation as it exists today. Even though this report is about local station use of feature film, the networks cannot be ignored. From a station standpoint, the network

swing to feature film (five film presentations will be seen in network prime time, one more than last year) is viewed as a doubtful blessing. The increase in network features in prime time will probably limit the number of stations presenting local movies in that time period.

A survey last year showed that in major markets 48 ABC affiliates, 46 CBS affiliates and 33 NBC affiliates were carrying at least one movie in prime time, in addition to the network features.

Few Manage It

If there is to be a decrease in this practice, it may very well be on CBS affiliates. Many of them hoped to cover the network's second feature with one of their own. Yet not only have few been able to accomplish this, but some have been forced to cut back their Friday movie to make room for the network's. Friday clearances are now well above the 90 per cent mark. Those stations that have eliminated their motion picture are waiting to see how the new CBS fall schedule works out, and if weakness appears, these outlets may use Wednesdays or Mondays for features. There is also a likelihood that affiliates of other networks will act in a similar fashion in early winter if the new programs do not succeed.

Although the all-night feature has not been successful on many stations, it is beginning to make a comeback. Since revenue potential is limited, care is being taken to keep

costs to a minimum. In smaller markets, the all-night movie is occasionally being shown once-weekly late Saturday nights to do two things: to offer the show as a public service and to start to develop a viewing habit for late-night movies.

Another trend: go to the ABC pattern of counter programming against CBS in the early evening. ABC's stations division begins its news at 5 p.m. and its features at 6 p.m. On CBS, features begin at 5 and news at 6:30. Some of the ABC affiliates are beginning to adopt the same pattern.

The thematic umbrella continues to be very serviceable, particularly to give a fresh aura to old movies. To illustrate, WNAC-TV Boston has categorized films by stars and subjects. In its late Sunday night movie, following ABC's, it has presented groups of Jean Harlow, Charlie Chaplin, Laurel and Hardy and Marilyn Monroe films. Subject categories include "Tough Guy," and war flying films. To kick off these premieres with a splash, it has brought in such names as Carroll Baker, Bert Lahr, Joe E. Brown, Brian Donlevy and Robert Lansing.

In addition, many old movies now have a fresh look. Also in Boston, WBZ-TV has mounted a Color Movie of the Week on late Friday nights. The features can be promoted almost as new since they were never before seen on television in color and avoid the fate of a comparable black and white rerun.

Some stations have increased adult audiences for television movie fare

**First in a series
of special reports on film**

*Features continue to be
the staple of local
programming, although new
problems have arisen*

by showcasing their foreign features and stressing their sophisticated content. This pattern, the reverse of that of most stations that drop foreign features in among their regular Hollywood market, is said to be quite successful in a number of the larger markets.

Whatever the established patterns, change is very much in the air. As previously noted, the whole tenor of late-night programming may change, for not only the three networks, but a fourth—the Overmyer Network—will ultimately be programming in that time period.

Changes are also taking place in the 4:30 to 6 p.m. strip. In recent years many stations have moved kids shows from that period and replaced them with adult programming (See story, July 18, 1966). This has been in response to advertiser demand for more female-oriented entertainment.

In some situations, features have benefited—they have been the replacement. Where stations schedule features against each other, one of the rivals has shifted to a counter-programming vehicle. This has often been the Westinghouse-taped variety shows, Mike Douglas, now in 105 markets, and Merv Griffin.

With the cost-per-thousand on local features rising roughly five to eight per cent in each of the last several years, according to estimates by Young and Rubicam, spot purchases are being scrutinized more carefully than ever. The agencies now ask for as complete demographic information as possible—that is the size and pro-

**Always on Sunday
(and other nights of the week)**



file of viewers and its relationship to product needs. They are also beginning to ask for information about product-purchase habits, that is what kinds of products are consumed by movie watchers.

Feature packages are more closely evaluated by agencies today. Dancer-Fitzgerald-Sample rates the star and the category of picture—adventure, comedy, drama, etc. Young & Rubicam gets comprehensive information from station representatives as to package, title and time period.

Y&R breaks its spot feature purchases down into three categories. These are outstanding prime time movies, the ordinary features in peak viewing hours, and the non-prime time features that are seen in fringe areas.

Categories Mixed

Estimates of ratings are, of course, based on the prevailing pattern of feature presentation in the across-the-board slots. Most stations mix up the categories of features so that no one type takes any fixed position during a day of the week. WABC-TV New York, however, programs the same category of movie on the same day of the week. If a Western is telecast one week on a Wednesday, it will be programmed Wednesdays during the next. The agency now watches to see that it is buying a compatible atmosphere for its commercial because this kind of programming may attract a different audience profile.

Prime time movies on stations, a source of friction with the networks, rate well indeed. A study of 42 mar-

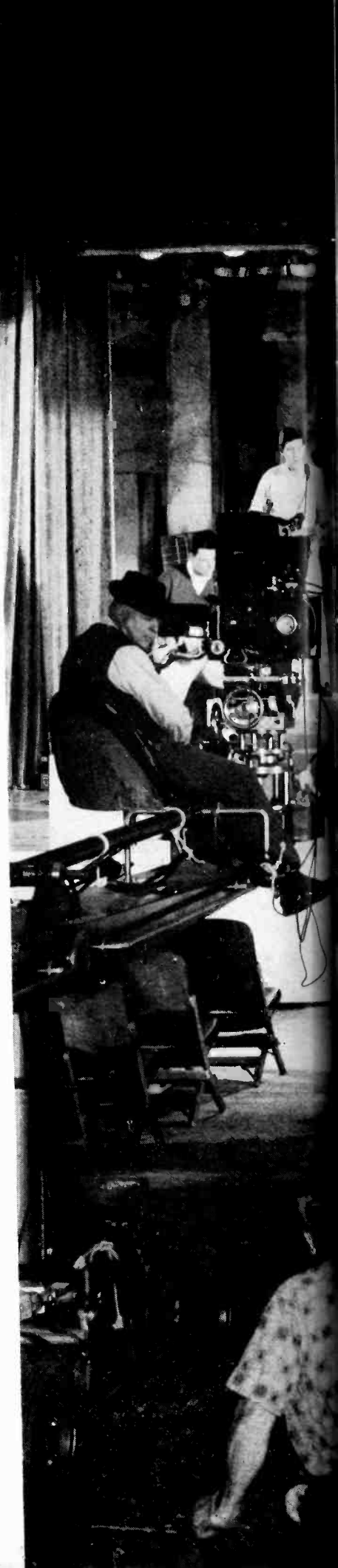
Elvis, in a yet-to-be-released MGM feature that will ultimately hit tv

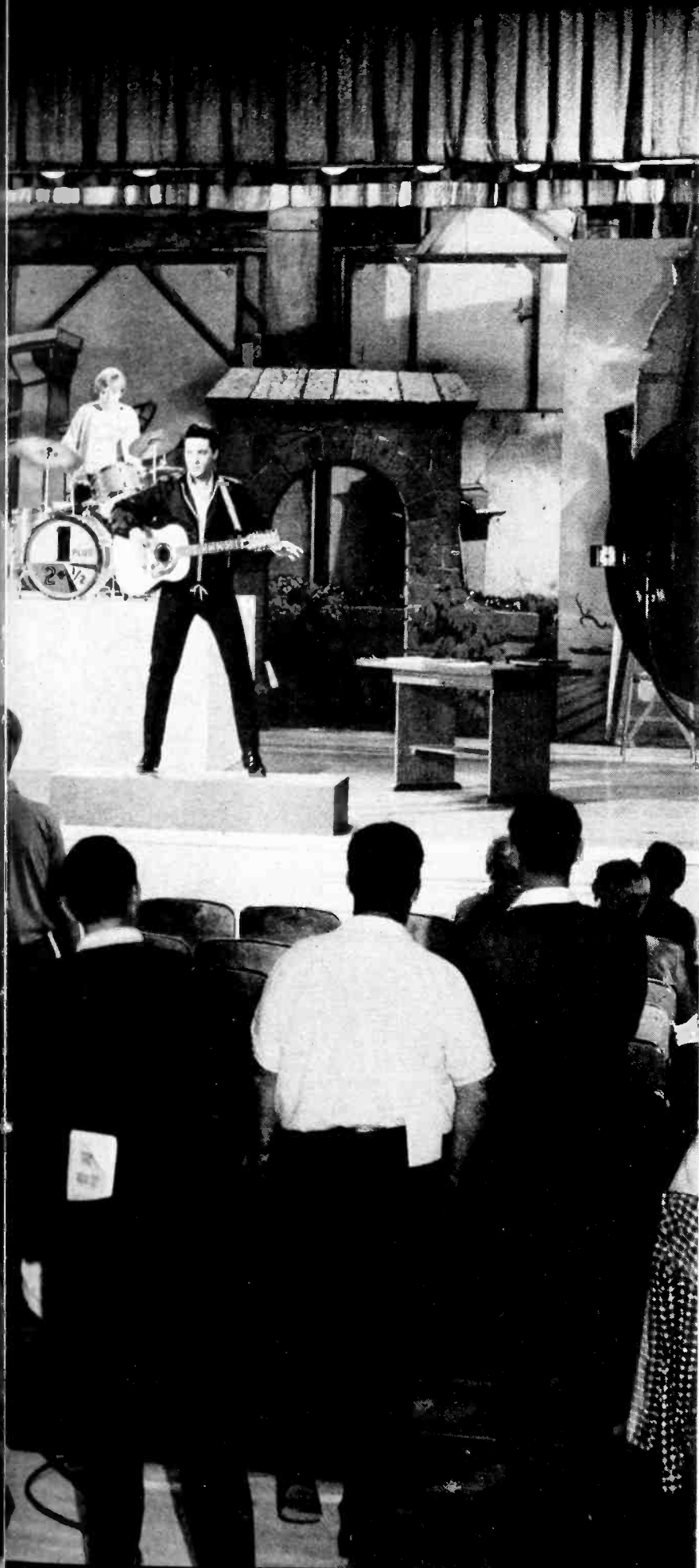
kets with three or more stations by H-R Representatives this Spring showed that features averaged a metro rating of 25, according to ARB. Of the 58 features in the study, 43, or 74 per cent, had an average rating of 20 or more, while 29, or 50 per cent, had a rating of 25 or more and 16, or 28 per cent, had a rating of 30 or more. On the basis of overall share performance of prime-time movies, 64 per cent equalled or bettered the average prime-time share of those stations on which they were seen. Forty eight per cent had a share of audience five or more points higher than the average share of the station in those periods.

The features produce a better reach than syndicated shows. In early evening, the average Western strip, in nine markets, got a 45 per cent unduplicated audience, the all-family strip a 38 per cent unduplicated, and the early evening movie a 53 per cent unduplicated. These figures were also provided by H-R Representatives from a study of Nielson February reports.

These rating performances have made tv a major source of revenue for the distributors of features. Hollywood now estimates that any reasonably good feature will produce nearly \$1 million over a 10-year span. First run to a network can bring \$500,000, first-run-off-the network another \$300,000 and further reruns over a five-year period another \$150,000 more. Those pictures not bought by a network are estimated to have a value of more than \$300,000.

The biggest gold mines are, of





Although the supply diminishes, the demand for movies intensifies and prices go higher

course, the major markets. Films that gross \$300,000 will take \$225,000 from the top 25 markets, and nearly half of this may come from New York, Chicago and Los Angeles; 87 per cent of the \$300,000 will be brought out of the first 50 markets; and 97 per cent from the first 100 cities.

Prices in these markets naturally have hit the roof. From 1961 to 1966 prices per film rose from a high of \$3,000 in Boston to more than \$7,000; in Philadelphia from \$8,000 to \$16,000; in San Francisco from \$3,000 to more than \$7,000. Five years ago, a feature of good quality could have been purchased in Pittsburgh for \$1,000. Now a recent package submitted to stations in that city was priced at \$8,000 per film.

Prices Escalate

Pre-43 features were bought for \$1,000 per film in many major markets when they were first offered in the late fifties. Now the price is \$1,500 each. Five years ago, a package of features offered to a network-owned group were priced at \$22,000 per film; now the price is \$52,500 per film. In the three leading markets, the cost-of a first-run-off-the-network film is about \$25,000, and the buyer may not be able to use it in prime time.

Color has naturally added to cost. This burden is much heavier for stations in smaller markets than in large. Each color print runs \$75 more and over five runs it can double the price of the film for a small station.

(Continued on page 78)

The most overworked word in the buying and selling of media today is "numbers." In many instances, it is the facade behind which the lazy or ignorant hide. To avoid this situation in our agency we stress repeatedly to our staff, "by all means use numbers when evaluating media and media schedules, but be sure you know what the numbers imply."

Numbers have been a great aid in media planning. Their appearance of absoluteness, however, has created a tendency whereby they are regarded as a complete authority rather than being regarded in their true sense — as an aid to the judgmental function.

Media Quiz

At training sessions for our buying personnel we occasionally utilize a "media quiz" as a tool to help keep our staff cognizant of this fact.

We believe also that there must be a knowledge of the degree of credence that can be placed upon the various numerical definitions and through the use of the quiz we develop categories covering separate topics where this would apply in media selection.

The quiz involves questions such as:

1. What is the median age of working women?
2. Rank the following publications and tv shows by the number of

**After
numbers,
what?**



adult females reached:

<i>B. H. & G.</i>	<i>Edge of Night</i>
<i>Green Acres</i>	<i>Reader's Digest</i>
<i>Life</i>	<i>Time Magazine</i>
<i>Family Circle</i>	<i>Love of Life</i>
<i>Andy Griffith</i>	<i>TV Guide</i>
<i>Password</i>	<i>I Love Lucy</i>
	<i>(Day)</i>

3. McCall's reached approximately 21,500,000 readers (10 years and older). What proportion of its audience is reached during the first week of its issue life?
4. Between the hours of 10 a.m. and 5 p.m. on an average week-day, an average home views tv approximately:

45 minutes	()
1 hour 53 minutes	()
1 hour	()
2½ hours	()
5.% of U.S. tv households own more than one tv set.
6. The average tv household views 44.3 hours per week. The heaviest views ... hours.

52.6% ()	61.8% ()
79.0% ()	81.2% ()
7. What proportion of tv households changes by more than one quintile from one season to the next?

11% ()	18% ()
28% ()	52% ()
8. The rating of color tv programs in homes with color sets compares with ratings in black & white set homes by being

....% better.

9. Assuming we pay approximately \$52,000 for an evening minute and receive a 28.2 rating, the CPM would be approximately \$3.46. The true range, however, could fall anywhere between &

The categories in which these questions fall may be classified as:

- I. Know Your Market (Question 1)
- II. Reach (Questions 2 & 3)
- III. Know Your Audience (Questions 4 & 5)
- IV. Frequency Distribution (Questions 6 & 7)
- V. Impact (Question 8)
- VI. "CPM and Error Margins" (Question 9)

When the answers are given our discussion goes something like this:

Category I—Know Your Market

Knowing your market is of prime importance in the proper selection of media. All too often, undue importance is placed on the 18-34 year old population group when they may not necessarily be prime prospects.

We often over-look the fact that a home in which there are working women tends to fall in an upper income bracket and accounts for a larger share of the available dispo-

able income. The median age of the working woman is 41 and she most likely lives in a household where the household head is between the ages of 35-44. As the tables on page 72 show, this group earns more money and spends more during the course of the year.

A specific definition of our objectives helps make a product's dollar expenditure more effective. For this reason, the development of more sophisticated marketing information coupled with the ability to pinpoint specific audiences must be updated and analyzed continuously. The analysis should also include constant thought to the possible effects of various ethnic and demographic groups in relation to product movement.

Category II—Reach

Questions such as 2 and 3 are often included to express "reach" as it relates to audience size and consumption patterns by audiences. As expressed in the table on page 70, mass media in general, have the capability of delivering an audience of sufficient size to satisfy any marketing criteria. (The *Digest* has approximately 22 million females and the 12th ranking *I Love Lucy* has more than 1.5 million.) Therefore, the major decision

(Continued on page 70)

*f the media buyer's
main concern is arithmetic,
he computer will get him,
says a leading expert in the field*

By WARREN BAHR

Senior vice president & director of media relations and planning, Young & Rubicam, Inc.)



Spot's language

*An index of the choice words
measured phrases and
shorthand of spot tv buyers*

OTO? GRP? TPR? Short rate? Make-Good? Perplexing but logical, these abbreviations and terms are all-in a day's work for media buyers. While C. P. Snow worries about the lack of communication between the worlds of science and art and while theorist Marshal McLuhan "explains" the electronic implosion with a jargon all his own, the media man has slowly but definitely conceived a lingo that is distinctive and workable. The terms, confusing to those in the creative end of advertising and incomprehensible to the industry's outsiders, represent some of the basic tools of a spot tv media buy.

Having to consider ratings and budget, client demands and station offerings, the media man is usually under considerable pressure. This pressure and a concomitant shortage of time are probably responsible for the large number of abbreviations found in the media man's vocabulary. When he has to telephone 40 sales representatives in one day, see salesmen for the next three days, and then buy 100 markets for a product, a media man talks fast of necessity. "I need 20 GRP in fringe CB's at a CPM of \$3 women." (It almost sounds like comedian Lee Tully's routine about apartment hunting. "So I went to see this apt furn w. 2 frplces and a huge terr. 2 blks fr. CPW.")

Chuckleworthy also are some of the phrases that imaginative and rushed media buyers have added to

the going terminology of the trade. There is the "phantom spot," described by one media man as "a buy that ran but that you never ordered." How about "Smokey-the-Bear spots"? These are the public service ID's for which an advertiser buys time so that he can qualify for a frequency cost discount. Also definitely not in any agency training program is the expression "buying by the dart board method."

"When you're really rushed and pressured," says one buyer, "you take all the avails, put them on the wall and . . ."

The verbal contortions that media buyers go through when they buy airtime practically defines them as a group. One likely reason is that only their colleagues can understand them. At the same time that it binds them, it acts to exclude all but the seasoned and initiated.

No Escape

One unfortunate thing is that so many of the spot tv words have such obvious ties with the outside world. Envy the advertising researcher whose language is so specialized and technical that he can totally forget about his work after hours. Let's face it, how often does "stochastic" or "oligopolistic interaction" come up in conversation? But imagine the click-click in the minds of media men everytime they hear such mundane words as "flight," "availability," "reach" and "hooker" after hours.

From this standpoint, they are saved by the large number of abbreviations in their work-a-day vocabularies. And then too, there is a growing tendency towards the obscure evidenced by the addition of a word like "quintile." Hard-pressed even to explain what the word means, no media man has to worry about hearing it on weekends.

Besides basic meanings the media man has to contend with all the finer distinctions, too. Reps don't refer to grid cards—it's a "P" card or an "H" card, etc., depending on the specific company. And, an estimator in one agency is a biller in the next and a computer in another. A CPM is never just a CPM. It has a whole variety of associations depending on whether the criterion is tv homes, women, men between 18 and 34, or families with tractors.

But fine distinctions aside, and although terms are constantly added and deleted as they are needed or lose meaning, the following represents some of the oldest and some of the newest choice words, abbreviations and measured phrases in spot tv:

Adjacency. A break position between programs.

Availability. A period of commercial time on a station that is open for use.

CY. Contract year.

CB. Chain break or a 20-second spot, generally in prime time.

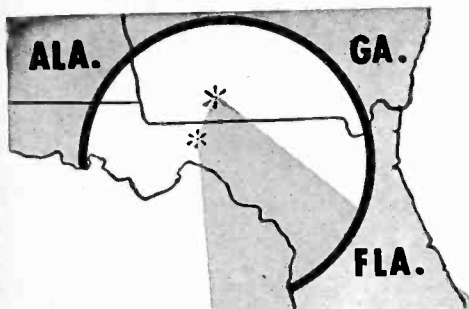
(Continued on page 77)

coverage

More coverage. More circulation. More viewing hours per home reached*. In short, WJXT spends more time with *your customers* than any other advertising medium in the booming Florida / Georgia Market.

WJXT 
JACKSONVILLE, FLA.
Represented by TvAR
A POST-NEWSWEEK STATION





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



Programs for Insomniacs

One of the considerations that caused a resurgence of interest in the newest "fourth network" is the reduction in the number of available feature-length films. Rather, it isn't so much the lack in quantity as it is in quality. What will the programming source be?

Late night programming for the networks is "found" money. NBC-TV acknowledges publicly that *Today* and *onight* bring in substantial revenue and profits to augment normal revenues which, in expensive prime time programming, may be less profitable and much more demanding.

As stations run out of feature film they must turn to other sources: to network programming after the 11 P.M. shows, to independent producers, or go into local live programming—an expensive and unsatisfactory process due to the singular lack of local talent in most markets and the high cost of holding production and technical personnel.

To demonstrate how bad the situation is so far as feature films are concerned, most stations require two features a day minimum. Therefore, in an average three-station market 2,184 films a year are consumed by the insatiable monster. Re-runs help but stations require more films for late, late shows, weekend shows, while multi-station markets may add an equivalent number, and the parade goes on.

Since the total Hollywood product is little more than 100 features a year, the demand is close to using up inventory and is working on new product much faster than the supply available. Even though England, Japan, Italy and France turn out more product than Hollywood, most of them are unsuitable for a mass TV audience for reasons of content and just bad product. English titles are unreadable on a small screen and dubbing can be unsatisfactory and expensive.

An obvious suggestion is to re-run the better product. This is indeed a sensible idea but somehow there is a notion that after first run the commercial value of a property diminishes sharply. Statistically this is probably untrue, particularly if sufficient time has elapsed between the first showing and the second. Certainly *The Wizard of Oz* has shown that the life expectancy of that movie is infinite.

Most major film companies and all independents are experimenting with low-budget features made expressly for television. So far, there is no indication that they work, but the idea is well worth exploring. Probably the best that can be expected is that these will fill the order book for network prime time product, but that there aren't enough for late-night movies nor will they be of a quality adequate enough to match the best of Hollywood product of the past generation that have been scheduled.

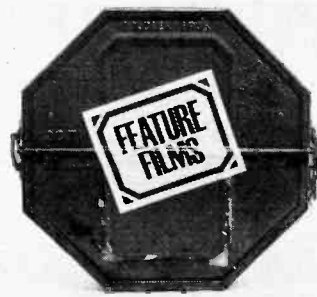
This brings the programmer sharply back to the bottom of the line. The only successful shows in late night have been the productive talk and entertainment shows with strong and controversial performers. Jerry Lester, Jack Paar and Johnny Carson have been benchmarks for commercial and critical success.

Actually, ratings at that hour are inadequate because of the small sample, so judgment is often the best barometer of results. In some cases, sales records have been impressive. So have mail responses and word-of-mouth publicity.

The search is on, therefore, for the personality who will command an audience. Will Joey Bishop help ABC and its affiliates lick Johnny Carson? Will CBS be able to snatch the variety acts from Las Vegas and Miami and present a fast moving night club act that will please the insomniacs who might attend such shows if they went out of the house? All these are possibilities even though the entrenched and established act has a clear advantage over the challenger.

Perhaps Mike Douglas, whose little show from Philadelphia has turned out so well in syndication, can duplicate it in the late hours. There is little risk involved in this one because Douglas is a going concern. The question is whether he is better off where he is. There may be other similar talents in major markets. Even Soupy Sales, Sandy Becker, Sonny Fox and Arthur Godfrey are not beyond the chance of slumber shepherd salesmen. And where is Dave Garroway?

The search is indeed on. Furthermore, the proposed



fourth network has accelerated the plans as surely as shortage of film product. If the personality fails, a scheduling of old hour off-network product is a fall-back plan. There is plenty of product with limited exposure and at good payout prices. There is also sufficient newsreel product available to run on short subjects. Who knows whether it will work, since no one has tried it?

If all else fails, there is one last resort which, to many a weary viewer who has been suborned to stay up far past a sensible bedtime, may be a welcome solution. In order to cut costs or stop losses they can shut down the damn station at 11:30 p.m. and everybody can go to bed—including the audience.—J.B.

Film/Tape Report

Opening Season

YOUNG MEN WITH CAMERAS

There's no business like the tv commercials business, a sentiment that seems borne out by the pushing up of a new crop of studios this past spring. The making of ads on film and on tape continues to attract fresh blood, and the challenges of the industry continue to spur veteran film-makers to set up their own companies.

Perhaps the youngest of this year's new wave of commercials makers are the three young men who have formed Gordon/Youngman Productions.

President Alan F. Gordon, vice presidents Gary Youngman and Jay Pati, are all under 26, yet Mr. Gordon and Mr. Youngman have about seven years of experience apiece. Mr. Youngman was the chief editor at Pintoff Productions, and earlier was an editor with Bob Drew Associates.

Mr. Gordon was a tv producer at BBDO. A member of Directors Guild of America, he started his career directing tv programs. Mr. Pati headed up his own radio/tv merchandising firm, Jay Pati Promotions, Ltd. Years ago the threesome became acquainted when they were all undergraduates at Boston University.

In the six months they've been together in business, the three have produced over 13 major commercials, many of them on blue-ribbon accounts. Included in this work is a Chemstrand spot for Doyle Dane Bernbach, to be seen in a network special this fall, a Rheingold spot (Negro folksong session) for DDB, a Niagara Mohawk film for BBDO, and two films for Grey Advertising, a Procter & Gamble ad and an Ideal Toy spot.

An example of their work is a film made for Fletcher Richards and Olympic Airways. It shows a man walking down the center line of a runway, dreaming of Greece, with quick cuts of the Parthenon, the

Aegean, and other Greek scenes seen in uncorrected Cinemascope, the scenes in color, the man on the runway in sepia tone. Gary Youngman, who thought of using the compressed technique, calls it "squeeze-image."

In addition to commercials assignments, the new company has made a couple of eight-minute experimental films, to explore possibilities in color. One of them, *Up Third*, an evocation of the history of New York's Third Avenue, is due to go into theatrical release.

In the works for the three young men are a number of network specials, but plans for these are still tentative.

Just last week the staff of Gordon/Youngman was increased with the addition of Stephen Goldhor as a director. Mr. Goldhor, a graduate of the London School of Film Technique, is also a union cameraman and a motion picture engineer.

TAPE VS. FILM

One of the few commercials studios working in both film and tape is Hal Tulchin Productions, set up by the veteran director six months ago. The company is moving to Park Avenue, but those who know Mr. Tulchin and his associate, director Kevin Joe Jonson are sure that they won't "go Park Avenue." "This is a business for the working pro's," Mr. Tulchin said.

He doesn't favor one medium over the other. "You can get great pictures on both," he said. Tape can be good as a clock-beater, Mr. Tulchin remarked, citing as example a commercial his studio made for Texaco which was taped, duplicated, and sent out to 60 stations all in one day.

As a studio working in both tape and film, Tulchin Productions has no vested interest in one medium over the other. "We're not locked into any four walls," Mr. Tulchin said. "We can tailor-make each assignment, with no overhead to be written off." Mr. Tulchin estimated

that about three quarters of his current work is on tape, the rest on film.

Mr. Tulchin's background includes program directing as well as commercials production. He directed the recent *Swinging World of Sammy Davis, Jr.*

NEW TOTEM

Another of the new entries in the commercials field is Totem Productions. Set up earlier this year, Totem is a pooling of the talents of Werner Koopmann, Bob Franz and Ken Walker. All three are veterans of commercials production. Mr. Franz and Mr. Koopmann worked together at Tv Graphics; Mr. Walker ran his own studio and earlier, was an animator with Walt Disney Productions.

Currently the trio is hard at work developing new in-camera optical processes. "While we're at it, we're also rediscovering some techniques that were known to filmmakers decades ago," Mr. Franz said. Totem occupies an entire floor in an East 23rd street building. In the rear of the layout is a machine tool shop, adjacent to an inset stage. This is where the process-development is going on.

Although they've only had the Totem shingle out for a couple of months, the three have turned out a number of commercials for national and regional advertisers, from Welch's Grape Juice and Vick's Vaporub to First Pennsylvania Savings Bank and Esslinger Beer. More commercials are currently in the works, along with industrial and sales films. "If you can do a commercial well, you can do any kind of film," Mr. Franz said. "The commercial is the most difficult form."

THE WORLD ON FILM

If your product is the luggage that "knows its way around the world," what could be more fitting than to show it en route, by making com-

mercials abroad? That's what Samsonite Corp. and its agency, Grey Advertising, did for a campaign that will break later this fall on network tv, in prime time.

To show that the luggage can go anywhere, it was put on such off-beat modes of transportation as skateboards, go-carts, and a raft powered by outboard. In one of the commercials a ye-ye girl is shown traveling from London to Paris on her skateboard, the luggage perched on the board behind her. Rain, needed to show the product's invulnerability to climate, had to be artificially provided. The film sets what must be the world's record for skateboarding; the skill of the model in this form of street-surfing was not entirely unaided, however. Strings were pulled.

In another film, a mod model rattles about in a go-cart along the boulevards of Paris, Samsonite luggage piled behind her, and finally rips through London.

In the third film, a chap takes off from the port of New York on a raft, his only provision a Samsonite attaché case, and three suiter and attired in a dressing gown.

By dusk he's pulling into the port of London, still on his raft but dressed now in a tuxedo, as the sun sets beyond Tower Bridge. The moral is that the attaché case and three suiters are you for a quick business trip.

The commercials will break in November, to run through the pre-Christmas season, prime selling time for luggage. The films will be seen on *Danny Kaye Show*, *Jackie Gleason Show*, *Garry Moore Show*, *The Virginian*, *Girl from UNCLE*, *Dakari*, *What's My Line*, and two news shows, Cronkite and Frank McGee.

Catherine Pitts, a vice president and tv production supervisor at Grey Advertising, said the films were shot in remarkably short time, and well within budget. The flies in Paris were very helpful, she said, a good thing, since crowds of kibitzers formed wherever the pretty girls went, and girls on skateboards were something hitherto unknown in Paris. The bobbies in London were

Advertising Directory of **SELLING COMMERCIALS**

Adolph's • Carson/Roberts



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Canada Dry Hot • J. M. Mathes



PGL PRODUCTIONS, INC., New York

American Bakeries Taystee Bread • J.W.T.



WGN CONTINENTAL PRODUCTIONS, Chicago

Coca-Cola Company • McC-E



KEITZ & HERNDON, INC., Dallas

A.T.&T. Long Lines • N. W. Ayer



TVA-LEMOINE ASSOCIATES, INC., New York

Colgate-Palmolive Co.—Fab • Wm. Esty



FILMEX, INC., New York

Aunt Jane's Pickles • Geyer, Mooney, Ballard



JAMIESON FILM COMPANY, Dallas

Continental Can Company—Bondware • BBDO



PAUL KIM & LEW GIFFORD, New York

not quite as helpful as their Parisian counterparts, but then the crowds of ogles around Nelson's Column were not as persistent.

The shooting arrangements, which involved setups and tracking shots from Piccadilly to the Tower of London, from Montmartre to the Palais de Chaillot, and a run out to the somnolent Chateau Country, were made by Fred Pressburger of Spectra Films and his French affiliate, F.I.D.E.S. (La Fiduciaire d'Editions de Films).

Cameraman was Nicholas Roeg, a noted cinematographer who's now working on *Casino Royale*, earlier shot *Doctor Zhivago* and *Fahrenheit 45*.

Fashion, very important in Samsonite's line, was handled by designer Judith Wister, with styles from the Paris couture and from Carnaby Street.

Transatlantic arrangements for the shooting had been made by Mr. Pressburger long before agency producer Pitts, management supervisor Ed Richer, and designer Wister took off from New York to oversee the production. From the dawn of the first day's shooting, in London, everything went without a hitch—but for the rain, which failed to fall in Paris. A hose was rigged up in a trice, and the rains came.

Samsonite now has authentic atmosphere, backgrounds, and most importantly, foregrounds—the look of the old cobblestones, the feeling of the terrain—to reinforce its message, and to underscore the high fashion appeal of the luggage.

A quick trip to Europe looks to payoff for the luggage maker. Two of Samsonite's lines, Silhouette and Attache, are featured in the three films, and a variety of the cases in those lines. In past years on tv, Samsonite has used studio sets and maquettes to convey the "around the world" theme, but this year they decided to show the real thing.

"There's no other reason to go abroad to shoot," remarks Fred Pressburger. Savings on production costs are not all that greater between the U. S. and Europe. "No one's going to Europe for costs." But he advises those who want European settings for their product not to go in blind. "Make sure you know who you're dealing with."

Samsonite is making prints of the commercials available to its overseas operations, for dubbing and then for use both on tv where possible and in cinemas.

Samsonite has manufacturing operations in Mexico and in Holland, and will shortly open another in Belgium. In the U. S., the Denver-based company has a strong share-of-market, estimated at about one third of total luggage dollar sales.

ZOOMING IN ON PEOPLE

RAUL LEFCOVICH was named Latin American supervisor for United Artists Tv. Before moving to the international division, Mr. Lefcovich had been with UA for 16 years, most recently as Central American sales manager.

ABC Films promoted IVAN GINSKY

to international traffic manager, replacing John McLaughlin who recently moved up to director of film operations. Mr. Ginsky joined ABC Films two years ago as a program booker in the international traffic department.

BEN RACHLIS, formerly vice president of Bonded Tv Film Services, joined the Walter Schwimmer organization as New York representative, headquartering in the Hotel Navarro on Central Park South.

DON GARRETT joined Wolper Productions as director of advertising and promotion for both the production company and its syndication subsidiary, Wolper Tv Sales. Mr. Garrett, former director of promotion and exploitation for Screen Gems on the West Coast and earlier in New York, will serve as liaison between Wolper and networks, advertisers and agencies running Wolper product, and will service stations carrying Wolper produced-and-distributed shows.



MR. WHITESSELL

JOHN WHITESSELL joined Seven Arts as national sales representative for the company's 16 mm non-theatrical division. He had been with Columbia Pictures 16 mm division, and earlier, was an assistant production manager at Filmex. . . . HERBERT R. STEINMAN was elected first vice president of the Landau/Unger Company.

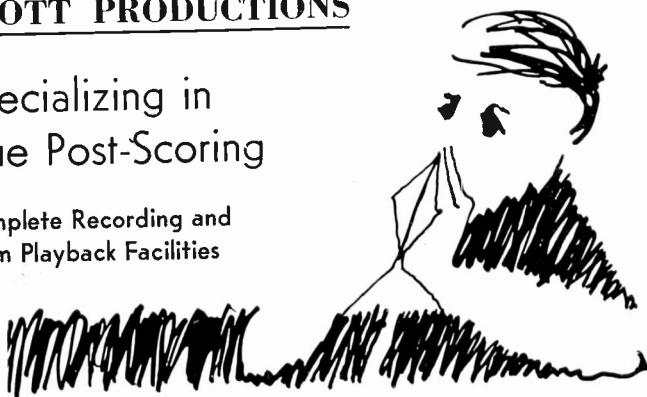
TOM EGAN shifted from New York to the West Coast offices of Bob Banner Associates, to work on feature films. He produced *The Jimmy Dean Show*, and worked on *Candid Camera*, and a Carol Burnett special all for Banner.

DON ELLIOTT PRODUCTIONS

Specializing in
Unique Post-Scoring

Complete Recording and
Film Playback Facilities

80 West 40th Street
New York 18, N.Y.
LA 4-9677



CLAPBOARDS

To fill the gap left by Herman Edel, Music Makers named MILTON M. HERSON as executive head, and TOM ANTHONY to act as liaison with clients. . . . BERT SPIELVOGEL joined TeleVideo as a director/cameraman.



MR. SPIELVOGEL

Cameraman PETER NORMAN joined Audio Productions. The British-born cinematographer worked on *The Pawnbroker* and *Goldfinger*, spent two years shooting *Candid Camera*, and shot live for Britain's ITV network.

EUE/Screen Gems promoted vice president and general sales manager ALFRED L. MENDELSON to the newly-created post of vice president and general manager. He will administer all production and business activities of the studio's facilities in New York and Hollywood, sales office in Chicago, and English affili-



MR. MENDELSON

ate Signal Films in London. Mr. Mendelson joined EUE in 1959 as sales manager, just before it became a Screen Gems subsidiary.

ROBERT GRAND joined Savage Friedman as a producer. He had been with Steeg Productions; Pablo

Advertising Directory of **SELLING COMMERCIALS**

Craven Menthol • S. H. Hayhurst Co.



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Frigiking • Caldwell, Larkin



THE FILM-MAKERS, INC., Chicago

Eastman Kodak Co. • J.W.T.



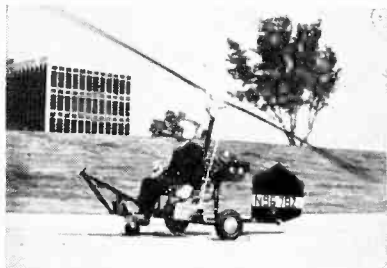
ELEKTRA FILM PRODUCTIONS INC., New York

Frito-Lay Company • Tracy Locke



FIDELITY FILM PRODUCTIONS, Dallas

Eastman Kodak-Instamatic Camera • J.W.T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

B. F. Goodrich • Griswold Eshleman Co.



LIBRA PRODUCTIONS, INC., New York

FHA



MUPPETS, INC., New York

Knudsen Shake-Shake • Grey



SANDLER FILM COMMERCIALS, INC., Hollywood

Advertising Directory of SELLING COMMERCIALS

Thom McCann • Doyle Dane Bernbach



TV GRAPHICS, INC., New York

Warner Bros. • A Fine Madness



PABLO FERRO, FILMS, New York

Wayne Candies



THE FILM-MAKERS, INC., Chicago

Welch Grape Juice Co. • Richard K. Manoff



VIDEOTAPE CENTER, New York

FORE!

Sports Network, Inc. copped tv rights to six pro golf tournaments next year and the following year. In a deal with the Professional Golfers Association, SNI will colorcast the Los Angeles Open, the Phoenix Open, the Doral Open, the Citrus Open and the Greensboro Open for the next two years, with option to colorcast either the Philadelphia Golf Classic (set this year for Triangle) in '67 or '68, or one of two other PGA tourneys.

A year from now, and again in '68, SNI will also telecast the Westchester Classic. SNI president Richard E. Bailey said that his company's bid of over \$200,000 per year for the Westchester event was "the highest ever bid for any tournament over a two-year average."

SNI will also telecast the Western Open from Chicago in '67-'68.

Tv Commercials

D&R Productions

Completed: TWA (NY-Chicago), FC&B; P&G (Thrill), DF&S; Esso (Humble Oil), McCann-Erickson; General Mills (Frosty O's), DF&S.

In Production: P&G (Tide), Compton; Clairol (hair products), FC&B.

Elektra Film Productions Inc.

Completed: P. Ballantine & Sons (beverage), SSC&B; Coca-Cola Co. (beverage) Harold Becker; Gillette Safety Razor Co. (shaving products and deodorant), Clyde Maxon, Inc.; Eastman Chemical Co. (packaging machine), direct; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates; First Pennsylvania Bank, N. W. Ayer; Nepco (meats), Bresnick Co.; Colgate Palmolive (floor cleaner), Norman, Craig & Kummel; General Electric (refrigerators), Y&R.

In Production: U.S. Plywood, Kenyon & Eckhardt; Thomas J. Lipton (salad dressing), Edward H. Weiss; Atlantic Refining Co. (gasoline), N. W. Ayer; J. B. Williams Co. (sleeping pills), Parkson Advig.; 3M (Scotch Tape), MacManus, John & Adams; Theo. Hamm Brewing Co. (beverage), Campbell-Mithun, Inc.; Westinghouse (blender), McCann-Erickson, Inc.; American Tobacco Co. (cigarettes), BBDO; Aspergum (pills), Shaller-Rubin; Avon (cosmetics), Monroe F. Dreher; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; American Chicle Co. (gum), Ted Bates; Cushion Grip (adhesive), Shaller-Rubin; Coca-Cola Co. (beverage), Harold Becker; Diaper Magic (soap), Clyde Maxon, Inc.; Chunky (candy), J. Walter Thompson; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates & Co.; J. M. Korn & Son (pie), direct; Rescue (soap pads), BBDO; Atlanta Dairies (dairy products), Tucker Wayne & Co.

Film Fair

Completed: Goodyear (tires), Y&R; Purex (bleach), FC&B; Eldon Industries (toys), SK&K; Del Monte (fruit drinks), McCann-Erickson; Northwestern Mutual (insurance), McCann-Erickson; Van Camp Seafood Co. (food), D-F-S.

In Production: Heinz (soups), Doyle Dane Bernbach; General Foods (Jello), Y&R; Calo (dog food), FC&B; McCulloch (saws), McCann-Erickson; Ford Co. (station wagons), J. Walter Thompson; Southwestern Bell Telephone Co. (yellow pages), Gardner; So. California Gas Co. (gasoline), McCann-Erickson; American Oil (stations), D'Arcy; Simoniz (car wax), D-F-S.

Paul Kim-Lew Gifford

Completed: Manufacturer's Hanover Trust, Y&R; Schaefer Brewing Company, BBDO; Armstrong Cork Company, BBDO; Continental Can Company (bondware), BBDO; Prudential Insurance Company, Reach, McClinton; Nestles (Quik), Leo Burnett; Eastman Kodak Company (Professional Photog. Carousel Slide Projectors), J. Walter Thompson; Acushnet Process Sales Co. (Titleist Golf Balls), Reach, McClinton; Chevron (Standard Oil of California), BBDO; American Telephone & Telegraph, N. W. Ayer; Liberty Mutual Insurance Co., BBDO; Frito-Lay Ruffles, Y&R; Barry Biscuit Company, J. Walter Thompson.

In Production: R. J. Reynolds Tobacco Co. (Winston), William Esty Company; Manufacturer's Hanover Trust, Y&R; Chrysler Corporation (driver education & Dodge Billboards), BBDO; Prudential Insurance Co., Reach, McClinton; Wall Street Journal, BBDO; Insurance Co. of North America, N. W. Ayer; American Iron & Steel Institute, SSC&B.

Lou Lilly Productions, Inc.

Completed: Mattel, Inc. (toys), Carson Roberts, Inc.

In Production: Royal Crown Cola Co. (beverage), D'Arcy Advertising.

Murakami Wolf Films

Completed: Hamm's Beer (new can), Campbell-Mithun; Sparklets Drinking Water, D-F-S; Pillsbury (Funny Face Gelatin), Campbell-Mithun; Skippy Chopped Nuts and Skippy Peanut Butter, D-F-S; Continental Bank, Earle Ludgin & Co.; Del Monte (Monte Tuna), Campbell-Ewald; Carnation Evaporated Milk, Erwin Wasey; "Never Steal Anything Wet" (titles), Executive Pictures Corporation; Foremost Ice Cream, D-F-S; Chicken Delight, Tilds and Cantz; Pacific Northwest Bell (yellow pages and long distance), McCann-Erickson; Kellogg Sugar Smacks and Kellogg Sugar Pops, Leo Burnett; Foremost So-Lo, D-F-S; Bosco Chocolate Drink, D-F-S; Sunnyland Juice Corporation (Spook), Frojen Advertising; Continental Illinois Bank, Earle Ludgin & Company; Mattel (billboards), Carson Roberts; Oxydol, D-F-S; Pacific Northwest Bell (Ten for One), McCann-Erickson.

In Production: Malt-O-Meal, Campbell-Mithun, Pillsbury Moo Juice, Campbell-Mithun; Kellogg Sugar Smacks, Leo Burnett; Lucky Lager Draft, Batten, Barton, Durstine & Osborn; Heart's Delight Apricot Nectar, Cunningham & Walsh.

Gerald Schnitzer Productions

In Production: American Tobacco Co. (Tareyton Cigarettes), BBDO.

Wall Street Report

Ampex on the Move. There's a tendency for investors in the tv-electronics industry to concentrate their judgments and investigation on the set producers and the broadcasters. But there are many companies in the field whose future is equally tied up with the industry's growth. One notable example is the Ampex Corporation, the original producer of video tape, the product that revolutionized the techniques of televising programs and commercials.

The introduction of video tape was such a dramatic development that Ampex became the darling growth among technological stocks of the late Fifties. Then in 1961 the company found it had expanded too rapidly. It abruptly suffered a modest decline in sales but a precipitous drop in earnings. With that profit dip came a loss of favor with the investment community, a favor that Ampex has been attempting to regain ever since. There is now some evidence that the financial community is willing to readmit Ampex to the status of an exciting and interesting growth company, although still cautiously noting its speculative flavor.

The company's sales have grown rapidly since the depressing days of 1961 when they totaled \$70.1 million. Last year they totaled \$169 million, a gain of over 135 per cent, reflecting a steady expansion of its activities into several new fields of activity. The revenue from new products reflects the benefits gained from the unusually large amount of money, \$51 million, the company has poured into development of new products over the same period.

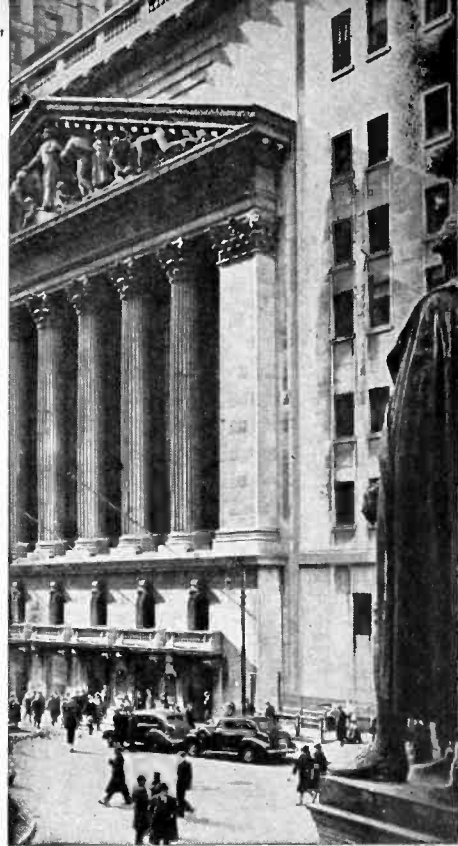
New Tv Recorder. The most exciting new product is a home tv recorder that many analysts believe has a great market potential. Dubbed the VR-6000 and priced at \$1,500 for the recorder and \$529 for the companion camera, the tape recorder is the first in what is expected to be a whole family of consumer tv recorders. (The VR-2000 is used by the network broadcasters while

the VR-7000 is used in closed-circuit operations.) Video tape is expected to move in on the market which until now has been held by color-sound amateur films. The tape costs no more than 8mm film and includes the ability to erase mistakes. Also, the tape may be used and reused. Presumably this will lead to the development of home libraries of tv taped programs not in violation of the copyright laws although it is difficult to see how the industry can prevent taping of shows by any individual in his own home. Over the next five years it is probable that the cost of the home recording equipment will be brought down by at least 50 per cent, bringing it within the price-range of a mass market.

Last year, although the item was not announced until relatively late, orders for the new recorder totaled over \$6 million. Deliveries were started in January of this year. Approximately \$1,175,000 of start up costs is being written off against the first 7,500 recorders. Approximately 500 were shipped between January 1 and April 30 of 1966. Meanwhile, the popularity of Ampex audio tape recorders is reflected in the 50 per cent jump in sales of the Ampex stereo tapes. The company is also a leader in the field of the pre-recorded cartridge tapes for use in auto stereo systems.

Computers Paying Off. In a dramatic departure from its conventional field of activity Ampex also has turned out to be a major force in the field of computer products. It has developed a mass core memory for computers which has twenty times the capacity of large internal computer memories and operates at twice the speed of any previous memory of comparable capacity. The first models will be delivered in fiscal 1967. It is also developing a line of memory cores, stacks and arrays along with tape transports and other related products.

The company entered the current fiscal year with a backlog totaling



over \$52 million. This suggests that it should be able to top the 1966 fiscal year volume easily. But it must be kept in mind that the new product or improved product concept is vital to the company's concept. Thirty per cent of its volume stems from products between one and two years old, 30 per cent from three-year-old products, 24 per cent from four year old products, and 16 per cent from products introduced more than five years ago.

In the future, Ampex engineers apparently believe there's almost no limit to the potential uses of light and sound recording techniques. It is clear there will be smaller, simpler and cheaper recorders for the consumer market, but in the professional market there will be demand for more complex recorders including those which record additional information on sidebands. In a few years it will be possible for one technical library on the east coast to dial another one on the west coast and request certain information. It will be fed back minutes later on a desk-model tv screen. One then can dial another number and obtain a printed copy

of the information in front of him. This is called Videofile. It is a system which Ampex has perfected by combining some of the technology of computers with that of video recorders. With it as many as 250,000 standard pages can be put on a single 14-inch reel of tape. The first such system has been delivered to the National Aeronautics and Space Administration. Another one will be delivered to the Southern Pacific Company next year. The smallest and cheapest system costs \$250,000.

Low-cost Color Tape Due. The next move will be to add the benefits of color tape to the video recording capabilities. Ampex states confidently that a low-cost color tape recorder will be available within a few years. Another possibility is the use of magnetic disks where the user wants rapid access to information and where long playing time is not needed. Even though recordings are made at normal speed it is possible to play them back at faster or slower speeds. Aside from the use of disks there are many other ways to record and reproduce images. Electron and laser beams, for example, are capable of producing images up to ten times the detail possible with the present conventional methods.

Quite apart from the scientific application of these techniques, there is the increased commercial potential. It may lead to a revolutionizing of the motion picture production. A story might one day be shot with a tv camera instead of a motion picture camera. The tv cameras will use a tape that would then be edited and fed to a special electron beam recording device that will convert the tape images to film negatives promptly.

Higher Profits. It's now estimated in Wall Street that Ampex will earn in the neighborhood of \$1.25 per share in the fiscal year ended April 30, 1967, and still higher profits in the following year. The combination of good earnings and exciting prospects is arousing the Wall Street interest in the future of Ampex.

IRTF Scholarship Winners

The International Radio and Television Foundation has announced the winners of the society's 1966 scholarships. The two winners are both graduate students. They are: Larry Butler of Chelsea, Mass. at the Harvard University Graduate School of Business Administration, and Elizabeth B. Johnson of Seattle, Wash., at Syracuse University. Each will receive \$500 from the foundation.

The objective of the scholarships, which were first awarded in 1965, is to encourage continuing study by young men and women planning careers in any area of broadcasting or advertising and who have completed a minimum of two years of college. IRTF president Albert B. Shepard, who is president of Eastman TV, pointed out that each applicant must write an essay of 1,000 words on an assigned topic. The topic this year was, "The Economic Impact of Broadcast Advertising." The winning essays were selected from entries that came in from all parts of the United States. In addition to the essays, the selection committee took into consideration the personal qualifications of each candidate.



MISS JOHNSON

A native of Madison, Wis., Miss Johnson, upon graduation from the University of Washington, joined the staff of KIRO AM-FM-TV, the CBS affiliate in her hometown, Seattle. After two years she moved to San Francisco where she was a timebuyer for J. Walter Thompson and BBDO. It was as a timebuyer that she decided to become a college teacher of television, radio, and advertising, and she entered Syracuse University to earn her Master of Science. She receives her degree in tv this month. San Diego State University in California has advised Miss Johnson that she has been accepted as an assistant professor of radio and television.

In her four-page essay, Miss Johnson linked broadcast advertising to diversified broadcast programming. "The impact of the advertising dollar" has been "an unparalleled programming service which is the envy of the world," Miss Johnson wrote. "In total service, including the dissemination of news and information, cultural and educational programming, in entertainment, and in service to children and minority groups, broadcast programming has displayed its flexibility and diversification."

The other winner, Larry Butler, was born and raised in Boston and vicinity. While at Harvard, he was managing editor of the *Lampoon*, earned a letter in fencing, and received his degree in 1964 Magna Cum Laude. He expects to get his master's degree in business administration in 1967, majoring in mass communications. During the summer he has been working in the New York office of Benton and Bowles on special projects.

The judges for the IRTF 1966 Scholarships were Robert H. Teter, WNHC-TV New Haven, committee chairman; R. David Kimble, Grey Advertising, and Sol J. Paul, publisher of TELEVISION AGE. Their choices were ratified by the full IRTF board of governors, of which Howard S. Meighan is chairman.



MR. BUTLER

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Every summer, promotionally-minded stations across the country come to life with their most elaborate competitive weapon—the fall sales presentation. How do the most important guests and victims—media buyers—rate the shows? A dozen media men queried offered the following pros, cons and suggestions:

- Presentations are a waste of money when they emphasize points that buyers already know or can easily find out from a rating book.

- Too many spend needless time selling tv as a medium rather than pitching the station.

- The saturating effect of so many presentations in a short time period tends to minimize the impact of any one.

- Presentations are informative and helpful in mapping out the strategy of a media buy when they talk about the *whys* of programming in relation to the specific composition of the station's viewing audience.

- They present a good opportunity for media men to meet station managers and salesmen.

In comparing tv presentations to those in other media, the buyers tended to favor the personal ap-

proach of some magazines which often visit agencies individually. Most media men felt, though, that the dynamic nature of the tv medium as compared to the print medium—in which audience and image rarely change drastically—made the broadcast pitches more imperative.

None of the buyers felt that the presentations affected their buys directly. "A station can have the greatest lineup," says one media man, "but it may not have the avails I

want."

In general, the most acceptable formula the buyers came up with was for a presentation with a soft sell, short and to the point, the point being something unique about the station.

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

American Home Products

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

This agency's American Home billings go up this month and September due to the transfer of monies from other agencies. Bates will run commercials for several products, including DRISTAN and BRONITIN tablets, with the increase. A combination of 60's and piggybacks on travel and news shows during evening and fringe periods will be used to reach a maximum number of women. Mitch Turner is the buyer.

American Home Products

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

Various American Home products, including tablets and capsules, will be advertised in spot tv beginning September 25. Piggybacks will run in about 13 markets for a 10-week period. Nick Longone is the contact.

American Home Products

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

A 52-week drive for DENNISON'S CHILI will be launched about September

(Continued on page 58)



At Ted Bates & Co., Inc., New York, Elsa Anderson is a media buyer on Brown & Williamson and Wilkinson blades, among other accounts.

beautiful, color-full
sales scene...

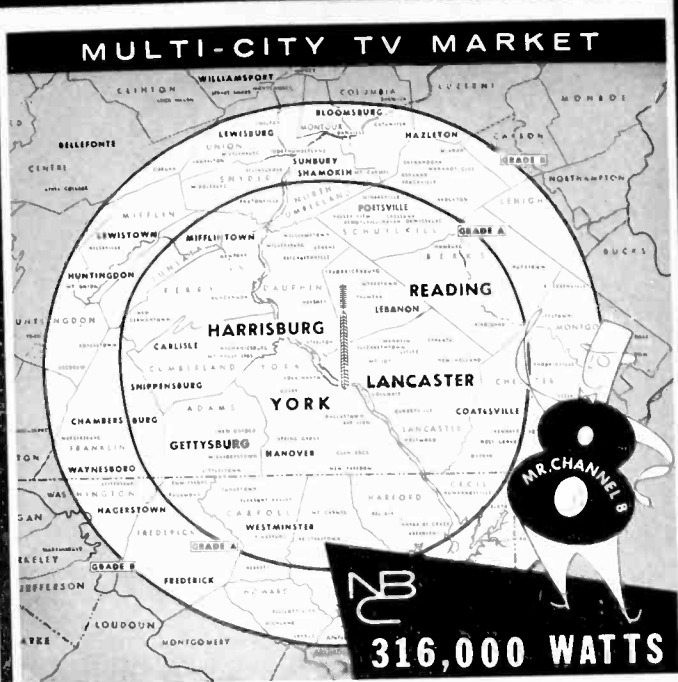
WGAL-TV

Channel 8 is one of the country's most effective color stations. Its multi-city market—including Lancaster, Harrisburg, York, Lebanon—has reached 19%* color penetration. All local programs are colorcast live, on film, or via color tape recorders. It is an NBC full color affiliate.

**This statistic is based on June 1966 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-Harrisburg-York, Pa. • **KOAT-TV** Albuquerque, N.M.
WTEV New Bedford-Fall River, Mass./Providence, R.I. • **KVOA-TV** Tucson, Ariz.

One Seller's Opinion . . .

IT SHOULD WORK, BUT—

Recently I worked with one of those agencies where they've introduced the specific-markets-buyer concept, with certain buyers assigned to schedule for all products in certain markets. In this buy, time was of the essence, and the agency wanted to work fast. Salesmen were supposed to drop in during the morning, present their avails in a fast 10-minute pitch, and move on. The buyers would look things over and make their selections in the afternoon. Results would be called in the following morning.

Now the idea, if it had worked, had a lot of merit. Reps handling various markets were to come in on the buying days assigned to those markets, which would prevent jam-ups in the reception room. Buys would be quick and avails wouldn't go stale. Assigning buyers to specific markets assured the salesman that the guy he pitched to would be the one doing the actual buying. And with many products to buy for, the buyer had a chance to look at all kinds of submissions—day, night, fringe, etc.

One reason it didn't work out as planned was that buyers have many other duties besides their actual buying tasks. They got called to meetings, had to write memos, take phone calls from the client . . .

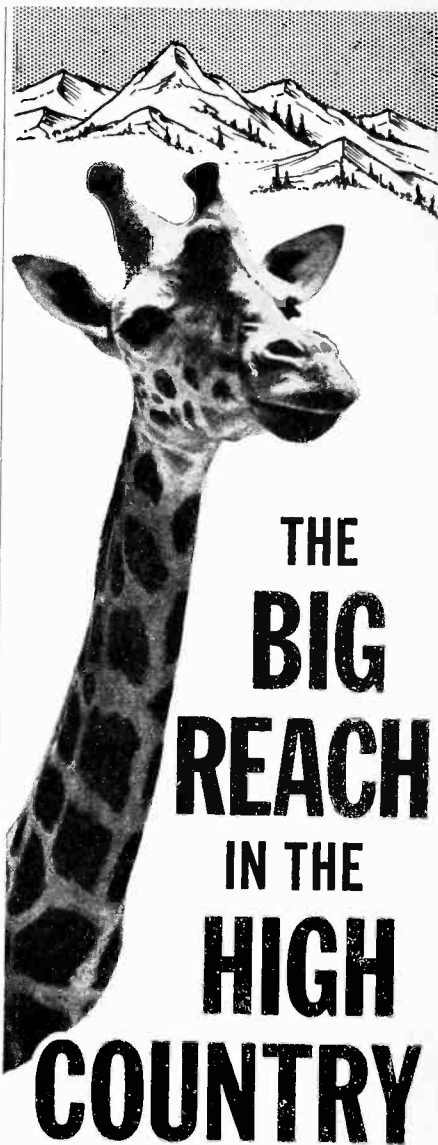
Then there was the problem that 10 minutes allotted per salesman turned out to be enough when the markets under discussion were of medium size and relatively simple. But the rep pitching two or three major markets and a couple of small ones just couldn't stick to 10 minutes to get the story across—not when the buyer had to stop and hunt material for a supervisor who pops in during the presentation, and so on. A time limit has to be flexible in these situations.

Some of the reps were at fault, too. Salesmen who were supposed to arrive in the morning showed up in the afternoon. This threw the whole schedule off because a buyer wouldn't purchase a market without a complete set of avails.

On the agency's side, there was some poor planning in that the buyers didn't pick up the one- and two-station markets as they came along. I saw single-station markets "saved 'til later" when there wasn't any question of comparing competitive pitches. Buyer thinking here evidently was that if they had to over-expend in the larger markets, they could skimp later on the smaller ones. Actually, if the smaller markets had been picked up quickly as they came in, the buyer could give more time to stretching his budget effectively in the major areas.

Don't get me wrong. I'm all for the idea of the fast-buy, and the fact that the buyer who is pitched is the one who ends up doing the buying. All that's needed to make it work is a tightening of the ground rules. With the process stretching over a week, it could be refined further to give salesmen specific appointment times. Sufficient time must be allowed between appointments, so a salesman's time can be stretched a bit if necessary.

There will continue to be problems, yes—some reps won't show up on time for their appointments, buyers will still be called to crash meetings—but we're all for anything that might end those waits of an hour or more in the reception room, and those days of waiting between a pitch and notification of a buy.



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. Coloradoans 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.

Media Personals

Dancer-Fitzgerald-Sample, Inc., announced four media promotions and a new appointment in its San Francisco office. BOB HALL, who joined the agency in 1963 as a media buyer, was named media supervisor; SUE BROWN and CAROL LIU were upped from buyers to senior media buyers; IAN OSBORNE moved from assistant buyer to media buyer. The new assistant buyer on the coast is PETER FECHHEIMER who transferred from the Chicago office of Montgomery Ward's advertising department.

Mrs. MARIAN W. LOCKETT was named assistant timebuyer at Lewis & Gilman, Inc., Philadelphia advertising and public relations firm. She was previously an assistant to the research director of Triangle Publications, Inc., and was in the media department of Noble-Dury Associates, Nashville, before that.

MIKE KAUFMAN transferred from Norman, Craig & Kummel, Inc., where he bought on various products for the past two years, to Ted Bates & Co., Inc., where he'll be buying on Anacin.

BRUCE HIRSCH, previously associate media director at Lennen & Newell, joined Needham, Harper & Steers, Inc.,



MR. HIRSCH

New York, as associate media director in charge of planning.

MIKE DONOVAN joined Papert, Koenig, Lois, Inc., as vice president and media director. He was vice president and media manager of BBDO for the past seven years, and was vice president and associate media director on General Foods at Benton & Bowles, Inc., before that.

FRANK McDONALD was promoted from group media director to associate media director at Cunningham & Walsh, Inc., New York. Before he joined the agency in 1963, he was a media buyer at Doherty, Clifford, Steers & Shenfield.

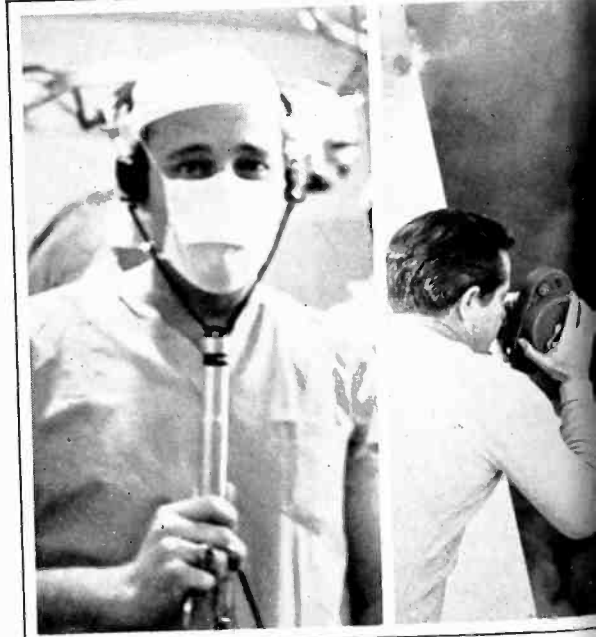
MIKE HOLCOMBE joined Benton & Bowles, Inc., as an assistant buyer on General Foods' Post Toasties and Grape-Nuts. He came from the University of California at Berkeley where he majored in marketing.

Additions at Ogilvy & Mather, Inc., include DAVE HOCHBERG, formerly in media at BBDO, who was appointed a buyer on General Foods' Prime Dog Food, Open Pit Barbecue Sauce and Good Seasons Salad Dressing; and STEVE GOLDMAN who, after graduating from the University of Illinois, joined the agency as an assistant buyer on GF's Start, Great Shakes and Shake 'n Bake.

MARTY WOLF recently transferred from Edward H. Weiss & Co., Chicago, where she bought on Helene Curtis and Wishbone Salad dressing, to Cunningham & Walsh, Inc., New York. She was appointed a buyer in the Folger group.



There is news....



Then, there is news!

And our WFAA-TV newsmen will endure any form of discomfort and danger to provide North Texans complete, dramatic on-the-scene coverage of major news.

Figs, or piggybacks? If anyone in media is familiar with both, it's Vince Tortorelli, media buyer at Maschak, Inc., New York, on Swift products and on Coca-Cola's Hi-C. With a B.S. from Cornell's School of Agriculture and one-time aspirations to be a county agricultural agent, the agency man is as glib about bumper crops as he is about CPM's. His expertise in advertising, though, comes from more than his experience in the field—he minored in broadcasting and advertising at Cornell.

When he decided on New York County and advertising instead of Clinton County and agriculture, Mr. Tortorelli landed a job at Donahue & Coe (now West, Weir & Bartel, Inc.). After spending five months there, then two years in an army intelligence unit during the Berlin buildup, he went to Kenyon & Eckhardt, Inc., where—besides meeting his wife—he worked in estimating and media research and was an assistant buyer, mainly on R. T. French



products. He took his present job two years later, in February of this year.

On his present accounts, the media man is involved in 100-market buys as well as test-market buying for new products like Swift's Lazy Maple Bacon. He says, "Working on a new product can be more interesting than on an established one. It involves more work, but I have a chance to watch the product closely—to see it go through growing pains." After running in test

markets, the product's sales and general acceptance are closely watched. For a grocery item, Mr. Tortorelli explains, store checks are sometimes used. If the company is dissatisfied with the product's acceptance, the trial period may be extended, but if it does well, a list of so called "new markets" is adopted.

One of the problems in new product buys is the shortage of "typically American markets" so ideal for tv testing, says Mr. Tortorelli. Certain areas, like Denver, Seattle, or Dayton, become common test markets, he notes, and as a result the competition for availabilities increases and spots become too high-priced.

Mr. Tortorelli would some day like to go into media planning. As to other plans, he fondly looks forward to the time when he will be a "gentleman farmer." He and his wife, who now live in Bogota, N.J. hope eventually "to have a few acres to putter around in and grow things." The media man's other interests include baseball and football, both of which he played in the army and at college.



Quality touch

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.

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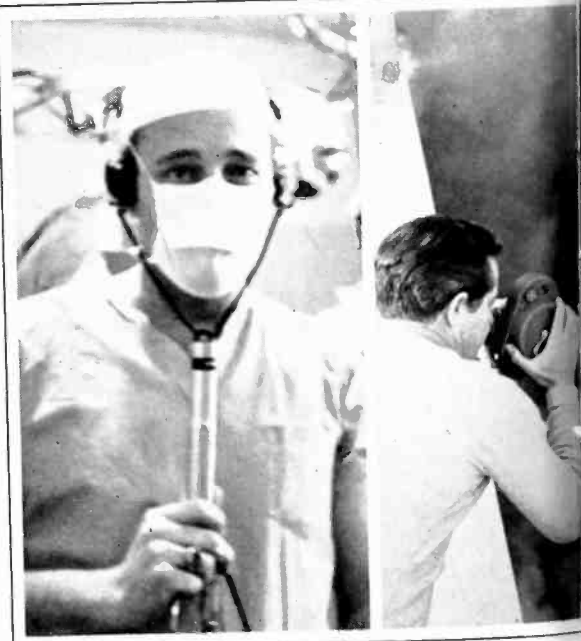
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And our WFAA-TV newsmen will endure any form of discomfort and danger to provide North Texans complete, dramatic, on-the-scene coverage of major news.

Pigs, or piggybacks? If anyone in media is familiar with both, it's Vince Tortorelli, media buyer at Mirschalk, Inc., New York, on Swift products and on Coca-Cola's Hi-C. With a B.S. from Cornell's School of Agriculture and one-time aspirations to be a county agricultural agent, the agency man is as glib about bumper crops as he is about CPM's. His expertise in advertising, though, stems from more than his experience in the field—he minored in broadcasting and advertising at Cornell.

When he decided on New York County and advertising instead of Putnam County and agriculture, Mr. Tortorelli landed a job at Donahue & Coe (now West, Weir & Bartel, L.). After spending five months there, then two years in an army intelligence unit during the Berlin blockade, he went to Kenyon & Eckhardt, Inc., where—besides meeting his wife—he worked in estimating and media research and was an assistant buyer, mainly on R. T. French



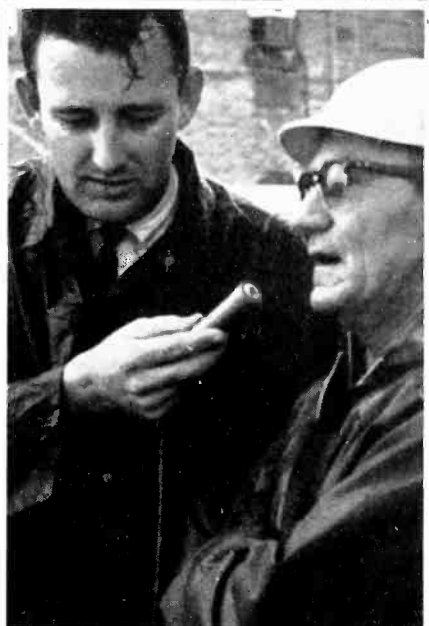
products. He took his present job two years later, in February of this year.

On his present accounts, the media man is involved in 100-market buys as well as test-market buying for new products like Swift's Lazy Maple Bacon. He says, "Working on a new product can be more interesting than on an established one. It involves more work, but I have a chance to watch the product closely—to see it go through growing pains." After running in test

markets, the product's sales and general acceptance are closely watched. For a grocery item, Mr. Tortorelli explains, store checks are sometimes used. If the company is dissatisfied with the product's acceptance, the trial period may be extended, but if it does well, a list of so called "new markets" is adopted.

One of the problems in new product buys is the shortage of "typically American markets" so ideal for tv testing, says Mr. Tortorelli. Certain areas, like Denver, Seattle, or Dayton, become common test markets, he notes, and as a result the competition for availabilities increases and spots become too high-priced.

Mr. Tortorelli would some day like to go into media planning. As to other plans, he fondly looks forward to the time when he will be a "gentleman farmer." He and his wife, who now live in Bogota, N.J. hope eventually "to have a few acres to putter around in and grow things." The media man's other interests include baseball and football, both of which he played in the army and at college.



Quality touch

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.

This month's
HOOSIER



**MIKE DOUGLAS
SHOW** Mon - Fri
12:30 - 2:00 p.m.

COMING IN SEPTEMBER:

**GIRL TALK
MISTER ED**

WSJV-TV

SOUTH BEND-
ELKHART **28** ABC

MEMBER STATION OF



JOHN F. DILLE, JR., PRESIDENT

THE COMMUNICANA GROUP INCLUDES
WTRC-AM and FM in Elkhart
WKJG-TV, AM and FM in Ft. Wayne

CALL  TODAY!

Rep Report

Advertising Time Sales, Inc., named ROBERT G. BAAL as vice president in charge of development. He was most recently an executive assistant to the president at Paul H. Raymer Co. and before that director of sales for NBC Radio.

DONN O. CARSTENS joined the ATSTV sales staff in Chicago, moving from Tatham-Laird & Kudner, there, where he was a media buyer.

JOHN H. DAVIDSON joined the Eastern office of NBC Owned Stations, Television Spot Sales, as an account executive. He joined NBC in October 1964 and for the past year-and-a-



half has been a daytime service representative in the network's sales service department.

NBC-TV Spot Sales named ALASTAIR (SANDY) MACINTIRE an account executive in New York. He was formerly an account executive at WNBC-TV New York, and was an account executive with WKRW-TV Buffalo before that.

J. TAGGERT (TAG) SIMLER was named manager of Blair Television in St. Louis. With Blair in Chicago for the past five years, Mr. Simler spent the eight years before that in



the rep business and two years in station sales.

ED G. LANE III will head the new Atlanta office of Eastman TV, Inc., a subsidiary of Robert E. Eastman Co. Before joining Eastman, he was an account executive with the George P. Hollingbery Co. in Atlanta, and prior to that he was associated with Compton Advertising, Inc.

PETE MCGOWAN rejoined the New York tv sales staff of Avery-Knodel, Inc. Most recently with WPIX New York, he was with Avery-Knodel for six years prior to 1961.

J. ROBERT DWYER joined the tv sales staff of the Katz Agency, assigned to the Midwest-West region. He was at Advertising Time Sales for the past two years.

Spot (Continued from page 53)

26. West coast markets will carry the 60's and piggybacks during day and fringe periods during the campaign. Joe Dimino is the contact on the account.

The Beacon Co., Div. of Sterling Drug, Inc.

(Kenyon & Eckhardt, Inc., N.Y.)

Two fall flights are scheduled for BEACON ROOM DEODORIZER. Piggyback commercials in prime and early and late fringes will break on September 25 in four markets and daytime minutes in four markets began this month. Al Bronfman does the buying with Pete Callahan assisting.

The Beacon Co., Div. of Sterling Drug, Inc.

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

A campaign for BEACON WAX began August 14 in Albany, New York, Philadelphia, Hartford, Providence, Portland and Boston. The series of 60's, running in time periods to reach a

maximum number of LOH, will continue until December 17. Walter Abel is the buyer.

Bristol-Myers Co.

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

A four-week run on CLAIROL GREAT DAY, men's hair coloring, begins at issue date. Fifteen markets will carry the fringe 60's and prime time 10's. Peter Mitchell is the buyer.

Bristol-Myers Co.

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

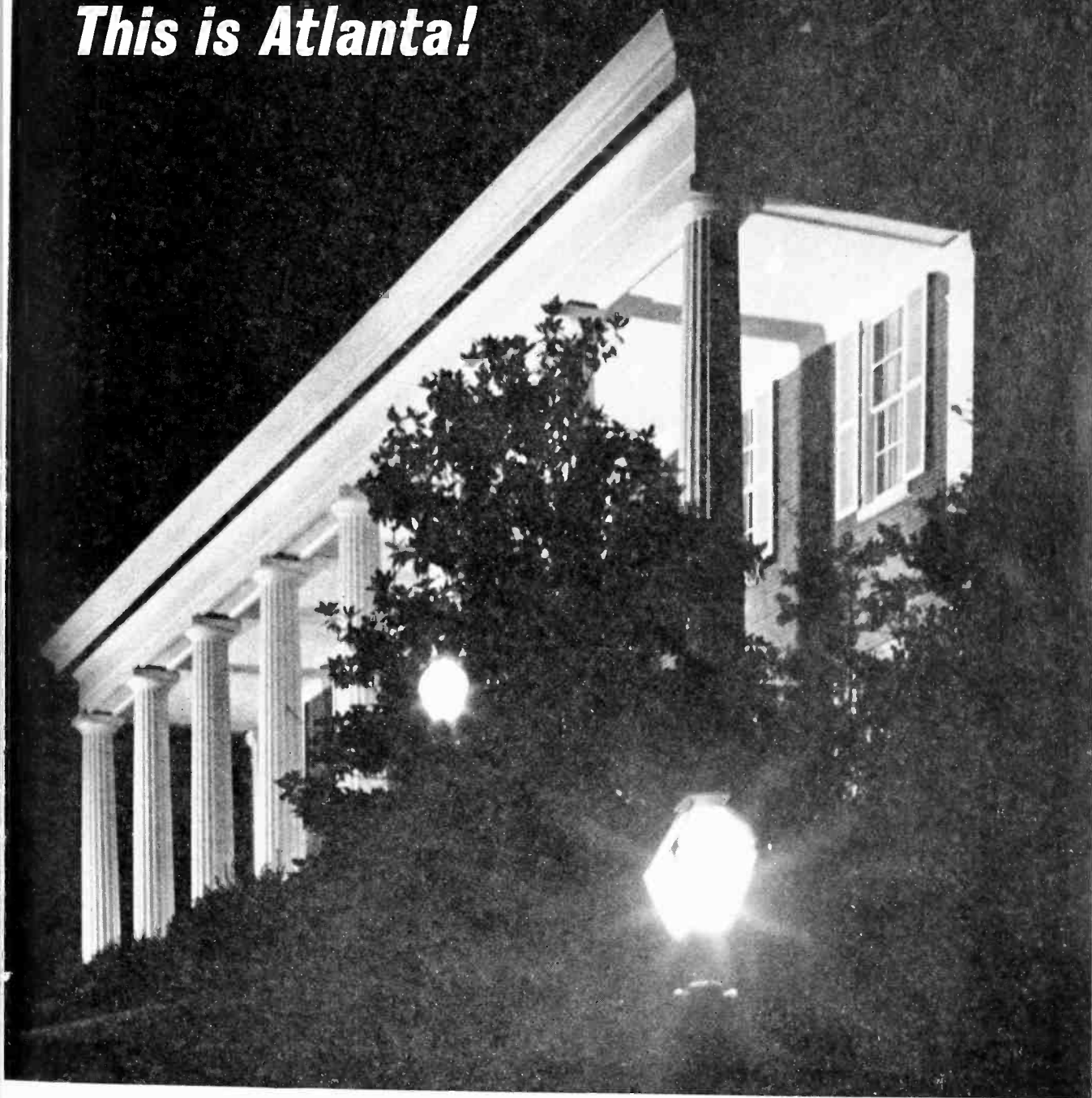
One or two markets will be picked up to supplement a network buy on BAN deodorant. Day and fringe piggybacks will run for six weeks beginning in August. Marvin Glasser is the buyer.

Bourjois, Inc.

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

A two-week push for EVENING IN PARIS and ON THE WIND will begin December 10. About 15 markets will

This is Atlanta!



ATLANTA'S FAVORITE NIGHT SPOT! And morning spot! And afternoon spot! WSB-TV has the largest net weekly circulation in the Atlanta Market during every day part measured by ARB*. And Atlanta now ranks as nation's 18th largest market in population, 19th in retail sales and 20th in average daily circulation**.

*ARB 1965 Coverage Study
**Copyright Sales Management August 1, 1966 Survey of Television Markets; further reproduction is forbidden

WSB-TV

Channel 2 Atlanta

NBC affiliate. Represented by Petry

CBS COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WHIC-TV, Pittsburgh.

carry the 20-second commercials. Mike Woodward does the buying.

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

A fall campaign on this company's POTATO CHIPS and CORN CHIPS breaks at issue date. The schedule of 60's and 10's in selected markets will continue for 12 weeks. Chet Slaybaugh is the buyer on the account.

Corn Products Co.
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

A campaign begins at issue date for HELLMAN'S MAYONNAISE in the product's top 33 markets. The 60's and 20's breaking in fringe and prime time

periods will continue until September 11. Pete Goulazian is the contact on the account.

Ford Motor Company
(J. Walter Thompson Co., N.Y.)

Beginning October 3, prime 20's for THUNDERBIRD will be carried in New York, Los Angeles, Chicago, Philadelphia, Detroit and San Francisco. The series will last five weeks. Bob Guthrie is the contact.

General Foods Corp.
(Benton & Bowles, Inc., N.Y.)

A campaign for PUFFED CORN FLAKES begins at issue date and will run until October 2. Fringe 60's will break in about 70 markets during the schedule.

In addition, one-minute spots for POST FORTIFIED OATFLAKES will break in Youngstown, Tampa and Miami at issue date. The day and fringe commercials will be carried until September 11. Tony Barnard buys with Barry Hosford assisting.

General Foods Corp.
(Young & Rubicam, Inc., N.Y.)

Spot activity on MR. WIGGLE, a new children's jello, will begin September in 50 top markets. One-minute spots will run during fringe time periods throughout the contract year. George Tibbetts is the buyer.

Golden Press
(Solow/Wexton, Inc., N.Y.)

The annual fall campaign for this publisher's GOLDEN BOOKS, TREASURY OF KNOWLEDGE and HOME AND HIGH SCHOOL ENCYCLOPEDIAS will break at the end of this month and in the beginning of September. The flights, one or two weeks long, will consist of 60's, CB's and 10's in prime, day and fringe time periods. Anita Blum buys with Virginia Paglia assisting.

Grocery Store Products Co.
(Young & Rubicam, Inc., N.Y.)

A schedule of flights for B&B MUSHROOMS and KITCHEN BOUQUET will kick-off in about 10 markets the first week in October. Daytime 60's will be used. Jerry Beber is the contact.

Heublein, Inc.
(Fletcher Richards Co., N.Y.)

October 1 is the start date for an 18-week schedule on this company's hot cereals, MAYPO and MALTEX. One-minute spots during morning and afternoon children's programs will break in about 40 markets for the campaign. Johnny Johns does the buying with Dolores Turi assisting.

Ideal Toy Co.
(Grey Advertising Agency, Inc.)

October 3 is the start date for activity on IDEAL TOYS. One-minute commercials in 70 selected markets will be used for the 10-week drive. Don Schulman is the buyer.

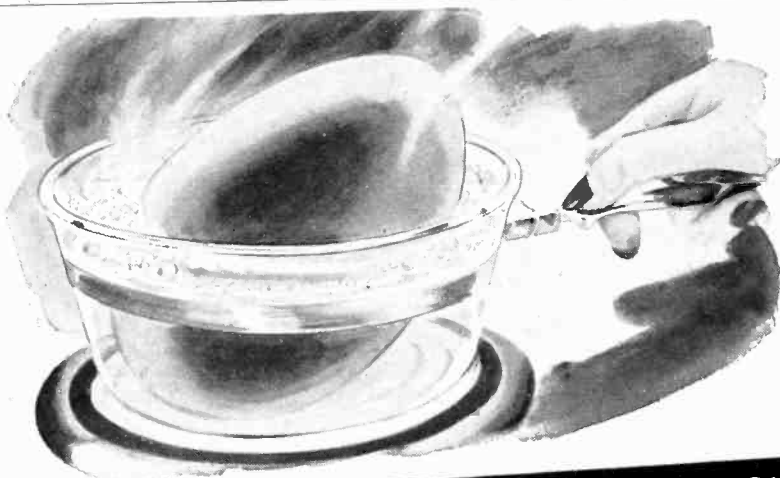
Kayser-Roth Hosiery Co., Inc.
(Daniel & Charles, Inc., N.Y.)

Piggyback commercials for Kayser's new stocking, FASCINATION, as well as for SUPP-HOSE will break in 45 markets on October 3. The campaign will last about 10 weeks. A special 21-day guarantee is being offered with Fascination. This is the first major push for the new hosiery since it was test marketed in April and May. By October, it will be in national distribution. Bonnie Green is the buyer.

Lestoil Products, Inc.
(Ingalls Associates, Inc., Boston)

Two LESTOIL series running from nine to 10 weeks each, broke this month. The first, which began August 7, runs in Washington, Buffalo, Portland, Albany, Syracuse, Columbus and Huntington. The second will run in about 10 markets starting August 22. One-minute spots will be used. Marjorie Slater is the buyer.

(Continued on page 64)



YOU MAY NEVER BOIL A 40-MINUTE EGG* —

BUT... You Can Cook Up BUSINESS in the 39th Market with WKZO-TV!

Most hard-boiled buyers know that Grand Rapids-Kalamazoo (and the Greater Western Michigan area covered by WKZO-TV) is the 39th television market, but we'd

be laying an egg if we didn't tell you how the flock is growing!

For instance: Kalamazoo alone, with four new plants, has 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo—and it's going on all over the market!

Buy WKZO-TV and cover the whole Western Michigan hatchery! Your Avery-Knodel man has the facts and wants to help; let him.

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

*The ostrich egg—7" long, 6" in diameter—takes 40 minutes to boil.

†ARB's 1965 Television Market Analysis.

**WKZO-TV MARKET
COVERAGE AREA • ARB '65**



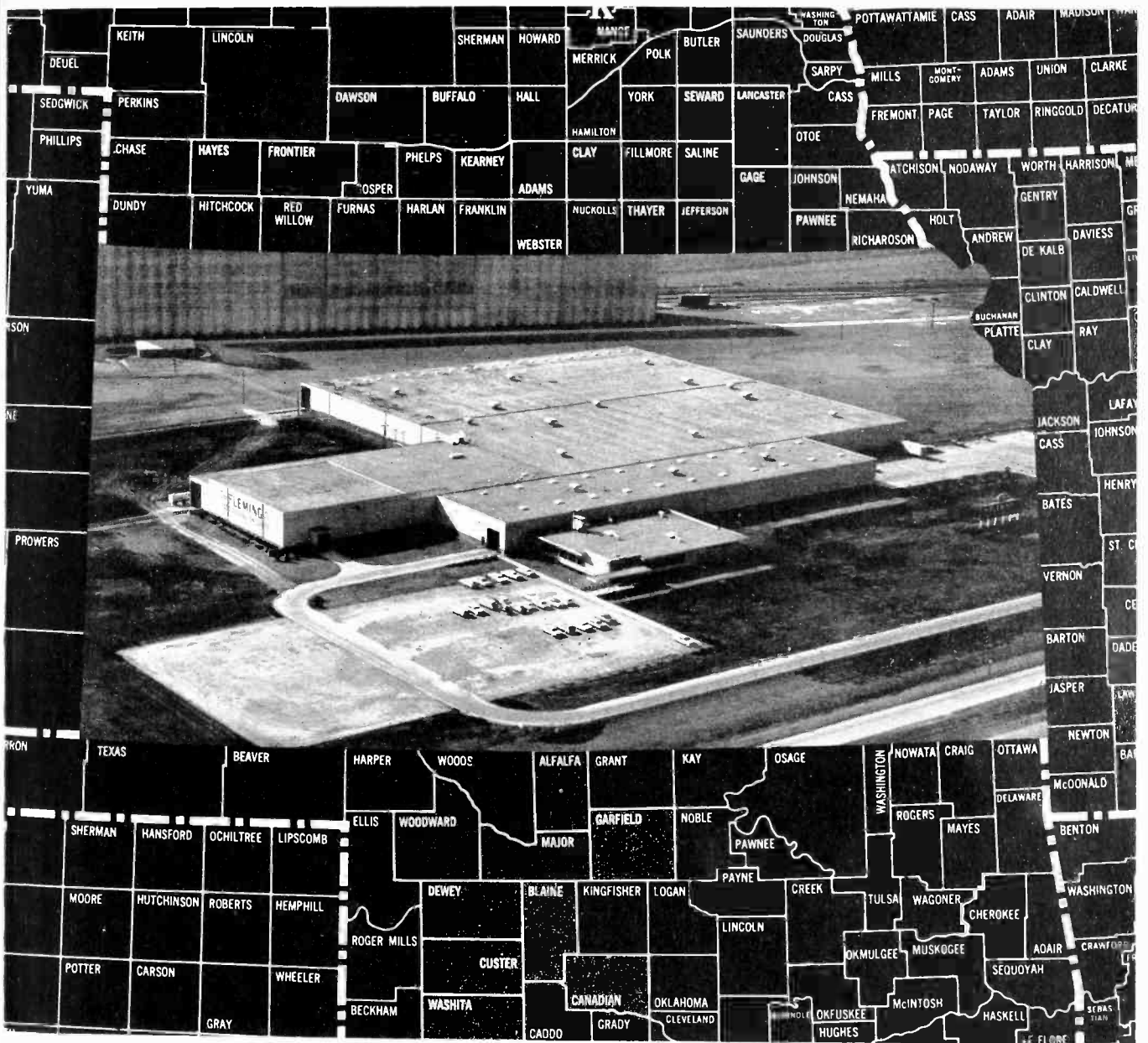
The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

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

WKZO-TV

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



COUNTRY STORE *Kansas Style*

The largest independent grocery distributor in the country is now 600 stores **BIGGER!** Topeka is headquarters for The Fleming Company and the "nerve center" for this \$800,000,000 operation that serves 1500 supermarkets in 11 states. Fleming's computerized inventory system measures caselot movement of product from 1,850,000 sq. ft. of warehousing. Advertising effectiveness and consumer acceptance of product is measured and analyzed **here!**

WIBW Television and Radio, like Fleming, regard "Success as a journey—not a destination." Our services are dedicated to building better distribution and increased sales for your products in Kansas.

As a single-station television market, WIBW-TV is dominant in central and eastern Kansas. WIBW Radio, at 580 on the dial, is the dominant "Voice of Kansas" serving this progressive state. Ask Avery-Knodel to show you how we do it! Or call 913—CRestwood 2-3456.



TV • RADIO • FM
Topeka, Kansas

Broadcast services of Stauffer Publications

Spot Billings Per Tv Home

(The following is a list of the 106 three-or-more-station markets broken out by the FCC in its annual report for 1965 and the spot investment per home in each of those markets. The per-home figure is based on an average of American Research Bureau's March and November 1965 reports, 9 a.m.-midnight.)

Albany-Schenectady-Troy, N.Y.	\$36.63	Harrisburg-Lancaster-York-Lebanon, Pa.	\$35.98	Richmond-Petersburg, Va.	\$27.78
Albuquerque, N.M.	20.93	Hartford-New Haven-New Britain-Waterbury, Conn.	63.76	Roanoke-Lynchburg, Va.	18.30
Amarillo, Tex.	18.76	Hilo, Hawaii,	NA	Rochester, N.Y.	34.93
Atlanta, Ga.	38.91	Honolulu, Hawaii	27.42	Rochester-Austin, Minn.-Mason City, Iowa	15.09
Bakersfield, Cal.	21.44	Houston-Galveston, Tex.	51.70	Sacramento-Stockton, Cal.	45.00
Baltimore, Md.	45.93	Huntsville, Decatur, Ala.	25.39	Salt Lake City-Ogden-Provo, Utah	30.70
Bangor, Me.	N.A.	Indianapolis-Bloomington, Ind.	41.18	San Antonio, Tex.	33.15
Beaumont-Port Arthur, Tex.	21.53	Johnstown-Altoona, Pa.	27.17	San Francisco-Oakland, Cal.	70.69
Binghamton, N.Y.	27.74	Kansas City, Mo.	51.35	Seattle-Tacoma, Wash.	50.28
Birmingham, Ala.	NA	Knoxville, Tenn.	27.69	Shreveport, La.-Texarkana, Tex.	23.45
Boston, Mass.	49.35	Las Vegas-Henderson, Nev.	14.41	South Bend-Elkhart, Ind.	18.78
Buffalo-Niagara Falls, N.Y.	34.48	Lincoln-Hastings-Kearney, Nebr.	26.62	Spokane, Wash.	29.31
Cedar Rapids-Waterloo, Ia.	24.93	Little Rock, Ark.	20.39	Springfield-Decatur-Champaign Urbana-Danville, Ill.	30.46
Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.	19.32	Los Angeles, Cal.	66.06	St. Louis, Mo.	50.46
Charleston, S.C.	12.25	Louisville, Ky.	38.79	Syracuse, N.Y.	39.18
Charlotte, N.C.	39.18	Madison, Wisc.	28.36	Tampa-St. Petersburg, Fla.	36.09
Chattanooga, Tenn.	18.44	Memphis, Tenn.	28.43	Tucson, Ariz.	22.41
Chicago, Ill.	64.69	Miami, Fla.	54.67	Tulsa, Okla.	34.31
Cincinnati, Ohio	37.21	Milwaukee, Wisc.	44.36	Wailuku, Hawaii	NA
Cleveland, Ohio	38.70	Minneapolis-St. Paul, Minn.	40.01	Washington, D.C.	\$51.49
Colorado Springs-Pueblo, Colo.	21.84	Mobile, Ala.-Pensacola, Fla.	22.51	Wichita Falls, Tex.-Lawton, Okla.	18.27
Columbia, S.C.	34.96	Montgomery, Ala.	27.05	Wichita-Hutchinson, Kans.	27.49
Columbus, Ohio	44.27	Nashville, Tenn.	22.51	Wilkes Barre-Scranton, Pa.	19.86
Corpus Christi, Tex.	22.67	New Orleans, La.	38.13	Youngstown, Ohio	22.77
Dallas-Fort Worth, Tex.	48.77	New York, N.Y.	42.82	San Juan-Caguas, Puerto Rico	NA
Davenport, Ia. Rock Island-Moline, Ill.	23.12	Norfolk-Portsmouth-Newport-News-Hampton, Va.	23.89		
Dayton, Ohio	36.28	Odessa-Midland-Monahans, Tex.	19.77		
Denver, Colo.	45.72	Oklahoma City-Enid, Okla.	49.52		
Des Moines-Ames, Iowa	34.27	Omaha, Nebr.	33.70		
Detroit, Mich.	35.23	Orlando-Daytona Beach, Fla.	25.98		
El Paso, Tex.	21.69	Paducah, Ky.-Cape Girardeau, Mo.-Harrisburg, Ill.	19.31		
Evansville, Ind.	22.93	Peoria, Ill.	26.78		
Fargo-Valley City, N.D.	19.18	Philadelphia, Penn.	45.99		
Flint-Saginaw-Bay City, Mich.	36.27	Phoenix-Mesa, Ariz.	40.43		
Fort Wayne, Ind.	28.52	Pittsburgh, Pa.	\$43.69		
Fresno-Hanford-Visalia, Calif.	39.58	Portland-Poland Springs, Me.	25.49		
Grand Rapids-Kalamazoo, Mich.	42.21	Portland, Ore.	44.98		
Green Bay, Wisc.	18.83	Providence, R.I.-New Bedford, Mass.	40.68		
Greensboro-High Point-Winston Salem, N.C.	23.24				
Greenville-Washington, New Bern, N.C.	19.58				
Greenville-Spartanburg, S.C.-Ashville, N.C.	22.75				

Agency Appointments

MERRILL GRANT, formerly vice president and associate media director of Benton & Bowles, Inc., was named vice president in charge of network relations. He joined the agency in 1956.

RALPH C. REWCASTLE, a vice president and director of BBDO, Inc., was named managing director of the agency's London division, and CARROLL P. NEWTON, formerly managing director, was appointed chairman of the board of BBDO-London. In addition, DONALD H. COLE JR., a vice president and manager of the Montreal office of the agency, will move to BBDO-New York on September 1; EDWIN J. SHERWOOD, an account supervisor in the Chicago office of BBDO, will manage the Montreal office. Mr. Cole's new job will be announced in September.

PETER S. GOLICK was appointed president of Grey Advertising, Ltd., a new position. He has been vice president and managing director of the Canadian agency since it was established in 1959.

DENVER IN TEXAS?



YES!

When you combine the three John Walton television station markets, the net weekly circulation of over 340,000 homes is equivalent to that of Denver, Colorado.

Only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of the three markets.

One Ownership — One Network — One Buy

KVII-TV

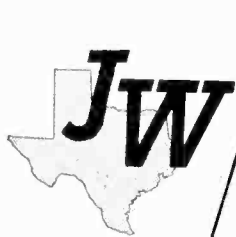
Amarillo
129,500 net
weekly circulation

KELP-TV

El Paso
112,100 net
weekly circulation

KVKM-TV serving

Monahans/Odessa/Midland
98,800 net
weekly circulation



THE JOHN WALTON STATIONS

KVII-TV
Amarillo,
Texas

KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

M

Spot (Continued from page 60)

Lever Brothers
(SSC&B, N.Y.)

Piggybacks for this company's PEPSODENT and ADVANCED ALL will run in Buffalo, Cleveland, Detroit, St. Louis, Indianapolis and Chicago beginning the 29th of this month. The series of fringe spots will be carried for five weeks in these markets. Charles Strehan is the contact on the account.

P. Lorillard Co.
(Foote, Cone & Belding, N.Y.)

This company is planning a test-market campaign on its newest product, DANVILLE CIGARETTES. Prime 60's and 20's will be used for the series. Carol

Nathan is the contact on the account.

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

A three-week series on MAIDENFORM BRAS and GIRDLES starts at issue date in 30 selected markets. Sixty per cent of the one-minute spots will break in fringe periods with the rest running in daytime. Mike Woodward buys.

The Masland Duraleather Co.
(Gray & Rogers, Inc., Philadelphia)

A two- to three-week campaign will begin in September for this company's products. Daytime 60's in 12 of the top 20 markets will be used. Dick Fellows is the contact.

Medomak Canning Co.
(Ingalls Associates, Inc., Boston)

A fall campaign for MEDOMAK CANNING will break in approximately five markets. Minute spots will be used. Marjorie Slater does the buying.

Menley & James Labs.
(Foote, Cone & Belding, N.Y.)

Besides a fall campaign for CONTACT beginning on October 2 in selected markets, a special project for the capsules will be conducted in two markets. Bob Rowell is the contact.

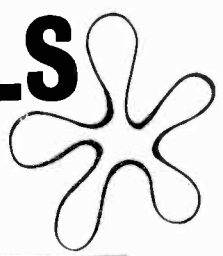
Procter & Gamble Co.
(Compton Advertising, Inc., N.Y.)

A 52-week buy on TIDE began in selected markets last week. One minute spots are being used. Bruce Smithwick is the buyer on the account.

Procter & Gamble Co.
(Grey Advertising Agency, Inc., N.Y.)

A 52-week buy for DUZ detergent was

Award-winning WFTV SERVES the market it SELLS



*THE ACTIVE MIND

Florida's THIRD-ranking market includes high income families, with a higher than average educational level. To serve these viewers, WFTV provides several unique series of discussion programs on controversial issues, including award-winners PRO & CON, MORAL ISSUES OF OUR TIMES, DISCUSSION '66, and frequent VIEWPOINT 9 specials. Participating are Rollins College students, area clergymen, civic, political, educational and intellectual leaders. WFTV News and Special Events Department produces study-in-depth documentaries of topical and area interest to Central Floridians.



J. H. Rousselot questioned by students about John Birch Society.



Governor LeRoy Collins discusses vital issues.

Joseph L. Brechner, president
Mid-Florida Television Corp.



BUY DOMINANCE — BUY COVERAGE

wftv.abc

CHANNEL 9 ORLANDO, FLORIDA



Represented nationally
by Blair TV

Buyers' Check List New Representatives

KTVE-TV El Dorado, Ark.-Monroe, La., named George P. Hollingbery Co. as its national sales representative, effective immediately.

WLVA-TV Roanoke-Lynchburg, Va., has appointed H-R Representatives, Inc. as national sales representatives, effective immediately.

Network Rate Increases

CBS-TV:

KSL-TV Salt Lake City, Utah, from \$700 to \$750, effective January 22, 1967.

KMVT Twin Falls, Idaho, from \$200 to \$225, effective January 22, 1967.

WBOC-TV Salisbury, Md., from \$200 to \$225, effective January 22, 1967.

WLUC-TV Marquette, Mich., from \$325 to \$350, effective January 22, 1967.

WSPA-TV Spartanburg-Greenville, S.C., from \$575 to \$675, effective January 22, 1967.

NBC-TV:

KCRL-TV Reno, Nev., from \$250 to \$275, effective February 1, 1967.

KYTV Springfield, Mo., from \$475 to \$525, effective February 1, 1967.

KORK-TV Las Vegas, Nev., from \$250 to \$300, effective February 1, 1967.

WEAU-TV Eau Claire, Wisc., from \$325 to \$375, effective February 1, 1967.

WGEM-TV Quincy, Ill., from \$575 to \$600, effective February 1, 1967.

WKYC-TV Cleveland, O., from \$2,800 to \$3,000, effective February 1, 1967.



**HIGH
INTENSITY
SELLING**

WOAI-TV

WOAI **RADIO**

San Antonio

WWDC

Radio

Washington, D. C.

Now represented by



Broadcast Communications Group

New York City • Chicago • Cleveland • Los Angeles • San Francisco • St. Louis • Dallas

AVCO BROADCASTING CORPORATION

Spot (Continued from page 60)

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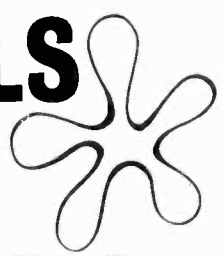
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Joseph L. Brechner, president
Mid-Florida Television Corp.



BUY DOMINANCE — BUY COVERAGE

wftv. abc

CHANNEL 9 ORLANDO, FLORIDA

Represented nationally
by Blair TV

Buyers' Check List New Representatives

KTVE-TV El Dorado, Ark.-Monroe, La., named George P. Hollingbery Co. as its national sales representative, effective immediately.

WLVA-TV Roanoke-Lynchburg, Va., has appointed H-R Representatives, Inc. as national sales representatives, effective immediately.

Network Rate Increases

CBS-TV:

KSL-TV Salt Lake City, Utah, from \$700 to \$750, effective January 22, 1967.

KMVT Twin Falls, Idaho, from \$200 to \$225, effective January 22, 1967.

WBOC-TV Salisbury, Md., from \$200 to \$225, effective January 22, 1967.

WLUC-TV Marquette, Mich., from \$325 to \$350, effective January 22, 1967.

WSPA-TV Spartanburg-Greenville, S.C., from \$575 to \$675, effective January 22, 1967.

NBC-TV:

KCRL-TV Reno, Nev., from \$250 to \$275, effective February 1, 1967.

KYTV Springfield, Mo., from \$475 to \$525, effective February 1, 1967.

KORK-TV Las Vegas, Nev., from \$250 to \$300, effective February 1, 1967.

WEAU-TV Eau Claire, Wisc., from \$325 to \$375, effective February 1, 1967.

WGEM-TV Quincy, Ill., from \$575 to \$600, effective February 1, 1967.

WKYC-TV Cleveland, O., from \$2,800 to \$3,000, effective February 1, 1967.



**HIGH
INTENSITY
SELLING**

WOAI-TV

WOAI **RADIO**

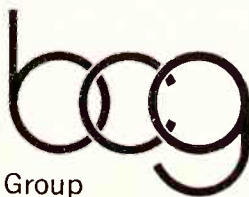
San Antonio

WWDC

Radio

Washington, D. C.

Now represented by



Broadcast Communications Group

New York City • Chicago • Cleveland • Los Angeles • San Francisco • St. Louis • Dallas

AVCO BROADCASTING CORPORATION

launched in selected markets last week. Evening 60's are being used. Don Capice is the contact.

Pro-phy-lactic Brush Co.

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

A series of flights for this company's PROFILE TOOTHBRUSH is scheduled for the fall. The first begins August 21 and will continue until September 3; the second will run from September 11 until the 24th; the third is scheduled to break October 9 and will continue until October 24. One-minute spots in about 10 selected markets will be used. Dotty Thornton is the contact.

Quaker City Chocolate and Confectionery Co., Inc.

(Helitzer, Waring & Wayne, Inc., N.Y.)

A 13-week campaign for GOOD & PLENTY candy will break on September 19. Ten markets will be used, with Buffalo, Cincinnati, Los Angeles, Miami, Milwaukee, and San Francisco already scheduled for the series. The spots will be 60's and will break during kid shows. Walt Seidel is the buyer.

Ronson Corp.

(Young, Smith & Dorian, Inc., N.Y.)

A series of flights for COOK & STIR blenders and RONSON SHAVERS will begin next month. The flights will continue for two or three weeks and will break in from 14 to 20 markets. One-minute spots will be employed. Geri Flynn is the contact.

Stella-D'Oro Biscuit Co., Inc.

(Firestone and Associates, Inc., N.Y.)

September 12 is the start date for a campaign on STELLA-D'ORO BISCUITS, BREADSTICKS and COOKIES. The series, using mostly 60's in daytime, will run through October in some of the 20 markets being used and through November in others. Dorothy Callenda is the contact.

J. P. Stevens & Co., Inc.

(Mogul, Baker, Byrne & Weiss, N.Y.)

September 12 is the starting date for

a 13-week campaign for GULISTAN CARPETS. One-minute spots, mostly in day and fringe periods, will break in 25 markets. Media director Joyce Peters is the contact on the account.

J. P. Stevens Co.

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

A drive on this company's men's wear will kick-off during the NFL football season. Sixty-second spots in 29 markets will be carried on weekend football shows. Elizabeth Griffiths is the buyer. In addition, a new line of hosiery, including SPIRIT, IMPACT and FINESSE, will be advertised in spot tv. The spot campaign planned for the fall is supplementing an extensive network tv and print push. Elizabeth Griffiths is the contact.

Waring Products Co.

(The Zakin Co., N.Y.)

A campaign for WARING BLENDERS will run from November 28 to December 18 in about five top markets. Fringe 60's and prime 20's will be used in the series. Joan Casey is the contact on the account.

June-July 1966 TvQ—Top 10 Evening Network Programs by Market Size

Copyright Home Testing Institute/TvQ, Inc., 1966

Market Size Groups

Rank	Program	Total Audience		Total Adults		2 mil. & Over		1/2-2 mil.		Rank 50,000 Under 1/2 mil.		Program Under 50,000		Rural	
		Fam*	TvO**	Fam	TvO	Fam	TvO	Fam	TvO	Fam	TvO	Fam	TvO	Fam	TvO
1	Bonanza	89	44	90	42	88	38	93	40	91	38	88	48	92	50
2	Walt Disney	87	43	86	41	84	36	89	39	85	42	86	47	83	42
3	Man From U.N.C.L.E.	77	41	75	30	80	38	80	29	80	27	67	26	67	24
3	Saturday Movies	76	41	77	39	81	37	82	38	75	42	72	46	71	37
5	Dick Van Dyke	84	40	84	39	81	41	87	43	87	38	84	38	79	32
5	I Spy	55	40	58	37	66	43	61	37	57	38	51	37	52	28
7	Gomer Pyle, USMC	81	37	79	32	72	26	82	27	80	33	82	35	83	44
8	Bewitched	79	36	76	28	75	29	76	26	74	25	80	29	74	31
9	Red Skelton	85	35	87	32	79	25	89	33	89	27	93	38	86	39
9	Big Valley	50	35	51	33	45	30	54	27	52	25	53	38	53	44

*Familiar—those who have seen program.

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

June-July TvQ—Top 10 Evening Network Programs by Income

Copyright Home Testing Institute/TvQ, Inc., 1966

Income Groups

Rank	Program	Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvO**	Fam	TvO	Fam	TvO	Fam	TvO	Fam	TvO	Fam	TvO
1	Bonanza	89	44	90	42	91	56	90	39	90	36	89	32
2	Walt Disney	87	43	86	41	80	40	89	43	88	36	88	44
3	Man From U.N.C.L.E.	77	41	75	30	70	31	76	27	80	28	79	32
3	Saturday Movies	76	41	77	39	72	45	82	37	76	38	79	35
5	Dick Van Dyke	84	40	84	39	81	39	83	37	87	41	85	39
5	I Spy	55	40	58	37	55	36	59	27	59	44	62	41
7	Gomer Pyle, USMC	81	37	79	32	81	43	80	34	81	25	76	21
8	Bewitched	79	36	76	28	77	32	77	28	78	31	69	17
9	Red Skelton	85	35	87	32	88	37	90	33	87	31	82	25
9	Big Valley	50	35	51	33	60	42	50	35	50	25	39	20

*Familiar—those who have seen program.

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

If you lived in San Francisco...



...you'd be sold on KRON-TV

BALTIMORE COLTS and WMAR-TV SUCCESS STORY-BALTIMORE STYLE!

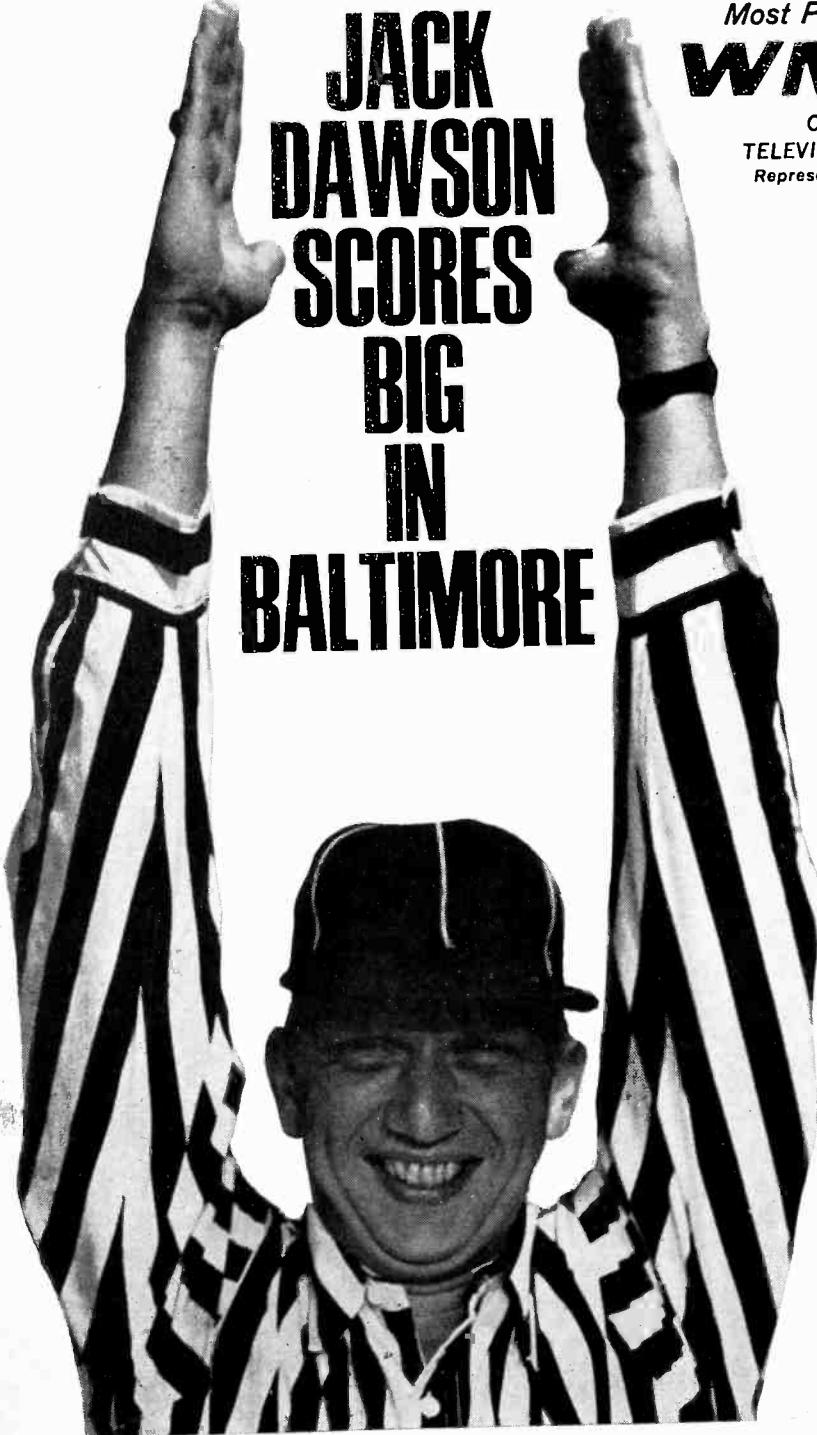
■ WMAR-TV is NFL Football in Baltimore! It has been for years! In addition to pre-season games, sponsored by Western Electric Co. and The National Brewing Co., WMAR-TV is featuring "Inside Football" with Bob Williams (former NFL star) for Coca-Cola, "Football Preview" with Jim Mutscheller (former Colt star) for Norelco, "Corrallin' the Colts" for The National Brewing Company and "The Colts in Action" for Thom McAn, The National Brewing Company and JF Theatres. Jack Dawson completely covers all sports! ■ WMAR's SUCCESS STORY—BALTIMORE STYLE reaches into all categories: daytime, fringe and prime time, late movies! All segments have long been acclaimed by Maryland viewers and by important clients. Astute advertisers and agencies recognize this by showing their preference for this top-performance station!

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.



**JACK
DAWSON
SCORES
BIG
IN
BALTIMORE**

JACK DAWSON

WMAR-TV Sportscaster

(photo at left)

Featured in

"THE SPORTS PICTURE"

7:20 PM, MON. thru FRI.

Sponsored by:

PABST BLUE RIBBON BEER
SINCLAIR REFINING CO.

"THE SPORTS FINAL"

11:15 PM, MON. thru FRI.

Sponsored by:

UNION TRUST COMPANY
OF MARYLAND
PARK CIRCLE MOTOR CO.

"JOHN MACKAY SPORTS"

11:15 PM, SUNDAYS

Sponsored by:

THE COCA-COLA COMPANY

Dane Bernbach—reportedly were unaware of any overall slowdown in spot growth, with each agency noting that its spot expenditures in the first quarter or half of the year had been considerably above those in the same period of 1965. At DDB, an executive was critical of stations' complaints: "They've grown spoiled over the years as spot dollars moved upward. They have to realized that as the base gets larger, they can't continue to have gains of 10-15-20 per cent each year. There has to be a leveling-off."

Still other media men tended to blame any softness on a group of factors over which the stations have little control. "It doesn't take much to bring about a slowdown in spot," said one source at Young & Rubicam. "Here, Bristol-Myers went into network. Elsewhere, Colgate was out on strike and pulled its schedules." At McCann-Erickson, added another executive, Nabisco was struck for six months. And at Ted Bates, the Viet Nam conflict and the sputtering of the automobile industry were cited as influencing a "wait and see" attitude among advertisers.

Looking Elsewhere?

But there were more specific causes enumerated. Compton Advertising, for instance, took the stance via a media chief that "the advertiser in spot just doesn't get as much for his dollar as he used to. Take rate protection—it used to be 90 days, then they tried to reduce it to 28 days. That is much less attractive, obviously. We're particularly sensitive in the area of product protection; it's gone from a half-hour to 15 minutes, and now the stations say they'll 'try' to give you 10 minutes—and they don't try very hard. Then, you run into the whole matter of over-commercialization in spot. And when you take all these things together, you can't help but start looking elsewhere for a better buy."

Rate protection was brought up as an anti-spot factor by a media executive at Dancer-Fitzgerald-Sam-



Joseph P. Dougherty was named executive vice president-televison of Capital Cities Broadcasting Corp., with responsibility for the company's five tv stations: WTEN Albany; WTVD Durham, N.C.; WPRO-TV Providence, R.I.; WKBW-TV Buffalo, and WSAZ-TV Huntington, W. Va. Mr. Dougherty joined Capital Cities in May 1959 as general manager of WPRO-TV and was elected a vice president in the same year. In 1964, he was made general manager of WPRO-AM-FM as well.

ple, who said, "Even if they're going back to 90 days now, since they saw we wouldn't hold still for 28 days, it's still a sign of one more turn the stations tried to give the screw. Spot today just isn't the same flexible medium it used to be."

Agreeing, an expert at Foote, Cone & Belding noted that today's buyer of spot has to be much more skilled than he was a number of years ago. And at Honig-Cooper & Harrington, the thought was echoed: "Buying spot today is such a complex problem that some agencies and clients don't want to be bothered with it. Things like rotating plans, where you're forced to buy time you don't want, can be irritating, and there are many other things the stations do to make spot buying harder. They feel they're in a seller's market, and just haven't cooperated with the advertisers to make things easier."

The fact that spot business has been booming for so long has caused some media departments to turn elsewhere in their planning on how best to spend future client's dollars. At Post-Keyes-Gardner, the word was that "the buyer setting out to schedule in certain major markets knows

before he starts that the best avails are going to be sewn up—so why not put the money where it will do more good?" A lack of choice availabilities was mentioned by a D'Arcy advertising executive as having influenced the decision to change media plans for some clients.

If the money doesn't go into spot, it doesn't *always* go to network tv—although that medium was foremost in the minds of the majority of people contacted. However, spokesmen at Campbell-Mitchun, Warwick & Legler, Grant Advertising and Gardner Advertising all pointed to heightened interest in magazines as a factor in any spot tv slowdown. Regional editions of top magazines, particularly when used for test marketing, were attracting a growing amount of advertiser money, they said.

"And," added the man at Warwick & Legler, "when you see people like General Foods and Procter & Gamble going back into spot radio, you can figure the money is coming out of spot tv budgets. Their interest in spot radio is bound to influence other advertisers to use it, too."

Flexible Buys

A source at Fuller & Smith & Ross contended it was patently impossible to compare spot expenditures or revenue for a month or a quarter with those of the same period in the previous year, and arrive at any meaningful figures. "We used to buy for the first quarter," he said, "or 26 weeks over the first half, and, so on; but now we come in with a three-week flight, then we're out for a few weeks, then we're back for four weeks, and so on. These patterns will change from year to year, so how can a comparison be made?"

Flexibility was the key word in comments by other agency men. And the tenor of their remarks was that spot tv has lost much of its flexibility while other media have increased theirs. "Take piggybacks," said a media department source at W. B. Doner. "While the stations were screaming about accepting them, the networks were letting clients use them."

These complex rate cards—the

grid cards—hinders the spot buyer,” said a buying executive at Jack Tinker & Partners.

“The networks are on top of the new interest in public-service advertising,” said a man at Papert, Koenig, Lois, “so you spend your tv money there.”

“Magazines and radio are shaking themselves up, trying to give us something new and exciting—while spot just has the same old things, and less of them,” said a media source at Clyne Maxon, who continued: “We’ve reached the point where the ‘charm’ of adding spot to beef up network schedules is at saturation.”

The last comment was expanded on by a counterpart at Street & Finney, who said, “For a long time, we’ve all relied heavily on spot tv. Now, there are many new marketing considerations to think of—things like couponing, 7¢-off deals, different kinds of advertising, a whole new change of pace that will make the client look different and stand out from the crowd. Even if there weren’t any complaints about spot tv, you still can start wondering if what you have is the best—and what would happen if you spent the same money elsewhere, or put part of it in another medium. You know, it’s the ‘time for a change’ idea.”

Increased Expenditures

In spite of the number and variety of complaints about spot television and the way it sold, the fact remains that the overwhelming majority of agencies contacted looked to increased spot expenditures in the months ahead. Since this magazine’s Business Barometer showed that spot tv in the first quarter of 1966 ran 6.4 per cent ahead of the same quarter last year, and that it was up less than that in the second quarter, a gain of 12.6 per cent in the final quarter would be cause for horn-blowing and drum-beating, if not outright joyful pandemonium. At this time, the last quarter is less than two months away—and the industry must wait to see what it will see. ■

Numbers? (Continued from 39)

must be based on the strategy, creative implication, and frequency requirements of the product. We must not let ourselves be regimented into one medium and numbers thinking and we must be aware that many forms of communication channels are available to us.

	Rank		Rank
Reader’s Digest	1	Green Acres	7
Life	2	Time Magazine	8
TV Guide	3	Password	9
B. H. & G.	4	Edge of Night	10
Family Circle	5	Love of Life	11
Andy Griffith	6	1 Love Lucy (Day)	12

The answer to question 3 (what proportion of *McCall’s* audience is reached in the first week of its issue life) is 40 per cent and is included in our quiz to express the thought that the lapse of time necessary to accumulate total audiences should be an important consideration—especially when audience accumulation is a factor when combinations of media are used or when a product uses a short-term cents-off promotion, etc.

Category III—Know Your Audience

As media planners, we also believe that an investigation of the profiles or composition of media audiences is as important, if not more so, than a mere investigation of total size or numbers.

Average ratings or average time spent (question 4) with television should not be the important criterion when considering a schedule. An examination of program demographics will reveal that audiences differ by show and day part. The total time spent by the average home in daytime (1 hour 54 minutes) is not all that different from nighttime (2 hours 11 minutes); however, the complexion of the audience is significantly different.

	Daytime 10 AM - 5 PM	Prime Time (7:30 - 11 PM)
Total Viewers	100%	100%
Males	15.1	31.4
Females	56.3	40.8
Teens	6.2	9.8
Children		
2 - 5	13.7	6.9
6 - 11	8.7	12.0

If we were to examine individual shows within the same time period we would find the identical situation.

In addition, audiences to a particular show may vary from one set vs. multi-set homes (question 5). The rating services have to-date not given us an accurate measurement of the viewing habits of double-set homes. This is a fairly serious problem since multi-set penetration is up to approximately 30 per cent and goes as high as 50 per cent in some major markets and multi-set homes tend to be homes of prime prospects for many advertisers.

When a family splits up, adults are usually at one set and children at the other and this, of course, varies by specific hours of the day. Being aware of these situations and not a mere concern over numbers, makes for more effective media schedules.

Category IV—Frequency Distribution

Knowing a medium and how its audience reacts will insure knowledge of the effect audience habits have on frequency distribution. A mere expression of reach and frequency can be misleading since in the majority of cases a small portion of the audience actually sees the commercial the specified average number of times.

More importantly, an examination of frequency is imperative when adding additional advertising weight for a certain product. For example, in question 6, we state that the heaviest viewing household watch tv for 81.2 hours, while the average time spent is 44.3 hours. (The lightest quintile spends 10.9 hours, 2nd lightest 30.5 hours, middle quintile spends 42.3 hours, 4th is 56.3 hours and heaviest—81.2 hours).

The answer to question 7 shows that only a small portion of tv’s audience switches from one quintile to the next (11 per cent switched more than once, 36 per cent switched only once while 53 per cent remain in the same quintile). When one considers the amount of time spent viewing by the individual quintiles, it becomes apparent that a person or household



"Hmm, good programming here, but scanty coverage..."

.....
 Siren song on sandy beach
 Fails the planner's mind to reach—
 But in SRDS, you lucky guy—

YOU ARE THERE

Selling by helping people buy

.....
 Another exclusive exposure opportunity for Service-Ads in **SRDS**

STANDARD RATE & DATA SERVICE, INC.

would need a complete change in living habits if he or it suddenly switched by more than one quintile. The consumption of media is to a great extent similar to product consumption—a small, hard core of total prospects are major users.

Because of this, additional weight in tv would automatically put extra weight against your already heavy viewers, and an average reach and frequency will not reveal this fact. Since this situation exists, we feel that this becomes one of the major reasons why a variety of media and creative approaches is necessary to implement the advertising strategy. Heavy users of one medium are not necessarily heavy consumers of another medium and a combination of media will normally yield a more even distribution pattern. This theory, by the way, holds true, though to a lesser extent, within a medium. Editorial with a different audience appeals within the same medium (whether tv or print) will help equalize frequency although with a greater risk as it pertains to overall quality.

The advantage of a balanced distribution pattern that satisfies the major reach and adequate frequency requirements against the market is today's major criterion in judging the efficiency of media plans—again mere numbers are not the answer.

Category V—Impact

Costs and audience size are not necessarily the major elements contributing to the success of a media schedule. Impact, which is closely related to every endeavor from creativity of the message to frequency of its impression, has the added dimension of forceful presentation. The answer to question 8 (color versus black and white rating) is “anywhere from 30-80 per cent depending upon what network the show is on, or the number of color shows opposite it and happens to concern itself with color tv. It is just as valid when considered against spreads, full pages, gatefolds, two-minute commercials, use of spectaculars and spectacular use of media.

The whole theory underlying this area of impact is that we know a

I Earnings by Age Groups						
	Under 25 Years	25-34 Years	35-44 Years	45-54 Years	55-64 Years	65 Years & Over
	100%	100%	100%	100%	100%	100%
Yearly Income						
Under \$3,000	22.2	9.4	8.6	12.6	25.1	59.3
\$ 3,000 - \$ 4,999	36.6	24.1	16.6	17.8	21.2	21.0
\$ 5,000 - \$ 7,499	32.4	37.7	30.6	25.5	24.5	10.1
\$ 7,500 - \$ 9,999	8.4	18.6	22.0	21.2	14.6	4.8
\$10,000 - \$14,999	.3	8.9	17.8	15.4	9.8	2.8
\$15,000 and over	.1	1.2	4.4	7.3	4.9	1.9

II Expenditures for Current Consumption		(Indexed to Median Consumption for all Households)
Age of Household Head	Total Household Heads	100%
Under 25 Years		84
25 - 34 Years		107
35 - 44 Years		124
45 - 54 Years		118
55 - 64 Years		92
65 Years & over		58

great deal about the various steps leading to advertising effectiveness, but we know little about the last step in the advertising process, which is motivation to buy. The trigger for motivation might well rest in the power of the contact that would make the index range of the impact phenomena far greater than any we have considered.

Category VI—CPM & Error Margins

Numbers are expressions of value ranges, and to use them well one must be aware of what they are really saying. Judgment is absolutely necessary to determine what value is to be placed on a number. The range of error differs by market size and demographic groups. We stressed previously the importance of knowing your audience but we hasten to add that the smaller the group measured, the higher the margin of error. It is of great importance to consider CPM against product prospects and the elements of effective communications. It is also extremely important to consider CPM on the basis of frequency of impression against a demographic group. The answer, by the way, to question 9 (the range of a \$3.46 CPM) is \$3.14-\$3.78.

And now, more specifically, what about numbers and spot television purchases? Anyone in the business of buying spot must look at some numbers; however, any one who stops there is not doing his or her job. There are too many values in this

medium not easily put into quantifiable terms. These factors must be evaluated with the same care the all important numbers receive.

Let us engage, briefly, in a ridiculous numbers game. Assume for a moment that 100 per cent of all available spots on a station are sold out. The station has 200 commercial positions and the average rating is a 17. Everybody buying the station uses ratings exclusively as a goal. About half the spots bought are rated less than 17 and therefore are poor if there is anything to the theory that below-average is poor. This game can be played no matter what the guide, if it is an exclusive index of performance. And just how reliable are these ratings? If you assumed perfection in sample design, technique, return, etc. statistical tolerances could easily range for a reported 17 ratings between 15 and 19. The assumed perfection is not achieved and therefore could lead to errors as much as 100 per cent. We must be careful of this and be mindful that the proper use of ratings are on a relative rather than absolute basis.

A numerical qualifier most often the basis for buying or not buying spots is cost-per thousand. No one will argue that a cardinal rule for buying any medium is to do so with the best possible efficiency. It is efficiency against whom and not against anybody that is important. Good CPM's are meaningless if prospects are not within an audience. A 6:30 p.m. spot may have an efficiency of

Putting the RCA

TK-42 COLOR CAMERA

Through Its Paces

at 1966 NAB CONVENTION

The one color camera operated under widely varying conditions at the 1966 NAB convention was the TK-42. Live demonstration of the numerous features of this "Big Tube" Color Camera showed what the camera can do under normal and "problem" conditions.

The big 4½-inch image orthicon in this camera makes every color picture better . . . Flesh tones are vibrant and realistic over widely varying light levels. Silhouettes,

usually avoided with color cameras, are now possible. The green hair effect, caused by back light on dark-haired performers, is eliminated. Strong reflections (speculars) are handled without halo or flash. Color tracking is accurate down to the subtlest shades.

Photographs on these pages depict several of the scenes from the NAB demonstration. The captions for the pictures are taken from the script.



"Your date with the TK-42 begins. The "silhouette" has till now been an effect generally avoided. Notice how the TK-42 handles this low light level, with uniform shading in the low light areas. Notice particularly the color fidelity of the face. The light level of the face is in the neighborhood of 20 foot candles yet the camera is operating at f/8, which is the normal opening at 250 foot candles.



"In this area of our set the lighting from the front is all at 250 foot candles, but if the camera looks into the mirror, we see the face in light and shadow. The ratio of illumination on her face from lightest to darkest is 8 to 1. You are watching at this point a most critical test of color fidelity. The ability of a camera to faithfully reproduce skin tones in widely varying light levels.



"It has often been said that one picture is worth a thousand words. Compare now the live image with the monitors in this example of the sharpness and color fidelity of the TK-42 as it scans milady's dressing table.





"Although the video operator would normally make an adjustment of the iris to compensate for changes in scene lighting level, we wish here to show the ability of the camera to handle this change during the interval before the operator has been able to optimize the iris setting. Watch as our models pass through various light levels on the set.



"Milady's dress, in beaded white, is handled cleanly and beautifully by the TK-42. The scene here is under normal lighting.



"The jewelry reflects the light directly into the camera. The TK-42 is unique in its ability to handle "speculars" such as these, cleanly. The big four-and-a-half inch image orthicon makes the big difference here.

"Watch now as the candles are lit. The TK-42 handles this in color better than most monochrome cameras do in black-and-white. In a scene such as this specular highlights are often 50 times as bright as the overall lighting.



"Have you ever noticed that a dark-haired TV performer standing in strong backlight will appear to have green hair? Technically this green hair effect is called polarization. The TK-42 has eliminated this problem.



"There you have it. The TK-42 with its superior resolution, sensitivity, color fidelity and tracking ability. We hope that its specular response, remarkable ability to handle overloaded light and eliminate polarization has been amply demonstrated. The TK-42 is the BIG TUBE camera with the perfect color picture."



THE MOST TRUSTED NAME
IN TELEVISION

less than \$2.00 per thousand homes but the audience composition may reveal a predominance of children. In this instance, if the advertiser seeks to influence adult men, the CPM may be \$20.00. The most valid numbers guide stems from a definition of who product prospects are. This is easily related to audience composition data and the myriad of demographic data reported by the local services.

While each spot is an individual purchase, the buyer should constantly remind himself that he is placing a campaign on the air. It is the effect of an entire schedule that will produce desired results. This leads most logically to the reach and frequency evaluation. Goals should be established based on marketing strategy and the achievement of these goals best reveals the worth of a spot schedule. As stated previously, the consumption of media is to a great extent similar to product consumptions—a small hard core of total prospects are major users. Because of this, as spots are added to schedules extra weight is automatically put against heavy viewers. This would not be revealed in an examination of average reach and frequency. It becomes necessary to have knowledge of who heavy viewers are within the medium by day part and program type. This must be equated with your knowledge of heavy product consumers and adjustments within schedules should attempt to establish this relationship.

Individual Medium

And beyond numbers . . . consideration should be given to the attention of an audience to particular programs compared to others. This is a judgment necessary on the part of the buyers since there is so little in the way of evidence. Do woman watch game shows with the same degree of concentration they give to serials? Are adults viewing the go-go shows with the enthusiasm of their 17-year-old daughter? Multi-set households on the upswing begin to make it apparent that television is becoming an individual medium and that considerably more attention

must be given to the research of viewing patterns in these homes. No longer will it be possible to capture entire families in front of one set.

Remember that spot television is really local market television as opposed to network tv. *Bonanza* is not the most popular program in every city. Climate, regional tastes, industry, etc., all play a part in the patterns of tv viewing. Work shifts can make late late or early fringe movies attractive buys. The number of stations within a given area as well as penetration by stations from outer portions often dictate choices of programs.

One last but most important concern is the station's image or standing in relation to a great many factors. We, at Y&R, recently expressed our concern to stations on their policies regarding commercial protection, cancellation notices and rate protection. We believe it is to the best interest of our clients that stations maintain 15-minute separation between competitive products. Should cancellation notices be required on a longer than two-week basis, it would seriously endanger the flexibility of spot. And how much is a great spot worth if its costs were to increase two weeks after it was purchased? Our concern is most assuredly one for both clients and stations. For as flexibility and individuality are lost, it is the medium that suffers.

Stations' records in the area of syndicated shows, kids shows and movies should be a basic part of a buyer's knowledge. Constant re-runs most seriously effect the value of these programs. It is all too easy for stations to load rating months with blockbusters. When movies are bought, a request should be made for a schedule to guard against this practice.

There is great error in buying strictly numbers. Were this not true, the most important problem to the person buying would be that he makes himself dispensable to lower priced personnel and/or computers. For emphasis, allow me to repeat—use numbers but use them correctly and go beyond the limitations they impose. ■

Language (Continued from 40)

CWD. Consecutive weekly discount—the decreased rate achieved because an advertiser aired his commercials over a number of consecutive weeks.

CPM. Cost-per-thousand — the amount of money it costs to reach 1,000 homes, or viewers, or heads of household, etc.

Cost-per-rating-point. The cost of one rating point in one station, in one market, at one time.

Cume. The total number of unduplicated tv homes, or people, etc., reached.

Estimator. Generally, the person at an agency who prepares client billing, determining the cost and commission of certain schedules.

Estimated rating. Prediction of a particular show's rating if that show were telecast in a particular time period on a station.

FT or FTC. First telecast or effective date.

Flight. A schedule of commercials with a planned interruption, usually on a two or four week cycle.

Frequency. The average number of times a tv home, or person or teenager, etc., is exposed to a commercial over a specified period of time.

Frequency discount. The reduced rate charged an advertiser because he has scheduled his commercials a certain number of times in a specified length of time; also called a plan discount.

Fringe time period. The time immediately preceding or immediately following network programming during which stations air their own choice of programs, syndicated, local, etc. Expressed as early fringe (before prime time) and late fringe (after prime time).

Grid card. A rate card in which a station's spots are priced individually, with charges related to the audience delivered.

GRP. Gross rating points — an accumulated total of rating points for a buy.

Hooker. An attractive spot, usually in a package deal, that a rep offers to a buyer to clinch the sale.

ID. Identification or a 10-second

announcement.

Island position. The placement of a commercial away from any other commercial, i.e., with program content on both sides.

Isolated 30. A straight 30-second commercial (rather than one in a piggyback).

LT or LTC. Last telecast.

LGH. Ladies of the house.

Make-good. The spot or spots a station offers an advertiser in place of his regularly scheduled spot that was not telecast.

OTO. One-time-only: a spot that runs one time: bought outright or a make-good.

Open rate. The highest rate for a spot charged to an advertiser whose particular schedule does not qualify him for a plan rate; also called base rate.

Piggyback. A commercial of one-minute duration that tells two product stories individually: a 30/30 or a 40/20.

Pre-emption. The loss of a scheduled spot due to mechanical difficulty by the station, the cancelling of a program, or because another buyer agreed to purchase the time at a higher rate.

Prime time. The area of night-time programming that has the greatest concentration of audience.

Product protection. The guarantee to an advertiser that a station will not schedule competitive products over a certain period of time, generally 15 minutes.

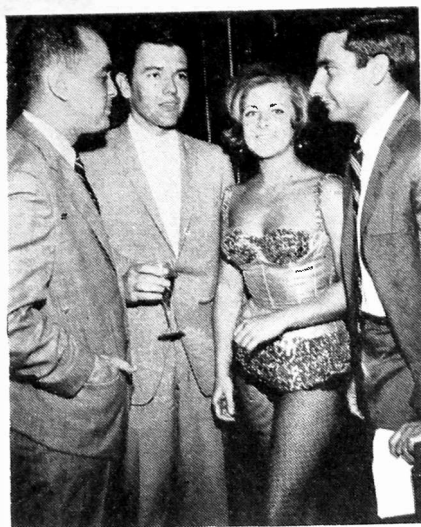
Program rating. An average performance for a particular show.

Quintile. One-fifth of some universe, arrived at by the qualitative analysis of audience accumulation, based on some criterion, e.g., frequency of viewing, income level, etc.

Rating. The percentage of tv homes in a universe tuned in to a particular station.

Rate protection. Guarantee that an on-the-air advertiser will be charged the going rate for a certain length of time, generally 90 days, after a new rate card is issued by the station.

Rateholder. An ID spot that an advertiser buys to qualify for or maintain a certain cost discount level.



The attentive group above was present at a recent KHJ-TV Los Angeles presentation party at New York's Gaslight Club. Flanking the Gaslight Club girl, l. to r., are: Burke Libert, Y&R; Dennis Holt, RKO General; and Nick Langone, William Esty Co.

Reach. The unduplicated number of people or tv homes, etc., that will receive the commercial impressions.

Share. The station's percentage of tv homes with sets turned on.

Short rate. The rate charged to the advertiser because his commercials ran fewer times than were required for a discount rate.

Spot tv advertising. Tv time purchased on a market-by-market basis by a national or regional advertiser.

TF. Till forbid—instruction to continue the schedule until further notice.

Saturation. A theoretical reach level achieved in which it is only possible to add frequency to a buy.

TPR. Time period rating—the average rating for a particular time period, regardless of the show being telecast.

Time sheet. Used by a buyer to keep track of the data on a buy: also called a buy sheet.

It's not quite the Tower of Babel, but when you add to these basic terms, some from rating and marketing books, some from reps and some from clients, and multiply them by all the other "grey flannel" phrases, the effect is similar. It's amazing what one little spot can generate. ■

Features (Continued from page 37)

High prices are created not only by shortages of film, but because of intensified competition for feature audiences. This season, for example, the NBC station division will have a late Saturday night feature on WNBC-TV New York, KNBC-TV Los Angeles, WMAQ-TV Chicago and WMAL-TV Washington. In many of these markets it will be taking on entrenched movie shows presented by both ABC and CBS owned stations.

This insatiable demand cannot be satisfied because less features are being produced in Hollywood. Estimates are that the movie capital turns out about 150 each year, grade A's or C's. The old B picture, the standby of the heyday of the business, is not being produced since little playing time remains for them in the reduced number of motion picture houses. Only hits make profits in theatrical release, or very low-budget pictures.

Still in Vaults

As of this January, 977 features were still in the Hollywood vaults, including those in partial release, according to Herb Jacobs, head of TV Stations Inc. Of these, the two largest groups are owned by MGM and Paramount. Of the total, 261 were evaluated as first class, 478 second class and 278 as third class by Mr. Jacobs. The networks have already taken about 50 of these. There remains the 600-odd pictures to go into syndication but these will go in small quantity and be mixed in with older product to bring maximum return.

Because of the limited number still available, many buyers feel that the quality of the current packages is not as high as in the past. The new packages often contain a few top-quality films, a much larger group of first run-off-the-network and some English and foreign product. One group of 50 offered not long ago had three pictures made in the thirties, seven dubs, a few made in the forties and fifties and the rest first-run-off-the-network. Many include top quality films rejected by the networks for



A message from U.N.C.L.E.

(UNCLE SAM, that is)

David McCallum, enigmatic agent from U.N.C.L.E. on the popular television series, is doing something for the future every payday, by putting part of his pay into U.S. Savings Bonds.

Millions of young people like David McCallum are tucking away their spare dollars into this secure method of saving. Saving for things in the near future, like homes and babies; and things in the distant future, like education and retirement. And saving the effortless, automatic

way: a few dollars every payday on Payroll Savings.

If you've never had the fun of watching a small sum grow into a surprisingly big sum, get into the Payroll Savings Plan now. You'll be glad you did. And so will your country.

NOW — Savings Bonds Pay 4.15%!

Interest on new E and H Bonds you purchase has been raised to 4.15% when held to maturity. E Bonds mature faster — now in just 7 years. Your old Bonds will earn more, too. Savings Bonds are better to buy, and hold, than ever.

Buy U.S. Savings Bonds



The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.



profits in theatrical release. Movies made in England often qualify for government subsidies. ABC has already made one such deal in which it is a co-partner with outdoor theater exhibitor Alan Iselin, and MPO. It was shot in the British West Indies and features Troy Donohue.

In the looser arrangements, the tv station merely agrees to accept the movie if it meets its requirements. This allows the producer to go ahead and get production money.

Many of these pictures are being shot abroad, and in Mexico. Since foreign production is hazardous, groups that participate in such deals must be willing to send qualified personnel abroad to help with supervision. Westinghouse has two men overseas doing such work.

Most of these productions will be for the international market and will have to be dubbed. Where this is done provision has been made to shoot with three leading actors, one who speaks English, another who

speaks a romance tongue, and the third German. The pictures, for the most part, will be simple action-adventure stories.

It was hoped that television would be able to put together a combination of station groups jointly to participate in production. This was to be done under the banner of Herb Jacobs. This idea has not been fea-

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ible up to now, because the groups would not surrender autonomy and give over control to a producer.

Many feel low-budget, made-for-tv pictures will not succeed. They believe that the small budgets and lack of exploitation will give the impression that the features are of little interest to audiences. On the other hand, participating stations will have a greater degree of control over the material they play on their outlets.

It is obvious that two things are developing in station programming: new movies are being produced for the medium from new product sources; and the networks are developing more shows for their affiliates that will occupy one of the time periods now held by features.

This does two things: it eases, however slightly, the enormous drain on the limited supply of product; and it will tend to reduce the number of stations now highlighting feature films. Further, the value of reruns may be diminished somewhat if there are fewer time periods in which to schedule movies.

But no one can argue that the day of local feature film programming is over. When *High Noon* runs again for the 16th time in a market, it will have a sizeable audience. And as for the late night programming of the talk and variety type that may be on as many as four networks, many stations will be in the perfect position to counter-program—with features. ■

New Tv Country

If the time schedule holds, May 24, 1967 will be the inauguration day of the Hashemite Kingdom of Jordan's first television system. His Majesty King Hussein last month placed the cornerstone on the television facilities now under construction in Amman. They will contain the studios, administration offices, and one transmitter.

Another transmitter will be stationed in Jerusalem so that the two will blanket the northeast section of the country where 85 per cent of the 1.7 million population live.

Pact Extended. The Jordan Television Authority extended its contract with RTV International of New York for managerial and programming aid in getting the new system off the ground. (RTV has been advising the government on its radio system for some time.) RTV has dispatched a three-man team of tv specialists to Jordan to supervise all construction, training, management, and operations of the new station.



The country has signed contracts for \$860,000 to pay for the new station's equipment and installation. These do not include construction expenses or RTV International's fee. At present there are approximately 4,000 sets in the country that receive weak television signals from Beirut and Damascus. Plans call for the new system to begin operation for four hours daily in the early evening. The system will be supported by a \$14 a year set license fee, import fees on receivers, and time sales.

IN CHATTANOOGA
WE HAVE WHAT YOU WANT
COVERAGE!



Represented by
The Katz Agency, Inc.

WRCB/TV 3
A RUST CRAFT STATION

In the picture



MR. BIRD
A simple system.

In the two years he's been at McCann-Erickson, **Ted Bird**, business affairs manager of broadcast production at the agency, has managed to level the mountain of paper that usually engulfs production people at big agencies down to a manipulable pile. With a staff of only five, he's handling the thousands of contracts entailed in McCann's output of hundreds of tv commercials in a year. "I've simplified the process wherever possible," Mr. Bird said. "If you can use one piece of paper to do the work of three, you're that much ahead."

Troubles may pop up, but they don't pile up. "The simpler you make your system," Mr. Bird said, "the less likely it is to break down the fewer things there are to go wrong, and the faster you can fix them."

On any tv commercial, there are at least three types of contract—contracts with players, contract with music packager, contract with the production house. A fourth contract, with the musicians, is usually made by the music packager, whose basic contract with the agency is to furnish the score. The musicians contract is known in the trade as a Form B. But the agency handles the musicians' residuals.

When big-name actors are involved, there's yet another type of contract, the overscale arrangement. Name deals usually require a good amount of haggling; such negotiations are handled by McCann's legal department.

Within the talent contracts there are often a number of clauses, such as "exclusivity," barring a principal player from working for a competing product (a Coca Cola spokesman can't sell coffee or beer); and moratoriums, which calls the deal off if the performer attracts unsavory publicity. Then there are ad hoc contracts, like one with the Beekman Tower Hotel which enabled the agency to use the hotel for interiors as long as the marquee showed.

And children, as in other areas of life, can be a bother. Although there are standard contracts for children, New York City law requires a permit from the mayor's office to have a child appear in a commercial; elsewhere in New York State, commercial filming of children falls under the Penal Code, and requires an okay from the governing school board of the child's home district, and an okay from the local chapter of the Society for the Prevention of Cruelty to Children, if there is a local chapter.

The way Mr. Bird has set it up at McCann, casting people handle the contracts up to completion of the shooting session, and "reuse" specialists handle residual payments.

McCann has worked out its own way to handle competitive bidding from production houses. Those invited to bid are all called in at the same time, sit down in the same room with the creative people, and get briefed. "Telling them all at the same time what the story is saves us time, saves them time, and ensures that they all get a chance to follow the same ground rules. Otherwise, you couldn't describe the storyboard twice in the same way."

Since agency creative people are as likely to go with the high bidder as with the low bidder to make sure the job they want done gets done the way they want it done, the "three-bid" system is something of an anachronism. It exists chiefly because accountants at client corporations tend to think of the intricate, intangible nature of "film supply" as a supply analogous to purchase of industrial materials. If that were the case, they might as well predicate bidding on rawstock.

But the main trouble with the three-bid system, Mr. Bird said, is that it costs more for all concerned. The cost of taking time out to make complex estimates has to be transferred to the overhead, and thus the markup, of the film studios.

While the bidding system may be an anachronism, the absence of it would not, Mr. Bird thinks, tend to limit the number of studios an agency would use. McCann, for one, believes in spreading the work around; 38 production houses were used by the agency in the course of 1965. (Although Mr. Bird has the last word on competitive bids, he said he would never override a producer who had convincing reasons for using a particular studio for an assignment.)

The traffic operators at McCann are entrusted with unusual responsibility. All production and procurement assignments begin with a work order, written by a traffic operator, who administers the budget of each production, blows the whistle when one job strays over budget. "Our traffic girls are much more involved in the total process than traffic people at other agencies," Mr. Bird says.

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Funny thing happened a week or so ago. Benton & Bowles sent over a copy of a speech by Whit Hobbs. That's all. Just a speech. No blue denim sportsjackets. No buckets of beer. No "grabbers" of any kind. But, lest anyone think bribery in tangible form is essential to get the names of either B&B or Mr. Hobbs into print, the idea is rebutted herewith:

Mr. Hobbs, on enticing new blood into advertising—"Let's convince the college crowd that this is a challenging and useful business. And that if you want to suffer, if you want to be overworked and underpaid and miserable, the opportunities to do so in advertising are every bit as good as in the Peace Corps."

Mr. Hobbs, on expanding the creative man's horizons:—"Let's make a rule that everyone in the agency has to read at least one book a week . . . visit at least one supermarket or store or showroom full of customers a week. And at least one day every year he has to stay home and watch daytime television all day long without stopping."

(As we recall, the last person to stay home and watch daytime television all day long without stopping was Newton Minow—and you know what came out of that.)

* * *

In the years since television became a force to be reckoned with on the American scene, newspaper editors everywhere have compiled libraries of standing stories which they occasionally use to liven up deadly-dull issues. For the benefit of young reporters everywhere who aren't familiar with these stories and the way they're written, TELEVISION AGE presents a few as a public service. All the young reporter has to do is file these and drop in the appropriate names when the stories take place in his area. He is bound to get a pat on the back from his managing editor. (The stories also make nice wind-up pieces for tv news programs.)

1. Mr. (INSERT NAME) returned home from work early this evening and found his wife watching a favorite television program. His dinner wasn't ready. An argument ensued during which Mr. (INSERT NAME)

took a (shotgun, hammer, kitchen chair—CHOOSE ONE) and smashed the television picture tube. His wife, when asked her reaction, said ("I learned my lesson; my husband means more to me than Lloyd Thaxton") or ("That brute! If Huntley and Brinkley find out what he did to them, they'll take care of him!").

2. A student at the University of (NAME) has come up with a novel way of rating television programs. He has discovered that when a dull program follows an exciting one, there is (an increase in the use of water in viewers' homes) or (greater use of telephone circuits). The student's system is built around rating programs not in points, but as ("a two-call show, a three-call show," etc.) or ("a two-flush show, a three-flush show," etc.)

3. While Mr. and Mrs. (NAME) sat in their darkened home last night, calmly watching the adventures of a cat-burglar on the tv program, *Honey West*, a burglar crept through a window and stole the family silverware. Said Mrs. (NAME): "Gee, it's just like a television program."

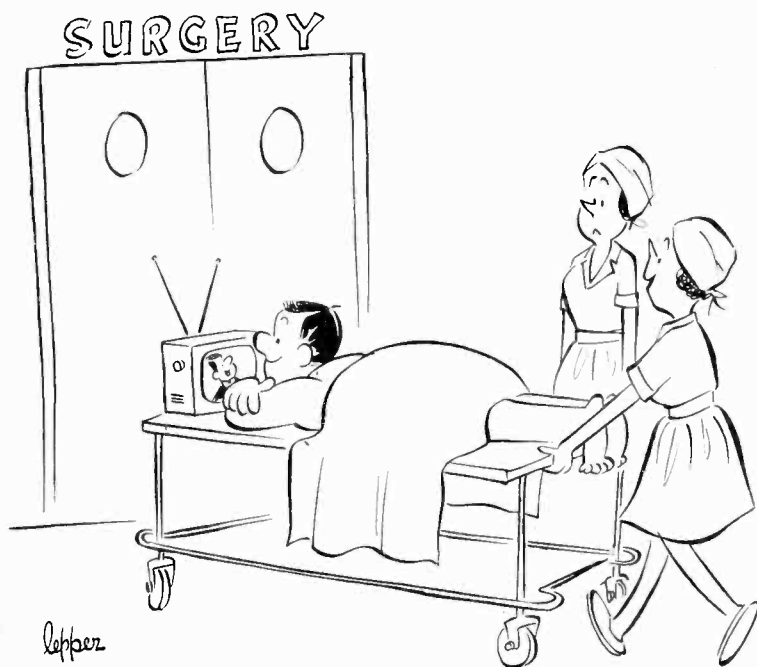
4. A tax collector, calling on the home of Mr. and Mrs. (NAME) recently, questioned the fact that the family apparently had no tv set, although there was (an antenna on the roof) or (a large, empty color tv carton on the front lawn). "Oh," said Mrs. (NAME) with a smile, "we just put that out there to fool the neighbors."

* * *

Letters we never finished reading (from the Montreux tv festival): "Dear Sirs, On behalf of the patronizing committee. . ."

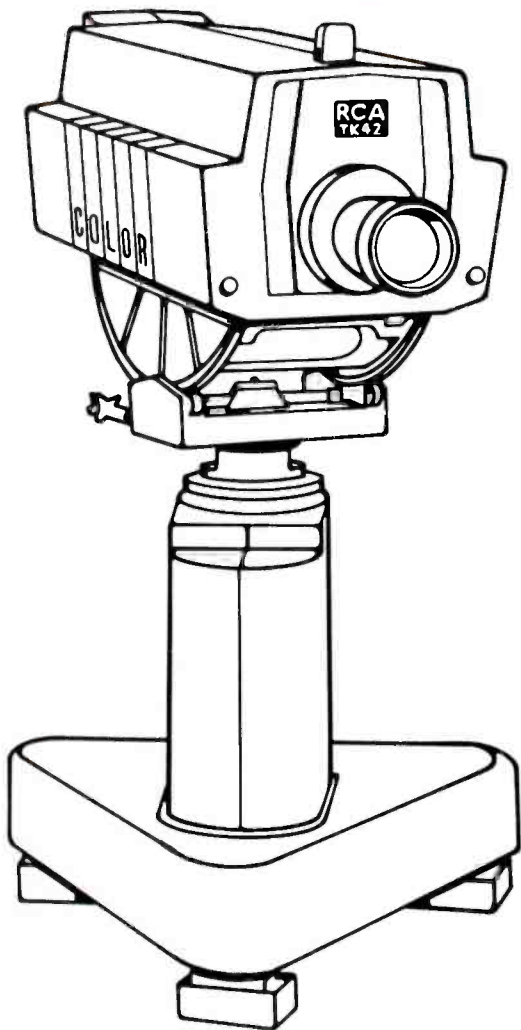
* * *

Incidental intelligence: William F. Buckley Jr., arch-conservative editor and writer, former Conservative Party candidate for Mayor of New York City and host of *Firing Line*, has joined the New York local of the American Federation of Television and Radio Artists.



"It's all right—he's getting a spinal."

Color Us Complete



Check the combination you need:

- COLOR NETWORK FACILITIES
- COLOR FILM & SLIDES
- COLOR VIDEO TAPE
- COLOR FILM PROCESSING LABORATORY
- NOW LIVE COLOR STUDIOS IN BOTH TAMPA AND ST. PETERSBURG

 **The Katz Agency, Inc.**
National Representatives

WTVT

Tampa/St. Petersburg
*The station on the move
in the market on the move*

THE WKY TELEVISION SYSTEM, INC.

WTVT, Tampa/St. Petersburg; WKY-TV & Radio,
Oklahoma City; KTVT, Dallas/Ft. Worth;
WUHF-TV, Milwaukee; KHTV, Houston





Our Ambassador is invited to the best places

NEW YORK
CHICAGO
LOS ANGELES
DETROIT
BOSTON
SAN FRANCISCO
CLEVELAND
PITTSBURGH
WASHINGTON
DALLAS
CINCINNATI

PROVIDENCE
MINNEAPOLIS
HARTFORD
MILWAUKEE
INDIANAPOLIS
SACRAMENTO
ATLANTA
HOUSTON
GRAND RAPIDS -
KALAMAZOO
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TOLEDO
SYRACUSE
PHOENIX
TULSA
OMAHA
NORFOLK
HONOLULU
LITTLE ROCK
LAFAYETTE
PORTLAND
SALT LAKE CITY

KANSAS CITY
NEW ORLEANS
LAS VEGAS
TAMPA
FORT WAYNE
DAYTON
BAY CITY -
SAGINAW
WILKES BARRE
AND MORE...

In fact, twenty of the top twenty-five markets have invited our 50 Top Time Ambassador One Group to be part of their fall schedules! And important groups like NBC, RKO-General, Corinthian and Overmyer have sent their invitations too. Whether you're in the top twenty-five or top two hundred and fifty, you want the best motion pictures available. We have them! Call Cy Kaplan, Vice President for Television Sales. Now!

JOSEPH **LEVINE**
EMBASSY
PICTURES CORP./TELEVISION

1301 AVENUE OF THE AMERICAS N. Y., N. Y. 10019 (212) 956-6159