

Television Age

SPECIAL FEATURE: Predictions on network demographics 23

The hidden military market—\$20 billion in purchasing power 30

Will computers solve the growing problem of discrepancies? 32

SE ARE THE
S OF THE
E...



KSTP-TV's award-winning Photo-News Department... expert use by a specially trained, completely staff of reporters, writers, editors, photographers... first made KSTP-TV news a habit for the viewers. Now it's a tradition in the Northwest

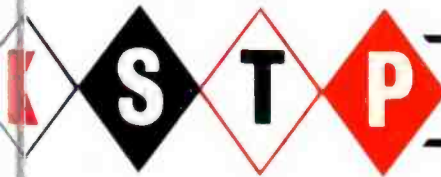
...done for nearly twenty years, the ratings continue to gain that KSTP-TV is the unchallenged news leader. At 6:00 pm, KSTP-TV reaches more than 148,000 viewers. Its seven-day average - 17% more than the second

station. At 6:00 pm on the six-competitive-day average, KSTP-TV's lead over the second station is even greater - 29%.*

And the newest viewing habit is the News-Sports wrap-up, midnight, Monday through Friday (in color, of course, like all KSTP-TV programming).

*NSI June 1967
Homes data are estimates only and are subject to the qualifications set forth by the indicated service.

Represented Nationally by Edward Petry & Co.



TOTAL COLOR TELEVISION • CHANNEL 5
100,000 WATTS • MINNEAPOLIS, SAINT PAUL



HUBBARD BROADCASTING, INC. KSTP-AM • FM • TV/KOB-AM • TV/W • GTO-AM

Marconi Band IV/V television transmitters

A universal drive transmitter and a range of amplifiers
up to 50 kW power rating

drive

Designed for colour with highly accurate independent adjustment of differential gain and phase.

Unique linear diode modulator operating on the absorption principle.

Sound and vision equipment integrated to ensure good sound to vision carrier stability.

Designed for parallel operation.

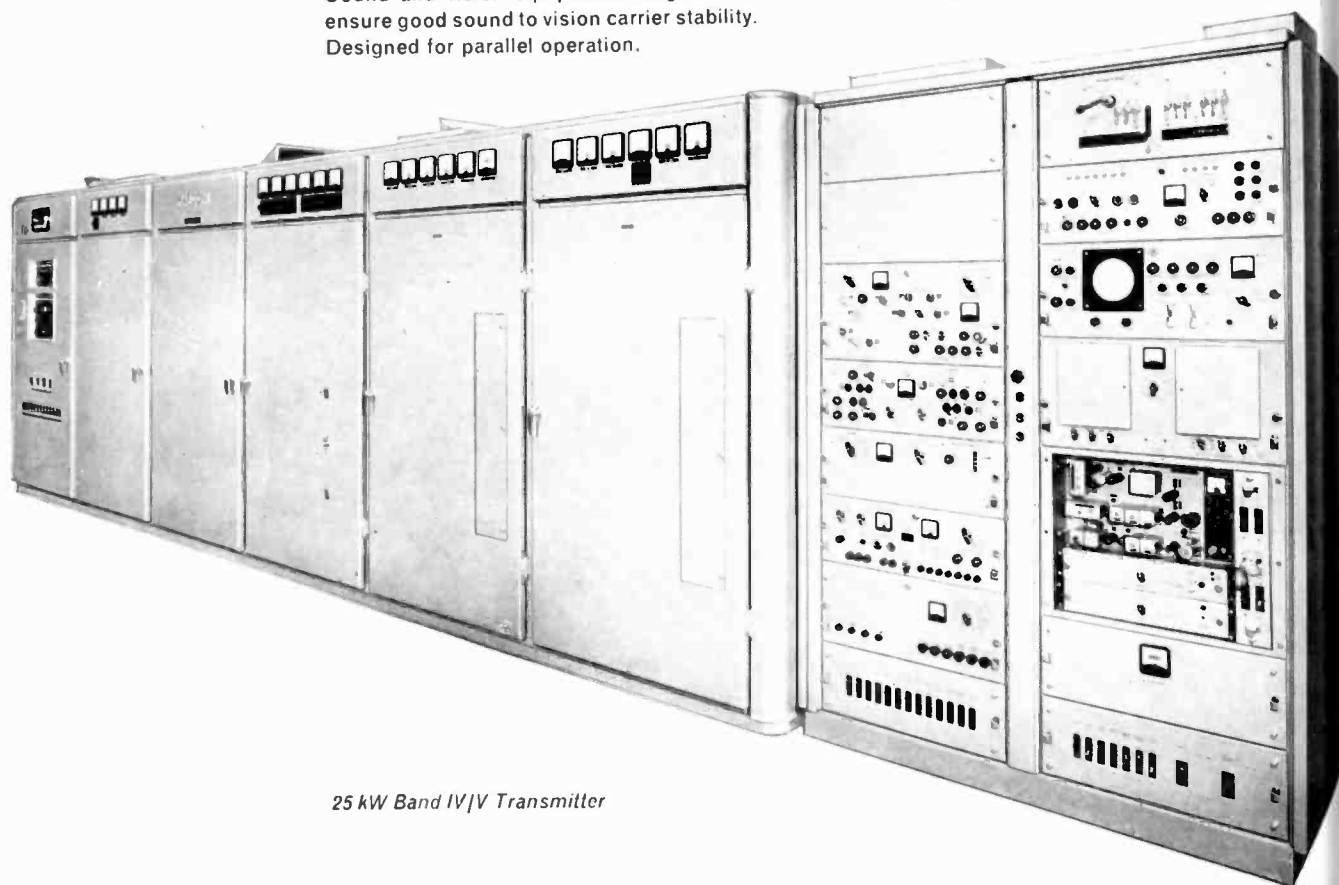
amplifier

Similar klystrons used for vision and sound amplifiers.

Air cooling employed up to 10 kW. Water cooled klystrons used for higher powers.

No back access required.

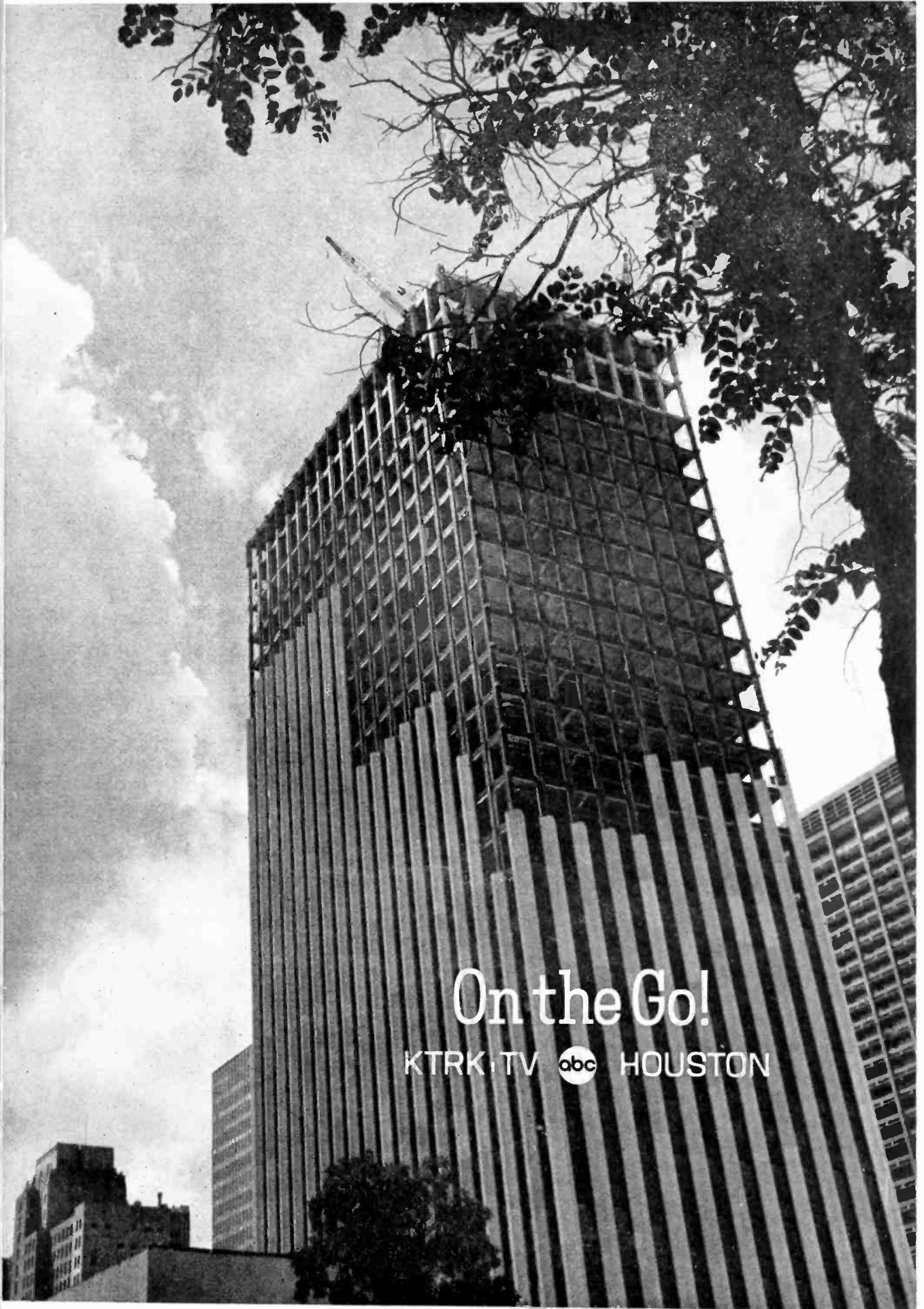
Specially designed for parallel operation.



25 kW Band IV/V Transmitter

Marconi television systems

The Marconi Company Limited, Broadcasting Division, Chelmsford, Essex, England



On the Go!
KTRK-TV abc HOUSTON

"We want to help improve the quality of media information upon which we base our buying."



DAVID D. KEEGAN, Media Coordinator, Thomas J. Lipton.

That's how one of the 17 advertising media executives on the SRDS Gold Chevron Award Panel expressed himself when asked why he spent hours and hours analyzing media Service-Ads.

We think you might be interested in some of the illuminating "inside" discussions held during the course of judging sessions.

"Here's a radio station that knows how we buy..."

"... I like this radio campaign. It shows that they subscribe to the rating services which we have at our fingertips and shows the audience composition. This campaign tells me the type of station it is; this is the one thing that we do not have at our fingertips — we have to wait until we get to a rep or we get a station log.

"When I open Standard Rate I have the rates. From these ads I hope to have something about the station, and I have my rating sources which I can get from my file cabinet. These ads give me a thumbnail sketch of the type of station and the type of programming.



BRUCE SMALL, Asst. V. P. & Manager, Spot Broadcast Unit, Ted Bates.

"It mentions that it has the news and what kind, and its quality. It says that it has adults. It describes the programming. And it touches on the coverage and shows that they do have farm programming. They're also highlighting one of their newscasters. In the January through March ad they show you a brief contour map and the share of audience and how they compare with the other stations in their home county and in eight counties in the surrounding area. To me this is the kind of information I find very useful in SRDS. As far as being complete, it is."



JOAN STARK, Asst. Grp. Hd. of Media Dept., Grey Advertising.

"I marked them down a little on 'current' because they illustrate their March '66 figures with a March, '65 Pulse. It may have been the latest rating book, but I don't know. Perhaps if it was, they should have said 'latest figures available.' However, their source is factual and their figures are factual. It's presented for ease of use. It's quick, quick, quick. It's explicit because there does not seem to be any double talk; they say what they have to say and they're saying it very clearly and precisely, and exactly. The service information is very good.

"However, in addition to percentages of homes, I'd like to have total number of homes in the area; this would really make it very good."

"I could work right from this TV ad"

"For my money, this is the best TV campaign that we've come across in this group. It breaks down its shows into children's shows, women's shows and family audience shows. It tells you when they run, who's in them, what the content is and the participation price."

"I think it's good. I gave it high scores on all criteria. This is the type of information we want, and although they can't list the availabilities here, it does give a program target to go after."

* * *

"I'll tell you another thing, if I was working on a plan or a cost estimate I could work right from this ad. I would certainly work on this station before I'd work on a station that only had a listing."

"The only thing is that they have nothing on local special programs. For example, the XXX stations do local programs on rehabilitating convicts, etc. This shows that they create local programs and therefore much local interest. Such programs would be interesting for us to know about. As far as it goes, this is a very good campaign. It's on the right track."

What kind of 'sound'?

"This second radio campaign is not complete because it doesn't give us the number of homes and it doesn't give us a map and it doesn't define its sound. Although they tell us that it reaches the greatest number of adults and teenagers in its market, it doesn't give us any idea of the type of programming. How do they get both?"

Need programming information

"I would have to agree that programming is one of the best things that could be presented in Service-Ads and it loses currency less rapidly than ratings do. I would be particularly interested in syndicated properties which various stations run. They might uniquely fit into some marketing plan which we might be trying to implement."



TERRY PELLEGRINO, Asst. to Sr. V.P. & Media Dir., Young & Rubicam and RICHARD TREA, Media Dir., Richard K. Manoff, Inc.

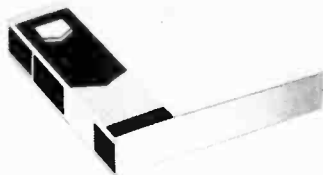
This ad is one of a series reporting significant observations by Gold Chevron Award Panelists that suggest how media can use their Service-Ads in SRDS to best advantage.



IN SRDS

YOU ARE THERE

selling by helping people buy



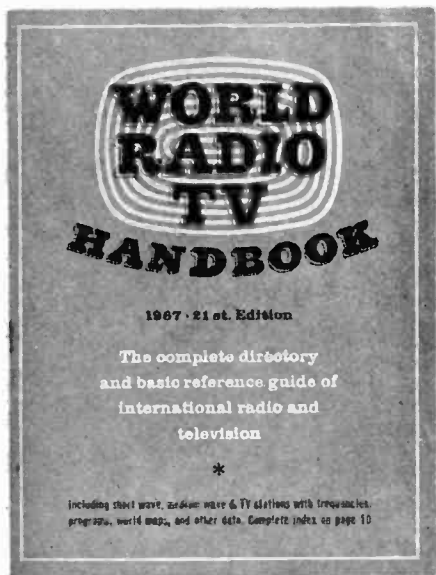
SRDS

STANDARD RATE & DATA SERVICE, INC.

5201 Old Orchard Road
Skokie, Illinois 60076
312 966-8500

Sales Offices: Skokie
New York • Los Angeles

JUST OFF THE PRESS



1967 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook

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

AUGUST 28, 1967

Television Age

23 WHERE THE PROSPECTS ARE

Exclusive analysis of next season's network nighttime programs, prepared for TELEVISION AGE by James H. Cornell, of N. W. Ayer, provides estimated audiences for each show in marketing-oriented terms—by age and sex in nine demographic groups.

30 LOCAL MILITARY PAYROLL— HIDDEN \$20 BILLION MARKET

With Vietnam War, military market is now at peak, but useful data are hard to find.

32 THE DISCREPANCY PROBLEM

Differences between station bills and agency orders, growing in number, are causing concern. Can computers help?

34 FLEXNIT'S BIG-REACH, BIG-FREQUENCY APPROACH

Girdle firm, which waited years to get into tv, has own method of testing 'unfinished' commercials.

DEPARTMENTS

- | | |
|--|--|
| 12 Publisher's Letter
<i>Report to the readers</i> | 36 Film/Tape Report
<i>Round-up of news</i> |
| 13 Letters to the Editor
<i>The customers always write</i> | 61 Wall St. Report
<i>The financial picture</i> |
| 15 Tele-scope
<i>What's ahead behind the scenes</i> | 49 Spot Report
<i>Digest of national activity</i> |
| 17 Business Barometer
<i>Measuring the trends</i> | 51 One Buyer's Opinion
<i>The other side of the coin</i> |
| 21 Newsfront
<i>The way it happened</i> | 75 In the Picture
<i>A man in the news</i> |
| 35 Viewpoints
<i>What makes a hit show last?</i> | 76 In Camera
<i>The lighter side</i> |

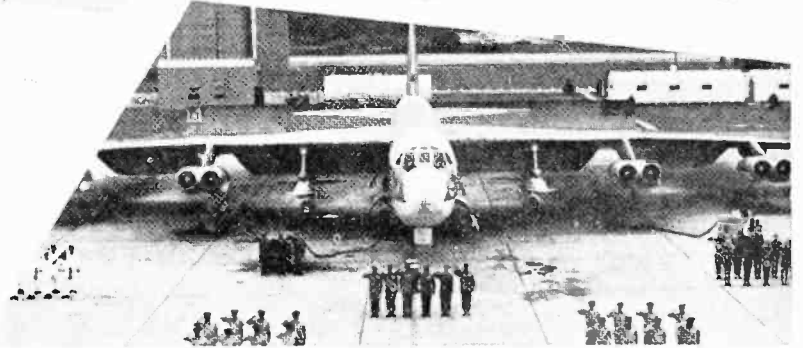
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FACT FILE Columbus, Georgia

WRBL-TV
Channel — **3**

WTVM
Channel — **9**

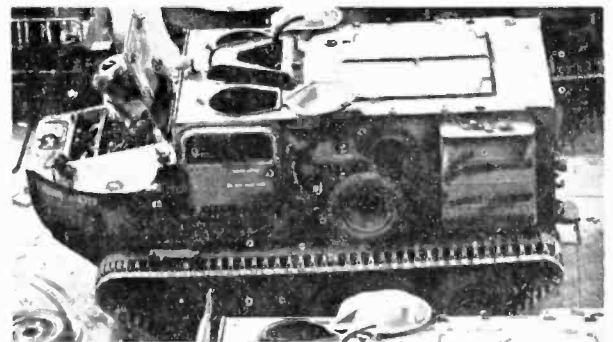


Columbus, Georgia Television covers the largest Military Complex in the Southeast.

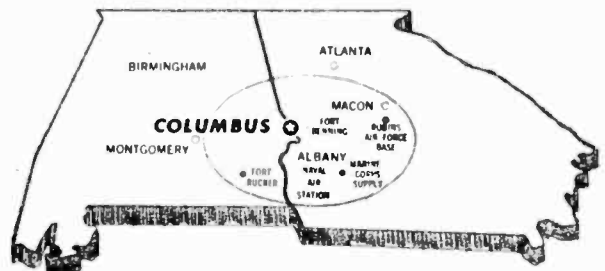
(and one of the largest in the nation)

Annual Military Payroll
\$243,841,000

PX and Commissary Sales
\$60,806,831



These are official figures and were compiled with the assistance of the information officers of each installation.



***Serving the Army, Navy,
Marines and Air Force***

FORT BENNING — Columbus, Ga.
FORT RUCKER — Ozark, Alabama
ROBINS AIR FORCE BASE — Warner Robins, Ga.
NAVAL AIR STATION — Albany, Georgia
MARINE CORPS SUPPLY STATION — Albany, Georgia

A large portion of America's defense system and striking force is within Columbus, Georgia's television coverage. These military installations continue to grow in training, defense and supply activity.

Payrolls, both military and civilian, represent sums that are important to almost every manufacturer.

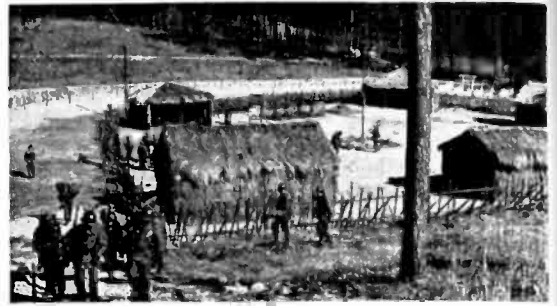
Annual "on-post" sales exceeding \$60 million is deserving of high consideration by every media buyer. And no other media reaches this lucrative market like Columbus, Georgia television.

COMMISSARY SALES

FORT BENNING	\$13,586,937
ROBINS AIR FORCE BASE	5,500,000
NAVAL AIR STATION	NA
MARINE CORPS SUPPLY	1,200,000
FORT RUCKER	6,099,583
TOTAL	\$26,386,520

PX SALES

FORT BENNING	\$23,620,611
ROBINS AIR FORCE BASE	1,700,000
NAVAL AIR STATION	NA
MARINE CORPS SUPPLY	1,200,000
FORT RUCKER	7,900,000
TOTAL	\$34,420,611



Viet Nam Village at Fort Benning



Formation at Fort Benning — World's Largest Infantry Training Center



Modern PX and Commissary Facilities



Military people and dollars - served by Columbus TV

	Annual Military Payroll	Annual Civilian Payroll	Military Strength	Military Dependents	Annual PX Sales	Annual Commissary Sales
FORT BENNING.....	\$159,198,000	\$ 30,609,000	48,734	36,813	\$23,620,611	\$13,586,937
FORT RUCKER.....	44,843,000	17,776,000	12,956	10,217	7,900,000	6,099,583
ROBINS AIR FORCE.....	32,600,000	167,100,000	5,500	(est.) 6,500	1,700,000	5,500,000
MARINE CORPS SUPPLY....	5,900,000	12,900,000	1,300	1,900	1,200,000	1,200,000
NAVAL AIR STATION (*).....	1,200,000	696,000	455	650	NA	NA
TOTALS.....	\$243,841,000	\$229,081,000	68,945	56,080	\$34,420,611	\$26,386,520

(*) The Naval Air Station at Albany was commissioned July 1, 1967 to occupy the huge facility previously used by the former Turner Air Force Base. By July 1, 1968 the Naval Air Station will be ten (10) times larger than its present personnel development status shown above.

OCS

The largest Officer Candidate Training Program in America. Fort Benning's OCS program will serve over 12,000 young men during 1967.



Build brand loyalty with this huge military community via Columbus, Georgia Television.

RETIRED MILITARY COMMUNITY

Not reflected in the above figures is a large and continuously growing community of retired personnel. Many factors contribute to permanent retirement here such as the excellent medical facilities of Martin Army Hospital at Fort Benning, ideal climate, outstanding recreational facilities and a congenial environment.



Look what Columbus, Georgia TV delivers - military and civilian

TOTAL POPULATION

Civilian 1,448,560
 Military 68,945
 (not including dependents)

1.5 MILLION

RETAIL SALES

Civilian \$1,644,453,000
 Military (PX & Commissary) 60,806,831

\$1.7 BILLION

Columbus, Georgia

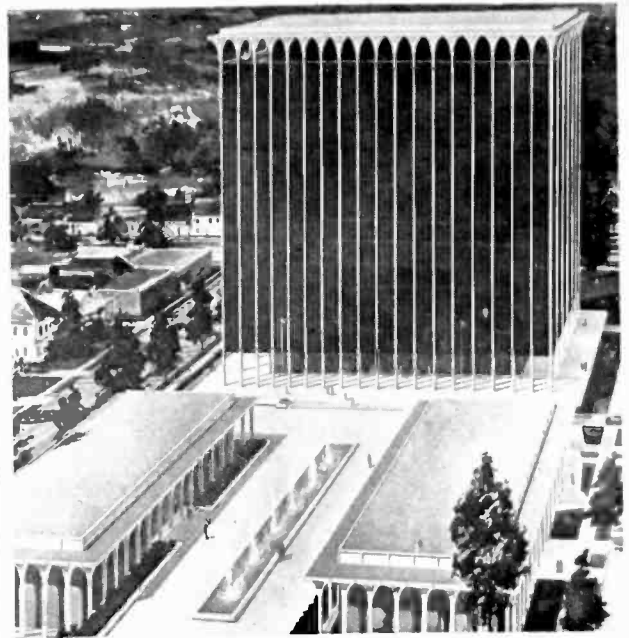
growth market

. . . test market

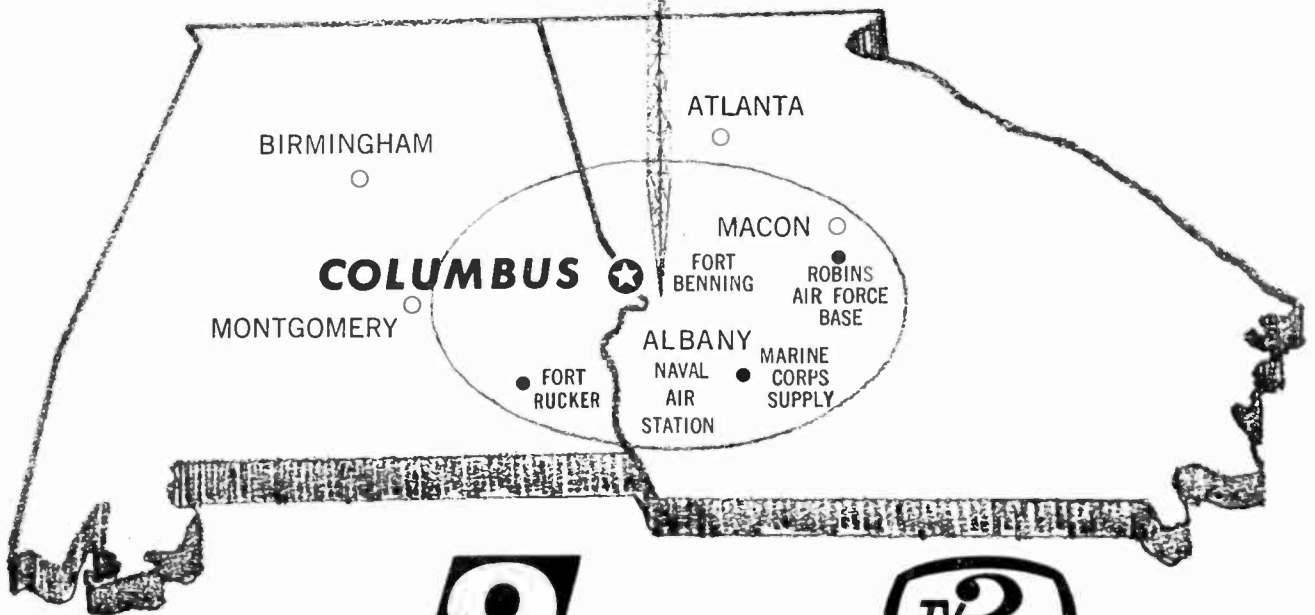
MILITARY and CIVILIAN

Already a big market and getting bigger in a hurry. It's covered in depth by Columbus television from one of the world's tallest towers.

Buy Columbus, Georgia TV



COLUMBUS' NEW CIVIC BUILDING, already approved by bond referendum, is representative of the growth of the Columbus area. Another 11-story office building is now going up. An almost block-long, downtown shopping mall is well under way.



National Representative
BLAIR TELEVISION



National Representative
GEORGE P. HOLLINGBERY CO.

Television Age

OL. XV

No. 2

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Finally, a professional-quality 16mm camera with utterly simple, totally reliable automation. The new Canon Scoopic-16 is the perfect tool for sophisticated or novice cameramen who have to shoot instinctively and get it right the first time.

Scoopic-16 combines fully automatic CdS exposure control and an integral 13-76mm zoom lens with reflex viewing, electric drive and automatic loading. It frees you to follow the action and make your shot—no fussing with meter, diaphragm control or lens turret. Even loading, of standard 16mm spools, has been automated.

And Scoopic-16 is engineered for your comfort. Everything about it—from its contoured hand grip with convenient thumb action shutter release to its light weight and balanced design—was planned to give you the ultimate convenience in hand-held action shooting.

If you're the kind of guy who has to go where the action is, you'll want to go there with the new Canon Scoopic-16. It's your kind of camera. By design.

New Canon Scoopic-16: Uses 16mm film, single or double perforated on standard 100' spools. Canon-Zoom lens, f1.6, coated. Zoom range 13-76mm, ratio: 5.84:1, focusing to 5 ft. Fully automated, motorized CdS exposure control system (with manual override) cross couples to all running speeds, all 'f' stops (f1.6-f22), all films ASA 10-320. Selected aperture shows on scale in viewfinder. Running speeds: 16, 24, 32, 48 fps. Self-threading. Thru-the-lens viewing. Built-in focusing glass. Viewing brightness not affected by 'f' stop. Corrective, adjustable eyepiece. Self-resetting film counter. Motor driven by one 12.5V interchangeable, rechargeable nickel cadmium battery (shoots approximately 8 rolls per charge).

See the Scoopic-16 at your dealer's or write for literature. Canon U.S.A., Inc., 550 Fifth Avenue, New York, N. Y. 10036

Canon



NEW CANON SCOOPIC-16. FIRST 16mm "POINT-AND-SHOOT" ELECTRIC CINE CAMERA.

There are **TWO** South Bend TV Markets

Look twice at the South Bend market—averaged figures just don't apply to WSBT-TV. ARB's Television Coverage/65* for example. That study shows LaPorte County (27,900 TV homes) as a secondary county for WSBT-TV—but not for this "averaged" 3-station market. Berrien County, Michigan, with 45,600 TV homes is not in South Bend's ADI. Yet Television Coverage/65 showed that WSBT-TV was watched more hours per week than any other station!

Since the '65 study we've quadrupled our power to 2,175,000 watts—and added total color capability—including our own color newsfilm processor. WSBT-TV has a market of its own—no other station can cover it. From South Bend go with the big colorful one—WSBT-TV. Why settle for less?

*Subject to qualifications described therein.

WSBT-TV 22
SOUTH BEND
REPRESENTED BY KATZ



Letter from the Publisher

Predictions in Detail

With the new network season about to break, there will be a great deal of interest in our lead story. The analysis predicts nighttime ratings—but with a difference. The emphasis here is on data the marketing man is interested in, demographics by age and sex.

The job done by N. W. Ayer is an extremely complex one. Ayer has considerable expertise in making these predictions over the past 10 years. The agency has a sizable stake in the estimates since it has participation placements in some 20 nighttime shows.

Jim Cornell who prepared the estimates had to take into account the appeal of each show, including the new ones, the competitive programs, the lead-in shows as well as nine audience subgroups and how they flow from one show to another.

This season promises to be certainly one of the most intensively competitive among the three networks. On the whole, it appears to be one of the strongest network seasons in several years. While the new every-week programs, as a group, do not show any unusual improvement, the network lineups have been strengthened by rejuggling.

The raft of specials will create the kind of excitement that existed when the first "spectaculars" appeared. The three networks will be presenting almost 300 specials. The specials, of course, make it even more difficult to evaluate the regular series.

What is apparent is that the viewer is becoming more discriminatory in his program choices on a night-by-night basis. At the same time, the sponsors are evaluating programs—whether they be movies, specials or regular series—on a demographic basis.

This policy of stressing the importance of prospects rather than just number of homes reached is the most significant fact in the program analysis. There are still some advertisers who buy on the basis of "tonnage" but the astute advertiser is looking for buyers of his product rather than massive figures.

The Military Market

As our special report on page 30 points out, the military market is at its largest since the end of World War II in both materiel and personnel. The annual military payroll alone now totals \$19 billion.

What makes it extremely difficult for both marketing specialists and media experts is that in the past two years there have been considerable shifts, consolidations, expansions of some bases and virtual shutdown of others.

We have had excellent cooperation from the Department of Defense in providing us with information. At the same time, the Department has classified certain areas for security reasons.

What TELEVISION AGE has been able to accomplish in these annual military studies is to point out to media analysts not only the importance of the military market, which is acknowledged, but to emphasize that military installations be taken into consideration in analyzing market rank and reach.

Cordially,

Letters to the Editor

ADI Or DMA?

By and large, you have covered the story on the pros and cons of the ADI concept fairly well (*The unduplicated market concept — misused?* TELEVISION AGE, July 31, 1967). In the statement you attribute to me, I think you might have made it slightly clearer, if instead of saying, "And 49% is not statistically reliable," it read, "The difference between 49% and 51% may not be statistically reliable."

DANIEL DENENHOLZ
Katz Television
New York, N.Y. 10017

BAPSA Means Business

I read your story about BAPSA, *The producers organize*, with great interest (TELEVISION AGE, July 31, 1967), and I feel you have nicely caught all the many and involved points we were trying to make.

Right now, in our formative stage, it's a bit hard to tell where all our potential strengths really lie. But I feel anyone reading your excellent article will think we mean business . . . and of course we do.

LINCOLN DIAMANT
Group Supervisor
Grey Advertising Inc.
New York, N.Y. 10017

From Tape To Film

Your recent article *The trouble with taped programming* (TELEVISION AGE, July 31, 1967) made several good points. However, there is much more to be said on the efforts of converting videotape source material to film.

We speak with the background of eight years experience in this area. In 1959, the word "kine" had a bad connotation. We, therefore, termed our process "videotape to film transfer" in order to disassociate ourselves from it.

Much progress and rather remarkable technical accomplishments have taken place since then. While pictures are still being photographed off the face of a picture tube, the same basic process used for "kines," today's results cannot be compared with the original attempts. Saying a kine is still a kine is like saying the 1925 airplane is the same as the 1967 plane because both depend upon wings to keep them in the air! The performance is vastly different and tremendously improved in both cases.

A good example of the results thus far achieved is that there is no longer network or station resistance to black and white film transfers, whereas a few years ago, there was strong resistance. This is not to say that the standard of acceptance has been lowered. It is due to many advancements in the "state of the art!" such as the introduction of high-band recording, along with improvement in film (recording) raw stock, improvement in the film recording operation, improvements in the final processing of the black and white product. There's

no doubt the same will be true with color—what is acceptable today will be obsolete next year. But it does remain current with the "state of the art."

Film transfers still have a long way to go; they haven't reached their ultimate. Improvements continue to be made each day. And it is to this point that we challenge the "kine is a kine" conclusion.

Everyone who uses film or tape within television has a big stake in this process. We are proud of the progress to date, but not satisfied. And frankly, we may never be satisfied.

MEL SAWELSON
President
Acme Film and Videotape
Laboratories, Inc.
Hollywood, Calif. 90038

Late-Night Sponsors

I read your July 17 issue, which included the article on late night shows (*That late-night magnet*).

We appreciate your having contacted us to provide information for the article.

I checked with NBC concerning some of the other information in the article because we have been saying some things about our participation which do not coincide with facts presented on page 27. The following information was provided by NBC:

"I believe that of all current sponsors through 1967, your term on the *Tonight Show* represents the longest continuing advertiser. Starting with your first commercial in 1959, this year represents your ninth year . . . While Sunbeam also participated to some extent in the early years which might bring their total number of years equal to yours, their current consecutive year sponsorship started with Johnny Carson's debut in 1962 and, therefore, 1967 represents their sixth consecutive year in a row.

"In brief then, while we do have a number of sponsors that have been with us four to six years, your current nine-year run represents the longest continuing sponsorship that we now have on the *Tonight Show*."

ROBERT P. NEWCOMER
Director of Marketing
Calgon Corp.
Pittsburgh, Pa. 15230

■ SUBSCRIPTION SERVICE

Television Age

Circulation Department
1270 Avenue of The Americas
New York, N.Y. 10020

New
Subscription

Renewal

Name _____

Address _____

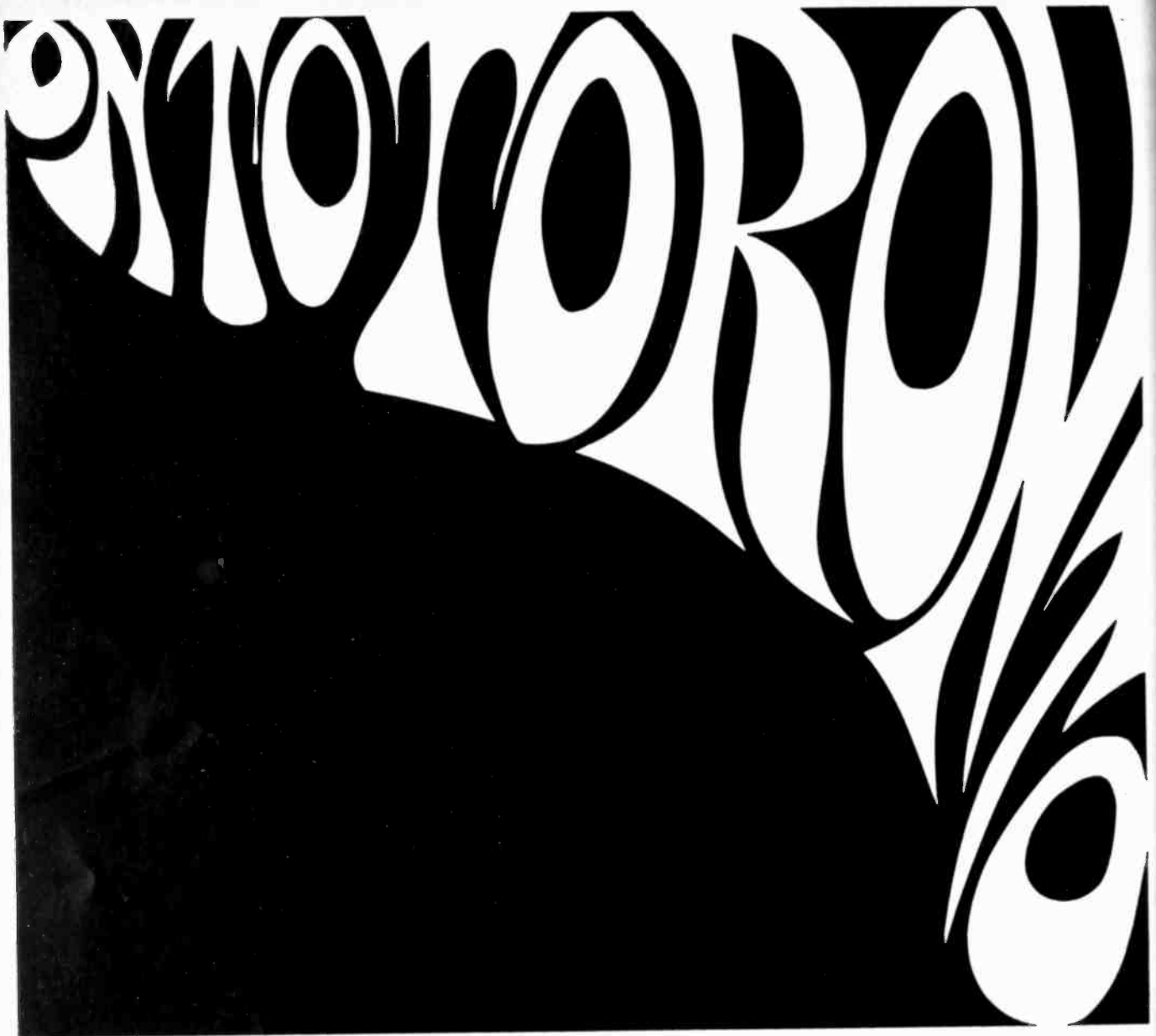
City _____ State _____ Zip _____

Type of Business _____

Subscription rates: U. S. and Canada — 1 year \$7; 2 years \$10. (Rates for other countries available on request.)

Change of address: Please advise four weeks in advance. Enclose address label with change indicated above old address.

● Please include a Television Age address label to insure prompt service when you write us about your subscription.



If you're a promotion man, you should be exploring the changing role of promotion in the exploding field of communications. You should meet with other promotion experts eager to share their know-how and professional savvy.

You should head on to Toronto this fall for the 1967 BPA Seminar . . .

MAN: The Communicator.

On to Toronto . . . where the promotion is!
12th ANNUAL SEMINAR, ROYAL YORK HOTEL,
TORONTO, CANADA,
OCTOBER 16-18, 1967.

For the full story contact BPA.

NON-MEMBERS: Come join us. Registration fee applies to your membership dues!



Broadcasters Promotion Association
1812 Hempstead Road
Lancaster, Pennsylvania 17601

Get your registration in now . . . while you are thinking about it! Early registrations save you money!

CHECK ONE:

Voting Member Affiliate Member Associate Member Non-Member

Advance Registration: BPA Member \$50.00, Non-Member \$65.00

Registration at Seminar: BPA Member \$55.00, Non-Member \$70.00

Are you bringing your wife? Yes _____ No _____

Name _____

Station or Firm _____

Address _____

City _____ State _____

Attached is my check for \$ _____ as my advance registration fee.

Mail this registration form with your check to BPA address above.

The Shrimp, Sherry, and Cognac

Jean Shrimpton, a tall classic beauty fondly remembered by men unenchanted by another high-income-bracket British model, Twiggy, has turned to making commercials. Her latest effort in this new domain: a tv and cinema series, for European telecast and exhibition, touting the merits of the Veterano line of sherrys and cognacs (Spanish cognac, that is). Miss Shrimpton was working in Madrid in the campaign last month, shooting at Estudios Moros. Meanwhile, the world eagerly awaits the first commercial with Shrimpton's successor as queen of the mod models, Miss Leslie (Twiggy) Hornby. Miss Shrimpton's first feature film, *Privilege*, opened last month in New York. Like other English actors, Miss Shrimpton aristocratically is above disdain or working in commercials.

Fabric Deodorant Starts Spot Schedule

Latest in a line of Defend products by Barcolene Co., a germ-proof fabric finish and deodorant, takes to the air waves with a spot buy in 20 markets this fall. Minute commercials will start at issue date in New York, Boston, Providence, New Haven, Springfield, and possibly five additional eastern markets. Expansion to Detroit and nine other markets is slated in staggered flights breaking late September and early October. The introductory push will last about 10 weeks.

Amazing's New Approach

Amazing, the shaving salve in a tube, returns to spot tv this September with a two-market test of a new commercial approach, prepared by Bishop Industries' new agency, Spade & Archer, New York. Previously handled by Werman & Schorr, Philadelphia, the product, which when applied to the edge of a razor blade, is supposed to give a close, smooth shave without use of shaving creams or lathers, had been pushed on late fringe spots in New York and elsewhere with little success. Agency and advertiser blamed psychological reluctance of men to shave without lather. Spade & Archer's approach will be to sell travelling businessmen who need fast shaves in airplane washrooms, etc. Two new commercials have been prepared. Once it gets the man-away-from-home used to the idea of shaving without lather, the agency feels, it won't be hard to get him to use Amazing at home.

Latin American Highway

The ratings game may head south, to take root in a number of South American countries where the game is often rigged. Movierecord, the giant Spanish advertising complex, in setting up its Olavision network throughout the Spanish speaking world (except where there is no tv, as in Rio de Oro), is studying the possibility of getting one of the U.S. ratings services to set up around Latin America. Once reliable audience data is available, the next step would be to lift time charges up from below the counter, the established channel for most deals in Latin America for tv time.

Computers and the Lonely Heart

The spread of computer-dating services around the country has spilled over into tv. Screen Gems' *The Perfect Match*, a game show, is sold to two ABC stations, WABC-TV New York and KTLA Los Angeles. *The Perfect Match*, is, incidentally, Screen Gems first venture into the game show arena. It is also said to be the first game show to use a computer, whether as matchmaker or whatever.

Come-Ons, Stop-Gaps, and Put-Ons

One of the more intriguing events in recent tv history was brought off by NBC-TV, which tossed a passel of passed-over or grounded pilots into the trough the week the competition were kicking off the new shows. What the industry won't buy, however, was NBC-TV's puffing the makeshift up as if it were some kind of valid on-air testing.

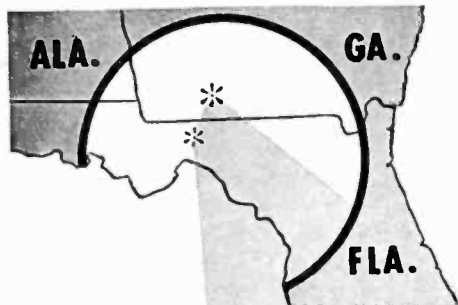
Some researchers said that telephone interviews to find out whether a busted pilot might, after all, have gone over would be valid only if done on a vast scale: "It would take a lot of telephone calls to find a representative sample which watched the NBC sneaks that week," said one, "and that would be prohibitively expensive." Another researcher remarked that it is particularly tough to evaluate the audience building potential of a show on the basis of "after-theatre" responses, which often have little relation to how a viewer actually felt about a show. What NBC did accomplish was to amortize some of the pilot costs.

Dubbed Movies on Networks?

Nobody's ever sold a network a dubbed picture, but some syndicators—distributors of imported features—are still hoping. They figure that as the domestic supply dwindles, a slot or two may open for some high-class dubbed features. Not yet, say the network movie buyers, as co-production deals proliferate.

Don Pancho Vs. Don Emilio

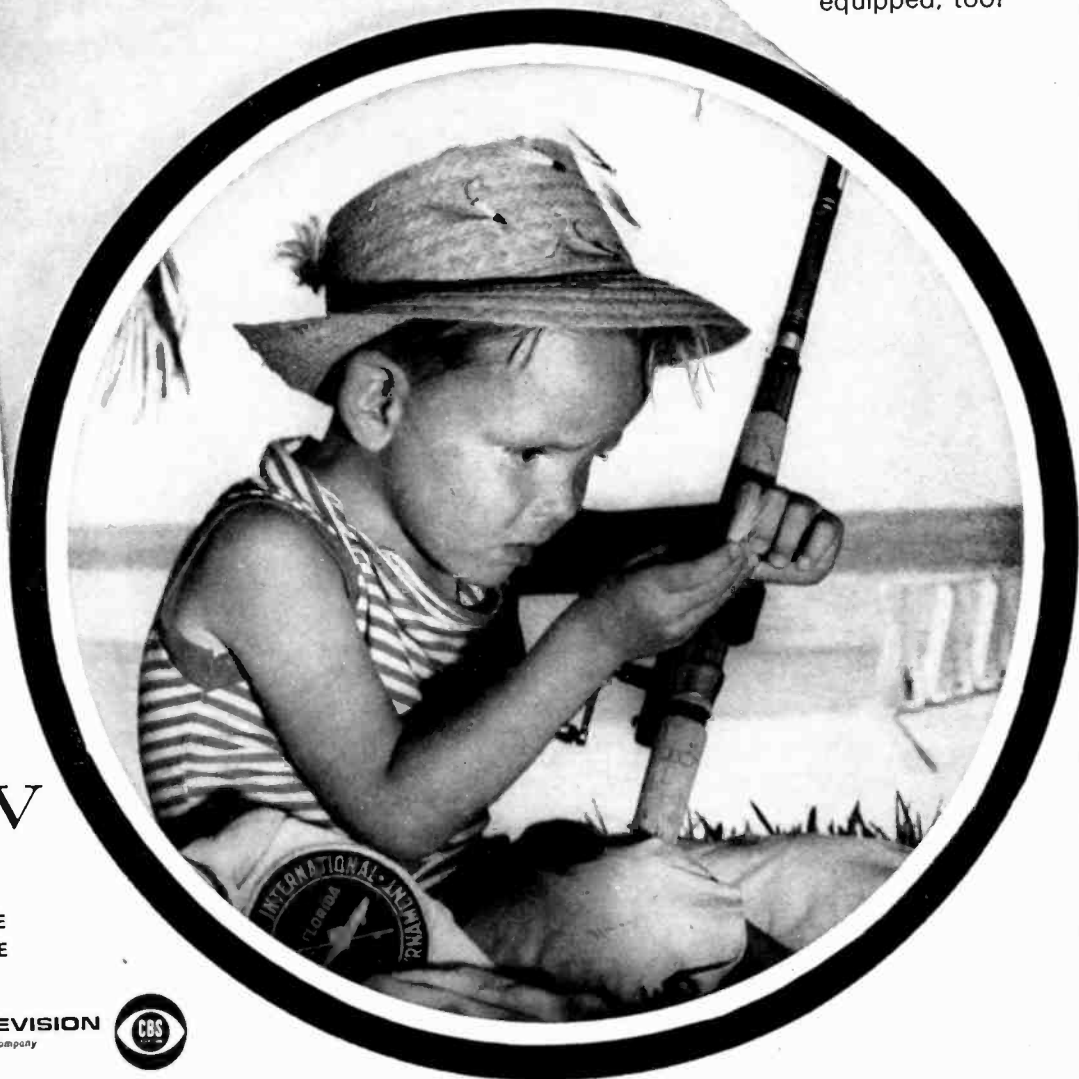
The entry of Francisco Aguirre, familiarly known as Don Pancho in Mexican entertainment circles, into the Mexico City tv market, hitherto the fief of Don Emilio Azcarraga may provide a big opening south of the border to international operations of either CBS-TV or NBC-TV. ABC-TV's Worldvision has for some time been in on the ground floor of Don Emilio's Telesistema. Now that Don Pancho and Fomento de Television Nacional have been granted licenses for two commercial channels in the capital, where hitherto there were only Don Emilio's three, the other U.S. networks are looking into possibilities of affiliation for program exchange. Worldvision is partnered with Telesistema in a production outfit, Teleprogramas Acapulco. It's considered likely that CBS or NBC or one of the major studios, like Screen Gems or MGM-TV, may want to set up shop with Don Pancho's Mexican Radio and Tv Corp. to make programs in Mexico City for the entire Spanish-speaking world.



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...and we're *total color* equipped, too!



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Business barometer

Increases in local business haven't duplicated the smashing percentages of 1966, but that area of station income has, at least, been on the plus side every month this year so far. June was no exception. The rise over last year came to 7.2 per cent, which comes to \$30.8 million. This compares to \$28.7 million in '66. The seasonal decline from May amounted to 10.2 per cent (the May total was \$32.8 million). It may hurt to be reminded of it, but the year-to-year increase for June '66 was nearly 20 per cent.

For the first time this year, there was a decline in network compensation—7.9 per cent, down to \$18.5 million from \$20.1 million in '66. The compensation level was also down from May—9.4 per cent. For the latter month revenue came to \$20.4 million. As indicated in the last Business Barometer report (August 14), preemptions were probably partly responsible, but the degree is hard to pin down.

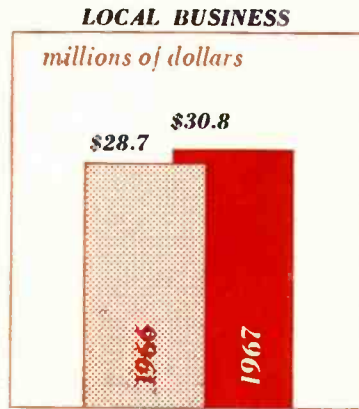
It was the larger stations which did best in boosting local revenue in June. They upped their income in this sector 8.8 per cent over '66. The medium-size group rose 3.6 per cent and the smaller outlets increased their average local income by 3.3 per cent.

As for network compensation, the \$3 million-and-over group dropped fully 9.9 per cent from last year; the \$1-3 million stations dipped 4 per cent, while the under-\$1 million group was about the same—plus 0.9 per cent. These differences support the hypothesis that preemptions were a factor in reduced June revenue.

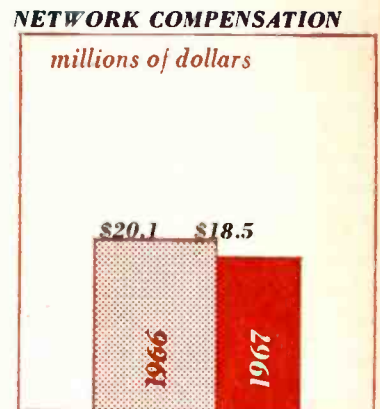
Half-year totals for local revenue are now \$186.9 million, compared with \$174.5 million in '66—a rise of 7.1 per cent. In view of the sluggish spot situation and general economic conditions, that's not bad.

Comparable figures for network compensation show the cumulative totals are now behind last year for the first time. Compensation through June comes to \$120.3 million compared with \$120.5 million in '66.

Next issue: a report on spot television in July.



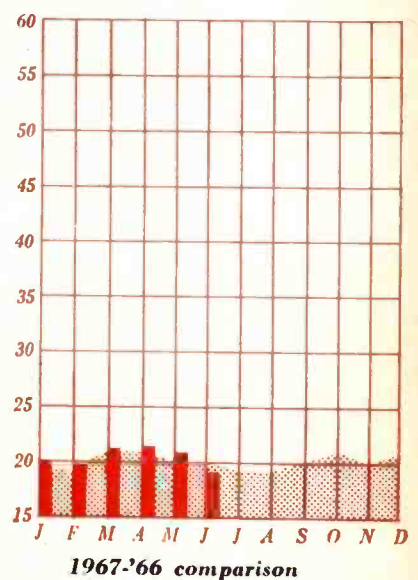
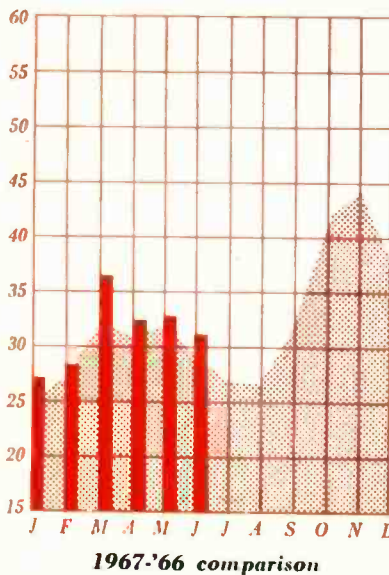
June (up 7.2%)



June (down 7.9%)

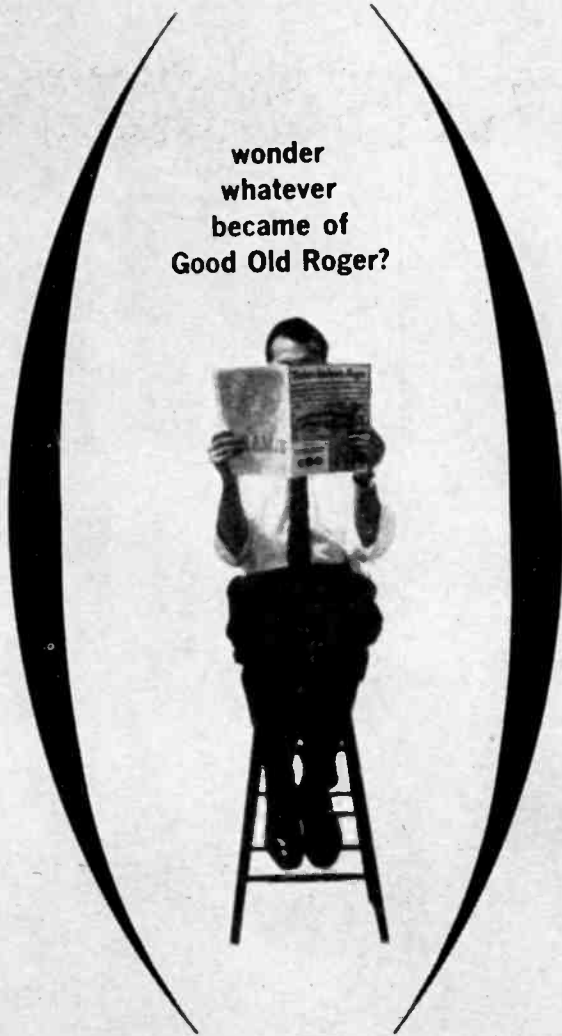
Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+3.3%	+0.9%
\$1-3 million	+3.6%	-4.0%
\$3 million-up	+8.8%	-9.9%



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.)

wonder
whatever
became of
Good Old Roger?



You remember Roger—
the kid in the media department.
You know—the kid who always
asked all those questions.

That's right! The eager one.
Always had his nose buried in a
stack of figures or a trade
magazine—usually Television Age.

**Good Old Roger
became the boss.**

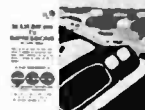


Yep! He's still asking questions.
Still watching the figures . . . still
reading Television Age.

Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger
with your message in Television Age
so good old Roger doesn't have to
wonder whatever
became of you?



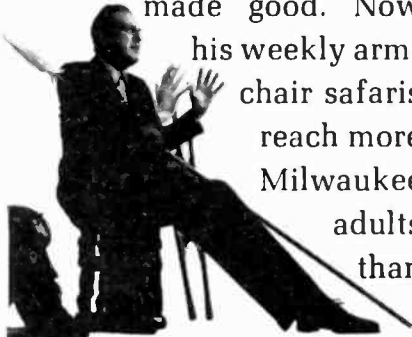
Can programming Designed for Milwaukee find happiness in some other city ?

Can a bird dog fly?
Same difference. Our
programming
is designed
exclusively for
Milwaukee!

Take our
women's
programming for instance.
The hostesses are area per-
sonalities who know what
Milwaukee women like. And
their ratings prove it. Or
try our sportscasting. More



than any competing
station. Or
look at our
adventure
series. It's
hosted by a
local boy who
made good. Now
his weekly arm-
chair safaris
reach more
Milwaukee
adults
than



all competing programs
combined! We could go on.
We
could
talk
about
our top-
rated
news,



weather
forecasting,
1967
Peabody
Award,



and how
our well-
rounded
programming —
Designed for Milwaukee —
reaches more area homes per
week than any other sta-
tion.* For the complete story
on WTMJ-TV, contact our
representatives: Harrington,
Righter & Parsons in New
York, Chicago, San Fran-
cisco, Atlanta, Boston, St.
Louis and Los Angeles.

*A. R. B.—Television Audience Report, March, 1967;
subject to qualifications listed in said report.



Milwaukee men watch our
champion sportscast team

WTMJ-TV
COLOR IN MILWAUKEE



The Milwaukee Journal Station • NBC in Milwaukee

Quickie Ratings

The opening months of a new network season always generate intense interest in the early rating reports (see lead story in this issue). The pressure for quicker facts has never been dampened, despite complaints that new shows are sometimes dumped before they've had a chance to prove themselves and even warnings by the rating services about over-reliance on numbers.

However, one of the new Nielsen services dealing with national audience data is certain to increase the frenetic behavior exhibited by networks and admen as the Fall program schedule unfolds. This is the new weekly booklet on prime time network audiences which will be delivered to customers nine days after the measured week. Measurement will start in the September 4-10 week, so September 19 will be a day to remember.

Nielsen clients will get ratings, shares and households reached in the weekly report, but no daytime data. Nor will there be any demographics, such as the traditional pocket piece started carrying last year. The weekly will run through February.

One question is the effect on Nielsen's 30-market report. This gets to clients five days after the week measured—in other words, four days before the weekly report. However, the national data given in the latter is likely to make it more appealing to admen. (The pocket piece is received 15 days after the measured period and comes out every two weeks.) If the weekly supersedes the 30-market report as the prime quickie source on network shows, ABC-TV will be the loser, since the network, with fewer clearances than its competition, gets its best shake in the 30-market compilation.

Instant Ratings. The demand for quick network audience facts has not been great enough so far to line up support for Nielsen's proposed instantaneous national ratings. Were support to suddenly develop, this service might possibly be ready by Fall 1968, though it is a major undertaking to wire the homes and

a sizable investment on Nielsen's part.

The appearance of another proposed instantaneous national rating service, Television Audit Corp. (see "Spot Report," page 49), has stirred new interest in the subject. The TAC method is based on the fact that the tuning oscillators of tv sets give off a miniature broadcasting signal.

This is not a new discovery and efforts were made during the 50s to develop devices which would pick up set tuning radiation. One involved a truck which could tour a market area and presumably zero in on any home it wanted.

Part of the fascination with this technology is that it removes, in part, the problem of uncooperative households, the bane of the market researcher's existence. Assuming good sample design, a perfected method of picking up set emanations would result in a highly reliable measure of tuning. There would be no problem of "conditioning," the bias which enters into human behavior when a person is aware he is being measured.

There would still be the problem of gathering demographic information about the home, whether it's basic facts about the household—income, size of family, ages of family members, etc.—or information on whether individuals actually viewed a specific show.

The BIG Problem. Cost is said to be the major barrier because considerable equipment is needed to measure a large number of homes simultaneously. TAC apparently has equipment which can scoop up information on many homes at once through its rotating scanning antenna. This would involve sample "clusters," which, while common in market research, are not ideal, statistically speaking. However, if TAC is able to monitor 60,000 to 100,000 homes and provide immediate rating information on them—as it says it can eventually—the attractiveness of its service will be hard to match.

Nielsen has been experimenting in this field for some time. It has even used an airplane—and found that

weather can pose serious problems. There are also problems of interference from electric signs which use transformers.

Nielsen Lineup. Meanwhile, Nielsen is preparing its lineup of national audience services for the coming season. There are 10 in all, three new. Some of the services are parts of the "blue book," which is no longer being put out in that form. The blue book was an eight-weeker, coming out six times a year, and most of the fractionalized reports will retain the same frequency.

The 10 services are (1), as mentioned, the fast weekly program report, (2) a report on household viewing to network tv, (3) a market section report, including regional data, (4) data on costs-per-1,000 per commercial minute, (5) data on program cumulative audiences, frequency of reach and audience flow, (6) the new Nielsen Audience Demographics (NAD) report, (7) the new brand cumulative audience report, (8) the well-known pocket piece, (9) Nielsen Audience Composition (NAC) report and (10) the 30-market report.

NAD is a combination of the NTI Audimeter and NAC diary samples. Its accuracy will be sharpened by basing the data on three consecutive two-week periods. The first NAD report will cover the two regular November reports plus the first December report. It will come out once a year, and clients will have it in their hands in January.

Explains a Nielsen spokesman: The Audimeter sample (1,100) will be used six times (six weeks), making it somewhat equivalent to well over 6,000 homes. The diary sample (2,200) will be used twice, for the equivalence of 4,400 homes. Together, these figures add to about 11,000, or an "effective sample size" of something like 5,000 homes.

Nielsen used large samples last year in testing the gathering of audience composition and product usage data. About 8,000 homes were used. The present audience composition sample consists of four sub-samples of 550 which are rotated.

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

$$X_L = 2\pi fL$$

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

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

$$EFF = \frac{P_0}{P_I}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \cdot R$$

$$f = \frac{106}{2\pi V L C}$$

$$a = \frac{t}{a}$$

EQUATION FOR TIMEBUYERS

ONE BUY

X

DOMINANCE*

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

*PICK A SURVEY - - - ANY SURVEY

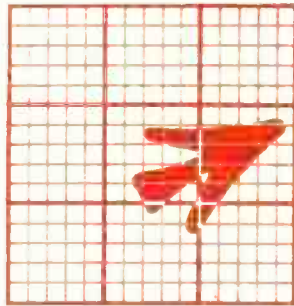


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or call
C. P. PERSONS, Jr., General Manager



Predictions '67-'68

Where the prospects are



Exclusive analysis of next season's network nighttime programs, prepared for Television Age by the N. W. Ayer agency, provides estimated audiences for each show in marketing-oriented terms—by age and sex in nine demographic groups

The fact that the opening of each network season is traditionally viewed by those in the television industry with something akin to the excitement of a horse race, is, in some respects, understandable. Hundreds of millions in billings are riding on the often-mysterious whims of viewers. The network and program producers are staking their creative reputations and agencies are committing much of their clients' budgets.

However, considering that buyers of television have been saying for more than a decade that they're not interested in head counts but prospects for their products, many serious observers of the business are puzzled about the continuing concern over homes-reached ratings, the "top 10" syn-

drome and the decimal points that separate one show from another.

Data to help advertisers and agencies zero in on prospects have been available for years. This includes product usage information and fine details on viewing by men, women and children in various age groups. The latter, a form of data on prospects which cuts across hundreds of product lines, is the most generally useful indicator.

One problem in using network demographics on both age and sex is that, for the greatest possibly utility in buying, it must be predicted for scores of programs, both new and old, for shows switched and shows not switched and for both

(Continued on page 26)

Who will watch what on network tv

November-December, 1967 estimates

Shows are ranked by expected ratings for viewers 2 years old and over (first column). All ratings are for average minute. Bases for all ratings are total number of persons (in tv homes) in age or sex group specified. Totals for all groups are: all viewers, 180.66 million; all children, 61.76 million; all adults, 118.90 million; all women, 62.42 million; all men, 56.48 million; children

2-5, 16.35 million; 6-11, 24.20 million; 12-17, 21.21 million; women 18-34, 20.72 million; 35-49, 18.44 million; 50+, 23.27 million; men 18-34, 18.96 million; 35-49, 17.23 million; 50+, 20.29 million; homes, 56 million. Homes (last column) are included only for reader interest. They are not included in the program analyses.

Programs	Total Viewers		Children		Adults		Men		Women		Homes	
	Rank	Rating	Rank	Rating	Rank	Rating	Rank	Rating	Rank	Rating	Rank	Rating
		2+	2-17	18+	Women	Men	18-34	35-49	50+	18-34	35-49	50+
Walt Disney	18.5	1	20	6	19	9	17	3	20	17	3	20
Red Skelton	18.3	2	15	16	22	2	18	3	30	1	14	30
Bonanza	18.0	3	11	46	22	1	22	1	30	3	17	11
Jackie Gleason	17.7	4	12	28	21	4	20	2	30	2	13	41
Lucy	17.7	5	14	23	20	4	21	3	27	4	14	31
Beverly Hillbillies	16.8	6	20	5	16	21	14	26	16	29	18	3
Green Acres	16.7	7	18	9	17	15	18	11	16	29	17	12
Gomer Pyle	16.3	8	17	11	16	16	17	15	20	18	17	12
Smothers Bros.	16.1	9	12	29	19	6	17	6	18	25	16	17
Hogans Heroes	16.0	10	13	25	18	11	17	8	21	15	15	20
Ed Sullivan	15.8	11	13	27	18	10	16	9	24	9	12	53
Andy Griffith	15.7	12	12	31	19	5	16	13	22	12	15	21
Lassie	15.7	13	17	12	15	19	15	29	22	13	11	57
Lost in Space	15.6	14	25	1	11	62	25	2	8	70	17	16
My 3 Sons	14.9	15	12	38	17	14	16	11	20	20	14	33
Daktari	14.8	16	15	19	17	20	13	37	20	21	13	38
Gunslinger	14.8	17	11	47	18	12	16	10	25	7	11	58
He & She	14.6	18	14	22	16	25	13	30	15	31	17	13
Bewitched	14.6	19	19	7	13	49	15	39	8	71	20	1
Virginian	14.3	20	10	49	17	17	16	12	25	8	16	18
Get Smart	14.3	21	20	4	12	59	11	58	7	75	15	22
Friday Movies	14.1	22	15	37	17	18	14	27	14	36	18	4
Tarzan	14.1	23	12	17	15	30	12	47	14	37	12	55
Petticoat Junction	13.8	24	11	43	15	22	17	19	18	24	12	44
Mothers-In-Law	13.8	25	12	39	16	27	14	23	17	26	11	59
High Chapparral	13.7	26	5	75	18	5	18	4	26	5	13	42
The F.B.I.	13.6	27	11	45	15	24	15	16	12	47	19	2
Star Trek	13.4	28	15	18	13	50	13	52	11	57	15	23
Lawrence Welk	13.3	29	8	59	16	15	18	13	25	6	11	64
Cowboy in Africa	13.2	30	14	24	13	48	12	45	14	39	12	45
Dean Martin	13.1	31	6	72	17	11	3	71	23	10	14	35
Cimarron Strip	13.1	32	10	50	15	26	7	53	21	16	11	65
Saturday Movies	13.1	33	12	40	14	34	7	54	10	59	18	5
Good Morning World	13.1	34	12	34	15	35	12	40	14	38	15	24
Voyage to the Bottom	13.1	35	15	20	13	22	13	22	10	65	15	25

Family Affair	12.7	36	9	55	11	30	16	23	12	42	6	55	11	50	10	58	9	60	12	32	16	30	12	46	16	16	20	26	20	26
Rat Patrol	12.7	37	12	36	13	44	13	49	13	35	10	34	14	31	11	46	13	20	13	20	14	14	12	48	14	34	15	28	11	58
Batman	12.6	38	23	2	7	82	8	82	7	79	32	1	26	2	13	32	9	61	7	77	4	84	11	60	8	78	4	84	17	68
Ironsides	12.5	39	8	58	15	27	16	28	14	24	5	58	8	60	11	47	10	58	13	27	20	23	20	23	11	61	15	32	21	22
Daniel Boone	12.5	40	12	41	13	45	11	43	12	48	11	29	13	40	11	55	9	62	10	57	17	28	17	28	10	71	14	38	18	46
Garrison's Gorillas	12.5	41	13	26	12	51	11	69	14	25	12	24	15	26	11	48	14	16	16	7	13	43	13	43	12	56	12	61	10	67
Dragnet	12.2	42	6	68	15	21	16	21	14	21	3	66	7	62	8	71	9	63	12	33	21	14	21	14	10	68	13	50	21	11
Thursday Movies	12.2	43	8	57	14	31	15	31	14	29	3	72	8	61	14	24	16	4	13	24	13	44	13	44	18	10	16	20	11	45
Mannix	12.2	44	9	56	14	35	15	40	13	33	4	64	9	56	14	25	14	17	12	38	11	33	11	33	15	26	14	43	15	41
Wild, Wild West	12.2	45	11	48	13	40	13	48	13	34	7	48	12	47	12	39	11	45	11	48	17	27	17	27	11	66	11	44	16	35
Jeannie	12.2	46	16	14	10	69	11	62	9	68	14	18	18	17	15	16	8	67	9	62	10	60	10	60	12	47	12	56	10	62
Danny Thomas	12.0	47	10	51	13	46	14	44	12	46	5	56	9	57	16	11	12	34	11	49	14	40	14	40	13	39	11	39	15	42
Tuesday Movies	12.0	48	7	63	14	32	16	26	13	38	4	59	6	67	13	33	13	24	13	25	13	45	13	45	18	6	19	4	13	49
Monkees	12.0	49	21	3	7	80	8	80	6	82	17	12	22	9	24	1	7	78	6	83	6	81	6	81	9	72	8	79	7	81
That Girl	12.0	50	15	21	11	65	12	57	9	69	10	35	18	18	14	20	11	42	9	63	7	76	7	76	17	11	12	57	8	77
Maya	11.9	51	18	8	9	77	9	78	8	74	22	5	21	11	13	36	9	65	8	75	9	68	9	68	9	73	9	77	9	70
The Invaders	11.5	52	12	30	11	60	11	66	11	54	9	39	13	41	15	17	15	8	13	28	7	77	7	77	15	29	12	58	7	82
Custer	11.5	53	12	35	11	58	12	61	11	57	16	13	13	42	9	67	10	59	11	53	13	46	13	46	11	67	11	67	13	46
I Spy	11.4	54	6	70	13	41	13	51	13	31	2	76	4	74	11	49	15	5	14	15	12	52	12	52	15	27	15	29	10	68
Man From U.N.C.L.E.	11.4	55	15	15	9	74	10	71	9	71	11	30	14	32	21	2	12	35	9	71	7	80	7	80	13	43	10	71	8	79
Iron Horse	11.4	56	5	73	15	29	15	34	14	22	3	73	7	64	7	76	8	68	11	50	23	11	23	11	9	75	13	51	22	19
Mission: Impossible	11.3	57	6	71	14	33	15	36	14	28	3	67	5	73	10	61	15	9	16	8	11	54	11	54	16	18	16	17	13	47
Peyton Place-Mon.	11.2	58	7	66	14	38	16	22	10	59	3	69	4	75	13	34	10	50	9	64	12	49	12	49	18	7	15	30	16	34
2nd 100 Years	11.2	59	12	33	11	64	11	67	10	62	12	25	15	27	9	64	10	51	11	51	10	61	10	61	11	62	11	63	11	59
Sunday Moities	11.2	60	8	61	13	42	14	45	13	39	3	68	6	65	13	35	17	2	12	39	10	62	10	62	18	8	16	21	9	75
Kraft-Variety	11.1	61	6	69	14	39	15	37	12	43	4	60	6	68	9	65	10	52	10	58	15	34	15	34	12	48	14	40	18	30
Gentle Ben	11.1	62	12	32	11	68	11	63	10	61	16	14	15	28	16	10	8	69	8	72	13	42	13	42	8	78	10	72	15	38
Flying Nun	11.0	63	16	13	8	78	10	77	7	80	18	11	19	13	12	40	8	70	7	78	5	83	5	83	12	49	9	75	8	78
Newlywed Game	11.0	64	11	44	11	61	11	61	9	67	9	40	11	51	12	41	8	71	9	65	11	55	11	55	12	50	14	41	12	50
Wednesday Movies	10.8	65	6	67	13	43	15	38	12	49	3	74	6	69	11	50	12	30	12	35	11	56	11	56	17	15	16	22	12	51
Wizard	10.8	66	18	10	7	81	8	81	7	81	25	3	22	10	8	72	7	81	7	79	6	82	6	82	9	76	8	80	7	83
Felony Squad	10.5	67	8	60	12	54	13	54	11	51	5	57	8	59	9	66	12	31	12	36	10	63	10	63	15	28	13	52	10	63
Peyton Place-Thurs.	10.2	68	8	62	12	56	14	46	9	70	4	61	6	66	12	42	10	53	9	66	8	72	8	72	18	9	14	42	10	64
Jerry Lewis	10.1	69	12	42	9	75	10	73	8	75	12	26	12	44	11	56	8	72	8	73	9	69	9	69	11	63	11	64	9	71
Big Valley	9.8	70	4	79	13	47	15	41	11	52	7	77	3	79	7	77	10	54	10	58	14	41	14	41	11	36	15	31	15	39
Hondo	9.8	71	10	52	10	70	10	76	10	66	9	41	13	38	8	74	8	73	8	73	10	60	12	53	8	79	10	76	12	52
Accidental Family	9.6	72	10	53	10	72	11	71	8	72	7	49	10	53	12	43	10	55	8	74	7	78	7	78	13	40	9	72	9	72
Run For Your Life	9.5	73	4	78	12	52	13	50	11	55	2	78	3	80	9	68	12	36	12	40	11	58	11	58	14	37	15	33	12	55
Will Sonnett	9.4	74	7	65	11	66	10	75	11	50	4	62	10	54	6	78	8	74	8	74	11	52	15	32	7	80	8	81	14	44
N.Y.P.D.	9.4	75	7	64	11	67	11	70	10	60	4	63	7	63	10	59	10	56	9	67	12	50	12	50	10	69	10	70	12	53
Dating Game	9.4	76	10	54	9	76	10	72	8	77	8	45	10	55	11	51	7	79	7	80	9	66	9	66	10	70	10	69	11	60
Hollywood Palace	9.2	77	4	77	12	55	12	55	11	56	2	79	4	77	8	75	8	76	8	76	10	61	20	22	9	74	11	68	22	20
Judd	9.0	78	5	74	11	63	12	60	10	63	2	80	6	70	8	73	10	57	10	59	10	64	10	64	12	51	11	65	12	54
Dundee & Culhane	9.0	79	5	76	11	59	11	64	11	53	4	65	5	71	5	80	9	66	11	54	15	35	15	35	9	77	10	74	15	79
Carol Burnett	7.7	80	3	80	10	71	11	65	8	73	3	75	3	78	5	81	5	82	8	76	12	51	12	51	7	81	11	66	15	40
Good Company	7.3	81	3	81	10	73	11	68	8	76	1	82	2	82	6	79	6	79	8	75	9	68	7	79	12	52	12	59	9	73
Scope	6.0	82	2	83	8	79	8	79	8	78	1	83	1	84	4	83	7	80	7	80	7	81	9	67	7	82	8	82	10	65
CBS News Hour	4.7	83	2	84	6	83	6	84	6	83	1	84	2	83	3	84	3	84	5	83	7	82	8	74	5	83	7	83	8	80
Bell Tel. Hour/Spls.	4.4	84	3	82	5	84	7	83	4	84	1	81	3	81	5	82	5	82	3	84	4	84	8	73	4	84	6	84	10	66

Predictions (From page 23)

competitive and lead-in shows. At the same time, the analyst must keep his eye on at least nine different age/sex demographic breaks for each program.

To pull off such analyses is time-consuming and requires expertise. Because of N. W. Ayer's experience in this kind of analysis, and to show that it is a practical way of helping to make business decisions, TELEVISION AGE has arranged to publish exclusively the annual Ayer forecasts of forthcoming network

programs as prepared by James H. Cornell, the agency's veteran program analyst. Presented in detail in this issue, Ayer's 10th annual set of predictions cover every regular nighttime program except news strips. A check on these predictions will be published next Spring.

The data aim to foretell viewing levels for each regular show as of November-December, 1967. These estimates are given for nine basic audience subgroups—men and women separately from 18 to 34, 35 to 49 and 50-plus; children two to five, six to 11 and 12 to 17, plus combina-

tions.

Homes-reached ratings for each show are also included, though they are not considered of much value. Says Cornell bluntly: "They are practically useless as a source for making decisions on what programs to buy."

He makes one small concession. "You can generally assume that a show at the very top in ratings will show up well in most—though not all—age groups. And vice versa for very low-rated shows. The great majority of programs in the middle don't differ greatly in homes reached; yet their age and sex profiles can

How tv's most important audience segment will watch at night

Chart shows predicted per cent (rating per average minute) and share (in red) of women 18-49 watching tv by half hours. To convert into numbers of viewers, multiply rating by 39,160,000. Networks' predicted average ratings for women 18-49 for all programs shown: ABC, 12.8%; CBS, 13.7%; NBC, 13.4%. Note that shares do not add up to 100%. Remainder is viewing to non-network programs.

P.M.	Sunday			Monday			Tuesday		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:30-8	<i>Voyage To Bottom</i> 14.6 34	<i>Gentle Ben</i> 8.9 21	<i>Disney</i> 14.4 34	<i>Cowboy in Africa</i> 12.5 33	<i>Gunsmoke</i> 12.4 33	<i>Monkees</i> 8.5 22	<i>Garrison's Gorillas</i> 11.0 28	<i>Daktari</i> 11.5 29	<i>I Dream of Jeannie</i> 12.0 31
8-8:30	<i>FBI Story</i> 16.6 35	<i>Ed Sullivan</i> 11.4 24	<i>Disney</i> 17.9 37	<i>Cowboy in Africa</i> 12.5 31	<i>Gunsmoke</i> 12.9 32	<i>Man From U.N.C.L.E.</i> 11.6 28	<i>Garrison's Gorillas</i> 13.0 32	<i>Daktari</i> 11.6 29	<i>Jerry Lewis</i> 9.6 24
8:30-9	<i>FBI Story</i> 18.1 37	<i>Ed Sullivan</i> 13.9 28	<i>Mothers-in-law</i> 13.4 27	<i>Rat Patrol</i> 14.5 32	<i>Lucy</i> 15.9 35	<i>Man From U.N.C.L.E.</i> 11.1 25	<i>Invaders</i> 14.0 32	<i>Red Skelton</i> 13.1 30	<i>Jerry Lewis</i> 9.6 22
9-9:30	<i>Sunday Movies</i> 17.6 34	<i>Smothers Brothers</i> 16.4 31	<i>Bonanza</i> 17.4 33	<i>Felony Squad</i> 14.1 30	<i>Andy Griffith</i> 15.9 33	<i>Danny Thomas</i> 13.5 28	<i>Invaders</i> 13.6 29	<i>Red Skelton</i> 14.4 31	<i>Tuesday Movies</i> 15.0 32
9:30-10	<i>Sunday Movies</i> 16.6 31	<i>Smothers Brothers</i> 17.4 32	<i>Bonanza</i> 19.0 35	<i>Peyton Place</i> 16.6 35	<i>Family Affair</i> 13.9 29	<i>Danny Thomas</i> 13.5 28	<i>N.Y.P.D.</i> 10.0 22	<i>Good Morning World</i> 14.1 31	<i>Tuesday Movies</i> 17.0 38
10-10:30	<i>Sunday Movies</i> 17.1 35	<i>Mission: Impossible</i> 16.5 33	<i>High Chaparral</i> 14.9 30	<i>Big Valley</i> 14.5 34	<i>Carol Burnett</i> 9.9 23	<i>I Spy</i> 15.0 35	<i>Hollywood Palace</i> 9.9 25	<i>CBS News Hour</i> 6.5 16	<i>Tuesday Movies</i> 20.5 51
10:30-11	<i>Sunday Movies</i> 16.1 35	<i>Mission: Impossible</i> 15.0 33	<i>High Chaparral</i> 13.9 30	<i>Big Valley</i> 13.9 35	<i>Carol Burnett</i> 7.9 20	<i>I Spy</i> 15.0 38	<i>Hollywood Palace</i> 9.4 25	<i>CBS News Hour</i> 5.0 14	<i>Tuesday Movies</i> 20.0 54

liffer widely. The 10th-ranked show may be a great buy for a particular product, but the 41st could be just errible."

The upcoming season, specials aside, is seen as an improvement over 1966-67. On balance, the networks have strengthened themselves more often than not. So far as the new shows are concerned, they are a mixed bag. Only one, CBS' *He & She*, falls in the top 20. There are no predictions on how specials will affect the audiences of specific regular shows, partly because little is known about them in advance, but

also because the forecasts are concerned with how regular shows perform against each other.

Like most professionals, Cornell seldom takes the networks to task for poor overall programming, but he can find more than a few instances of bad program placement, such as failure to take advantage of a lead-in show which can feed a certain audience profile to the following program. He won't deny there's trash on the nighttime schedule but he feels the job of filling up some 4,000 hours a year of acceptable entertainment and information is herculean. The

major problem, he says, is that there aren't enough creative writers to satisfy the huge maw of television.

He shrugs off tv's casualty rate, a situation many find terrifying or wasteful, as a fact of life. "There have to be losers, just as there have to be winners. It's no different than in any other field." Production quality is improving, he finds, particularly in the action shows, a situation he ascribes to the impact of the James Bond movies.

Though they may be of little significance to a buyer looking for individually attractive buys, the sum

Wednesday			Thursday			Friday			Saturday		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
15 28 Luster	13.2 36 <i>Lost In Space</i>	12.4 33 <i>Virginian</i>	9.6 27 <i>Batman</i>	10.5 30 <i>Cimarron Strip</i>	10.9 31 <i>Daniel Boone</i>	8.0 23 <i>Off To See The Wizard</i>	11.4 33 <i>Wild, Wild West</i>	11.5 33 <i>Tarzan</i>	10.0 27 <i>Daring Game</i>	14.8 39 <i>Jackie Gleason</i>	9.0 24 <i>Maya</i>
15 26 Luster	15.1 37 <i>Lost In Space</i>	13.9 34 <i>Virginian</i>	10.6 28 <i>Flying Nun</i>	11.5 30 <i>Cimarron Strip</i>	12.4 33 <i>Daniel Boone</i>	8.5 23 <i>Off To See The Wizard</i>	12.4 33 <i>Wild, Wild West</i>	12.9 35 <i>Tarzan</i>	13.0 32 <i>Newlywed Game</i>	15.3 38 <i>Jackie Gleason</i>	8.5 21 <i>Maya</i>
11 25 Second Years	16.6 38 <i>Beverly Hillsbillies</i>	13.9 32 <i>Virginian</i>	17.2 39 <i>Bewitched</i>	12.0 27 <i>Cimarron Strip</i>	12.4 28 <i>Ironsides</i>	8.5 22 <i>Hondo</i>	15.4 39 <i>Gomer Pyle</i>	13.1 34 <i>Star Trek</i>	13.4 30 <i>Lawrence Welk</i>	14.5 33 <i>My Three Sons</i>	14.1 32 <i>Get Smart</i>
11 33 Wednesday Movies	16.1 33 <i>Green Acres</i>	12.9 26 <i>Kraft Variety</i>	14.6 31 <i>That Girl</i>	15.6 33 <i>Thursday Movies</i>	12.9 27 <i>Ironsides</i>	8.5 20 <i>Hondo</i>	16.5 39 <i>Friday Movies</i>	13.1 31 <i>Star Trek</i>	12.8 28 <i>Lawrence Welk</i>	15.0 33 <i>Hogans Heroes</i>	16.1 35 <i>Saturday Movies</i>
11 34 Wednesday Movies	16.1 34 <i>He And She</i>	12.9 27 <i>Kraft Variety</i>	16.1 34 <i>Peyton Place</i>	16.5 35 <i>Thursday Movies</i>	11.4 24 <i>Dragnet</i>	7.5 18 <i>Guns Of Will Sonnet</i>	17.9 43 <i>Friday Movies</i>	11.6 28 <i>Accidental Family</i>	10.9 25 <i>Ironhorse</i>	12.9 29 <i>Petticoat Junction</i>	17.5 40 <i>Saturday Movies</i>
11 40 Wednesday Movies	9.4 22 <i>Dundee & Culhane</i>	14.5 34 <i>Run For Your Life</i>	12.0 27 <i>Good Company</i>	16.6 37 <i>Thursday Movies</i>	13.9 31 <i>Dean Martin</i>	11.5 28 <i>Judd</i>	19.5 48 <i>Friday Movies</i>	5.0 12 <i>Bell Tel. Hr. & Spl.</i>	10.4 23 <i>Ironhorse</i>	13.5 31 <i>Mannix</i>	17.5 40 <i>Saturday Movies</i>
11 40 Wednesday Movies	8.9 22 <i>Dundee & Culhane</i>	13.5 34 <i>Run For Your Life</i>	7.5 19 <i>Scope</i>	16.6 41 <i>Thursday Movies</i>	14.9 37 <i>Dean Martin</i>	11.5 30 <i>Judd</i>	19.5 51 <i>Friday Movies</i>	3.9 10 <i>Bell Tel. Hr. & Spl.</i>	Local	15.1 36 <i>Mannix</i>	18.5 44 <i>Saturday Movies</i>

Top 10 Programs for Women*

18-34	
Program	Rating
<i>Bewitched</i>	20
<i>The F.B.I.</i>	19
<i>Beverly Hillbillies</i>	18
<i>Friday Movies</i>	18
<i>Saturday Movies</i>	18
<i>Tuesday Movies</i>	18
<i>Peyton Place (Mon.)</i>	18
<i>Sunday Movies</i>	18
<i>Peyton Place (Th.)</i>	18
<i>Thursday Movies</i>	18

totals of the individual predictions yield some interesting comparisons. For example, network average audience ratings at night for the November-December period—in terms of viewers, not homes—come out as follows: CBS, 13.6; NBC, 12.5; ABC, 11.1. A case can be made for the argument that, as corporate competition goes, it's a pretty close "race." While one rating point is 1.8 million people, which translates into dollars for the network which is ahead, that many women, say, 18 to 49, don't mean a thing to the advertiser who wants to reach men 18 to 34.

As for demographics, the averages show the chains neck-and-neck in the women 18-34 department, viz., ABC, 13.0; CBS, 13.3; NBC, 13.0 They are also close in attracting younger men. NBC has an edge on teenagers, with CBS second. The latter, though presumably making an effort to downgrade its appeal to older adults, is a clear No. One with 50-and-over viewers. The ratings in this group: CBS,

program popularity, such as Nielsen provides in the pocket piece, are of little value. The fact that the Audimeter sample shows one program type more popular than another is meaningless, Cornell says. "You must take into account for each show the time period, which defines the type of audience available, as well as the competition and preceding show."

What's important to Cornell is, for example, that movies tend to be more popular with younger than older adults and that westerns tend to be more popular with older than younger adults. But if, say, a network movie were to be slotted at 7:30, it would be naturally assumed that a greater number of children would be in the audience than for a movie starting at 9.

Also taken into account are basic population data and general viewing habits of the various demographic segments. It's a fact that there are more children in the 6-11 age group than the 2-5 segment or the teenage

the child becomes, the later he stays up. Thus, while children generally watch a little less than adults, their viewing is more concentrated in the early part of the nighttime schedule and their impact is more strongly felt there than their average viewing time would indicate. The larger number of older adults plus their heavier viewing is one of the factors that explains CBS' higher audience ratings. When you appeal to older adults, you score on two levels.

Top 10 Programs for Men*

18-34		35-49		50+	
Program	Rating	Program	Rating	Program	Rating
<i>The F.B.I.</i>	18	<i>Bonanza</i>	20	<i>Red Skelton</i>	30
<i>Sunday Movies</i>	17	<i>Smothers Bros.</i>	19	<i>Jackie Gleason</i>	30
<i>Smothers Bros.</i>	16	<i>Walt Disney</i>	17	<i>Bonanza</i>	30
<i>Thursday Movies</i>	16	<i>Jackie Gleason</i>	17	<i>Lucy</i>	27
<i>I Spy</i>	15	<i>High Chapparral</i>	16	<i>High Chapparral</i>	26
<i>Bonanza</i>	15	<i>The F.B.I.</i>	16	<i>L. Welk</i>	25
<i>Voyage</i>	15	<i>Garrison's Gorillas</i>	16	<i>Gunsmoke</i>	25
<i>The Invaders</i>	15	<i>Mission: Impossible</i>	16	<i>Virginian</i>	25
<i>Mission: Impossible</i>	15	<i>Mothers-In-Law</i>	15	<i>Ed Sullivan</i>	24
<i>Walt Disney</i>	14	<i>Saturday Movies</i>	15	<i>Dean Martin</i>	23

18.2; NBC, 15; ABC, 11.7.

It must be clearly kept in mind that these figures are based on predictions, including those for about two dozen new shows, some of which did not have pilots. At the same time, the forecasts for returning shows, while they reflect last season's performances, must be modified by changes in competition and lead-ins. Also taken into account is the length of time the show has been on.

While the predictions are on a program-by-program basis, certain general patterns Cornell has noted over the years are applied in analyzing new shows. Broad averages of

fraction (at least, among teens as conventionally defined in marketing, which is 12 through 17). It's also a fact that there are more 50-plus potential viewers among both men and women than among the two other age groups of adults. And, of course, there are more women than men through the entire adult life span.

Further, there are patterns of nighttime network viewing which differ by both sex and age group. Women watch more than men. The older an adult gets, the more he tends to watch. This is also roughly true of children, though the determining factor here, of course, is that the older

One of the complicating factors in determining demographic profiles of programs is that, even though an analyst may be confident that a specific program appeals to, say, children, a certain number of adults will also be found in the audience. Some may actually prefer the show, some are captive or passive viewers. This is because most homes, of course, have one set, but even when two or even more sets are the rule, the younger family with children—target of most tv marketers—will have a certain amount of passive viewing.

Cornell feels strongly about the lack of regular information concern-

35-49

Program	Rating
Bonanza	20
Friday Movies	19
Smothers Bros.	19
Tuesday Movies	19
Jackie Gleason	18
Lucy	18
Walt Disney	18
Gomer Pyle	17
Andy Griffith	17
Saturday Movies	17

50+

Program	Rating
Red Skelton	33
Jackie Gleason	30
Lucy	30
Bonanza	29
Ed Sullivan	28
High Chapparral	26
Dean Martin	26
Gunsmoke	26
Andy Griffith	25
L. Welk	25

ing which member (or members) of the family is the program selector. He says specific research demonstrates clearly that the interested viewer to a program responds better to advertising than does the passive viewer. "There are cases where a program's demographic profile was skewed to the younger housewife but where a profile of program selectors showed that the older housewife selected the show more often."

He has been pressing Nielsen to include this information. "It's not difficult or expensive to get." One research study indicates that a simple question, such as, "Who selected the program?" is almost as accurate in determining the selector as more complex methods.

How accurate are the Cornell predictions? Ayer has kept track of the forecasts and this year reported that in analyzing the 1966-67 season, he had one of his best records (in comparison with NTI data). His estimates of viewers in the age and sex subgroups were within 1 rating point in 43 per cent of the cases (788 out of 1820), within 2 rating points in 67 per cent of the estimates, within 3

points in 83 per cent and within 5 points in 95 per cent.

In the more popular homes ratings, the predictions were within 1 point for 38 per cent of the shows, within 2 points for 70 per cent, within 3 points for 80 per cent and within 5 points for 98 per cent. Four of the top five shows, six of the top 10, 24 of the top 30 (the top third) and 38 of the top 45 (the top half) were picked. None of those picked for the top third were failures, i.e., wound up in the bottom third, and none of those picked as failures ended up in the top third.

Cornell feels that his prediction methods are too complex to be formulated into a computer program. "There are too many different situations to reduce to formulas. Almost every half hour presents a different situation." While he finds it difficult to generalize, a review of the prime time schedule, night-by-night, provides some idea of how he works. Here, then, are his forecasts:

Sunday

The Sunday schedule starts at 7 p.m., when *Voyage to the Bottom of*

the Sea on ABC opposes *Lassie* on CBS, while NBC, so far, has no feed. This is a repeat of last season with *Lassie* scoring with older adults and young children and *Voyage* doing moderately well with teens and slightly better than *Lassie* with younger adults.

At 7:30, CBS introduces *Gentle Ben*, an animal story (about a bear) which should have the same appeal as *Lassie* and aims to capitalize on the latter's audience. However, many of the older adults and young children will switch to NBC's Disney show. *Voyage* continues with its audience profile set at 7. Says Cornell about *Gentle Ben*, on the basis of the pilot: "Too gooey."

The 8 to 8:30 span is a repeat of last season—the FBI stories on ABC, Ed Sullivan on CBS and the second half of Disney on NBC. The latter improves its audience, picking up kids and teens, but doing well in most age and sex subgroups. Both Sullivan and Disney do well with older adults, and between them, attract almost half of all adults over 50. The FBI's strongest suit is younger adults.

A new show enters the lists at 8:30 on NBC—P&G's *Mothers-in-Law*, a show NBC is reportedly not happy about. Starring Eve Arden and Kaye Ballard, it will appeal primarily to older women. However, Sullivan will get the lion's share of older women in this time period.

From 9 to 10 it's movies on ABC, the *Smothers Brothers* on CBS and *Bonanza* on NBC, strong shows all. ABC will get the younger adults and *Bonanza* the older adults but the

(Continued on page 62)

Top 10 Programs for Children*

2-5		6-11		12-17	
Program	Rating	Program	Rating	Program	Rating
Batman	32	Lost In Space	31	Monkees	24
Lost In Space	25	Batman	26	Man From U.N.C.L.E.	21
Wizard	25	Beverly Hillbillies	24	Walt Disney	18
Lassie	23	Get Smart	24	Lost In Space	18
Maya	22	Walt Disney	23	Beverly Hillbillies	17
Daktari	19	Green Acres	22	He & She	17
Get Smart	19	Gomer Pyle	22	Get Smart	17
Walt Disney	18	Bewitched	22	Green Acres	16
Beverly Hillbillies	18	Monkees	22	Saturday Movies	16
Bewitched	18	Wizard	22	Gentle Ben	16

*Ratings are based on totals in each age group. See page 24.

A SPECIAL REPORT

For its size, the domestic military market is probably the most overlooked segment of the U.S. economy served by tv advertising today. Within the continental U.S., this market represents more than \$20 million a year in spendable income by people who are all within reach of the nation's television industry.

With the nation's increasing military commitment in Vietnam, the military market is now the largest it has been in more than two decades. Total Defense Department strength was 4.7 million last December and is well beyond the 5 million mark today. The Korean War peak was 4.9 million in June, 1952. The all-time record, 15 million, was in 1945.

What makes this particularly significant to tv advertisers is the fact that this enormous present-day market, which also includes more than 10 million dependents and more than a million civilian employees in the U.S., is largely invisible in marketing data used in planning television advertising.

This is true despite the fact that 62 per cent of the nation's military personnel are based within the continental U.S. As a spokesman for a major rating company ruefully admitted, "I know that most of them are not in our sample, but what can you do? You can't reach them by phone because you have to go through a military switchboard. You can't even get to their front door because of that guy out at the gate."

What makes the figures even more important is that, while 38 per cent of military personnel are overseas, more than 80 per cent of the overseas payroll gets sent back home. And the

ones who decide how these billions get spent—the parents, brothers, sisters, wives and children—are almost totally within the reach of television.

But these are only the dependents of the minority. The majority of this invisible market, the military men themselves, are in the U.S. too. They represent a market that totals more than a million males in the 18-25 age bracket, prime target for many of television's most aggressive advertisers.

According to the Department of Defense, 42.5 per cent of male military personnel are married. They don't just buy shaving cream; they represent an important concentration of young heads-of-households.

Therefore, the advertiser who places his commercials strictly "by the book" may be overlooking a rich dividend in markets which have a large population of military personnel. The figures don't show up in the usual marketing data. What does a conscientious mediaman do?

According to the media research director of one of the nation's biggest ad agencies, "The only thing we can do is just to make sure our time buyers are aware that these areas do exist and know where they are, and that's about it.

"As far as being able to judge the effect on advertising efficiency, or how these areas specifically contribute to the significance of a given

Markets and Military Bases

A cross section of Class I military bases (those which have significant economic impact on their neighboring areas) compiled by TELEVISION AGE with the cooperation of the Department of Defense appears on pages 67 and 68.



With Vietnam War, military market is now at peak, but useful data are hard to find



market, we're just as much in the dark as anybody else.

"We have been trying to do a few things. We've been making some field trips, trying to find out the volume of business these places represent, the size of the installation, number of personnel and so forth, but it has been very limited.

"We know certain areas, half a dozen or so, where numerous military installations contribute tremendous significance to the importance of the market—places like Cape Kennedy, coastal North Carolina, Tidewater Virginia, Southern California, some spots in the Southeast and the Southwest and so on—but there's not much we can do as far as getting detailed research data."

Meanwhile the military market keeps climbing in size. A year ago the nation's Defense budget was approximately \$58 billion. This year it totals \$73 billion. Of that total, \$19 billion represents military personnel payroll.

About \$11 billion is paid to those stationed in the U.S. The other \$8 billion goes to personnel overseas but they send more than \$6 billion of it back home. That makes better than \$17 billion in military payroll pumped into the domestic economy.

Another \$2.2 billion is paid to retired personnel who also tend to remain in quarters on or near military installations because of free medical benefits, use of non-profit post exchanges and commissaries as well as strong social ties. This brings the domestic military payroll close to the \$20-billion-mark.

This does not even get into the civilian military payroll. There are 1.3 million civilians working for the

Defense Department and their annual salaries total more than \$8 billion. About 77 per cent are employed within the U.S. and presumably they get about three-fourths of the civilian payroll. This pumps another \$6 billion into the domestic economy, thanks to the Defense Department.

However, civilian employees of the military in most cases live outside the military installation, have telephones listed in local phone books and have front doors accessible to interviewers. As a consequence they are the largest single segment of the multi-billion-dollar market that is statistically visible.

However, the civilian segment of the military market doesn't have the spending power of servicemen and their dependents. Servicemen have a much greater percentage of "discretionary dollars" in their budget than civilians. This is because of the considerable amount of fringe benefits available to servicemen. They don't have to lay aside part of their income for hospitalization insurance or as much of their income for rent, taxes, food, and the other essentials that comprise a large part of the civilian's budget.

In testimony before the House Armed Services Committee, Defense Secretary Robert McNamara said the average officer's income is \$14,644 and the enlisted man's is \$5,557—"all things considered." Those last three words, of course, were the key to the statement. The average base pay for officers is \$8,139 and \$2,675 for enlisted men.

Enlisted men, for example, pay no income tax. And officers enjoy very

(Continued on page 65)

Local military payroll—hidden \$20 billion market

Turn on. Tune in. Put on.

That sounds like a put-on, but it isn't. In this hallucinogenic age, it's just the most appropriate way to describe what Flexnit Co., Inc., New York, maker of women's foundation garments, hopes women who see its tv commercials will do.

Flexnit initiated tv advertising in March for the first time in its 34-year existence. The initial campaign was on stations in 25 markets in nine Southeastern states, and was designed to reach, according to ad agency head William J. Spencer, every area and almost every woman in the region, except for "some Okefenokee swamps and a tribe of Indians who, on research, do not wear girdles."

The campaigns ran three months, through May. The result: The company says that while overall business in the January-June period was 56.9 per cent ahead of January-June 1966, business in the Southeast rose 152 per cent.

This fall, 42 markets in 11 Midwest states will be added to the tv schedule, for a total of 67 in 20 states. In Spring and Fall 1968, the firm will extend its tv coverage into

Girdle firm, which waited years to get into tv, has own method of testing 'unfinished' commercials



Flexnit's big-reach, big-frequency approach

California and the Northeast, though not necessarily in that order.

Flexnit, a privately-owned company, went into girdles in 1947. It made \$2 million in 1960, the year founder Joseph Weintraub died and son Ronald, 25 and just out of Harvard Business School, took over. This year it expects to make \$9 million, and its projection for 1969 is approximately \$17 million. In 1967 it will spend about \$300,000 on tv (it uses the medium only six months of the year).

The bulk of Flexnit's advertising is in print media—primarily *McCall's*, *Good Housekeeping* and *Ladies Home Journal*, plus daily newspapers, business publications, direct mail, counter displays, catalogs and telephone-book ads.

Cooperative advertising is "a very important factor" in Flexnit's newspaper advertising, marketing vice president B. Robert Brown says. But Flexnit's budget doesn't allow it to use tv co-op as well. "There's only so much money," public relations counsel Donald Van Dyke explains.

Flexnit will be dividing its tv cam-

(Continued on page 71)



"Live storyboards," left, help Flexnit test commercials at moderate cost (final ad at top).

Somebody Help the Poor Film Producer

Television has got a big problem. In order to sell new programs, the film companies have got to invest a basketful of money in pilot films for the networks and, secondarily, the advertisers, to look at, with the odds heavily against their recouping the investment for years to come, if ever.

The networks, in turn, make pilot contributions for many more pilots than they need and their investment is enormous. The networks of course, can pass on this cost to their customers. The producers have nobody to pass it to, except that a hit show is supposed to support a lot of flops. In other businesses, they call this research and development.

In the good old days the operation was simple. The producer made a film, or kinescope, for \$50,000 for a half-hour show, showed it to the agencies, sold it to one of them and dealt directly with them. The agencies in turn, made a deal with the networks for time and paid the film producer directly. Nice and simple.

As the shows got longer, and the spot carrier became the rule, the networks refused to sell time to agencies or advertisers unless they, the networks, could approve the property and it fit in their master schedule. Not totally different from the old way, but the networks grew more and more difficult to please and subtly made it almost impossible for an advertiser to deal directly with a producer. The potential customers were reduced from about 20 to three.

The contribution of the network to the producer got larger, but not in proportion to the increased cost to the producers necessary to make the kind of pilot that the three customers considered adequate. Add to this the fact that the networks made three or four times as many pilots as they could possibly use—often ordering pilots defensively.

Defensive pilots means that if your competitor has ordered a pilot about talking crocodiles you had better have one on talking crocodiles in case he was right and your management asks you where your pilot is on talking crocodiles. Get it?

The net of the dilemma is that a lot of film producers spend hundreds of thousands of dollars that they can never get back. Independents, with limited capitalization, can't even get in the old ball game.

Lee Rich of Mirisch-Rich described the problem as hopeless as he threw up his hands in horror and went back to the agency business. Another independent producer, who had sold two shows in a season, said that if he sold a third, his company would be bankrupt.

Since film shows must be made far ahead of air time and payments, eight episodes in most cases, he would need to borrow \$500,000 per show for working capital plus pay for a completion bond. If he were lucky, he could bring his shows in for only a few thousand per show over budget, which means that he would need another \$100,000 per show per season.

Since he was a poor risk to a bank, he had to pay 12 per cent interest. Therefore, he owed the bank about \$100,000 a year per show. If the show was a smash hit he might break even on foreign sales in his second year, but before that came in he had another year of the same bookkeeping, doubling his bank indebtedness.

The problem, therefore, compounds itself, and, the unlucky guy who has only a year's run can never win, because he will not have enough product to ever pay off the bank.

To a certain extent, this economic mess has been alleviated by a pay-as-you-go plan whereby the network pays the producer as he begins photography and on delivery of the negative without waiting for air time.

This then places a burden on the networks for financing well before collections and tends to drive them to producers that are better capitalized. Any sensible investor who understands this problem, however, is more likely to invest in a bank than in a film company producing television shows.

More and more companies are making pilot films as feature length movies with the idea of running them theatrically, whether the pilot is sold to television or not. However, there are very few examples in which this technique has worked.

The problem is that theatrical distribution is complex and a film made as a television pilot rarely has a chance of getting print, advertising, and distribution costs back, which leaves everybody exactly where they started—broke.

The current example of NBC using pre-new season airtime to test pilots, and recoup some of the investment, is not new, but one way to partially getting the producer or network investment back. By Summer programming of feature length pilots, even more of the investment can be recouped. If more than one Summer is used,



all of it can often be recouped.

The answer lies in several directions. First, more pilots should be made with network commitments that lay off the investment via the several means discussed above.—Summer use, daytime use, syndication guarantees, etc.

Second, fewer pilots should be made. Jim Aubrey at his peak encouraged new small producers with sound backgrounds to deliver series without pilots. ABC did the same thing with larger suppliers who had good sound ingredients. This worked well for all parties.

(Continued on page 72)

Film/Tape Report

THE BIG SQUEEZE

Nothing's stopping Cinerama from hitting the midget screen except money, according to William R. Forman, wide-screen pioneer and board chairman of Cinerama.

Forman, commenting on Cinerama's contract to distribute pictures made by and ultimately for the ABC-TV network, said he hoped that ABC-TV would eventually buy two Cinerama pictures the network was financing jointly with the picture-production company.

The pictures are *Custer of the West* (no connection with the upcoming ABC-TV series other than the fact that the subject is the same) and *East of Java*. In the Little Bighorn epic are Robert Shaw and Mary Ure; the East Indies saga includes Maximilian Schell and Rossano Brazzi.

ABC president Leonard Goldenson says the network may buy the two pictures "if they're good enough."

Asked if Cinerama pictures could be telecast, Forman said it was a simple matter of reducing a picture from 70 mm to 35 mm.

But when he was asked why no Cinerama picture had yet been sold to tv, Forman answered that Cinerama pictures "cost a great deal of money," and one can presume from that comment that no network has yet cared to meet the price.

Indications are that ABC financing is particularly welcome to Cinerama at this time—the company has been operating in the red for some years. Also welcome, one may well surmise, are the pictures ABC is giving Cinerama to distribute to movie houses.

These pictures are possibly of a quality much higher than that usually attained by pictures made for tv, whether or not such pictures are also intended for theatrical distribution.

Samuel H. Clark, group vice president for non-broadcast operations at ABC, said the network had allocated about \$30 million to produce some 10 to 12 pictures in the next year; and this obviously breaks down to anywhere from \$2.5 million to \$3 million per picture—high-budget pictures by tv standards.

Clark also said the network hopes

to recoup the production costs from theatrical payoff and payoff.

To distribute the pictures, Cinerama, hitherto strictly a production and process-licensing company, is setting up an international sales organization with perhaps a dozen offices in the U.S. and half a dozen around the world, in addition to existing Cinerama offices in London, Tokyo, and on the Continent.

To head up both the production and distribution operations of Cinerama, Seymour Poe, formerly executive vice president of 20th Century Fox, has been brought in as president.

The match was reportedly made by banker Serge Semenenko and The First National Bank of Boston, anxious to shore up Cinerama, and produce more profit from the financial interests they have in the company, which has been in shaky shape for the past year.

The ABC pictures, variously co-productions with Selmur and with Edgar Scherick's Palomar Pictures, look good from a description of the first four now in the works:

Hell of the Pacific, with Lee Marvin and Toshiro Mifune; *Shalako*, to be shot in Mexico with Sean Connery; *Charlie*, with Cliff Robertson, to be directed on location in Boston next month by Ralph Nelson from a script by Stirling Silliphant based on a book called *Flowers for Algernon*, and *For the Love of Ivy*, to star Sidney Poitier on location in New York, and directed by Daniel Mann.

BIG SKY MAN

Cinematographer Robert Gaffney, who recently set up a new commercials-making studio, Seneca III, with Byron McKinney and Everett Aison, found a quick way to make his work known to agency producers: he ran a series of noontime showings of his big screen work in a Broadway theatre, and thousands of ad producers and their assistants turned up.

By the middle of August most of New York's film-conscious admen had seen Gaffney's work. It was quite a turnout for a "display reel," but then, what a display reel it was: vast, panoramic scenes shot from

balloons, jet planes, crop dusters, helicopters, ice-boats, hydrofoils, alpine summits and in one remarkable sequence, from a free-falling camera in a sky dive.

For once the adjective "breathtaking" came irresistibly to mind, and stayed there: breathtaking views of Holland, in *Sky over Holland*, the main attraction of the Netherlands Exhibit at Expo 67; the sensation of skydiving, in *Motion*, the panoramic exhibit of Canadian National Railways, also at Expo; and alp-scraping movement in *Fortress of Peace*, a film Gaffney shot on Switzerland's defense capabilities.

Quite clearly, wherever a man can go, Gaffney can go with camera: if a camera has never been there before, as in the freefalling skydive, he finds a way to bring it along. The skydive sequence, for example, required months of testing and designing, but now the patents are pending.

Gaffney also has a patent pending on a process which enabled him to shoot Dutch trawlers pitching and tossing in a gale-lashed North Sea while seas crashed over the lens. How did he keep the lens clear? He'll reveal that when he gets his patent.

THE POLICEMAN'S LOT

Los Angeles has another problem beyond smog, strangulation by freeway, endemic poverty (Watts, for example), and the disappearance of the surrounding countryside. It's a shortage of cops.

Maybe, despite the efforts of Jack Webb in *Dragnet*, cops have a bad image among the young of Southern California. At any rate, it's hard to get enough of them to join the force. One result is that the city has the lowest ratio of cops-per-thousand of population of any of the big U.S. cities.

To get more likely lads to join the force, the Los Angeles Police Department asked KABC-TV to help it with an on-air recruitment campaign. To make sure the spots would be of high quality, station manager Elton Rule decided to underwrite the production.

He assigned filming to Group One Productions, a young commercials-making outfit, and the result was a

Advertising Directory of SELLING COMMERCIALS

ampaign that might be called *The A.P.D. At Work and Play*. But they're calling it instead, *Who Is This Man?*

Each of the spots opens with shots of a guy doing something appealing—Scuba diving, gyrocoptering. Then the viewer finds out it's a cop at his off-duty avocation.

Moral of the tales is that a policeman's lot may not necessarily be an unhappy one, and that there's time to play, and enough pay to play with. Narration was by Jack Webb.

MONDO MARKS

The world of Brad Marks is a wide one: wherever in the Western world motion pictures are made, Marks has travelled in search of fresh product for the U.S. tv market. He is adept at discovering likely footage and tailoring it to American requirements.

Now Marks has set up a new company, **Brad Marks Enterprises, Ltd.**, to acquire and distribute not only features but also specials and series.

One of his first acquisitions is *Mondo Cane*, sold so far to 50 stations, among them WPIX New York, KTLJ-TV Los Angeles, and WFLD-TV Chicago. (The New York station played the film early in August and beat the market that night).

Marks was president of Thunderbird Films, buying pictures in Europe, dubbing them, and selling them to U.S. stations. He also headed the special projects division of Independent Television Corporation.



MARKS

Earlier, Marks was vice president and director of tv sales at Walter Reade-Sterling, and before that was national sales manager in the tv syndication division of Walt Disney Productions.

Accent • Needham, Harper & Steers



N. LEE LACY/ASSOCIATES, LTD., Hollywood

East Ohio Gas Company • D'Arcy



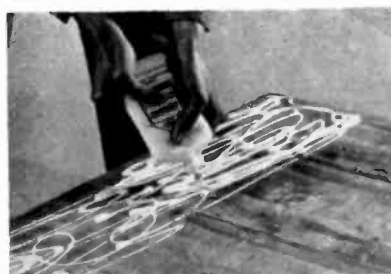
FRED A. NILES—Chicago, Hollywood, New York

A&W Drive-Ins of Canada • Commercial Music



PANTOMIME PICTURES, Hollywood

Elmer's Glue-All • Conahay & Lyon



FILMEX, INC., New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

Gillette "Heads Up" • Doyle Dane Bernbach



PELICAN FILMS, INC., New York

Delta Airlines • Burke Dowling Adams/BBOO



KEITZ & HERNDON, INC., Dallas

Gillette Techmatic Razor • Jack Tinker



VIDEOTAPE CENTER, New York

THE DOTTED LINE

Independent Television Corp. toted up sales of \$1,500,000 on *Thunderbirds*, with the Super-marination series placed in 50 markets since it was taken out on the road last April.

The 50-market count was hit this summer with 18 more stations coming into the lineup: KARD-TV Wichita, WJRT-TV Flint, CKLM-TV Detroit, WSBK-TV Boston, WFTV Orlando, KCW-TV Portland, KING-TV Seattle, WBAY-TV Green Bay, WREX-TV Rockford, KELP-TV El Paso, WMTV Madison, KRNT-TV Des Moines, WHEC-TV Rochester, KLAS-TV Las Vegas, WEEK-TV Peoria, WCCO-TV Minneapolis, WTTV Indianapolis and WTOG-TV Savannah. The color series is available either as 32 60-minute instalments or as 64 half hours.

Gun-jumping overseas sales on two series due to kick off on ABC-TV next month were scored by **20th Century-Fox Tv**, putting *Custer* and *Judd*, for the Defense in 10 Latin American markets and Hong Kong, Japan and Thailand. The

Latin markets: Argentina, Uruguay, Venezuela, Mexico, Costa Rica, Dominican Republic, El Salvador, Honduras, Nicaragua and Panama.

MCA-TV chalked up five more sales on *Mr. Ed* and six on *Leave It to Beaver*. Taking the talking horse were WROC-TV Rochester, WHNT-TV Huntsville, WRCB-TV Chattanooga, WSB-TV Atlanta and WFRV-TV Green Bay. Buying *Beaver* were KCAU-TV Sioux City, WJAC-TV Johnstown, WROC-TV Rochester WMAZ-TV Macon, KTVU-TV San Francisco and WTRF-TV Wheeling.

Firestone Films Syndication Sales lined up 16 stations in kickoff sales for the upcoming strip show, *Pat Boone in Hollywood*. Filmways is producing the across-the-board weekday show in both 60- and 90-minute lengths.

Firestone's beginning lineup for *Boone* WPIX New York, KPLR-TV St. Louis, WGN-TV Chicago, KHJ-TV Los Angeles, WFIL-TV Philadelphia, CKLW-TV Detroit, WTOP Washington, WTVJ Miami, WGR-TV Buffalo, KWGN-TV Denver, WFGA-TV Jacksonville, WJRT-

TV Flint, WFBC-TV Altoona, KFRE-TV Fresno, WNHC-TV New Haven and KTVT Dallas.

Sandy Frank Program Sales reported a rash of sales on *High and Wild*, *The Traveler*, *America!*, and *The American West*.

Buying *High and Wild* were KERO-TV Bakersfield, KBTU Denver, WANE-TV Ft. Wayne, WTTV Indianapolis, WGR-TV Buffalo, KPLR-TV St. Louis, KDTV Dallas, WYAH-TV Norfolk, WLCY-TV Tampa and KRON-TV San Francisco.

The Traveler went to KPLR-TV St. Louis, WLCY-TV Tampa, WWNY-TV Watertown and KDTV Dallas.

Signing up for *America!* were KERO-TV Bakersfield, WROC-TV Rochester, KOA-TV Denver, KDTV Dallas, and KPLR-TV St. Louis, while KDTV Dallas, WYAH-TV Norfolk, WTTV Indianapolis and WLCY-TV Tampa took *The American West*.

ABC FILMS tallied eight more sales of *Virginia Graham's Girl Talk*, and five on *Combat!* and four on *Hurdy Gurdy*.

Taking the distaff kaffeeklatsch strip were WKBW-TV Buffalo, WSOC-TV Charlotte, WHIO-TV Dayton, WJXT Jacksonville, WLYH-TV Lebanon, WCKT-TV Miami, WTMJ-TV Milwaukee and KGO-TV San Francisco.

Buying *Combat!* were WGN-TV Chicago, WDEF-TV Chattanooga, WTVM-TV Columbus, WHYN-TV Springfield and KTSB-TV.

Taking *Hurdy Gurdy* were WPIX New York, KBOI-TV Boise, WTVW-TV Evansville, and WSJS-TV Winston-Salem.

Meanwhile, Virginia Graham's *Don't Blame the Mirror*, her second book (after *There Goes What's Her Name*), will be published September 15 by Meredith Press.

Olympus Tv chalked up its 40th sales on *Boxing at the Olympic*, as KTVB Boise came into the lineup for the color boxing series. Also signing up for the series last month were KING-TV Seattle, WTTV Indianapolis and KCPX-TV Salt Lake City.

Meanwhile, Olympus picked up a roller derby series, in color, and started selling it as *Roller Game of the Week*. Olympus said for starters the 120-minute roller show had been

We fly harder.



pelican

New York
Detroit
Chicago
Hollywood

old in San Francisco, Miami and Dallas.

Banner Films reported summer syndication grosses of \$2,000,000, most of it from overseas, where *Tarzan* and other properties—*Bold Journey*, *Speedway International*—had been sold in a number of Latin American countries and in Australia, Canada, France, Finland, and Singapore.

Back home, *Bold Journey* was bought by KHQ-TV Spokane and KOMO-TV Seattle, and WSB-TV Atlanta took a number of *Tarzan* feature films.

FRAM REVS UP

Fram Corp. signed up again this year for **Triangle's** coverage of the Sebring endurance race. This year Fram is also sponsoring Triangle's films of the Daytona and Riverside events on a number of stations.

For the Sebring special, Fram is lining up stations in 167 markets. The oil-filter maker first started using Triangle's grand prix pictures back in '65, when it sponsored the Riverside race in a number of markets; last year the company added Sebring, and this year Daytona for a triple crown spread.

Among the stations in this year's Fram lineup for the Sebring race are WPIX New York, KTLA-TV Los Angeles, WFLD-TV Chicago, WKBG-TV Boston, WEWS-TV Cleveland, WTCG Washington, KSTP-TV Minneapolis-St. Paul, WTTV Indianapolis, KING-TV Seattle, WLW-TV Miami, KPLR-TV St. Louis, WPRO-TV Providence and WDAF-TV Kansas City. Also in the Fram lineup are the six Triangle stations.

THE MOVIES

Triangle Program Sales, in its maiden venture into feature film syndication, released a bundle from Britain called *The Edgar Wallace Mystery Theatre*, 19 pictures based on 'tecs by the mystery writer.

The 19 titles are part of the 61-title dowry brought to Triangle by veteran feature syndicator Ben Barry, who recently joined the company as director of Triangle Program Sales. (See *Zooming In on People*).

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Johnson & Johnson • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Kinney Shoes • Frank B. Sawdon



MIKE TATICH & PARTNERS, New York

Lone Star Gas Co • BBDO



JAMIESON FILM COMPANY, Dallas

Lee Pants • Grey Advertising



FILMFAIR, NEW YORK

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Liberty Life Insurance Co. • Doremus



JEFFERSON PRODUCTIONS, Charlotte

Phillip Morris • Leo Burnett



COLDOZIN PRODUCTIONS, INC., New York

Tv Commercials • Industrials



RUSS FORD • HAL WASSERMAN • MARC ANDERSON

18 East 41 Street, New York, N.Y. 10017 (212) 889-7036

Television Enterprises Corp. tallied 82 markets for its 13 for 66 (or '67? or '68?) package, with recent sales to WCKT-TV Miami, WMAL-TV Washington and WKEF-TV Dayton.

Meanwhile, work began in London on *Eve*, a picture being co-produced by Harold Goldman Associates and Towers of London and to be distributed after a two-year theatrical run to tv stations by Television Enterprises Corp. Goldman has two more titles on the slate with Harry Alan Towers (Towers of London).

Spanish International Network sold *Bullfights from Mexico*, taped corridas in the Plaza Mexico ring, to WDCA-TV Washington. The station is running them Saturday nights at eight.

SCHOENDOERFER ET AL

Official Films sold its *Movies for Swingers* (a score of dubbed European titles, including *Platoon 317*), Cannes winner by Pierre Schoendoerfer of *Anderson Platoon* fame, in 11 markets: WPHL-TV Philadelphia, KDTV Dallas, WTCN-TV Minne-

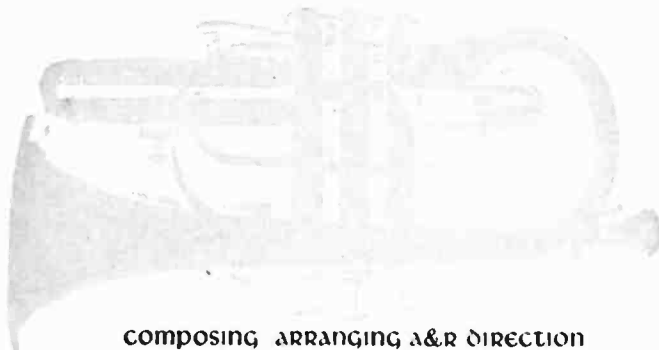
apolis, WTMJ-TV Milwaukee, WFLA-TV Tampa, KXTV Sacramento, WLW-C Columbus, WFRV-TV Green Bay, WKTR-TV Dayton, KATV Little Rock, and WSWO-TV Springfield.

William Cayton, head of **Radio and Tv Packagers**, reported sales of 360 *Cartoon Classics* along with 23 *Cartoon Classics* features to WHEN-TV Syracuse. Taking some of the properties in the two packages were KROC-TV Rochester and KENS-TV San Antonio.

Wolper Tv Sales tallied 40 markets for *The Ray Conniff Christmas Special*, with 10 stations coming into the lineup last week: WABI-TV Bangor, WSOC-TV Charlotte, WFMV-TV Greensboro, WDAM-TV Hattiesburg, KATC-TV Lafayette, WLVS-TV Lynchburg, WCHS-TV Portland, WHEC-TV Rochester, WNYS-TV Syracuse and WJXT Jacksonville.

Triangle Program Sales put *Exercise with Gloria* in two more markets: KABC-TV Los Angeles and KWGN-TV Denver.

DAVID LUCAS ASSOCIATES 7 WEST 46TH.ST. LT 1-3970



COMPOSING ARRANGING A&R DIRECTION

DALI QUARTET

Warner Bros.-Seven Arts sold *Soft Self-Portrait of Salvador Dali*, color film produced in association with Coty Tv, directed by Jean-Christophe Averty and narrated by Orson Welles, to broadcasters in four countries: West Germany (Nord Deutscher Rundfunk), Holland (Nederlandse Televisie Stichting), Finland (Oy Manios Tv) and Argentina (Telarama SR).

ZOOMING IN

Warner Bros.—Seven Arts promoted vice president EDWARD S. FELDMAN to be executive assistant to M. Kenneth Hyman, executive vice president in charge of production.



FELDMAN

MARGULIES

Meanwhile, IRWIN MARGULIES joined the company as vice president in charge of business affairs. Feldman was vice president in charge of advertising and publicity for Seven Arts; Margulies was vice president of Horizon Pictures.

Before joining Seven Arts, Feldman was with Embassy Pictures, Paramount, and 20th Century-Fox. Margulies, before joining Horizon in '61, was a lawyer practicing in New York and California. Earlier he was in the legal department at Metro-Goldwyn-Mayer.

FRANK KONIGSBURG joined Artists Agency Corp. as vice president in charge of business affairs, headquartering on the West Coast. He had been with NBC in New York for the past seven years, most recently as director of talent and program administration.

MURRAY O. SLATER joined Wolper Tv Sales to head up cartoon sales. Slater had been with Larry Harmon Pictures Corp., selling *Bozo the Clown*. At Wolper he will be marketing *The Laurel and Hardy Cartoon Show* and *Crusader Rabbit*.

Advertising Directory of SELLING COMMERCIALS



BARRY

BEN BARRY joined Triangle as director of Triangle Program Sales, the group's syndication division. With Barry, late a principal in the feature-film syndication firm of Roberts & Barry, come 61 European-made features; so now for the first time Triangle is syndicating feature films; later, the company plans to go into co-production deals for yet more features.

Barry has been active in the sale of features to tv stations through the past 16 years. Earlier, he was a director with WBKB Chicago.



BRODY

LEO M. BRODY joined Independent Television Corporation as manager of special projects. He had been Eastern division sales manager of Trans-Lux Tv, where earlier he had a hand in setting up TAC, Television Affiliates Corp., public service program exchange cooperative. Earlier Brody was publicity manager at Paramount, and a publicist at Eagle Lion Films and The Selznick Organization.

Papert, Koenig, Lois promoted STEPHEN L. PINKUS to associate director of tv programming. Before joining PKL two years ago, Pinkus was with the William Morris Agency.

Plough, Inc. (QT) • Lake-Spiro-Shurman



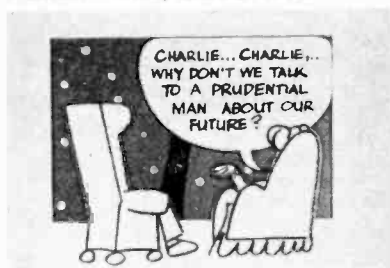
WCD, INC., New York

Schmidt's Beer • Ted Bates & Co.



ELEKTRA FILM PRODUCTIONS, INC., New York

Prudential • Reach, McClinton & Co.



PAUL KIM & LEW GIFFORD, New York

Scotties Tissues • Ted Bates



LIBRA PRODUCTIONS, INC., New York

Revlon • Grey Advertising



TV GRAPHICS, INC., New York

Snackadocs • Gardner Advertising



PACIFIC COMMERCIALS, Hollywood

Rockwell Mfg. • Marsteller, Inc.



SANDLER FILM COMMERCIALS, INC., Hollywood

Sunbeam Corp. • Foote, Cone & Belding



SARRA, INC.



KOUSHOURIS

WOR-TV New York, RKO General's flagship, promoted JOHN L. KOUSHOURIS to vice president in charge of program operations. He had been program director at the station for the past two years.

Koushouris joined WOR-TV as chief engineer in 1964; before that he had been with CBS for 16 years, the last of it as technical director of Columbia's tv network.

CBS Films promoted ARNOLD LEWIS to director of licensing and development, succeeding Murray Benson, who had become vice president of the new CBS/Holt Group.

Don Elliott Productions

Specializing in unique post-scoring.

Complete Recording Facilities

40th Street LA 4-9677
N. Y. 10018

Before joining CBS Films in 1965, Lewis was administrative sales manager for First Investors Corp., and earlier, was with Industrial Publishing Corp.

JIM JORDAN signed on as director of *The Woody Woodbury Show*, 90-minute strip syndicated by Wolper Tv Sales. Jordan has worked in tv since 1949, directing *The Colgate Comedy Hour*, *All Star Revue*, and *Bob Hope* specials, as well as a number of other variety programs.

COMMERCIALS MAKERS

STEVEN W. KATZ joined Audio Productions as tv account representative. Katz was with ABC-TV as supervisor, network program clearances and sales.

MARK DRUCK joined MPO Videotronics as producer-salesman. He had been a producer-salesman with EUE/Screen Gems, and before that was head of the industrial tape/film division at MGM Telestudios.

TONI BARTON joined William Esty in the tv commercial department, as co-director, with Mrs. Johannah Stearns, of casting. Miss Barton was casting director with Needham, Harper and Steers.

MEL GOLD was elected president and chief operating officer of Manhattan Audio Co., new corporate entity of Manhattan Sound Studios.

Other officers are JOSEPH J. MACALUSO, chairman and chief executive officer; FRED B. ADAIR, executive vice president, and JOHN J. GORDON, vice president.

Gold is head of Melvin L. Gold Enterprises, consultant to Income Properties, which is headed by Macaluso. Earlier Gold with with National Screen Service for 11 years as general manager and earlier as director of advertising and publicity.

He also headed up Mel Gold Productions, makers of tv commercials, series, specials and industrial films.

ROY APPEY joined Harold M. Tulchin Productions as manager of post-production operations in film and videotape. Appey was production coordinator at Videotape Productions of New York, and earlier was a videotape engineer at NBC-TV.

STAN PARLAN joined Reeves Sound Studios as sales executive, primarily for Reeves' Airmobile-Video system. Parlan was with NBC-TV for 11 years, most recently as manager of the network's broadcast film division on the West Coast. He was also the network's color film consultant, advising producers and agencies on color film production.

AL BIALEK joined Filmex as sales manager for Filmexpress, a newly-created position. He had been with EUE/Screen Gems since 1963, and for three years before that was a tv producer at BBDO.

Director-producer ANNETTE BACHNER joined The TVA Group—Jacques Lemoine. Miss Bachner was a producer at Benton & Bowles, and before that was with N. W. Ayer, NBC-TV and 20th Century-Fox.

Writer-producer MARK HARRIS, of King Screen Productions in Seattle, is moonlighting as film reviewer of the National Catholic Reporter.

ALAN M. SILVERBACH rejoined 20th Century-Fox Tv, as vice president in charge of syndicated sales. Before leaving 20th-Fox Tv a year ago to join Screen Gems International as vice president, Silverbach had been vice president in charge of international syndication. Now he is back at 20th in charge of both domestic and international syndication.

HARVEY R. REINSTEIN joined Rill International Films as vice president in charge of sales. He had been director of sales at Seven Arts Tv, and earlier was national sales manager for Lopert Pictures Corp. Before that he directed Southern sales for United Artists Associates, and yet earlier, was with Buena Vista and Universal.

Sorry you don't know me . . .
"I am a Berliner."

a 31-year old Journalist with 5 years experience, seeking a job as Film-Recordist,-Reporter, or Correspondent with a T. V. Station, News Agency—or . . . anywhere in the world. Take the chance and get to know me:

Hans-Jürgen Hermel,
1000 Berlin 30,
West Germany,
Martin-Luther Str. 13.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Agencies are buzzing with the information that a new television rating service is proposing to provide instantaneous rating information on station programming in markets all across the country.

Headed by Anderson F. Hewitt, formerly an executive vice president at Geyer, Morey, Ballard, the new company, Television Audit Corp. holds the patent on an electronic system which many industry leaders have envisioned in the past but which, according to Hewitt, "no one else has been able to develop before."

Tv Audit Corp. does not use Audimeters. Instead, a scanning antenna which rotates 360 degrees every minute picks up signals from the tuning oscillators of tv sets within a particular market area.

Since no two sets are tuned alike, Hewitt said, it is possible to monitor the number of sets tuned to any channel. The information is then relayed to an IBM computer via data phone, and data on ratings and audience share is prepared.

A pilot run is currently being conducted in a suburb of Miami, chosen because it is a three station market where each station is an affiliate of one of the networks. Video for each station is picked up on separate receiver at IBM offices in New York, with superimposed figures showing the exact time, rating, and audience

share for each station, as well as total sets-in-use.

Hewitt expects to have 56 of a proposed goal of 111 census tracts set up with equipment across the country by next year, ready to operate for the start of the Fall '68 tv season. When all 111 census tracts are established, Hewitt said, they will be receiving signals from between 60,000 and 100,000 homes, providing not only immediate rating information but guaranteeing as well "a smaller margin of error than other rating services can offer."

What about demographic breakdowns? Tv Audit Corp. will have



At Dancer-Fitzgerald-Sample, Ira Weinblatt is vice president and associate media director on the Sterling Drug, Best Foods, and American Cyanamid accounts.

that too, through diaries. Profiles of programs by various categories will be prepared under the direction of Dr. Stephen Stock.

What the company purports to do is to provide relatively the same service already offered by Nielsen and ARB, with the exception that ratings will be instantaneous and will be based on a larger sampling of tv homes.

Will the prospect of immediate access be a strong enough draw on agencies and networks already sold on Nielsen or ARB? "Networks and agencies are interested in ratings as fast as they can get them," Hewitt said. "The faster they can separate the good shows from the bad ones, the more money they can save." He added that the morning information about the new company leaked out, he received requests for information from more than a dozen interested agencies.

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

American Can Co.

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

Fourth quarter activity on this company's DIXIE line starts September 18. An eight-week push will use fringe and day minutes and prime 20's in 15 northeastern markets. Expansion throughout the

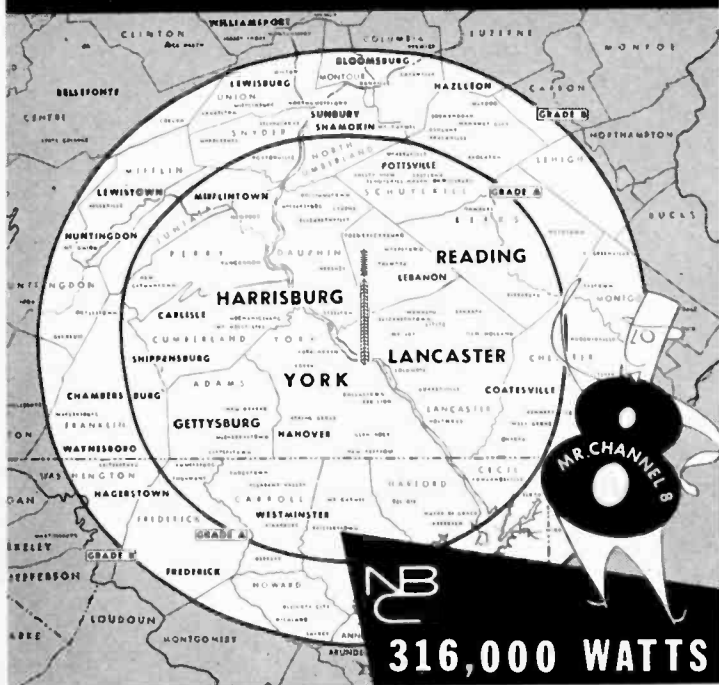
(Continued on page 53)

LANCASTER-
HARRISBURG-YORK-
LEBANON IS
ONE TV MARKET
WITH **WGAL-TV**
CHANNEL 8

**SING IT
LOUD AND
CLEAR**



MULTI-CITY TV MARKET



316,000 WATTS

CHANNEL 8 reaches a great, thriving area, including these four major markets, as well as many other communities. And, it delivers the giant share of the viewers in its market.

Another priceless plus: 26%* color penetration for its all-color local telecasts and NBC programs.

*Based on Feb.-Mar. 1967 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

WGAL-TV
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 Providence, R.I./New Bedford-Fall River, Mass. • KVOA-TV Tucson, Ariz.

One Buyer's Opinion

BUYER/PLANNER VS. BUYER-PLANNER

Every once in a while a rumor gets passed around our shop that the media department is planning to convert its current buyer planner organization (in which the buyer is the planner for each account), into two separate buying and planning functions. Such an action would, naturally, necessitate assigning individuals within the department to the status of either "buyer" or "planner."

Several agencies (for their own good reasons, I'm sure) already have such an organization. However, although it has both its advantages and disadvantages to the *organization*, I believe this system offers nothing but disadvantages to the individual who is planning a career in media.

To the agency, the separation of these two important functions offers, primarily, the advantages of specialization: i.e., non-duplication of effort, expediency in planning and execution, and a more expansive pool of knowledge from which information about each function might be extracted.

Unfortunately, specialization also requires that each individual be responsible for a greater number of accounts, which often necessitates the creation of additional positions of assistance.

These additional positions represent additional channels of communication, and potential foul-ups throughout. For example, after a desired change in plans, the media supervisor, assistant supervisor, planner, assistant planner, buyer, assistant buyer (and possibly more individuals) would have to be notified. I think this example of Parkinson's Law negates, somewhat, the advantage of specialization.

But what of the individuals within this organization? Take the "planner." He does little or no actual buying, but yet is responsible, when formulating his plans, for considering current problems of media implementation—problems to which he has little exposure. Since he does little of the buying, he gets no personal satisfaction in the execution of his own plans. Also, he loses valuable association with reps—who can invariably assist him with his career.

And for the "buyer," with little or no planning experience (or opportunity for exposure to the same), the attainment of a supervisory job is beyond reach. Although his skill is important to the successful execution of a buy, he will, no doubt, find himself in a stilted position.

Several individuals I know, who were once "buyers" under this setup left their former agencies for this very reason—lack of opportunity within this "specialty." "Computers," they complain, "will soon be able to do the same work—and maybe even better!"

The all-media planner/buyer, on the other hand, *must* be worth more to both himself and to the agency, if only in his ability to handle everyday problems that arise on accounts. Let's face it, the everyday crises that are presented by the account group (or the client) require more than specialized training in one particular area.

In a buyer-planner organization these problems might probably be easily handled by the supervisor on the account. However, because of the supervisor's great workload, the problems are understandably delegated to the buyer or planner on the account. If enough problems arise, the sky's the limit on consultations between buyers and planners (and their supervisor) thus, the communications problem.

There are, naturally, many more factors than could be discussed here in detail to be considered when an agency converts to a buyer-planner organization. I merely urge any agency contemplating such a change to consider the implications which can affect the careers of individuals on its media staff.

The action station in the action city!



Charlotte's

WSOC-TV



Photographs of Charlotte and its activities give you only a partial picture of this city's importance as a market. The Queen City, as we are called, is the "capital" of the Piedmont Crescent, a great constellation of small and large cities. Sales Management ranks it the 15th largest urban region in the nation. Within a 75-mile radius of WSOC-TV's tower there are, in addition to Charlotte, 129 smaller cities. Three million people live within the friendly persuasion of Charlotte's Channel 9. Let us persuade them for you.

NBC/ABC, Represented by H-R



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



Retiring president of Station Representatives Association Edward Shurick, (l.), president of H-R Television, congratulates newly elected SRA president Frank Martin, president of The Blair Companies, and SRA vice president Martin Nierman, president of Edward Petry & Co., at SRA annual membership meeting. Other newly elected SRA officers were, Adam Young of Adam Young—V.T.M., secretary, and J. W. Knodel, of Avery-Knodel, Inc., treasurer. Named as SRA directors were Peggy Stone of The Stone Representatives, Edward Codel of The Katz Agency, Robert Eastman of Robert E. Eastman Co., Lloyd Griffin of Peters, Griffin, Woodward, and Frank M. Healdy of H-R Representatives.

Rep Report

ROBERT D. COOK joined the Los Angeles sales staff of H-R Television. He was formerly with The Katz Agency, L.A.

JOHN OWEN CONNELL joined CBS Television Stations National Sales, New York, as account executive. He was formerly account executive with the sales staff of KMOX-TV St. Louis.

MARTIN LUDINGTON joined the sales staff of Katz Television, St. Louis. He was previously manager of the St. Louis office for Venard, Torbet & McConnell.

JONATHAN A. WOLF joined the research department at Blair Television. He was formerly a media buyer at SSC&B, Inc., New York.

RON COCHRAN joined the New York sales staff of Metro Tv Sales. He was previously on the tv sales staff of the Meeker Co.

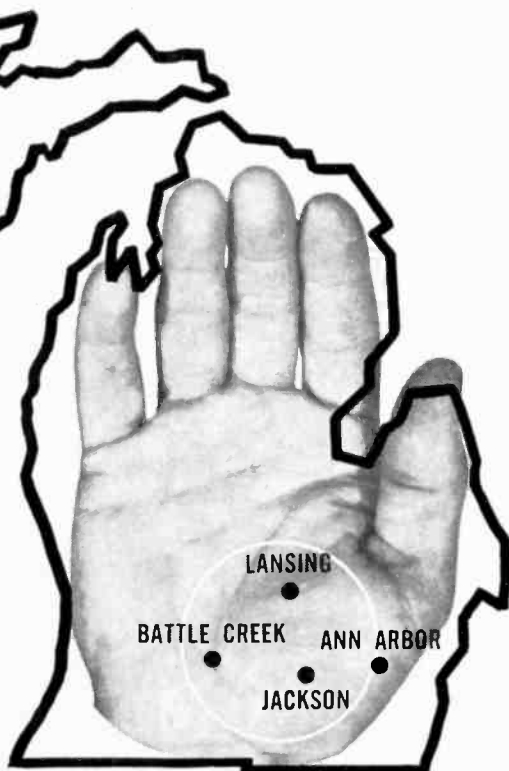
NB

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

WILX-TV



1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV
555 Stoddard Building
Lansing, Michigan 48933

65



J. Harry Abbott, general manager of the Gilmore Broadcasting Corp. of Virginia, was appointed vice president and general manager, Gilmore Broadcasting Corporations of Arizona, Indiana, Missouri, and Virginia, and of its stations WSVA-TV-AM-FM Harrisonburg, Va.

WJTV..Sells Metropolitan Mississippi



Jackson

1,235,000
people

Looking ahead, with ten years of media experience behind him, Joseph McCarthy, associate media director at SSC&B, Inc., New York, sees some significant changes in the future of television and agency media operations.

"Overall, television is going the way of radio, both economically and in terms of audience," he observed. "It's becoming a more personal medium, with sets in bedrooms, living rooms, kitchens, and maybe even on the back porch." He noted that rating services stress viewership by age groups, centering on individual viewers instead of households.

The implications of this development in terms of a progressive specialization of audience per station, he indicated, will represent for the media planner, a greater variety of tv outlets from which to select his target audience.

In addition, he noted that a greater number of tv stations will be competing for audience attention. "When you consider how close we are to broadcasting by satellite without the use of intermediate transmitters," he added, "you realize we're going to end up with umpteen channels all competing for the same viewers.

Many stations will be highly specialized and not represent much of a commercial threat, but they will, nevertheless, contribute to the accelerating dilution of individual station audiences."

This makes matters quite complicated for the media planner. "With



the cost of advertising going up and the number of possible outlets for that advertising increasing, the planner will have a difficult job retaining maximum profit on the advertising dollar. Each year he will have to look at more and more possible media alternatives. His job will become incredibly detailed and increasingly important."

On the economic side, although tv may not necessarily follow the radio pattern of a commercial every two or three minutes, McCarthy predicts there's going to be a great deal more clutter than many expect. "Apparently, Mr. and Mrs. American Public have an unlimited capacity for the digestion of commercial messages," he said.

"All evidence points to the fact that although some may complain, there is no general turnaway from television because of commercials. As long as advertisers are willing to pay what tv asks, and as long as the medium appears to be effective, clutter

will grow."

With audience fractionalizing and an increase in clutter, it's going to be a lot more difficult to reach the right viewer meaningfully. Will this mean the weakening of television as an effective advertising medium? McCarthy doesn't think so.

"There's one major aspect of tv effectiveness that commercial clutter won't hurt. You can advertise your head off to the satisfied user of product A and never convert him. But television, by offering maximum reach all the time, can catch the dissatisfied customer at the moment of his dissatisfaction.

"Tv can do this so much better than any other medium, even commercial clutter can't hurt it. But the job for the media planner of pinpointing the right audience is going to be a lot more complicated."

The media man with a penchant for predicting entered advertising much as many of his colleagues did, by accident. "I got married and lost my job in the same week," he explained. "At the time, I had relatively a lot of money so I took four months off and just went looking.

"I was working for a company that built tv stations. At that time, in 1957, the growth of such a company had just about reached its limit. With the leveling off of station construction, the company just went under. I should have never gotten involved with them. If I had the foresight to do some predicting then," he quipped, "I would have realized that!"

Spot (Continued from page 49)

country will come in October with an American Can corporate buy. Les Stranuse is the contact.

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

This company is considering a 13-week drive, tentatively scheduled to begin September 11. Prime 20's and fringe minutes will probably be used in about 10 selected markets. Buying is Chuck Cohen.

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

An eight-week buy for RIVAL DOG FOOD breaks September 18. Fringe and day minutes to reach women will be used in 35 major markets. Buying is Bobbie Cohen.

Avis Rent-A-Car System, Inc.
(Doyle Dane Bernbach, Inc., N.Y.)

A seven to eight-week buy for AVIS RENT-A-CAR breaks September 17. Men are the target of the prime 20's in 27 major markets. Werner Ziegler is the contact.

Avon Products, Inc.
(Dreher Advertising, Inc., N.Y.)

October 9 is start time on six-week buy for AVON COSMETICS. Men and women will be the target of the prime 20's in 50 major markets. Buying are Sandra Ogrea and Molly Tappan.

Bristol-Myers Co.
(Foote, Cone & Belding, Inc., N.Y.)

Commercials for Clairol division's NICE 'N EASY and KINDNESS INSTANT

HAIR SETTER will be in 15 top markets through October 1. Fringe and day piggybacks are being used. Buying is Vincent Arminio.

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

Fall activity on LEE'S CARPETS breaks October 2, with a 15-market buy. A four-week flight will use fringe and day minutes. Ro Gordon is the buyer.

California Packing Corp.
(McCann-Erickson, Inc., San Francisco)

An 18-week push for DEL MONTE PINEAPPLE breaks October 31. Late fringe minutes will be used in 30 selected markets. Buying are Ann Meschery, Don Gabbert, and Tony Holt.

Chattem Drug Co.

(Street & Finney, Inc., N.Y.)

A six to eight-week buy for PAMPRIN breaks September 17. Day minutes and some piggybacks, starting around mid-October, will be used in 85 top markets. Dorothy Barnett is the contact.

Chevron Oil Co.

(BBDO, Inc., N.Y.)

A 13-week buy for CHEVRON GASOLINE breaks September 10. Fringe and day minutes and ID's and prime 20's will be used in 15 selected markets. Buying is Katherine McGowan.

Ex Lax, Inc.

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

A 75-market push for EX-LAX breaks September 11. Day minutes will run through December 10, with a two-week hiatus around October 22. Bruce Osgood is the contact.

Falstaff Brewing Corp.

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

Commercials for FALSTAFF and NARRAGANSETT beers break October 1. Early and late fringe minutes and prime 20's will be in Boston, Providence, Bangor, Portland, Me., Hartford, and New Haven through December 24. Buying is Al Cohen.

R. T. French Co.

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

Activity breaks October 1 on a buy for

COUNTRY STYLE MASHED

POTATOES. The six-week push will use fringe minutes and 30's in 25 to 30 markets selected for sales potential. Renewal of a test schedule for INSTANT RICE starts October 22, in Tucson, Phoenix, Kansas City, and Syracuse. The 10-week buy will use day minutes. Louise Gainey is the contact.

General Foods Corp.

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

An eight-week introductory buy for MAXWELL HOUSE ELECTRA PERK starts September 5 in Charlotte, N.C. Entry into 22 additional markets is scheduled for late September. Fringe and day minutes and piggybacks will be used to reach women. Bob Tahler is the buyer.

General Foods Corp.

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

A five-week flight for MINUTE RICE breaks at issue date. Early and late fringe minutes, piggybacks, and 30's will be in about 50 major markets. Plans call for a renewal of this buy in October. Commercials for LOG CABIN SYRUP break September, in 35 markets. The six-week push will use fringe minutes. Buying is Ricardo Larraga.

Kellogg Co.

(Leo Burnett Co., Inc., Chicago)

A various-product push for KELLOGG CEREALS breaks September 18. Kids are the target of the fringe and day minutes in 50 major markets. Buying is Bill Boris.

Lever Bros. Co.

(BBDO, Inc., N.Y.)

A ten-week drive for WISK breaks at issue date. Early and late fringe minutes, piggybacks, and independent 30's will be used in 15 markets, primarily in the midwest. Lucille Widener is the buyer.

Lever Bros. Co.

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

A six-week buy for BREEZE will be in about 30 markets through the end of September. Early and late fringe minutes and piggybacks are being used. Eric Hirveron is the contact.

Lever Bros. Co.

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

Commercials for FJNAL TOUCH fabric softener will be in about 53 major markets through mid-September. Fringe minutes, piggybacks, and independent 30's are being used. Bernard Flynn is the contact.

Liberty Life Insurance Co.

(Doremus & Co., N.Y.)

This Charlotte-based firm plans a 13-week buy to start September 4. Early and late fringe minutes and some prime 20's will be used in Greenville-Ashville-Spartanburg, Columbia, Charleston, Florence, and Charlotte. Neil Sikes is the contact.

Maidenform, Inc.

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

A four-week flight for various bras and

Buyer's Checklist

New Representatives

KLYD-TV Bakersfield, Calif., named H-R Television, Inc. its national sales representative, effective immediately.

KCOY-TV Santa Maria, Calif., named National Television Sales, Inc., its national sales representatives, effective immediately.

Network Rate Increases

NBC-TV:

KOMU-TV Columbia, Mo., from \$375 to \$425, effective February 1, 1968.

KMJ-TV Fresno, Calif., from \$650 to \$700, effective February 1, 1968.

KIFI-TV Idaho Falls, Ida., from \$200 to \$225, effective February 1, 1968.

WDAP-TV Kansas City, Mo., from \$1,600 to \$1,650, effective February 1, 1968.

KLTV Tyler, Tex., from \$325 to \$350, effective February 1, 1968.

WKYC-TV Cleveland, Ohio, from \$3,000 to \$3,300, effective February 1, 1968.

girdles breaks October 2. Early and late fringe minutes and prime 20's are scheduled in 30 top markets. Gary Ahrens is the buyer.

The Manhattan Shirt Co.

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

An eleven-week push for MANHATTAN SHIRTS breaks September 5 in 35 top markets. A four-week hiatus in the schedule is planned for October. Early and late fringe minutes and prime ID's will be used. Nancy Clifford is the buyer.

Mars, Inc.

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

Full activity on MARS CANDIES breaks September 3 with spots in 65 east and west coast markets. Prime 20's and fringe and day minutes and piggybacks will be used. Buying are Herb Kaplan and Al Chaiet.

(Continued on page 56)

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

1,235,000
people

Who
cares about
Flossie Schoonover
of
Davis City, Iowa



WHO TV
... that's who!

COLORFUL 13 - DES MOINES, IOWA

Agency Appointments

SV. AMERISH, account supervisor, and JOHN R. HOYNE, account group head, were named vice presidents of Ted Bates & Co., Inc., New York. BARRINGTON BOARDMAN, account supervisor and formerly vice president, was named senior vice president of Ted Bates International. WILLIAM H. FITZSIMMONS joined the agency as management representa-



tive on the Wink account. He was formerly with The Marshalk Co., Inc. GEORGE W. CRAIGIE was named vice president and supervisor on the account. RAYSON KALT, former account executive, was named vice president and account supervisor on new product development for the Canada Dry account.

EDWARD Q. CARROLL, formerly a member of the plans & marketing department of N. W. Ayer & Son, Inc., Philadelphia, was appointed planning director.

WALTER S. McLEAN, assistant to the president and formerly vice



president at Campbell-Ewald Co., Inc., Detroit, was elected senior vice president. DAVID P. GUTHRIE joined the ad agency as vice president and management supervisor. He formerly held the same position at Campbell-Mithun, Inc., Chicago.

FREDERICK R. APPLETON joined Doremus & Co. as account execu-

tive. He was previously with D'Arey Advertising Co., Inc., New York.

T. H. HOMEWOOD was named account supervisor for Volvo at Scali, McCabe, Sloves, Inc., New York. He was formerly an account representative at J. Walter Thompson Co.

BRIAN D. ROBERTS joined Papert, Koenig, Lois, Inc., New York, as vice president in charge of tv production. He was formerly with Doyle, Dane, Bernbach, Inc.

MILTON E. COLLESON JR., management supervisor, DARRELL C. ROBERTS, management operations, and HAROLD F. STEPHENSON, secretary-treasurer, were named senior vice presidents at MacManus, John & Adams, Inc., Bloomfield Hills, Mich.

At D'Arey Advertising Co., Inc., HARRY W. CHESLEY, JR., former president, was named chairman of the board, succeeding R. M. GANGER, who retired from that position.

THOMAS J. KING was appointed group management supervisor on



the Ford account and associate manager in the Detroit office of J. Walter Thompson Co. He was formerly executive vice president of McCann-Erickson Inc., New York.

LEONARD J. CLARK, JR., and BARKNESS W. CRAV, JR., account supervisors, were elected vice presidents.

JEAN BREWETT, associate research director, RALPH E. HARTNAGEL, merchandising supervisor, KENNETH H. HERONYMUS and FRANK FUCHS, JR., senior account executives, were named vice presidents at Gardner Advertising, Inc., St. Louis.

DAVID FERNOW joined Rich Advertising Co., Inc., Buffalo, as account executive. He was formerly director of alumni and public relations at Nichols School, Buffalo.

MEMBER GILMORE BROADCASTING

Rising higher...Reaching farther

WEHT

EVANSVILLE

CHANNEL
25
CBS

NEW Channel
NEW Color
Sharper...Stronger

Doubled tower height! 1,036 feet above average terrain! Evansville's Highest Tower puts WEHT into 70,000 new homes and expands the total audience to over 3/4-million viewers. Channel change from 50 to 25! New advanced color equipment . . . expanded local news coverage and programming, even beyond former high standards . . . WEHT, serving better, assuming an increasingly responsible role in the community. Call your Avery-Knodel representative today.



GILMORE
BROADCASTING
CORPORATION

WEHT-TV Evansville WWSA-TV Harrisonburg KGUN-TV Tucson KODE-TV Joplin
WWSA-AM Harrisonburg WWSA-FM Harrisonburg KODE-AM Joplin

MEMBER GILMORE BROADCASTING

GROW in the
SHENANDOAH
with . . .

3 WSVA

HARRISONBURG

Jobs and payrolls are zooming in the dynamic, expanding Shenandoah Valley — 100 new industries and 15,000 new jobs in ten years . . . population growth running 50% ahead of the national figure . . . and all this is building upon the area's historic agricultural wealth!

Now \$625 Million CSI, this vast market is served only by WSVA-TV, the Information/Entertainment Heart of the Shenandoah and the only TV station between Washington and Roanoke. Alert marketers also use MMI, Market Measurement Index service for speedy, comprehensive in-store movement data by product category. Ask any Eastman TV office.

NBC - CBS - ABC



GILMORE
BROADCASTING
CORPORATION

WEHT-TV Evansville WWSA-TV Harrisonburg KGUN-TV Tucson KODE-TV Joplin
WWSA-AM Harrisonburg WWSA-FM Harrisonburg KODE-AM Joplin

National Biscuit Co.

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

Commercials for SHREDDED WHEAT and SPOON SIZE SHREDDED WHEAT break September 18. The seven-week push will use early and late fringe minutes and prime 30's in 43 major markets. Gene Petrick is the contact.

National Biscuit Co.

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

September 27 is start time on a buy for TOASTETTES. The four-week flight will use fringe and day minutes and piggybacks in 25 major markets. Buying is Orrin Christy.

Noxell Corp.

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

October 7 is break date on a six to eight week buy for NOXEMA INSTANT SHAVE. Fringe and day minutes will be used in up to 120 markets. Buying are Jerry Harrison and Jerry Bonsing.

Parker Pen Co.

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

A various-product push for this company breaks at issue date. Prime 20's and early and late fringe minutes will run in 10 major markets through September 16. Dave Ackerman buys.



KTLA, Los Angeles promoted their fall program line-up in New York earlier this month. From l. to r. are: Jack Clark, account executive, Peters, Griffin, Woodward; Ann Zgorska, Trav Moeller, buyer, Ted Bates; Jerry Birdwell, director, KTLA advertising and promotion and Chet Slaybaugh, Helen Grady, buyers, Ted Bates.

Supermarkets Buying Spot

Trend toward supermarket sponsorship of specially tailored tv series in selected spot markets continues with mid-September debut of Super-Bingo, distributed by J&H International Corp.

The 13-week package of half-hour shows offers participants chance to win up to \$1,000. Customers obtain cards which may contain winning numbers at local outlet of supermarket chain

Supermarket chains sponsoring audience participation games find tv exposure boosts in-store consumer traffic and sales revenue. Emphasis in past few years has been on horse racing and greyhound derbies. High viewership on these shows have made stations very receptive to such programming and have increased value of surrounding commercial spots in some cases.



Former Young & Rubicam vice president Edward B. Gellert assumes newly created post of vice president in charge of marketing for Church & Dwight Co., Inc., effective September 1.

**WJTV..Sells
Metropolitan
Mississippi**

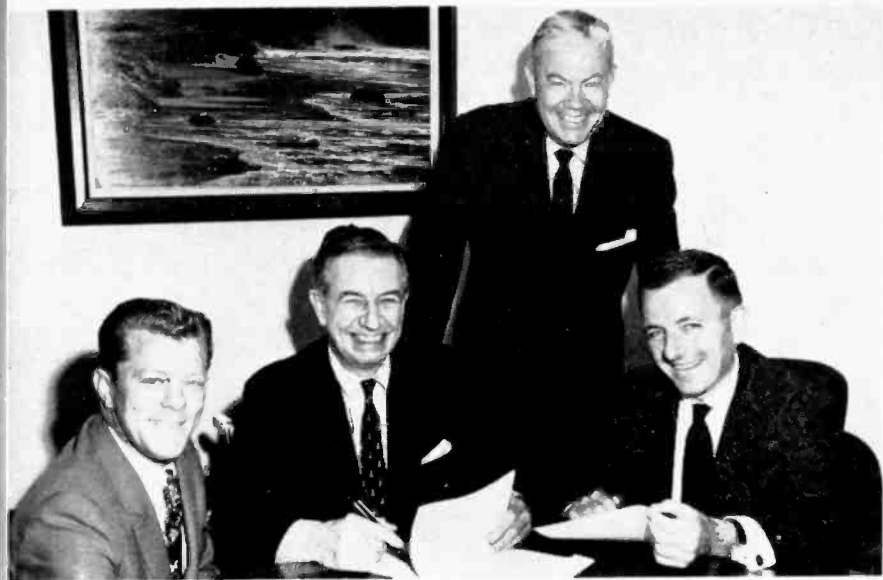


← Jackson

1,235,000
people



Agency men and clients visiting KSTP-TV St. Paul-Minneapolis are getting bonus tour of Twin Cities area aboard the Hubb, KSTP luxury launch. Above, Stan Hubbard, president of Hubbard Broadcasting Co., points out landmarks to (from left), Al Heimbach, vice president Farmers and Mechanics National Bank; Jim Blake, general sales manager KSTP-TV; and Tom Kilbride, president Knox-Reeves Advertising.



Combining forces (from left), Daren F. McGavren, president McGavren-Guild Co., Inc.; H. Preston Peters, chairman Peters, Griffin, Woodward, Inc.; Lloyd Griffin, president PGW; and Ralph Guild, vice president and national sales manager McGavren-Guild, Inc., sign contracts creating McGavren-Guild-PGW Radio, Inc. New radio sales firm will handle all former PGW and McGavren-Guild represented radio stations. PGW, which has a financial investment in the new concern but will not participate in daily management, continues operation as tv stations representative.

Peter Paul, Inc.

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

Twelve week flights for MOUNDS, ALMOND JOY, and CARAVELLE break September 10 and October 1. Early fringe minutes and prime 20's will be used in 10 major markets. Buying is Dave Champion.

Chas. Pfizer & Co., Inc.

LaRoche, McCaffrey & McCall, Inc., N.Y.)

Commercials for LASPIRIN break at issue date in Albany-Schenectady-Troy, Binghamton, Oklahoma City, Phoenix, Portland, Ore., St. Louis, Seattle, Cranston, and Kansas City. The eight-week push will use fringe and day piggybacks. Carol Cohen buys.

Chas. Pfizer & Co., Inc.

McManus, John & Adams, Inc., N.Y.)

Commercials for VISINE and BEN GAY will be in 42 major markets through September 17. Prime 20's and early and

New SRA Members

Alan Torbet Associates and Jack Masla and Company became newest station representatives to join the Station Representatives Association. Certificates of membership were presented this month at SRA's annual membership meeting, held in the Waldorf Astoria, New York.

late fringe minutes and piggybacks are being used. Buying is Peter Stevens.

Plough, Inc.

(Lake-Spiro-Shurman, Inc., Memphis)

October 8 is start time on an 18-week buy for ST. JOSEPH ASPIRIN FOR CHILDREN. Fringe minutes and prime 20's will run in 25 major markets. A 20-week buy for ST. JOSEPH ASPIRIN (ADULT), breaks September 17. Fringe and day minutes and prime 20's will be used in 15 selected markets. Buying are Lucille Simmons and Joe McGinley.

Reynolds Metals Co.

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

A 13-week push for REYNOLDS WRAP (Continued on page 60)



Bob L. Williams is the new general manager of KOOY-TV Santa Maria, Calif., it was announced by Central Coast Television, Inc.

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- ADVENTURE—6-6:30 M-F 20,000 homes — \$2.25 CPM
- BEST OF BIG 9 MOVIE — Fri. 8-10:00 P.M. — 16,200 homes — \$3.88 CPM

abc Represented by Avery-Knodel, Inc.



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WSVA-AM Harrisonburg WSWA-FM Harrisonburg KODE-AM Joplin

KODE



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Represented by Avery-Knodel, Inc.



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WEHT-TV Evansville WSWA-TV Harrisonburg KGUN-TV Tucson KODE-TV Joplin
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for everyone
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television industry.

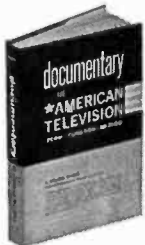
Published by Hastings House



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice
President and Associate Creative Director,
Tatham-Laird & Kudner, Inc., Chicago

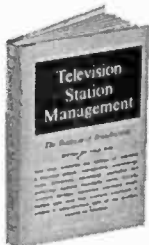
Written by a veteran television commercial-
maker, this book is a thorough and practical
examination of the creative process from
idea to finished film. 320 pages with many
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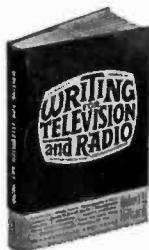


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Tony Fairbanks became account ex-
ecutive at WATL-TV Atlanta. He was
formerly with WVOL Radio Nashville.



James O'Rourke was appointed gen-
eral sales manager of WEAT-TV West
Palm Beach. He was formerly with
the sales department at WBBM-TV
Chicago.



Ken Keoughan, media director at
Gardner Advertising Co., New York,
was elected a vice president.

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

1,235,000
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They do.



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New Freedom Shares

Now, when you join the Payroll Savings Plan or the Bond-a-Month Plan, you are eligible to

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Join up. America needs your help.



**U.S. Savings Bonds,
new Freedom Shares**

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.



Spot (Continued from page 56)
breaks September 11. Fringe and day minutes and 30's are scheduled in 25 top markets. Joan Mayer is the contact.

Ronson Corp.

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

September 18 is start time on a short 10-day flight for RONSON BLENDERS. Fringe and day minutes will be in nine markets, including New York, Los Angeles, New Orleans, Pittsburgh, Philadelphia, and Houston. Sherman Kelly is the contact.

Schweppes (U.S.A.) Ltd.

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

A three-week push for SCHWEPPE'S

MIXERS is currently in 35 markets. Men are the target of the fringe and prime ID's. Buying is Marcia Raschen.

Sentry Insurance

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

Commercials for SENTRY INSURANCE break September 5. A ten-week drive will use early and late fringe spots, mainly on weekend sports events, news, and weather. Men are the target in 15 selected markets. Buying are Terry Sholfrock and Fred Stauch.

Shell Chemical Co.

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

Commercials for NO PEST STRIP insecticide will be in 96 markets through

late September. Fringe minutes are the main vehicle. Dick Costello buys.

Sunray DX Oil Co.

(Gardner Advertising Co., St. Louis)

Fourth quarter activity breaks September 11 with a 35-market buy for DX OIL. Fringe and day minutes and prime 20's will be used through December 17. Rose Busalacki is the buyer.

United Vintners, Inc.

(Honig-Cooper & Harrington, San Francisco)

A 13-week buy for ITALIAN SWISS COLONY WINE breaks September 10. Prime 20's and late fringe minutes will be scheduled in 65 major markets. Clarice McCreary is the contact.

The Wall Street Journal

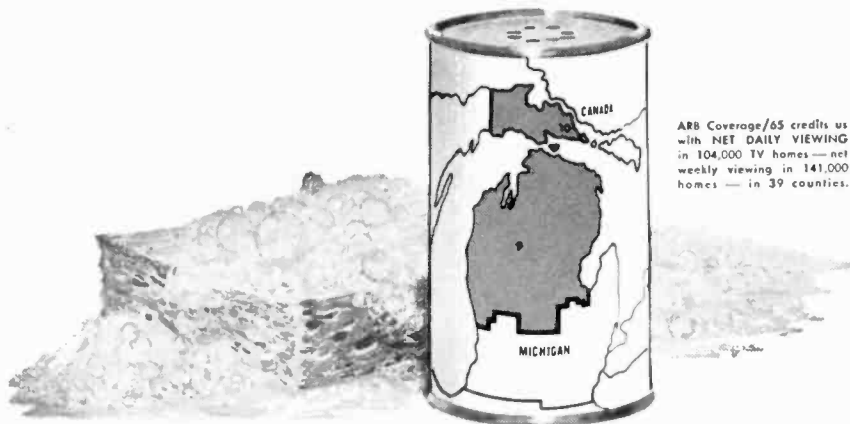
(BBDO, Inc., N.Y.)

Staggered three, six, and nine-week buys for THE WALL ST. JOURNAL break from September 4 through September 18. Men are the target of the prime 20's and late fringe minutes in 26 top markets. Gail Fiske is the contact.

Waring Products Co.

(Zakin Co., N.Y.)

Staggered flights for WARING BLENDERS will break from mid-September through November 6. Early and late fringe minutes will be used in from 35 to 40 markets through December 17. Joan Casey is the buyer.



Our daily viewers spend \$1,555,840* for CLEANING SUPPLIES.

But you can't reach this market from Detroit, Lansing or Grand Rapids. WWTV/WWUP-TV is the ONLY way.

SOME 17% of Michigan's outstate retail business passes you by if you concentrate all your TV dollars where your downstate wholesalers are, because Upstate Michigan consumers can't see or hear Downstate Michigan stations — so they just buy those other products that are advertised up here.

WWTV/WWUP-TV reaches the lion's share of buyers in our 39 Upstate Michigan counties. Our DAILY viewing homes — 104,000 of them — spend \$1,555,840 per year on cleaning supplies

alone. The only other way to reach these consumers involves 20 radio stations and/or 13 newspapers.

Michigan wholesalers need your advertising support to move your products into our Upstate Michigan homes. Ask Avery-Knodel about WWTV/WWUP-TV's intense coverage and our audience's buying potential. They have the figures for your industry's products.

*Statistics on consumer expenditures used by permission of National Industrial Conference Board, whose study "Expenditure Patterns of the American Family," sponsored by Life Magazine, was based on U.S. Dept. of Labor Survey.

The Folger Stations

RADIO
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WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
ANTENNA 1840' A. A. T. / ANTENNA 1714' A. A. T.
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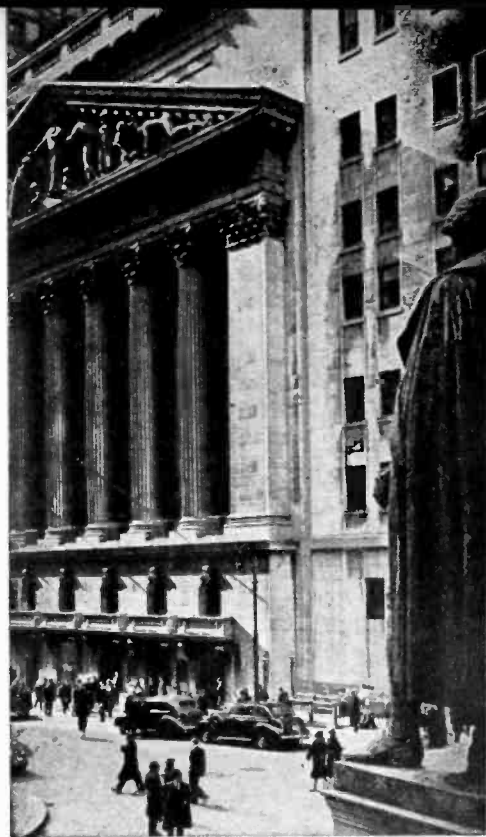
Charles Arthur Manley, formerly account executive with the Michener Co., was named advertising manager of the consumer products division, The Singer Co.

WJTV..Sells Metropolitan Mississippi

← Jackson

1,235,000 people

Wall Street Report



Computers And Tv. The computer revolution, now going through its third phase, has been involved with the tv-electronics industry from the outset. Now, as the two industries move closer together, it becomes evident that some fairly weighty issues are involved, the most important one being whether the computer or the communications segment of the industry shall be dominant.

Presumably the special communications policy committee set up by President Johnson in mid-August will, among other things, assess this question and recommend a long range policy. The companies whose future is deeply involved in the recommendations include RCA, AT&T, ITT, Western Union International, Comsat Corp., IBM and several others.

Which Way Is Best? The investment community, with an eye to avoiding the risks involved in trying to forecast Government policies, is attempting to seek out those situations which promise benefits no matter which way the decision goes.

One seemingly logical judgment involves the manufacturers of peripheral computer equipment, i.e., data processing devices which feed to or feed from the main computer-communications system. A good portion of this equipment is made by computer makers who have either developed such equipment or bought

One To Watch. One of the leaders among the independents is the Potter Instrument Co., Inc. of Plainview, N.Y. The company was launched back in 1942 by its president John T. Potter and converted into a corporation in 1947. The company's growth was unspectacular until 1959 when it really became a factor in the computer equipment market.

Potter's peripheral products include a high speed chain printer which prints up to 800 lines of data per minute, a random access memory system capable of storing over 50 million bits of information retrievable in seconds, magnetic tape transporters and a measuring machine which calculates deviations from prescribed tolerances for machine tool producers.

The decline in Potter sales and earnings in 1964 is attributed to the IBM announcement that it would bring forth a radically new family of computers, the 360 line. The result of the announcement was to slow down ordering of peripheral equipment while the computer customers waited to see what the new IBM computer family would be like.

Confidence Unshaken. But even this setback did not shake investor confidence in the company's outlook. The p-e ratio of the stock, listed on the Amex, stayed above the 20 times earnings mark and has continued

earnings into the 1970 period and speculated they might run to \$4 per share.

On that basis a future price of over \$60 per share in the next three- to five-year period is being forecast. In late July the stock had been selling for \$27.75 per share and two weeks later had bounded up approximately nine points.

The Potter Print-out. The basis for such optimism is the Potter print-out unit which has 90 different mechanical parts and 150 different electrical parts or about one-fourth the number of components found in competitive lines. The Potter unit reportedly has not only greater print-out capacity, including storage of more symbols, but also allows less variation in printing lineage.

These features are important to the computer world since they permit economies in computer time and reduce the cost per bit of information. Burroughs Corp., one of the leaders of computer manufacture, has placed an estimated \$9 million order for Potter's chain printer.

The random access memory unit is also unique in that its entire information capacity can be totally fed out in slightly over one minute. Again this speed holds down the cost of computer usage and is vital to

(Continued on page 70)

Five-year Summary of Potter Instrument Co.

	1963	1964	1965	1966	1967
Sales (millions)	\$12.8	\$10.9	\$12.8	\$14.5	\$18
Earnings	27¢	6¢	34¢	52¢	55¢
Dividends	0	0	0	0	0
Price Range	\$6-15	6-12	6½-19	9-26	\$123/8-36

up those companies who specialized in such production.

A few, however, have remained independent. It is estimated that the independent makers account for about 10 per cent or \$100 million of the total sales volume of peripheral equipment.

well above that level.

Informed estimates are that the company in the fiscal year ending June 30, 1968, should have sales volume in excess of \$25 million and show earnings per share in the neighborhood of \$1.20. In fact some analysts have forecast the company's

Predictions (From page 29)

Smothers Brothers should do pretty well in all departments.

Two changes are listed from 10 to 11, where ABC continues with its movie. NBC brings in a new western, *High Chaparral*, and *Mission: Impossible* is switched from Saturday by CBS. The western clicks on the basis of performers, production and as an idea. It will keep the older adults fed from *Bonanza* and may appeal to women more than other westerns with male conflicts. Generally, women don't go for westerns, with the exception of such shows as *Wagon Train* and *Big Valley*, where the conflicts involve men and women.

All in all, Sunday is a strong night — stronger than last season — and higher set usage is forecast than on any other night in the week.

Monday

ABC starts its Monday schedule with a new 7:30 show, *Cowboy in Africa*, a 30-minute entry opposite *Gunsmoke* (CBS, and *The Monkees*. *Gunsmoke* is the second 60-minute show switched from the CBS Saturday night schedule. Cornell is uncertain about the ABC show since the pilot was taken from the movie and did not display Chuck Connors, who will star in it. It is caught between the kid-appeal of *The Monkees* and the older adult-appeal of *Gunsmoke* and it will probably capture only a moderate number of children and older adults.

At 8, the *Man from U.N.C.L.E.*, switched from NBC's Friday lineup, will begin at the midpoint of *Gunsmoke* and *Cowboy from Africa*. These competing programs will tend to hold their adult viewers while *Man from U.N.C.L.E.* will inherit a large child audience from the preceding *Monkees*. While *U.N.C.L.E.* may hold on to most of the *Monkees'* teenage viewers, it will not hold too many of the younger children.

Lucy on CBS and *Rat Patrol* on ABC face *U.N.C.L.E.* at 8:30. Lucille Ball is big with older adults and fairly strong with kids, which won't help *U.N.C.L.E.* any. In addition, younger adults are more apt to stay with ABC and CBS.

Danny Thomas comes on for NBC at 9 with variety and drama. Cornell respects his showmanship savvy but feels that Andy Griffith on CBS and

Felony Squad on ABC will give the new Thomas show strong competition during the first half hour. Thomas' comedy will probably score 10 share points higher than his drama. Griffith is strong with older adults and with kids.

At 9:30 Thomas faces *Family Affair* on CBS and *Peyton Place* on ABC and may pick up some adult audience. Not younger women, however, for they will veer to the ABC soap opera.

CBS brings in an hour of Carol Burnett at 10, while NBC switches *I Spy* from Wednesday, moving *Run for Your Life* out into the old *I Spy* period. On ABC, *Big Valley* remains. Popular with younger adults, *I Spy* will do well in its new period. Burnett should appeal to older adults but will face stiff competition in that area from *Big Valley*. The comedy star won't fare well at all.

Summing up Monday night: the ABC schedule is about equal to last season, CBS is improved with *Gunsmoke* and Carol Burnett, while NBC is most improved. While the Ayer program analyst is not sanguine about Burnett's ratings, he points out she's still better than the shows she replaces. So, all in all, a better night than in 1966-67.

Tuesday

The evening starts with another new 7:30 ABC show, *Garrison's Gorillas: Daktari* on CBS and *I Dream of Jeannie* on NBC, switched from Monday. A war series about convicts fighting for the army, *Garrison's Gorillas* should do well with kids, but it's got stiff competition from CBS, where older adults and children find programming they like. Jeannie is also popular with kids, as well as teenagers.

At 8 ABC and CBS stay pat and NBC brings in a new Jerry Lewis show. Lewis' recent tv history has not been crowned with glory, but with producer Bob Finkel in control and Lewis "listening," the pair may produce a surprise. On the other hand, if Lewis is controlled too strongly, he may lose the spontaneity which is so necessary to his appeal. In the end, *Daktari* may be too strong for the comedian. Starting at the midpoint of two opposing shows is no help, either.

At 8:30 Lewis faces more trouble.

The formidable Red Skelton on CBS scoops up the older adults and gets lots of kids, too. *The Invaders* on ABC attracts teens and younger adults, which is characteristic of science fiction shows. In short, Lewis has got time period trouble.

The Invaders and Skelton go on past 9 while NBC follows up Lewis with movies. The first seems likely to hold on to its young adult rating and the movies will also attract young adults, some of whom may join the audience for the first time. Movies are also boosted in audience by retired men, who are great tv viewers and even watch daytime serials. Meanwhile, Skelton remains strong with older adults and kids.

At 9:30 there are two new shows, *Good Morning, World* on CBS and *N.Y.P.D.* on ABC. The former looks promising. ABC's police story debuts without a pilot and appeal is a guess. It's figured for a last place in the time period.

ABC moves its *Hollywood Palace* from Saturday and it opposes an hour of CBS News at 10. Older adults like the ABC show. Meanwhile, the movies should build their younger adult audience. The CBS news shows will, says Cornell, attract the usual small audience.

To sum up, ABC, with two new shows, is at least as good as last year. CBS has replaced *Petticoat Junction* with *Good Morning, World* and also looks like it has a good lineup. NBC, Jerry Lewis notwithstanding, may show a slight improvement.

Wednesday

One of ABC's *Batman* half-hours is replaced by *Custer* at 7:30, while CBS stays with *Lost in Space* and NBC says ditto with the *Virginian*. The *Custer* pilot had flaws, and it may be a problem to find interesting story lines. *Lost in Space* will do well with kids, teens and young adults, while the *Virginian* cops the older adults. *Custer* may appeal to very young children and may do moderately well with older adults.

ABC brings in another new show at 8:30, *Second 100 Years*, which opposes the last segment of the *Virginian* and the *Beverly Hillbillies*. It was a mistake for CBS to move the latter to 8:30 after its initial success at 9 when it was fed millions of older adults who had just finished viewing

the *Virginian*. The new ABC show should appeal to older adults but CBS and NBC have most of them already. *Second Hundred Years* doesn't have a particularly long future ahead of it, anyway.

NBC presents the *Kraft Music Hall* at 9, a new musical variety hour, which, though no pilot is available, will probably attract older adults. However, *Green Acres* on CBS will probably get more of them. The younger adults also like *Green Acres*, which will cut down the number watching the ABC movie. Cornell notes that Kraft has attracted older adults for years and wonders why the haven't gone after the younger adults, who, presumably, represent their primary market.

CBS has a winner in *He & She* at 9:30, Cornell predicts. The show's prime appeal is to young adults, but will have to contend with the ABC movies for them. It would do better in another time slot.

Another new CBS show appears at 10 — *Dundee and the Culhane*, replacing Danny Kaye. The new hour western is not impressive. It may get a fair audience of older adults since *Run for Your Life* and the ABC movies will fight it out for the younger men and women, particularly the distaff fraction.

Wednesday? As a standoff compared with last season, with CBS doing better on balance.

Thursday

The surviving *Batman* half-hour at 7:30, though going downhill, is still expected to attract its large quota of moppets. About a third of all children two to five will still be watching the ABC show this season and pulling many of their parents in, Cornell says. The older adults will tune in CBS' new 90-minute *Cimarron Strip*, and a fair number of above-50 men and women will also stick with NBC's *Daniel Boone*. *Cimarron Strip* will prove to be a strong contender.

The Flying Nun on ABC at 8 will capture a lot of kids from *Batman*, but won't get much else.

Ironside, Raymond Burr's new show on NBC at 8:30, looks like a good one. However, it won't attract as many older adults as it might otherwise, because of *Cimarron Strip*.

ABC's *Bewitched*, as befits a fantasy, does not attract the older adults, but is big with younger women and both sexes under 18.

At 9, the CBS movies gets some of the young adults from *Bewitched* and, initially, some of the older adults from *Cimarron*. *That Girl* on ABC will be fighting the movies for younger women. *Ironside's* audience composition will remain relatively unchanged with its fair quota of older adults.

The second *Peyton Place* segment at 9:30 will lure women and teens to ABC, basically the same audience as the second half hour of the movies. *Dragnet* will have a tough time on NBC.

ABC's new *Good Company* with lawyer F. Lee Bailey, a kind of *Person-to-Person* show, except that the program host visits the guest in the latter's home, is pitted against Dean Martin on NBC and the movies at 10. That's tough competition, says Cornell. The show's basic appeal is to older adults, but it gets no feed of that audience type from *Peyton Place*.

At 10:30, ABC's *Scope* is no match for the young adult appeal of the movies and the older adult appeal of Martin.

The full evening nets out better than last year, Cornell says. ABC's replacements are not strong, but no worse than the shows replaced. CBS with *Cimarron Strip* and the movies comprising the entire lineup is better off than last year. NBC substituted *Ironside* for *Star Trek*, an improvement.

Friday

ABC starts with *Off to See the Wizard*, its fourth new show at 7:30 for the coming year. It's opposite *The Wild Wild West* on CBS and *Tarzan*, both of which did well last year. The latter two were strong with older adults, in line with the usual viewing habits affecting westerns and allied type programming. Most of the kids viewing will watch the ABC show, but they won't drag too many adults to the tv set. Still, the moppets have potent control early in the evening and ABC might do fairly well in the homes-reached department.

Wizard is the first of an all-new schedule for ABC on Friday. At 8:30, it's followed by *Hondo*, a hack-

neyed western. Further it will be hurt by the fact that *Wizard* won't feed it enough pre-tuned older adults, who normally like westerns. As it stands, *Gomer Pyle* on CBS will walk away with the older adult crowd, while *Star Trek* will lure the younger adults to NBC. Both of the latter programs will also corner the under-18 market.

At 9, CBS begins its movies while the second halves of *Hondo* and *Star Trek* continue with pretty much the same audience composition, except that *Hondo* may pick up a few rating points among older adults.

The next new ABC show is *The Guns of Will Sonnett*, a half-hour beginning at 9:30. It opposes a new show on NBC, *Accidental Family*, the new name for *Everywhere a Chick Chick*. Whatever its name, it looks like a loser. *Will Sonnett* is a reasonably well made show, but there's little fresh in its approach. It will attract a fair quota of older adults but the movies will do just as well in that department and get a lot of under-50 adults, too.

ABC winds up the evening with *Judd* at 10. The show is reasonably good, says Cornell, but poorly placed. The young adults and teenagers who might like it will probably be watching the CBS movie. On NBC the *Bell Telephone Hour* claims its small audience portion skewed to older adults.

There's not much to brag about on Friday. Of all the new ABC shows, only *Wizard* will make something of a dent. CBS has a slightly improved schedule in bringing in *Gomer Pyle* in place of *Hogan's Heroes*. NBC is weaker: having replaced *Man from U.N.C.L.E.* with *Star Trek*; *T.H.E. Cat* with *Accidental Family* and *Laredo* with *Bell Telephone Hour*.

Saturday

At 7:30 NBC introduces *Maya*, a story about two boys and an elephant in India. It will get the lion's share of children under 12. Unlike *Flipper*, one of the two shows it replaced, *Maya* is not expected to attract the older adults. These will flock to Jackie Gleason, who will probably edge out the other shows in young adults also. ABC's entries opposite are *Dating Game* at 7:30 and *Newlywed Game* at 8:00. Both second season shows, their shares have been growing, but when summer programming ends, they will drop. ■

Lawrence Welk inherits the older adults from Gleason at 8:30, though the solid ABC show may go down somewhat in adult viewers this coming season. *Mission: Impossible*, on CBS last season opposite Welk, didn't hold the older adults Gleason released, but this year the network is putting in *My Three Sons* at 8:30, a show appealing to older adults and kids. The latter will also share younger adults with *Get Smart*, which is also popular with kids between six and 17. On balance, however, *Get Smart* faces a rough competitive situation from *My Three Sons*, which is pretty strong across-the-board.

At 9 the NBC movie does not offer much trouble to Welk but *Hogan's Heroes* on CBS will. Like *My Three Sons*, *Hogan's Heroes* is strong in a number of demographic subgroups.

Opposite the movies at 9:30 is *Petticoat Junction* on CBS and *Iron Horse* on ABC, shifted from Monday. The two will battle it out for older adults.

Mannix debuts on CBS at 10, the first show the network scheduled on Saturday which does not appeal strongly to older adults. Cornell says that if CBS had left in *Gunsmoke* the veteran western would have zoomed to the top 10. As it stands, *Mannix* will contend with the movies for younger adults while the second half of *Iron Horse* will thus be able to pick some additional older adults.

At 10:30 ABC has no feed. *Mannix* may pick up some younger adults here, but those older adults who do not tune out after watching *Iron Horse* will switch over to the movies in fair numbers.

Summing up Saturday: ABC and NBC are pretty much the same in strength but CBS is much improved, particularly with the three half hours between 8:30 and 10. Even without *Gunsmoke*, Saturday represents the network's biggest improvement over last season. ■

Discrepancies (From page 33)

confirmations, make-goods, credits, schedule changes, rate adjustments, etc., through their teletype into our computer. Then we would send them copies of the same report we send to the buyers."

The idea of machine talking to machine fascinates many computer buffs. Wagner can see the day when all agencies and reps will be hooked

up by computer, guaranteeing accuracy and speed at every level. Along those lines, he suggested the SSC&B computer would fit in perfectly with the new H-R computer system.

Using the IBM 360, and once installation of all regional equipment is completed, the H-R program will replace telephone, mail, and TWX methods of communication with a direct-to-computer teletype a dozen times faster than TWX.

With all regional offices and represented stations eventually connected, through a computer controlled WATS line, to the IBM 360 in New York, requests for availabilities, confirmations, and orders, will be relayed and received at top speed, accurately, through the computer, to any regional office and all stations involved in a buy. The last spot of a confirmed schedule keys the computer to prepare a printed contract.

Reduction of Delays

"This system will enable us to reduce substantially the delays and inaccuracies that are inherent in the transfer of data from people to people," said H-R president Edward P. Shurick. Other rep firms seem to agree. The Katz Agency just began installation of the IBM 360 complex, and Blair is working on a similar system.

However, while they agree computers will bring some degree of accuracy and speed to spot buying, most reps are doubtful that an all-computer hook-up among stations, reps, and agencies is the final answer.

"Local stations are selling time. Rep salesmen are selling time. You have so many major agencies, and so many brands buying spot. Suppose a number of them have the same requirements for the same markets, at the same cpm. How many spots will be available, and what spots are to be offered to which agency?" queried Scott Donahue, vice president for Katz Television, "Compromise is involved, and machines can't handle that. Salesmen and buyers must make these judgments."

Even if computers could be programmed to handle decisions, they would have a hard time talking to one another, Goldberg feels. "I

couldn't afford to translate my data so it could be read by each rep. station, and agency. It's not only that different computers are used but that there are different ways of using any one computer.

"We could probably translate from IBM format to Honeywell format, but all of the reps, stations, and agencies using one particular machine would have to standardize their terminology first."

Can't Solve It Alone

"Standardization first," has been the cry of many who feel the computer alone is no solution to the discrepancy problem. "In the past," Goldberg noted, "some industry pioneers have attempted to set up methods of central billing, in part to eliminate the discrepancy problem. CEIR had one. Central Media Bureau tried it. Both efforts died.

"Broadcast Clearing House, in conjunction with Bank of America, tried it for radio billing on the west coast. The operation lasted one year. Part of the problem was lack of cooperation, but efforts failed also because there was no standardization. It was too difficult to handle all the forms involved."

Many discrepancies could be avoided, even without the use of computers some feel, if formal systems were established for such operations as preparing buying instructions, reporting confirmations, handling traffic information, and preparing affidavits. The call is for standardization not only between agencies, stations, and reps, but among all agencies, all stations, and all reps—a kind of advertising esperanto.

The study currently under way at TvB in conjunction with the Arthur Young consulting firm may promise significant steps in this direction. Currently being tested, Systems of Spot does not require a computer. It is primarily geared to reduce the welter of paperwork now plaguing all those involved in spot buying.

Particularly important where discrepancies are concerned, is the proposal that stations show on their invoices the reconciliation between prices on the original confirmation and on the actual bill. This would involve recording all changes that have taken place in the course of a

(Continued on page 70)

sizable tax advantages. Here's the actual income breakdown:

	Officers	Enlisted men
Basic pay	\$8,139	\$2,675
Quarters allowance	1,612	743
Subsistence allowance	575	414
Tax advantage	507	191
Supplementary benefits	2,727	1,121
Special pay	1,084	413
Comparable civilian total	\$14,644	\$5,557

In an area with a number of sizeable military installations, these data can make a considerable significance. One such area, for example, has a population of about 800,000 in the "Area of Dominant Influence" as reported by the American Research Bureau.

But there are also more than 100,000 servicemen and their dependents in the area who, together with 6560 civilians employed by the military, have a combined annual income of \$191 million. Civilians represent less than 20 per cent of personnel of the area's military installations.

As a consequence, much of that \$191 million military payroll goes to servicemen and their families.

What it means is that this major market has a big chunk of its population that is invisible to media people, and this population segment enjoys the luxury of "discretionary dollars" that are the equal of a much higher income group.

And yet this significant group, as large as one-eighth of the total population of the area, is not credited to the area. The only ones who stand a chance of being counted are the ones who maintain off-base residences equipped with telephones listed in the city telephone book.

O.E. McIntyre Inc. of Westbury, N.Y., the listings firm from which A.C. Neilsen and ARB both draw their statistical samples, has the names and addresses of some 42 million U.S. households on computer tape. With the speed and flexibility of modern computers, the firm can assemble a list of names geographically distributed any way you want, as many as you want.

But the names are compiled from from the nation's telephone directories. A McIntyre spokesman put it this way: "It isn't discrimination; it's just that we don't recognize soldiers. If he hasn't got a telephone he isn't on the tapes."

Some advertisers have a better fix on the military market than others. This is because it's not as easy to peddle your wares through military channels as civilian. First, luxury products are not distributed through the PX. Second, both the PX and the commissary carry a smaller selection than their counterparts, the civilian variety store and super-market.

Thus, the top brands are assured of a place on the shelf, but the smaller sellers and new products, particularly, have a rough time. Aside from a necessity like food,

major categories include men's toiletries (reflecting the spit and polish of military life) and tobacco.

A recent breakdown of PX sales showed 19 cents of each dollar went for sundries and household goods, 16 cents for tobacco and related items, 9 cents for beverage and snack items and 9 cents for drug and personal items.

Servicemen spend around \$35 a month in the PX. Enlisted men spend about \$85 a month in the commissary, while officers lay out around \$25 a month there. All in all, a hefty market for advertisers. ■

WTVY

Is Proud to Serve

FORT RUCKER

and those who serve us there.

As the training base for those who fly the choppers, Ft. Rucker is now the largest military installation in the state, with a payroll of over \$100 million contributing to the prosperity of this booming area.

WTVY

Dothan, Alabama

F. E. Busby
President and General Manager

Represented by
The Meeker Co., National
Busby, Finch & Woods, Inc., South and Southwest

Big Spender in Shreveport

(44.9 Million Dollars Worth)

He may be from Elko, Nevada . . . Bluefield, West Virginia or Broken Bow, Oklahoma . . . but he's stationed at Barksdale AFB, Shreveport. He and the other 22,500 military personnel and dependents of this giant installation, one of the nation's largest SAC bases, represent a total annual payroll of \$44,890,000 to the Shreveport Retail Market. This amount—unreported in usual CSI figures—is almost a 10% bonus on top of Shreveport. Another reason why . . . in the booming Shreveport TV market . . . *the Sky's really the limit!*



KSLA-TV

CHANNEL 12
CBS

KTAL-TV

CHANNEL 6
NBC

KTBS-TV

CHANNEL 3
ABC

in Shreveport

Television Hub of the Expanding Ark-La-Tex Market



People and Dollars—Military Installations '67

The figures shown below were compiled with the assistance of the Department of Defense and the information officers of the individual installations. All of the bases listed are designated by the DOD as Class I installations which have a decided economic impact on the surrounding area. For various reasons, some of the information for some installations is not available. All of the figures shown are official ones, with the exception of those marked (*), which are estimates supplied by local sources. See page 50 for footnotes.

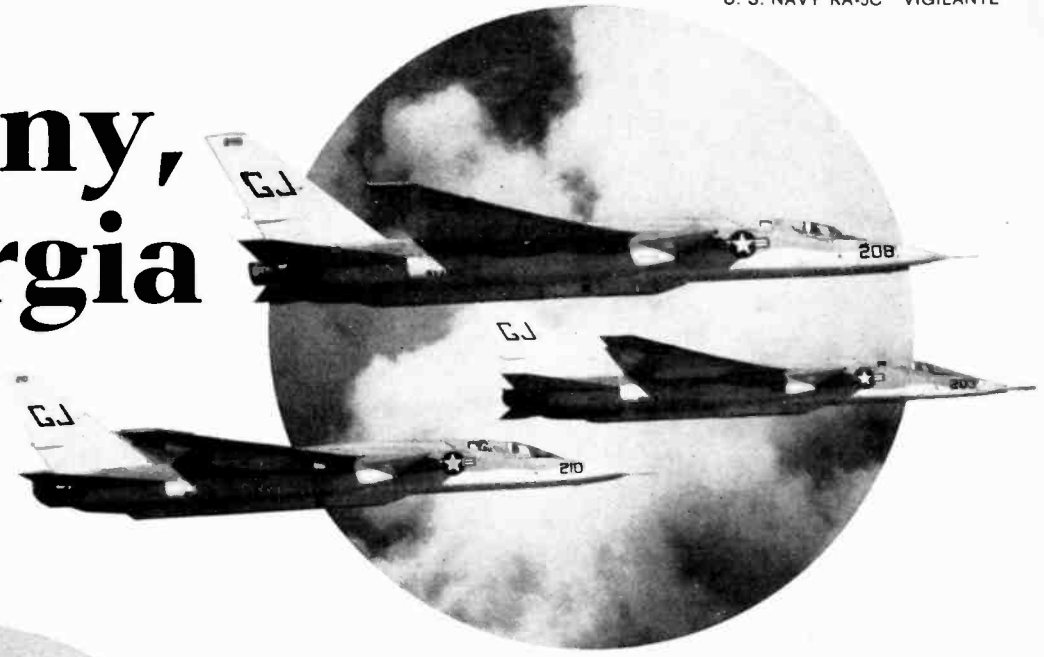
Base	Military Population ^a	Civilian Employment	Annual Payroll		Annual Sales ('000)	Nearest Market
			Military ('000)	Civilian ('000)		
ALABAMA						
Craig AFB	4,773	908	\$14,321	\$3,605	\$5,096	Selma
Ft. McClellan	9,382 ^b	1,304	15,054	8,908	7,952	Anniston
Ft. Rucker	23,173	8,373	44,843	17,777	14,929	Dothan
Maxwell & Gunther AFBs	5,745 ^c	2,584	65,519	18,646	15,784	Montgomery
Redstone Arsenal	11,000	11,000	18,000	107,500	11,684	Huntsville
ARKANSAS						
Little Rock AFB	16,170	578	\$35,633	\$3,618	\$847,570 ^d	Little Rock
CALIFORNIA						
Ft. MacArthur	4,480	1,084	\$7,500	\$6,500	\$11,470	San Pedro
Ft. Ord	11,000	3,000	70,000	19,000	NA	Monterey
Norton AFB	5,141 ^h	4,073	30,824	30,424	11,703	San Bernardino
HQ Eleventh Naval District	252,000	20,000	223,001	365,910	32,000 ^e	San Diego
COLORADO						
Ent AFB	12,031	1,554	\$53,200	\$11,412	\$1,120 ^p	Colorado Springs
Ft. Carson	34,300	2,850	34,690	10,344	16,675	Colorado Springs
USAF Academy	10,185	1,890	26,147	13,519	6,846	Colorado Springs
FLORIDA						
Eglin AFB	21,546	3,500	\$32,400	\$20,400	NA	Valparaiso
MacDill AFB	30,086	1,040	34,715	5,284	NA	Tampa
McCoy AFB	13,590	543	14,424	2,184	NA	Orlando
Patrick AFB	4,957	3,058	13,200	27,500	13,741	Orlando
Tyndall AFB	4,500 ^r	1,300	31,000	4,000	NA	Panama City
US Naval Air Station	10,212	7,000		100,000 ^q	NA	Pensacola
USNAS, Jacksonville, Mayport, Cecil Field	40,000 ^c	6,093	45,706	46,580	31,189 ^f	Jacksonville
Jacksonville Military Area ^g	104,328 ^g	6,560 ^g		191,000 ^q	NA	Jacksonville
GEORGIA						
Ft. Benning	85,547	9,761	\$159,198	\$30,609	\$39,309	Columbus
Ft. Gordon	52,145	5,008	89,000	21,600	26,814	Augusta
Ft. McPherson	6,400	1,950	6,273	17,363	13,240	Atlanta
Hunter AFB & Ft. Stewart	16,074	2,539	2,575 ^p	13,900	900	Savannah
Robins AFB	12,000	19,500	32,600	167,100	8,400	Macon
US Naval Air Station	1,105	379	1,200	696	NA	Albany
USMC Supply	3,200	NA	5,900	12,900	2,400 ^f	Albany
KANSAS						
Forbes AFB	15,207	450	\$26,000	\$2,896	\$6,469	Topeka
Ft. Riley	13,606	2,757	85,000	12,000	13,861	Junction City
McConnell AFB	14,548	827	4,691	30,846	7,881	Wichita
KENTUCKY						
Ft. Campbell	54,500	2,900	\$46,828	\$11,780	\$20,500	Clarksville, Tenn.
Ft. Knox	65,000	5,000	118,734	34,700	28,034	Louisville
LOUISIANA						
Barksdale AFB	22,500	1,070	\$38,000	\$6,900	\$13,447	Shreveport
Ft. Polk	46,700	3,662	60,780	16,493	NA	Leesville
MAINE						
Dow AFB	8,948	360	\$20,745	\$2,483	NA	Bangor
MISSISSIPPI						
Keesler AFB	37,000	2,800	\$83,377	\$21,646	\$29,829	Mobile
MISSOURI						
Ft. Leonard Wood	40,300 ^b	2,985	\$42,000	NA	\$27,900	Springfield

Base	Mil. Pop.	Civ. Pop.	Mil. Pay	Civ. Pay	Sales	Market
NEBRASKA						
Offutt AFB	34,267 ^b	1,798	\$66,100	12,100	9,272 ^f	Omaha
NEVADA						
Nellis AFB	17,290	1,099	\$25,500	\$9,500	\$7,465 ^g	Las Vegas
NEW MEXICO						
Holloman AFB	7,991	2,098	\$15,755	\$15,536	\$5,601	Alamagordo
NEW YORK						
NY Air Nat'l. Guard	none reserves only	138	\$637	\$1,146	none	White Plains
NORTH CAROLINA						
Ft. Bragg	68,000 ^{bb}	5,000	\$201,000	\$25,200	\$39,000 ^{kk}	Fayetteville
Pope AFB	14,267	296	180,000	1,764	NA ^h	Fayetteville
Seymour-Johnson AFB	16,107 ^b	631	16,002	3,614	7,486	Goldsboro
USMC Air Stn. & Second Marine Aircraft Wing	22,214	4,400	50,400	32,200	11,100	New Bern
USMC Air Facility	4,700 ^b	200	9,900	1,600	2,270 ^{mm}	Jacksonville
USMC Base (Camp Lejeune)	43,544	3,678	160,000	16,266	NA	Jacksonville
OKLAHOMA						
Ft. Sill	58,633	6,333	\$113,761	\$21,350	\$2,628 ^d	Lawton
Vance AFB	3,026	1,370	16,000	1,600	2,414	Enid
PENNSYLVANIA						
Carlisle Barracks	2,013	493	\$3,900	\$2,780	\$2,297	Carlisle
SOUTH CAROLINA						
Charleston AFB	10,850 ^b	1,650	\$45,312	\$7,620	\$109 ^d	Charleston
Ft. Jackson	30,200	2,550	74,669	14,068	19,795	Columbia
Myrtle Beach AFB	6,219	549	13,600	3,300	887	Myrtle Beach
US Naval Base	51,516	12,128	97,526	96,908	NA	Charleston
Shaw AFB	16,436	699	31,967	3,945	7,480	Sumter
SOUTH DAKOTA						
Ellsworth	9,507	847	\$31,444	\$4,070	\$7,591	Rapid City
TEXAS						
Bergstrom AFB	13,200	500	\$16,800	\$3,100	\$7,303	Austin
Brooks AFB	8,116	926	7,669	7,058	291	San Antonio
Carswell AFB	13,142	826	27,970	4,271	10,943	Ft. Worth
Dyess AFB	17,100	529		25,000 ^o	6,878	Abilene
Ft. Bliss	52,174	5,113	78,000	31,200	32,600	El Paso
Ft. Hood	87,000	3,700	98,977	15,913	NA	Killeen
Ft. Sam Houston	55,373	5,521	58,791	28,933	23,595	San Antonio
Ft. Wolters	10,165 ^b	751	22,449	4,555	NA	Mineral Wells
Goodfellow AFB	6,750	500	13,350	3,000	3,780	San Angelo
James Connally AFB	2,930	390	2,676	3,324	3,156	Waco
Kelly AFB	8,205	25,800	50,760	170,942	6,743	San Antonio
Lackland AFB	28,178 ^b	3,200	99,332	21,544	18,544	San Antonio
Randolph AFB	13,474	2,985	33,118	20,827	12,059	San Antonio
Perrin AFB	3,452 ^b	970	14,307	5,744	NA	Sherman
Reese AFB	5,025	704		15,000 ^o	NA	Lubbock
Sheppard AFB	32,528	3,019	48,000	16,000	14,750	Wichita Falls
US Naval Air Station	12,862	6,000	27,000	45,000	4,000 ^{ll}	Corpus Christi
Webb AFB	8,465	894	8,894	5,886	4,803	Big Spring
VIRGINIA						
Ft. Eustis & US Army Transportation Center	55,533	4,500	\$60,000	\$23,984	\$19,213	Hampton
Ft. Monroe	5,733	1,701	9,450	11,304	5,175	Hampton
HQ Fifth Naval District ^p Tidewater	192,200	31,000	471,472	229,836	1,576,283 ^l	Norfolk
Langley AFB	20,150	6,071 ⁱⁱ	34,657	11,951	13,766	
Armed Forces Staff College	1,698	82	1,842	604	NA ^l	Norfolk
USCG	NA	NA	5,696	760	NA	Norfolk-Portsmouth
WASHINGTON						
Ft. Lewis	59,000	5,000	\$50,000	\$22,000	\$2,974 ^d	Tacoma

NOTES: a. Includes dependents both on- and off-base; b. Does not include dependents living off-base; c. Does not include dependents; d. Mess and club sales only; e. Combined military and civilian payrolls; f. Does not include base exchange sales; g. Does not include mess and club sales; h. Includes adjoining installations; i. Base exchange at Lackland AFB also operates satellites at Brooks and Kelly AFBs. Sales at these satellite operations

are included in the Lackland total; j. Sales figures for the Armed Forces Staff College are included in the Fifth Naval HQ total; k. Base exchange at Ft. Bragg also operates satellite at Pope AFB, sales totals are combined; m. Camp Lejeune sales include USMC Air Facility's commissary sales; n. Hunter military payroll only; o. half-year total for BX sales only; p. Tidewater area includes more than 75 major commands; q. Includes NASA.

Albany, Georgia



High-flying Dixie Market

INDUSTRIAL ALBANY . . . is the new home for the U.S. Navy! Its new Air Station already generates payrolls totaling almost \$2 million annually. Growth by 1968 will bring the military payroll to some \$600,000 a month; civilian employees will increase to about 500! MORE GROWTH. Aero Commander plant purchases and annual payroll alone pour some \$10 million into the Albany trade area. Here, Aero Commander produces Models 100 and 200 4-passenger monoplanes, crop dusters and sprayers. Moody Air Force Base and the Marine Supply Center are additional factors in building Albany's strong economy.

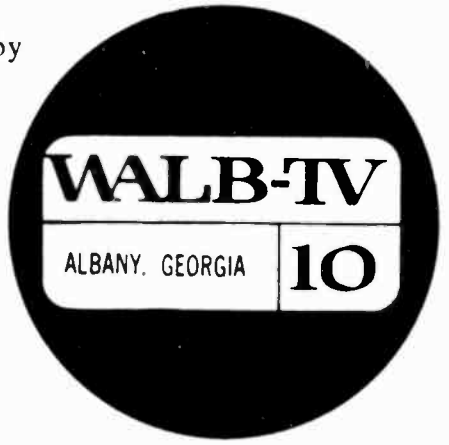
AERO COMMANDER MODEL 200

Served Only by **WALB-TV**

No other single television station reaches all 49 counties served by WALB-TV! Here, in this area, you'll find a Billion Dollar Market . . . a big, balanced market . . . rushing forward with record-breaking growth! Yes. You'll get more out of the investment you make in Channel 10!

RAYMOND E. CAROW
Vice-Pres. and Gen. Mgr., Gray Communications Systems, Inc.

Represented Nationally by Adam Young-VTM, Inc.



Discrepancies (From page 64)

buy. Reps could send confirmations simultaneously to station and agency via teletype.

"It would eliminate everything but idiot errors," Goldberg said. S.O.S., he added, "implies standardization in terms of such things as plan weeks and common handling of rotations. Even if many industry leaders are going into data processing, they must ultimately back standardization. Computers are no good without it."

In line with this kind of thinking, Robert Hemm, sales manager for Blair TV, sees the computer as only one part of a much larger solution which will encompass many non-computer methods for eliminating discrepancies by increasing accuracy and speed. The solution would involve not only standardization, but also greater care in handling on everyone's part.

For Hemm, the key word is discipline. "The best general solution," he feels, "is to work with all possible speed and accuracy so errors can be corrected before the invoice arrives. Reps must make sure confirmations, including modifications of contracts, schedules, cancellations, etc., get to the agency with all possible speed."

The Katz Agency's central billing service for its stations is one system whereby at least one rep has been able to reduce the discrepancy problem. "Since we get the affidavit from the station, match it to the invoice, and send it on to the agency," explained H. J. Grenthot, treasurer for The Katz Agency, "at least two sources, the station and the rep, are checking for accuracy."

Immediate Corrections

"Also, if some error is found at the agency, the agency accounting department can call the biller here responsible for that station and iron out the problem immediately. If an agency changes its schedule, a salesman will notify our billing department and the change is immediately recorded."

Isolated non-computer solutions to the discrepancy problem cannot stand alone, however. They seem to contribute less to the elimination of discrepancies than to the swift handling of those that do occur. For up-to-the-minute accuracy to completely

eliminate discrepancies, on-line computerization seems to be the answer. Most spokesmen admit this, although they are cautious in predicting how much the computer can do.

St. Georges summarily dismissed the skepticism of his colleagues, however. He insists computers can do the job alone and will eventually talk to one another without manual intervention and without much industry standardization.

"Under normal circumstances, with very little effort," he said, "other computers could translate what my computer gave them. We're doing it now between clients and agencies. It's just a question of programming the computer to translate information arranged on a punch card into a format my computer can read."

"Some standardization is reasonably desirable," he admitted, "but I think it will be found that we don't have to force too many people into a mold. If we can communicate by computer to Europe now, we should be able to reach the reps. And the system of machine talking to machine has a big advantage. Only once does someone enter data, so there's less chance of error."

Future Computerization

Even those who don't agree computers will eventually talk to one another, predict highly developed computer operations in the near future. Independent and group stations are also looking for computer solutions to traffic problems.

A computerized spot inventory control operation introduced recently by Media Comp, Inc. and designed to help solve station traffic problems is just one more sign of the continuing market for solutions along computer lines.

Called TARGETS (Television And Radio Group Electronics Time-sharing System), the system can provide stations with daily availability reports, a weekly report of commercial schedules for the next 13 weeks, including lists of schedules by advertiser, rate, and program adjacency, demographic break-outs, and daily work logs to help stations stay on top of last minute schedule changes.

The system can also provide the station's sales reps with clearance on availabilities, orders, confirmations, and make-goods. Media Comp presi-

dent Al Sheppard reports good reception by reps and stations and expects the system to be operational by next year.

Combine these and similar efforts with improved non-computer methods of handling spot, methods which are being discovered, studied, and perfected right now, and the result is bound to be not only a reduction in the number of discrepancies and a speed-up in agency payments to stations, but also the elimination of a good deal of ugly paperwork.

"In five years," one agency executive predicted, "the only billing discrepancies left will be the result of computer malfunctions, and the buyer's desk will be surprisingly clear of excess paper." ■

Wall St. (Continued from page 61)

such functions as inventory control and computer programming.

Plus Equipment Rental. Potter also has moved into the equipment rental field. It produces a highly respected line of tape transporters and the Management Assistance Inc., one of the largest leasing organizations in the computer field has ordered some of this equipment from Potter.

The company has an interest in Business Information Technology which produces a desk-top computer. There are reports that Potter and BIT may merge giving Potter the capability of producing a complete system. Potter also has two Puerto Rican subsidiaries which will be exempt from income taxes until 1977.

The company's common stock totals 2,246,500 shares but it is estimated that Mr. Potter owns almost 60 per cent of the stock. The Electronics Capital Corp., a small business investment company which originally made a loan to Potter convertible into 666,667 shares of Potter common. ECC reportedly has gradually sold off all but a small percentage of its holdings. It has current assets of \$8.5 million and long term debt of only \$1 million.

There are outstanding options for 47,000 Potter shares ranging from \$4.50 to \$9.26 per share. Options on approximately 26,000 of that total continues until 1970. ■

paigns into two periods of three months each—March through May and September through November, the big months for girdle-buying, according to Brown. A new campaign, inaugurated in one of these periods, hopes to reach 70 or 80 per cent of the women in the area 4.5 times a month each during the campaign, i.e., a total of 13.5 impressions per woman.

A Spring campaign will be repeated the following Fall, and a Fall campaign the subsequent Spring. On these second go-rounds, the aim is for five out of 10 women.

Spencer, head of W. J. Spencer Co., New York ad agency, estimates that Flexnit commercials will be televised in tv homes accounting for 42 to 45 per cent of buying power.

Why did Flexnit wait till March 1967 to get into tv? There was a "compelling reason," Spencer explains. The company, realizing it didn't have an operational national distribution set-up, wanted to wait till it had, concurrently in a single region, "good production, product, deliveries, sales force, field sales and management." It had them in the Southeast in March.

Flexnit, according to Spencer, won't use tv "purely as a merchandising vehicle to load the stores," as, he charges, some other girdle makers do. "Tv is valuable only when incorporated into a complete marketing program, despite Mr. Medium Is the Message. No single medium is an abstraction. As part of an overall plan, it can be terribly effective."

An example of Flexnit's effectiveness might be the 1,000 letters a month it receives in response to its commercials—and its print ads. The writers express interest in the product and ask where they can buy it locally ("I'm a grandma of 14 grandchildren and very active in church activities and others. But my back hurts. . .").

The commercials, says Brown, are designed to "turn people on" (the first psychedelic girdle). In fact, however, they are not particularly far-out. There are two so far, both 60 seconds long ("We need a full minute to tell our story").

One is for Compensate, the "panty girdle without constriction." In it,

a young lady approaches a department store girdle counter, complaining of leg pains. The middle-aged female clerk ("mother image," notes Brown) recommends Compensate, but the lady is skeptical. When she learns the price, though ("only \$6.95!"), she exclaims: "I'll take it!"

The other blurb is for BackAid, "the lightweight fashion girdle with that heavenly extra . . . comfort." It depicts a mother suggesting her teenage daughter use the product to relieve her spinal discomfort. By commercial's end, the girl feels as fit as,

well, a girl in a BackAid.

Flexnit dispensed with the be-girdled-torso mannikins generally used in commercials for foundations after it determined through testing that women didn't like to see representations of de-limbed midsections perched on stands and pointed at by spokeswomen. Flexnit shows a filled-out girdle, illuminated, revolving slowly before a black background, and only in the final few seconds of the spiel.

In addition, the company isn't interested in those "racy commercials" by all those other foundation makers,



"I DON'T MIND PAYING A LITTLE LESS"

AIRWAYS PROVIDES OVER 200 WAYS TO DO IT for this man who expects top service and convenience in renting a car. He knows that over 200 AIRWAYS offices in the U.S. and Canada offer lower rates including gas, oil and insurance. He knows AIRWAYS saves him money by not maintaining airport facilities and saves him time because one call and AIRWAYS will probably arrive before his luggage. He knows AIRWAYS will provide a 1967 Chevrolet, Pontiac, Buick Riviera, Camaro or other new car. He knows it—AIRWAYS knows it—now YOU know it.

All major credit cards accepted. Write for free International Directory to:
Dept. TA-8
AIRWAYS RENT-A-CAR SYSTEM



Chevrolet Impala



Spencer declares. Its pitch to women, he says, is that it will "make 'em look better, feel better," not promise them "more fun in the feathers" by means of "sex-oriented advertising" that may stimulate the sponsor but is "offensive" to women.

But Flexnit still runs into regional problems. One station in fundamentalist territory, for example, objected to the use of the word "varicosity" in the copy.

Flexnit believes the use of live models in foundation commercials can be done in good taste, "but at this point in history they're not realistic."

The networks aren't ready to chance them, the NAB Code Authority "won't give you an answer until you make the commercial and show it to them, and that costs thousands," notes Spencer. In this area, adds Van Dyke, "let Playtex lead the way."

Flexnit's use of a male voice-over to conclude the commercials is also unusual, the company says. Women, apparently, respond more readily to it because of its authority.

Flexnit doesn't use color or network primetime because of the expense involved, although it would like to. It buys locally into afternoon

and evening movies and shows like *Tonight*, *Merv Griffin* and *As the World Turns*.

If Flexnit can't get suitable programs in the morning, evening and late-night periods in a market, it won't buy anything there. It expects to go networkwide, in fringe time, within 12 months.

The company, very research-minded, has developed what it calls a unique system of pretesting commercials before they are produced for air use. Spencer's agency created a subdivision called Test Patterns, Inc., to produce "live storyboards" that are screened for panels of women (eight to 10 in each), who afterward give their reactions, which are tape-recorded and analyzed.

What the women in the test panels see are the proposed commercials in their unpolished, not-yet-suitable-for-airing forms. The testing for the two ads produced so far was only \$5,500; final production, following a favorable response from the panels, ran to \$25,000.

Test Patterns, originally financed by Spencer because, he says, there was no similar service extant, is located at the same address as the agency, and is headed by Charles

Phelan, a former producer-director-actor for, appropriately, *Candid Camera*.

Test Patterns was formed in the fall of 1966. To date, Flexnit is its only customer, but Phelan says response to initial feelers has been heartening.

The final commercials are made by Stallion Productions of New York, a Cannes Festival winner. Prior to their airing in a market, Flexnit salesmen show them to local dealers in an endless loop, 8mm version on a Fairchild AV-400 projector.

"We very carefully pre-sell our advertising as well as our product," comments Spencer. Adds Brown: "If your message is good, you're gonna sell merchandise."

Flexnit's main plant is in Statesville, N.C. Another plant was recently opened in Puerto Rico. President Weintraub has said he would spend up to \$2 million to acquire another company, not necessarily one in foundations or lingerie.

The Flexnit Philosophy? "The secret of success in any business is to find the consumer need . . . and fill it!" A fitting slogan. ■

Viewpoints (From page 35)

The network saved development money and the producer could save production money as well, because he could plan a series instead of a one-shot. The fatalities in this technique are no more than with pilots, simply because human judgment in show business is little better when looking at a pilot than at an idea with known ingredients.


Third, the network should agree to take one out of every two pilots presented by a studio so that a studio can staff up to turn out good product and not live or die on the output of a single season. Encouraging desirable suppliers is as important in show business as in the automotive business, for example.


Fourth, the programs should be developed to meet a competitive spot, for continuity of programming, or demographic limitations, rather than a shotgun pilot approach. By this method less pilots would be made.


In general, the pilot situation has become desparate. Small suppliers are unable to finance pilots. Good suppliers may elect to go into the

MASTERS!

IN COMMUNITY INVOLVEMENT*





WRDW  **TV 12**

A RUST CRAFT STATION

Represented by The Katz Agency, Inc.

*The watchword of Augusta, Ga.'s award-winning community-minded television station.



The Voice. Anybody's voice. Your voice. It has a special quality and timbre all its own. But.

If it should become hoarse or if a cough should persist, find out what the reason is. Promptly. It could be a warning signal of cancer. And cancer is easier to cure when it's detected early.

Frank Sinatra knows the seven warning signals of cancer. Do you?

1. Unusual bleeding or discharge. 2. A lump or thickening in the breast or elsewhere. 3. A sore that does not heal. 4. Change in bowel or bladder habits. 5. Hoarseness or cough. 6. Indigestion or difficulty in swallowing. 7. Change in a wart or mole.

If a signal lasts longer than two weeks, see your doctor without delay.

It makes sense to know the seven warning signals of cancer.

It makes sense to give to the American Cancer Society.



feature film business, or banking, or distribution and chuck the making of television series. This would be unfortunate for the television industry since it would sharply limit the number of suppliers and reduce the chances of new talent developing. Too many shows would be made to formula by business men and the wonderful nuts would remain undiscovered.

The television industry needs fresh product badly. Every sophisticated observer knows that this is easier said than done, but the surest way to cut off the potential is to make the path to success economically insane. There are enough sources available to turnout fresh product. The sooner the industry insures the investment the better. —J. B.



William O. Allbritton joined Quality Bakers of America Cooperative, Inc., as an account executive. He was formerly regional account executive for Royal Crown Cola at D'Arcy Advertising Co., New York.



George D. Kamins has been named president and general manager of Uniroyal Merchandising, a newly-established, wholly-owned subsidiary of Uniroyal, Inc. (new name of U.S. Rubber). Subsidiary will operate company retail stores and give retail assistance to company's 30,000 independent tire dealers.



Richard H. Semple, Jr., formerly executive vice president, was elected president of Vic Maitland & Associates, Inc.



Sanford N. Levine, president of Nation Wide Cablevision, Inc., was elected corporate vice president of the catv firm's parent company, Kaufman & Broad Building Co.

Your Blair Man Knows . . .

A construction payroll of \$30 million and millions more will go into local supplies and materials with the new 200 million dollar Mitchell Power Plant being erected in the WTRF-TV Wheeling-Steubenville market. Adds on, adds up to a MORE POWERFUL WTRF-TV audience for your TV schedules.

BLAIR TELEVISION

Representative for

WTRF-TV

Wheeling, West Virginia

TELEVISION

FILM SPOTS
60, 30, 20, 10 seconds
in Color. featuring



FRANK SINATRA



JULIE ANDREWS



RICHARD WIDMARK

MS

MULTIPLE SCLEROSIS

**the great crippler
of young adults**

The National Multiple Sclerosis Society and the patients it serves acknowledge with gratitude the help of the many in the entertainment industry who gave their talent, counsel, production facilities and co-operation, without profit to themselves, to make this material available. It is, in this spirit, that we ask for whatever portion of public service time you may be free to give to alert the public of the need for their support in the search, prevention and cure of Multiple Sclerosis.

We are listed in the Advertising Council May-June Radio-TV Bulletin

Thank You

RADIO

Transcribed Celebrity and
D. J. Spots plus Musical Programs
featuring



WAYNE NEWTON



RICHARD KILEY



SAMMY DAVIS JR.

Plus slides, telops, copy.

NATIONAL MULTIPLE SCLEROSIS SOCIETY

1967 CAMPAIGN • May 14th through June 18th

Network contact:

Philip Bershaw, Pub. Rel. Dir.
National Multiple Sclerosis Society,
257 Park Avenue South,
New York, New York 10010 ORegon 4-4100

For local use:

Contact your local MS Society Chapter

this ad contributed by the publisher

In the picture

We are trying to promote a creative image with the hard sell still in it. There will be more emphasis on sex and a lot of other creative ideas."

That's the philosophy of **Michael A. Green**, who was recently named advertising director of Bishop Industries, Inc., less than two years after joining the company. Three years ago he was selling real estate; today he holds down what Bishop describes as "one of the most responsible positions within the company, covering ad and public relations planning and budgeting for eight major Bishop divisions.

And he's only in his mid-twenties.

The divisions involved are the corporate: Hazel Bishop (cosmetics); Joseph Marshall Imports (wigs); State Pharmacal (Plus White toothpaste); Lanolin Plus products; Raymond Research (RD men's hair-colorer); Beardmore (bubble baths, toiletries), and Lilly Dache (perfumes). Green will not be supervising all the products within each division, but his authority covers ad billings of over \$2 million a year.

As an example of his approach, Green points to a current commercial for Fabulous Fakes. For the full minute's duration, the camera is focused on the back of a topless (aha!) man (ahem!), lying prone, as a woman's hand, nails bared, runs up and down between his shoulder blades. Lightly, of course. He loves it, of course. And he's surprised to learn that those "nails" of hers are really Fabulous Fakes, although they feel as good as the real thing.

The blurb is "creative," but retains "a very definite sell in it," Green explains; it is essentially a "60-second product demonstration" with a little extra—a sexual aura that serves "as a grabber." While he believes that by and large, industry-wide, "over the next year there will be only a slight change in cosmetics commercials," he feels nonetheless that hard-sell aspects of sponsors' pitches will be increasingly enwrapped in sexual and other "grabbing" imagery.

Not that Bishop is about to hire

Edward Albee to write its copy. Stations and agencies, Green asserts, have a "moral obligation" to be obligingly moral—"You can just go so far." How far? Up to "the point where it won't be so attractive" to the consumer.

The Fabulous Fakes spot described above, he reports, was an "instant success," with viewers "knocking down the doors" of local merchandisers to find the product.

The account is handled by Spade & Archer, as are Plus White, Hazel Bishop cosmetics, Lanolin Plus, Amazing Shave Lotion and others. The RD account is at Conahay & Lyon. These products had been at several agencies previously, notably Wermen & Schorr and Daniel & Charles.

Green explains that Bishop is leaning toward "smaller, creative" shops to implement its philosophy.

The new ad director will coordinate Bishop's campaign in all media. "Rather than leave the buying of media solely to the agencies, I believe an advertising director should take an active role, which often results in a substantial saving."

He describes this "active role" as one in which he will "go over every single media buy." He has been known to visit individual station managers to effect the best deals.

Bishop's expenditures in spot tv have been on the gradual increase in recent years, according to Television Bureau of Advertising data. In 1965 the total was \$1.7 million; in 1966, \$1.9 million.

Concurrently, because of the concentration on the introduction of new products (Fabulous Fakes, RD, Amazing) via spot, network billings halved—from \$1.2 million to \$611,000. In this situation, Green comments, "we didn't feel network was for us."

Bishop's general run of products advertise on shows like *Tonight*, *Merv Griffin* and *Mike Douglas*, plus movies and news. Green calls tv "very advantageous" for his products because through it he can "reach a great number of



MICHAEL A. GREEN

New ad head at Bishop Industries

people—the so-called masses."

The company recently made "a major purchase" in NBC-TV's *Tonight* for what a Bishop spokesman called "a considerable amount of money." Green notes that the buy was made strictly according to the numbers, and that any seeming advantage in having Bishop (Joey) plug Bishop (Industries) would shrink beneath the weight of Johnny Carson's bigger draw.

Bishop (Industries, that is) uses cooperative advertising in print media only because, Green explains, "people look in the newspapers for local sales, especially in major markets" (Bishop limits its tv advertising to the top 50 areas). Besides, he adds, his accounts "don't ask for it" in tv.

Green was graduated from New York University School of Commerce with a B.S. in business administration. He spent four years in the Air Force, during two of which he also attended the University of Alaska night school.

He and his wife, Toby, and their two children—a girl, 4½, and a boy, 1½—live in Springfield, N.J.; the Bishop offices are 10 minutes away in Union, N.J. He often officiates at high school football and baseball games and belongs to B'nai B'rith.

Why did he switch from real estate to cosmetics? "It's more exciting."

For what it's worth, we present the following tale the flacks put out in celebration of the airing of *Genghis Khan* on *The CBS Thursday Night Movies*.

It seems that while the movie was being shot in the mountains of Yugoslavia, there was a need for 1,000 horses and men. Now, go on with the story in the words of an associate director:

"We flew over many villages in a helicopter inviting people, over a public address amplifier, to bring their horses and come to work for us for five dollars a day. Many had never seen a helicopter before and some even believed we were from outer space.

"People came, however, from as far away as 200 miles and since there were neither trains nor trucks, they walked and rode.

"As they arrived in the assembly area, the wardrobe personnel dressed them either as men of Genghis Khan's army, as Persian fighters or as Merkits, the fierce tribe which fought the Khan's efforts to unite all of the

Mongol peoples.

"One day we set off some explosives and the people were so frightened that many of them ran away and didn't return. Naturally, our expensive costumes were not returned either."

For what it's worth, maybe they weren't as frightened as they seemed.

* * *

NBC-TV's Siberia: A Day in Irkutsk, believed to be the first U.S. tv film to be shown in the Soviet Union, was aired in Irkutsk recently—in prime time, no less. Kenneth Bernstein, NBC News' Moscow bureau chief, who served as the program's on-camera reporter, and George Vicas, its producer, flew to the Siberian city and sat in on a film showing to a small invited group. The Russians criticized it for an hour and a half.

Cabled Bernstein: "Their objections ranged from not enough happy Russian faces to belief unnecessary mention local problems."

Maybe more happy Russian faces if fewer local problems.

What was mistaken by some Norfolk-Hampton, Va., citizens to be a UFO turned out to be a plane with a continuous, lighted spiel for WVEC-TV programs. President Thomas P. Chisman said it marked the first use of a plane for nighttime advertising. Reported one spotter: "I was just about to check out Langley Air Force Base when it flew directly over my head and I read a sign plugging the *Late Movie*."

Probably, *It Came From Outer Space*.

* * *

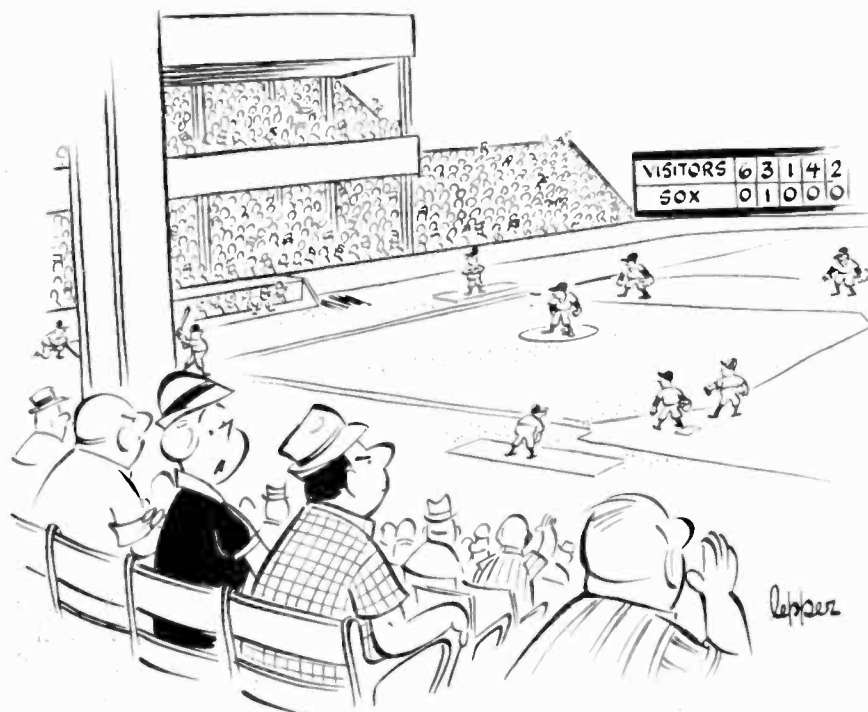
Mini-skirted models have been banned from tv appearances in Thailand, where traditional garb is ankle-length. In Canada, the CBS has reversed its stand and decided to allow commercials for girdles, bras and other previously unmentioned unmentionables—but not panties.

It looks as if the medium is still having its ups and downs.

* * *

Training actors to perform unusual skills, such as drawing a gun from a holster fast or dueling up and down castle staircases is all in a day's work in the television business. However, there are certain accomplishments not easily acquired—and here we quote Werner Klemperer, the Colonel Klink of *Hogan's Heroes*:

"I have, as viewers may remember, portrayed a few genuinely villainous monocle-wearers in the movies myself, but have never become an expert. There have been a few who could flip a monocle into the air like a coin and catch it perfectly between eyebrow and cheekbone, right in position to stare down some colonial upstart. Many real monocle-wearers can, by twitching the eyebrow, neatly drop their monocles into their breast pockets. I have never achieved any skill at this, principally because in my roles as a monocolled military type my breast pockets have buttoned flaps, and to twitch the eyebrow means to call in the prop man to replace a shattered monocle."

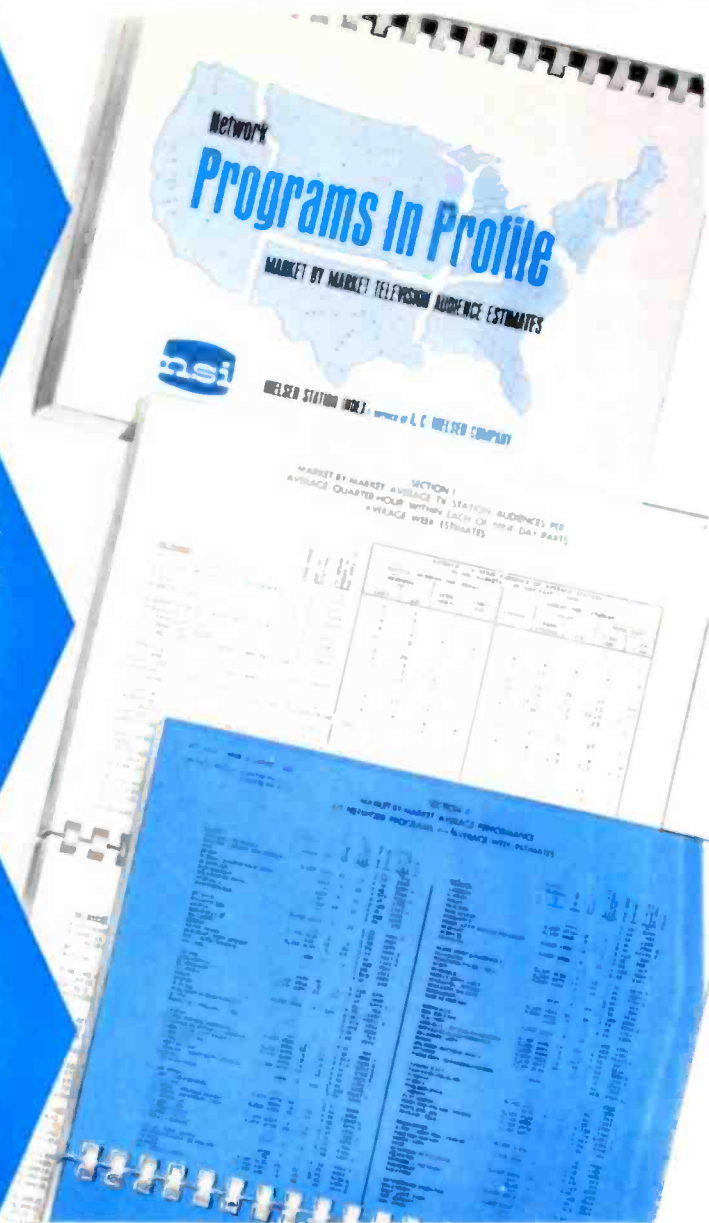


"One thing about television, you can turn it off."

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within each of 9 day-parts

and market-by-market
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to help you compare and
analyze TV programs
and markets.

Now you can quickly analyze estimated performance
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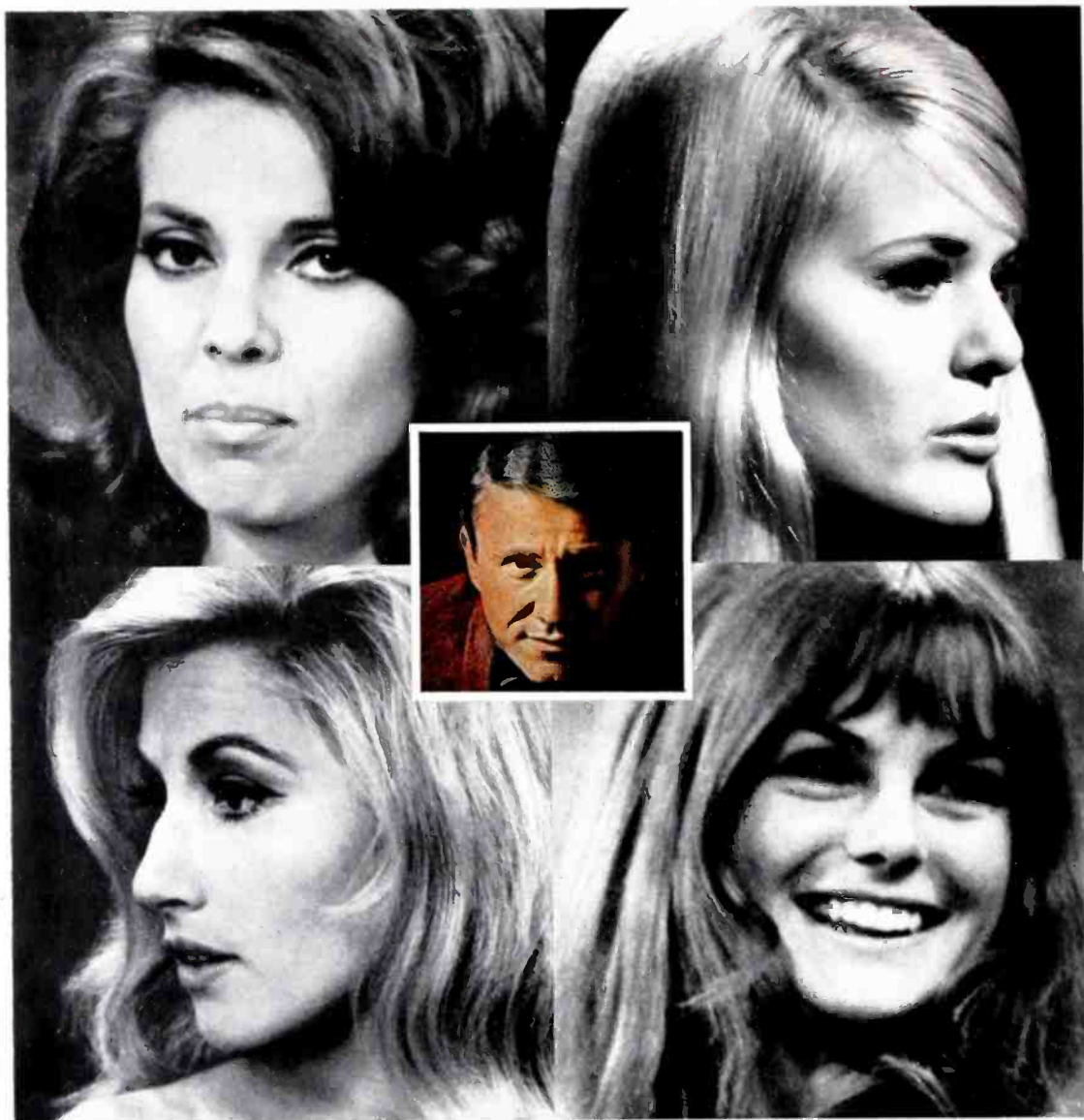
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**When we decided to change the Merv Griffin show to color,
we weren't just thinking of Merv.**

We were thinking of Baby Jane Holzer's beautiful blonde hair.

And Abbe Lane's pink sequin evening gown.

And Gloria Loring's enchanting green eyes.

And Jean Shrimpton's bright orange feather boa.

In short, we were thinking that Merv's usual

bunch of unusual guests deserve to look every bit as colorful as they sound.

And starting in September, they will.

For color availability in your area, contact WBC Program Sales, Inc., 240 W. 44 St., N.Y., N.Y. (212-736-6300).

