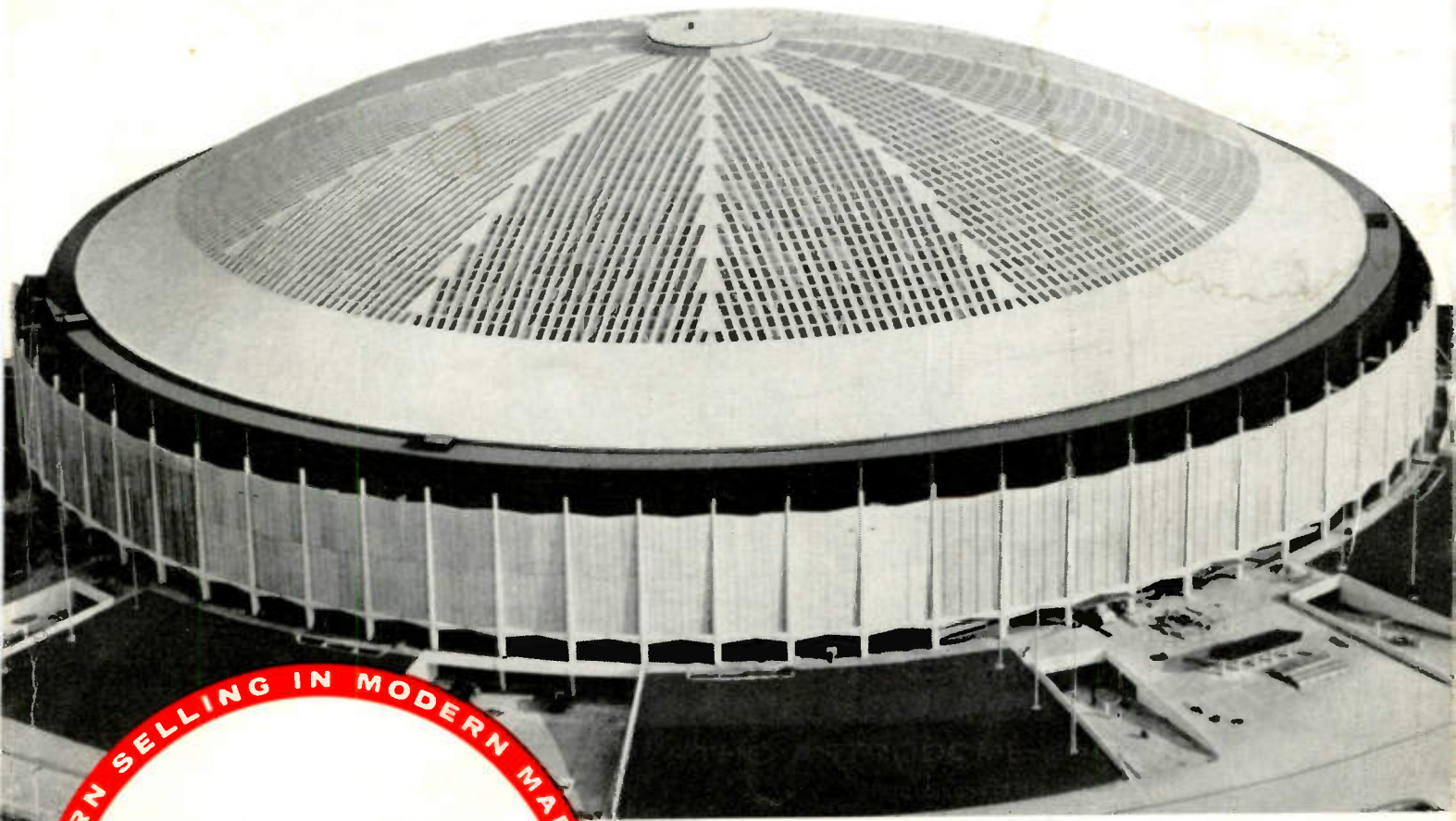


# Television Age

TV ED-1A1 N450 115  
MR. BILL BURRUD  
BILL BURRUD PRODS  
10 S. LA BREA AVE  
LOS ANGELES 19 CALIF

**Trends in research: from head counting to head hunting** PAGE 23  
**Are the unions driving tv production out of New York?** PAGE 28  
**A market-by-market color television set count** PAGE 30



THE ASTRODOME · HOUSTON, TEXAS

Photo courtesy of Houston Sports Association.

MODERN SELLING IN MODERN MARKETS

TELEVISION DIVISION

**EDWARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

Today some of America's major markets are as modern and fast moving as the medium that sells them best—Spot Television. That's one reason why national advertisers rely on the fine stations we represent to sell their products in these prosperous areas.

NEW YORK · CHICAGO · ATLANTA · BOSTON · DALLAS · DETROIT  
LOS ANGELES · PHILADELPHIA · SAN FRANCISCO · ST. LOUIS



## Top bananas, all

And these top bananas offer top results because they exert top influence in their markets . . . tops in audience, tops in entertainment, tops in community service, tops in market research, tops in experience. Buy the Meredith Stations for top sales.



**the  
Meredith  
bunch**

MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

**A HOUSEHOLD NAME  
A PRE-SOLD NAME  
AN UNFORGETTABLE NAME  
A NAME THAT MEANS QUALITY**

*THE MOST DISTINGUISHED NAME IN THE HISTORY OF DOCUMENTARIES*

**David L. Wolper**

*in association with the editors of*

**Time-Life**

*presents*

# ***THE MARCH OF TIME***

**EIGHT OUTSTANDING ONE HOUR TELEVISION PROGRAMS**

The greatest name in the history of documentaries, The March of Time, now comes to television. The all new March of Time will be filmed around the world by Wolper Productions, working with TIME-LIFE's 500 international correspondents.

This distinguished new series will capture the excitement, the conflict, the drama of the 60's.

**WOLPER TELEVISION SALES INC.  
555 MADISON AVENUE, NEW YORK, N.Y. 10022**

# What's in back of our surge to the

**Going all out for news.** People make news and it takes people to cover and report the news.

In all, the News Departments of the ABC Owned Television Stations now have 83 more people than they had a couple of years ago. And every one of them works in a full-time, fully equipped news department.

Why bother? People want to see the news when they watch television, not just *hear* about it.

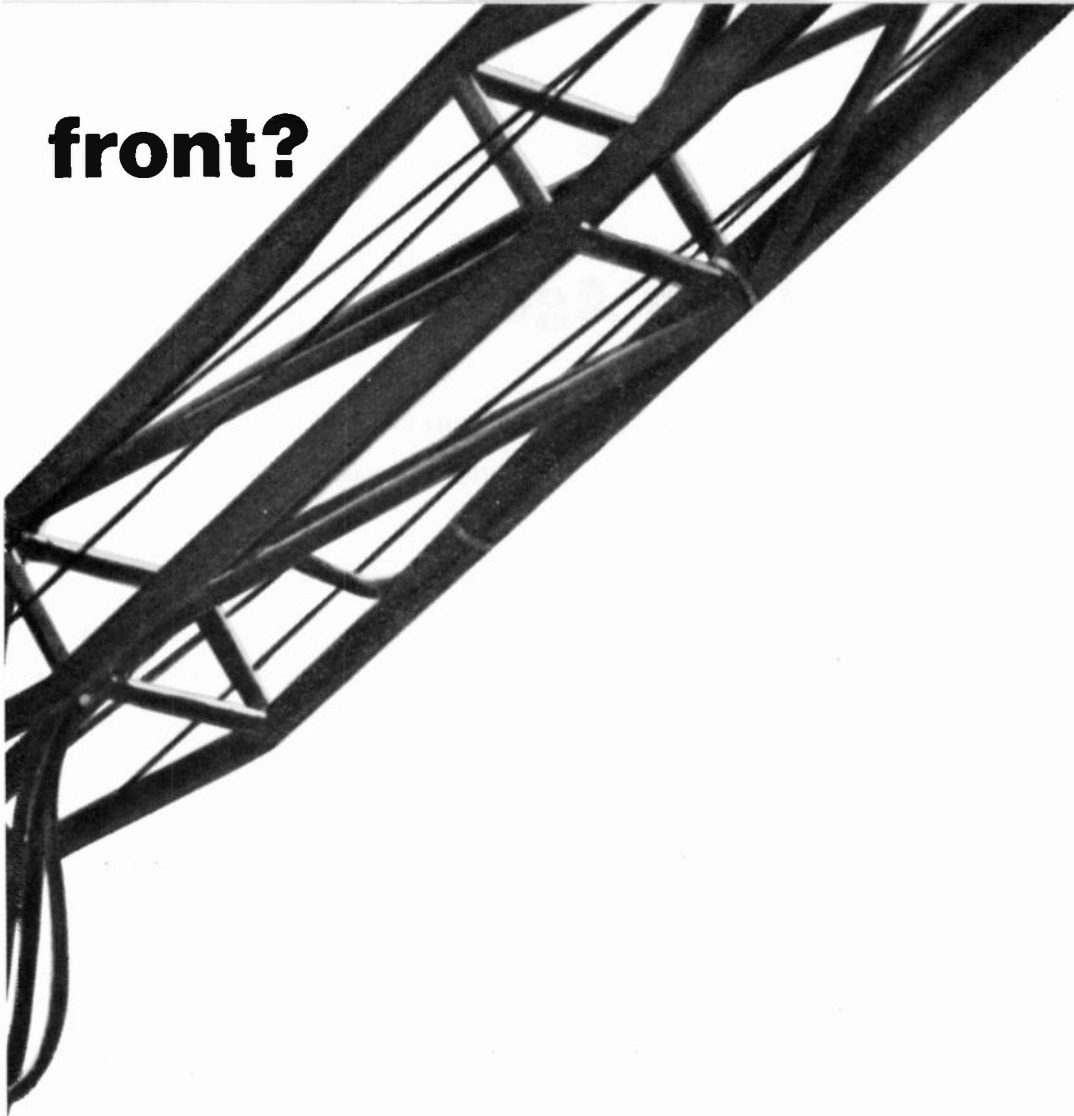
If you want people to watch the news on your channel, you've got to bring it back live (or on tape or on film). Sometimes this means going all the way to Viet Nam for a local news story.

WBKB's Frank Reynolds did it recently. Or presenting the news in color, the way Detroit's WXYZ-TV does. But it's all worth it. Going to great lengths for news is one of the reasons in back of our surge to the front.

**ABC OWNED TELEVISION STATIONS • WABC-TV, New York • WXYZ-TV, Detroit**   
WBKB, Chicago • KABC-TV, Los Angeles • KGO-TV, San Francisco



**front?**



MAY 24, 1965

## Television Age



© MCMXIX Felix The Cat Productions, Inc.

\* **NUMBER ONE**

BY ANY MEASUREMENT  
IN DALLAS, TEXAS

**67% METRO SHARE**

\* WFAA TV, Dallas, Texas — ARB Nov. 1964  
Mon. thru Fri. Average. 71,600 Total Homes  
Rating 10.0 • 120,800 Children

**TRANS-LUX**

TELEVISION CORPORATION

625 Madison Avenue, N.Y. • Plaza 1-3110  
CHICAGO • HOLLYWOOD

Trans-Lux Television International Corporation  
Zurich, Switzerland

### 23 AFTER HEAD COUNTING, WHAT?

*Matching media audience profiles against consumer profiles is leading to a new scrutiny of tv*

### 28 QUIET ON THE SET

*How much are New York unions to blame for the rumored commercial production exodus to the west coast?*

### 30 NIELSEN'S COLOR COUNT

*Latest spring penetration figures show western markets are outpacing those in most other regions*

### 32 HOW TO REIGN IN SPAIN

*Latest in an irregular series of admen's guides to faraway places—by a man who's been there*

### 34 TALKING IT UP

*The behind-the-scenes selling and promotion that got Group W's new late-night show off the ground*

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*The way it happened*

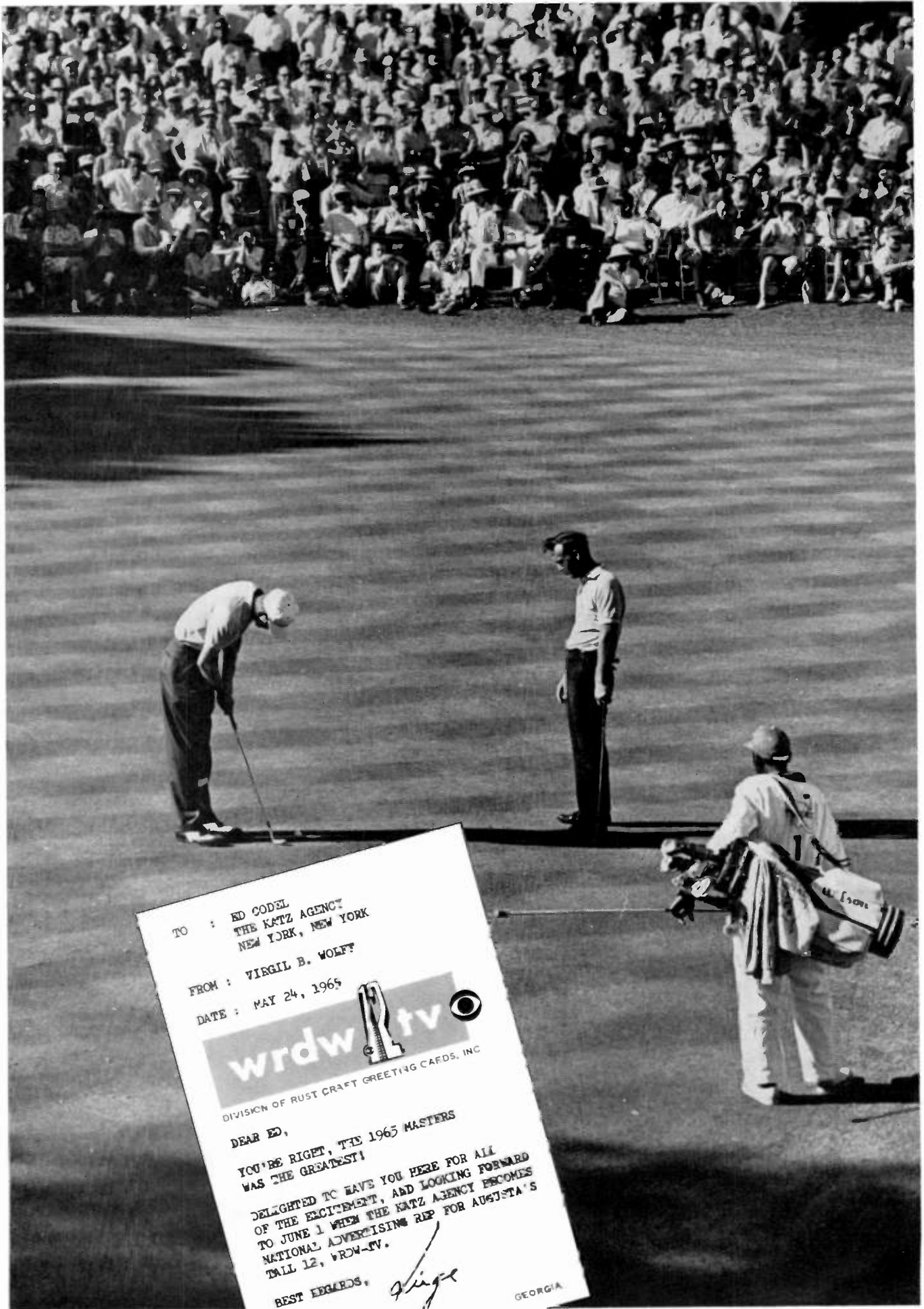
### 47 Spot Report

*Digest of national activity*

**BETTER LOOKING ...  
BETTER LISTENING ...  
BETTER SELLING ...**

**WSUN**  
TELEVISION RADIO  
TAMPA - ST. PETERSBURG

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TO : ED CODEL  
THE KATZ AGENCY  
NEW YORK, NEW YORK

FROM : VIRGIL B. WOLFF

DATE : MAY 24, 1965



DIVISION OF RUST CRAFT GREETING CARDS, INC

DEAR ED,  
YOU'RE RIGHT, THE 1965 MASTERS  
WAS THE GREATEST!  
DELIGHTED TO HAVE YOU HERE FOR ALL  
OF THE EXCITEMENT, AND LOOKING FORWARD  
TO JUNE 1 WHEN THE KATZ AGENCY BECOMES  
NATIONAL ADVERTISING REP FOR AUGUSTA'S  
TALL 12, WRDWTN-TV.

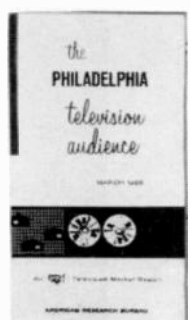
BEST REGARDS,  
*Virgil*

GEORGIA

**In New York, NBC-Owned WNBC-TV is  
In Philadelphia, NBC-Owned WRCV-TV is number one in  
In Washington, NBC-Owned WRC  
In Chicago, NBC-Owned WMAQ-TV is number  
In Los Angeles, NBC-Owned KNBC**

# Get the

**Now  
read  
the  
books:**



MARCH 1965 ARB: Total persons per average quarter-hour, sign-on to sign-off, Monday-Sunday. Audience data



**number one in total audience...from sign-on to sign-off.**

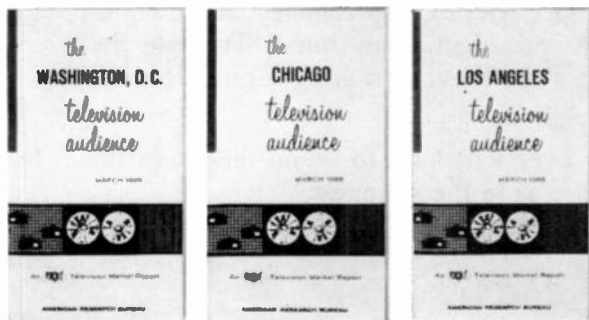
**total audience...from sign-on to sign-off.**

**-TV is number one in total audience...from sign-on to sign-off.**

**one in total audience...from sign-on to sign-off.**

**is number one in total audience...from sign-on to sign-off.**

# picture?



based on estimates provided by ARB and subject to its qualifications. Copies of qualifications available on request.

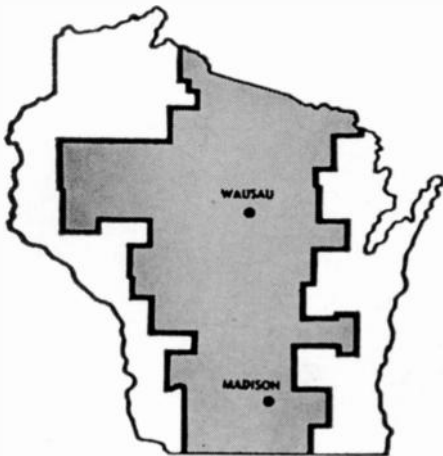
Represented by NBC Spot Sales

# BUY THE BIG W

**WSAU-TV**  
Wausau

**WMTV**  
Madison

America's 17th population market  
Delivers 38 non-duplicated counties.



With population of 1,300,000  
persons, consumer spendable  
income of two and a quarter  
billion dollars a year!

**The Big W combination  
delivers 70,300 prime time  
television homes**

(March 1964 ARB)

**W** SAU-TV Wausau  
.....  
MTV Madison

For complete information,  
ask Meeker Co.  
In Minneapolis, Harry Hyett

## Letter from the Publisher

### *The Difference Is Local*

About all that can be said about the three-network race next fall is that it will be a race, and, as it has been this year, an extremely close one. For individual stations in their respective markets, this means that imaginative and astute local programming will mean the difference, often quite literally, between first and last place. This, in turn, places a tremendous responsibility upon the shoulders of local program executives, who, all too often in the past, have been given little in the way of recognition, and, sometimes, little in the way of responsibility.

But times have changed. At the recently concluded second annual meeting of the National Association of Television Program Executives in New York, it was apparent that new thinking and new energy are being devoted to the local scene by program people. The organization is still in its infancy, but it promises to become a truly influential force in television. Programming, after all, is the very essence of the business.

By taking up such subjects as where station programming is headed, and where it is to come from, NATPE came to grips with some important fundamentals. And in a session on *They Said It Couldn't Be Done*, William Wadman, (WGAN-TV Portland, Me.), Jay Watson (WFAA-TV Dallas) and Doug Manship (WBRZ Baton Rouge) showed dramatically the real potential of local programming.

### *A Man of Many Parts*

The value of color, the importance of ratings and problems of government regulation were other subjects under scrutiny during the two-day convention. The discussions underscored the true importance of the program man, for he must be a man of many parts. These are some of his functions:

- He must be sensitive to his community's needs as well as to its tastes.
- He must know live production and he must be an expert on film.
- He must know the intricacies of scheduling and counter-scheduling.
- He must know the worth of literally thousands of feature films and almost as many syndicated series.
- He must be able to evaluate new network properties.

That's quite a job and one only a professional can handle. To the newly elected officers of NATPE (president, Roy Smith, WLAC-TV Nashville; first vice president, Tom Jones, Triangle Stations; second vice president, Pete Kizer, WOOD-TV Grand Rapids) we offer our best wishes.

Program men the country over will have to be on their toes this fall. To coin a phrase, the race is to the strongest.

Cordially,

A handwritten signature in cursive script that reads "S. J. Paul".

# THUNDERBIRD FILMS

is proud  
to announce the release  
of its first feature film package  
in the syndicated television market...



## T-BIRD I

*“The Exploitables”*

**26 outstanding first-run motion pictures  
....ACTION....EXCITEMENT....AND COLOR**

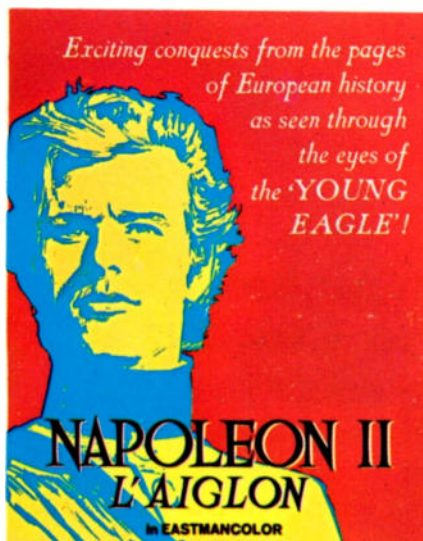
*This is the most exploitable package to hit television in years. T BIRD I  
is intended to make your station the hottest feature programmer in town.*

# T-BIRD I "The Exploitables"

CONTAINS 26 OF THE MOST DIVERSIFIED ACTION FILMS EVER RELEASED FOR TELEVISION... 18 IN SPECTACULAR COLOR... AND ALL OF THEM HAVE ONE THING IN COMMON... THEY ARE HIGHLY EXPLOITABLE MOTION PICTURES.

3 shocking and adventurous feature length documentaries • 6 new thrillers in the horror-murder tradition • 5 action spectacles in glorious color • 3 teenage, twisting, swinging, jumping "exploitation plus" features • 4 color spectacles based on historical fact or legendary lore • 5 films that fall into the war-spy-gangster action category • 1 with a category all its own, a "spook-spoof"...

**...AND ALL OF THEM WITH STAR VALUE**



## NEW YORK:

Thunderbird Films, 551 5th Ave., N.Y.C. • Tel: 212-MU 7-6464 • E. Bradley Marks, President • Victor H. Bikel, Eastern Sales Mgr.

Exploitable because these are the movies that audiences like, the kinds that draw big ratings. The films have been chosen for Thunderbird Films' first feature package after careful research in both large and small markets to determine which types of movies the television audience prefers. **T BIRD I** is the result.

● **FEATURE LENGTH DOCUMENTARIES**

MONDO CANE, first and still the best of its kind. BLUE CONTINENT is a fantastically beautiful look at the land beneath the sea. THE ORIENTALS is the third of this group.

● **HORROR, MURDER AND MYSTERY**

WHAT!, all the perfect ingredients of a horror movie. FRANTIC stars Jeanne Moreau and takes place in one night of unbearable suspense. PURPLE NOON starring Alain Delon was called by Life Magazine "as breathtaking as it is beautiful." In PSYCHOMANIA, a maniac stalks a college town. Rounding out the group is WEB OF PASSION starring Jean-Paul Belmondo and OF FLESH AND BLOOD.

● **ACTION COLOR SPECTACULARS**

REVOLT OF THE BARBARIANS with mighty hordes of extras, strongmen heroes and beautiful heroines. Other spectaculars: SHIP OF CONDEMNED WOMEN starring Mai Britt, THE ISLAND PRINCESS starring Marcello Mastroianni and THE DEVIL'S CAVALIERS.

● **TEENAGE, TWISTING, SWINGING, JUMPING**

BEACH PARTY, ITALIAN STYLE proves that the beat generation is the same the world over. Other "exploitation plus" features: BEAT GIRL and DEFIANT DAUGHTERS.

● **COLOR SPECTACULARS BASED ON HISTORICAL FACT OR LEGENDARY LORE**

NAPOLEON II, L'AIGLON, some of Europe's greatest battles seen through the eyes of Napoleon's son. GARIBALDI is based on the story of Italy's greatest hero and is directed by Roberto Rossellini. Films based on legendary lore are THE DRAGON'S BLOOD and THE ADVENTURES OF GIL BLAS.

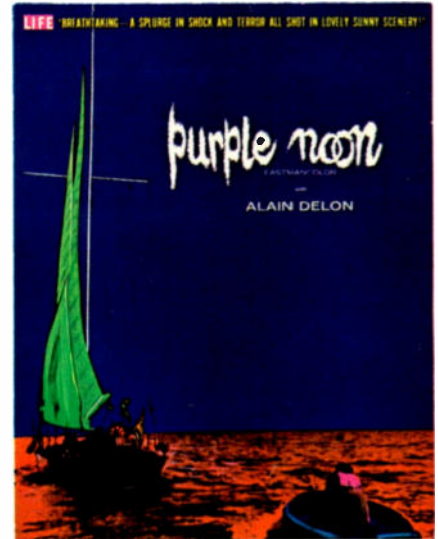
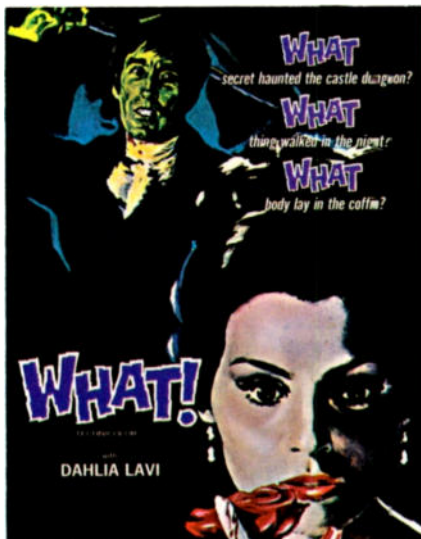
● **WAR-SPY-GANGSTER ACTION**

DAUGHTER OF MATA HARI, a daughter who repeated her mother's destiny. TRADITA is another war drama starring Brigitte Bardot. In the gangster action class, there is BARRIER OF THE LAW starring Rossano Brazzi and FRONTIER WOLF.

● **A "SPOOK SPOOF"**

GHOSTS OF ROME stars Marcello Mastroianni and Vittorio Gassman as two ghosts whose haunts are threatened by a modern housing development.

**EACH OF THE FILMS IN 'T BIRD I' COMES COMPLETE WITH THE MOST EXTENSIVE PROMOTION KIT EVER OFFERED BY ANY TELEVISION FEATURE FILM DISTRIBUTOR. PHONE YOUR STATION REPRESENTATIVE OR THUNDERBIRD FILMS FOR INFORMATION**



**CALIFORNIA:**

17100 Rancho Street, Encino, California • 213-TR 2-0131 • Jack Donahue, Western Sales Mgr.

# Television Age

Vol. XII

No. 22

## Buy KBOI-TV Sell IDAHO!

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



**KBOI**  
TELEVISION

Channel 2 CBS  
BOISE



Represented by

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UP

PICK-ME-

... for ratings. That's "Picnic" starring William Holden, Kim Novak, Rosalind Russell and Susan Strasberg. One of 60 fine movies that comprise the Columbia Post-'50 Group II features. **SCREEN GEMS**

# 77 SUNSET STRIP



In major markets where 77 SUNSET STRIP runs five days a week in various afternoon and evening time periods—such as Albany-Schenectady-Troy, Louisville, Memphis, St. Louis, Syracuse, Tulsa—the mystery-adventure strip starring Efrem Zimbalist, Jr., Roger Smith and “Kookie” Byrnes averages

**26% more homes • 26% more men • 62% more women**

than programs in the same time period, same station, the previous year. *Source: ARB Reports, March 1964-65*



WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, N.Y. 19, N.Y. Circle 6-1000



**A Beam for the Home?**

Some industry insiders view ABC's recent announcement that it hopes to launch a domestic communications satellite that would relay network tv programs directly to affiliate stations as a first step toward eliminating the affiliates themselves. According to Frank Marx, vice president in charge of real estate and construction at American Broadcasting-Paramount Theaters, "while it is not possible at the present time to beam signals directly into homes, it will be possible sometime in the future when higher-powered satellites are developed." As to just when that sometime in the future might be, Mr. Marx wouldn't venture even a guess. But W. D. Van Patten, a specialist in communications satellite programming at General Electric's Valley Forge Special Technical Missiles and Space Center, which has no affiliate relations to worry about, says that "if work were started on such a program now, I see no technical reason why in a couple of years' time a satellite could not broadcast directly to homes."

**A Conflict in Policy?**

The legal problems of actually transmitting tv direct to homes via satellite as described above are so huge that its realization seems several light years away. A highly placed source at the Federal Communications Commission notes that the major problem is that U.S. communications satellite policy calls for *one* global international system. "Anything anyone does in this country would have to fit in with that policy, and it's very clearly stated."

**Finding the Film**

Bonded Tv Film Service, New York, is making a move to enable agency producers to come up with the outtakes and extra footage "left over" after most commercials are completed. Such elements are usually put in storage for possible later use in other commercials, and often are lost among thousands of reels on the shelves. Bonded's solution is a new IBM punchcard system that will give each of its agency customers a monthly tabulated report of all elements currently stored. On another front, Novo Industries, the company that includes Bonded among its many diversified divisions, has acquired U.S. Tele-Service, tv monitoring firm. The operation will continue under a new name (not yet selected).

**The Old World to the Rescue**

In the face of a diminishing supply of feature films for tv, enterprising syndicators are seeking out famous and sometimes less-than-world-famous films made in Europe and Japan, dubbing them into English and putting them out on the U.S. tv station market. While

fewer and fewer new pictures are being made each year in Hollywood, production in many countries continues to flourish. Latest companies to bridge the Atlantic in an attempt to keep stations supplied with fresh products are Roberts & Barry, with their *La Dolce Vita* package, including such films as *Last Year at Marienbad* and *La Dolce Vita*, the celebrated *Rocco & His Brothers*, and, all but untrumpeted this side of the Atlantic, *The Swindle* and *Girl in Room 13*. Roberts & Barry also is distributing 33 European-made adventure films.

**VW Revs Up on Network Tv**

Volkswagen of America, through its agency, Doyle Dane Bernbach, is making a big plunge into network tv next season, with heavy participations on all three networks. VW dangled its toes into network tv for the first time last year, but only in the first quarter, with participations in *The Richard Boone Show* on NBC-TV and in *Gunsmoke*, *Alfred Hitchcock* and other shows on CBS-TV. This fall, the German import guns its advertising motors across a wide slate of participations: in five CBS-TV, four ABC-TV, and three NBC-TV shows. Why buy big this year? An account man at DDB said network tv was "a good advertising opportunity that we felt should be fully exploited."

**Shuffle at the Reps**

The unprecedented number of stations currently switching reps is causing some confusion at agencies over who is selling what to whom. Some of the changes had been long expected—Kansas City, for example, where The Katz Agency, Inc., assumes representation of WDAF-TV (the Taft Broadcasting outlet in that city) effective June 1. KCMO-TV, the station previously represented by Katz, goes to H-R Representatives, Inc., on the same date. June 1 is also the effective date for Katz's representing WQAD-TV Quad City, KHVH-TV Honolulu, WRDW-TV Augusta, Ga., a Rust-Craft station. (Katz has represented the Rust-Craft station in Chattanooga, WRCB-TV, since earlier this year). June 15 is the projected date for Katz assuming representation of WRAL-TV Raleigh-Durham. At least two more switches in major markets are expected within the next few weeks.

**Enough Soup for the Whole Country**

Metromedia is expected to release to syndication shortly *The Soupy Sales Show*, six-day-a-week half-hour strip on WNEW-TV New York which has become a craze and a cult among teenagers and hip adults in the New York metropolitan area. It's predicted that distribution of the show will be assigned to an "outside" syndicator, not to the Metromedia-owned Wolper TV Sales.

**Thank you Mal Thompson** for letting us produce the Armstrong Excelon Tile "Journeyman" commercial which won the Clio for Best Videotape Production at the American Television Commercials Festival.

**Thank you Sy Frolick** for letting us produce the A-1 Sauce "Pork Roast" commercial which was named the World's Best Videotape Commercial at this year's International Broadcasting Awards in Hollywood.

**Thank you Tom Ford** for letting us produce the Sweeta "Cookbook" commercial which won a Clio for Best Premium Offer at the American Television Commercials Festival.

**Thank you Lou Florence** for letting us produce the Top Brass "Tiger" commercial which was named a Finalist at the International Broadcasting Awards in Hollywood, and won Recognition at the American Television Commercials Festival.

**Thank you Bob Warner** for letting us produce the Prince Gardner "Registrar" commercial which won Recognition in two categories at the American Television Commercials Festival.

**Thank you Gerry Kreeger** for letting us produce the Thom McAn "Giant Shoe" commercial which won Recognition in two categories at the American Television Commercials Festival.

**Thank you Aaron Ehrlich** for letting us produce the Democratic National Committee "Convention" commercial which won Recognition at the American Television Commercials Festival.

**Thank you Brooks Clift** for letting us produce the 3M Oven Cleaner "Oven Liner" commercial which was named a Finalist at the International Broadcasting Awards in Hollywood.

**Thank you Murray Firestone** for letting us edit the Stella D'Oro "Rome" commercial which won Recognition at the American Television Commercials Festival.

**Thanks again, Mal Thompson** for letting us produce the Armstrong Ceiling Tile "Fred Gwynne" commercial which won Recognition at the American Television Commercials Festival.

**Thanks again, Sy Frolick** for letting us produce the A-1 Sauce "Surprise Hamburger" commercial which won Recognition at the American Television Commercials Festival.

**Thanks again, Gerry Kreeger** for letting us produce the Thom McAn "Walkie Talkie" commercial which was named a Finalist at the International Broadcasting Awards in Hollywood.

**And...thanks** to the hundreds of creative agency people and advertisers who helped us make 1964 our busiest and best year ever.\*

The people at

**Videotape Productions, Inc.**   
A SUBSIDIARY OF

101 West 67th Street, New York City, TR 9-5800

\*Agencies, in order of the commercials mentioned above, are: BBD&O, Fletcher Richards, Benton & Bowles, Grey, Grey, Doyle Dane Bernbach, Doyle Dane Bernbach, BBD&O, Firestone-Rosen, BBD&O, Fletcher Richards, Doyle Dane Bernbach.

# Business barometer

March marched strongly ahead on the national spot front, with business running 15 per cent ahead of the same month last year, according to the Business Barometer sampling of stations across the country. The 15-per-cent increase was both the strongest recorded for any month in this year's first quarter and the greatest single-month first-quarter increase since March '62 ran 17.7 per cent ahead of its 1961 counterpart.

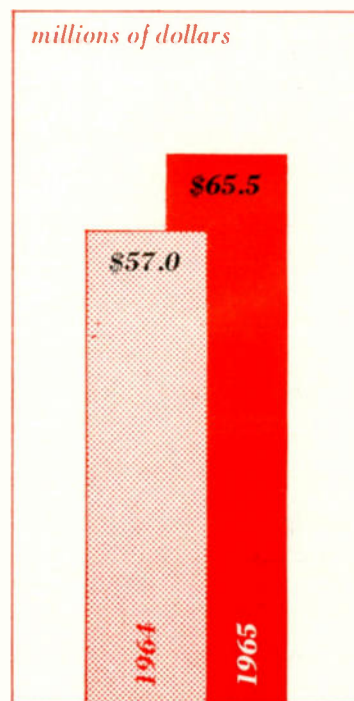
Translated into estimated dollars, all-industry net revenue from national (and regional) spot business in March was \$65.5 million. This compares with an estimated \$57 million in spot dollars in March last year.

For the first quarter, then, total net revenue from this income source is placed at \$174.8 million—up more than \$19 million from \$155.6 million estimated in the first quarter of '64. The difference represents an increase of 12.3 per cent.

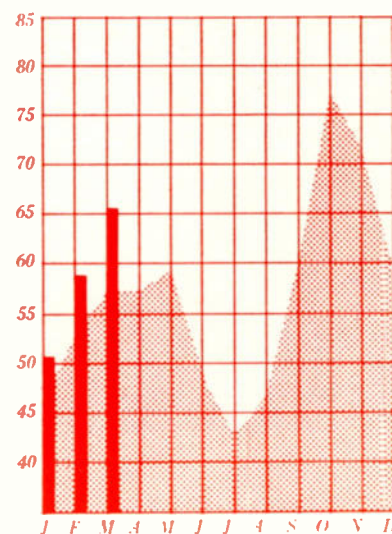
On a month-to-month basis, March spot activity was reported at 13.5 per cent above that in February immediately preceding. Since February had run a strong 21-per-cent ahead of January, the March increase is particularly significant; more so when it's noted that the like increase for March '64 was only 9.9 per cent.

While it's obviously too early to make any forecasts for the full year's spot business, the first-quarter increase of better than 12 per cent can be compared with a 9.9-per-cent climb in the first quarter of 1964 over 1963. And it compares favorably with the 12-month 1964 spot increase of 12.7 per cent over the total for all of 1963, as reported by Business Barometer last February 15. About all that need be said at this time is that things appear to be going extremely well thus far for spot revenue.

## NATIONAL SPOT



March (up 15.0%)



1965-'64 comparison

Next issue: a report on March revenue from local sales and network compensation.

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

Whenever there's  
any excitement  
around here



...we're there!



There's *plenty* of excitement around here these days, and we're right in the middle of it all.

Since the start of the month, we have provided daily coverage of activities out at the famed Indianapolis Motor Speedway.

We'll also cover the qualifications, the Coronation Ball, the \$90,000 P.G.A. Festival Golf Tournament, the Old Timers' Bar-B-Q . . . even the Victory Dinner following the race.

And, on race day itself, fifteen WFBM-TV cameras will ring the track, sending a live closed-circuit telecast of the 500-Mile Race to nearly 200 theaters across the nation.

Next comes the State Fair this summer . . . and we'll be right in the middle of that, too. Plus the Antique Auto Tour this fall. Plus the

state basketball tournament next spring. Plus anything else worth covering.

Broadcast service like this makes WFBM your best TV buy in Indianapolis and its rich satellite markets . . . for the station that *serves best sells best*. Ask your KATZ man!

**WFBM-TV** **TIME LIFE BROADCAST**  
**INDIANAPOLIS**

AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY

**David on the Dais**

At the kick-off banquet of the 14th annual convention of the American Women in Radio and Television, David Brinkley delivered a speech that could well serve as a model for broadcasters everywhere. "I was asked," he said, "to give a 'short talk,' not a 'major address.' The difference? An address is long, dull, loud and boring; a talk is when you get up, say something and sit down. At the end of an address, a number of people in the back of the room have already slipped out on their way to the checkroom; at the end of a talk, everyone is still sitting down and they turn to one another and say, 'Well, he didn't say much.' And I won't. Incidentally, if any of you are still eating your dessert, go right ahead. I'm used to it. I'm usually talking on tv, but the viewers are at home—and God knows what they're doing; I imagine sometimes it's pretty hard to compete. . . ."

**Making His Point.** On his main topic, the significance of Early Bird and other electronic miracles of communication, Mr. Brinkley pointed out that if broadcasters do not use these tools to their full potential in solving many of the problems of mankind, "we are like children playing with new toys."

Running time of the address: seven minutes, 20 seconds, with laughter and applause.

**Guests Wanted**

In Washington, D.C., when several important social gatherings are scheduled for the same evening, LBJ frequently sees to it that no host's feelings are injured. To do so, he party-hops, showing up at one affair long enough to be recognized, then quickly moving to another. For a time it looked like the guest situation in New York might have to be similarly handled, with stars bicycling rapidly from Johnny Carson's *Tonight* tapings, to Merv Griffin's new Group W

stanza, to ABC-TV's *Nightlife*. New York is a recognized fount of talent (in addition to being a summer festival), but even when Jack Paar worked out of 30 Rockefeller Plaza



Woody Allen with Johnny . . . with Merv

and had the late-night-interview field to himself, rumors were heard of viewers across the land muttering, "Oh, no, not her again" whenever Jack brought on one or another guest.

Three programs taping Monday through Friday require about 15 guests a day—200 per cent more than the five needed for a single show. That's 75 different personalities each week, and even with multiple appearances by many, perhaps 600-700 "names" are required over a 13-week cycle. If all of the top and semi-star personalities in films, tv and other facets of show business are counted up, the total is a long way from 600. Where are the others to come from?

**'We're Not Worried.'** Art Stark, producer on NBC-TV's *Tonight* show, evidenced little concern over a "talent shortage" when reached by TELEVISION AGE. He acknowledged that the new Griffin effort, along with ABC-TV's late-nighter, would tighten up the guest situation somewhat, but that *Tonight* would still have first pick on most talent simply by virtue of its wide station clearance and

strong ratings. "People looking for exposure come to us," he said. "They'll fly in from California to do the show. When Les Crane started on ABC, there was talk of a scramble for talent, but we got the people we wanted to get."

Mr. Stark said there were times when few major stars were passing through New York on their way to Europe or California, and when many of the available personalities had been fairly well exposed, but four talent coordinators work to line up guests two-to-three-weeks in advance of air-date, and never really complain that *Tonight* can't be fully booked. Continual calls from talent agents and regular auditions produce enough faces to keep Johnny Carson from having to do an occasional 90-minute monologue.

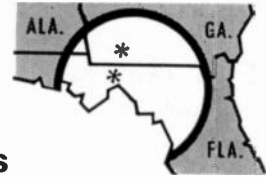
**Who Needs Stars?** On the Griffin series, producer Bob Shanks admitted that the program's syndicated "network" of slightly more than 20 markets wouldn't allow a guest to get the national exposure available on *Tonight*, but he noted that big names wouldn't be lacking from the nightly line-up. Carol Channing, Sammy Davis, Jr., Tony Randall and Nancy Walker were among the initial guests.

"We'll have trouble—all the programs will, I mean—getting fresh talent in the show-business and variety fields," said Mr. Shanks. "But a lot of big names aren't necessary for a successful show. When Paar started, he couldn't get big names to come; nobody remembers that today. Viewers will watch whatever's interesting. We intend to bring on people outside of show business who are interesting; look, we're living in this glorious age of science—ever seen a physicist or a chemist on a program? I haven't. But you know there are plenty of them who can be entertaining. We'll walk the streets until we find them"

Mr. Shanks said there certainly would be a star every night on his show, but the programs wouldn't be

(Continued on page 66)

# WCTV-land — land of YEAR-ROUND good living, good business



We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government

business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

# WCTV.....6

TALLAHASSEE

THOMASVILLE

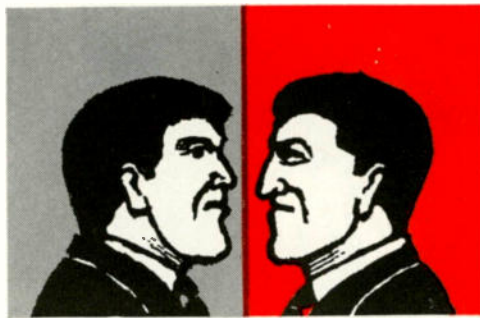


**BLAIR TELEVISION**  
A Division of John Blair & Company

## the BIG one

## After head-counting, what?

*Because media audience profiles  
are increasingly being matched  
against consumer profiles,  
television is undergoing new scrutiny*



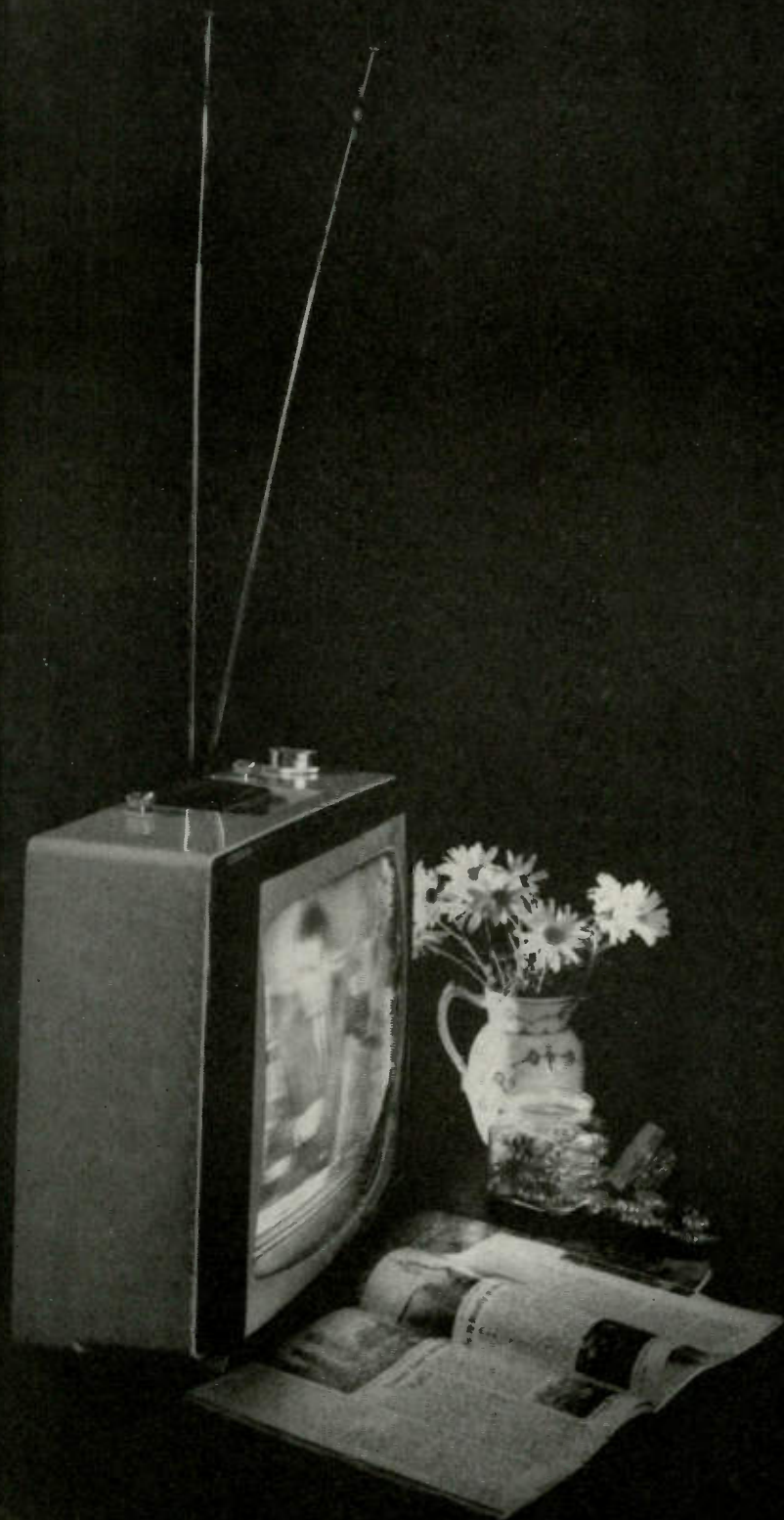
**“M**arketing has entered the era of selective selling. Sophisticated marketing men are no longer asking the question, ‘How many people do I reach with my advertising?’ They are now asking the more difficult question, ‘How many of my best prospects do I reach with my advertising?’ ”

This statement, made by Norton Garfinkle, president of Brand Rating Research Corp., at an Association of National Advertisers workshop on advertising planning and evaluation, sums up the increasing precision being applied to the business of buying and selling media. While the search for “selective” rather than

“total” numbers is not new, only comparatively recently have advertisers had the tools to judge mass media in terms of qualitative audiences.

Mr. Garfinkle describes the evolution of media analysis in three stages—the total audience, (or head-counting) for a vehicle; the development of a demographic profile of that audience, in terms of age, sex, income; lastly, the analysis of product usage patterns within media audiences. This third dimension is the one which is re-shaping media philosophies today.

While media data have been developing from basic head-counting to far more sophisticated levels, marketing objectives in advertising



have remained fairly constant. This is summarized in *A Report on the Marketing Value of Media Audiences* (Brand Rating Research Corp., March 1965), which states, "Marketing men have traditionally defined their target groups in terms of heaviness of product usage. Our studies and those conducted by other researchers have shown that the one-third of the households that can be identified as heavy users of a specific product usually account for two-thirds of the total product consumption. These studies also show that in almost all product areas, no more than 50 per cent of the users account for close to 90 per cent of all consumption. These studies have shown that the consumption rate of the average heavy-user household will frequently be more than seven times as great as the consumption of the light-user household. For this reason, the stated objective of many marketing campaigns has been to reach the 'heavy user' household."

#### *Difficult with Tv*

The traditional method of reaching this goal was for the advertiser to match whatever product profile information he might have against whatever media audience information was available—either the basic head count, or demographic breakdowns. Not only did this *not* provide the advertiser with any information on how the audience behaved, but the "matching" could obviously only be done in terms of the characteristics where the product and the media information coincided. This matching was particularly difficult in the case of television, with its emphasis on quantitative rather than qualitative data—difficult, that is, unless the individual advertiser spent considerable time and money isolating these factors for each product.

Product category usage is only the very first step in determining whether the best prospects are being reached,



and one not likely to satisfy many advertisers. Quoting again from *A Report on the Marketing Value of Media Audiences*: "Marketing men generally identify two groups as the prime targets of their marketing effort:

1. Current users of the brand are one target group. These people are valued customers and advertising to them serves to confirm their commitment to the brand. A careful analysis of brand switching behavior in a number of product categories indicates that in our dynamic economy between 20 per cent and 40 per cent of the regular purchasers of a brand (those who say it is the brand they buy most often) will switch away from that brand within a six-month period. Marketing efforts that are effective in reaching current customers can minimize this 'switch away' rate to less than 20 per cent.

2. Consumers who consider the brand 'their second choice' make up another prime target group. These people are almost but not quite convinced . . . reaching them with advertising can convert them into users. Our studies have indicated that the largest group of new customers will come from this group. The rate of switching from 'second choice' to regular use can range between 10 per cent and 30 per cent in a six-month period. Marketing and advertising efforts that are effective in reaching this group may be able to maximize the conversion rate at the 30 per cent level or even higher."

### *Varying Vehicles*

If documentation of the multiple differences between brands in the same product category was needed, a pointed example can be found in Norton Garfinkle's *A Marketing Approach to Media Selection* in the *Journal of Advertising Research*, December, 1963. In this article, Mr. Garfinkle describes three different brands of toothpaste with very different, in some cases opposing, demographic groups as prime targets based on product usage. Equally, the most efficient media vehicles to reach these groups vary enormously, both between media and within each medium. The table on page 27 shows

the 10 most efficient and the 10 least efficient media vehicles for reaching daily users of hair tonic. As the percentage of adult men (18 and over) who are "heavy" users is relatively small (27.8 per cent), the various media vehicles show very strong differences in selectivity.

Out of the advertiser's need for media data to match with product profiles came Brand Rating Index. Founded in 1962, BRI directly relates media audiences with product usage—an area in which Mr. Garfinkle, with his advertising agency background, saw a definite need for a new service to supplement the divorced elements of then-available information. With a client list today which includes the "bluest" of the blue chip advertisers, Mr. Garfinkle certainly seems to have been proved right.

Based on a national probability sample of households, BRI uses the same sample of purchasers to provide both marketing and media data. Because the sample is national, media measured are national—magazines (based on four-issue cycles to include both weekly and monthly publications) and network television (four-telecast periods for nighttime programs, two-week periods for daytime). Media data are presented in terms of cumulative and average audiences, with the consequent ability to produce reach and frequency analyses.

### *Flexibility is Key*

While BRI relates product usage profiles to national media (magazines and television), A.C. Nielsen, also active in this area, works only in television—primarily regionally and locally. Additionally, the Nielsen measurement on the marketing side is one of sales and brand share of market, rather than developing target profiles. This is achieved through the Nielsen Retail Indexes. However, the Retail Indexes can be flexible enough

to correspond with an advertiser's exact physical requirements—usually broken-down by sales or distribution regions, television markets, county size, the 27 Nielsen Test Areas, as well as the nine "regular" Nielsen Territories. Complete flexibility is the key to the whole operation, according to Dave Traylor, a Nielsen vice president, who works closely with advertisers in relating television data to marketing needs.

### *Demographic Predictions*

Mr. Traylor says, "We match an advertiser's product profile and target audiences against television schedules both in terms of gross numbers and weekly reach and frequency for households, total audience, lady of the house, man of the house. Much of this information, of course, is developed from the regular NSI reports. The consequent market-by-market flexibility is particularly useful for product testing, copy testing, and testing various levels of advertising weight and spending."

How useful, and necessary, is this extra dimension to media selection in a business which has been accused of already drowning in statistics? According to Mr. Garfinkle, "I have asked our mathematicians to look into the question of how well the demographic data can be used to predict the product usage levels of specific media audiences. In general, they tell me that the multiple correlation analysis indicates that, in most product categories, demographic data alone can predict only 50-60 per cent of the variation in usage levels among different media audiences. The sharp differences in product usage among different media audiences requires that we take account of product usage levels in formulating media schedules. But the complexity of the factors that influence usage of most products makes it both difficult and hazardous to make important media commitments solely on the basis of

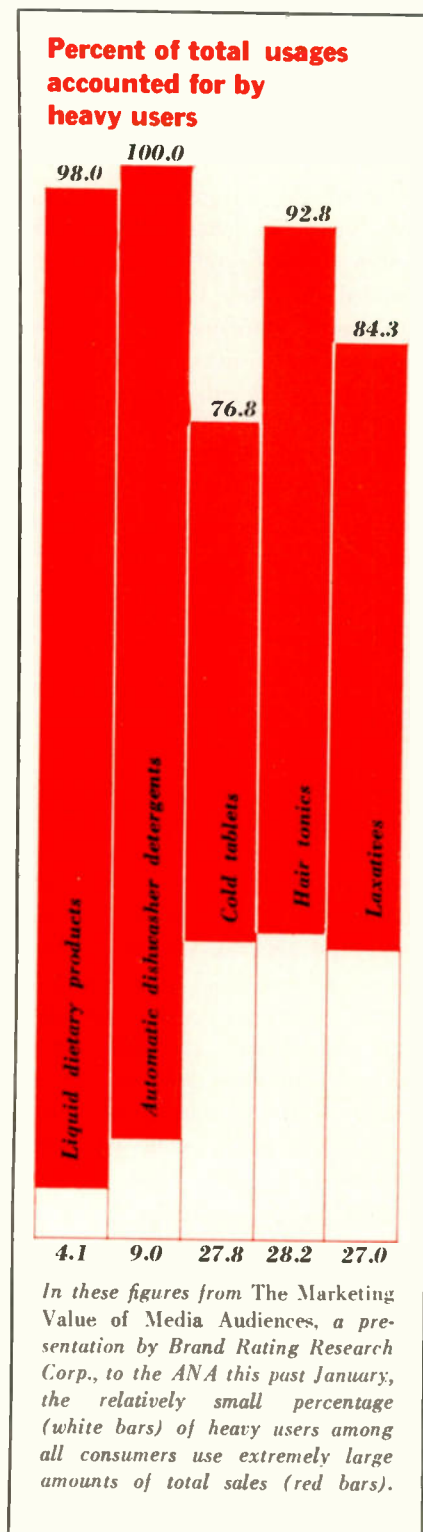
limited demographic data.”

To support his contention that basic numbers are not enough in selecting media vehicles, Mr. Garfinkle cites a specific example taken from the current BRI tv report. Comparing two directly opposing evening network programs, Program A has a “rating” of 16.9 among total homemakers and Program B has a 16.1 “rating.” However, looking at these programs in terms of reaching heavy users of laundry detergents, Program B with a 20.3 “rating” among these users enjoys a more than two-to-one advantage over Program A’s 9.6. Re-stating these figures, of Program A’s audience, only 17.0 per cent are heavy users of the product category (43 per cent *below* the level for the total population), while the equivalent figure for Program B’s audience is 37.6 per cent (26 per cent *above* the level for the total population). As Mr. Garfinkle notes, examination of box-car numbers alone could result in Program A—completely the wrong vehicle—being selected.

### Warning and Compromise

Although BRI measures media on a national basis, Mr. Garfinkle states that research does not show any appreciable differences in audience composition appeal from market-to-market. While network program performances vary in audience size between markets, he notes a show which appeals to, say, upper income families in New York will attract the same demographic group in another market, which may be very different in location, size, average income, et al.

While the purpose of BRI—and similar material—is to develop efficient media vehicles for specific products, Mr. Garfinkle warns that both care and a certain amount of compromise is often necessary in doing



this. With much of television buying, particularly network, done on a corporate rather than a product basis, how important is the scheduling and placing of individual product commercials? According to Mr. Garfinkle, this can be a vital factor: “In many cases we have found that the process of matching brands to vehicles has been done largely on a random basis. For example, we have found cases where the top-ranking vehicle in selectivity for one of the advertiser’s brands was not used for that brand, but was used for another of his brands for which it was below average in selectivity. By simply re-scheduling his own brands on the vehicles he had already bought, the advertiser could increase the efficiency of his schedule by 28 per cent.”

### Network and Local

By the same token, the scheduling of multi-product commercials is a particularly sensitive area in that two products within the same commercial can have very different requirements. Agreeing with this premise, Mr. Garfinkle reiterates that a specific media vehicle provides potential for more than one product category, or the audience for a program is a target for more than one type of product. Again turning to the current BRI tv report, he points out that Program B in the earlier example, which has a high efficiency in reaching laundry detergent users, is also a good vehicle for reaching heavy users of soft drinks, dietary products, baby soap.

This inevitable emphasis on national media can give the impression that media and marketing matching is only relevant within network programs. This is not true, according to Mr. Garfinkle, who points out that in-program selectivity can be applied to spot adjacencies with equal effect.

Even with a network scatter plan, an advertiser is more likely to be restricted to the number of vehicles he has to examine than when he is buying a flight of prime-time station breaks. The sheer number of possibilities open to a spot buyer within this context makes knowledge about the "marketing value" of the audience invaluable in maximizing the schedule.

Possibly the most important point behind the marketing/media approach is the basic one that television is more than a vast, faceless medium capable of reaching only the mythical "top quintile" of sub-human morons. "There is no such thing as a total tv audience" is Mr. Garfinkle's phrase to sum up this point. Instead he, and increasing numbers of media men, look at the audience for any particular program in terms of its marketing values, rather than looking only at a box car total-homes number. If nothing else, this increasing sophistication should finally put an end to the meaningless sniping both between media and within each medium that has existed for years.

Thus, empty phrases of "only through magazines can you reach a selective audience" and "which network is ahead in the national ratings" are being exposed as the empty banalities they are. Certainly magazines can reach a selective audience, but so can television—in some cases with greater efficiency than magazines. By the same token, television does not have the prerogative on "big" numbers, since many magazines deliver more total homes than some television programs. The knowledgeable advertiser is not using a particular medium because of any single factor or any single figure—and certainly not because of the facts and figures touted by the media themselves.

(Continued on page 46)

### How specific magazines and television programs varied in selectivity of daily users of hair tonic for men

	Ranking of media vehicles by % of adult men in audience who use hair tonic daily	Index of target selectivity
<b>Base: Total Adult Men (18 &amp; over)</b>	<b>27.8</b>	<b>100</b>
1. <i>The Fugitive</i>	36.8	132
2. <i>T.V. Guide</i>	36.8	132
3. <i>Breaking Point</i>	36.7	132
4. <i>The Lieutenant</i>	36.2	130
5. <i>Jerry Lewis</i>	36.2	130
6. <i>Outer Limits</i>	35.8	129
7. <i>Eleventh Hour</i>	35.5	128
8. <i>Playboy</i>	35.5	128
9. <i>McHale's Navy</i>	35.4	127
10. <i>Sports Afield</i>	35.1	126
109. <i>National Geographic</i>	25.0	90
110. <i>The Price is Right</i>	23.6	85
111. <i>Sing Along with Mitch</i>	23.3	84
112. <i>Password (Night)</i>	23.2	83
113. <i>International Showtime</i>	23.1	83
114. <i>Bell Telephone Hour</i>	23.0	83
115. <i>Meet the Press</i>	22.8	82
116. <i>I've Got a Secret</i>	21.8	78
117. <i>Today Show</i>	20.5	74
118. <i>To Tell the Truth</i>	19.5	70

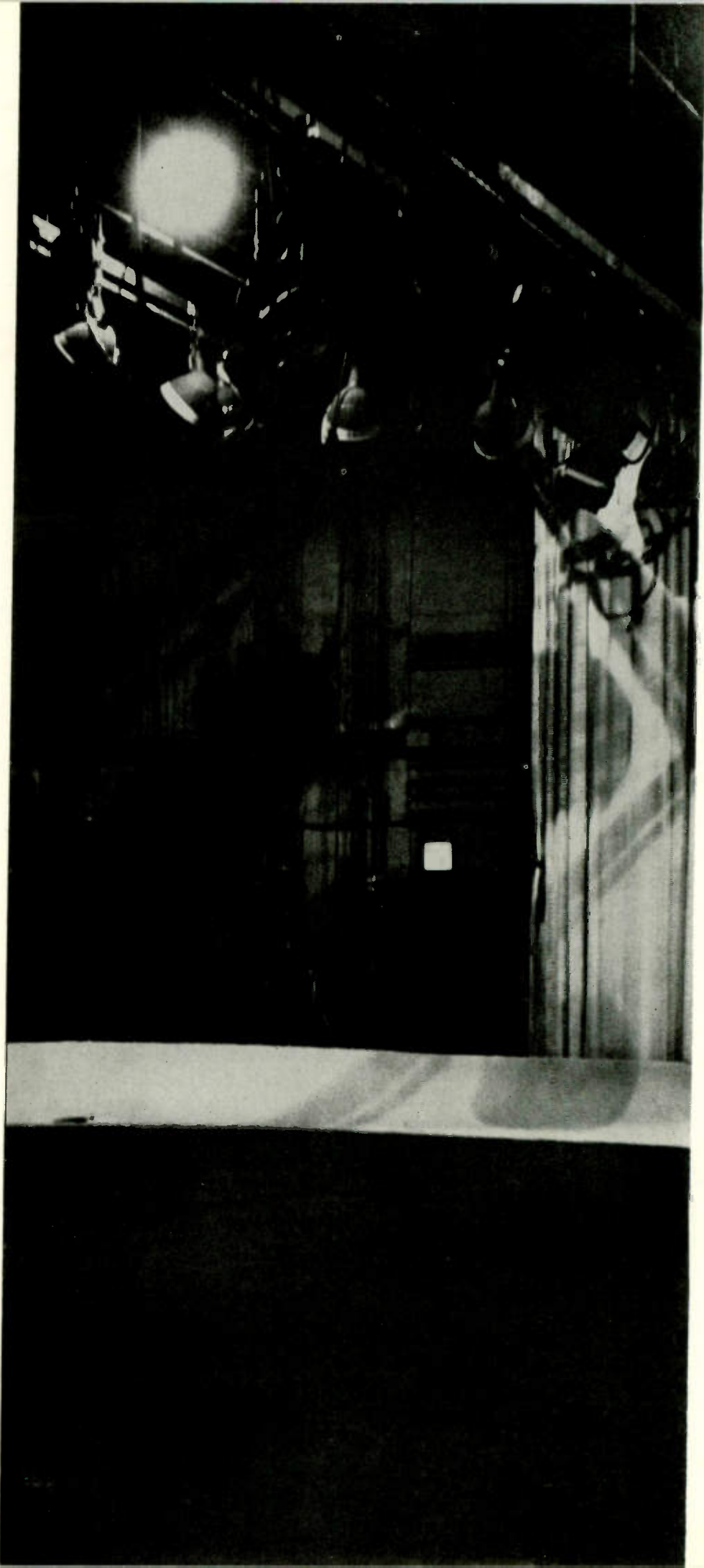
The 10 most efficient and 10 least efficient media vehicles to reach adult men who are daily users of hair tonic—as compiled by Brand Rating Research Corp. in a recent presentation before the Association of National Advertisers. The *Fugitive*, ABC-TV's weekly series, was shown to hit the target bullseye most often, with nearly 37 per cent of the men who view it reported as regular users of hair tonic. Six television programs were shown to be better vehicles for hair tonic advertisers than even such an obvious "man's magazine" as *Playboy*.

**A** great to-do is being made these days in New York agency tv production circles: certain union practices (or malpractices) allegedly are driving commercials production right out of the city and to the west coast. According to the complaints, members of Local 52 of IATSE, by tolerating in their midst a number of discourteous or uncooperative people, are dooming themselves to starvation.

What might seem to the uninitiated as nothing more than a tempest in a teacup begins to take on more import when seen in the light of the upcoming round of contract negotiations between Local 52 and the Film Producers Association of New York. The "problem" will be a bargaining point. The unspoken dialogue is between, on one side, the union, and on the other, the agency tv producers, who control the business. And of late, these producers have become increasingly vociferous on the subject "Union Trouble in New York: Myth or Reality."

In a catch-as-catch-can industry, the East Coast side of the business has by the recent noisemaking been made to seem tricky terrain, while the Golden West has been held up as a Model of Virtue. Figures have been bandied about purporting to show a massive shift of commercials assignments toward the west, and the union has been blamed. An obvious truth

## Quiet on the set



is that the tv program series have gone west, leaving New York at present with only the glimmering promise of one (*Trials of O'Brien*). With the departure from network schedules of "New York" shows like *The Defenders* and *Doctors & Nurses*, and the westward displacement of other shows (*Patty Duke*, for example), the work available to stagehands has diminished. Yet, despite the hoisting of storm signals, no one in the business seems to have any precise notion of whether New York's share of the commercials business is up or down, or static.

One agency tv producer, who asked not to be named, said commercials production in New York fell, in his estimate, by 7,000 "man-days" a year from 1963 to 1964. Production dropped, he claimed, from 19,000 man-days in '63 to only 11,000 man-days in '64. Presumably, the man-days lost to New York film workers went to their counterparts on the Coast.

#### ***'Define Your Terms'***

But another agency tv executive, in charge of commercials production at one of the four largest agencies, said, "My calculations show there has been no massive shift of business to the west." Confronted with his competitor's "man-day" figure, he asked, "What does he mean by 'man-day?' The criteria should be

the number of commercials produced in a year on each coast, the dollar gross and dollar net."

He countered with these indices: "no big change visible; the volume of commercials production generally has continued to rise, and the west has been getting its share of the increase. Over short periods, there may be a shift of as much as five per cent, but this balances out in the long run."

The agency production supervisor went on to say that he saw little reason to prefer one coast to the other in the matter of production conditions and worker attitudes. "Many commercials producers are biased in regard to the situation in New York," he charged. "Some say they've had trouble with Local 52 men who, they allege, were 'drunk,' 'lazy' and/or 'corrupt,' but I've never seen any of that."

He added that a basic advantage of shooting in New York, for a New-York-headquartered agency, was that "you have more agency control here, with the full panoply of creative staff on tap to help out in the making of the commercial."

The advantages of making a commercial within a few blocks of the home office are fairly obvious. Yet the conduct of New York stagehands is apparently so unsettling to some New York agency producers that they are driven to fly their work out

to the Coast. And as a result, some of them have become ardent partisans of Coast production, despite the inconveniences of distance, the losses of time incurred in travel and absence from the desk. Outspoken on the subject is Robert Margulies, vice president in charge of commercial broadcast production at Ted Bates. Before taking over as head of the department three years ago, Mr. Margulies said that as a producer at Bates he spent "as much as six months out of a year making commercials on the Coast. My stomach started to churn," he added, "whenever we had to shoot in New York."

#### ***Coast Works Faster***

This preference for western production came to Mr. Margulies through sore and trying experience with New York union practices, and the subsequent exhilaration of finding out that on the Coast, "everything moves." On a New York set, Mr. Margulies said, "They wait for the cameramen to tell them what to do, they have to be told what to do." On the Coast, he stated, the stagehands, electricians, et al., anticipate the next move. "I get a third more shot in a day on the Coast than in New York."

Among the factors cited by Mr. Margulies as making production more efficient on the Coast were

*(Continued on page 59)*

***New York commercials studios are caught in the middle  
as agency producers hit unions, threaten to take business west***

Three western markets—Fresno and Santa Barbara, Cal., and Las Vegas—are the country's leaders in color tv penetration. In each market, 14 per cent of all tv homes are equipped with color sets, says A. C. Nielsen, which bases the estimates on telephone surveys made in some 225 markets for its spring 1965 cycle of local reports.

Where the Nielsen company gave only a percentage penetration figure for each market in its current NSI reports, TELEVISION AGE has applied that percentage figure to the total-tv-homes count given by the ratings firm, and has arrived at an estimated number-of-color-homes for each market.

A word of caution in evaluating the figures: Nielsen points out that its percentages are subject to sampling error, and since they are derived from telephone households only, they may tend to be "somewhat higher" than if all tv households (phone and non-phone homes alike) were surveyed.

The Nielsen counts offered here are unlikely to be comparable with previous totals for various markets as published in these pages, or produced by ARB or other firms. A basic reason for such discrepancies is that the NSI areas differ from the market definitions established by others (they're generally smaller). Yet another factor to be considered is Nielsen's rounding of fractions to whole numbers; and in small markets, where relatively few phone calls are made, the addition or subtraction of one or two color respondents can greatly affect the tint percentages and the color-homes total.

As a region, the west is moving ahead fastest in color penetration, with Los Angeles, Sacramento-Stockton, Monterey-Salinas, Reno, Odessa-Midland-Monahans, San Diego and Lubbock all bettering 10 per cent. In number of color sets, Los Angeles is the top market, having 343,209 to New York's 311,371. Markets also above the 100,000-set mark are, according to the Nielsen data, Boston, Chicago, Cleveland, Detroit, Philadelphia and San Francisco-Oakland. ■

## Nielsen's color count

*Latest spring penetration figures show western markets out-pacing those in most other regions*

### Estimated color figures

NSI Area	Color Ownership	Color Set Count
Aberdeen-Florence	2%	1035
Abilene-Sweetwater	8%	8053
Ada-Ardmore	2%	2459
Akron	8%	12,946
Albany, Ga.	5%	6166
Albany-Schen-Troy	6%	31,766
Albuquerque	5%	18,203
Alexandria, La.	7%	7123
Alexandria, Minn.	1%	1387
Amarillo	9%	11,759
Anderson, S. C.	5%	1306
Atlanta	5%	27,590
Augusta, Ga.	6%	13,772
Austin	3%	4412
Bakersfield	13%	19,582
Baltimore	6%	53,703
Bangor	5%	6620
Baton Rouge	7%	20,763
Beaumont-Port Arthur	7%	11,769
Beckley-Bluefield	4%	7954
Bellingham	8%	10,592
Big Spring	11%	21,874
Billings	3%	1829
Biloxi	5%	3330
Binghamton	4%	10,076
Birmingham	4%	18,659
Bismarck	2%	1002
Boise	4%	3673
Boston	6%	103,638
Bowling Green	2%	2363
Buffalo	4%	23,540
Burlington-Plattsburgh	3%	6101
Butte	3%	2043
Cadillac-Traverse City	4%	8091
Casper-Riverton	3%	421
Cedar Rapids-Waterloo	5%	15,164
Champaign-Springfield-Decatur	6%	17,856
Charleston, S. C.	6%	9001
Charleston-Huntington	6%	25,387
Charlotte	4%	18,052
Chattanooga	6%	13,115
Cheyenne-Scotts-Sterling	4%	5024
Chicago	6%	141,072
Chico-Redding	10%	15,783
Cincinnati	10%	80,492
Clarksburg-Weston	5%	7069
Cleveland	8%	106,619
Colorado Comb.	8%	42,282
Colorado Springs-Pueblo	7%	8353
Columbia, S. C.	6%	12,318
Columbia-Jefferson City	2%	2585
Columbus, Ga.	5%	9663
Columbus, Ohio	9%	44,717
Columbus-Tupelo	3%	2009
Corpus Christi	7%	8095
Dallas-Fort Worth	6%	13,397

NSI Area	Color Ownership	Color Set Count	NSI Area	Color Ownership	Color Set Count	NSI Area	Color Ownership	Color Set Count
Davenport-R. Island-Moline	5%	14,843	Lafayette, Ind.	10%	3903	Quincy-Hannibal-Keokuk	8%	11,216
Dayton	10%	51,239	Lafayette, La.	7%	13,896	Raleigh-Durham	4%	13,680
Decatur-Florence, Ala.	5%	4784	Lake Charles, La.	6%	6344	Rapid City	1%	577
Denver	8%	33,356	Lancaster-Harris-Leb-York	9%	50,103	Reno	11%	5671
Des Moines-Ames	5%	14,850	Lansing	8%	40,510	Richmond-Petersburg	3%	8748
Detroit	7%	112,489	Laredo	3%	416	Roanoke-Lynchburg	5%	15,025
Dickinson	1%	198	Las Vegas	14%	7532	Rochester	6%	20,604
Dothan	4%	4580	Lexington	6%	6327	Rockford	8%	17,600
Duluth-Superior	4%	6264	Lima	5%	3327	Roswell-Carlsbad	9%	6192
Eau Claire	3%	3120	Lincoln, Hast-Kearney	6%	13,858	Sacramento-Stockton	13%	73,437
Elk City	4%	660	Little Rock-Pine Bluff	4%	10,117	St. Joseph	4%	7304
El Paso	5%	5735	Los Angeles	11%	343,209	St. Louis	5%	41,065
Ensign-Garden City	6%	2544	Louisville	5%	20,920	Salisbury	4%	1848
Erie	6%	10,950	Lubbock	12%	14,441	Salt Lake City	8%	21,296
Eugene	11%	13,321	Lufkin	3%	1736	San Antonio	4%	12,172
Eureka	6%	3102	Macon	3%	3558	San Diego	13%	44,603
Evansville-Henderson	5%	10,725	Madison	6%	15,523	San Francisco-Oakland	9%	117,908
Fargo-Grand Forks-Valley City	4%	6444	Manchester	7%	63,624	Santa Barbara	14%	22,694
Flint-Saginaw-Bay City	9%	40,032	Mankato	4%	5311	Savannah	3%	4444
Florence, S. C.	5%	9855	Marquette	3%	2015	Seattle-Tacoma	8%	49,232
Ft. Dodge	2%	1206	Mason City-Austin-Rochester	3%	7874	Sedalia	1%	319
Ft. Meyers	5%	1775	Medford	6%	3518	Selma	5%	701
Ft. Smith	3%	2154	Memphis	5%	23,318	Sherman-Denison	3%	2202
Ft. Wayne	8%	18,456	Meridian	4%	4534	Shreveport	6%	17,310
Fresno	14%	29,414	Miami-Ft. Lauderdale	6%	34,832	Sioux City	5%	7165
Glendive	1%	431	Milwaukee	7%	41,889	Sioux Falls	5%	8297
Grand Junct.-Montrose	1%	318	Minneapolis-St. Paul	4%	27,737	South Bend-Elkhart	9%	23,058
Grand Rapids-Kalamazoo	7%	40,957	Minot	2%	804	Spokane	8%	20,024
Great Falls	2%	1096	Missoula	3%	1710	Springfield, Mo.	4%	7132
Green Bay	6%	20,748	Mitchell-Reliance	2%	1220	Springfield-Holyoke	5%	19,470
Greensboro-W. Salem-H.P.	5%	23,870	Mobile-Pensacola	6%	15,854	Syracuse	6%	32,430
Greenville-Spart-Ashev.	5%	30,810	Monroe-El Dorado	6%	8965	Tallahassee	5%	8114
Greenville-N. Bern-Wash	6%	12,858	Monterey-Salinas	10%	55,977	Tampa-St. Petersburg	6%	27,738
Greenwood, Miss.	5%	3320	Montgomery	6%	9801	Terre Haute	2%	2832
Harlingen-Weslaco	4%	2488	Muncie-Marion	13%	16,227	Toledo	5%	20,710
Harrisburg	10%	4090	Nashville	4%	18,218	Topeka	4%	5096
Harrisonburg, Va.	2%	2104	New Orleans	7%	28,830	Tri-Cities	5%	8597
Hartford & New Haven	7%	68,859	New York	6%	311,371	Tucson	6%	8400
Hattiesburg-Laurel	4%	3556	Norfolk-Newport News	5%	15,917	Tulsa	5%	17,844
Hays-Goodland	6%	3840	N. Platte-Hayes-McCook	6%	3421	Twin Falls	4%	1328
Honolulu	2%	3194	Odessa-Midland-Monah.	11%	12,269	Tyler	6%	7338
Houston	5%	28,015	Oklahoma City	5%	17,926	Utica-Rome	4%	8500
Huntsville	5%	4060	Omaha	5%	16,415	Waco-Temple	4%	6404
Idaho Falls	9%	5805	Orlando-Daytona Beach	8%	28,166	Watertown	3%	2160
Indianapolis	8%	60,472	Ottumwa	5%	4910	Washington	6%	85,674
Jackson, Miss.	5%	12,660	Paducah-Cape G.-Harrisb.	5%	9888	Wausau	2%	266
Jackson, Tenn.	2%	1808	Parkersburg, W. Va.	8%	3360	West Palm Beach	9%	22,187
Jacksonville	5%	12,415	Pembina	2%	370	Wheeling-Steubenville	6%	64,200
Johnstown-Altoona	5%	59,835	Peoria	6%	14,256	Wichita Falls-Lawton	6%	9420
Jonesboro	7%	8613	Philadelphia	8%	169,344	Wichita-Hutchinson	5%	16,165
Joplin-Pittsburg	6%	9984	Phoenix	7%	20,636	Wilkes Barre-Scranton	9%	29,421
Kansas City	4%	25,128	Pittsburgh	6%	98,876	Williston	2%	634
Keene-Greenfield	7%	17,724	Portland-Pol. Spring	4%	16,152	Wilmington	4%	6820
Klamath Falls	5%	1275	Portland, Oregon	9%	46,414	Worcester	9%	15,354
Knoxville	6%	16,517	Presque Isle	1%	244	Yakima	8%	11,920
La Crosse	2%	2483	Providence	6%	87,678	Youngstown	9%	19,953
						Yuma-El Centro	7%	2156
						Zanesville	7%	2576

*Latest in an  
irregular series  
of guides for ad men  
traveling abroad*

*By Leslie T. Harris*

## How to reign in Spain

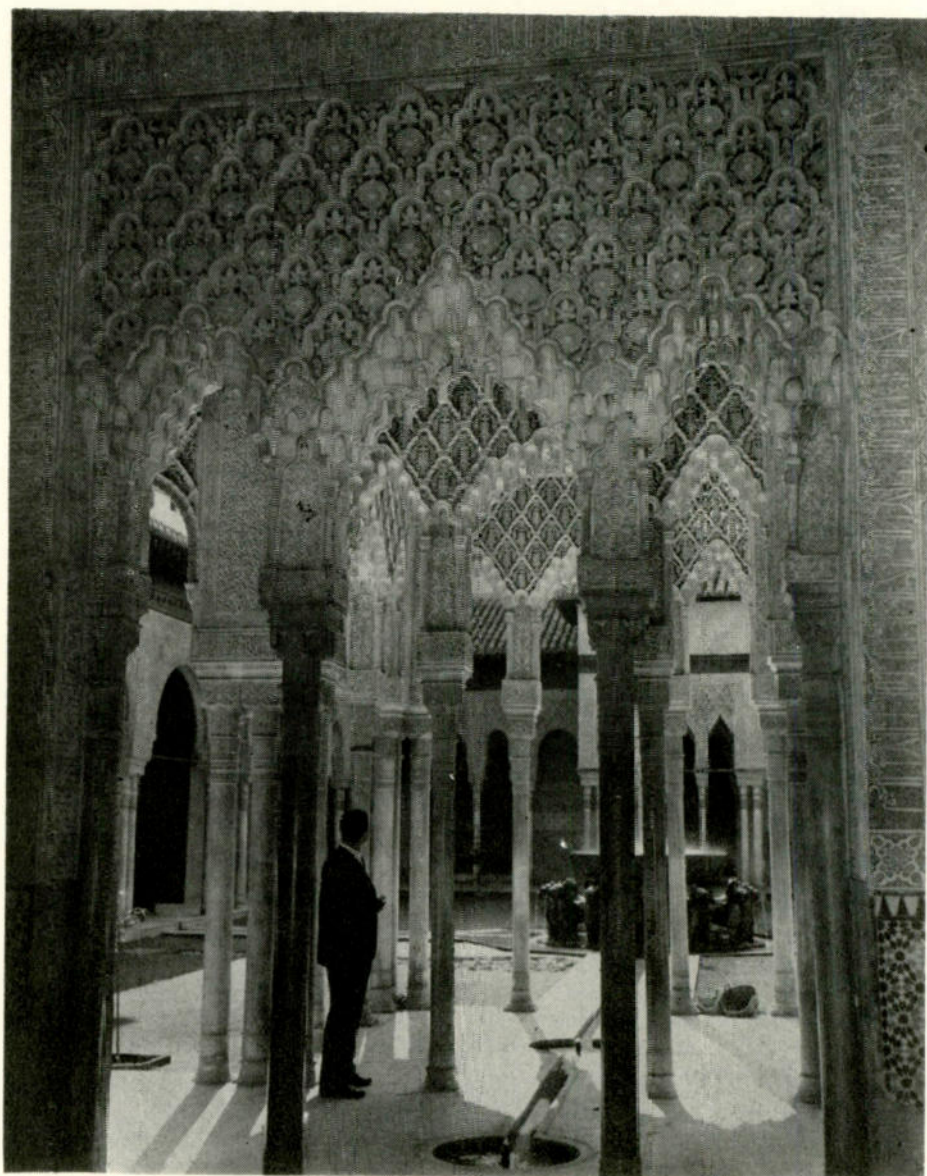
**T**here's nothing wrong with Spain except too many people go there! Sixteen million are expected this year. Still, if you play it smart you can avoid them.

So as long as you're up, you might as well get a travel folder and we'll take a sounding on the most popular vacation country in Europe. But keep in mind that this marketing study has been prepared specifically for advertising men conditioned to expense account travel.

If you are going to Spain you can trim your budget a bit in comparison to other European countries. But not much. It is not that cheap any more. And if you plan on doing the scene at the Jockey Club or Horcher's in Madrid, you are right back in the Tour d'Argent-Lasserre bracket. And the Ritz and the Castellana Hilton are in the same class as the Bristol and Plaza-Athénée in Paris, give or take a few pesetas.

You might save some overweight by not bothering to pack any fancy beach wear or sport clothes. Spain is a very formal country. Anyway, avoiding the Costa Brava and the Costa del Sol should be your number-one objective. Go to sightseeing country.

That means also writing off Barcelona and Valencia, unless you are making this a combination business and vacation trip. Barcelona, Valencia and Bilbao are now very large in the commercial department. Barcelona looks a little like downtown L.A. complete with smog, and has the distinction of having the wildest traffic jams in Spain; some of the largest advertising agencies are located there. Bilbao, in the Basque country, is the center of the heavy



*The Court of the Lions in El Alhambra, famed fortress-palace of Granada*



industry and mining complex. Valencia is filled with insurance adjusters; it has also a few advertising agencies. There are 800 agencies in Spain. But don't panic. Being an advertising consultant in Spain is like being a doctor in Germany.

Gibraltar on the Costa del Sol is the pimple on the face of Spanish nationalism, and visiting "the rock" is one of the quickest ways to alienate people and lose friends in Spain. Entering the country via Gibraltar is guaranteed to condition your subconscious negatively for the rest of the trip. When you cross the Spanish frontier from Gibraltar the immigration and custom officers put you through a routine that lasts longer than a Shubert operetta, and is about as funny.

### **Doubled Costs**

Gibraltar is probably the most costly "free port" in the world. Anything you buy there will either be confiscated at La Linea, or you'll get whacked with an excise tax that doubles the cost. Whatever you do, don't try to sneak anything in. The *policia* at La Linea must have been trained on a Ford assembly line. They can literally dismantle a car in 15 minutes. A Spanish jail is no place to start a vacation. We once routed a British production crew through Gibraltar, and had to delay getting going for days until some of them could be bailed out of bondage.

The Costa del Sol starts right across the bay at Algeciras. It stretches 150 miles to Málaga. You won't mind missing a mile of it! Even the beaches on Fire Island after a hurricane look better than those at Torremolinos. There are

two good hotels, though. The Reina Cristina at Algeciras and the Golf Hotel Guadalmina. The Reina Cristina is filled with "good show, old boy" retired British-army types, but is still charming and the food is excellent. Algeciras is just a place to

*The last time we did an advertiser's travel profile in TELEVISION AGE someone must have sneaked a copy into a package-tour convention. We are still getting letters saying you can, too, see Europe for \$5 a day.*

*We didn't say you couldn't. All we said was if you are an advertising man you probably wouldn't like it. We also suggested that you not try to book availabilities on your own. Take on a knowledgeable rep in a good travel agency. He will save you a lot of money and trouble in clearing tight hotel and airline availabilities.*

—L.H.

look at Gibraltar. It is the end of the line for the train from Madrid, the place where you take the ferry to Tangiers.

Marbella's claim to notoriety is a roadside rest called the Marbella Club. Some claim! About the only excitement along this stretch of swamp is trying to stay alive. Drivers on the Málaga road get extra points for running down American tourists.

But you really haven't got the full picture until you zero in on the Costa Brava. This is it. Blackpool on the Mediterranean.

The British will be the first to warn you. Getting integrated with

north country English trippers on a holiday is worse than being stranded in a plague of Australian locusts. They travel in towns. Literally! And when the population of Leeds or Crewe moves to the Costa Brava in August, don't bother to wait for the countdown. Blast off!

The only possible reason for going to the Mediterranean coast of Spain is to take a boat to Majorca. This is an absolutely enchanting island, but we'll get to that later. If you have to stay overnight in Barcelona the Ritz is *the* hotel. Further on down the coast from Barcelona—about 65 miles—is the single exception to the whole wagon train atmosphere of the Costa Brava: the Hotel de la Gavina at S'Agaro. Entrée here is usually by introduction only, but they will swing it for you at any of the top hotels in Madrid. Anywhere else, and you will wind up with more French parvenus, German hausfraus, Italian droghieres and Manchester spivs than you'll find in the railroad station in Marseilles.

### **The Real Thing**

But, as they say in the travelogues, this isn't the real Spain. The real Spain is getting difficult to find. The timing has to be right. From the middle of April until around the last of June the weather is lovely and there aren't too many trippers around. But from then until after the first week in September, stay within shouting distance of the Pyrenees. Under no circumstances stray south of Madrid.

If you are driving, enter Spain from the north, via Bordeaux, or Biarritz and through to San Sebas-

*(Continued on page 60)*



New York: producers contemplate format



Pittsburgh: potential clients meet a star

## Talking it up

*An idea for a tv series is almost meaningless today unless the organizational and promotional backing is present, too*

**W**hen the voice-over and on-camera title announced the premiere telecast of *The Merv Griffin Show* at mid-month, it signaled the end of the two most vital stages of the new Group W late-night series: putting the program together physically, and selling it to stations and advertisers.

For two months, executive producer Chet Collier and producer Bob Shanks, along with a corps of directors, technicians, writers and aides, labored to assemble talent, equip a theatre, line up taping facilities and handle the countless details necessary before that first *On-the-Air* sign could flash.

Meanwhile, the program-to-be's star, accompanied by Group W management and sales executives, was whirlwinding his way across the country. In Washington he shook hands with hundreds of station managers during the NAB meet. In Los Angeles, San Francisco, Cleveland, Pittsburgh and elsewhere, he beat his own drum for the benefit of local agency and advertiser representatives. He appeared in parades and on local tv programs. He showed up at ballparks and theatres, anywhere a crowd might be reached. He recorded radio and tv promos, posed for pictures, gave interviews, shook hands—and talked—and sold. On these pages, a glimpse of some of the activity required to help insure a new program's success today, when "a great idea for a tv show" just isn't enough.

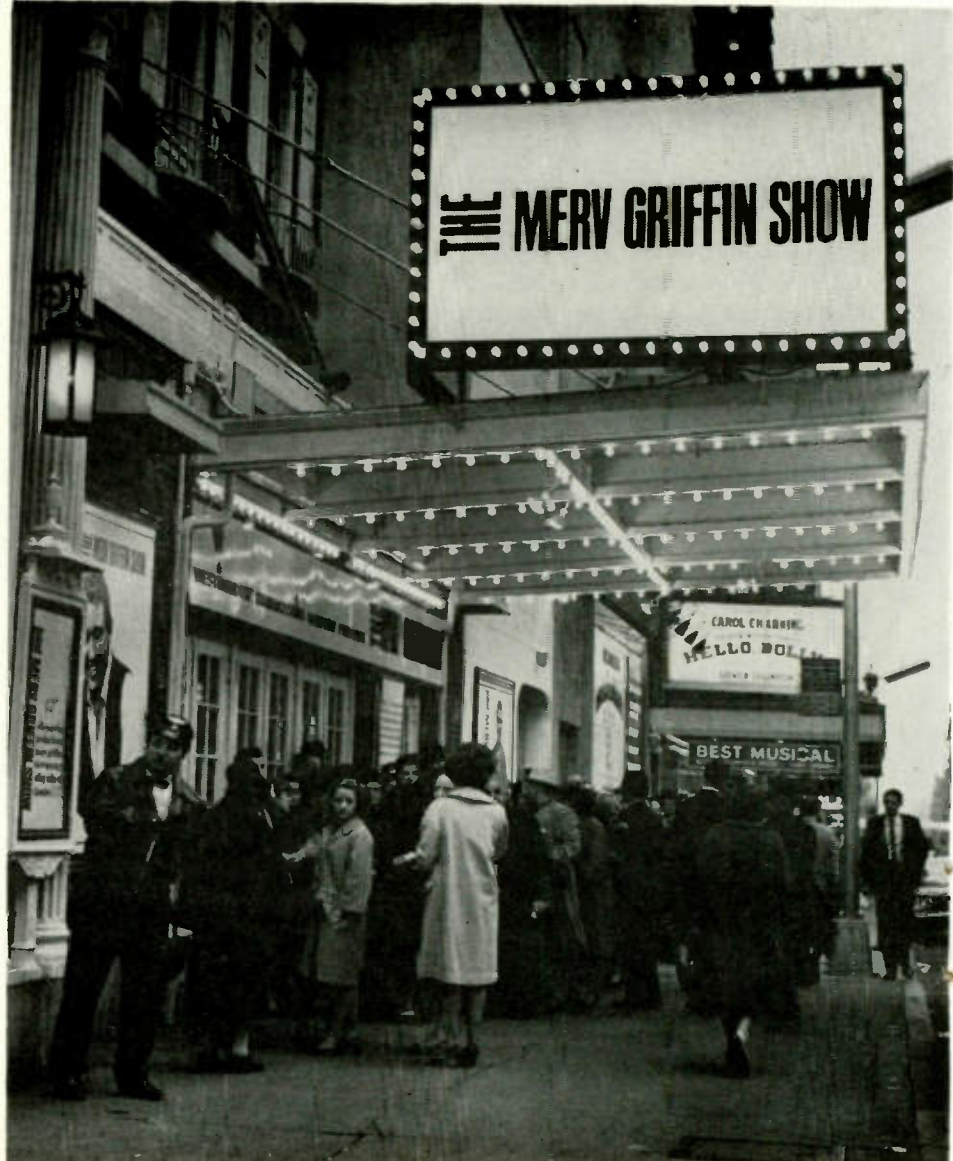


Los Angeles: recording promo spots



Cleveland: well-rehearsed hoopla

New York: a renovated theatre awaits premiere audience



## Nerves, Nerves, Nerves

The 1966-season production is underway at full steam. The script writers are weeks ahead, the crews are assembled, the space is secured, and the bosses are nervous. The 1965 season saw the diminution of the dominant program leader, CBS, and the subsequent removal of its president, due principally to the failure of its pivotal new programs.

The anxiety over the equivalent new programs for 1966, which will determine the success or failure of an entire night at times, is well-founded. Programming is, at best, a bad gamble. The odds of batting .500 are dismal. Therefore, the trembles are justifiable—especially since the stakes are so high.

In 1966, the simple judgment on programming is complicated further by extraneous factors such as CATV fragmentation of the network audience, uhf diversion of minority programming interests, and the favoring of color programs in about 10 per cent of U.S. homes with color receivers in the mid-1966 season.

The color rating influences in the past have highly favored NBC, the network that has 10 years' experience and an RCA push to sell color sets. This year, however, CBS and ABC have added a considerable amount of color programming, approximately a third of their total prime time. They would do more but for the cost of adding equipment, absorbing line costs, swallowing the 15 per cent additional film costs, and the color print costs. The penalty of being late to get in color is severe.

Probably, the prime reason for the jumpiness is the stock market. Since all three networks have executive option plans, the ratings of the new shows have a considerable monetary influence on correct judgment. Today Wall Street is attempting to prejudge ratings—a trick the agencies have worked for years.

In order to minimize the risk of new shows, the networks have practiced the act of hiatus. This means going ahead with a new series for three episodes and stopping to test, correct, recast or junk a series based on preliminary analysis, rather than going ahead with it and letting the fall ratings determine its eventual fate.

The big question about the production hiatus on the 1966 product is, "Will it work?" In order to reach a conclusion, an analysis of cause, effect, cost and probable error is in order:

(1) *How the hiatus works:*

A production company makes three new shows in a projected minimal 26 series—two plus a pilot or three without a pilot—and then shuts down for about a month. During that interval the shows are edited, completed and shown to network executives and preview audiences purporting to represent typical viewers. After the composite results are weighed the executive staff may decide:

- (a) to buy out the series and shelve it
- (b) to prepare a standby show in case the fall ratings are bad
- (c) to go ahead enthusiastically.

In all three cases chances are that major or minor changes will have occurred in characterization, cast or staff.

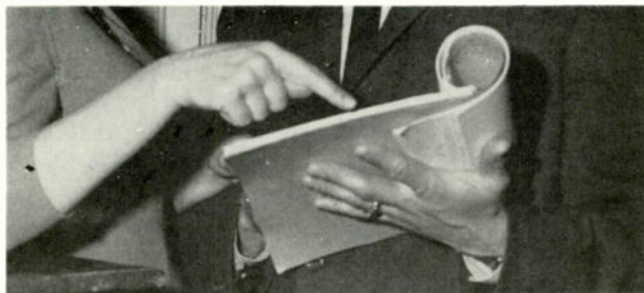
(2) *How much does it cost?*

In the case of each major network, with a relative number of new shows, the cost will be about \$1 million, which is network cost. The reason is that certain costs go on even though production is suspended. These include studio rental, key below-the-line personnel (such as cameramen, production manager, scene designers, etc.), contract players (SAG contracts require a full 13 weeks straight once the actors start), writer, director, producer, and, of course, overhead. As profit margins in networks become narrower, \$1 million can look like a lot of money unless it is insurance against failure.

(3) *Is a hiatus practical?*

Probably not. The same judgment that approved a series from a pilot or from a script is applicable to the first three shows in a series and the chance of a drastic change is remote. The testing of the shows in front of amateurs posing as typical viewers is a delusion that can only result in the broadest of intelligence and that is unreliable since the on-air variances are so great (such as time period, audience composition, inheritance, and competition).

Never has a decision been made during a hiatus to shelve a series. Rarely have decisions in a hiatus been



made to change a series drastically. Actually, the nuances that are corrected could have been made from the rough cuts and dailies or simply from observation of scripts and shooting.

We must, therefore, conclude that the nerves must be jumpy until the coincidentals are in the morning after the third broadcast of each new show. That means that six months of bland diet and skimmed milk must sustain the network programmer until his judgment is confirmed or denied. Looking for a short cut is wishful thinking. Perhaps someday a way will be devised to predetermine the success of a show. Until then the hiatus tactic looks like a colossal waste of money.—J.B.

# Film/Tape Report

## A LONER NAMED DOZIER

One of the fastest tv series deals in history was the one made earlier this year by William Dozier, former Screen Gems production topper, who now heads his own company, Greenway Productions. The outcome of the deal is *The Loner*, the half-hour western series created by Rod Serling, which is locked into the CBS-TV Saturday night fall schedule, with Procter & Gamble and Philip Morris money riding on it.

On a recent visit to New York, Mr. Dozier revealed the story of how the show came to get on the air, long after the network's schedule seemed fairly full-up. One afternoon a few days before the weekend that was to prove fateful for James T. Aubrey, Mr. Dozier was in New York, ensconced in a pleasant apartment in the Pierre, a suite he often borrows from its owner, his friend Jack Wrather. The telephone rang; it was from the coast, a conference call from Mr. Aubrey Hunt Stromberg Jr. (since resigned) and John Reynolds, senior vice president, program development, Hollywood. They were looking for a half-hour show for the 9:30 p.m. Saturday slot, and did he have anything he thought might go in there? The slot had been hallowed in the minds of CBS-TV executives by the glimmer of the glorious ratings of *Have Gun, Will Travel* for years. Mr. Dozier told the programming triumvir he's get back to them. A moment after hanging up, he placed a call to Rod Serling. The writer's secretary told him Rod was in Hong Kong. Another call, and a few minutes later, Mr. Dozier reached Mr. Serling at the Hotel Mandarin in Hong Kong.

In talking to Aubrey & Co., Mr. Dozier recalled that back in 1961, Rod Serling had shown him a script which had been turned down by CBS-TV. It was for a 60-minute show and it was called *The Loner*.

With Mr. Serling in Hong Kong at the other end of the line, Mr. Dozier told the writer he thought

a half-hour *Loner* could get on the air without a pilot, if Rod would agree to write the first 13 scripts and then supervise the rest. Who could they get to play the lead, which, not incidentally, was to be the only continuing character in the series? "Lloyd Bridges!" said the pair almost in unison. Of course Mr. Bridges had in recent years oft proclaimed his



Bill Dozier: quick on the draw

adieu to the electronic medium, but they felt he would go for the idea. The call to Hong Kong completed, Mr. Dozier tried to reach Mr. Bridges, to no avail. After a few fruitless calls, he called up the CBS trio on the west coast, and told them what he had for them, including the probability that Bridges would be *The Loner*. A deal. Time elapsed: 114 minutes. Two weeks later, the contracts were all signed, including Mr. Bridges'.

Mr. Dozier privately calls the show "A Thinking Man's Western," a sobriquet which he allows might irk *Loner* sponsor Philip Morris, which used a similar slogan to market one of its brands not long ago. He mentioned that when he described the show to William Paley, the CBS board chairman promptly quipped, "A western *Route 66*." "Aha!" Mr. Dozier rejoined. "But with only one actor to worry about!"

Before flying off to Europe to investigate possible co-production deals,

Mr. Dozier said he was happier running his own company than he had been shepherding the wide range of production at Screen Gems.

## FEATURING THE FEATURES

**Thunderbird Films**, the recently formed feature film subsidiary of CBK Industries, has released a package of 26 features, called *T-Bird 1—The Exploitable*s. The titles are divided into several categories: documentary, thriller, action spectacular, historical spectacular, spy-and-war.

*Mondo Cane*, *The Orientals*, and *The Blue Continent* (underseas) are the titles of the documentaries. The thrillers are *What!*, with Dahlia Lavi, *Psychomania*, *Purple Noon* (Alain Delon, Marie Laforet), *Web of Passion* and *Of Flesh and Blood*. Other titles range from *Beach Party-Italian Style* to *L'Aiglon*.

CBK Industries, a \$30-million-a-year Kansas City-headquartered entity (American Stock Exchange) with interests ranging from petroleum to garment manufacturing to asphalt to beer-bottle labels, set up CBK Film Enterprises a year ago to acquire pictures in Europe, and earlier this year set up Thunderbird Films, under veteran syndicator E. Bradley Marks, to handle distribution.

Thunderbird a month ago gained the services of Jack Donahue, one-time sales manager of KTLA Los Angeles, to handle sales in the west, and Vic Bikel, formerly of CBS Films, to cover the east.

Mr. Marks said the company now has some 52 pictures for eventual release to tv, but picked out 26 titles, 18 of them in color, as a workable package to go into existing feature film showcases on stations. Available with the pictures for fall starts are specially made trailers, edited for tv, and complete promotion kits for each of the films in *The Exploitable*s bundle.

Asked if CBK Film Enterprises, with the financial backing of the parent company, might go into feature film production in Europe, Mr. Marks

# Advertising Directory of SELLING COMMERCIALS

said that might be a possibility in the future. In the meantime, he indicated, the company may acquire other features for release to theatrical circuits as well as tv stations, and is working on the possibility of tailoring some properties into a 60-minute format for prime-time tv.

**Seven Arts' Volume 10 of Films of the '50's** passed the 25-station mark within six weeks of release to tv, with 11 recent deals for the package of 41 pictures. 31 of them in color. The latest takers were WKBW-TV Buffalo, WITI-TV Milwaukee, WAII-TV Atlanta, KVCM-TV Monahans-Odessa, WJW-TV Cleveland. WBAY-TV Green Bay, KHJ-TV Los Angeles, WJAR-TV Providence, WRGB Schenectady, KPHO-TV Phoenix and KORK-TV Las Vegas.

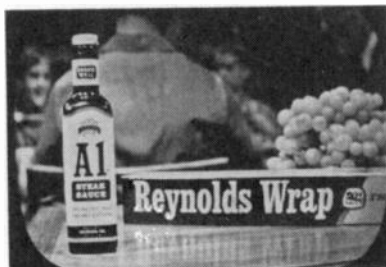
Jay Cipes and Ed Palmer, feature film packagers who have been operating for the past year under an exclusive contract with Four Star Distribution, will resume independent activities on June 1. The **Palmer-Cipes** link with Four Star involved that company buying up the features owned by the partners, who went on to set up a feature film division for the series syndicator. The connection resulted in Four Star's acquiring *Spectacular Showcase* package (21 titles), *Super Spy Action* package (11 titles), two documentaries and 20 pictures in re-release to tv.

**Roberts & Barry** released their new package of five features: *La Dolce Vita*, *Rocco & His Brothers*, *Last Year at Marienbad*, *The Swindle* and *Girl in Room 13*. Kick-off sale was to three ABC-owned stations, WABC-TV New York, KABC-TV Los Angeles and WXYZ-TV Detroit. Dubbing costs on the package reportedly ran to \$50,000. Release of the *La Dolce Vita* package followed closely on the heels of the release of *Europa 33*, a bundle of 33 recent European-made films, which was also sold in kickoff to three ABC-owned stations: WABC-TV New York, KABC-TV Los Angeles and WBKB Chicago.

**Wolper TV Sales** sold seven Flamingo Features to WJCT Jacksonville.

**Embassy Pictures TV** is promoting the idea of back-to-back telecasting of two of the company's fea-

A. 1 Sauce • Fletcher Richards Co.



VIDEOTAPE CENTER (Sub. of 3M Co.)

Ben-Gay • Wm. Esty



PGL PRODUCTIONS, INC., New York

Allstate Insurance Co. • Leo Burnett



SARRA-CHICAGO, INC.

Bond Bread • Sage Advertising



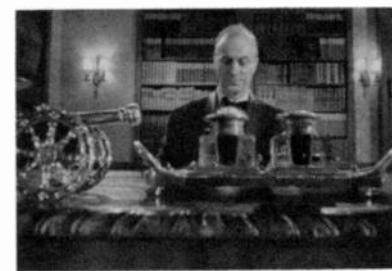
JAMIESON FILM COMPANY, Dallas

Atlantic Refining Co. • N. W. Ayer



WYLOE FILMS, INC., New York

Bulova • Doyle Dane Bernbach



TELE-VIDE PRODUCTIONS, INC., New York

Beech-Nut Fruit Sours • B&B

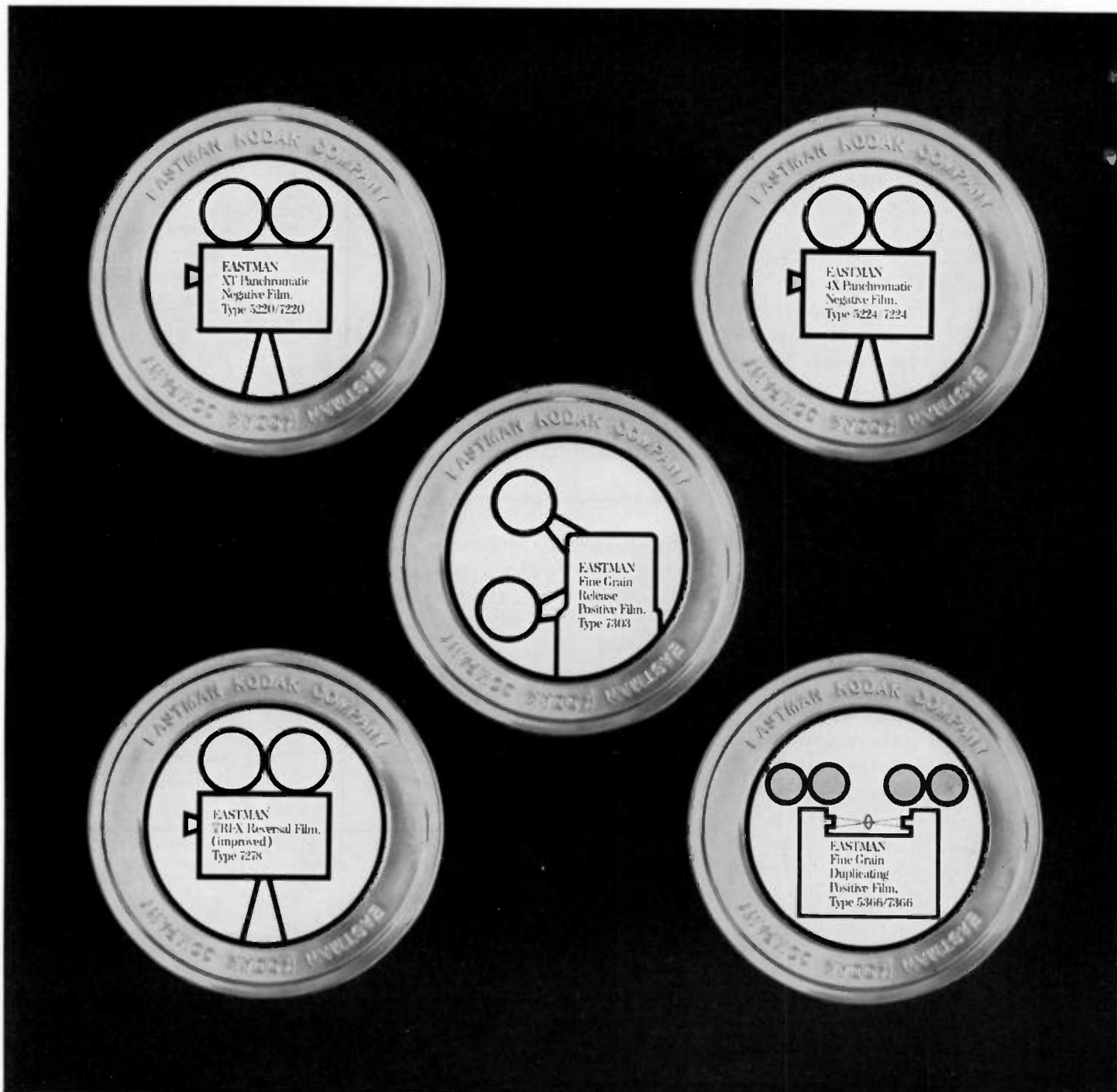


PABLO FERRO, FILMS, New York

Capri Mattress Co. • C-R-S&F



PANTOMIME PICTURES, INC., Hollywood



## There are five new black-and-white films from Eastman

1. EASTMAN XT Panchromatic Negative Film, Type 5220/7220

Improved emulsion technology gives unmatched sharpness and apparent grain structure. Because of its slower speed, new XT Pan eliminates the need for neutral density filters or stopping down excessively when shooting extremely bright exterior scenes.

2. EASTMAN 4X Panchromatic Negative Film, Type 5224/7224

E. I. 500, but there's no more grain than in most medium-speed emulsions. New 4X Pan combines speed, resolution, acutance and brilliant tonal response. And it has an extended forced-processing range. That means quality even under the toughest newsreel conditions.

3. EASTMAN Fine Grain Release Positive Film, Type 7303

16mm never looked better than on this new fine grain positive. It's a great teammate with our new high-acutance XT Pan Negative. Gives clean, brilliant highlights and crisp, well separated middle tones. This fine grain print film brings out all the brilliance in any negative.

4. EASTMAN TRI-X Reversal Film (Improved), Type 7278

For sports, news, documentary, our new TRI-X Film leads the way in tonal quality and reduced flare and halation. Because "blooming" is eliminated, TRI-X Film is particularly good for the high-contrast subjects often encountered in night sports and news photography.

5. EASTMAN Fine Grain Duplicating Positive Film, Type 5366/7366

Permits exposure on lower portion of characteristic curve resulting in a "thinner," fine-grain master. Improved emulsion speed allows printers to operate up to four times faster. Or, this speed increase can be translated into savings on lamp replacement costs.



## ... plus this superb new color print film

### 6. EASTMAN Reversal Color Print Film, Type 7387

A highly improved reversal color print film with superior color reproduction especially in the reds and greens. Twice as fast as Type 5269, it offers improved sharpness and grain. Improved emulsion and processing give a sound track of superior frequency response.

And remember **TYPE A704**, Eastman's new magnetic sound recording film featuring brilliant tonal quality, archival stability, high wear resistance—and most important, roll-to-roll uniformity. Printed continuously on the back of the film are quality-control numbers that you can use for cataloging. Want to know more? Contact:

Motion Picture and Education Markets Division

### **EASTMAN KODAK COMPANY**

Rochester, N.Y.  
Chicago, Ill.

New York, N.Y.  
Hollywood, Calif.

**EASTMAN FILM**

tures, *Hercules* and *Attila*, as a three-hour color tv special for summer scheduling. The notion comes from theatrical booking; once the two features had made the first-run rounds, Embassy promoted them as a summer combination under the come-on, "The Mightiest Men in All the World: The Mightiest Show in All the World."

#### PROMOTIONS IN MOTION

WSPA-TV Spartanburg reported a big mail pull for a "Magic Ring" offered in connection with the Trans-Lux TV cartoon series, *The Mighty Hercules*. Offer drew 2,067 requests, said to represent 21.5 per cent of the children in the show's televiewing audience. *Hercules* segments are slotted in the station's Saturday morning *Mr. Dutch and Captain Jack* program.

"Ow many 'ops can a kangaroo 'op?" This was the question being asked in London last month, just before the wind-up of Screen Gems' world-girdling "Hop-Off" promotion. Built around a new *Flintstones* char-

acter, Hoppy the Hopperoo, a paleolithic kangaroo, the contest earlier on saw U.S. youngsters beating their brains out to estimate the number of hops which a real-live kangaroo would hop in a two-hour stretch. The 10 finalists were flown to London (via Quantas), and the countdown began at a zoo in the British capital. The winning hopcount was from a five-year-old Virginian.

#### ON THE DOTTED LINE

Abe Mandell, president of Independent TV Corp., reported *The Saint* had passed the 91-station mark for the first year of production of the British-made 60-minute series, and that the second year of production, recently released, had already been signed up in 26 markets. Among them are New York, Los Angeles, Chicago, Philadelphia, Detroit, Boston, New Orleans, San Diego, Washington, Indianapolis, Tampa, El Paso, Portland, Mobile, Jacksonville, Salt Lake City, Jackson and Baton Rouge.

Mr. Mandell said the series, a first-run offering in the U.S., is doing

well against network and blockbuster-feature competition. He cited the series' performance on WNBC-TV New York (Sundays, 11:30 p.m.), where, he said, "the latest rating figures show it first in the time period," and on KNBC-TV Los Angeles (Sundays, 11:15 p.m.), also "No. One in its time period."

Another ITC offering, *Stingray*, was reported sold in 31 markets, for a total of over \$900,000.

NBC International sold a passel of shows in the NBC-TV fall lineup to two stations in San Juan, Puerto Rico—WAPA-TV and WKAQ-TV. The deal was made through Alastair MacKenzie, NBC-I's man in Mexico City. The new shows in the sale were *Get Smart!*, *I Spy*, *Convoy* and *Laredo*; other properties bought were *Hullabaloo*, *My Living Doll*, *Kentucky Jones*, *Pony Express*, *Watch Mr. Wizard*, *The Californians*, *Bonanza* and some NBC News documentaries.

Lane Blackwell of NBC International, London, reported that Finland bought *Get Smart!* after a look at the pilot. Sales from pilot films are rare in that country; programmers usually won't commit themselves before having seen several episodes of a series.

Wolper TV Sales sold *Men In Crisis* to WJBF Augusta, and two 60-minute specials, *Hollywood: The Fabulous Era* and *Hollywood: The Great Stars*, to WHNB-TV West Hartford.

*My Childhood*, the 60-minute special of autobiographical recollections by Vice President Humphrey and James Baldwin, produced by Metropolitan Broadcasting TV, was sold to four markets recently by Banner Films. The four: WNBC-TV Boston, WTTV Indianapolis, KPLR-TV St. Louis and WTVJ Miami. Banner Films sold another Metromedia production, *The Rebirth of Johnny*, to WTTV Indianapolis and KPLR-TV St. Louis.

Seven Arts racked up a total of 22 sales for its half-hour Beatles special, *Big Night Out*, with recent sales to 11 stations: KBAK-TV Bakersfield, WABI-TV Bangor, WCHS-TV Charleston, (W.Va.), WCIV Charleston (S.C.), KYW-TV Cleveland, WDAY-TV Fargo, WFMV-TV Greens-

### What is Release Prints, Inc.?

#### A CAREFULLY CONTROLLED PRINT SERVICE

*Every 16mm or 35mm print is screened with high speed and light controlled projectors, on meter-read screens ... by expert technical people, backed up by the finest staff of editors in the United States.*

*Clean, modern facilities for breakdown and inspection.*

*Complete temperature controlled storage facilities at 25 Willowdale Avenue, in Port Washington, New York.*

*A fair and competitive price structure.*

*Speed, courtesy and a desire to upgrade a most difficult and important part of our industry.*

**RELEASE  PRINTS, INC.**

35 West 45 Street, New York, N. Y. 10036 • MU 2-3054



boro, KORK-TV Las Vegas, WLEX-TV Lexington, KGW-TV Portland and KCRA-TV Sacramento.

With seven more stations taking *Gemini*, Seven Arts tallied 16 sales for the 60-minute history of the two-man space shot. The seven: KBAK-TV Bakersfield, KLZ-TV Denver, WHO-TV Des Moines, WBAY-TV Green Bay, KORK-TV Las Vegas, WLAC-TV Nashville and KCRA-TV Sacramento.

Robert Rich, vice president and general manager of Seven Arts, pointed out that in some markets, advertisers were signing up as single sponsors of the Beatles special; thus, Coca-Cola Bottlers of Des Moines on WHO-TV, Kentucky Paperback Galleries on WLEX-TV Lexington.

Reported sold in 36 markets within a month in the marketplace is *The New Stooges*, series of 156 five-minute segments being turned out by Normandie Productions, with **Heritage International** handling the distribution. Each segment consists of four minutes of animation and one minute of live-action with The Three Stooges. Budgeted at around \$2,500,000, the series is being filmed at Cambria Studios, Hollywood.

*The Bishop Sheen Program*, half-hour series on tape, hit 38 markets with recent sales to WFAA-TV Dallas, KATV Little Rock, KFSA-TV Ft. Smith and WAAY-TV Huntsville. **Marcus Associates**, Cleveland, syndicates.

*Mack and Myer for Hire*, **Trans-Lux TV's** slapstick series, was sold to Radiodiffusion Television Francaise, the tv service of France. The series, dubbed into French, will be billed as *Services a Louer*.

#### QUICK CUTS

Alexander Films is shooting three commercials near Mexico City for Ford Overseas Tractor Operations and its agency, Meldrum & Fewsmith, Cleveland. The films will be used on tv and in cinemas in some 40 countries where Ford tractors are marketed. Original soundtracks are being made in Spanish and English; overseas agencies for Ford tractors will make whatever other translations are necessary, and send the copy back to Alexander Films in Colorado Springs for dubbing.

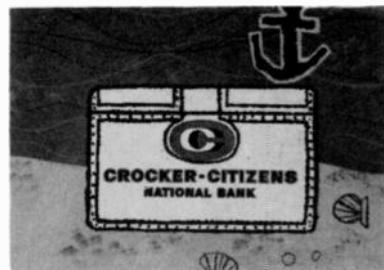
## Advertising Directory of SELLING COMMERCIALS

Celanese "Fortrel" • West Weir & Bartel



ANSEL-SHAW, INC., New York

Crocker-Citizens National Bank • Doremus



FRASER PRODUCTIONS, San Francisco

Chevrolet Impala • Campbell-Ewald



TVA-JACQUES LEMOINE ASSOCS.

Cue Toothpaste • D'Arcy



ROBERT KLAEGER ASSOCIATES, New York

Chrysler-Plymouth • N. W. Ayer



COLODZIN PRODUCTIONS, INC. (CPI), N.Y.

Fab • Wm. Esty



TV GRAPHICS, INC., New York

Coca-Cola • McCann-Erickson



KEITZ & HERDON, INC., Dallas

Gallagher's Steak House • DeGarmo



ELEKTRA FILM PRODUCTIONS, New York



# Don Elliott Productions

Specializing in  
unique post-scoring.

Complete Recording Facilities

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

## television commercials

NEW YORK

WILBUR STRECH PRODUCTIONS

At the upcoming International Animation Festival in Annecy, June 17-22, film critics, cineastes, movie-makers and advertising men from many countries will get a look at *Animation: New York*, a display reel made up of commercials cartoon work by 10 New York studios: Elektra Films, Pablo Ferro, Pelican, Lars Calonius, D&R Productions, Hankinson, Paul Kim & Lew Gifford, Fred Mogubgub, Stars & Stripes Productions Forever and Sturgis-Grant Productions.

Despite the shaking fists and the gnashing of teeth of the West Coast film producers who lately have been blasting production conditions in New York, and swearing they'll never make a feature in that city again, production was going full blast in May. Shooting in the streets were five companies: Universal, for *Blindfold*; Famous Artists, for *The Group*; Seven Arts, for *Give Her Anything*, and two French companies—Les Productions Montaigne, rolling *Trois Chambres a Manhattan*, and SNC Productions, with *Le Gendarme de Saint Tropez*.

### SHOOTING SKEDS

A *Tom Swift* series is in the works at Bob Banner Associates, which recently acquired tv and movie rights to the many-volumed epic, including the 25-volume *Tom Swift, Jr.* series. Banner plans to make a half-hour tv series, and perhaps also a feature film, from the tales. At the same time, Banner signed David Westheimer and Philip Shuken, each to develop a half-hour comedy series; and also contracted Robert Pirosh to write and produce a 60-minute action-adventure series, and Wil Glickman and Sid Zelinka to write a third half-hour comedy series.

Bill Dana ("Jose Jiminez") is re-writing *Alice in Wonderland* for the ABC-TV special in production at Hanna-Barbera. The score is being written by Lee Adams and Charles Strouse, composers of *Golden Boy* and *Bye, Bye Birdie*. Among the characters who will turn up in the new *Wonderland* are Fred Flintstone and Barney Rubble, of Hanna-Barbera's *The Flintstones*.

Eddie Albert is starring in the comedy show that was pencilled in earlier this year on the CBS-TV fall schedule as *Kissin' Cousins*. The show, produced by Filmways with Paul Henning as executive producer, and sponsored by Procter & Gamble and General Foods, will be called *The Eddie Albert Show*.

Rolling is underway on the sixth year of *My Three Sons*, Don Feddersen's show on CBS-TV, with 32 new half-hours to be turned out at Desilu-Gower Studios by Ed Hartmann under the aegis of executive producer Don Feddersen.

Filmways will handle sales for Bob Stewart Productions, the company formed recently by ex-Goodson-Todman executive Bob Stewart, who now has two game-show pilots working: *Split Second* and *Pinpoint*.

Stephen Lord is packaging a daytime soap opera, *The Feminine Touch*, the rights to which he acquired from Four Star, and is working with June Allyson in the lead role.

Filming began last week on *The Smothers Brothers Show* at Four Star, where next week *Amos Burke, Secret Agent* starts its third season of shooting; Four Star's *Honey West* rolls June 14. Aaron Spelling is riding herd as executive producer on all three.

ABC Films is involved in a feature cartoon production via Channel Film Productions, jointly owned by the network syndication arm and Hal Seeger Productions. Henry G. Plitt, head of ABC Films, is also president of Channel Film Productions. Title of the cartoon is *Mrs. Cinderella*; scenario is being written by Jack Weinstein and Willie Gilbert, of *How to Succeed in Business without Really Trying*.

### ONTO THE ROAD

*Dennis the Menace*, out in syndication after two years on the shelf, was

Phone or write for your copy of the BIG new 1965—

### RENTAL CATALOGUE The Camera Mart, Inc.

Camera Mart Building  
1845 Broadway New York 23, N. Y.  
212 Plaza 7-6977

# Advertising Directory of SELLING COMMERCIALS

sold by Screen Gems in kickoff on the road to eight group-owned stations. Four of them are CBS owned, two Metromedia, and two RKO General. The starting lineup: WCBS-TV New York, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis; KTTV Los Angeles and WTTG Washington; CKLW-TV Detroit-Windsor and WNAC-TV Boston. The series runs to 146 half-hours and held sway on the CBS-TV network from 1959 to 1963.

Canadian football games of the pro Canadian Football League — will again be offered via tape this fall to U.S. tv stations by **Fourth Network, Inc.** Last year the Los Angeles-based syndicator sold tapes of the Canadian games to 20 stations below the northern border. This year, Karl Gruener, vice president of Fourth Network, hopes to do better; he said he expects to line up 50 or more.

## ZOOMING IN ON PEOPLE

CBS Films promoted WILLARD BLOCK to director of international sales. He had been the company's international sales manager since



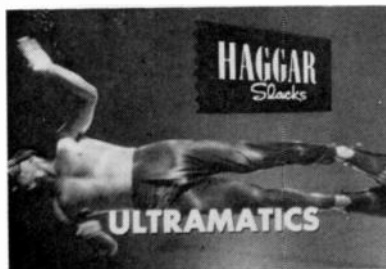
MR. BLOCK

1960. Mr. Block joined CBS Films in 1957; earlier, he was in the sales department of NBC-TV.

RICHARD LINKROUM joined United Artists TV as vice president in charge of program development for the West Coast. He had been supervisor of new projects at Warner Brothers; earlier was vice president in charge of special programs at NBC-TV, and before that at the same network was executive producer of participating programs (*Tonight, Home, Today*).

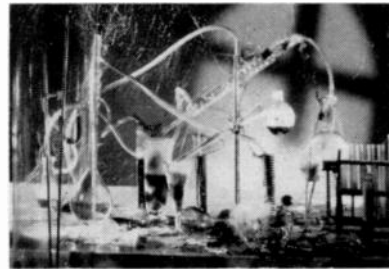
HARRY P. MYNATT joined Four Star Distribution to cover the midwestern

### Haggar Slacks • Tracy-Locke



SANDLER FILM COMMERCIALS, INC., Hollywood

### "Monster Print Putty" • Chalek and Dreyer



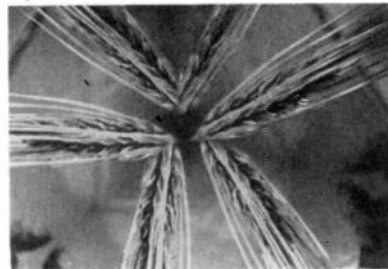
DOLPHIN PRODUCTIONS, INC., New York

### Hamms Beer • Campbell-Mithun



QUARTET FILMS, Hollywood

### Olympia Brewing Co. • B, C & McC



FILMFAIR, Hollywood

### Mattel, Inc. • Carson/Roberts



GERALD SCHNITZER PRODUCTIONS, Hollywood

### Prudential Life Ins. • Reach, McClinton



PAUL KIM & LEW GIFFORD, New York

### Minnesota Mining & Mfg. Co. • MacM, J&A



FILMEX, INC., New York

### Ralston Purina • Guild, Bascom & Bonfigli



N. LEE LACY/ASSOCIATES, LTD., Hollywood

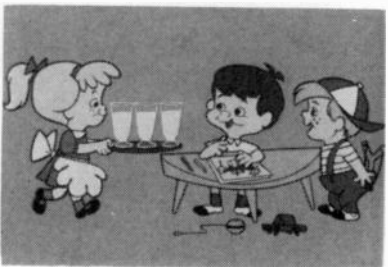
# Advertising Directory of **SELLING COMMERCIALS**

Rislone • Stern, Walters & Simmons



MIO-AMERICA VIDEO TAPE PRODS., Chicago

Touch 'N Shake • Recht & Co.



FELIX ZELENKA PRODUCTIONS, Hollywood

Underwood's Chicken Spread • K&E



FILMEX, INC., New York

Westinghouse Corp. • McCann-Erickson



PELICAN PRODUCTIONS, INC., New York

territory — Illinois, Ohio, Indiana, and Michigan—out of Chicago. Mr. Mynatt recently resigned as vice president and assistant to the presi-



MR. MYNATT

dent of Queen for a Day, Inc.; he had been with the company ever since it started on radio some 20 years ago.

PRESTON K. COVEY joined Wilding-Fedderson, Inc., as vice president in charge of San Francisco operations. He had been an account supervisor for Guild, Bascom & Bonfigli and pre-



MR. COVEY

viously, vice president and western manager of Market Research Corp. of America.

BOB JENNESS joined Audio Productions. A director noted for his stop-motion and special effects work, Mr. Jenness was with Sarra in New York and, earlier, with the George Pal Organization in Hollywood.

Screen Gems signed producer-director PETER TEWKSBURY to work on tv properties for 1966-'67.

WILLIAM WEST was assigned to the new post of commercial production manager at WLUK-TV Green Bay. He had been production manager for the ABC affiliate. In the new post, Mr. West will be responsible for all com-

mercial production for the station's local clients.

Bob Banner Associates assigned JULIO DI BENEDETTO to head up the New York end of the company's program development department. Mr. Di Benedetto has been a vice president of BBA for the past seven years. Replacing him as producer of *The Jimmy Dean Show* is TOM EGAN, associate producer of the show for the past two years.

SAGE C. SWANSON JR. was named advertising and sales promotion man-



MR. SWANSON

ager for Videotape Productions, Inc., New York. He served for four years in writing, production and sales capacities with Public Service Films, Incorporated.

ERNIE PINTOFF was signed by Norman Baer and Phil D'Antoni to direct and co-write the first of the six Du Pont specials on Americana to be telecast on ABC-TV next season. Mr. Pintoff recently completed his first feature film, *Harvey Middleman, Fireman*, which will be released by Columbia this summer.

IVAN N. CLARK joined Association Films as manager of the company's film center in Dallas.

Create the **RIGHT** mood every time for your video tape recordings with the

## MAJOR MOOD MUSIC LIBRARY

MAJOR offers you a full 45 hours of production music for titles, bridges, backgrounds.

Write for demonstration record, free catalogue and unlimited use rates

THOMAS J. VALENTINO, INC.  
150 West 46th Street Dept. TA  
New York, New York 10036—CI 6-4675

# Wall Street Report

**Metromedia Money.** In early May Metromedia, Inc., one of the more diversified firms operating in television, was selling in the \$37-to-\$38 per share area, a price that scraped the lower levels of its range. The price action did not reflect a depressing development but rather the fact that almost 127,000 shares of Metromedia common were hanging over the market and causing buyers to be wary. The shares were being sold by individuals and four institutions—three insurance companies and one mutual fund group. The insurance companies were the Guardian Life Insurance Co. of America, Massachusetts Mutual Life Insurance Co. and the Mutual Life Insurance Co. of New York. These companies acquired their common stocks as a result of exercising either convertible preferred shares they obtained in 1961 or purchase warrants acquired in April of this year. The Axehoughton Stock Fund, managing four separate funds, is disposing of 60,000 shares of the total, but will remain a major shareholder with over 250,000 shares in its portfolios. But the insurance companies will have no investment left after the offering. A smaller block of 5,332 shares is being offered by an individual, Mel Stuart, who became a Metromedia shareholder when Wolper Productions, Inc., was acquired by Metromedia in January of this year.

The only other large stockholder—outside of the directors and executive officers of the company—is King & Co., a nominee company for several individuals who together own 298,000 shares, or 14.6 per cent, of the com-

pany common. The officers and directors as a group own 290,889 shares or 14.2 per cent of the common.

**Trend Is Upward.** To clear up at least some questions of stockholders, the company in the prospectus covering the offering indicated it had managed to show a slight increase in per share earnings for the 13-week period ended April 4, 1965. The accompanying tabulation shows the trend of the company's business in the first quarter of 1965 (see below).

The income of the company came primarily from television broadcasting (38.7 per cent), outdoor advertising (32 per cent), with the other divisions contributing lesser portions—radio broadcasting (15.8 per cent) ice shows (8.2 per cent), documentary films (3.2 per cent), transit and outdoor advertising (1.2 per cent). Metromedia operates six tv stations of which four are vhf stations in New York, Los Angeles, Washington, D.C., and Kansas City. In two cities, Peoria and Decatur, Ill., it operates uhf stations. The Kansas City and two uhf stations are affiliates of ABC-TV. The other stations operate in cities where there are more than three stations and in each case Metromedia operates the independent station.

Early in 1965 Metromedia acquired Wolper Productions, Inc., one of the nation's biggest producers and distributors of documentary films.

Finally, MM also owns Ice Capades, Inc., which produces touring ice shows in the U.S. and Canada.

**Details on Dangers.** The Metromedia prospectus was unusual in one



respect in that it gave detailed information on many points about the company's operations that would normally be considered academic. It noted, for instance, under "litigation" that the outdoor advertising division is normally engaged in zoning law litigation. Both the outdoor ad division and the Ice Capades division were parties to consent anti-trust decrees which the legal counsel deemed to have no material significance. However, last February the Justice Department asked for certain information about the company's outdoor advertising acquisitions. (It sold off its suburban New York and Connecticut facilities this month to Brown Bolte, retired vice-chairman of Sullivan, Stauffer, Colwell & Bayles, Inc., ad agency.)

Wall Street analysts expect Metromedia's 1965 earnings to be in the range of \$3.25 or better, reflecting rate increases in both its outdoor advertising business and in broadcasting, reduced interest charges on its long-term debt and a substantial improvement in the earnings of the Los Angeles station which had been suffering. If this earnings forecast is reasonable then the current price range is comparatively low on the basis of price-earnings ratios.

Metromedia	1964	1965
Income	\$19.6 million	\$21.3 million
Profits before taxes	\$1 million	\$1 million
Taxes (Federal)	\$473,758	\$503,100
Net income	\$566,312	\$548,728
Per share	29 cents	26 cents

## Counting (Continued from page 27)

Despite the increasing sophistication in evaluating media audiences in marketing terms, this remains only one factor in the total mix. Certainly cost, impact value, and total audience are still relevant. Mr. Garfinkle arranges these elements in a formula for comparison of alternative schedules and vehicles. His equation, in simple terms, states: Size of Audience multiplied by the Marketing Value of Audience (number of marketing prospects per hundred viewers) multiplied by the Advertising Impact Value of Vehicle (number of impact units delivered per hundred viewers) divided by Cost equals Marketing Target Impact Units (number of viewers exposed to an average advertisement multiplied by the impact value of each exposure) per dollar spent.

What is the next stage in the development of media analysis and evaluation? Mr. Garfinkle's views run on these lines, "For a number of years, we have had reasonably good estimates of audience size and specific information on advertising costs. I think we are now getting comparable information on the marketing value of each audience. During the next few years, I anticipate that the industry will sharpen its techniques of using information on marketing values and we researchers will be able to allocate more and more and more of our creative efforts to the next problem area—measuring the advertising impact value of alternative media vehicles."

The current confusion over advertising effectiveness per se is caused in part by the lack of agreement over what is advertising's function in the total marketing picture. It would seem that some form of agreement will have to be reached as to whether advertising's purpose is to communicate or whether it can be judged on the basis of sales, before generally accepted measurements can be made. Possibly widespread agreement will never be reached, and each advertiser will define and measure effectiveness in his own particular terms.

At the A.N.A. spring meeting in

Chicago earlier this month, Dr. Charles Ramond, technical director of the Advertising Research Foundation, spoke in favor of measuring both communication ability and sales in measuring effectiveness. One of the case histories he quoted in his speech provides a good example of the confusion and complexity which surrounds this subject. "Two new products, Chicken Sara Lee and Lestare laundry bleach, were advertised in a Fort Wayne newspaper for 20 weeks at four different levels. According to the section of the town he lived in, a newspaper subscriber could have seen each advertisement 20, eight, four, or no times. Some 6,000 interviews found that advertising induced awareness followed by changes in information and attitudes, but that none of these measures was related to subsequent sales. As it turned out, purchases of Lestare were larger in that part of the city which received no advertising."

### When Budget Dips

A different type of example was given by Mr. Garfinkle in his article in the *Journal of Advertising Research*. "What happens when an advertiser sharply reduces his total advertising budget? After examining the advertising expenditure patterns of many brands, we found one advertiser who has sharply reduced his total expenditures in September-November—from \$244,000 a month to \$72,000 a month. The reduction was due to media availabilities and budget balance rather than a general policy decision. Whatever the reasons, the advertiser's major competitors maintained their spending at the same high level. The brand's share of expenditure among the three major brands declined from 41 to 15 per cent.

"This drop in share of advertising apparently had a marked effect on the brand's share of purchasers. By December, a total of 38 per cent of the September purchasers of the brand had switched to another brand, compared with an 18 per cent switch away for the brand's major competitor. Equally significant was the

conversion rate from second choice to regular use: 13 per cent for this brand, 29 per cent for its major competitor. The net effect was a drop in the brand's share of purchasers from 26 to 23 per cent.

"General attitudes toward the brand also declined: 27 per cent expressed less favor in December than in September, compared with only 21 per cent whose attitudes toward the brand improved.

"Was the decline in brand acceptance due to the lower advertising budget or a poor copy platform? We dealt with this question by comparing changes in brand acceptance among those aware and not aware of the brand's advertising. Those who were aware of the brand's advertising theme (and associated it with the brand) tended to show improved attitudes toward the brand. The decline in brand acceptance occurred among those respondents who were not aware of or did not associate the theme with the brand. This suggests that it was not lack of force in the copy theme, but rather lack of weight *behind* the copy theme that produced a decline in brand acceptance. Additional evidence supports this conclusion. The decline in the brand's share of advertising expenditures occurred in nighttime television—the major medium used by the brand and its major competitors. The sharpest decline in brand acceptance occurred among those heavily exposed to nighttime television."

While the concept of defining and increasing media efficiencies is not new, the number of services available today—BRI, Nielsen, SRDS-Data, Inc., Pulse, Media Q—make this "dream" a reality. To a certain extent the demand for information of this type has been brought about by the increased use of the computer in media operations. If nothing else, the computer has pointed up the integral weakness in box-car numbers and the paucity of the information that has been traditionally used in media decisions. Many media of all types, advertisers and agencies are at the forefront in developing more meaningful research. In fact, no company in 1965 can afford not to be. ■

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

**H**ow much volume and profit will this new product (or new marketing program) generate *nationally*?" This, the basic question of any test marketing operation, is the starting point of a new study, *Current Trends Toward More Realistic Test Marketing*. Written by Lawrence D. Gibson, vice president—marketing, and Richard L. Lysaker, vice president and director of the Test Audit Division, of Audits & Surveys, Inc., the study charts recent developments in test procedures.

Noting that there is a definite trend toward developing a formal national plan before entering the test, the study points out that "advertisers are now making sure that the level of test-market advertising, by media, matches the projected national level." The authors point to the increasing flexibility of "national" media—network television and magazines—as enabling advertisers actually to use planned rather than related media in testing.

Re-iterating that there is no such thing as a typical test (or, a single market that is typical of the entire country), the report mentions both a change in the definition of test markets (from the central city to sales territories and media coverage areas) and in the number of test markets being used.

Looking at the changes in test-market selection as refinements in achieving realism, the study makes the conclusion that larger test areas have specific benefits: ". . . more realistic sales force coverage at the retail trade level; . . . measurement data more accurately reflect the realities of media coverage; comparative analysis of company shipment data becomes possible; . . . problems with one or two key accounts cannot materially affect the test-market results."

The longest section of the new study covers the most important part of testing—analysis and projection of the data. The authors issue several cautions to the unwary. In analyzing early results, looking only at brand

share in a *market* can be misleading. The measurement is being replaced by the more realistic method of brand share in *stores stocking*. For example, the brand's rising market share could result from an increase in stores stocking, while the share in those stores actually may be going down.

Using a case history, the study points up the vital differences that can result from using traditional methods rather than the new projection approaches to test market results. Certainly the authors put forward some positive arguments for perfecting what has been an all too inexact science.

\* \* \*

Following are reports on current and upcoming spot campaigns from advertisers and agencies throughout the country:

**American Tobacco Co.**  
(SSC&B, N.Y.)

Renewed spot activity for PALL MALL is scheduled to break at issue date and run for 13 weeks. Prime 20s, with some prime 10's and fringe minutes, will be used in an extensive list of major markets. Peter Finch is the buying contact.

**Burry Biscuit Div.,**  
**Quaker Oats Co.**

(J. Walter Thompson Co., N.Y.)  
A four-week spot campaign to introduce GROUCHO, a new product, breaks at the beginning of June. Afternoon and early  
(Continued on page 50)



Cal Liebowitz, at Ogilvy, Benson & Mather, Inc., N.Y., handles buying for such Lever Bros. products as Dove beauty bar and Lucky Whip.

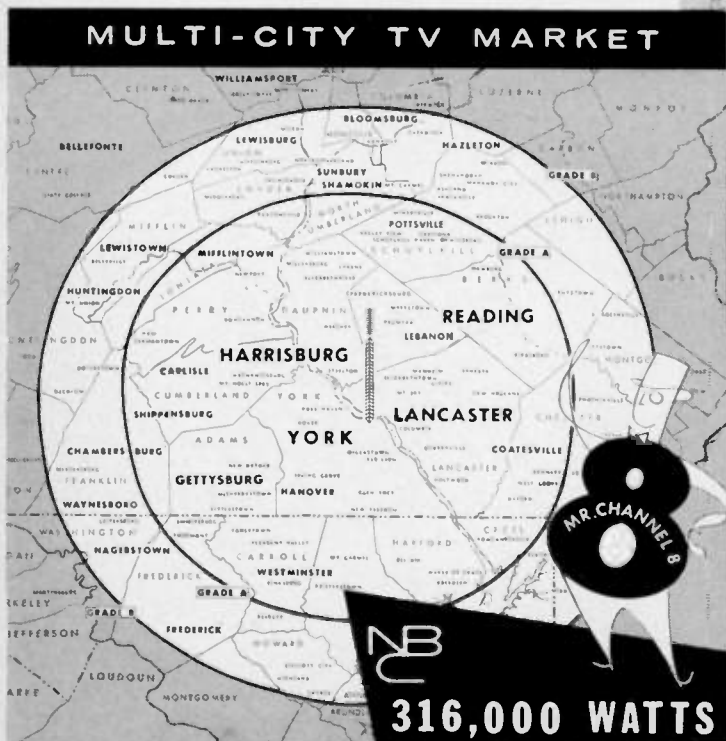
Frequently manufacturers' sales figures show only cities where shipments are received by wholesalers and distributors. They do not show where these shipments are actually sold by retailers over a wide area. Ask your sales staff for the full picture of your retail sales in the Lancaster-Harrisburg-York area where WGAL-TV/Channel 8 offers total-market coverage to do your selling.

# WGAL-TV Channel 8 Lancaster, Pa.

Representative: The MEEKER Company, Inc.  
New York • Chicago • Los Angeles • San Francisco



have  
you  
only  
half  
the  
picture?



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



## One Seller's Opinion . . .

### SHHH, IT'S A SECRET

At a social affair not long ago, a group of salesmen and agency media men were reminiscing about the "old days" of broadcasting, when many of the major cities were still one-station tv markets. At that time, media buyers not only scheduled spots as they're known today in 10-, 20- and 60-second lengths, but also placed numerous programs that ran five minutes, 10 minutes, a quarter-hour. Ratings in those dim days fluctuated anywhere from 10 to 65, depending only on the time of day, not programming adjacencies or competition.

Somebody remarked that when a "hot" spot came open, and a buyer was lucky enough to come up with it, he and his agency were only too happy to let everyone in the business know how astute the buying department was. Competition among buyers—both within one agency and those of rival agencies—was keen, and each took a great deal of pride in the placement of the "best" schedule.

Today there are more than 250 tv markets, and the one-station situation is largely a thing of the past. Buying has become more detailed, more refined—and it has become much more secretive. If a buyer latches on to a choice spot today, he usually doesn't let anyone know about it—perhaps out of fear that a smarter buyer elsewhere will steal it away from him.

There's nothing wrong with the idea of secrecy—until a salesman comes in who might be able to show how the buyer could better his schedule were he to move some spots to another station. Before the salesman can do this, though, he has to know the buyer's existing schedule. The buyer doesn't want to tell him, pleading (1) "It takes too much time to go over the buys with you," and (2), "You won't offer the *best* spots you have available anyway—just those that are good enough to move my business."

The buyer may be right. It does take time to go over a schedule, and if he takes the time the improvement the salesman may offer may be only a *slight* improvement. But if he doesn't take the time, the salesman leaves—and *no* improvement at all is made. If he had seen the schedule, the salesman might have pointed out that another of the client's agencies was paying less for similar spots for the parent company, so the buyer isn't getting full value. He could have seen that the spots purchased were in a period he knows is triple-spotted. Or he could have double-checked each spot for rating "errors," and called weak periods to the buyer's attention.

Two solutions have appeared to the secrecy situation. One agency solves the time problem by having the buyer's secretary run down the schedule in the markets to be looked at, or by having the rep salesman simply get his material from the schedule book while sitting in the office. The buyer continues working without interruption, and the salesman gets the information needed for a switch-pitch.

On the pitch itself, most agencies impose a minimum improvement standard of 10 to 20 per cent. "If your spots can't better our existing schedule by that much or more," is the word, "don't take up our time."

The salesman's job is to offer the buyer more for his money than he can get elsewhere. If the rep doesn't know what the buyer is getting elsewhere, how can he know what to offer? "Just give your best," the buyers say? But what is good for one account may not fit another. A little more light on the subject and maybe a switch can be pulled for our benefit, the buyer's benefit and the client's.

# EXCELLENCE THAT SELLS



There's a tradition of excellence at WNDU-TV that shows itself in an outstanding record of integrity and in the believability and appeal of sound and imaginative programming. It starts with the responsible people who form and guide policy and it follows through with the attention to detail important to the full success of your merchandising campaign. The end results are a most eloquent melody played on cash registers in the rich South Bend-Elkhart market.

*Let Adam Young, Inc. tell you how it all came about!*



**wndu-tv**

THE NOTRE DAME NBC STATION  
SERVING SOUTH BEND-ELKHART

Tom Hamilton,  
Vice President and General Manager

**The trend is with us  
in the brand-new  
ball game in St. Louis,  
and our team is  
getting stronger  
all the time.**



**SPENCER ALLEN  
NEWS**

6:00 AND 10:00 P.M.  
MONDAY THRU FRIDAY



**PAT FONTAINE  
WEATHER**

6:15 AND 10:15 P.M.  
MONDAY THRU FRIDAY



**ED MACAULEY  
SPORTS**

6:20 AND 10:20 P.M.  
MONDAY THRU FRIDAY



**CHARLOTTE PETERS  
SHOW**

12:30 TO 1:30 P.M.  
MONDAY THRU FRIDAY



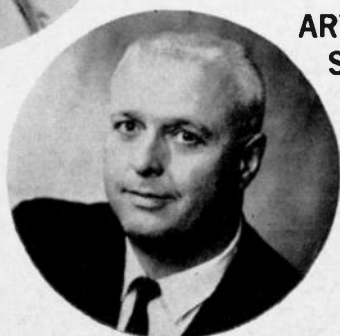
**HOWARD STREETER  
NEWS**

7:30 A.M. AND  
12:00 NOON  
MONDAY THRU  
FRIDAY



**SUSAN HARRIS  
WEATHER**

7:45 A.M. AND 12:25 P.M.  
MONDAY THRU FRIDAY



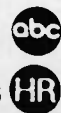
**ART BROCK  
SPORTS**

7:50 A.M. AND 12:20 P.M.  
MONDAY THRU FRIDAY

**THE  
EXCITING  
NEW**

**KTVI**  
*Channel* **2**

ST. LOUIS



**Spot** (Continued from page 53)

**Thomas J. Lipton, Inc.**  
(SSC&B, N.Y.)

Spot campaigns for both LIPTON REGULAR TEA and INSTANT TEA are scheduled to break in the middle of June. For regular tea, early and late fringe minutes will be used in approximately 50 markets for 4-6 weeks. For instant tea, early and late fringe minutes will run for six weeks in over 50 markets. Steve Suren handles the buying for both products.

**Maybelline Company**  
(Post-Keyes-Gardner, Inc., Chicago)

A 20-second OTO adjacency to the June 4 CBS Special, *The Miss U.S.A. Beauty Pageant* (10-11:30 DST) has been scheduled for MAYBELLINE. The program will be carried by CBS affiliates in over 80 markets. Mary Ellen Vande Sande handles the buying.

**National Biscuit Co.**  
(Kenyon & Eckhardt, Inc., N.Y.)

Current spot activity for SHREDDED WHEAT is scheduled to continue through the first half of June. Early and late fringe minutes are being used in over 30 markets. Frequency is understood to be two-three spots weekly. Jim Dragamouis is the buying contact. A spot campaign for WHEAT and RICE HONEYS will run through the beginning of June. Minute participations in afternoon live kids shows are being used in approximately 35 markets. Sid Gurkin handles the buying.

**Pet Milk Co.**  
(Gardner Advertising Co., St. Louis)

Renewals for BIG SHOT milk additive are being placed to run through the beginning of August. Minute participations in and adjacent to kids shows will be used in an extensive list of major markets. Bill Bileydi is the buying contact.

**Procter & Gamble Co.**  
(Benton & Bowles, Inc., N.Y.)

Some 52-week renewals for ZEST and CHARMIN were reported being made at press time. Night minutes, to reach women, are being used. The buying contact for Zest is Larry Nussmeyer; Ned Gelband handles the buying for Charmin.

**Quaker Oats Co.**  
(Compton Advertising, Inc., Chicago)

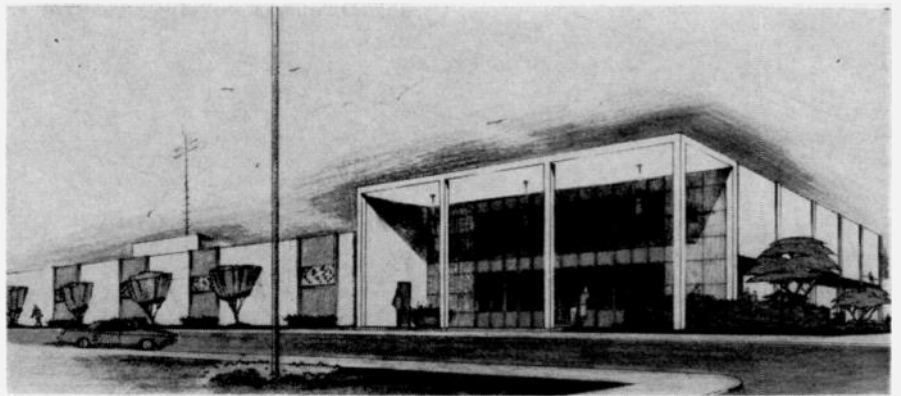
Some 13-week schedules for CAPTAIN CRUNCH CEREAL are set to run from the end of this month. Minutes and 90-second spots in kid shows, plus prime ID's, will be used in selected markets. Pat Brower handles the buying.

**Standard Brands, Inc.**  
(J. Walter Thompson Co., N.Y.)

A short campaign for CHASE & SANBORN coffee is scheduled to break at the end of this month and run through the first half of June. Prime ID's, to reach women, will be used in approximately 35 markets. Frequency is reported to be two-three spots weekly. Martha Thoman is the buying contact.

**Stokely-Van Camp, Inc.**  
(Lennen & Newell, Inc., N.Y.)

A spot campaign for PORK & BEANS is scheduled to break at the beginning of



Modern is the word for the new KNTV San Jose, shown here in an artist's rendering. Groundbreaking ceremonies for an addition (costing \$325,000) to the existing facilities were recently held, with the new two-story structure to house executive offices, local and national sales, programming, accounting and news departments, photographic studios, film processing facilities and conference rooms. A portion of the existing building will be remodeled to contain art and printing facilities and the film department. The move follows an earlier renovation of the control room with RCA equipment, including video-tape recorders and film chain components.

June and run for 18 weeks. Daytime, fringe and prime 20's to reach women will be used in approximately 25 major markets. Marion Jones handles the buying.

**Swank, Inc.**  
(Shaller-Rubin Co., Inc., N.Y.)

A pre-Easter's Day spot campaign for JADE EAST is scheduled to break early in June. Prime, early and late fringe

minutes will be used for two weeks in approximately 50 markets. Norma Price does the buying.

**Swanson's Cookie Co.**  
(Marineau Advertising Co., Battle Creek, Mich.)

Half-hour in prime time, on an OTO basis, is being lined up for ARCHWAY COOKIES. It is understood that the

**Commanding**



PARS Circulation Study, Mar. '64  
Audience and related data provided  
are estimates and not absolute  
measurements.

- ★ The Fastest Growing U.S. TV Market
- ★ The Rich Columbus-Albany- Macon Region
- ★ Fort Benning, Turner AFB, Warner
- Robins AFB and Fort Rucker
- ★ The 18 Top Rated Shows in the Market according to ARB, November '64.\*



**BLAIR TELEVISION**  
A Division of John Blair & Company



program on tape will run on a Saturday or Sunday evening in June or July. A total of 40 markets, mainly in the midwest, will be used. Ed Marineau is the contact.

**Warner-Lambert  
Pharmaceutical Co.**

(J. Walter Thompson Co., N.Y.)  
Renewed activity for LISTERINE broke at press date and is set to run through the end of June. The buy is understood to be a network supplement, with a 10-gross-rating-points-weekly goal. Fringe and late night minutes are being used in over 50 markets. Doris Corrigan handles the buying.

**W. F. Young, Inc.**

(J. Walter Thompson Co., N.Y.)  
A summer campaign for ABSORBINE, JR.

is scheduled to break in the first week of June and run through early September. The campaign will be in flights, with three weeks of activity, two weeks off, three weeks on. Fringe minutes, to reach younger adults, will be used in close to 90 markets. Frequency is understood to be approximately five spots weekly. Carrie Senatore handles the buying.

**In Test Markets:**

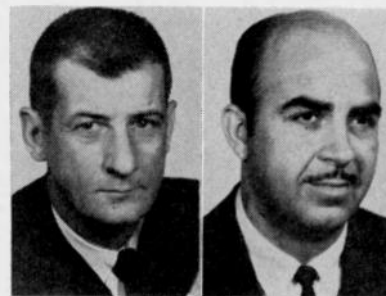
**Armstrong Cork Co.**

Testing EPIC, a new floor wax, in Denver and Louisville. Spot television and newspapers are media being used. Ads claim that Epic is the first thin-coat wax. Theme of campaign is "Join the war on heavy floor wax build-up." Agency: Batten, Barton, Durstine & Osborn, N. Y.

**Agency Adds**

JANNINE MARJOLLET was appointed director of radio and television operations at Carl Ally Inc., Advertising, New York. She was formerly with Campbell-Ewald.

ROBERT C. HIGGINS (l.) was appointed associate creative director for radio-tv at MacManus, John & Adams, Inc., Bloomfield Hills, Mich.



igan. Formerly with Maxon, Inc. and Jam Handy, he has written and directed films and shows for General Motors, RCA and Campbell Soup Co. At MJ&A, he was succeeded as director of radio-tv by RICHARD-GEORGE PEDICINI (r.).

WILSON S. FIELDHOUSE was made an executive producer and JOSEPH W. MANGAN a producer in the creative department of Needham, Harper & Steers, Inc. Mr. Fieldhouse was previously director of broadcast at MacManus, John & Adams, Chicago. Before joining NH&S, Mr. Mangan was a tv producer at Knox-Reeves Advertising, Inc., Minneapolis.

JAMES ADAMS joined the creative department of Street & Finney, Inc., to work on Colgate-Palmolive. He was formerly with Sullivan, Stauffer, Colwell & Bayles.

AVRAM BUTENSKY, DAVID R. MACKINTOSH and EDWARD SIMON were made vice presidents of Dancer-Fitzgerald-Sample, Inc. Mr. Butensky was formerly an associate media director and has been with the agency since 1955. Mr. Mackintosh was account executive on Sterling Drug, Inc., and joined D-F-S in 1958. Mr. Simon, associate research director, joined the agency in 1960.

WALTER WEIR was elected president and chief executive officer of West, Weir & Bartel, Inc. He succeeds Don E. West, who remains as a special consultant to the firm. Senior vice presidents CERALD ROSCOE and JOSEPH GORNICK were promoted to executive vice president.

JOSEPH F. CALLAGHER was appointed senior vice president and copy chief at Norman, Craig & Kummel. He has been a vice president and creative plans supervisor.

**45 TH.** Market Avg. 1/4 Hr. Homes

**45 TH.** Market Net Wkly. Circulation

**45 TH.** NBC Station Avg. 1/4 Hr. Night Homes

**45 TH.** NBC Station Avg. 1/4 Hr. Day Homes

**45 TH.** NBC Station Avg. Daily Circulation

**43 RD.** Market Color TV Homes in Metro (BUSTIN' OUR BARREL)

Source: Color Data — Television Age 3-1-65

Source: Other Data — 1964 ARB-TV Mkt. Analysis

For information, availabilities and assistance, contact the Station or Avery-Knodel

Represented by Avery-Knodel, Inc.

**wfbc-tv**  
GREENVILLE, S. C. CHANNEL 4

SOUTHEASTERN BROADCASTING CORPORATION

AFFILIATED STATIONS:  
WBIR-TV, KNOXVILLE, TENNESSEE  
WMAZ-TV, MACON, GEORGIA



big wheel...

This Goodyear Tire is approximately 10 feet high. Weighs nearly 1½ tons. Retails for more than \$10,000. It was made in Kansas at Goodyear's Topeka plant, second largest of the 75 Goodyear installations. The Goodyear plant area, including warehouse, covers 44 acres, employs 2150 people. Their payroll and purchases add more than \$20 million annually to the Kansas economy.

So, if you think of Kansas as just wheat, cattle and "corn as high as an elephant's eye"—look again. You'll find BIG WHEEL industrial operations all over the place.

To be a BIG WHEEL in Kansas concentrate on WIBW air media. This is a combination with the power to get the job done. WIBW RADIO covers 69 Kansas counties, dominates in 45 of them. WIBW-TV gives you dominant day and night coverage in 38 counties. In no other way can you cover so much of Kansas—so well. Ask Avery-Knodel.



RADIO • AM-FM • TELEVISION

Topeka, Kansas  
Broadcast Services of  
Stauffer Publications  
Represented nationally by  
Avery-Knodel





# "THE WOMAN'S ANGLE"

featuring **SYLVIA SCOTT**

**Monday through Friday, 1:00 to 1:30 P.M.**

*The only 5 day-a-week women's service program in Baltimore!*



The Women's Civic League of Baltimore

## **...goes straight to your market!**

There is no wasted coverage with "The Woman's Angle". It is planned, programmed and promoted for women. And they respond! Viewers are loyal . . . they believe in Sylvia Scott . . . and they buy the products and services advertised on this well-established early afternoon program!

- Fashions • Cooking • Decorating • Home Management
- Interviews with such celebrities as . . .

Oleg Cassini	Diahann Carroll	Anna Maria Alberghetti
Bennett Cerf	Art Linkletter	Dr. Benjamin Spock
Jim Nabors	Jules Munshin	Harry Belafonte
Hugh O'Brian	Vaughn Monroe	John Ringling North

In Maryland Most People Watch

# **WMAR-TV**

CHANNEL 2, SUNPAPERS TELEVISION  
TELEVISION PARK, BALTIMORE, MD. 21212

Represented Nationally by THE KATZ AGENCY, INC.

(1.) the flexibility of starting time (no obligatory 8:30 a.m. start); (2.) the widespread practice of pre-lighting ("in New York sets are *never* pre-lit"), and, (3.) "a lot more cooperation in every way."

Asked why it is that film workers on the Coast are more cooperative, Mr. Margulies said it was probably the result of the continuous history of film-making Out There, "the discipline developed in 40 years of movie-making under tough bosses," and also "pride in the work, pride of craft." Even in taping commercials on the Coast, the grips are more cooperative, Mr. Margulies indicated. "Tape is better out there," he said, "and the future of this business is in tape." Queried as to why tape should be the wave of the future, Mr. Margulies said the advertising business needed the "high-fidelity that tape can provide."

Yet, despite what he considers the present advantages of shooting on the Coast, Mr. Margulies holds that New York "should be the best place to work. Many of the finest tv series have been made here," he remarked. "Shows like *Naked City*, *The Defenders*, *East Side*, *West Side*; there is a tradition of craft here also."

He suggested the film studios in New York "put up a stiffer front" to the union, that the FPA (Film Producers Association of New York) "make a stronger stand."

Hal Klein, executive secretary of FPA, said the organization was "taking steps" to improve the situation on the East Coast.

Of the various agency producers queried, several expressed a preference for shooting on the Coast. Others clearly preferred New York, and some of them saw no advantage either way. "I'd rather shoot here [New York]," said the recent recipient of 11 Clios for excellence in commercial-making at last month's American Tv Commercials Festival: Don Trevor, vice president and director of tv commercial production at Doyle Dane Bernbach. "We only go to the Coast when the script calls for it," he said. "We would never go

## Syndicators, Here's What Stations Want

Packagers of syndicated programs for television may, with the best of intentions, be sending stations promotion material that promptly lands in the wastebasket—just because they aren't aware of what the stations need and want. In a Broadcasters Promotion Association survey of his fellow promotion managers, Keith C. Strange of WFBM-TV Indianapolis found that four items from the syndicators were most urgently wanted: *star photos, filmed on-air promotion spots in 20- and 60-second lengths, slides and brief story summaries of each film episode.*

Further findings: the more photos, the better, with both action shots and stills in heavy demand. It helps to have the players in series and features identified, but long biographies can be skipped. So can news releases and 10-second filmed spot announcements; much more popular for on-air promotion are the one-minute and 20-second lengths, so long as enough silent film—about five seconds—is left at the end for the local announcer to voice-over such vital statistics as when and where the audience can tune to the program. Virtually all the promotion managers surveyed wanted slides to provide video for short promotion shots—and 20 per cent put in requests for the slides to be in color.

If art layouts for newspaper ads are prepared, adequate space for the station's channel number and call-letters, time and day should be left. Also, rating stories from other markets, indicating the competition and scheduling of the program, were mentioned in the survey as being helpful.

The biggest headache? *Too little, too late.* Promotion material should be sent to the station promotion manager the minute the contract is signed with the station. And the package should be addressed directly to the promotion manager rather than to the general manager or sales manager.

there just to avoid 'trouble.'" Mr. Trevor added that he was confident whatever troubles may now exist between the union and agency producers will shortly be resolved; he said he was sure the union would straighten out anything that needed straightening out.

Mr. Trevor deplored New York's present losses in tv series production, and remarked that he would regret all the more any losses of commercial business or theatrical-feature shooting, were they to occur.

One agency producer who found no quarrel between New York and Hollywood is William La Cava, vice president in charge of commercial production at Foote, Cone & Belding, New York. "I've had no rhubarb lately with Local 52," Mr. La Cava said. "Hand-pick people, that's the way to do it, since there are several kinds of featherbedding on both coasts. Hand-pick 'em, and pay 'em a little over scale."

Mr. La Cava said that a few years ago, "I got hit by a couple of bums," much in the manner recently made loudly public by feature director Del-

bert Mann. Ever since that unfortunate experience, Mr. La Cava said, "I've been hand-picking 'em."

Asked how he went about "hand-picking," Mr. La Cava said, "Tell the studio who you want. Ask for an electrician or a grip, one you know is good, by name, just as in most cases a producer will always ask for a cameraman. If scale for an electrician is, say, \$40 a day, pay a good one \$50," he advised. "Scale for a cameraman may be \$99, but nobody pays that; they pay \$150 and up for a good one," he remarked.

"If you get a good second electrician and a good grip, you're ahead," Mr. La Cava said, noting that these two jobs were critical to production efficiency. "With good ones, you're pretty sure you can finish up, wind up by 5:30 p.m. without going into overtime.

"It's up to the suppliers to keep unruly types in line," he warned. "If somebody comes back loaded from the lunchbreak, the studio should call up the hiring hall, get somebody sober over fast. There'd only be a

problem if production volume rose to a point where there was more than enough work to go round, but with the way things are looking now, there's little likelihood of that happening."

If there are any union troubles in New York, any troublemaking members in Local 52, there is no connection between them and the decline of series production in New York, Mr. La Cava maintained. "Anybody who says there is, is talking through his hat," he added.

Various program series on the networks have moved to Hollywood for a wide variety of reasons, none of them having anything to do with unions," he said.

In his view, production conditions are not remarkably better on the west coast. "Production crews tend to be huge Out There, up to 30 men, so you're bound to get a couple of good guys in that number," he remarked. "There are plenty of good men in New York, and you get 'em when you hand-pick."

As for labor troubles, Mr. La Cava said that on the West Coast, with the multiplicity of unions represented on a set, things can get bad, worse perhaps than in New York, as when a jurisdictional dispute takes place on a set, or when work is stopped cold when a union walks out in sympathy with some union on strike in some other industry.

Strongly partisan to New York production is Manning Rubin, vice president in charge of tv commercials production at Grey Advertising, who recently stirred up a gnat's nest when, as vice-chairman of the AAAA committee on commercial production, he wrote a letter to James Gartland, business agent of Local 52, calling attention to charges of poor cooperation and inefficiency among its members.

Mr. Rubin said New York would be his preference for shooting, assuming the difficulties with offending union members are straightened out.

"We're here, the business is here, the creative people are here, and the account men are here," Mr. Rubin pointed out in speaking of his agency. "So the less we are away from New

York, the better. If a team of producer, writer, and art director goes to the coast to make a film, it often means they'll be away two weeks—and that means two weeks out of the flow of creative work on the account in New York."

As for the difficulties of New York production, Mr. Rubin said he's "optimistic" about the outcome of the present controversy, and expects that Local 52 will do what is necessary to discourage defection of business to the west coast.

Mr. Rubin stated that this year commercials assignments to the tune of \$6 million which "normally" would go to New York studios is expected to go to the coast; he also reported that New York lost \$4 million in business to the west in 1964.

Mr. Rubin considers production standards pretty much at par, cinematographically. But there's more knowledge about advertising among film producers in the east, he says.

Until recently, Mr. Rubin remarked, film producers on the west coast were "rather unsophisticated about commercials."

### *Swinging Westerners*

But that has all changed. "Now they swing," Mr. Rubin said, "they no longer go about tackling commercials mechanically, but with the creative spirit."

Thus speaks the spokesman for the AAAA producers. Whether to go to the West or shoot in the East seems pretty much a matter of individual choice.

Yet for all the turmoil, charge and countercharge of film producers embattled or at peace with the union, it's likely that the dust so far kicked up will settle—once the new contracts are signed. By that time, it's likely that as a bludgeon the berating of the unions will have proved not especially effective. It's generally agreed that wages will be set in large degree at points close to what Local 52 demands.

But all the members, one may predict, will by then have shown themselves to be very polite indeed, and most cooperative. Everybody likes to eat. ■

### *Spain* (Continued from page 33)

tian, which opens a lot of sightseeing possibilities in a hurry without getting too much involved with the mob. Biarritz and St.-Jean-de-Luz are the really "class" French summer resorts. If you would like to get an idea what the Riviera was like 20 years ago, Biarritz is an opulent eye-opener. The action in this area has a lot of style. Even if it rains.

Just across the border in San Sebastian, the España takes its holiday. It's a different world from the Costa Brava or Costa del Sol, but it's crowded! There isn't much point in spending any time there unless you want to do some Spanish girl watching. And on this stretch of beach the bikini is out; nice Spanish girls aren't supposed to wear them.

### *Some Best Bets*

If you want to stop overnight in San Sebastian the Maria Cristina is the headquarters hotel. The Orly is nice and very reasonable, and the Continental is another popular water-hole.

Your best bet is to head for Santander or Valladolid. This is real Charlton Heston country. Valladolid was the capital of Castile and it hasn't changed much since El Cid was racing around. Neither has Santiago de Compostela. The Hostal de los Reyes Católicos has to be seen to be believed. Salamanca certainly must be the most beautiful city in Spain.

If you come in via San Sebastian you can also cut across through Pamplona and see the local beatniks making with the matador routine during the bull-running festival early in July. It's nothing to put you off the Mets, though; if you didn't know it was a festival you might figure some joker had turned a bull loose in a butcher's convention.

But save the bullfighting for Madrid. That is where the pros perform. Tryouts in provincial towns can be pretty gory. Unless you have a strong stomach, pass 'em by. A top-flight bullfight in Madrid is something else again. They begin around six o'clock in the afternoon during





"...the  
50 million  
record boys, with almost  
as many awards  
as sales."

Shortly after penning the legendary 5 million-plus record seller "Hound Dog," Jerry Leiber and Mike Stoller were enthroned as the writing kings of Hitsville. Today, more than 40 million discs and 37 BMI awards later, the crown is steadier than ever, but the realm now extends beyond songwriting. As collaborators in an independent publishing, producing and record label operation, Leiber & Stoller produce discs, manage talent, cultivate new writers and keep their eyes on the Broadway and motion picture horizon. With over 300 copyrights behind them (many of them hits both nationally and internationally) a record of more top awards than any other BMI songwriters and a solid 14 year partnership, Jerry and Mike, at 31, are still one of the hottest songwriting teams in the business. BMI congratulates Jerry Leiber and Mike Stoller and all the other writers of contemporary popular music whose great songs we proudly license for public performance.

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

Among Leiber and Stoller's rocking successes are:

Black Denim Trousers, Love Me, King Creole, Charlie Brown, Along Came Jones,  
Loving you, Searching, Poison Ivy, Kansas City, On Broadway, Yakety-Yak.

**BMI**  
BROADCAST MUSIC, INC.

the summer. By that time you are expected to have polished off a couple of horns of brandy, bought yourself a blue cornflower to wear in your lapel and set fire to a large cigar. That's standard equipment for a bullfight.

You will also want to spend some time in the walled city of Avila and Segovia. And the Altamira caves outside of Santillana are not to be missed.

Cars are not expensive to rent in Spain, at about \$4 a day. The roads aren't bad. Or, you can fly to any of the major cities easily. Iberia is a very good airline with an excellent safety record.

Another plan is to position yourself in Madrid and fan out. Santander is about 160 miles from Madrid, and you can go to Avila or Toledo and back easily in an afternoon. Better still is to arrange to stay at one of the *paradores* overnight. These are hotels run by the Spanish government. They are actually converted old castles, monasteries, fortresses and probably jails. But don't let that dissuade you. There is nothing like them in Europe. Absolutely magnificent, and the rooms and food in most of them can't be faulted. The Waldorf will seem like Petticoat Junction after a stay at the *parador* at Oropesa.

### *The Thinning Crowd*

Don't mistake a *parador* for an *albergue* though. Both are run by the government. But an *albergue* is a high-class pension, comparable to a U.S. motel. Nothing wrong with them. Just no atmosphere. In either case make your reservations well in advance. They are usually filled year-round.

The south of Spain is for the fall. So is Majorca. The latter part of September or, preferably, October is fine. You can swim in Majorca right up to the beginning of November. But by September the crowd has thinned out.

There are only three cities in the south of Spain that make any sense to visit on a holiday: Córdoba, Granada and Sevilla. They are all different. Cádiz is unattractive and



*Dr. John R. Thayer joined Peters, Griffin, Woodward, Inc., New York, as director of research. He was formerly product manager of the American Research Bureau's Tv Market Reports, and once was with Comstock & Co., Buffalo, as a radio-tv producer-writer.*

nothing more than a place possibly to stop overnight if you are driving to the Algarve coast of Portugal.

Sevilla is perhaps the most uninhibited city in Spain. It is a wide-screen travel poster in stereo. Gals with roses stuck behind their ears, flamenco dancers, prop pigeons—the lot. Holy Week is the big occasion, but Sevilla has a lot going for it—scenery and history-wise—all year round. The Alfonso XIII and the Christina are the best hotels there, but you might want to think about making your headquarters in Granada. Then you can do Sevilla and Córdoba by easy stages.

The Alhambra Palace hotel in Granada is one of the showplaces of the south. The San Francisco—a *parador* run by the government—is enchanting. An old monastery, so cheap you wouldn't believe it.

Granada was the last outpost of the Moors in Spain. It still looks like the backlot of *Aladdin*. The gypsies are right out of Central Casting, but have a lot more talent. They will pick your pocket, read your fortune, make with the tambourines or flirt with your wife. You name it, the gypsies have it. Some of their caves are even air-conditioned.

It has become a cliché to say that Córdoba is "so Spanish." It really isn't. It is a composite of every race that has left its imprimatur on this land. The Romans, Visigoths, Moors

—all had a part in building it. The main attraction is the Mezquita, a huge mosque now a magnificent cathedral. It was originally a pagan temple, but it has survived and grown with every civilization and religious transmutation Spain has experienced since the third century B.C. For 800 years Spain was a Moslem caliphate. Córdoba was its capital, and the most resplendent city in all Islam. Architecturally it still is.

If you stay in Córdoba, the National, another government *parador*, is excellent. The Córdoba Palace is also good.

In most cities in Spain, eat at the hotel. Madrid and Barcelona have superb restaurants, and the food in the north—Basque country—is perhaps the best in all Spain. But elsewhere there is no point in taking a chance. In any case take along Interoforms, an absolute life-saver for a European traveler. Drink bottled water everywhere.

### *Bulls Galore*

If you want to take a look at a bull farm before you leave the south, they are all over the place. Most of them you can see from the road. Usually there's a small bullring. If you so much as peek through the fence five novilleros will vault into the ring and start hooking each other with a pair of horns attached to a bicycle cart.

And so to Madrid! As a city it is no match for Paris, but there is a big difference in the people and the atmosphere. The people are not out to take you, for one thing.

Madrileños, as the locals are called, are much more reserved with visitors than either the French or the Italians. But they couldn't be more charming. They don't press, and they don't chisel. You need not count your change, or add the bill. It's nearly impossible anyhow, what with the exchange and the extras. But the extras on Spanish hotel bills are government approved, and don't amount to much.

Staff in hotels is sometimes offended if you overtip or become too familiar. They like to give the impression that they are a little above

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RCA TR-3 TV Tape Player

## RCA TV Tape Player for broadcast or closed circuit

**. . . plays back all standard quadruplex tapes**

Here's the low-cost way for "screening" and on-air playback of television tapes. Many find it a shining new tool in their clients' rooms for previewing programs and commercials. No need to tie up expensive recording equipment for playback. It's an ideal sales promotion tool.

### BROADCAST QUALITY

The TR-3 performs to highest broadcast standards and is compatible with all quadruplex recorders. Built-in two-speed operation—7½ and 15 inches per second, makes it capable of playing all standard television tapes.

### BUILT-IN FEATURES

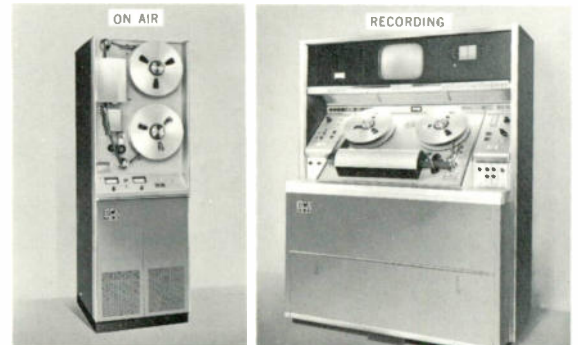
Standing only 66 inches high and occupying less than four square feet, the Player is on casters for easy movement. Modern styling, combined with two-tone finish, make it as attractive as it is useful. Controls are on a handy sloping panel. No special skills are required to operate it.

### MODULAR ACCESSORIES

Accessories include pix-lock for use with special effects, ATC for automatic picture control, and color conversion. These accessories are all transistorized modules, that can be incorporated into the player.

### DESIGNED FOR FINEST PICTURES

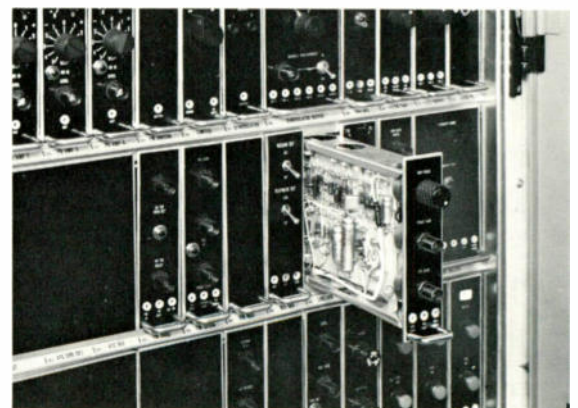
Design follows the tradition set by RCA engineers in the deluxe TR-22 TV Tape machine. Standard transistorized modules are employed. Pictures attain the same high quality as all RCA broadcast machines.



The TR-3 can be used as a playback source to relieve expensive recording equipment.



Plays all standard quadruplex tapes with broadcast quality.



Uses standard transistorized modules with built-in space provided for modular accessories.

For further information, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J. Or call your RCA Broadcast Representative.



**The Most Trusted Name in Television**

this sort of thing. But they do need the money. Just because Spain is outwardly booming doesn't mean that things are that great. Per capita income is now \$371 annually, the highest it has ever been. Whether to spend on clothes or a new scooter is a tough decision for most Spaniards to make. If he's a Madrileño, it's usually the "Dacron" polyester that wins. So you'll get odd looks wandering around Madrid in a sportshirt.

The greatest hotel in the world is in Madrid. The Ritz. If you get in, don't mention you have a friend who's an actor. And it is better not to talk about theatrical business in the bar. It is a perfectly splendid business address, though. Even Madrileños are impressed if you stay at the Ritz.

But if you are on a holiday you will probably be more comfortable at the Castellana Hilton. The Castellana was the start of the whole Hilton hegira, and is still one of the best hotels in the chain. It is one of the few places in Spain where you will have no problem getting a call through to the U.S. You can also send a telegram from there and it

won't take a week to get where it's going. It is the best place to book reservations, locate a friend, or sleep in the morning without the *camarera* barging in to open the shutters at dawn. The food is very good, and the Rendezvous Room is one of the few night spots in Madrid where you can take your wife. Pub crawling in Spain is best done solo. Women are off-limits in most places unless they don't mind being mistaken for hostesses. If you are loose on the town, the big deal is the Micheleta. (*Lap dissolve.*)

#### *A Toss-up*

The Wellington is another fine hotel in Madrid. So is the smaller Richmond. The Plaza is a big one, swimming pool on the roof and all that jazz. The Fenix is also good.

Since the New York World's Fair, everyone knows that the Jockey Club and Horcher's are *the* restaurants in Madrid. It's a toss-up between them: Neither is nearly as expensive as the Mirabelle in London or Lasserre in Paris, but both are dressier.

The Prado is the big attraction in Madrid. It is much easier to take than the Louvre, and unquestionably

the finest art museum in the world. Another outstanding sight is El Escorial, about 30 miles outside of town. It is absolutely huge, and, in addition to being the summer palace cum monastery of Phillip II, it contains a marvelous art collection in a fabulous underground room. Sunlight enters this room through low grilled windows and the effect on the huge Velasquez paintings is spectacular. There is a wonderful little hotel nearby called Felipe II. Very nice for a drink after tramping through the Escorial.

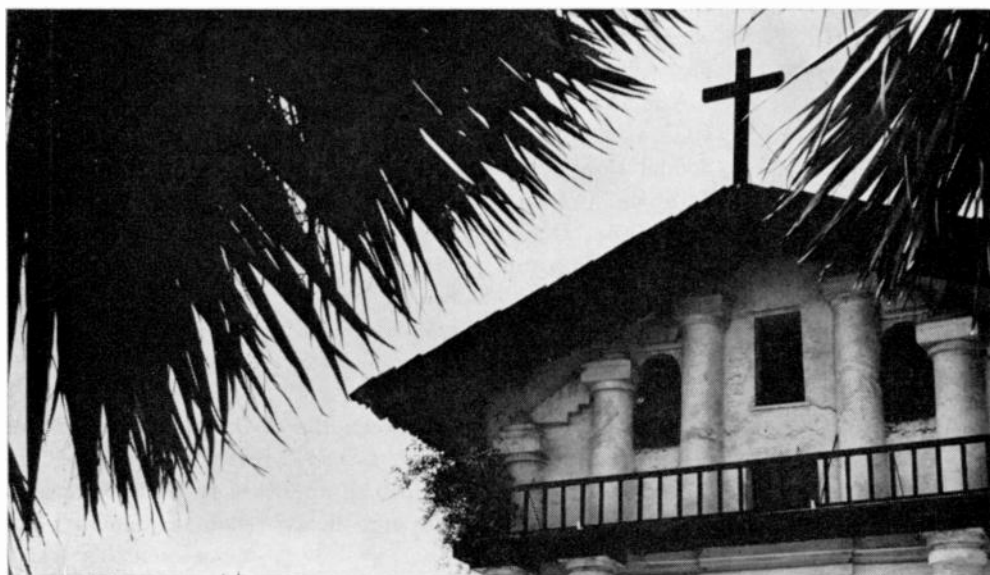
The other notable sight is the General Franco memorial to those killed in the Spanish Civil War. You must see this. It is a gigantic cross topping a mountain that has been completely hollowed out. The nave and basilica are so large that St. Peter's would almost fit inside.

There's also a Thieves Market, but this is along the lines of Portobello Road and hardly anything to put you off Third Avenue.

Toledo, which is 40 miles south of Madrid, can be seen easily in an afternoon. The home of El Greco is a bit anti-climatic after seeing his paintings at the Prado, but it is a

---

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

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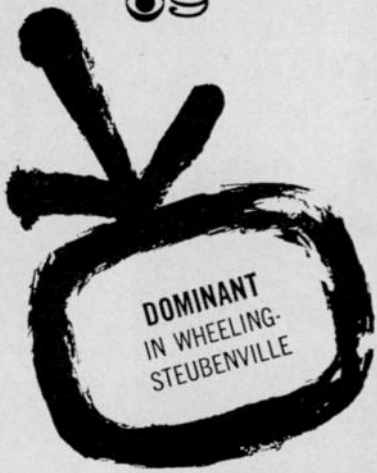
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A RUST CRAFT STATION 

gem of a city to view from the Roman bridge over the river. Or from a distance. Just drive through it, and don't get out of the car. It is the only city in Spain where pitchmen work overtime.

If you are ready now for three days in the sun, head for Majorca. Capri never had it so good. The most enchanting island in the Mediterranean. But only in May, part of June, and all of October.

You can stay in Palma if you wish, but the scenery is 40 miles away in the Formentor area. Rent a car at the airport and drive it in two hours. The road is great.

The Formentor is the finest hotel on the island. You have seen its beach in all the Spanish travel posters. Looks like Tahiti with pine trees. Nothing you have heard about the Formentor is exaggerated, but by Spanish standards it's expensive. A smaller, but just as select, little hotel is the Molins at Cala San Vicente.

### A Lot of Action

In Palma the Son Vida is quite a spa, a bit of Miami Beach in Spain. The Fenix, which is right in Palma, is a first-class hotel, and there's a lot of action at the Bahia. If you want something a little quieter and more reasonable you will find the Bendinat, 15 minutes from town, very pleasant. But regardless of where you decide to stay, avoid Majorca during July and August.

You definitely will need a car if you expect to tour the island. And, a final word of caution if you drive in Spain. Get an International driving license. It seems to impress the local *policia*. And go in the ditch rather than hit a chicken or a donkey. Even the William Morris office couldn't put together as complicated a deal as you will be in if you get caught in the crossfire between the constabulary and a Spanish farmer. Remember, too, that the Spanish are fatalists. They dare you to run them down.

If you take the dare, you might as well dig in for the winter. That is how long it's going to take you to get out of the country. ■

### News (Continued from page 21)

top-heavy with theatrical talent. "If you're doing that, you might as well be *The Ed Sullivan Show* or *Hollywood Palace*." A veteran of the Jack Paar *Tonight* show, he noted that the program had moved along for more than a year before it became chic for a performer to appear on it.

**Lower, Higher Salary.** *The Merv Griffin Show* employs three talent coordinators to line up guests a week or 10 days in advance of taping. "We'll do a lot of last-minute stuff, too," said Bob Shanks, "jumping in on the news items and getting to the people involved in the stories. *Tonight* can't do that kind of thing; the network wants its news department to cover news stories." For its on-camera guests, the Griffin series pays \$265. The figure is less than the \$320 paid on *Tonight* or *Nightlife*, but Mr. Shanks points out that the daytime program Merv Griffin hosted on NBC-TV a few years back only paid \$210 "and we had no trouble getting guests."

An easing of the New York talent situation would naturally occur, both Mr. Shanks and Mr. Stark agreed, if ABC-TV's *Nightlife* program moves to Hollywood as has been rumored. Bob Shanks claimed a "different" kind of guest could often be found on the West Coast—"the place does attract the eccentrics"—but that New York had its share of off-beat characters, too, if anyone wanted to put them on the air.

A solution to the over-all problem of coming up with enough guests for the nightly program is to build a "family" of talent, with a number of performers paying regular visits to the show. On *Tonight*, producer Stark pointed out that this had been done, "but we don't play anyone so often that we get complaints from the viewers. Oh, we'll hear from somebody that he doesn't like so-and-so, and we shouldn't have him on anymore—but it's usually a case of a personal dislike, not a problem of over-exposure. Some viewers just don't like some stars, and complain if we have them on *once*." ■



# WE'VE GOT SOME MERV!



## The word is in - from Coast to Coast

"And the surprises, together with some ingenious little touches, made the 90 minutes positively delightful."

Vince Leonard, *Pittsburgh Press*

"Merv in his first week has conclusively proved he has what it takes to conduct a show starting at 11:30 and hold the viewers' attention for 90 minutes. In a word, he is terrific."

Arthur E. Fetridge, *Boston Herald*

"... the affable Griffin is able to evoke a generous response from his guests. He keeps the conversation moving without being obtrusive, which is essential for the success of this type of show."

Walt Dutton, *Los Angeles Times*

"But the show doesn't lean entirely on the desk-and-chairs layout, but on the personality of its star and his handling of guests and the fairly consistently improvised happenings during its 90 minutes."

Jack O'Brian, *N. Y. Journal American*

"That self-assurance, perhaps, is the most important item; it conveys to the audience a feeling the host is confident the show will be entertaining, so relax and enjoy it. And it seems to me Griffin communicates this assurance - he's confident his program will be entertaining, as indeed it has been."

Dick Shippy, *Akron Beacon Journal*

"He has the kind of personality that comes on easily in the late evening and ought to wear well."

Tom Mackin, *Newark Evening News*

"Merv Griffin scores very big."

Bob Foster, *San Mateo Times*

"His local beachhead is the Little Theatre off Times Square on 44th St., a location with its own built-in excitement. Outside shots of the busy theatrical neighborhood - an attraction that should go over big with out-of-towners - added an important

dimension to the program. So, too, did his announcer, Arthur Treacher, a booking gesture that suggested originality in the choice of guests and program regulars may be expected.

Besides the ability to communicate a sense of the immediate and unexpected, the trick of being a winning late night TV host is to be a good listener. And Griffin listens, believe me."

Kay Gardella, *New York Daily News*

"Griffin gives the distinct impression that he enjoys his work and that is half the battle. He is an ideal host because he doesn't allow his intellectual experience to get in the way of any wisdom his guests offer. The other half of the battle is the individual quality of the program's guests. Griffin is fortunate to have one of the best talent men in the business... and the opening two programs were overflowing with people who were interesting as human beings as well as capable performers."

Terrence O'Flaherty, *San Francisco Chronicle*

"Anyone who found the daytime Merv Griffin of two years ago a winning personality, a pleasant, decent non-show-business type, and a sympathetic listener to interesting guests - as this viewer did - will find the late-night Merv Griffin no different."

John Horn, *New York Herald Tribune*

"It was also a fine debut thanks to Merv's easy manner with star guests."

Jerrie Atkin, *Gary Indiana Post Tribune*

"As for the star himself, Griffin is pleasant and unassuming, handles his guests with ease."

Hank Grant, *Hollywood Reporter*

"Whatever a ten strike is, the Westinghouse Broadcasting Company scored precisely that with its extremely well advised acquisition of Merv Griffin. It took the personally quick-witted Griffin exactly 90 minutes to prove this happy point... Merv moved into TV's late evening arena with a sparkling Channel 4 premiere which was far more enjoyable than many a prime time program."

Anthony La Camera, *Boston Record-American*

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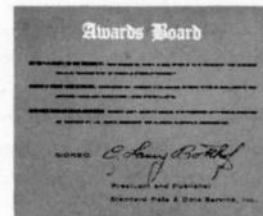
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6. Is good Service information provided on a sustained basis?
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## ***Why KERO-TV bought Volumes 8 & 9 of Seven Arts' "Films of the 50's"***



### ***Says Kenneth Croes:***

*Station Manager of KERO-TV, Bakersfield, California*

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*"After opening up a 7:00 to 9:00 p.m. time period for blockbuster type movies, we looked for the strongest product available to deliver top ratings.*

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6:30 PM  
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7:00 PM  
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7:30 PM  
VOYAGE TO THE  
BOTTOM OF THE SEA

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Sunday\*

6:00 PM  
20th CENTURY

6:30 PM  
**STINGRAY**

7:00 PM  
LASSIE

**NBC**  
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6:30 PM  
NEWS

7:00 PM  
**STINGRAY**

7:30 PM  
FLIPPER

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San Francisco	Ind.
Atlanta	CBS
St. Louis	ABC
Birmingham	NBC
Syracuse	NBC
Harrisburg	ABC
Minneapolis	ABC
San Diego	CBS
Jacksonville	CBS
Denver	CBS
Charlotte	CBS
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Milwaukee	ABC
Scranton	ABC
Columbus	ABC
Phoenix	NBC
Sacramento	CBS
Buffalo	NBC
Kansas City	NBC
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Rochester	CBS
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Salt Lake City	CBS
Tampa	CBS
Norfolk	CBS
Las Vegas	NBC

**...and more!**

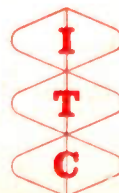
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