

Television Age

Television as creator, inspirer and seller of toys	PAGE 23
A perennial controversy: what the networks don't do	PAGE 28
How to be creative and influence people, sort of	PAGE 32



PETRY

Color  spot

Color Television is in the midst of its greatest breakthrough both as to set sales and advertiser acceptance. This year Spot TV will be more effective than ever with your commercials in Color. The Television Stations we represent are the leaders. They are best equipped and ready to do this kind of selling for you.

COLORSPOT—FOR FOUR DIMENSIONAL SELLING



THE ORIGINAL STATION REPRESENTATIVE

TV MEDIUM FOR '66

Indiana University
APR 22 1966
Library

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



what Twin City TV Station delivers over
ONE MILLION MORE VIEWER HOURS
per week than its closest competitor?*

* ANSWER:

**Total Weekly Hours Viewed Per Station—
1965 ARB Coverage Study**

9,004,100 • WCCO TELEVISION

7,900,200 • STATION "B"

5,252,800 • STATION "C"

4,161,200 • STATION "D"

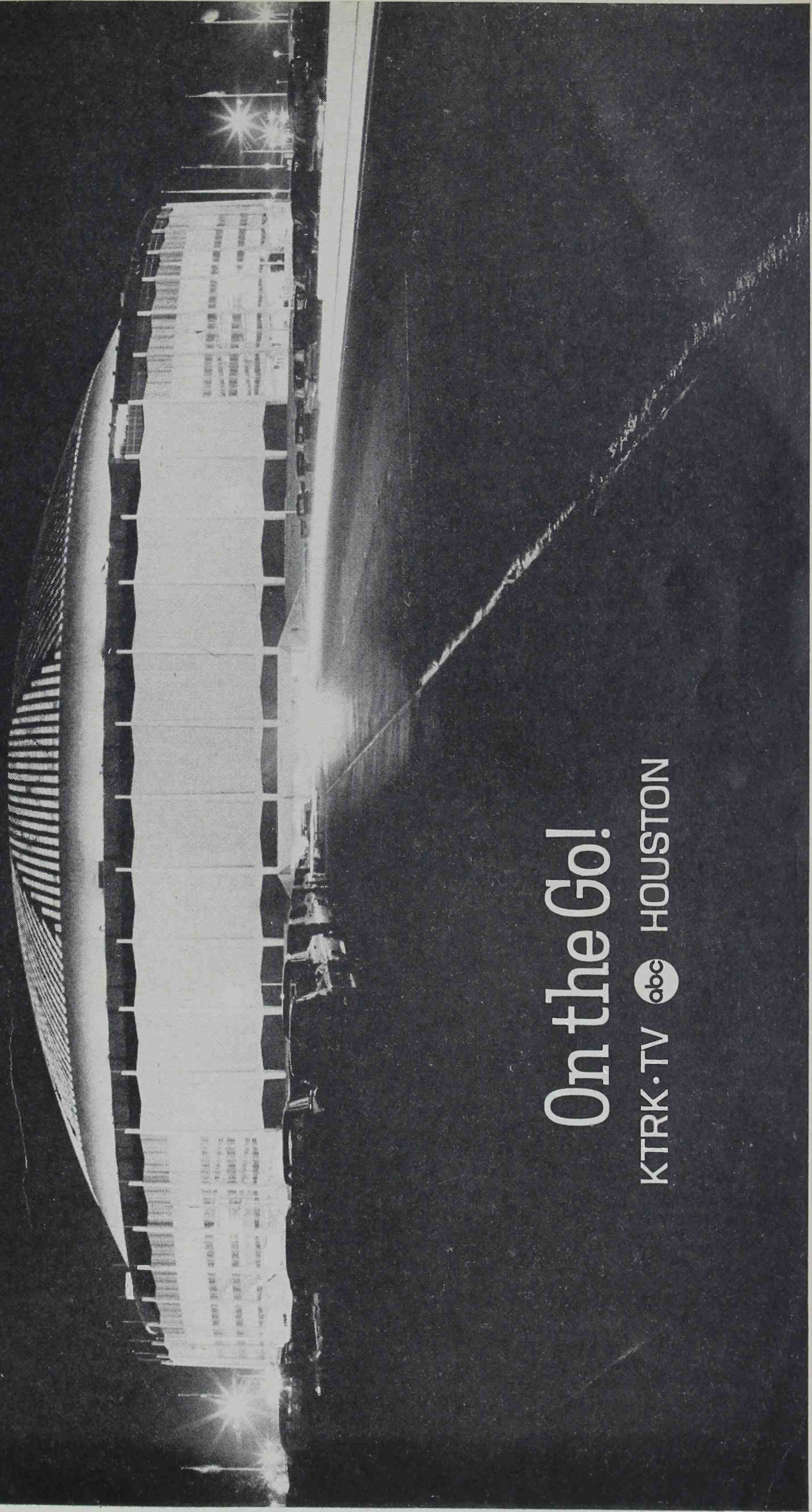
And, we always say... "Audience measurement data of all media are estimates only—subject to defects and limitations of source material and methods."

This viewer preference combined with the FIVE National News Awards, including the 1965 Radio-Television News Directors Award, indicates the professionals join Northwest viewers in recognizing WCCO Television's efforts toward excellence. YOU CAN COUNT ON WCCO TELEVISION TO BE THE DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION

WCCO TELEVISION

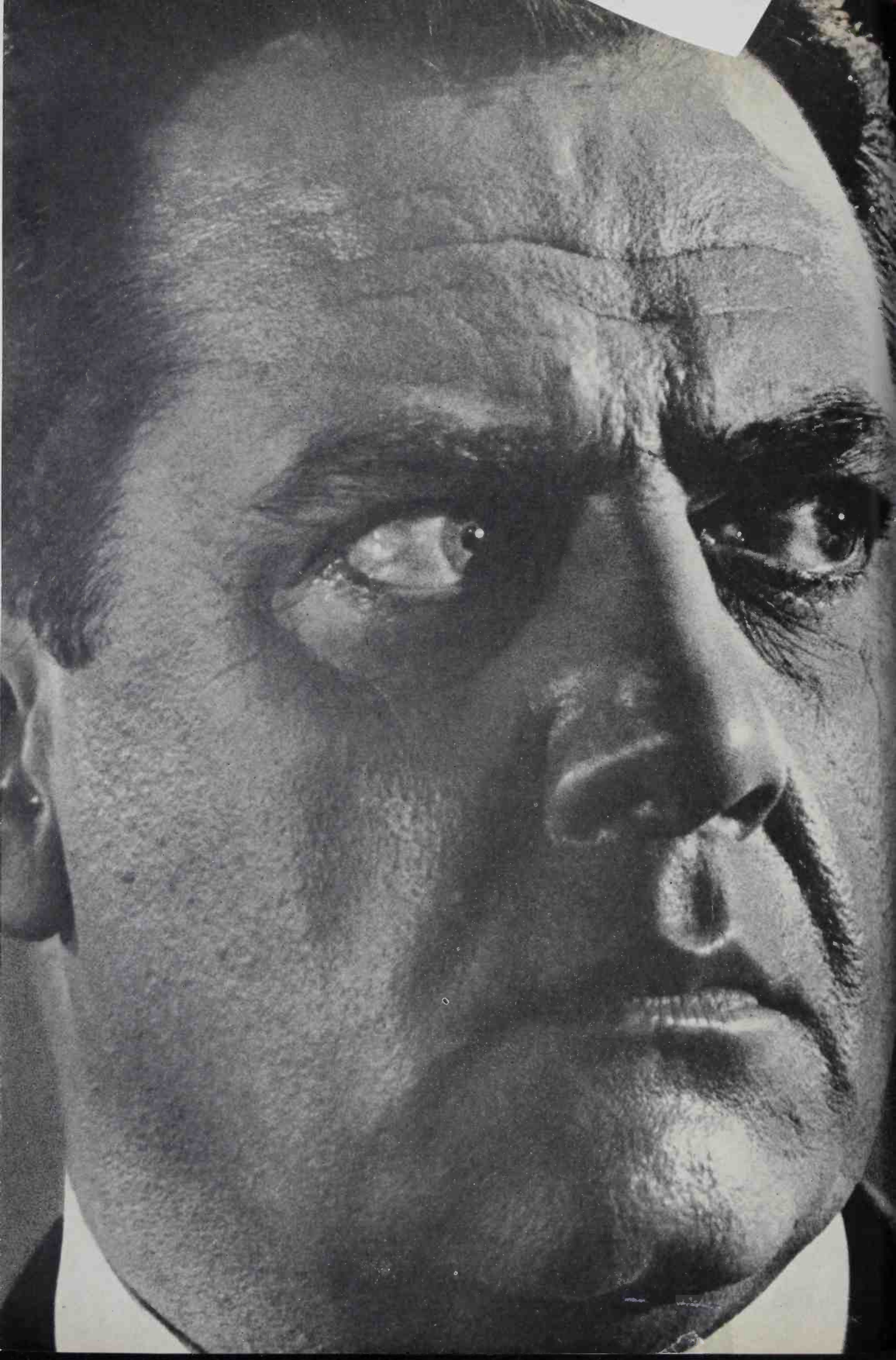


Reps: Peters, Griffin, Woodward, Inc.



On the Go!

KTRK-TV  HOUSTON



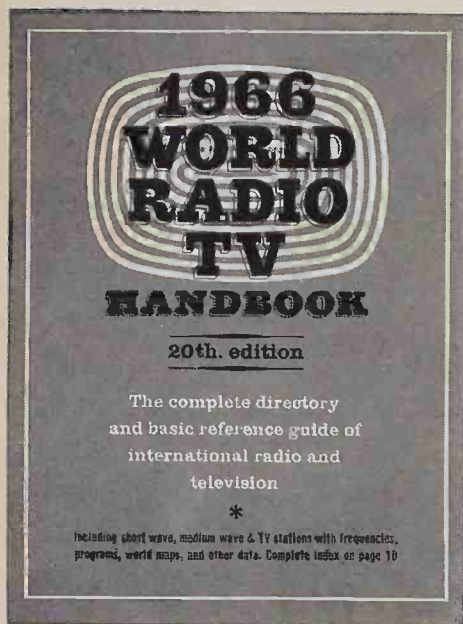
PERRY MASON

The Greatest Audience Attraction
in the History of Syndicated Television

IS NOW AVAILABLE!

Offices in New York, Chicago, San Francisco, Dallas, Atlanta  CBS FILMS

JUST OFF THE PRESS



1966 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark
or
1270 Avenue of the Americas
New York, N. Y. 10020

No Time for Groaning

The paradox of the "soft" situation in spot is that neither reps nor stations nor industry analysts have been able to put their finger exactly where the problem lies. Some markets are up; others are down. This holds true for large as well as small and intermediate size markets. Several reasons have been advanced for the "touch and go" position of spot in the first quarter. The introduction of new products, a healthy source of revenue for spot, slackened off somewhat in the first three months of the year. The utilization of piggy-backs by large spot users could be a factor in the reduced spending by these advertisers. Television Bureau of Advertising is conducting a comprehensive study of the effect piggy-backs are having on spot revenue. There is no question too, that network announcement sales are cutting into spot placements. Stations, in the meantime, are carefully going over their fall programming schedules and blue-printing their efforts with the local wholesalers and jobbers. The stations that redouble their efforts in these areas will increase their business. The stations that moan and groan and wring their hands and do nothing will suffer in today's competitive marketplace.

Sales Staff Expansion

We are happy to announce the appointment of Norman Berkowitz (right) as advertising director. Mr. Berkowitz, who has been eastern sales manager, was formerly advertising director of Mercury Records. Before that he was an account executive with the DePerri Advertising Agency in New York after having been with the Billboard Publishing Company for several years.

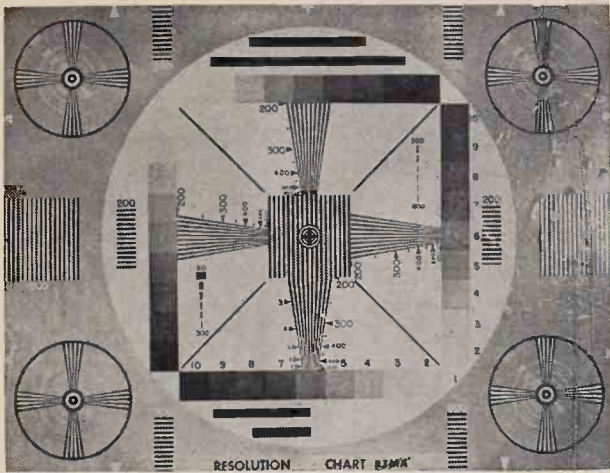


Mort Miller (left) rejoins TELEVISION AGE as advertising manager. He has been with *Radio-Television Daily* for the past eight months and before that was eastern sales manager of TELEVISION AGE for five years. He has a wide background in film distribution and production, having been with Independent Television Corporation and, before that, with Bill Sturm Productions. Both Mr. Miller and Mr. Berkowitz will report directly to the publisher.

Business Barometer Innovation

The TELEVISION AGE Business Barometer has been revised to show the month-to-month revenue figures broken down by size of station. The figures now show the month-to-month changes in national spot, network and local revenue by stations in categories of under-\$1 million, \$1-to-\$2 million and over-\$3 million. The figures will continue to be tabulated by Dun & Bradstreet from confidential reports received directly from stations. The change was made as a result of the constructive suggestions made by reps and stations which use the Business Barometer figures. We want to take this opportunity to again thank the stations which are cooperating to make this valuable service possible.

S. J. Paul



Op Art

It may be a resolution chart to an engineer, but our creative department sees it as "an experiment incorporating the laws of optics in the solution of a particular esthetic problem in spatial relationships." And our sales department claims that if you stare at it long enough you'll get the message:

The real art to op is providing programming that people like. Art critics at ARB agree that WMT-TV practices the art fine. WMT-TV has over two million more viewer hours per week than either of the other stations in our market.*

*Station X: 1,782,700. Station Y: 2,336,400.
WMT-TV: 4,478,700. ARB, Television Coverage/
1965, Iowa Station Report.

WMT-TV

CBS Television for Eastern Iowa
Cedar Rapids—Waterloo

National Representatives:
The Katz Agency

Affiliated with WMT-AM; WMT-FM;
K-WMT, Fort Dodge



Letters to the Editor

Comments on Cox

I read your March 14 issue and thank you for the attention shown Cox Broadcasting Corp in *Wall St. Report*. We appreciate it, but there were some discrepancies in the copy. Permit me to point them out . . .

Whether or not an FCC hearing will be necessary for approval of our franchise is as yet undetermined.

We have 32,000 subscribers on our Cox-owned systems, not 22,000.

Cox Cablevision joined forces with Kaiser Aerospace and Electronics Corp., instead of with Kaiser Broadcasting. Our relationship with Kaiser A&E has no significance to Kaiser Broadcasting's plans for pay-tv. We have nothing to do with it.

We are no longer involved in Daytona Beach.

Not all cities require a percentage of revenues (in CATV), but it someday could become the norm.

RICHARD S. GOSS

Director of Promotion and Publicity
WSB-TV
Atlanta, Ga.

Pakistan Statistics

I was surprised to see that TELEVISION AGE credits Pakistan with only 1,700 tv sets (semi-annual International Issue). This is incorrect.

We have between 8,000 and 10,000 sets in Lahore, West Pakistan, and between 5,000 and 7,000 sets in Dacca, East Pakistan.

Karachi station is under construction and we estimate that within the first year we shall have between 25,000 and 30,000 sets.

NUSRAT A. BOKHARI

J. Walter Thompson Far Eastern Co.
Karachi, Pakistan

Portrait in Print

Reading something about one's self is almost as uncomfortable as looking at one's picture, but I didn't have the usual experience in looking

at *In the Picture* on page 71 (March 14, 1965). It was as skillfully written as it was generous.

DON DURGIN

President

NBC Television Network
New York, N.Y.

Book for Ballots

The Winning Candidate, How to Defeat Your Political Opponent, by D. Swing Meyer; James H. Heine-man, Inc., 244 pp.; \$4.95

"It is a sad commentary that few political candidates have really used the medium of television to its fullest potential. Most have merely backed into it." D. Swing Meyer, a former employee of the Campbell Soup Co. and now a California public relations man, attempts in this all-purpose volume to teach would-be public servants how best to use television and the other media of communications to influence people and win votes. Taking off from his thesis that most candidates do not know how to use tv, the author devotes a chapter (17) to basic instruction:

Plan the attack carefully by listing names of all local tv news directors, talk and interview shows, panel discussions, etc.; approach the tv station with imaginative feature ideas; "better to buy five 60-second spots or ten 30-second spots than one five-minute segment;" don't preempt the viewers' favorite shows; rehearse being sincere, honest and direct before a "dead" camera in an empty tv studio; use small-space newspaper ads to alert viewers to your tv appearance, and so on.

Mr. Meyer's tv chapter can hardly be called penetrating; and his advice on the preparation of a press kit, the duties of a field task force, how to deliver a speech or hold a press conference, are more detailed and probably of more value. For the beginner in the arena of politics, however, the book should prove useful. Whether or not it will tell the reader "how to defeat your political opponent" is problematical; what if your opponent has also read the book?
—D.D.

From the Chairman

I enjoyed . . . the issue which contained the articles on the Commission (March 28, 1966) very much, and was particularly pleased with the article on me. I hope the general reaction to it has been favorable.

E. WILLIAM HENRY

Chairman

Federal Communications Commission
Washington, D.C.

Uninfluenced?

The March 14th issue carried a mighty interesting article about that segment of the television audience known as Children, entitled *Who's Influencing Whom?*

Since Trans-Lux caters to children via television, I might say *Who's Kidding Whom?* Anyone reading this would get the impression that advertisers are reaching for children but if you really want to do a service I suggest that you query a dozen or so stations outside of the top independents in the top three markets and ask them how much of their program schedule is geared to carry a commercial message for children. At no time in the short history of television have there been so few stations actively soliciting business which appeals to the child buyer (or influencer).

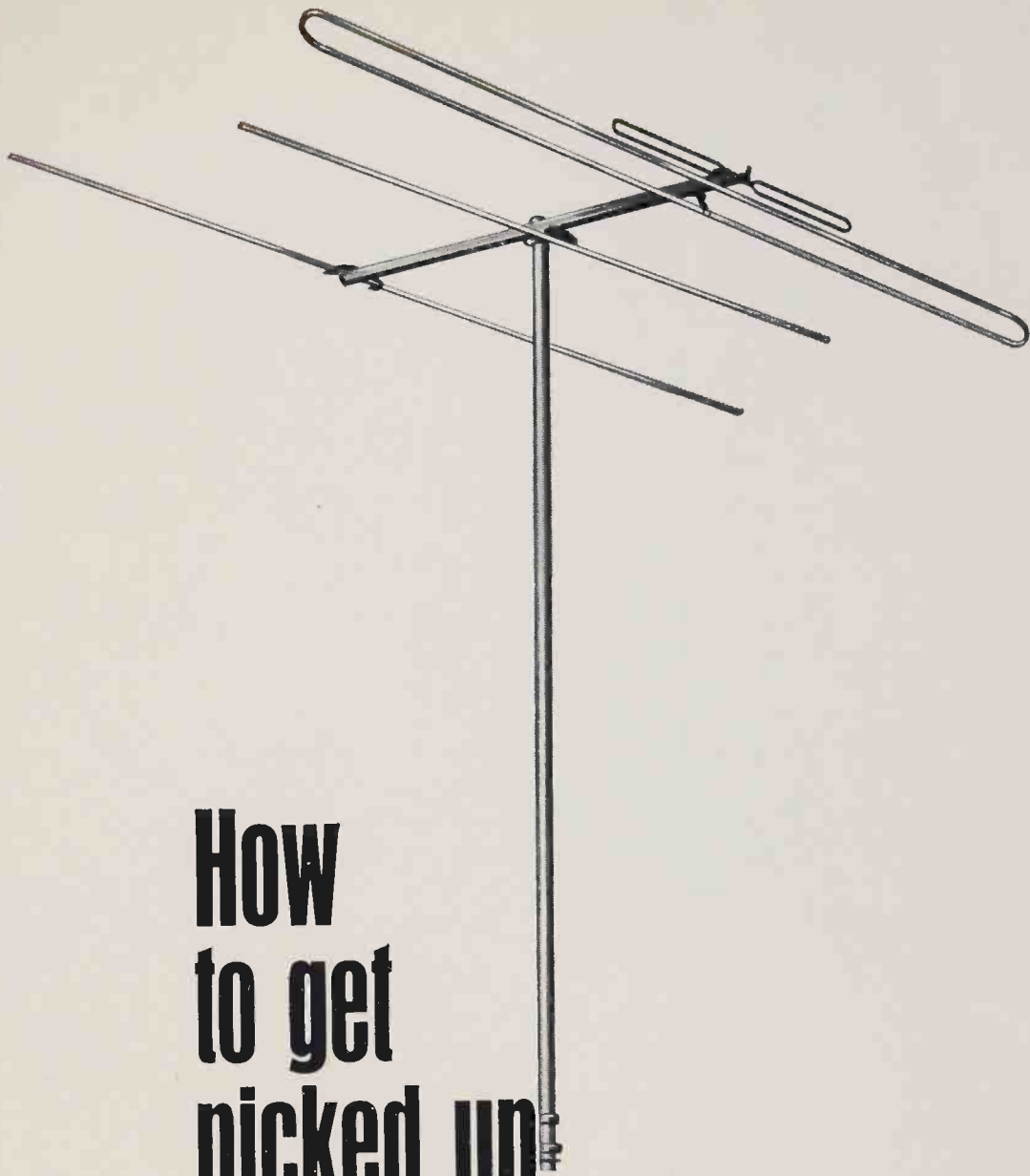
In almost every three-station market, two of the stations have completely abdicated children's programming, and the third is down to one hour or so a day.

If the national advertisers with products to sell directly to children—or as the article points out, those who have products for mom and dad but would like to see the children influencing the purchase—want to do something significant, they might start funnelling some of their spot revenue into local programs tailor made for children. Obviously, I am not talking about the early prime time schedule, which includes a fixed number of programs more likely to appeal to youngsters than adults, although they are never, never referred to as the children's hour.

RICHARD CARLTON

Vice President

Trans-Lux Television Corp.
New York, N.Y.



How to get picked up in Detroit.

All it takes is an attention-getting station called WJBK-TV.

WJBK-TV is the leader in Detroit.

Reason: More national accounts advertised on WJBK-TV in 1965 than any other Detroit TV station.

Same story's shaping up for '66, too.

Why? Because . . .

WJBK-TV works in Detroit.

Check with your STS man. He'll show you how to get your products picked up—not passed by.

WJBK-TV  2 DETROIT

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i> STORER <i>BROADCASTING COMPANY</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.



A RAINBOW
COLOR INT



A GOLDEN WEST TELEVISION
SERVICE FOR LOS ANGELES AND
ALL OF SOUTHERN CALIFORNIA.

CWB

ADD THE SALES MAGIC OF COLOR ON

KTLA KOLORIFIC

AND THE SKY'S THE LIMIT

The Los Angeles television market offers your color commercial the world's largest concentration of color TV Homes . . . 655,000* of them . . . and Kolorific KTLA is the only Los Angeles independent station with its own equipment for live studio and remote color casting, for color tape, film and slides

COLORIFIC: "ABILITY TO COMMUNICATE COLOR . . ."

The California Angels' play-by-play will be in full color in 1966. Adjacencies for 30 games are now available.

YOUR **P** **G** **W** COLONEL HAS ALL FACTS.

REPRESENTED NATIONALLY BY

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

Pioneer Station Representatives Since 1932

277 PARK AVENUE, NEW YORK 10017 • PHONE 826-6000

CHICAGO • DETROIT • PHILADELPHIA • ATLANTA • CHARLOTTE • MINNEAPOLIS
ST. LOUIS • DALLAS-FT. WORTH • LOS ANGELES • SAN FRANCISCO

*ARB December 1965 (All audience data is subject to qualifications described in the report used)



WELCOME

KGNC
AMARILLO, TEXAS



KGNC—Radio, TV and FM, Amarillo—formally joined the Stauffer Publications' broadcast media family February 15.

And WIBW, Kansas branch of the family tree, is proud to welcome its Texas neighbor... bustling, full-blooming Amarillo.

It's a fitting partnership. KGNC Radio and TV dominate Amarillo and the Texas Panhandle much the way the "Voice of Kansas" prevails in the Sunflower State. And for the same reasons: top-flight programming... first-rate personnel... responsible management.

Down Amarillo way they call KGNC the "Voice of the Golden Spread." And what a spread: 183,000 wonderful Texans, making up the 14th fastest growing market in the country, according to Sales Management.



Like to know more? Ask Avery-Knodel. They'll represent KGNC, too, in their own inimitable manner.



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

Clear in the Clear

In spite of a bid for action by the FCC, prospects for Congress either to head off or to modify the FCC assumption of authority over all CATV-land are slim. The Senate Commerce Communications subcommittee is determined to wait for House action before risking another fight on the Senate floor. The House Commerce Committee hearings have to date revealed little that is new, except that the committee members are bitterly split and not about to agree on anything CATV.

5-Per-Cent Increase in Toy Billings?

On the heels of a successful prediction in April '65 that the nation's makers of toys and games would invest more than \$40 million in tv during the year (TvB reports the final figure was \$44 million), TELEVISION AGE is estimating 1966 expenditures of \$55 million. On individual firms, some advance estimates here last April 26 were amazingly accurate. For example: it was predicted that Mattel would spend \$5.5 million in network, \$3.5 million in spot; the firm, says TvB, spent \$5.7 million in network, \$3.1 million in spot. Ideal Toy, it was predicted, would spend \$2.8 million in spot alone; the TvB figure was \$2,866,000. Hasbro predictions were \$550,000 in network, \$500,000 in spot; the TvB figures—\$511,100 in network, \$541,700 in spot. (For more on the toy picture for the year ahead, see page 23.)

o Middleman—More Profits

When a tv production studio has a still hot product going off-network, it's often time to set up a syndication subsidiary. Last month Filmways set up a station sales arm, and arranged with Len Firestone to distribute the *Addams Family*. Since then, however, Filmways has announced merger plans with Seven Arts. If the merger goes through, Filmways will have the Seven Arts field sales force to carry its series to stations. And Seven Arts will eventually have Filmways' feature films to add to its libraries of tv features.

When the Cat's Away, It's Time for Pay

When former Rep. Oren Harris (D., Ark.) ruled the House Commerce Committee, the FCC steered clear of the hot pay-tv issue, drawing back from a national test of the system and accepting Mr. Harris' "restricted test" idea. With Mr. Harris now a Federal Judge, the issues before the FCC are the terms under which pay-tv will be permitted: one or multiple systems; limitations on the number of stations per size of market; limitation of the number of pay-tv hours.

Color is Common

Conservative predictions estimate that several major-

market stations in the large northeastern markets expect that the percentage of color spot activity will reach the 50-per-cent level by mid-1966. Complete color spot campaigns are expected to be achieved within the year in those markets.

Heads Knock at Commerce

Rep. Harley O. Staggers (D., W.Va.), new chairman of the House Commerce Committee, isn't living up to his advance billing—easy-going and reluctant to knock heads. The CATV problem was removed completely from the hands of Rep. Walter Rogers (D., Tex.) who expected to hold hearings in his capacity as chairman of the subcommittee on communications and power, and was expected to use the hearings to counter FCC action.

Capitalizing on Commercials

Latest commercials studio to follow the noted precedent set five years ago by Filmways in branching out into series production is Van Praag Productions. The studio, with Walt Framer as its director of special projects, has a tv drama project currently being subjected to network scrutiny. If it gets a green light, Van Praag will shoot it either in Miami or Hollywood. The firm has facilities arrangements in both places.

Tobacco Rumbblings

The cigarette business is shaky as far as certain agencies are concerned. On the heels of the recent Kent switch there is talk of two other account shifts in the offing: Liggett and Myers is on the prowl for a new shop to provide new life for L&M, Chesterfield King and Lark. The field has been narrowed to four agencies which are currently whipping up presentations hoping to grab the \$33-million action from JWT: Young & Rubicam, Foote, Cone & Belding, McCann-Erickson or Compton. Also along tobacco road, Paxton is reportedly on the verge of defecting from Benton & Bowles for the fresher fields of Leo Burnett. Observers feel that the rest of the Philip Morris brands at B&B would soon follow.

TV Guidelines

Not only do the emerging uhf stations have to compete with the already established v's for advertising, viewers, and programming, they are facing discrimination in *TV Guide*, which in many areas does not bother to run the programming schedule of the small stations. *TV Guide* says that there is not enough space to run the smaller stations, and that in some markets, the magazine does not even run the schedules of the smaller v's. "There are not currently enough sets in many markets equipped with uhf receivers to warrant listing the programming," said one *TV Guide* spokesman.



Boy,
did we
wow'em
at the
NAB,
Ollie.

“fad proof”

156 new, fully animated, five-minute cartoons

(Openings, closings and bridges available to make up 32 fabulous half-h

**Naturally,
Stanley,
with Hanna-
Barbera
and Wolper,
how could
we miss?**



color.

**DISTRIBUTED EXCLUSIVELY BY
WOLPER TELEVISION SALES, INC.**
555 MADISON AVENUE, NEW YORK, N.Y. 10022-TELEPHONE: HA 1-5322
8544 SUNSET BOULEVARD, LOS ANGELES, CALIF. 90069-TELEPHONE: OL 2-7075

If you lived in San Francisco...



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

Business barometer

January revenue to stations from local sales and network compensation continued at the high levels of previous months, according to the Business Barometer sampling of stations around the country. Local sales for the industry were 14.7 per cent ahead of those in January '65, and the compensation total was up 7.4 per cent.

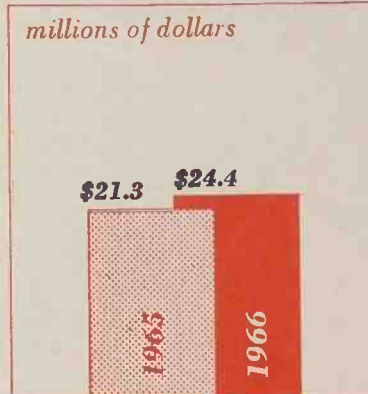
In estimated dollars, the total figure for all stations' local sales is \$24.4 million. This compares with \$21.3 million estimated for the January '65 period. Compensation totalled an estimated \$19.2 million in January '66, as compared with an estimated \$17.9 million for the same month a year earlier.

Comparing January activity with that of December immediately preceding, however, local business was off 13.9 per cent and compensation was down 5.4 per cent.

The 14.7-per-cent gain for the year-to-year comparison of local sales was the largest racked up for any month since November 1964. The greatest gains in local revenue were made by the largest stations. According to the new Business Barometer computations of changes by size-of-station, local sales were up 16.6 per cent at stations in the over-\$3 million annual group; up 12.9 per cent at stations in the \$1-3 million bracket, and up only 6.7 per cent at the stations whose revenue is under \$1 million.

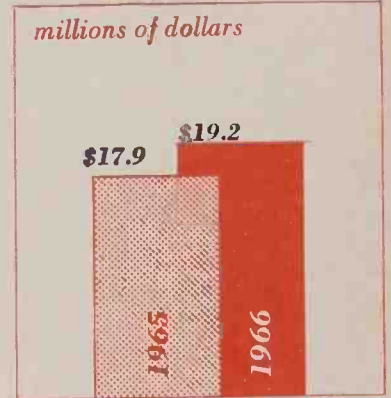
Finally, a look is in order at how business for stations in January of this year compares with that in 1965. Although spot volume (reported here last issue) was up only 7.2 per cent this past January, as compared to 9.7 per cent in January '65 over that of '64, the increases in both compensation and local sales were greater this year than last. In '65, January local business was up 10.5 per cent over '64; now it's 14.7 per cent. And January '65 compensation was up only 3.0 per cent over '65; now it's up 7.4 per cent.

LOCAL BUSINESS



January (up 7.4%)

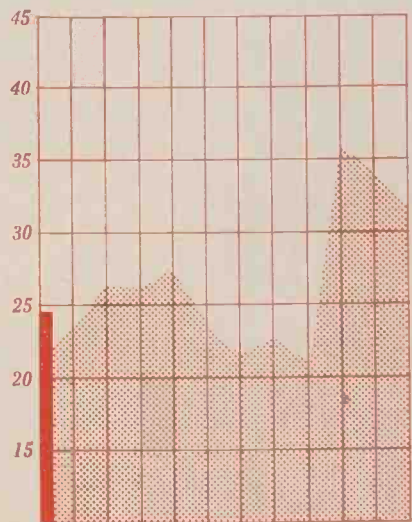
NETWORK COMPENSATION



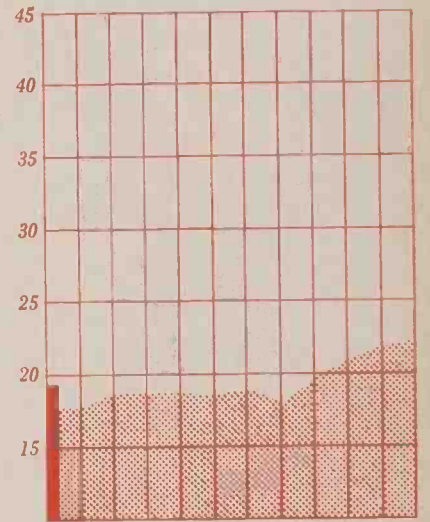
January (up 14.7%)

Year-to-year changes by annual station revenue

Station Size	Local business	Network compensation
Under \$1 million	6.7%	7.4%
\$1-3 million	12.9	11.5
\$3 million-up	16.6	5.0



1966-'65 comparison



1966-'65 comparison

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

In Pittsburgh where excitement's brewing,

TAKE TAE 

You'll like the local color. And the homes-reached record too.

WTAE CHANNEL 4

BASIC ABC • REPRESENTED BY KATZ



"Hearing William Steinberg and the Pittsburgh Symphony in Carnegie Hall last night . . . strengthened my faith in them as one of America's three best teams of the kind."

Biancolli, New York World Telegram, November, 1965.

Audience Control

"I'm not suggesting that you don't need the networks," said Herb Jacobs, president of TV Stations, Inc., at a closed meeting during the NAB convention in Chicago. "What I am saying is that you get ready now for the day when the networks don't need you."

The representatives from more than 100 outlets now in the TV Stations fold took notice as Mr. Jacobs outlined the forces that will (not *may*, but *will*) battle for their audiences: more independent uhf stations, pay-TV, CATV ("some program origination hasn't been ruled out by the FCC"), network transmission directly to the home via satellite ("General Barnoff had predicted it"), and the home tv-disc ("already developed by Sony and CBS") that in time "will take off like the record business."

Clear and Present Dangers. The all-too-obvious dangers must be recognized now, said the TSI president, and the stations must do something about it quickly. The networks, he emphasized, can no longer be depended upon for a supply of off-network programming. Last season, the mortality rate for all network shows was 47.3 per cent; for new shows, it was 60.5 per cent; and of 51 network cast-offs, only 13 programs have any potential for rerun use. (Mr. Jacobs, incidentally, and TV Stations, Inc., claimed an accuracy of 97.7 per cent in predicting the fate of programs before the beginning of the '65-'66 season—an accuracy better than that of N. W. Ayer and MacManus, John & Adams, both of which published their forecasts.)

Severe deficiencies exist in the kind of off-network programming available, the executive pointed out. "In a decade, the networks have gone through a turn of 360 degrees—from Berle to Batman to Berle." If a station doesn't want that kind of programming, he can have westerns "in which even the horses are pleading for new scripts" or variety shows "all

with Nanette Fabray" or a lookalike stream of situation comedies.

As to the feature film supply for the local station, Mr. Jacobs strongly refuted the "asinine mouthings" of a film man who had told the group last year that plenty of features were in the vaults. "As of January of this year," he pointed out, "there were exactly 977 post-'48 Hollywood features in the vaults and in current release. Those now in release won't be available for perhaps as long as five years. Some will be held by the producers for eventual theatrical reissue. And, of the total, only 261, or 26.7 per cent, are of 'A' quality; 478, or 48.9 per cent, are 'B' quality, and 238 are 'C' films that are virtually unusable."

High-priced 'cheapies.' Those network deals for co-production that might be a source of future off-network features? "The networks are investing a few hundred thousand to make instant 'cheapies' that will cost you *more* than you now pay for a multi-million-dollar Hollywood first-run film."

Mr. Jacobs' admonition: "The people who control programming control the audience." His advice: station owners should give all encouragement possible to such firms as ITC ("which offer a different kind of special with Lena Horne and Pearl Bailey"), groups like Westinghouse (Mike Douglas, Merv Griffin), Corinthian, Triangle and others doing new productions. The stations should stockpile good pre-'48 films that can be rerun in special packages—"film classics, "science fiction," etc., and the packages should be sparked with occasional drop-ins of good first-run films. And, the stations *must* support the new groups like Development Program Associates and Associated Production Company, which can bring out fresh features on a cooperative basis where individual stations couldn't afford to get into production.

"Stations," Mr. Jacobs warned, "are losing control of programming.

To keep that control takes daring, yes, but you don't have to dare to be *different*. You have to dare to be *sensible*."

Talking Back

Of 10,623 Chicago viewers, 49 per cent think "there is too much coverage" during Presidential campaigns; 59 per cent want "more information programs;" and 28 per cent would "pay a small amount monthly" to scuttle the commercials.

These were among the results of one of WBBM-TV's *Feedback* opinion polls in which the viewers were invited to commend or condemn their daily tv fare. Following a 50-minute discussion of the medium Feb. 28, (see *Television Age*, Feb. 28), the panel moderator, Carter Davidson, fired off 26 questions to the public seeking its tv tastes. The audience marked its answers on "ballots," clipped from the Chicago papers, and mailed them to the CBS-owned station.

Fair Programs. Demographically, those viewers with the most education, predictably, want "more information programs instead of entertainment programs." Seventy-one per cent of the college graduates wanted more information, while only 30 per cent of those with grade school educations were for more information. Teenage viewers and, surprisingly, those over 70 were the strongest groups for more entertainment.

Given the opportunity to label tv programming generally, the big majority said "fair." However 36 per cent of those with post-graduate educations dismissed it as "poor" while only eight per cent of the grade school educated chose "poor." Apparently tv continues to be a good baby-sitter, especially for big families. Seventy-six per cent of those respondents with four or more children said television helps the education of children; 67 per cent of those with no children said it helps.

(Continued on page 68)

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY - - - ANY SURVEY

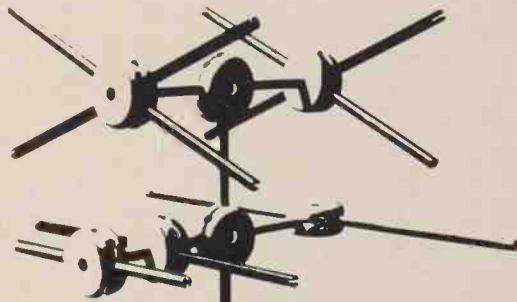


Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



Tv as toymaker

There was a day when toy inventors sat at their drawing boards and invented toys they hoped children would like. Now, they invent toys they hope will look good on television; and they invent the commercials at the same time. For, unless a toy *does something* that can be seen or heard, it's almost sure to fail on the market. Television, of course, can claim major credit for the American toy industry's vault into the big leagues of American business. But tv's influence on the process of toy creation and, indeed, the very nature of today's toys, is often forgotten in the exhilaration of skyrocketing sales.



Programs inspire playthings, which in turn are designed to look good in commercials—that will fill \$55 million worth of airtime this year

Because television has become the primary toy merchandiser, most companies have been forced, beginning at the moment of conception, to "think television." How well will the toy lend itself to a one-minute color film with sound and music? That is the all-important question.

The constant drive for new ideas to promote with massive television campaigns has spawned some ingenious new toys. Many of yesterday's toy staples have been reworked into a form presentable for television. Television's demands for motion, sound, action, and color can be observed in developments in children's military arsenals, board games, bicycles, and even the

ordinary hobby horse. At Mattel, the old cork gun has given way to sleek rifles that fire cap-loaded bullets and "ricochet" through a sound box in the rifle stock. The traditional board games now feature elaborate gadgets in the center which crank into action at strategic moments. Mattel's bicycles look and sound like motorcycles, and its hobby horse, *Blaze*, "whinnies, neighs, snorts and talks."

An example of tv's domination at the birth of a toy is well illustrated with *Sixfinger*, a toy in the "secret weapon" genre. *Sixfinger* looks like a finger, but fires bullets, bombs, and secret messages from its tip. Minutes after the toy was invented, Topper Toys president Henry Orenstein was making arrangements to beef up the company's advertising budget by \$500,000 for *Sixfinger*. Six weeks later, in early-September, *Sixfinger* was on the market and on television.

'Demonstration' is Word

"At the end of a meeting last July I mentioned a derringer that fired between the fingers with the fist closed," said Topper's advertising director, Robert Read. "Someone said it was too bad it didn't look like a sixth finger, so that the gun would be hidden. The next thing we knew Henry was stooping on the floor chattering about camera angles, storyboards, and background music." Over two million *Sixfingers* sold before Christmas and the toy was one of the chosen six, out of 40 contenders, the company decided to carry over into its 1966 line.

Abe Kent, Ideal Toy's merchandising vice president, said "demonstration" is the key word when a new toy is being considered. "Years ago, the on television." He added the process clerk in the retail store would demonstrate the toys for the custom-

er. Today the clerk probably doesn't even know how it works. We have to depend on television to demonstrate our toys now." Mr. Kent added that the "retailing revolution" created by television has made it "mandatory to sell toys by their box and their name. We have to create a name that can be asked for at the store."

Jack Jones, Mattel's advertising director, said, "Certainly television plays an important role in the creation of our toys. We usually prepare a product to fill a market need and then get the message out to the kids on television." He added the process of production of a new product and its advertising cannot be entirely separated.

While most major toys are created with television advertising in mind, an important segment of the toy industry derives its very life blood from television programming. A toy pegged to a television show or personality enjoys peculiar advantages because the show itself advertises the product, thus making paid advertising unnecessary. The gamble, of course, is that the toy is doomed to the same fate as the show that inspired it. The challenge to toy manufacturers is to determine the right time to get in and out of a fad stimulated by a popular television series.

Whither James Bond?

One of the big unanswered questions at the 63rd Annual American Toy Fair, held in New York City last month, was how long the toy industry can continue wringing gold from the rash of James Bond-inspired guns, games, trick attaché cases, and other spy paraphernalia. Although the major toy companies are still pushing their secret-agent lines, they are preparing to supplant the super sleuth with the super-hero. Enter

Batman, Superman, The Green Hornet, The Phantom, Tarzan, and Wonderwoman. The word is out of important toy firms such as Ideal, Mattel, Louis Marx, Hassenfeld, and Aurora are all firming up contracts for the major super-heros.

The rush to *Batman*, of course, already in full bloom with all the major toy companies quickly having nailed down their individual *Batman* licenses. Close on *Batman's* heels, as feeding off the super-hero craze created, is *Superman*. The existing *Superman* half-hour series which has been run and rerun in syndicated markets, the new CBS animated *Superman* half-hour program now in preparation for Saturday morning and the new Broadway musical *Superman* will result in a host of toys and games based on the character.

Sales Have Doubled

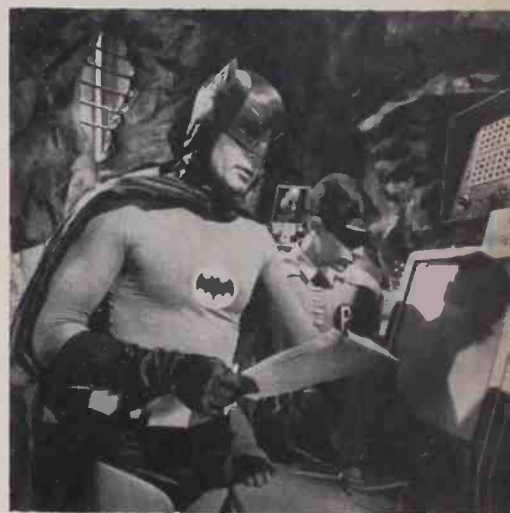
Since the advent of television, four important developments have taken place in the toy and game industry in addition to the changes in the toys themselves. (1.) Today, the sale of toys is a year-round business. Before television most sales, and advertising, occurred in only the three months before Christmas. (2.) Toys now are often advertised and purchased by brand name. In pre-television days, consumers were generally unaware of specific company names. (3.) Before television most toy and game companies aimed their selling messages only at parents via print. Today, children and parents are reached by toy advertising. (4.) The industry has experienced a phenomenal growth . . . more than doubling its retail sales in 15 years.

At the Toy Fair, a record 10,000 toy-buyers from all over the country and abroad descended upon 900 ex-

From tv programs come inspiration for new playthings, and from the playthings come advertising dollars to support television programming



On tv and toy counter:



Addams Family and Batman . . .



U.N.C.L.E. and Lost in Space.



ibitors to have a look at the 1966 toy lines. In the "old days" (before 1960) the buyers (usually women because they "know what children like") arrived, had a quick look-over, and bought. With the stakes having risen from a retail volume of \$100 million in 1953 to \$2.4 billion in 1965, toy-buying has become vastly more complicated. For the major chain and department store buyers it frequently means weeks of negotiating; get-acquainted cocktails; theatre jaunts, and other types of wheeling-and-dealing-and-dining.

Budgets are Important

Today's successful toy-buyer must recognize that it is no longer enough to be able to spot what toys youngsters will want. He must realize that America's toy tastes, to varying extents, are determined by what is advertised on television. The toy-buyer now must bow to the tv screen and hearken unto the toy manufacturers' advertising budgets and schedules. This preoccupation with tv exposure has prompted the manufacturers to promote not only their toys but the size of their advertising budgets as well.

Indeed, there are some observers of the toy industry who insist the tv disease is laying smaller and smaller golden eggs for the toy manufacturer. According to this theory, some companies have an unrealistic faith in the power of television and insufficient knowledge of how to use the medium most effectively. Simply pouring in more money is not the only answer to the problem of how to boost sales. Toy manufacturers risk incurring the ire of the countless small toy retailers who have to compete with the large department, chain, and discount stores. Frequently, especially during the Christmas rush, the

large stores will run popular and expensive television toys as loss leaders, putting the squeeze on small retailers. The small retailers can't exist without the tv-toys, yet they frequently don't make any money on them.

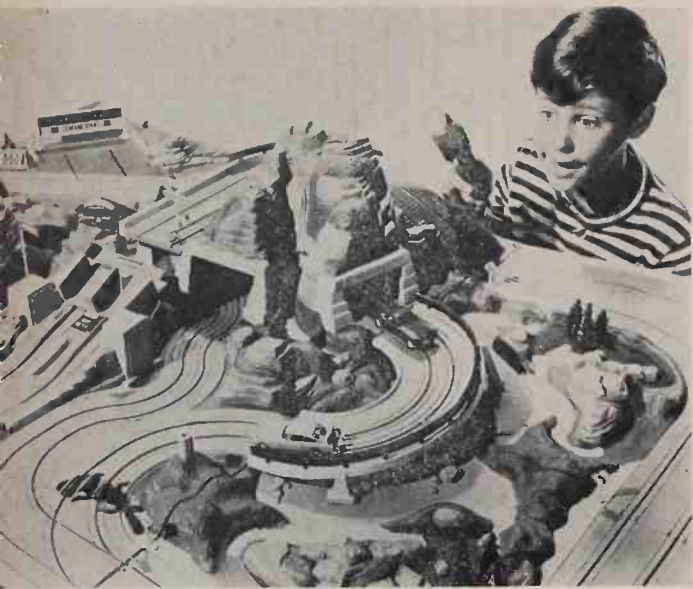
\$55 Million Ahead

Many of the small retailers touring the exhibits at the Toy Fair indicated their unhappiness with the current pricing situation for television toys. "The secret is to have a proper mix," said Harold Locktov of the American Toy Company of Oakland. "Retailers get no markup on tv merchandise. We have to put more emphasis on training store personnel to sell staple merchandise." Carl Jacobs of Bailey's Variety Store in Rehoboth Beach, Del., said that "the biggest cry is that discount houses take those items advertised on tv and football them around. We carry only a limited amount of tv merchandise and then we try to sell our customers something else. Nine out of ten times you can switch them over."

The toy manufacturers, who receive these complaints by the score, say the small retailer can compete with the large chains through personalized and better service.

Whichever way you look at it the toy business overall has plenty of room for expansion and still more of the toy industry's considerable fortune will be thrown into television. The Television Bureau of Advertising for the year 1965 listed a total of \$44.4 million spent in television by all toy and game manufacturers, better than \$12 million more than last year. It is estimated by TELEVISION AGE that the figure might well rise to \$55 million for 1966.

The reason for the increase is simple: new advertisers are moving into the toys-on-tv field and past ad-



In 15 years, the toy industry has doubled its sales, but the tv budgets of its leading advertisers have grown at an even faster rate

vertisers are increasing their tv budgets in many instances. Among some of the leaders:

• Mattel, the sprawling giant of the toy industry, in 1966 will again out-distance all other companies in its financial commitment to television. Mattel's total ad budget last year of \$12 million reportedly will be increased significantly. Its total ad budget of \$8.855 million last year is expected to increase to over \$11 million this year, with the company's "Total Go" campaign and introduction of "Cheerful-Tearful," a doll that changes its expression from a smile to a pout with a lift of an arm. She looks good on television and Mattel officials hope she will be a worthy successor to last year's number-one doll, Baby First Step.

(In spite of Mattel's ambitious television program last year, the company's early growth rate appears to be leveling off. For the 11-month period ending Jan. 1 the company had net earnings of only \$3.8 million compared with net earnings of \$5.5 million for the year ending Feb. 29. Mattel president Elliot Handler attributed the drop-off to a strike of production workers, large inventories, and additional plant investment. Some Mattel competitors, however, have suggested Mattel has reached the point of diminishing returns on television expenditures.)

• Topper Toys continues to maintain its position as the youngest and fastest moving member of the top ten American toy companies. "Deluxe Reading [the Topper parent] started 10 years ago, selling toys to supermarkets only," said Robert Read, Topper advertising director. "Two years ago we went into toy stores, mail order and discount stores with a new line



Making-up for a tv appearance



Every kid is Batman



Dolls in new guises



Action, color, sound

and new salesmen. In the first year grossed \$26 million. In 1963 we passed \$63 million." In spite of its better than 50-per-cent increase last year, Topper's advertising budget for 1966 will remain approximately what it was in 1965—\$8.5 million with \$4 million on network and \$3.5 million in spot. Mr. Read said the company has announced an \$8-million tv campaign for 1966 "but at this time of year, we are never absolutely sure what's going to hap-

ly \$3 million last year on television and will probably up it to around \$4 million in 1966.

- A. C. Gilbert is increasing its total advertising budget from \$1.5 million to \$3 million. Peter Weinberg, Gilbert's marketing vice president, said the total television budget will increase \$1.3 million to \$2 million. The company will spend approximately \$1 million on motion picture point of sale displays. "There's too

you up in knots." The company said it is upping its ad budget almost \$1 million, up to \$2.3 million, to pay for the twice-weekly, one-minute *Batman* commercials to run from Thanksgiving to Christmas. It feels the combined juvenile and adult audiences in early prime time are ideal for its games that appeal to both age groups. For the third straight year, MB will promote its "American Heritage" games at pre-Christmas on *Today*.

- Amsco Industries, one of the

TOYDOM'S TOP TV TEN

Manufacturer	1965 network*	1965 spot*	Est. 1966 TV Budget	Est. 1966 network†	Est. 1966 spot†
1. <i>Mattel</i>	\$5,720,100	\$3,135,800	\$10,400,000	\$6,500,000	\$3,900,000
2. <i>Topper (Deluxe)</i>	5,452,600	4,901,100	8,000,000	4,800,000	3,200,000
3. <i>Ideal</i>	—	2,866,600	5,500,000	2,500,000	3,000,000
4. <i>Marx</i>	1,052,900	1,943,500	4,000,000	1,600,000	2,400,000
5. <i>Remco</i>	614,800	1,513,700	3,500,000	1,500,000	2,000,000
6. <i>Kenner</i>	578,700	896,600	2,500,000	900,000	1,600,000
7. <i>Milton Bradley</i>	641,400	718,800	2,300,000	1,100,000	1,200,000
8. <i>American Character</i>	814,600	383,600	2,100,000	800,000	1,300,000
9. <i>A. C. Gilbert</i>	765,800	256,900	2,000,000	1,000,000	1,000,000
10. <i>Hasbro</i>	511,100	541,700	1,550,000	800,000	750,000

*Network and spot figures as reported by Television Bureau of Advertising, based on N.C. Rorabaugh/LNA-BAR data.

†Network and spot estimates based on manufacturers' statements, toy trade sources, schedules already placed, past records, and projected plans.

n. The \$8-million figure is "a conservative estimate for the Toy Fair," said. Topper officials hope the toy world is waiting breathlessly for the debut of "Doll X" which is set for a \$800,000 television campaign beginning Aug. 1. Topper declined to give any information on "Doll X" at the Toy Fair saying, "We truly believe it is necessary in order to protect our investment."

- Louis Marx, an institution in the toy business, spent approximate-

much money going down the drain for the 400-odd toy products advertised on television," Mr. Weinberg said. "It's the last 15 feet where the sale is consummated and we are going to make sure the parent, who buys most toys, will be able to find the Gilbert products."

- The biggest news at Milton Bradley, the industry's biggest game manufacturer, is its jump into prime time and *Batman* with a stocking-foot game *Twister* guaranteed to "tie

smaller toy manufacturers, this year moved its entire \$400,000 tv budget from spot to network. "It was a question of one or the other," said Sheldon Feinberg, Amsco advertising manager, "and we moved to the networks because they gave us more than 200-markets coverage; in spot, with the same amount of money, we would only be in six markets."

- This year for the first time Ideal will go into network tv with its two children's shows — *Magilla*

(Continued on page 58)

Goodrich vs. U.S. Royal Tires

Commercial impressions per week

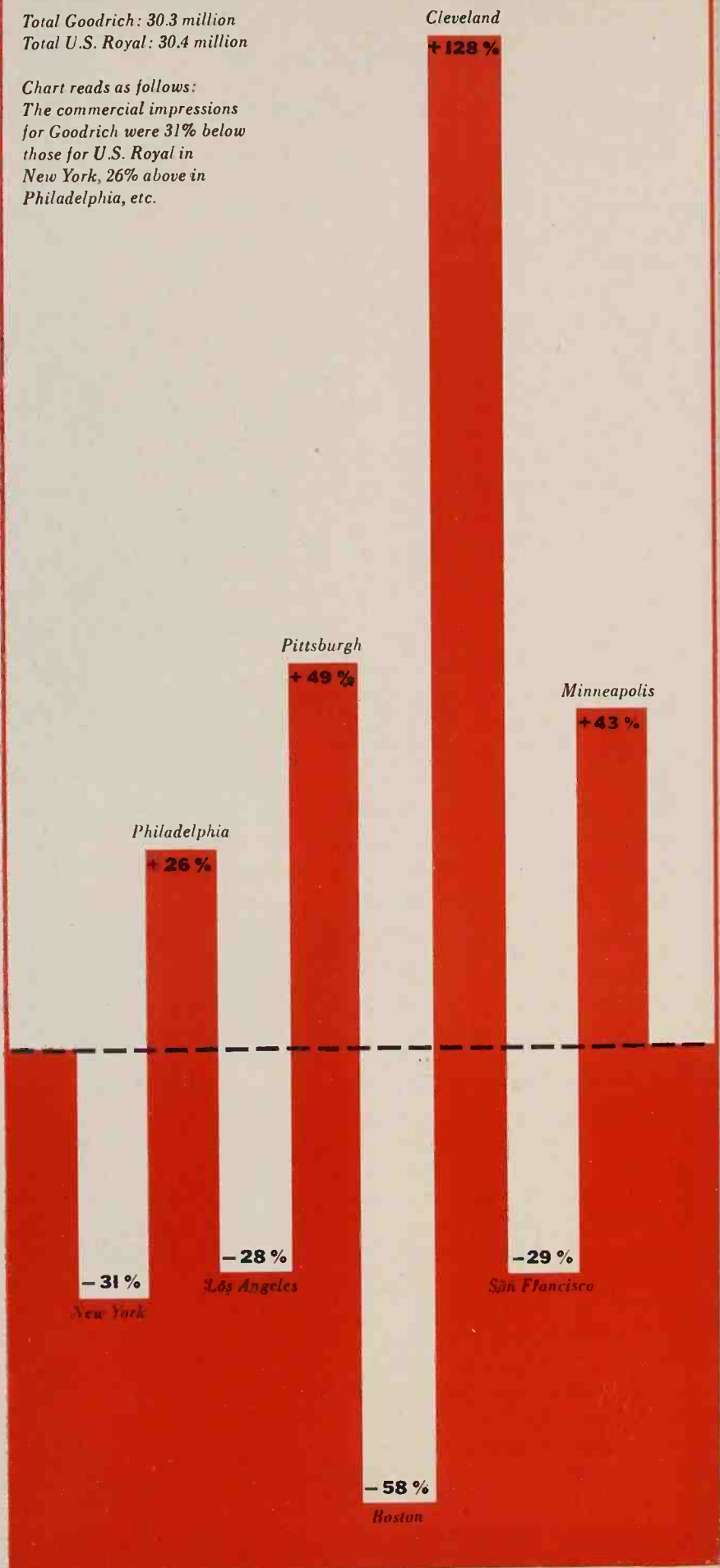
Total Goodrich: 30.3 million

Total U.S. Royal: 30.4 million

Chart reads as follows:
The commercial impressions for Goodrich were 31% below those for U.S. Royal in New York, 26% above in Philadelphia, etc.

“If you liked the book, you’ll love the picture,” trumpeted Hollywood’s promotion writers of yesteryear. The phrase is likely to pop into the mind of anyone seeing the latest in the series of annual presentations designed by Television Advertising Representatives to promote spot tv. No book-and-picture analogy, though; the result of exposure to the TvAR analysis will be something like: “If you liked TILT, you’ll love ZIG-ZAG.”

For the uninitiated, the TILT study, released by TvAR four years ago, documented a basic point of information: network programs cover the top 20 markets in the country (as well as hundreds of others), and those 20 markets contain a little over half of all the tv homes in the country, but individual programs generally deliver less than half their total national audience in those important 20 major markets. In other words, a program reaching 10 million homes on a national basis might be expected to reach a little better than 5 million of those homes in the first 20 markets—but it usually won’t. The audience size will vary from individual market to individual market depending on such factors as station coverage, number of stations in the market, program appeal, clearances, station popularity, and so on. Even similar types of programs, with national audiences of identical size, will “tilt” up or down in different markets,



getting more viewers in one, less in another. The point the station representative endeavored to get across was simply that the advertiser backing a network program with a large national audience might want to use spot to boost his commercial impressions in some of those 20 top markets that are so vital to sales.

The Commercial Counts

TILT, agrees Robert Hoffman, vice president for marketing and research at TvAR, had its merits, but also had a drawback in that it talked *programs*, not commercials. And it is the commercial that interests the advertiser today—when program sponsorship is the exception, and most network clients scatter announcements over all three services. Armed with the fantastic capabilities of electronic computers, Mr. Hoffman and TvAR set out to check more than 100 brands advertised on network television in a two-week period last March (1965). The objective was to find out how the total commercials for each brand fared on a home-stated basis for the country as a whole, in the group of top 20 markets, and in each of the individual markets.

As with *programs* in the TILT study, so it is with *commercials* in the Zig-Zag study. That is, only a very small handful of network advertisers (about 13 per cent) got half their advertising weight in those 20

**For a look at
commercials ratings
see page 60**

top markets where half the tv homes are located. Of 652 products and services analyzed, 570 failed to get 50 per cent of their advertising weight in the markets that have 50 per cent of the total audience. In some markets, often highly important ones from a marketing standpoint, the commercial impressions figure would “zig” to a point well below the national percentage; in others, where advertising weight might not be so important, the figure could “zag” well above the national percentage. Thus, while the nationwide total might be acceptable, the network client could find himself shortchanged in important markets.

The TvAR methodology was simple, but painstaking. From Broadcast Advertisers Reports, complete schedules were compiled of network advertisers running in the two weeks ending March 19, 1965. The specific commercial schedules were then matched with Nielsen's NSI Market Performance Report for March 1965 to produce the total number of “home impressions” per week for each product or service in the individual markets and in the country as a whole.

How serious is the “ZIG-ZAG”

**The commercial
that covers the country
may not be doing a job
in individual markets,
says TvAR's new analysis**

factor? TvAR contends that 124 of the 652 network advertisers which were studied got less than 40 per cent of their total commercial impressions in the top 20 markets. Another 322 got less than 45 per cent, and 124 got less than 49 per cent. While 26 advertisers got almost exactly 50 per cent of the 20-market viewers, only 56 got *more* than 50 per cent.

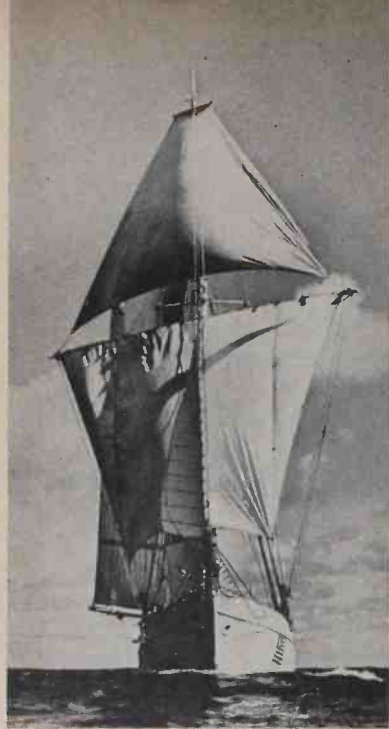
Is it meaningful? What is the significance of the fact that a network client such as Green Giant scored only 35 per cent of its total commercial impressions in the top 20 markets? Or that Lifebuoy scored only 38 per cent? TvAR illustrates with some examples:

Lustre Creme shampoo used nine network programs to get 27.3 million commercial impressions in a week. As the top 20 markets contain half the nation's tv homes, “normal” weight (50 per cent) in those markets would have produced 13.6 million impressions. Actually, Lustre Creme scored only 40 per cent, hitting 10.8 million impressions. TvAR says the missing 2.7 million impressions represent a “lost audience” greater than the commercial impressions scored in Los Angeles, Chicago and Philadelphia combined.

A 45-per-cent score in the top 20 markets for Carter's Pills resulted in a “deficiency” of 885,000 impressions. That is, the product had 17.8

(Continued on page 59)

Network tv: up here, down there



An infinite voyage . . .



. . . from remote ancestors . . .

More than a foot in the door



. . . to the highest footholds

Encyclopaedia Britannica, supporting 'quality' specials on CBS-TV, finds television heightens image of all involved

For one reason or another, and one could probably name thousands, publishers don't take too kindly to television. It's as if, within the world of "communications," certain owners of mass media, with huge advertising budgets, generally prefer to keep their promotion in print.

In part this situation is a reflection of print's battle for survival against the tv juggernaut. But in many cases, and especially in the campaigns of book publishers, the scorning of tv is born of prejudice, parochialism, spite and snobbery.

The market for books, of whatever nature, compared to the market for most tv-advertised products, is a "class," and not a mass, market. But some forward-looking publishers would like to bring their "class" product to The Great Audience.

Such a one is Encyclopaedia Britannica, the only book publisher to use primetime television to bring its product to the attention of the widest possible audience.

A New Season

Next season Encyclopaedia Britannica will again sponsor four *National Geographic* specials on CBS-TV, with Aetna Life and Casualty footing half the tab. Wolper Productions is already working on the quartet: Dr. Leakey's discovery of new evidence in Tanganyika (Tanzania) on the descent of homo sapiens from simians; the world of insects, with microphotography of insect civilizations and battles between armies of ants; another cruise of the brigantine Yankee, this time in European waters from the Mediterranean to the North



... swamped by 'knowledge' ...



... as the world shrinks

... and inland by the river and canal system that crisscrosses western Europe; and a special on Alaska, celebrating the centennial of Seward's policy.

For Encyclopaedia Britannica, the geographic specials in the present season have had encouraging results. To begin with, the ratings have far exceeded anyone's expectations. John Robling, advertising director of Britannica, said the network anticipated "a 10 at best." But as it turned out, none of the three so far telecast drew less than a 30 share and they're building: 30.0, then 32.1, and, most recently, 35.4, for *Cruise of the Brigantine Yankee*. Such indications of audience appeal are gratifying, but Britannica is not in the ratings game. The company uses only for corporate advertising, not for "sales leads" advertising.

Corporate advertising, for the encyclopaedia company, means the creation of product preference. The lead advertising, conducted for the most part through insertions in the leading general magazines (*Life*, *Look*, *Saturday Evening Post*, *Reader's Digest*, *McCall's*), is a principal door opener for the company's field force of some 2,000 salesmen.

Mr. Robling remarked that the primetime specials have increased "the pull on the lead advertising," and contributed to recent record-breaking months of sales.

Annual sales for the combined divisions of EB are currently in the neighborhood of \$145 million, Mr. Robling said. The encyclopaedia itself sells for around \$400.

According to Mr. Robling, con-

siderable enthusiasm for the specials and for Britannica's role in bringing them to the primetime public is reported by the company's field force, through the 22 regional division managers. The men in the field are apparently getting a warm reaction from teachers and other opinion leaders, who are said to be "delighted that EB is bringing such good stuff to tv."

It required perseverance on the sponsor's part to get the *Geographic* shows onto network primetime. Last year the company began looking around for a suitable tv vehicle. EB had sponsored *Exploring* on NBC-TV for two years, but decided it wanted a primetime vehicle. Mr. Robling said the company, encouraged by the results of *Exploring*, was determined to stay in network tv, and cast an eye around for primetime possibilities. "But you can't put Britannica on *Peyton Place*." What EB was looking for was a primetime vehicle of educational quality, to reach its prime prospects—parents of growing children.

The Color Wait

Last February the company committed itself to sponsorship of the specials the National Geographic Society was going to make with Wolper Productions. Geographic, possessed of a treasury of editorial and film material, had long held back from tv. It had awaited the triumph of color.

Now color was here, and a sponsor—EB—found. The next problem was to get the specials onto network primetime. All three networks proved

reluctant to accept them for prime-time. But Maurice B. Mitchell, president of Britannica, was determined to get them on.

Finally, the combined efforts of Mr. Mitchell, Paul Foley, board chairman of McCann-Erickson, EB's agency, Ed Grey, Interpublic senior vice president, and John R. Allen, vice president in charge of programming, and Dr. Frank Stanton, president of CBS, Inc., resulted in CBS-TV taking the specials.

Heavy Promotion

"Once CBS had taken the specials, they ran with them," Mr. Robling remarked. The network threw open the throttle on air-promotion and publicity. Meanwhile, National Geographic and Britannica were promoting the specials heavily. Geographic ran special multi-page inserts in color on the specials; mailed pamphlets to schools suggesting curriculum assignments related to the specials. Britannica sent promotional literature and displays to public libraries. Finally, CBS-TV ran a closed-circuit promotion on *Miss Goodall in Africa* to its affiliates, with local educators, newspapermen, school board officials and librarians on the receiving end.

The promotion and merchandising of each of the specials in the series doesn't end with the telecast. Encyclopaedia Britannica Films, a major division of EB, is making 16mm prints of three of this season's specials, *Miss Goodall*, *Yankee*, and *Cousteau*, for worldwide distribution to the educational market.

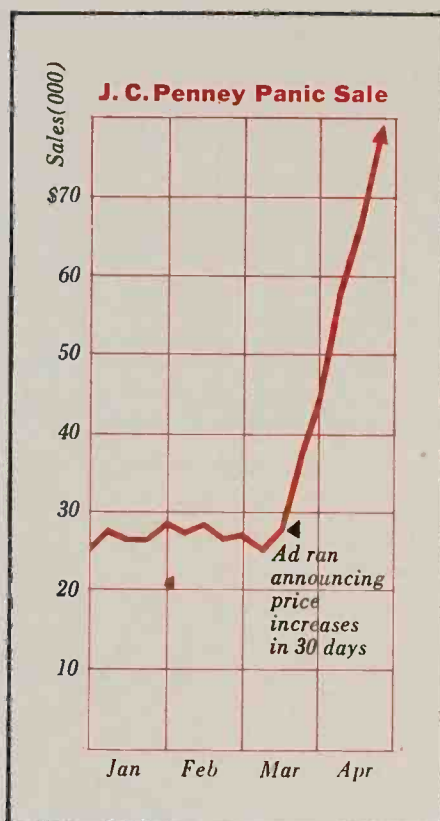
(Continued on page 66)

When KDKA-TV Pittsburgh was asked by the Associated Merchandising Corp., an organization of department stores and retailers, to prepare a presentation on "The Creative Process," general manager Paul G. O'Friel turned to some "outside" experts in the area of creativity for a panel discussion. Among the speakers: Larry Anderson, vice president and creative director of Pittsburgh's Latent Image, Inc., motion picture producers; Marvin Davis, senior vice president of Delehanty, Kurnit & Geller, New York, advertising agency; and Tony Failace, president of Failace Productions, New York, musical producers. Capping the KDKA-TV seminar, however, was Dr. Bruce Spencer, professor of psychology at the University of Iowa, whose forthright and clear-cut statements shocked, enlightened and titillated.

Because Dr. Spencer's direct approach to marketing problems is seldom heard in tv and advertising circles outside the University environs, TELEVISION AGE presents the following transcript of the Doctor's address.

I have a prepared text for this address, but I'm not going to use it. I've been backstage listening to these other speakers talk about creativity and, frankly, I'm a little annoyed. In fact, I'm *very* annoyed. Therefore, I'm going to throw my text away and speak only from my notes.

I have a book—which has been out for a year now—entitled *The Fallacy of Creative Thinking*. I show it to you not to promote it because it's a *text*—widely used by the Big 10 schools, the Big Five, the Big Seven. They all require this for students in marketing, advertising, public relations and journalism. I mention it because it attacks the problem of creativity right at the heart, and I'm



not going to pull any punches here today either.

These other speakers and I have a basic conflict of ideas. I respect their right to say what they say, but I can't go along with it. Now a lot of people say, 'Oh, you're just a University man. What do you know about what's going on in the trade these days?' Well, let me point out that a week doesn't go by that I don't have at least one telephone call from Dan Seymour at J. Walter Thompson. *He* has problems like anyone else. He calls me. He asks for my suggestions. Last summer, too, the Frank Stantons visited us in Iowa City for two days, and only last week I dined in Washington with Bill Henry of the FCC. These are *names*. I'm dropping them just to let you know I *do* stay in touch with what's happening.

"Creative thinking" is hogwash.



A new approach
to the problem
of building sales,
as viewed by
an unrecognized
authority

By Dr. Bruce Spencer

Creativity is a four-letter word

That may be a shocking statement, but it's true. I teach *Formula Thinking*, a concept based on the three S's—simplicity, sensationalism and sales. At the end of the year, you don't call in your advertising people and ask them what kind of year it's been; you look at the balance sheets. The ledgers tell you how successful your advertising has been. Theoretically it's great to sit around and talk about *brainstorming*, or *creativity*, or *commercial climate*, or *advertising environment*, but what does it all mean on the profit and loss columns?

My teacher was an Australian advertising man, professor Hutzmier, who had a slogan: "The shortest distance between two lies is the truth." Well, this is also hogwash, I found out. And the professor shot himself—he couldn't live, not with this kind of thinking. But *we* go on in spite of such things. Listen to this letter from a former student of mine, a young lady, 22, brains—an IQ of 140—all the imagination in the world. She came to New York to work.

No Illusions

"Well, here I am, Dr. Spencer," she says, "slaving away at the agency for a big fat \$60 a week. But it's only temporary. Thanks to your teachings, I have no illusions about the business, so I'm quitting next week to join the Peace Corps." She goes on to mention some private tutoring I gave her last summer, but that's rather personal and, besides, the point is clear.

What I'm getting at is with all the talk about *creativity*, I defy anyone to quote one line from any television commercial that he would compare with Thoreau, Adam Smith or even Will Rogers. *You can't do it!* That's the mediocrity of the creativity we are faced with.

Simplicity and Sensationalism will result in sales, and I'm going to prove it—not just talk about it. You

just witnessed some so-called "creative" commercials, like that one for Scudder potato chips, with the loud crunching noises. Creative? Yes, perhaps—but it's also annoying, isn't it? The viewer watching a quiet tv program suddenly hears these tremendous explosions. Is *that* good for sales? And why spend all that money for a clever gimmick? I'll bet that commercial cost—oh, a few thousand dollars. Now, just talking off the top of my head, here's an idea:

Why not get some stock shots of a lot of trucks rushing over the George Washington Bridge into Manhattan. They're obviously loaded with Scudder potato chips. A close-up of a sign on one establishes that. They race down the street to Radio City Music Hall. Here you see the Christmas lines, thousands of people lined up at the Music Hall. But they're not waiting to see the *picture*. At the box-office, they're passing out bags of Scudder potato chips. You could make a tie-in with the Music Hall. I've talked to Russ Downing, who headed the Hall until he retired just a few weeks ago, and he was *amazed* that no one had ever tried to tie in with the place. The Rockefeller would go for it, he thought. They'd have no objections. They can be bought; it's just a matter of price and deal.

Ideas in this business are cheap. *Good* ideas, that is. It's the expensive ideas that cost money. There's no such thing anyway as a new idea, so why pay for them? The best ideas are begged, borrowed or stolen—and *that's* what I teach. My dad taught me that, just as he taught me the three S's. Dad had a general store for 35 years, and in those 35 years, he had 118 fire sales; he went out of business 206 times and he had a constant Distress Merchandise Sale. He thought simply, sensationally and he got *sales*. Other people have done it, too.

On page 116 of my book, *The*

(Continued on page 58)



Tape as film

By Mel Sawelson*

New refinements in the transfer process have made the term 'kinescope' obsolete



Three film transfers from same tape show varying degrees of quality. Best picture (bottom) shows high fidelity obtainable with latest equipment.

To introduce the new line of Ramblers, American Motors used to set up a closed-circuit television network to 50 dealers scattered throughout the U.S.A. Though effective, there were distinct disadvantages to this procedure.

For one thing, the time of the presentation had to be adjusted to the time-differentials throughout the country. For another, it meant that—if the presentation was to be fully effective—all salesmen had to be withdrawn from their selling stations in all 50 locations in order to watch the screen. But the biggest drawback of all was the high cost.

Now American Motors video-tapes the presentation, transfers from tape to film—one per dealer—and ships the prints to each dealer. At his own convenience, and for as many repeat screenings as he wishes, the dealer projects the film, using an ordinary 16mm sound projector. Besides these advantages, the saving in cost is dramatically illustrated by the table on page 66.

The chart indicates only those costs in connection with making copies of the presentation—they do not include, of course, original production charges. It should be noted that included in the cost of dubbing tapes is the cost of "evaluation" of each reel before dubbing.

\$7200 Saved

Evaluation is the process of testing tape for technical defects such as irregularities in oxide coating. Such irregularities can cause portions of the program to "drop out", i.e. not be recorded on the tape.

The unit cost of \$36 per print for the film transfers includes the negative cost and the subsequent printing of projection-ready positives. Thus, after film-transferring, the distributor not only has his original tape, but a photographic negative from which further prints can be inexpensively struck to meet any future requirements. As will be seen from the charts, the total cost of 50 tape dubbings amounts to \$9000 as against \$1800 for film transfers—a saving of \$7200.

To anyone who remembers the crude kinescopes of the early fifties, today's film transfers (even the name has changed) offer a contrast that

is startling. Unlike the early kinescopes, which were shot on film directly off the tube during a live telecast, today's film-recorded telecasts offer quality that is virtually indistinguishable from the original. This is in a large part due to two things: (1) the vastly improved video-tape recording machines and techniques, and (2) the development of the process of transferring the taped image to film.

Because of the high degree of clarity, definition and true grey-scale value possible with today's tape, these transfers—in either black-and-white or color—offer wholly acceptable quality for either re-telecasting or projection through ordinary 16mm sound projectors. Since not all local tv stations are equipped for tape but all have film-chains, the film transfer offers the syndicator an alternative medium for the widest potential circulation of his programs or commercials.

Educational Uses

But it is in the rapidly-expanding educational tv field that the real value and economy of film-transfers becomes evident. In face of the growing shortage of teachers—especially in the upper levels of education—the maximum benefit from each teacher must be obtained. Since obviously he can physically be in only one place at one time—and his audience is limited by the size of the class room—the alternative is to record his lectures on tape. The tape can then be played back on monitors throughout the school or college at various times to fit the curriculum and schedule. This technique is particularly useful and manpower-saving when the educator is required to deliver virtually the same lecture

(Continued on page 65)

*Mr. Sawelson is general manager of Acme Film Laboratories, Inc., Los Angeles.

Advertisers, Stay Out!

The dust is beginning to settle on the '66-'67 season. The advertisers are scrambling to get last-ditch positions on prime properties and only the basement bargains will be left. The most salient comment, related to the FCC and headman Bill Henry's search for advertiser-owned shows to balance network-owned shows, "Where did they all go?"

The answer could have been written ten years ago: the theory is fine but the economic stink. The only advertiser-financed shows, or even advertiser-purchased shows, are holdovers from the old days when General Foods, Procter & Gamble, and a few others, were bent in control.

To be sure, a number of advertisers tried. The investment of advertiser and agency development money in the aggregate was probably in excess of a million dollars. This is roughly comparable to a group of actors or show business fringe investors making a motion picture or theatrical release without first getting a distribution contract.

To the inexperienced observer it may seem incredible that a program, financed by a top advertiser, developed by experienced producers under the supervision of experienced agency personnel, and guaranteed sponsorship of at least 50 per cent of the show, would not be welcomed with open arms by the network management. There are, however, good reasons why this is not the case.

Since this is a philosophic column that does not deal in personalities (or specifics in this instance), the following observations are conclusions only from facts available to every spectator in the contest:

(1) In many cases the advertisers and their agencies, while skilled at buying programs and negotiating them, are not professionally competent to create, or specify ingredients, or recognize ingredients in a tailor-made pilot. Even though the producers themselves are often highly competent, working with committees tends to dilute their creative effort. In other words, too many amateurs have too much to say when they are bankrolling a show-business project.

(2) In the majority of cases the advertiser-backed property is a half-hour show. There is a decreasing number of time periods available for that unit and renewals pretty much fill them. In current programming theory the hour or hour-and-a-half or two-hour movie are more satisfying to the viewer and network. Consequently, the law of diminishing returns is applied to an investment by anyone in a half-hour unit.

(3) The networks would like to recapture advertiser-controlled time periods. There is a seller's market, ontiguity discounts are out, minute time-and-talent units

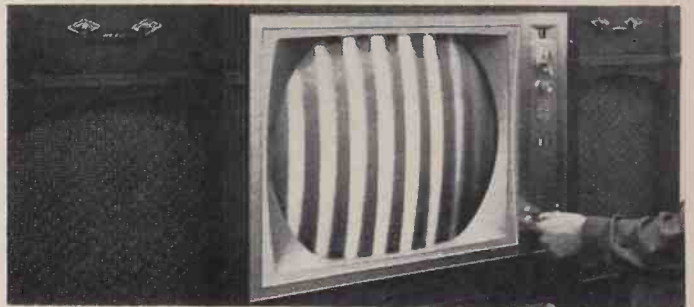
are in, and programming must accommodate the spot carrier principle. There is little chance that a reversal of so fundamental an evolution can be effective.

(4) Investment in pilots is worse than a relative investment in a Broadway show. The odds are heavily against success. Furthermore, good pilots will be financed by outside producers with, or without, network capital. Networks must program, but advertisers need not use any program, or any time period, or even advertise on television for that matter.

(5) The kind of advertiser that is willing to make this investment is often locked to a single show. He can't get out of it, can't spread his risk, can't place multiple commercials for frequently purchased products across the board, Monday through Friday, can't negotiate for a better time-and-talent deal with the network for loss leaders.

(6) Contractual terms carefully negotiated in a pilot deal go right out the window if the show is a success. Tear up the contract and re-negotiate: there is no greater ingrate than an actor with a fat belly.

Little wonder that advertisers have voluntarily abdicated the right that the FCC tried to thrust upon them. In a nervous economy companies in a profit squeeze



are saving every nickel they can. Long term television commitments are discouraged in even the biggest companies.

Instead of acting like stage-struck investors eager to lose their shirts in show biz, advertisers are better off to find a way to spread their risk, average their minute costs and support a run-of-schedule deal that gives them extension of audience, into light viewers as well as heavy ones. Face the fact that television is hell-bent toward being a commercial carrier with fewer interruptions of programs, and back-to-back commercials with little or no product protection. Increased prices permit no other prognostication.

It is, therefore, respectfully recommended that the energy formerly spent on building shows be better directed toward creating the patent commercial that will stand out in a crowd of commercials back to back. Some of the precious seconds must be wasted entertaining the audience to get their attention. Let the show-struck execs be creative in that moment.—J.B.

Film/ Tape Report

NEW LIGHT AT PELICAN

One of America's most noted still photographers, Ben Somoroff, has signed up with Pelican Productions to work on tv commercials. Mr. Somoroff's innovations in lighting, and his composition skill, are recognized throughout the communications industry. No week goes by without a national magazine hitting the newstands with Somoroff photographs. His contributions to *McCall's*, for example, are considered one of the main reasons for that magazine's taking the lead in the women's magazine field.

He has already worked as a consultant and as a cinematographer on tv commercial assignments, called in



MR. SOMOROFF

when some problem of lights, composition, mounting or staging proved too baffling for the usual crews. In his new association with Pelican, he will be working regularly on tv films. He said recently that lighting can do much to convey a message, copy points, such as "fresh" and "clean." Mr. Somoroff remarked that commercial lighting is best when it is not obvious. "In most commercials," he regretted, "too much light is thrown on. The important thing," he said, "is to catch the essence of the product, not to resort to mere trickery." He deplored the frequency with which good visual ideas are imitated by witless or lacklustre followers. "Why lose the attention of the viewer," he said, "by doing the same idea over again?" Mr. Somoroff has

won more awards than one could count without an abacus. No novice in cinematography, he has worked through the years on a number of tv commercial assignments, including a job, two years ago, for Minnesota Mining & Manufacturing, when he constructed an entire kitchen of lucite, and shot on, through and around it, white on white. The commercial is now considered a classic.

Pelican, meanwhile, opened up a studio in Hollywood, complete with editing and animation facilities. Heading the West Coast operation is Tom Anderson, as executive producer. He had been with BBDO for 11 years, most recently as senior producer on Pepsi-Cola. Working with him is Steve Perry, who had been production manager on the tv shows of Bob Hope, Groucho Marx, and others; and also Mary Gennaro, as production assistant and casting director. Joining Pelican on the West Coast next week will be Pete Burness, animation director known for his work on *Mr. Magoo*.

INTERNATIONAL COURT

Twelve members of the New York chapter of the International Advertising Association have been named as judges in the American Tv Commercials Festival's new international category. Panel chairman is WILLIAM G. MOORE, BBDO International vice president and president of the New York IAA chapter. The other judges are NORBERT J. DELVILLE, vice president of West, Weir & Bartel; ALFRED DE JONGE, vice president, Benton & Bowles; NED IRISH, vice president and creative director, Robert Otto-Intam; HIDEO ISHIKAWA, Hakuhodo; MONTE JOHNSON, director, international, Campbell-Ewald; HIKOOMI MITSUYASU, Dentsu; BERNARD MUSNIK, Publicis; LUCILLE PATERNIANI, Readers' Digest; BAXTER REESE, Standard Brands; GIANCARLO ROSSINI, vice president, Kenyon & Eckhardt; ALFRED SCOTT, international broadcasting group head, J. Walter

Thompson; and HENRY WEBEL, editor and publisher, The International Advertiser.

ON THE DOTTED LINE

Seven Arts Tv launched four new properties at the recent NAB Convention: *Night Train*, *Marine Boy*, *Oh, My Word*, and *The Discophonic Scene*. Out of Nashville, *Night Train* runs to 26 hours of rhythm & blues. *Marine Boy* is a cartoon series produced in Japan, running to 26 half hours, in color, about a boy who battles "the forces of evil" underwater, via seven-league-boots, a submarine that can fly, and a prophetic pearl. *The Discophonic Scene* is an hour teenage dance show developed on WHP-TV Philadelphia by disk jockey Jerry Blavat. Mr. Blavat has hired an advertising agency, J. M. Korn & Son, to work up custom-tailored local promotions and merchandising for local sponsors of his show. *Oh, My Word* is a vocabulary game show out of KGO-TV San Francisco. Prior to the Convention, the word game was bought by WGN-TV Chicago and WCPO-TV Cincinnati. Meanwhile, Seven Arts Tv chalked up a number of sales on other properties. *The Gypsy Rose Lee Show* went to WTTG Washington, WBAL-TV Baltimore, KBTU Denver, and KVIQ-TV Eureka, and was renewed by WBKB Chicago, WTAE Pittsburgh and WRGB-TV Schenectady. *Gypsy* is now in 20 markets.

The first series of *13 Boston Symphony Orchestra* concerts went to WITV Charleston, the second to WHO-TV Des Moines, WLBT Jackson and WJSP-TV Warm Springs. Specials in the *Man in Space* series went to seven stations: WHEC-TV Rochester, WLBW-TV Miami, WKEF-TV Dayton, KLAS-TV Las Vegas, KREX-TV Grand Junction, KGUN-TV Tuscon and WNHC-TV New Haven. KCOP Los Angeles and KVOS-TV Bellingham bought *Behind the Scenes with The Royal Ballet*.

WENH-TV Durham bought *En France (Comme Si Vous Y Etiez)*.

Advertising Directory of SELLING COMMERCIALS

en Arts' series of 26 halfhour
French lessons, and WHNT-TV Hunts-
signed up for Churchill, The
An.

Nine stations took *Looney Tunes*
(11 Porky Pig cartoons), and three
bought *Out of the Inkwell* (100 five-
minute cartoons in color). Taking
Looney Tunes were KMBC-TV Kansas
City, WXYZ-TV Detroit, WDBJ-TV Roa-
noke, WTAE Pittsburgh, KSD-TV St.
Louis, KHAS-TV Hastings, WTPA Har-
bour, WFBM-TV Indianapolis and
WPD-TV Toledo. *Inkwell* went to
WVW-TV Cleveland, WXYZ-TV Detroit
and KCTO-TV Denver.

Four Star International launched
a series of 260 wraparounds, the
Paul Winchell-Jerry Mahoney Show
on the national station-to-station
basis. The show has been running on
its Metromedia stations, WNEW-TV
New York and KTTV Los Angeles,
which co-produces it with Mr.
Winchell's company, April Enter-
prises.

Four star also launched *Burke's*
Law in syndication, with pre-Conven-
tion sales in 14 markets: New York,
Los Angeles, Washington, Birming-
ham, Portland, Dallas/Ft. Worth,
Minneapolis, Houston, Milwaukee,
Des Moines, Miami, Macon,
Mobile and West Palm Beach.

Independent Tv Corp. launched
Seaway, the 30-episode saga of the
St. Lawrence Seaway which was pro-
duced and telecast by the Canadian
Broadcasting Corp. According to
CBC president Abe Mandell, it was
not only the biggest budgeted series
ever made in Canada, but is also
the highest-budgeted series ever of-
fered in first-run syndication." He
said each of the 30 hours in the
series cost about \$100,000 to pro-
duce. The high (for Canada) budget
was made possible by pre-production
work in England and Australia. On
the CBC network (where it started
in October), *Seaway* is sponsored
by Chrysler, Procter & Gamble, Shick
& Beecham. In the U.S. the first
Seaway purchase was made by WNEW
New York.

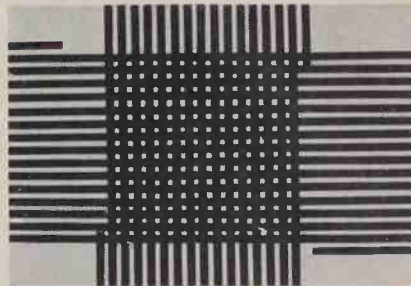
ABC Films put *Midwestern Hay-*
ride on the road, in a deal with AVCO
Broadcasting Corp. for the country
& western series running since 1957
in color and before that, from 1949

American Library Association • DDB



JERRY ANSEL PRODUCTIONS, INC., New York

Burlington Industries • Doyle Dane Bernbach



PABLO FERRO, FILMS, New York

Avon Products, Inc. • M. F. Dreher Company



WYLDE FILMS, INC., New York

Chemical Bank New York • Benton & Bowles



CKH, LTD., New York

Baldwin • Campbell-Ewald



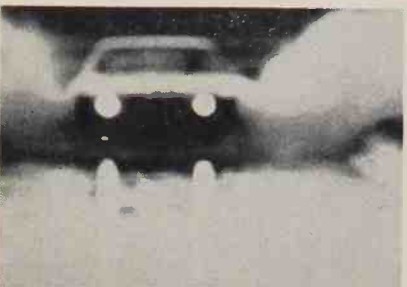
THE FILM-MAKERS, INC., Chicago

Colgate "007" • Ted Bates



FILMEX, INC., New York

Buick "Tuning Montage" • McCann-Erickson



PGL PRODUCTIONS, INC., New York

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODUCTIONS, Hollywood

to 1957, in black and white, on the Crosley stations and on WOAI-TV San Antonio. *Hayride* will be available in both hour and half hour color formats. The C&W show was on the Crosley radio stations long before the advent of tv.

Earlier, ABC Films made its first network sale, to parent ABC-TV, with *Miss Teen International Pageant*, telecast April 6. *Flash Gordon* and *Buck Rogers*, exhumed serials, went to KCOP Los Angeles, WSB-TV Atlanta, KTVE El Dorado, WJW-TV Cleveland, KTAR-TV Phoenix, WNEM-TV Saginaw, and KTNT-TV Tacoma.

Taking *Girl Talk* were WTVO Rockford, WHP-TV Harrisburg, WLYH-TV Lebanon, WSBA-TV York, WFMJ-TV Youngstown, WROC-TV Rochester, KTRK-TV Houston, and WDBO-TV Orlando. The *Harvey* cartoons went to KSWs-TV Roswell, KTVI St. Louis and KTNT-TV Tacoma.

Storer Programs reported the tally on *The Littlest Hobo*—91 markets running the series in the U. S. Savannah Sugar renewed it for a second year on a lineup of southern stations; General Foods carried both years of the series on the CTV network in Canada.

CORRIDA SALES

Bullfights, taped in the Plaza Mexico by Spanish International Network, have been sold in seven cities, and started this month in an eighth, Washington. The seven earlier in the tauromachian lineup are Los Angeles, New York, Chicago, Philadelphia, San Antonio, Corpus Christi and Phoenix. The taped corridas are narrated by El Matador de Brooklyn, Sidney Franklin.

FLY TIMES ON

Seven Arts released *The Fly*, 1958 20th-Fox color film with Vincent Price, to the tv market, as part of its *Volume 11 of Films of the '50s and '60s*. The horror film's sequel, *The Return of the Fly*, made in 1959, was released to tv by Seven Arts three years ago, as part of its *Volume 7*. Donald Klauber, executive vice president and general sales manager of Seven Arts, said the switch-

around of release dates was because the original *Fly* was in color; the sequel, in black and white. "For tv, I decided to switch the release around so that I could bring him back alive in living color," he said. Meanwhile, Seven Arts sold *Volumes 7, 8, 9, and 10* (a total of 348 titles, 182 of them in color) to WGHP-TV High Point, which will colorcast the color features, starting this spring.

ZOOMING IN ON PEOPLE

The BBC has named LEONARD MIALL, O.B.E., to succeed Jack Aistrop as its U. S. representative at the end of the year. Mr. Miall is currently BBC-TV's assistant controller of program services. From 1945 to 1953 has was BBC's chief news correspondent in the U.S. During WW II, has was chief of the British Political Warfare Mission in New York.

NBC-TV promoted MORT MERNER, GRANT TINKER and HERBERT S. SCHLOSSER to new positions: Mr. Werner as vice president in charge of programs and talent (he was vice



MR. SCHLOSSER

president, programs); Mr. Tinker as vice president in charge of programs in New York (he was vice president, programs, West Coast); and Mr. Schlosser to Burbank in the post vacated by Mr. Tinker. (Mr. Schlosser had been vice president, talent and program administration.)

ABC-TV promoted HARVE BENNETT, director of program development, to head of the West Coast programming department, succeeding LEONARD GOLDBERG, who has become the network's vice president, programs. Mr. Bennett joined the network in 1962; earlier, he produced *Panorama Pacific* for CBS-TV.

SID BAKAL joined RKO General Productions as director of public relations. He had been publicity director of the Desert Inn and Stardust Hotels in Las Vegas, and before that, was



MR. BAKAL

director of public relations for WORTV-AM-FM New York. Earlier, he was associate editor of the *New York Herald-Tribune* Sunday TV supplement, and tv critic for the daily paper.

GARY KAY joined Official Films as director of international sales, reporting to Don Getz, Official's vice president, international. Mr. Kay was with ABC International Tv as manager of programming business affairs.

NBC-TV named JAMES SONDEHEIM as manager, special program sales. He joined the network last December, after five years as head of Market 1 Network, a coast-to-coast fm network formerly called the QXR Network.

HENRY S. WHITE joined Allied Artists' Tv as executive vice president. He was recently executive vice president



MR. WHITE

of Westhampton Films, and earlier, was with WNTA-TV New York Screen Gems (as national sales manager), and CBS-TV, as associate di-

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ctor of network programming and
ector of business affairs.

CBS Films named WILLIAM C. ADEN,
as manager of sales promotion,
placing Eugene Moss, who had
signed to join the *Christian Science*
onitor. Mr. Aden has been a writer
the CBS Radio press and program
formation department. Before that
was assistant editor and advertis-
g manager of *Christianity and*
isis, and for two years before that
as promotion and research manager
r Venard, Rintoul & McConnell.

Desilu Sales promoted BERNARD
EITZMAN to vice president and gen-
al manager, succeeding Richard
insmore, who had resigned to set
his own syndication company.
r. Weitzman will continue as vice
resident in charge of business af-
irs. He joined Desilu in 1954.

JACK E. RHODES was promoted to
ce president and general sales man-
ger of WBC Program Sales, Inc.
e joined WBC last October as gen-
al sales manager, after four years
Central division sales manager of
arner Brothers. Before that he was
ith Independent Tv Corp.

ROBERT V. WHITNEY joined the na-
onal program staff of Group W.
arlier, he was general manager of
ars Broadcasting, Inc., and pro-
ramming consultant for Fox, Wells
nd Rogers.

RALPH RISKIN joined Official Films
a producer, working on Colorama
film juke-box" products for Color-
onics. Mr. Riskin was formerly vice
resident of Daystar Productions,
nd associate producer on the *It's*
hat's Happening, Baby special.

JOHN P. FLAXMAN joined the Wil-
am Morris Agency. He had been
ead of the MCA-Universal Eastern
terary department since 1964, and
efore that was story consultant on
profiles in Courage.

ROMPER IN SPANISH

Romper Room, Inc., through Fre-
antle International, is training
achers in Argentina, Chile, and
arbados for *Romper Room* pro-
rams about to start up in those
ountries. The children's show will
e on Rio de La Plata Tv in Buenos
ires, Protel in Santiago, and CBC-

Hallmark Cards • FC&B



FILMFAIR, NEW YORK

Liberty Mutual • BBDO



PAUL KIM & LEW GIFFORD, New York

Hudson Paper Co., • Grey Advertising



ELEKTRA FILM PRODUCTIONS, INC., New York

Lipton Tea • SSC&B



PELICAN FILMS, INC., New York

Kilpatrick's Bread • Bel-Art



KEITZ & HERNDON, INC., Dallas

Maxwell House Coffee • B&B



TV GRAPHICS, INC., New York

KOA-TV Channel 4 • Denver



BANDELIER FILMS, Albuquerque

Mayflower Movers • Virgil A. Warren



FIDELITY FILM PRODUCTIONS, Dallas

TV Barbados. The teachers will come to Romper Room headquarters in Baltimore for further training.

CLAPBOARDS

ERNEST HARTMAN was promoted to vice president at Doyle Dane Bernbach. Mr. Hartman, associate director of the radio-tv commercial production department, joined the agency in 1958.



MR. HARTMAN

Cinematographer PEASLEE BOND joined Filmfair New York. He is known for his freelance work in commercials and industrials, and has also shot a number of feature films.

VPI Productions shifted associate producer TONY ALATIS to the sales staff. Before joining VPI, Mr. Alatis was at WCBS-TV New York as production supervisor for *Eye on New York*.

Gerald Schnitzer Productions promoted LIN EPHRAIM to general manager in charge of production. Mr. Ephraim was a film editor at Walt Disney Productions from 1954 to 1960, and later a sound effects editor at 20th Century-Fox.

BEN NORMAN joined Filmfair on the West Coast as a producer-director. He had been vice president and di-

rector of operations at Gerald Schnitzer Productions. Before that he was tv director for Doyle Dane Bernbach and West Coast broadcasting director for Cunningham & Walsh.

ROBERT DOUD joined VPI Productions as sales representative and producer. He had been with Wilding-Fedderson, as vice president in charge of Eastern sales.

At the same time, VPI appointed JACK GROSSBERG as unit manager and producer for special projects. In 20 years in the motion picture and tv industries, Mr. Grossberg has been an associate producer on a number of feature films: *All the Way Home*, *Requiem for a Heavyweight*, *The Goddess*, and *The Strange One*, and others. In tv, he has produced commercials for Filmways, and worked on such series as *The Reporter*, *Wonderful World of Golf*, *The Lively Ones*, *The Hit Parade*, *Robert Montgomery Presents*, and *Sergeant Bilko*.

JOE SWAVELY joined the production staff of Filmways of California. He had been with Screen Gems.

At PGL Productions, ALLEN SPIKOL has moved into live-action work. Mr. Spikol has been responsible for PGL's animation design and graphics for the past four years.

Marathon International Productions promoted JAMES WOOLLEY to director of newfilm production, and FERN FIELD to director of special projects and foreign distribution. Mr. Woolley has been with company as supervising editor since 1961, and Miss Field has been in charge of foreign distribution since then.

Joining Marathon are JAMES GORE, as production manager, and ELIZABETH MEAGHER as production coordinator. Mr. Gore has been with Midgal Productions in London; Miss Meagher was with Donn Bennett Associates.

POT BOILER

Filmvideo Releasing Corp. is syndicating a new program aimed at teaching youngsters some of the rudiments of cooking. It's called *Chef Souffle's Magic Pot*. The company plans to shoot 50 installments in the

series, each 12-and-a-half minutes in length, and in color. Each segment will feature a recipe, demonstrated by "Cooky," played by a girl named Christopher Norris, and "Chef Souffle," a life-size puppet. Voice for the chef puppet is Henry Burbig. The show was created and the pilot produced by Maurice H. Zouary, from a script by Harriet Hester and Budd Fishel, director.

MILLION DOLLAR COMICS

RKO General Broadcasting bought a package of cartoon series based on comic book characters from Krantz Films, Inc., for a reported \$1,000,000. Package contains 195 six-and-a-half minute episodes of stories about a number of Marvel Comics characters, among them *Sub-Mariner*, *Captain America*, *The Incredible Hulk*, *The Mighty Thor* and *Iron Man*. They will be seen on the five RKO General stations in half-hour programs made up of three of the segments. The cartoons are now in production at Gantray-Lawrence Studios, with Robert Lawrence as producer.

THE MOVIES

American International TV marked its third anniversary at the TFE during the recent NAB Convention by launching its latest package, *Cinema 20*, on the syndication market. Among the 20 titles in *Cinema 20* are *The Pawnbroker*, *The Umbrellas of Cherbourg*, *The Eleanor Roosevelt Story*, all three up for Academy Awards this spring, and available for telecast in October '67. Also for telecast in fall '67 are *King and Country*, *La Dolce Vita*, *The Fool Killer*, and *The Secret Agents*. For telecast this year are *Rocco and His Brothers*, *The Trial*, *The Servant*, and *The Swindle*. *Long Day's Journey into Night* is being made available for telecast in October, 1969, and *I Spy, You Spy*, in '68. *I Spy, You Spy*, along with *The Secret Agents*, have already been bought by the ABC-TV network. AI-TV's first network sale.

On the eve of the NAB Convention, AI-TV launched six other new pack-

OPTICAL AND SPECIAL EFFECTS

IN COLOR AND B & W

FOR THE FINEST OPTICAL EFFECTS AND THE FASTEST SERVICE... CALL

Eastern Effects, Inc.

219 East 44th St., New York, N. Y. 10017
212-697-7980

Advertising Directory of SELLING COMMERCIALS

es: *Amazing Adventures '67*, (26
es); *Dominant 10, Real Life Ad-
venture* (five color documentaries);
Holiday Story Book of Fables (six
e-action fairy tales); *Fifty Favor-
Films*, and *Prince Planet* (52
f-hour cartoons).

Meanwhile, AI-TV chalked up a
umber of sales on *Amazing '65* and
Amazing '66, to WBKB Chicago,
MAP-TV Ft. Worth, WEMT-TV Ban-
er, KHON-TV Honolulu, WPRO-TV
Providence, WBRZ-TV Baton Rouge,
TV Indianapolis, and WIRL-TV
loria.

In addition, *Adventure '66* went to
KB Chicago, WTEN Albany, WEMT-
Bangor, KGMB-TV Honolulu,
PRO-TV Providence and WTTV In-
anapolis. *Epicolor '64* and *Epicolor
'65* went to KVII-TV Amarillo, KOLO-
Reno, and KGMB-TV Honolulu.
Top Secret Adventures was sold to
TV Indianapolis; *Thrillers from
other World No. 1* and *No. 2* were
ld to WKYT-TV Lexington and WTTV
dianapolis. Buying *Alakazam*, fea-
re-length cartoon in color, were
FT-TV Concord, KIII Corpus Chris-
WTRF-TV Wheeling, WJET-TV
ie, WOOD-TV Grand Rapids, WBMG-
irmingham and KSL-TV Salt Lake
ty. *Sinbad, Jr.*, 130 five-minute
toons, went to KCFT-TV Concord
d KSLA-TV Shreveport.

Official Films sold its Group #1
atures to four of the CBS Owned
ations: KNXT Los Angeles, WBBM-
Chicago, WCAU-TV Philadelphia,
d KMOX-TV St. Louis, and to 21
her stations, among them WPIX
ew York, WBRC-TV Birmingham,
IN-TV Portland, KHOU-TV Houston,
d KSHO-TV Las Vegas.

E. Jonny Graff, who recently set up
ele-graff Film Corp., launched
e new company's first feature film
ackage at the recent NAB Conven-
on. The bundle, called *Sweet Six-
en*, contains 16 European films,
mong them *Weekend, Italian Style*
ith Sandra Milo; *Son of El Cid*,
d *Count Sandorj's Revenge* with
uis Jourdan. Many of the titles
e awaiting theatrical release, and
ill only be sold on a delayed basis
tv. Mr. Graff has always main-
ined that "theatrical campaigns
resell the movie, and add a built-

Michigan Fruit Cannery • Geyer-Morey & Ballard



SARRA-CHICAGO, INC.

Purex Corporation • FC&B



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Northeast Airlines • SSC&B



VIDEOTAPE CENTER

Radio Corp. of America—Color TV • JWT



JVA-LEMOINE ASSOCIATES, INC., New York

Northwestern Bell Telephone • Bozell & Jacobs



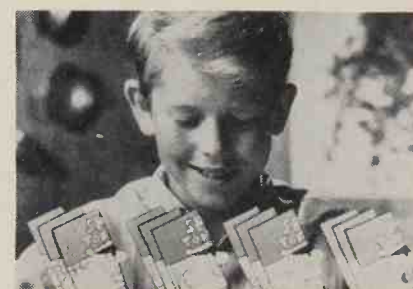
JAMIESON FILM COMPANY, Dallas

Reynolds Aluminum • Clinton E. Frank



THE FILM-MAKERS, INC., Chicago

Pillsbury • Campbell-Mithun



PANTOMIME PICTURES, INC., Hollywood

Jos. Schlitz Brewing Co. • Leo Burnett



MID-AMERICA VIDEO TAPE PRODS., Chicago

Advertising Directory of **SELLING COMMERCIALS**

Sealy Mattress • Earle Ludgin



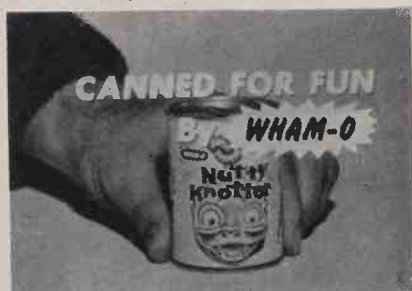
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VIDEOTAPE CENTER

Wham-O "Nutty-Knotter"



SANDLER FILM COMMERCIALS, INC., Hollywood

Yellow Pages • Bozell & Jacobs



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

Agfa

(Pritchard Wood, Inc., N.Y.)

The last day in May is the start for renewed activity for this major european camera and film manufacturer. A four week campaign is slated to reach men and women in eight markets. Minutes will be seen for AGFA GEVAERT. Fred Corkhill is the buyer.

American Can Co.

(Young & Rubicam, Inc., Chicago)

May 2 signals the beginning of a corporate

Spot (Continued from page 44)

WIND SONG perfume will be touted in a spot campaign breaking April 25. The two weeks of activity will be seen in 33 markets and will use 20's and ID's in prime timeslots in order to reach women viewers. Carrie Senatore buys.

Cities Service Co.

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

May 2 is the scheduled start date for a spot campaign for this manufacturer's petroleum products and service. Twenty selected markets are lined up for activity employing prime 20's and fringe minutes. The duration is four weeks. Marion Jones buys.

Continental Baking Co.

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

Separate activity is breaking for two Continental products. HOSTESS FINE PASTRIES will be advertised in a spot campaign breaking April 25 in 22 top markets. The half-year activity will use day and fringe minutes. Chet Slaybaugh is the buyer. Press date marks the break of a four week campaign for WONDER BAGGED BREAD in the same markets. Prime 20's are scheduled by Dan Monahan.

Edward Dalton Co.

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

This week is the start of a brief campaign

for METRECAL COOKIES in a limited number of markets. Prime 20's are being used to reach weight-conscious adults. Marcia Raschen is the buyer.

Dynamics Corp. of America

(The Zakin Co., N.Y.)

May 16 is the day that a spot campaign for WARING BLENDERS is scheduled to break in selected top markets. Full minute spots are set for use in fringe timeslots to reach adults. Joan Casey is the buyer.

Ford Motor Co.

(Kenyon & Eckhardt, Inc., Chicago)

Press date is the beginning date for a spot campaign for LINCOLN and MERCURY in a large number of markets. The two week campaign uses fringe minutes and prime 20's to reach a male automotive buying audience. Bruce Johnson buys.

Gallo Wineries

(Leo Burnett Co., Inc., Chicago)

This vintage American beverage will be promoted in a spot campaign breaking at press date in four top markets. The four week campaign will employ a majority of fringe minutes with interspersed prime 20's. Bob Gard is the buyer.

Geigy Chemical Co.

(SSC&B, New York)

Fair weather is bringing out spots for TOX INSECT SPRAY in southern and central markets. The 18 week campaign uses minute spots in early and late fringe timeslots and in day slots. Bob Ubaldo is the buyer.

General Cigar Co.

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

Three months of heavy spot activity break at press date for BARON cigars. Fringe minutes and prime 20's are slated for use to introduce this product in several selected markets.

(Continued on page 50)



Recognize these two television personalities?

You know Hugh Downs. He's the host of the Today show, a national eye-opening habit and an influential public affairs program.

You'd know Bill Gress, too, if you lived in WOC-TV-Land. He's Public Affairs Director at WOC and widely recognized for his editorial "Comment" on this Iowa-Illinois scene. Personalities add to the identity of NBC-TV and WOC-TV. From the local viewpoint, WOC-TV is where the personalities are. WOC-TV is the community-oriented station, the senior station in the Quad-Cities market.

If you want to put personality into your schedule, recognize WOC-TV in the great Quad-Cities market. Profit from a reputation built on seventeen years of telecasting service. Recognition sells, too, you know.

Where the personalities are...



Serving the Quad-Cities market from Davenport, Iowa

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

Buyers' Check List Network Rate Increases

ABC-TV:

KHFI-TV Austin, Tex., from \$75 to \$125, effective October 1, 1966.

wwtv Cadillac, Mich., from \$450 to \$475, effective August 21, 1966.

CBS-TV:

WHNT-TV Huntsville, Ala., from \$125 to \$225, effective September 18, 1966.

NBC-TV:

WWNY-TV Watertown - Carthage, N.Y., from \$375 to \$450, effective September 18, 1966.

New Representative

WCWU-TV Chicago, Ill., appointed Eastman TV, Inc., as its national sales representative.

Ar cry today from his studies in the field of Classics at Brown University, scholarly Alan Laymon is launching a spot campaign for Post Foods with the same enthusiasm reserved for the intricacies of Vigil. Mr. Laymon, a staff assistant on Benton & Bowles' Post account, has been buying for over a year.

Mr. Laymon recently completed a marketing study titled *Media and Teenage Market* for one of the agency's major clients. He is convinced of the increasing influence of the teen market in terms of national buying habits. "This market is very important because this age group, more than ever, is controlling the tastes and attitudes of the country. It's a fact that one-half of our population is 25 years old or younger. The purpose of the study is to determine the relative effectiveness of the different media in reaching this market." Although the buyer is of the persuasion that spot radio and teen-



oriented magazines are best suited for this purpose, he says, "the achievements of spot television are impressive."

Mr. Laymon was born in Trenton, N.J., and after high school entered Brown University. After a stint in the Navy he returned to college and graduated in the class of 1963 with a B.A. While teaching in a private school in Virginia for a year he found that as his enthusiasm for conjugations decreased his interest in marketing and communications grew.

His chance to enter the field of advertising came when he was offered a job in the media department at the New York offices of Norman, Craig & Kummel. He soon moved on to Benton & Bowles as a staff assistant. "I was very pleased to join the team at B&B," said the buyer. "This is an agency that believes in delegating responsibility as soon as the individual is ready to assume it."

Mr. Laymon, married for several years, lives with his wife in Englewood, N.J. ("I'm still a non-taxable commuter.") The Laymons, demonstrating varied social interests, play bridge and tennis and take part in the various entertainment activities the metropolitan area offers young marrieds.

Mr. Laymon is concerned about the rising controversy over the networks' inroads on spot television sales. "The growing flexibility on the part of the networks is taking its toll in spot," he says, "although I feel that going back to the 90-day protection rate would help the situation at some stations."

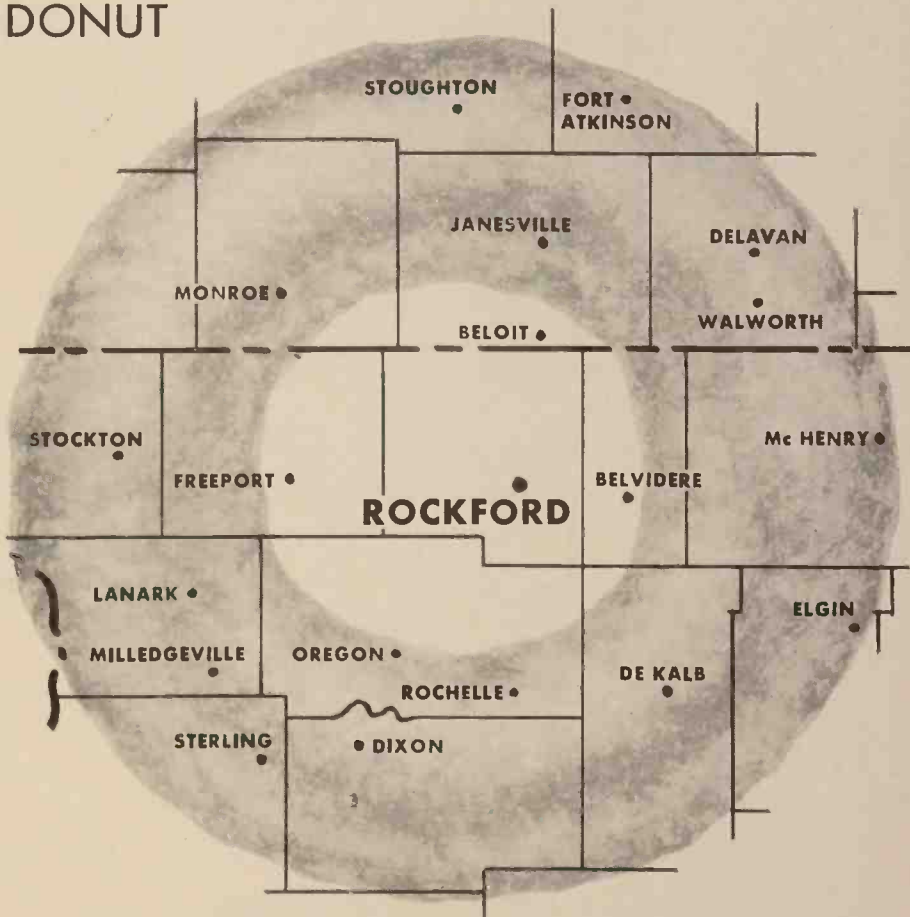
Keep your eye on the DONUT together the "WHOLE"

And keep your eye on WREX-TV Exclusive Big Circle, full power, VHF service of the rich Northern Illinois—Southern Wisconsin area... the selectable agricultural and industrial heartland of Mid-America.

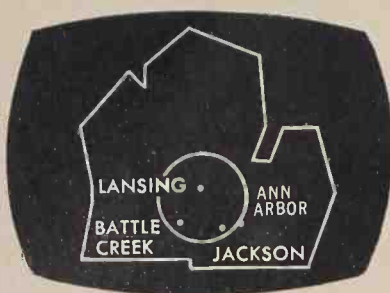
Channel 13 Television is the only medium that completely covers the wide wide-range Rockford area market, WREX-TV is the only television station that integrates the entire area with a mobile video tap studio unit.

WREX TV
13
 ROCKFORD, ILLINOIS

JOE L. BAISCH, VICE PRES. & GEN. MGR.
 REPRESENTED BY H. R. TELEVISION, INC.
 MEMBER, THE GANNETT GROUP



**MID-MICHIGAN
TV**



MID-MICHIGAN TV IS...
WILX-TV
555 Stoddard Bldg./Lansing 48933
GOT THE PICTURE?
NOW...

talk to the Young Men about WILX...
National Representatives:
YOUNG TELEVISION CORP.

WAST-13

**THE ALBANY - SCHENECTADY
- TROY, N.Y. HOME OF**

**THE
MIKE
DOUGLAS
SHOW**

**MONDAY thru FRIDAY
9:30 - 11:00 AM**

**For Hot Avails
Call:**



**PETERS, GRIFFIN,
WOODWARD, INC.**

Rep Report

ROBERT FAIRBANKS was appointed an account executive in the New York office of CBS Television Stations National Sales. Mr. Fairbanks was an account executive in the Chicago office of National Sales since 1961. He joined CBS in 1951.

DAVID E. CASSIDY joined the television sales staff of the Katz Agency



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Inc. He is assigned to Katz-TV, Midwest. Mr. Cassidy was previously assistant advertising manager for Standard Brands, Inc.

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**American Tobacco Company
(BBDO, New York)**

A fresh year of activity has just started for this tobacco company's cigarette products in a large number of selected markets. The campaign is leaning heavily on prime time 20's and sports adjacencies. June Spierer is the media contact.

**Avis Corp.
(Doyle Dane Bernbach, Inc., N.Y.)**

An eight week campaign employing only prime 20's is set to break April 24 in 11 selected markets. The activity is scheduled to reach a male audience and is slated for primetime exposure. Werner Ziegler is the buyer.

**P. Ballantine & Sons
(SSC&B, New York)**

This newly arrived account will start its first spot campaign under the new roof with activity breaking at press date in 35

markets. The eight weeks of spots will use prime 20's and fringe minutes to reach men in all markets. Bernie Sofronskie buys.

**Braniff International Airlines
(Jack Tinker & Partners, N.Y.)**

This advertiser is currently running and scheduling a series of spot commercials titled the "air strip" demonstrating the airline's new colors and stewardess costumes. Flights break next week in a small number of markets and last six to eight weeks. Sports and news adjacencies are preferred with an occasional oto. Ellen Kourtides is the buyer.

**Chrysler Corp.
(BBDO, Chicago)**

April 24 is the day that a spot campaign for the DODGE DIVISION of this automotive giant begins in 134 markets across the country. The eight week campaign will employ minute spots in prime and late fringe timeslots. Woody Krause is the buyer.

**Chesebrough Ponds
(J. Walter Thompson Co., N.Y.)**

The Prince Matchabelli subdivision's

(Continued on page 46)

WHAT'RE THEY DOING TO US NOW?—II

In this space on March 14 we began an exploration of the spot television trend that is making that medium less competitive and less desirable. We examined continuity discounts, rate protection and cancellation notices. But unfortunately there is more.

Product protection today, according to most rate cards, consists only of the promise not to place competitive spots back to back. Rather than their avarice, station managers cite the increasing use of opportunistic packages as the reason 15-minute product protection cannot be guaranteed. This is absurd. Network packages are generally negotiated months before service, and dates, positions, billboards, etc., are available to the station sufficiently before telecast to ensure the desired protection.

Occasionally there are last minute revisions by multi-product advertisers, but as these categories are generally not the major ones using prime-time spot tv, there should not be great problems arising from such actions. Instead the station seems not to be bothered trying to find one-time replacements for their spot advertisers, or even worse, it will sell spots *knowing* there can be no substantial competitive protection. And, most despicable of all, many stations no longer take the trouble to schedule their own spot advertisers with sufficient separation from one another.

Another thorn in the side of the typical media department is that restructuring of rates has lowered maximum discount levels. There will still be substantial discounts for going from one or two spots a week to five or six, but adding volume from that point will not bring rate reductions anywhere near the absolute amounts of yesterday. This is comparable to the reduction of consecutive week discounts, as stations no longer find it necessary to offer major advertisers extra inducements to place heavy business on their station. (These advertisers now are usually on all stations in that market.)

Besides lowering the effective maximum discount rates, some stations have also reduced the maximum discount volume, say from 20 to ten per week. This effectively eliminates what once was an incentive for a major advertiser to place most of his budget on one station. (As we've explained above, the largest advertisers are heavily on *all* stations in the major markets.)

While these changes in discount scales seem only to add to station profit at the large advertiser's expense, to this writer the most Machiavellian mischief perpetrated by the stations are their present rate cards. While "avails" will clearly show the units or points of a spot, this cannot be clear from rate cards. Some spots are participating, some planable, some earn discount—but don't take it, etc. And, have you ever wondered what price is being paid for that "independent's" package by others? You'll never learn from its rate card.

The total effect of these grievances seems to be manifest in the current one-way street aspect of spot tv. The stations continue to reduce the advantages of the medium and do nothing for the advertiser which might partially offset this. Unfortunately there is no alternative for the advertiser . . . or is there?

what's in the middle makes the big difference:



...and in Pennsylvania it's WJAC-TV

Number of Counties Covered . . . 31

TV Homes in Area . . . 538,500*

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

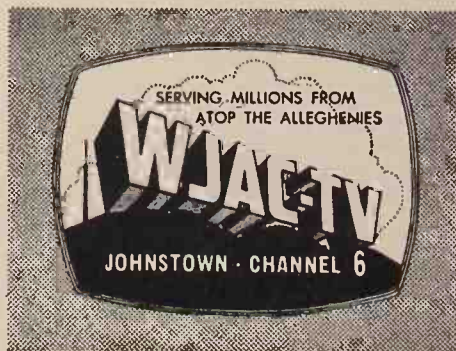
National TV Market Position . . . 27th**

except where indicated, according to the most recent Neilson Coverage Service

*ARB TV Home Estimates, September 1963

**Television Magazine '64

America's 27th Largest Market



Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Affiliated with WJAC-AM-FM
The Johnstown Tribune-Democrat Stations

Advertising Directory of SELLING COMMERCIALS

Sealy Mattress • Earle Ludgin



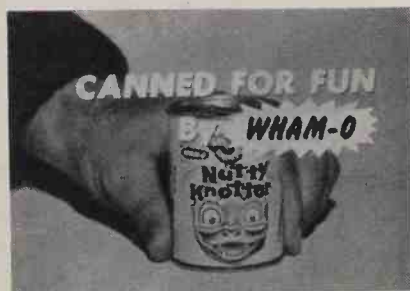
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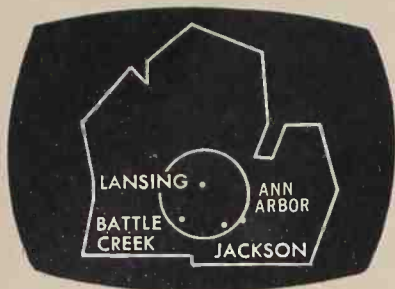
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talk to the Young Men about WILX...
National Representatives:
YOUNG TELEVISION CORP.

WAST-13

THE ALBANY - SCHENECTADY
- TROY, N.Y. HOME OF

THE MIKE DOUGLAS SHOW

MONDAY thru FRIDAY

9:30 - 11:00 AM

For Hot Avails Call:



PETERS, GRIFFIN,
WOODWARD, INC.

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Chrysler Corp.

(BBDO, Chicago)

April 24 is the day that a spot campaign for the DODGE DIVISION of this automotive giant begins in 134 markets across the country. The eight week campaign will employ minute spots in prime and late fringe timeslots. Woody Krause is the buyer.

Chesebrough Ponds

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

The Prince Matchabelli subdivision's

(Continued on page 46)

One Buyer's Opinion . . .

WHAT'RE THEY DOING TO US NOW?—II

In this space on March 14 we began an exploration of the spot television trend that is making that medium less competitive and less desirable. We examined continuity discounts, rate protection and cancellation notices. But unfortunately there is more.

Product protection today, according to most rate cards, consists only of the promise not to place competitive spots back to back. Rather than their avarice, station managers cite the increasing use of opportunistic packages as the reason 15-minute product protection cannot be guaranteed. This is absurd. Network packages are generally negotiated months before service, and dates, positions, billboards, etc., are available to the station sufficiently before telecast to ensure the desired protection.

Occasionally there are last minute revisions by multi-product advertisers, but as these categories are generally not the major ones using prime-time spot tv, there should not be great problems arising from such actions. Instead the station seems not to be bothered trying to find one-time replacements for their spot advertisers, or even worse, it will sell spots *knowing* there can be no substantial competitive protection. And, most despicable of all, many stations no longer take the trouble to schedule their own spot advertisers with sufficient separation from one another.

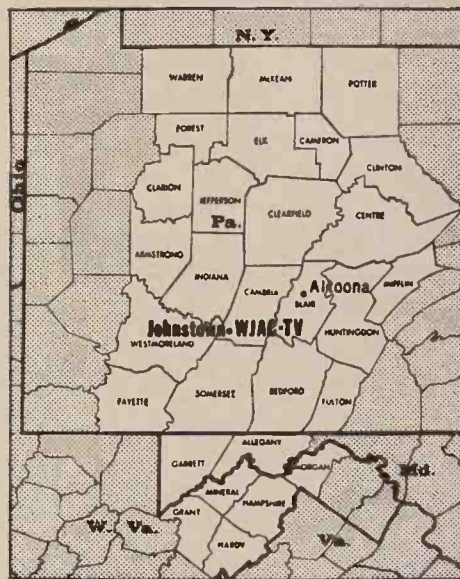
Another thorn in the side of the typical media department is that restructuring of rates has lowered maximum discount levels. There will still be substantial discounts for going from one or two spots a week to five or six, but adding volume from that point will not bring rate reductions anywhere near the absolute amounts of yesterday. This is comparable to the reduction of consecutive week discounts, as stations no longer find it necessary to offer major advertisers extra inducements to place heavy business on their station. (These advertisers now are usually on all stations in that market.)

Besides lowering the effective maximum discount rates, some stations have also reduced the maximum discount volume, say from 20 to ten per week. This effectively eliminates what once was an incentive for a major advertiser to place most of his budget on one station. (As we've explained above, the largest advertisers are heavily on *all* stations in the major markets.)

While these changes in discount scales seem only to add to station profit at the large advertiser's expense, to this writer the most Machiavellian mischief perpetrated by the stations are their present rate cards. While "avails" will clearly show the units or points of a spot, this cannot be clear from rate cards. Some spots are participating, some planable, some earn discount—but don't take it, etc. And, have you ever wondered what price is being paid for that "independent's" package by others? You'll never learn from its rate card.

The total effect of these grievances seems to be manifest in the current one-way street aspect of spot tv. The stations continue to reduce the advantages of the medium and do nothing for the advertiser which might partially offset this. Unfortunately there is no alternative for the advertiser . . . or is there?

what's in the middle makes the big difference:



...and in Pennsylvania it's WJAC-TV

Number of Counties Covered . . . 31

TV Homes in Area . . . 538,500*

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

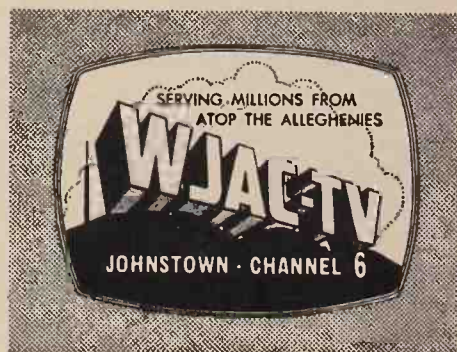
National TV Market Position . . . 27th**

except where indicated, according to the most recent Neilson Coverage Service

*ARB TV Home Estimates, September 1963

**Television Magazine '64

America's 27th Largest Market



Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Affiliated with WJAC-AM-FM
The Johnstown Tribune-Democrat Stations

Spot (Continued from page 44)

WIND SONG perfume will be touted in a spot campaign breaking April 25. The two weeks of activity will be seen in 33 markets and will use 20's and ID's in prime timeslots in order to reach women viewers. Carrie Senatore buys.

Cities Service Co.

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

May 2 is the scheduled start date for a spot campaign for this manufacturer's petroleum products and service. Twenty selected markets are lined up for activity employing prime 20's and fringe minutes. The duration is four weeks. Marion Jones buys.

Continental Baking Co.

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

Separate activity is breaking for two Continental products. HOSTESS FINE PASTRIES will be advertised in a spot campaign breaking April 25 in 22 top markets. The half-year activity will use day and fringe minutes. Chet Slaybaugh is the buyer. Press date marks the break of a four week campaign for WONDER BAGGED BREAD in the same markets. Prime 20's are scheduled by Dan Monahan.

Edward Dalton Co.

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

This week is the start of a brief campaign

for METRECAL COOKIES in a limited number of markets. Prime 20's are being used to reach weight-conscious adults. Marcia Raschen is the buyer.

Dynamics Corp. of America

(The Zakin Co., N.Y.)

May 16 is the day that a spot campaign for WARING BLENDERS is scheduled to break in selected top markets. Full minute spots are set for use in fringe timeslots to reach adults. Joan Casey is the buyer.

Ford Motor Co.

(Kenyon & Eckhardt, Inc., Chicago)

Press date is the beginning date for a spot campaign for LINCOLN and MERCURY in a large number of markets. The two week campaign uses fringe minutes and prime 20's to reach a male automotive buying audience. Bruce Johnson buys.

Gallo Wineries

(Leo Burnett Co., Inc., Chicago)

This vintage American beverage will be promoted in a spot campaign breaking a press date in four top markets. The four week campaign will employ a majority of fringe minutes with interspersed prime 20's. Bob Gard is the buyer.

Geigy Chemical Co.

(SSC&B, New York)

Fair weather is bringing out spots for TOX INSECT SPRAY in southern and central markets. The 18 week campaign uses minute spots in early and late fringe timeslots and in day slots. Bob Ubaldo is the buyer.

General Cigar Co.

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

Three months of heavy spot activity break at press date for BARON cigars. Fringe minutes and prime 20's are slated for use to introduce this product in several selected markets.

(Continued on page 50)



Recognize these two television personalities?

You know Hugh Downs. He's the host of the Today show, a national eye-opening habit and an influential public affairs program.

You'd know Bill Gress, too, if you lived in WOC-TV-Land. He's Public Affairs Director at WOC and widely recognized for his editorial "Comment" on this Iowa-Illinois scene. Personalities add to the identity of NBC-TV and WOC-TV. From the local viewpoint, WOC-TV is where the personalities are. WOC-TV is the community-oriented station, the senior station in the Quad-Cities market.

If you want to put personality into your schedule, recognize WOC-TV in the great Quad-Cities market. Profit from a reputation built on seventeen years of telecasting service. Recognition sells, too, you know.

Where the personalities are....



Serving the Quad-Cities market from Davenport, Iowa

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

Buyers' Check List Network Rate Increases

ABC-TV:

KHFI-TV Austin, Tex., from \$75 to \$125, effective October 1, 1966.

WVVTV Cadillac, Mich., from \$450 to \$475, effective August 21, 1966.

CBS-TV:

WHNT-TV Huntsville, Ala., from \$125 to \$225, effective September 18, 1966.

NBC-TV:

WWNY-TV Watertown - Carthage, N.Y., from \$375 to \$450, effective September 18, 1966.

New Representative

WCUI-TV Chicago, Ill., appointed Eastman TV, Inc., as its national sales representative.

A far cry today from his studies in the field of Classics at Brown University, scholarly Alan Laymon is pursuing a spot campaign for Postmagazines with the same enthusiasm once reserved for the intricacies of Virgil. Mr. Laymon, a staff assistant on Benton & Bowles' Postmagazines account, has been buying for over a year.

Mr. Laymon recently completed a marketing study titled *Media and the Teenage Market* for one of the agency's major clients. He is convinced of the increasing influence of the teen market in terms of national buying habits. "This market is very important because this age group, more than ever, is controlling the tastes and attitudes of the country. It is a fact that one-half of our population is 25 years old or younger. The purpose of the study is to determine the relative effectiveness of the different media in reaching this market." Although the buyer is of the opinion that spot radio and teen-



oriented magazines are best suited for this purpose, he says, "the achievements of spot television are impressive."

Mr. Laymon was born in Trenton, N.J., and after high school entered Brown University. After a stint in the Navy he returned to college and graduated in the class of 1963 with a B.A. While teaching in a private school in Virginia for a year he found that as his enthusiasm for conjugations decreased his interest in marketing and communications grew.

His chance to enter the field of advertising came when he was offered a job in the media department at the New York offices of Norman, Craig & Kummel. He soon moved on to Benton & Bowles as a staff assistant. "I was very pleased to join the team at B&B," said the buyer. "This is an agency that believes in delegating responsibility as soon as the individual is ready to assume it."

Mr. Laymon, married for several years, lives with his wife in Englewood, N.J. ("I'm still a non-taxable commuter.") The Laymons, demonstrating varied social interests, play bridge and tennis and take part in the various entertainment activities the metropolitan area offers young marrieds.

Mr. Laymon is concerned about the rising controversy over the networks' inroads on spot television sales. "The growing flexibility on the part of the networks is taking its toll in spot," he says, "although I feel that going back to the 90-day protection rate would help the situation at some stations."

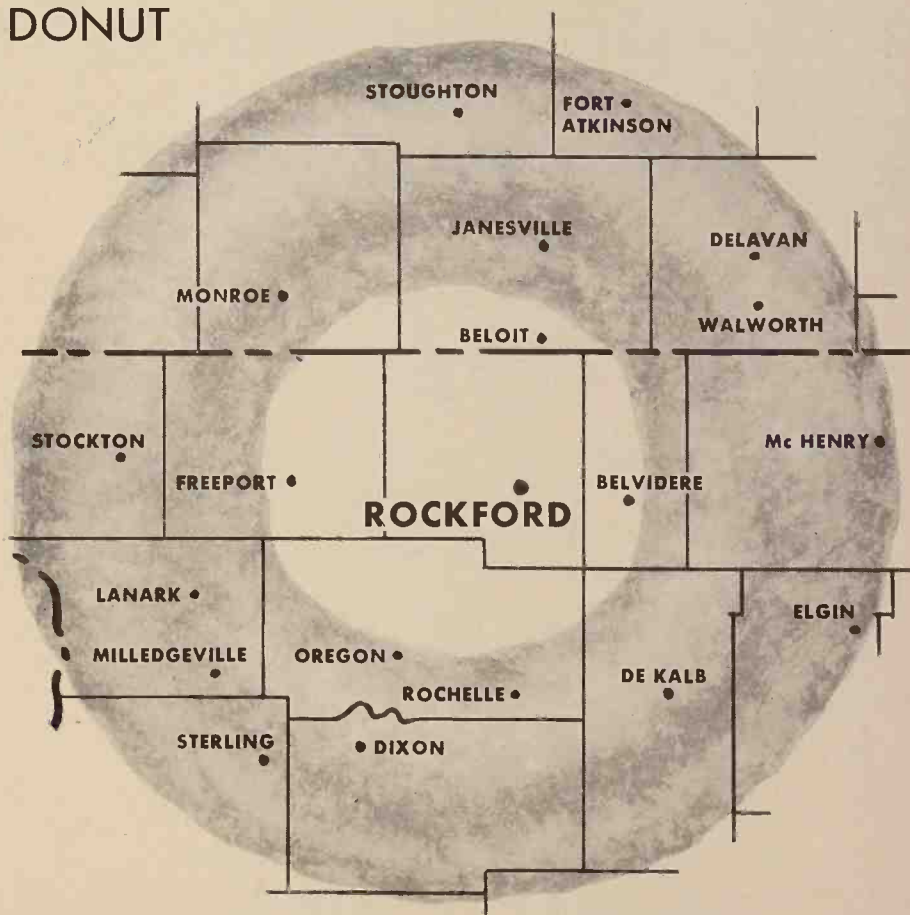
Keep your eye on the DONUT to get the "WHOLE"

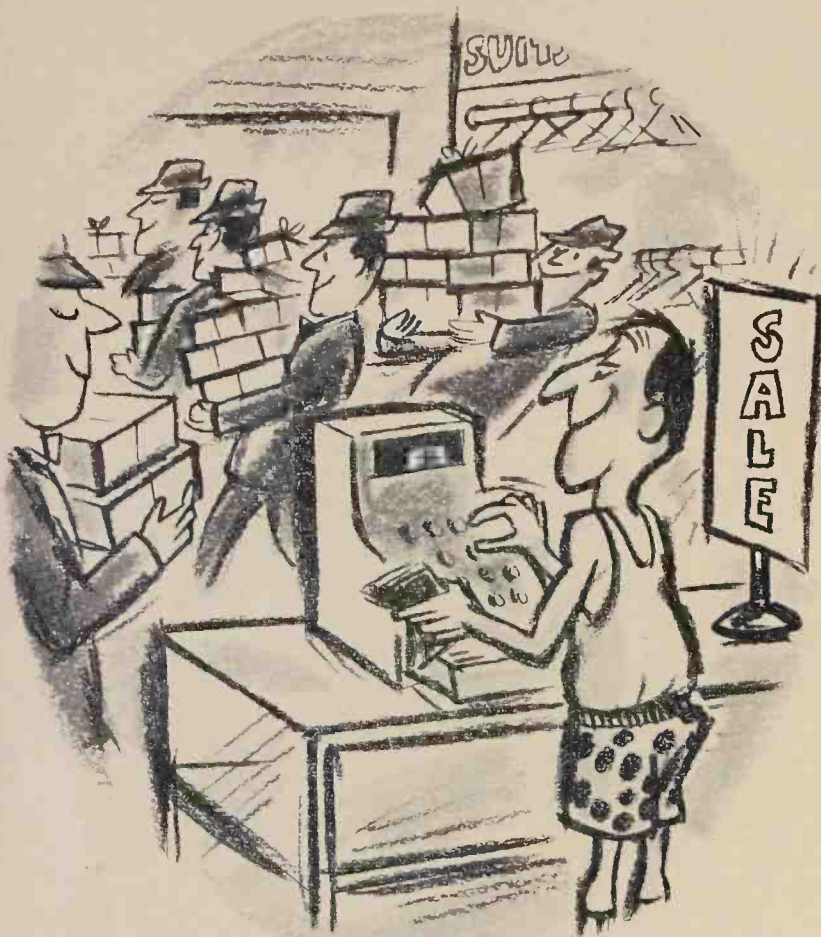
And keep your eye on WREX-TV Exclusive Big Circle, full power, VHF service of the rich Northern Illinois—Southern Wisconsin area... the delectable agricultural and industrial heartland of Mid-America.

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

WREX TV
13
 ROCKFORD, ILLINOIS

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





COUNT ON **KOVR**

FOR ACTION

- SACRAMENTO
- STOCKTON
- CALIFORNIA

Get results in the \$4 billion Stockton-Sacramento market with television station KOVR. McClatchy know-how applied to farm and other local news, is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

Data Source: Sales Management's 1965 Copyrighted Survey (Effective Buying Income)

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Network's New Ones

The latest compilation of network advertisers for 1965, as reported by Television Bureau of Advertising (from LNA-BAR data), can only offer further ammunition to those spot tv sellers who protest network's continuing encroachment on their territory. For the TvB listing shows 364 different advertisers used one or more networks last year, and of these, 47 were brand new to network schedules.

The idea that network television is a medium for the big-budget client goes out the window with the TvB notation that 151 of last year's network advertisers spent less than \$500,000 for time-and-program; 108 spent under \$250,000; 35 spent under \$50,000. Of the new clients, Oscar Mayer & Co. invested the largest sum—\$1.2 million—to advertise its meat products. But Ben Cooper, Inc., spent only \$12,900 to advertise its children's costumes for Halloween, and other small-budget users were Dunhill International, Inc. (\$10,000), Grolier, Inc. (\$5,300) and Al-Doro Products, Inc. (\$5,300). While these amounts are far removed from the \$85,710,000 spent by Procter & Gamble, they illustrate the increasing flexibility of the networks in accommodating all comers.

Increase in Brands. The total number of different products advertised on network tv in 1965 was 1,821, according to the TvB count. In 1964, the figure was 1,608, down a few from the previous record high of 1,619 in 1963. Again, the jump last year shows both the surge of new-product introductions and the participation-minutes sales policies that have made network feasible for clients of every size.

Total net time and program billings in 1965 reached a record \$1,260 billion, said TvB, for an increase of 10 per cent over 1964. The 47 new advertisers alone represented billings of \$8.6 million. In 1964, network television had 34 new clients with expenditures of \$6,004,300.

For more on network vs. spot, see page 43.

Y&R's Rep Rumble

Young & Rubicam is vitally interested in maintaining the values of spot television as an advertising medium. In this vein, we are most concerned with certain changes in practice that have a tendency to reduce flexibility and effectiveness of the medium." This is the kick-off of a letter sent to the major reps in the closing days of March. It goes on to deal with those old bugaboos—rate protection, cancellation notification, and product protection.

The letter went out over the signature of Warren A. Bahr, senior vice president and director of media relations and planning at Y&R. The gist of the missive is that Y&R expects a day rate protection, maximum cancellation notice of two weeks, and a minute separation from competitive products. The letter indicates that any Y&R buyer who buys a station that doesn't offer these policies should better be able to justify the buy with a "proven-beyond-doubt" advertising advantage for the client concerned." The three Y&R requirements will be stamped on all future spot television orders.

The letter was received in the rep offices with mixed reviews. Some, whose stations had been adhering to such policies for some time, felt that the letter was pointless and only served to irritate some already strained relations between rep and agency. An unusual thing: usually cases of this sort have been sent directly not to the reps, but to the stations themselves, in observation of the theory that the stations decide for their own rate cards. (A similar letter was circulated several years ago by Dancer-Fitzgerald-Sample and it met with the cool reaction that "agencies certainly have the right to decide their own policies.")

Some rep executives are of the opinion, however, that the agencies have brought this situation on themselves. Overnight and two-week cancellations on the part of the agencies have convinced many stations that they had better take spot revenue wherever they can get it, and many are somewhat resentful of the "high-handed" occasional agency attitude.



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

Beef up your western sales campaign: put your message with the quality programming of KMJ-TV, Fresno. The San Joaquin Valley's first television station has first class skills and equipment at work. That is why KMJ-TV delivers the audience you want in the nation's Number One agricultural income county.

Data Source: SRDS, January, 1966

KMJ-TV



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.



Columnist Bob Considine, tv personality Art Linkletter and singer Pat Boone flank Lawrence H. Rogers II (l.c.), president of Taft Broadcasting Co. after he accepted the George Washington Encased Award of the Freedoms Foundation of Valley Forge. The award was given in recognition of the Taft program series, *Rights and Responsibilities*.

Spot (Continued from page 46)

Gulf Oil Co.

(Ketchum MacLeod & Grove, Inc Phila.)

Sports and weather show adjacencies are being lined up for a spot campaign for GULF SOLAR HEAT, breaking at press date. The activity will be seen in 17 markets and will employ minute between 6:30 and 11:30 in the evening. Bob Manown is the buyer.

Jamaica Tourist Board

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

Prime 20's and fringe minutes are set exposure to adults interested in getting some different spring sun. The spot campaign, breaking April 17 and running until the end of July, will be seen in 1 selected east coast markets, one of which is Miami. Norm Borden is the media man.

Johnson & Johnson Co.

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

Twenty-one top markets are slated to be

TvQ February—Top Ten Evening Network Programs by Market Size

Copyright Home Testing Institute/TvQ, Inc, 1966

Rank	Program	Market Size Groups													
		Total Audience		Total Adults		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	92	49	92	46	91	36	95	42	94	47	93	52	91	58
2	Walt Disney	89	46	88	42	90	41	90	45	89	48	84	40	85	37
3	Man From U.N.C.L.E.	76	43	74	30	79	32	81	31	76	28	67	30	63	27
4	Saturday Night Movies	75	42	77	41	83	42	83	36	80	43	72	46	66	38
5	Daktari	40	40	39	34	36	32	38	29	43	40	42	32	37	39
6	Gomer Pyle, U.S.M.C.	82	38	81	32	74	27	83	31	85	37	81	34	83	35
6	Bewitched	80	38	76	28	79	22	80	29	82	29	73	33	68	30
7	Get Smart	57	37	51	23	55	24	55	25	51	22	47	23	44	21
7	I Dream Of Jeannie	60	37	52	22	45	15	55	27	57	26	50	23	57	20
7	I Spy	48	37	51	32	60	32	54	31	50	33	48	31	41	32
7	Daniel Boone	70	37	67	33	55	24	67	26	74	35	70	38	72	42
7	Thursday Night Movies	64	37	68	37	73	37	75	31	72	40	61	42	58	37

Top Ten Evening Network Programs by Income

Rank	Program	Income Groups													
		Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over			
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ		
1	Bonanza	92	49	92	46	93	59	95	43	93	41	89	36		
2	Walt Disney	89	46	88	42	85	40	86	42	92	45	89	43		
3	Man From U.N.C.L.E.	76	43	74	30	69	30	74	28	77	35	78	27		
4	Saturday Night Movies	75	42	77	41	73	43	76	43	83	40	80	37		
5	Daktari	40	40	39	34	43	43	38	40	42	28	31	19		
6	Gomer Pyle, U.S.M.C.	82	38	81	32	81	40	85	35	81	25	75	26		
6	Bewitched	80	38	76	28	71	30	82	30	85	31	70	19		
7	Get Smart	57	37	51	23	47	21	52	18	59	30	46	25		
7	I Dream Of Jeannie	60	37	52	22	55	28	56	25	51	19	45	13		
7	I Spy	48	37	51	32	46	36	51	34	58	28	53	28		
7	Daniel Boone	70	37	67	33	72	45	70	32	67	24	57	23		
7	Thursday Night Movies	64	37	68	37	63	40	68	44	74	33	70	31		

*Familiar—those who have seen program.

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

recipients of activity for BAND-AIDS. The four weeks of spots will break April 15 and employ early and late fringe minutes. This is the first heavy activity for the product this year. Sutherland is the media contact.

Kaiser-Roth Co., Inc.

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

Three flights are set to break for PIP-HOSE in 16 markets in the east and midwest. April 25 marks the break of the first campaign lasting eight weeks, to be followed with a May 9 flight, scheduled for six weeks. The final flight is set to break May 30 and will use minute spots in fringe timeslots and last for three weeks. Bonnie Greene is the buyer.

Maggett & Myers

(Walter Thompson Co., N.Y.)

April 18 marks the start of renewed activity for L&M and other products. The week campaign will be seen in a large number of the top markets and will use prime 20's and ID's to reach an adult audience. Ethel Melcher is the buyer.

National Biscuit Co.

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

This week marks the beginning of a spot campaign for MILBROOK BREAD in selected markets. The three weeks activity will include minutes and 20's around news and sports programs to reach men. Bob Storch is the media contact.

Best Milk Co.

(Gardner Advtg. Co., Inc., N.Y.)

Two weeks seasonal Mothers Day campaign will break April 24 for HITMAN'S CHOCOLATE in 18 of the top markets. Fringe minutes in adult programs will be used to reach adults in two weeks of spot activity. Bob Bolte is the buyer.

Charles Pfizer Co.

(Vest, Weir & Bartel, Inc., N.Y.)

April 25 will see the beginning of spot television activity for Coty's IMPREU perfume. Fifteen selected top markets are slated for minute fringe spots and prime spots. John Tobin is the timebuyer.

Pittsburgh Plate Glass Co.

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

A new year of activity breaks April 15 for this company. Twenty markets are lined up for spot activity which will include use of prime 20's to reach an adult audience. Charlotte Mrazik is the buyer.

Walston-Purina Co.

(Gardner Advtg. Co., Inc., St. Louis)

Two flights of spot activity are lined up for spring introduction for PURINA DOG CHOW in a mammoth spot campaign. Over 120 markets are slated for the minute spots, the first flight breaking April 18 and the second breaking the 20. Both flights are a month in length. The buyer was not assigned at press date.

Royal Crown Co.

(Arcy Adv. Co., Chicago)

12-week spot campaign breaks April 18

in a small number of markets for R.C. COLA. Daytime minutes to reach women and nighttime 20's to reach men will be used to promote the soft drink. Dick Mier is the buyer.

Schlitz Brewing Co.

(Leo Burnett Co., Inc., Chicago)

Spring being beer drinking weather, another manufacturer is scheduling a heavy spot campaign breaking at press date. Schlitz MALT LIQUOR will be advertised in a campaign seen in a selected number of top markets running for 12 weeks. Prime 20's and fringe minutes are planned. Tom Buffington is the buyer.

Standard Oil

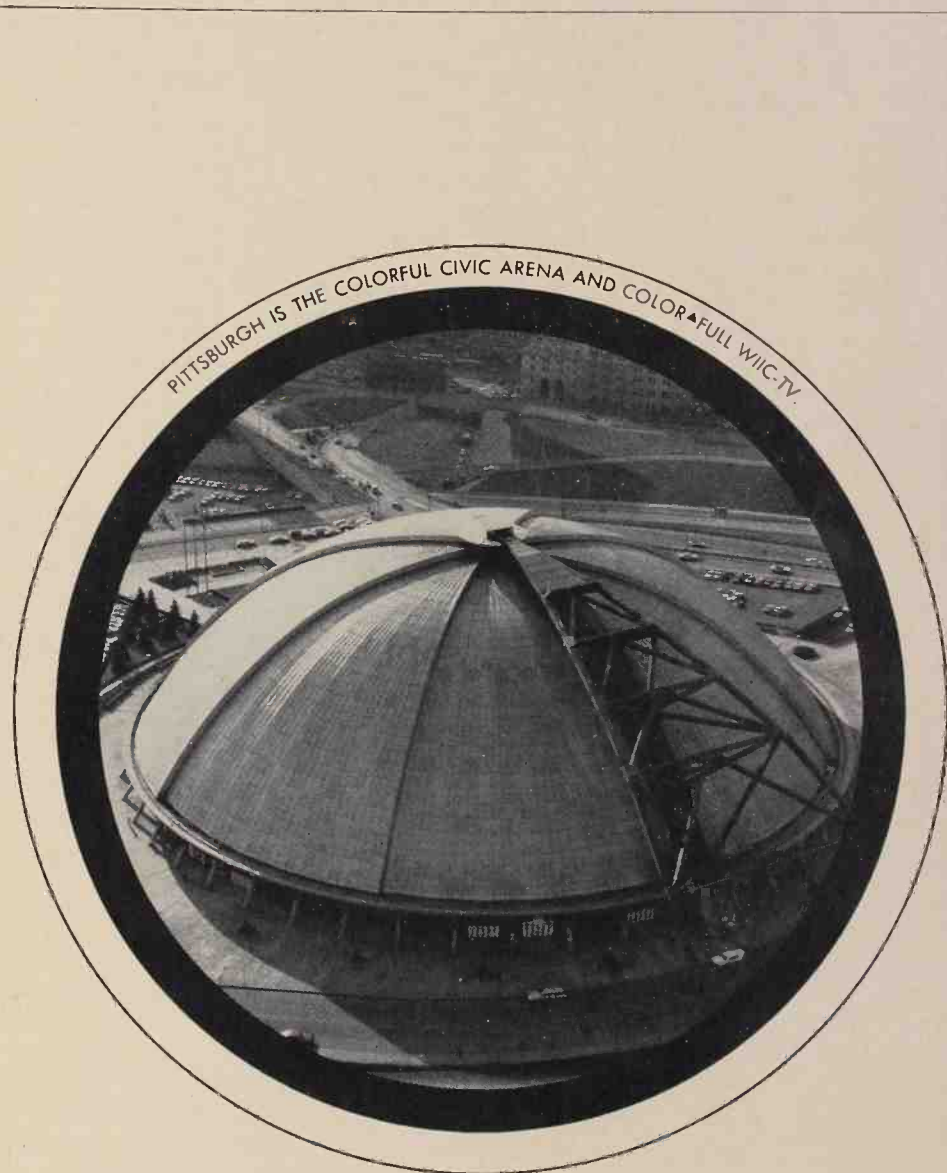
(BBDO, San Francisco)

Press date is the first day of a heavy spot campaign for Standard Oil's accessories in a selected group of Pacific Coast markets. The nine week campaign will use prime 20's and fringe minutes in all markets. Lynn Lucchetti is the buyer.

Texaco Corp.

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

April 15 is the first day in renewed activity for TEXACO in 20 markets. The spring flights will use early and late fringe minutes to reach men. The markets are the top 20. Eric Vanderbieth is the buying contact.



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

world's largest hardtop convertible

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



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

Get your Pittsburghers on



WIIC-TV 11
Basic NBC Television Affiliate

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

Agency Appointments

MATTHEW J. HENNESSEY was named president of Sudler & Hennessey, Inc. Mr. Hennessey, formerly executive vice



MR. HENNESSEY

president, is now the chief operating executive of the New York advertising agency. The agency's billings are estimated at \$20 million.

GILBERT J. HEADLEY, MICHAEL G. McDONALD, MARVIN MITCHNECK and WILLIAM H. FITZSIMMONS were elected senior vice presidents of the Marschalk Company, Inc. Mr. Headley recently joined the agency from Young & Rubi-

cam. Mr. McDonald was recently a vice president and account supervisor with J. M. Mathes. Mr. Mitchneck has been with Marschalk for almost six years, and Mr. Fitzsimmons is manager of the firm's Atlanta office.

EDWARD F. KREIN was elected senior vice president at Geyer, Morey, Ballard, Inc. Mr. Krein, formerly a vice president, is an account supervisor and manager of the agency's Racine office. At the same time DAVID B. GRIMM was elected a vice president in the Racine office. Mr. Grimm has been an account executive with the agency since 1962. Also at GMB, W. ROBERT PAINE joined as an art supervisor.

RALPH WHITING was named assistant general manager of the Chicago office of Young & Rubicam, Inc. Mr. Whiting, vice president and chairman of the executive committee, joined Y&R in 1960.

DAN BOCKMAN was named associate creative director of Hoefler, Dieterich & Brown, Inc. Mr. Bockman joined the agency last year as a copywriter.

ROSS C. MORGAN JR. and FORREST R. FARROW JR. were appointed vice presidents at the Campbell-Ewald Company.



MR. MORGAN

Mr. Morgan is an account executive on the agency's General Motors institutional account. Mr. Farrow is manager of account services in C-E's San Francisco office.

C. DONALD JOHNSTON JR. was appointed vice president with special responsibility for Europe at J. Walter Thompson. Mr. Johnston is currently manager of the JWT Tokyo office.

NOW Clip yourself a bigger segment in the growing SHREVEPORT MARKET

The \$2 billion Shreveport TV market¹ is growing by sets and homes! It now ranks 58th in the nation with an average reach of 155,300 homes in prime time.² There has been an increase of 20,000 TV sets in prime time use since November 1964 and a 10,000-set increase since March 1965.³

Your sales message has special significance in this land of the super-tall towers. You reach an affluent audience approaching a million and a half residents in Northwest Louisiana, East Texas, Southwest Arkansas and Southeast Oklahoma! When you specify the Shreveport market, you know you're clipping a bigger segment in a rapidly expanding area.

¹Television Factbook, 1965 (25% coverage or more)

²1965 ARB Television Market Analysis

³ARB, November 1965

KTBS-TV

CHANNEL 3
ABC

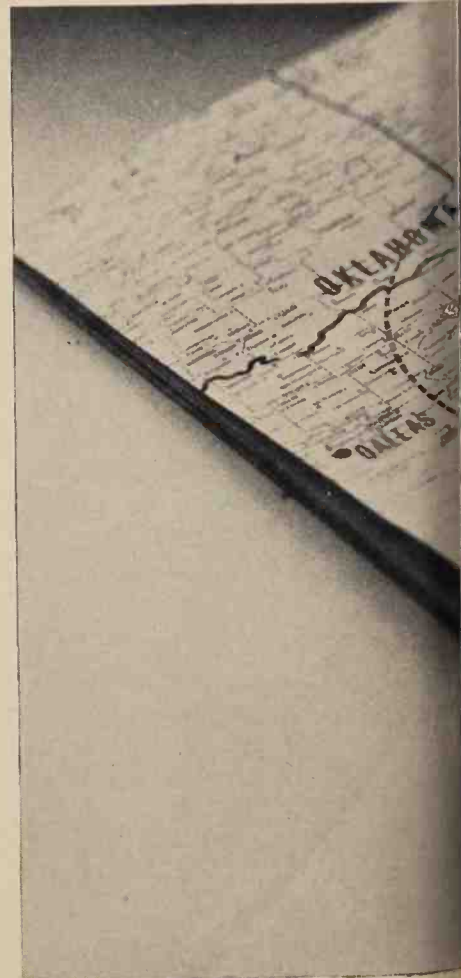
KSLA-TV

CHANNEL 12
CBS

KTAL-TV

CHANNEL 6
NBC

SHREVEPORT, LOUISIANA



Media Personals

PETER J. DALTON was named vice president and media director at West, Weir & Bartel, Inc., New York. Mr. Dalton was previously assistant media director at the agency. He was previously associated with Benton & Bowles.

CHARLES A. VENTURA JR. joined Gray & Rogers, Philadelphia, as radio-tv media director, succeeding JOSEPH BARKER. Previously Mr. Ventura was with N. W. Ayer & Son.

ROBERT IRVINE was appointed assistant media supervisor in the Chicago office of Foote, Cone & Belding. He was previously a senior media buyer. GERALD EPSTEIN, previously with Wade Advertising, joined FC&B as a senior media buyer.

ESTHER ANDERSEN and LORRAINE SCHULTZ were appointed media supervisors in the Chicago office of Earle Ludgin & Co., new positions. Also at Ludgin, JACQUELINE STRIEBINGER was appointed to the media department staff.

FRANCIS OSTER joined the Fletcher Richards Company, Inc. as a media

buyer. Miss Oster was previously with the Kleppner Co., Inc. as a space buyer.

PEG LEFEVER was appointed a media buyer in the media department of Hutchins Advertising Co., Inc., New York. Miss LeFever was previously a media estimator with Rumrill.

BERNADETTE MCMAHON was appointed a timebuyer in the tv-radio department of Lando, Inc., Philadelphia. Miss Mc-



MISS MC MAHON

Mahon has been with the agency for the last seven years and was named tv-radio traffic manager in 1963.

MARY LINDA MILLER joined Gumpertz, Bentley & Dolan, L.A., as a media buyer. She was formerly with Smock, Debnam & Waddell, that city, in a similar post.

DAVE MICHAELSON was appointed manager of media analysis in the New York office of BBDO. Mr. Michaelson was formerly with Benton & Bowles. Also at BBDO, media planner STEVE DICKLER leaves shortly to join ABC Films as assistant to the vice president. HAL MARTIN was promoted to assistant media buyer at the same agency. Mr. Martin was formerly a media researcher.

GILBERT FARLEY joined Cunningham & Walsh, Inc., New York, as a media buyer. Formerly Mr. Farley was with SSC&B as an all-media buyer.

JOHN HEAGERTY was appointed a media planner at Dancer-Fitzgerald-Sample, Inc., N.Y. Mr. Heagerty has been in the agency's training program.

GEOFFREY THOMPSON was promoted to media buyer on the Schmidts Beer account at Ted Bates & Co., Inc., New York. He formerly was an assistant buyer. At the same agency JERRY LEVY joined as a buyer. Mr. Levy was formerly with Doyle Dane Bernbach.





Dr. David D. Palmer, President of WHO Broadcasting Co., receives Sixth Annual Mike Award from Mr. Clair R. McCullough, President of the Steinman Stations and of the Broadcasters Foundation. At right, Mr. Joseph Baudino, Vice President, Westinghouse Broadcasting Co., and President of Broadcast Pioneers.

Thank you, Broadcast Pioneers, for the 1966 "MIKE" Award!

"For distinguished contributions to the art of broadcasting and in recognition of dedicated adherence to quality, integrity and responsibility in programming and management."

—The Mike Award, 1966

WHO is proud and grateful to have been selected for the Sixth Annual Mike Award, thus joining the distinguished company of Radio Stations WLW, WGN, WSB, KDKA and WTIC.

The Award itself is presented to a pioneer radio station that has consistently maintained an outstanding record of service to its public and to the industry. It is presented by the Broadcast Pioneers and Broadcasters Foundation, Inc., who six years ago joined hands to sponsor the Annual Pioneers' Award Dinners.

We believe a few quotes from speeches at the Presentation Dinner on February 7 are in order:

"WHO has had its hand on Iowa's pulse, and the people of Iowa have a personal feeling for this station that has served them so well for so long . . . We are proud of WHO."

—Harold E. Hughes, Governor of Iowa

"WHO is a station early to recognize the needs for a well-rounded format. WHO is a pioneer in news and sports and a station that has consistently met the needs of the Midwest's vast population. Its public service never ends."

—Clair R. McCullough, President
Broadcasters Foundation, Inc.

"I am very proud of the honor accorded us tonight. In over 42 years of broadcasting, WHO has assumed its recognized position as the Midwest's favorite source for news, information and public service. We at WHO now have a greater challenge than ever."

—Dr. David D. Palmer, President
WHO Broadcasting Co.

In acknowledging its receipt of the 1966 Mike Award, WHO commits itself to a continuing policy of "quality, integrity and responsibility in programming and management."

WHO RADIO

for Des Moines PLUS . . . for Iowa PLUS!

Des Moines . . . 50,000 Watts . . . NBC Affiliate



Peters, Griffin, Woodward, Inc., National Representatives

Wall Street Report

Paramount Struggle. One of the fascinating but little appreciated aspects of the struggle that is shaping up at Paramount Pictures over the next two months is the fact that television has assumed a role of major importance in the contest. Paramount has been more deeply involved in all aspects of television than almost any other corporation in the motion picture business. Quite apart from the fact that Paramount's main product over half a century has been the feature films which tv has been devaluing, it also has been dabbling in radio and video forms of communication and entertainment since the thirties. In the early Thirties Paramount gained a position of control over the then tiny Columbia Broadcasting Co. It was one more example of restless foresight of Adolph Zukor, who at the age of 93 decided last month to step down from the Paramount board to make way for younger men.

Paramount was forced to sell its interest in CBS during that period as part of its campaign to eliminate debt but the major revenue-producing assets during the period of the depression. The company was loaded down with debt as a result of a tremendous theatre-expansion campaign. Zukor had launched during the twenties. For several years Paramount had been in reorganization until it could work out a new capitalization and debt-financing procedure. When it re-emerged as an operating company under the hand of Barney Balaban, a theatreman who took over the administration of the giant of the industry.

One of the moves that distinguished Paramount under Mr. Balaban's administration was the fact that it again launched into a program of exploring the various potentials of tv. One of its first developments was a method of taking the message from atop a picture tube and transferring it within minutes to a large-scale screen. This was in the early days of television when some people thought there was a great fu-

ture in having televised events shown in the theatres on large screens.

Early Buy. Another early move was the acquisition of a 29 per cent interest in DuMont Broadcasting. DuMont never made the grade as the fourth network. Although it had a good reputation as a set maker it was not sufficiently capitalized in money and manpower to meet the stiff competition at the wholesale-retail level. The business was broken up with parts going to form what is now Metromedia, Fairchild Camera and Instrument Corp. and others. Paramount made money on its DuMont investment but failed in its major aim of having a major grip through an important corporation.

Paramount also had its own tv stations in Chicago and in Los Angeles. Both units were profitable and highly regarded. But because of anti-trust problems the company during the early days was never able to push vigorously any campaign to acquire a full complement of stations and become a group operator. Nor were the stations able to develop a network relationship. The Los Angeles unit was finally sold last year for \$12 million.

Paramount also acquired the rights to and financed most of the development work on the Lawrence single-gun color tube. In brightness and quality of color reproduction the Chromatic tube was always considered superb, but it never moved from the pilot-testing stage to true commercial production because the electrical engineers of the major set makers argued that it had special engineering problems.

Test Program. International Telemeter is still another Paramount television interest—a method of subscription tv which the company developed in a series of tests. The last test was held at Etobicoke, a suburb of Toronto where some 6,000 homes were wired. Films, hockey games and other events were transmitted to the homes at a cost of \$1 per event.



The test program ended in April of last year and Paramount is now awaiting an opportune moment to introduce it. When the state of California held a referendum last year that outlawed the operation of a pay-tv system it was Telemeter's attorney who went to court to contest the referendum on the grounds that it was unconstitutional. He won the suit though Subscription Tv was the one that had suffered the greatest direct financial loss.

Paramount also once had an interest in Talent Associates and acquired control of Herb Brodtkin's company, Plautus Productions. To date, none of these ventures had paid off handsomely for the company. It has profited from investments in a range of electronic-tv-related companies such as Ampex Corp., Autometric Corp. and Conductron Corp. But the big payoff has not yet materialized although the final results of the Chromatic-Sony and Telemeter ventures are still to be known.

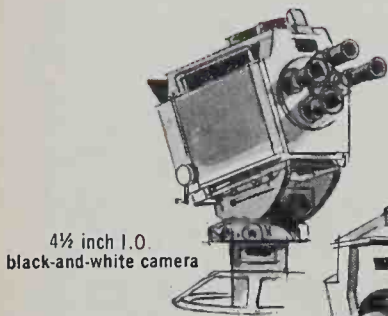
The most profitable experience Paramount has had in its relations with television has been from its own product, feature films. It was the longest holdout during the negotiations for the libraries of pre-1948

(Continued on page 66)

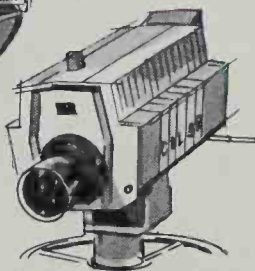


...puts a new dimension

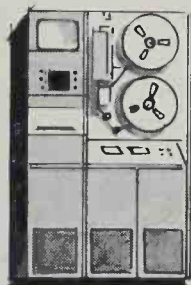
Space age electronics gave birth to what is known as the RCA "New Look." From its all-new styling to its self-adjusting transistor circuits and modular design the "New Look" adds a new dimension to equipment planning. This equipment offers *new compactness of size, new reliability and stability, new simplicity of operation and maintenance.*



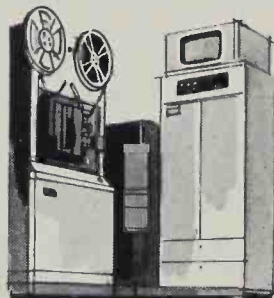
4 1/2 inch I.O.
black-and-white camera



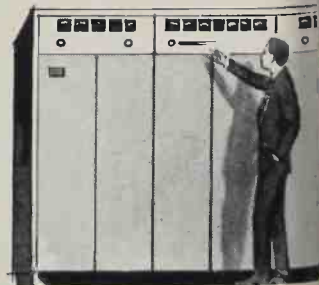
Revolutionary "black tube"
color camera



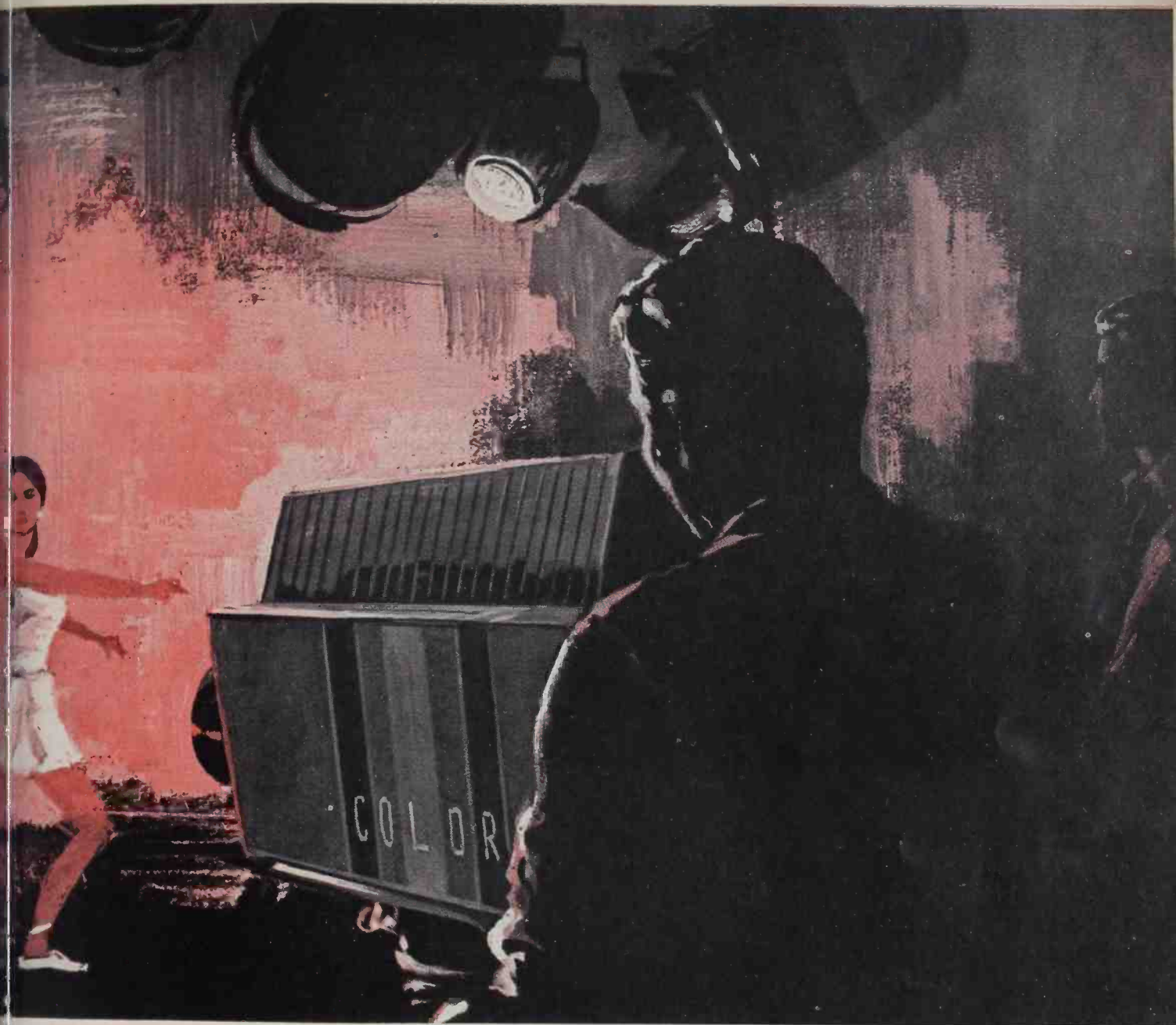
Compact TV Tape
Recorder for color



Unique "big tube"
color film system



"New Look" UHF
television transmitter



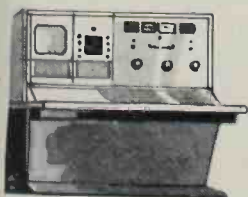
UHF planning!

For example, the new 30 kw UHF transmitter, Type TTU-30 — with radically new klystrons of vapor-cooled type, saves space and costs, radiates as much as 1¼ million watts. It's just one of many "New Look" equipments that are years ahead in design and performance.

When you come to RCA for your UHF equipment, you are coming face to face with an old hand in television station engineering... pioneer in UHF since the very beginning. There's a complete package... from cameras, film and tape equipment... to transmitters and antennas, as shown below.



The Most Trusted Name in Television



"New Look"
control equipment

Gorilla and *Peter Potamus*. For two years the company syndicated the shows itself; this year it sold them to ABC. Although the company's ad budget is almost doubled, Ideal will promote fewer toys. "We will spend more this fall, but on fewer items, so each will get larger exposure," said Abe Kent. Ideal will promote three toys, three dolls, and, in a bid to get more of the game dollars from Milton Bradley, five games.

At American Character Toys, Herbert A. Brock, president, predicts television will become increasingly less important to the toy industry "if present trends continue." He said the company's growth rate is greater than the growth of its tv budget, and someday, "75 per cent of our products will not need tv." He pointed to unrest among the small retailers as the main stumbling block to continuing expansion in tv by toy advertising. Nevertheless, AC will spend around \$1 million more on tv in 1966 than in 1965.

More Opportunities

Since the advent of television it seems most little girls can't play a good game of house with just a dirty rag doll, a blanket, and a free spot underneath the kitchen table. Today, if her doll doesn't walk, talk, cry, wet, burp, eat, catch cold, and roller skate, chances are little Miss 1966 will be complaining.

With at least one tv set now in nine out of ten homes and growing numbers of network shows to contain the projected \$11-million hike in the toy industry's 1966 tv expenditures, the outlook for both the toy and television industries is bright indeed.

Other factors certain to keep the toy business a joy business for children as well as "Santa Claus" are: the entrance of the hoards of war babies' babies into the toy-market place; new developments and refinements in plastics; general economic prosperity; and the proliferation of the suburban shopping centers and discount stores. ■

Fallacy of Creative Thinking, there's a quote from Joseph L. Hudson, of the J. L. Hudson store in Akron. He says, "Competition today is something that enters the revolving door behind you and comes out in front of you." Now stop and think about *that*.

Don't worry about the competition using creative ideas. Stick with Formula Thinking that will build sales, boost profits, reduce expenses. Some examples? All right, I was hired by Stix, Baer & Fuller in Des Moines to bring more kids into the department store. We showed Beatles movies in the basement all day long and gave away all-day suckers. That was a traffic-builder no ad out of Doyle Dane & Bernbach is going to match, you can bet your sweet life!

'Jock the Jumper'

Then there was the time Joske's of Tulsa got stuck with 50,000 pairs of Japanese-made binoculars. They asked me to do something about it. I thought right away of Jock the Jumper. He's a professional who climbed out on the fourth floor ledge of the store and yelled he was going to jump. In two hours he attracted 8,000 people. Then 100 salesmen ran through the crowd with baskets of binoculars. They sold 6,000 of them, at ten bucks a shot, in the short time Jock was on the ledge.

Chapter nine of my book describes the sales increase registered at a J. C. Penney store when one ad—just one small ad—was run announcing that at the end of 30 days, all prices would go up. Well, nothing went up—*except sales*. The people panicked, that's all. We plotted it, researched it, and they panicked. Just look at the chart. [See page 32.]

Finally, there was the thousand-dollar-bill promotion. We tested it in Salt Lake City at Ohrbach's. A simple ad again—"Any item over \$5 purchased may contain a hidden thousand-dollar-bill." Sales shot up. We knew they would. People swarmed into the store and began buying everything in sight. Now there *was* a thousand-dollar bill; we

didn't want to get into trouble with the Better Business Bureau. But what shopper would think of looking in a brassiere, size 48D. You don't have that kind of customer anymore.

There are many, many other ideas that can be used to boost business. I would particularly like to call your attention to the amount of advertising impressions that can be gained through the use of *unorthodox* media. Here it doesn't so much matter what you say, or how you say it, as it matters *where* you say it. One of the more interesting campaigns developed for Rich's department store in St. Louis consisted of simply stenciling the firm's name, Rich's, on the heads of bald men. The space was far less expensive than your usual billboard or 24-sheeter, and the cost-per-thousand-impressions was much lower.

In closing, I'd like to return to my basic thesis: that creativity is impossible to create, and that only Formula Thinking can provide the solution to our marketing problems. "Genius," someone once said, "is two parts perspiration to one part inspiration." I'd like to go that one better and give you my recipe for thinking creatively—if that's what you still want.

Creative Recipe

To one pound of imagination, add eight ounces of enthusiasm; stir in a cup of common sense, a pinch of audacity and two drops of irreverence; then add a pint of persistence and two quarts of courage. Mix these ingredients thoroughly, then simmer over a low fire for several hours. Let cool for at least a day before serving.

If these words are heeded, gentlemen, your sales will soar, your profits will increase, and your troubles will be over.

"Dr. Bruce Spencer" is also the creative Alan Abel, founder of the Society for Indecency to Naked Animals, and head of Spencer Productions, Inc., New York. What does Spencer Productions produce? Mr. Abel's reply: "What do you want?" ■

million impressions on a national basis, but only 8.0 million—rather than the “normal” 8.9 million—in the top 20 markets. The “lost audience” was equal to the brand’s total impressions in Boston, Cleveland and Washington combined.

While these statistical manipulations are intriguing, the true objective of the representative’s ZIG-ZAG study is to emphasize what happens to network advertisers in individual markets, more so than in a group of 10, or 10, or 50 markets. And it is here that the presentation (currently being shown to advertisers and agencies around the country, with color slides, multiple screens and the other latest innovations in audiovisual gimmickry) really makes its point.

One Against the Other

For example, the total network commercial impressions for two rival makers of automobile tires were computed. On a national basis, in that March '65 week, U.S. Royal Tires scored 30.4 million commercial impressions; Goodrich tires scored 30.3 million. Each, of course, used different numbers of network commercials and different programs, but the home-reached totals were almost identical. Things were quite dissimilar, though, when individual markets among that important top-20 group were studied.

In New York the number of impressions for Goodrich were 31 per cent below those of U.S. Royal. In Philadelphia Goodrich was 26 per cent ahead of U.S. Royal. In Los Angeles, Goodrich was 28 per cent below U.S. Royal. And so it went as illustrated by the chart on page 28), with a variation in advertising weight greater than 20 per cent in 12 of the top television markets.

Mr. Hoffman cites other examples: Jif and Peter Pan peanut butter in the March '65 week were amazingly close in the number of network commercial impressions registered: 23.3 million for Jif, 23.0 million for Peter Pan. But again, in 12 of the top 20 markets, there was a variance of 20 per cent or more. (How much

more? The Jif impressions in Pittsburgh were 196 per cent greater than those of Peter Pan.)

TvAR goes a step further. No network campaign operates in a vacuum, Mr. Hoffman points out; its effectiveness is always influenced by the campaigns of competitors. If a network campaign is producing impressions in 35 per cent, say, of all tv homes, and if it gets 35 per cent of the homes in the top 20 markets (where half of all the homes are located), things are evidently going well. But it’s possible for a competitive campaign to score *less* well nationally—say 30 per cent—but to do *better* in the top 20 markets—say 50 per cent—and produce a greater number of sales. What was needed, says the representative, was a yardstick to measure a campaign’s national effectiveness against its effectiveness in individual markets.

To come up with this yardstick, the computers at John Felix Associates were called upon to total the network impressions for all brands in dozens of product categories. Then the share of the total for each individual brand was expressed in percentages. For example, in the March week studied, there were a total of 29.8 million commercial impressions for adhesive bandages. Of these, 9.8 million, or 33 per cent, were for Band-Aids; 20.0 million, or 67 per cent, were for Curad.

Local Still Counts

Now the same process was followed in individual markets. In New York the adhesive bandage category registered 2.8 million home impressions, but Band-Aids scored 1.2 million, or 42 per cent, of the total, while Curad scored 1.6 million, or 58 per cent.

To produce what Mr. Hoffman calls “a ZIG-ZAG index,” the national performance of each brand was pegged at 100, and the local-market index for each was found by dividing the local share into the national share. Thus, the Band-Aids index in New York was 128, indicating the brand did 28 per cent better in that market on a competitive-performance basis than it did in the country as a whole; the Curad

index, on the other hand, was 87, indicating that the product’s New York effort wasn’t up to the national one.

The hundreds of products were subjected to the indexing process, and TvAR reports that for almost three-fourths of them, there was a difference of 50 or more points between their performance nationally and in various top 20 markets. For more than half the brands, there was a difference of 70 or more points.

Years ago, the statement was made—and it has been reiterated countless times since—that “all television is local.” This point is reinforced in the representative’s presentation, which, while it doesn’t argue against the use of network television completely, does argue for an investigation of how the network schedules are doing in each market, (or at least the important markets that have the greatest numbers of viewers and can produce the most sales). If network schedules are less than desired in these areas, the representative not surprisingly suggests the



use of local spot television to increase the number of commercial impressions.

Additionally, and under certain conditions, the representative *does* argue against the use of network schedules. In computing the ZIG-ZAG index for each product, it was necessary to examine each brand's share of network weight in the various product categories. In many categories, there was little spread between one brand and another, so far as share of the total commercial impressions went. But in many product fields, one or two advertising giants dominated the network picture. TvAR cites the hair coloring field in which Clairol had 59 per cent of the millions of network commercial impressions, while competitor Noreen had only 7 per cent; in scouring powders, Comet had 50 per cent of the total, Ajax had 42 per cent, and Dutch had only 7 per cent; in cereals, General Mills had 37 per cent, Kellogg 36 per cent and Ralston only 4 per cent.

Spot Route

Acknowledging that there are often many factors other than sheer exposure to a nationwide audience that encourages an advertiser to use network tv, the spot representative states: "Wouldn't limited-budget advertisers—faced with overwhelming competition from national giants—be wise to take [only] the spot tv approach, where in key markets throughout the country they could compete on a more equal footing with the heavy network spenders?" (In an exclusive listing of the network share-of-impressions for each brand, beginning on this page, some of the limited-budget advertisers that TvAR has in mind can be easily discerned.)

Summing up the ZIG-ZAG presentation's conclusions: network television alone is not enough for the advertiser today, whether he is large or small; spot television alone *can* be enough for certain advertisers, and spot television in conjunction with network schedules is a *must* in many markets. ■

NETWORK COMMERCIALS

ZIG-ZAG SHARES

(March 1965)

<i>Product Category and Brand</i>	<i>Network Commercial Impressions</i>	<i>Share (%)</i>
Adhesives		
Elmer's Glue	1,105	12.5
Weldwood Cement	7,703	87.5
	8,808	
Aluminum Products		
Alcan	7,335	19.9
Alcoa	26,154	42.5
Architectural Mfrs.	3,372	9.1
	36,861	
Automobiles—Passenger		
Chevrolet	90,887	30.3
Chrysler Warranty	13,401	4.5
Dodge	34,260	11.4
Ford	49,169	16.4
Mercury	9,789	3.3
Oldsmobile	15,921	5.3
Plymouth	40,307	13.4
Pontiac	22,906	7.6
Rambler	16,778	5.6
Simca	6,701	2.2
	300,119	
Automotive Accessories		
AC Filters	6,880	19.8
AC Plugs	6,880	19.8
Autolite Batteries	12,632	36.3
Autolite Plugs	8,421	24.2
	38,813	
Baby Products		
Johnson's Lotion, Powder	29,590	76.2
Mennen Baby Magic, Powder	4,329	11.1
ZBT Powder	4,920	12.7
	38,839	
Baked Goods—Bread and Rolls		
Pillsbury, Refrig.	43,974	66.7
Sara Lee Rolls	13,906	21.1
Wonder Bread	8,070	12.2
	69,950	
Baked Goods—Cakes, Pies, Pastries, Cookies and Sweet Rolls		
Hostess Pies	4,035	3.1
Hydrox Cookies	3,344	2.6
Nabisco Cookies	44,602	34.7
Pepperidge Farm Dessert	22,639	17.6
Pillsbury, Refrig.	40,276	31.4
Sara Lee Cakes	13,501	10.5
	128,397	
Baked Goods—Crackers		
Krispy	3,758	10.6
Premium Saltine	31,570	89.4
	35,328	
Bandages		
Band-Aids	9,789	32.9
Curad	19,982	67.1
	29,771	
Bath Oils		
Calgon Bath Oil Beads	37,453	73.3

Calgon Bouquet	9,344	18
Softique	4,329	8
	51,126	

Bath Products—Children

Mr. Bubble	4,064	15
Soaky	21,915	84
	25,979	

Beer and Ale

Ballantine	13,904	13
Budweiser	8,998	8
Miller	25,944	25
Pabst	9,694	9
Schaefer	11,869	11
Schlitz	30,872	30
	101,281	

Bleach

Action	27,951	54
Beads-O'-Bleach	6,713	13
Snowy	16,759	32
	51,423	

Building and Construction Material

Acrylite Ceilings	1,070	3
Armstrong Ceilings ...	5,593	15
Armstrong Floors	16,778	46
Formica	1,070	3
Masonite Wall Panels .	2,250	6
Presswood	2,250	6
Weldwood Paneling ..	6,436	17
Westinghouse Micarta ..	432	1
	35,879	

Candy

Almond Joy	9,864	5
Almond Cluster	14,172	8
Bit-O-Peanut Butter ...	7,692	4
Chunky	12,366	7
Cracker Jack	4,499	2
Kit Kat	4,675	2
Kraft	4,951	2
Mars	25,366	14
Mounds	4,308	2
Nestle's	32,280	19
Nestle's Morsels	8,593	5
Tootsie Roll	17,706	10
Tootsie Roll Pop	12,000	7
Welch's	11,716	6
	170,188	

Cereal—Cold

General Mills	225,655	37.3
Kellogg	218,914	36.2
Nabisco	24,492	4.1
Post	56,986	9.4
Quaker	55,941	9.3
Ralston	22,335	3.7
	604,323	

Cereal—Hot

Cream of Wheat	26,534	60.9
Quaker Oats	17,068	39.1
	43,602	

Chewing Gum

Beechnut	9,200	10.8
Clark	25,427	29.8
Dentyne	9,870	11.6
Trident	16,664	19.5
Wrigley	24,261	28.4
	85,422	

garn			
gish Master	35,992	...	21.1
Products	17,410	...	10.4
ik	15,069	...	9.0
erial	26,757	...	16.0
st. Burns	41,175	...	24.6
hite Owl	31,649	...	18.9
	167,452		

igarettes			
pine	26,388	...	2.9
Star	42,783	...	4.8
and	36,130	...	4.0
interfield	10,367	...	1.2
stasy	30,658	...	3.4
off and Hall	27,449	...	3.1
Pat	57,690	...	6.4
al	41,071	...	4.6
rb	33,033	...	3.7
LM	39,971	...	4.5
cky Strike	43,591	...	4.9
alboro	47,668	...	5.3
port	14,968	...	1.7
Gold	7,9869
ll Mall	41,074	...	4.6
liament	16,886	...	1.9
ation	44,013	...	4.9
ilip Morris	47,301	...	5.3
leigh	42,783	...	4.8
lom	49,976	...	5.6
ring	32,295	...	3.6
eyton	47,552	...	5.3
mpo	26,732	...	3.0
ctroy	30,136	...	3.4
iston	56,870	...	6.4
	895,371		

eaners, Household—General Purpose			
ax Liquid	24,587	...	14.9
nal	8,343	...	5.1
y, Clean	22,104	...	13.4
ersons Ammonia	33,198	...	20.2
ce-Sol	17,893	...	10.9
ic & Span	16,740	...	10.2
p Job	41,668	...	25.3
	164,533		

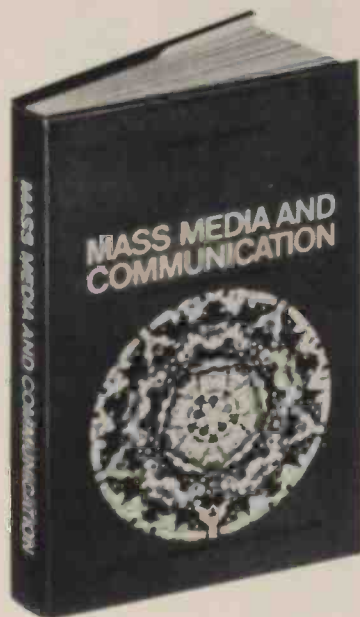
eaners, Household— athroom and Kitchen			
rain	17,402	...	28.5
al-Flush	16,264	...	26.7
ish	27,316	...	44.8
	60,982		

eaners, Household—Fabric (Not Laundry)			
ergerine	6,132	...	34.2
exice K2R	11,807	...	65.8
	17,939		

eaners, Household— loor and Wall			
ax	18,438	...	61.5
ingstring	5,805	...	19.4
ance	5,716	...	19.1
	29,959		

eaners, Household—Floor Waxes			
erowax	44,257	...	24.0
trunstrong One-Step	21,742	...	11.8

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MASS MEDIA AND COMMUNICATION

Edited by Charles S. Steinberg, Ph.D.
Vice President, Public Information,
CBS Network

Published by Hastings House

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- Public Opinion • The Newspaper • The American Magazine • The Motion Picture • Broadcasting Media
- Book Publishing • International Communication • The Motivation of Assent • The Effects of Mass Media

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Name Address

City State Zip

Cleaners, Household—Floor

Armstrong Wood	9,889	5.4
Bruce	1,918	1.0
Johnson's Glo Coat	26,388	14.3
Johnson's Klear	41,887	22.7
Simoniz Wax	38,140	20.7
Total	184,221	

Cleaners, Household

Furniture Polishes and Waxes

Dust 'n Wax	10,549	9.3
Endust	29,011	25.6
Johnson's Jubilee	9,288	8.2
Johnson's Pledge	39,206	34.6
Johnson's Pride	9,258	8.2
Simoniz Tone	15,896	14.0
Total	113,208	

Cleaners, Household—Oven

Dow	27,173	30.3
Easy-Off	25,255	28.2
Easy-Off Spray	12,755	14.2
Oven-Guard	24,437	27.3
Total	89,620	

Cleaners, Household—Window

Ajax	13,833	17.1
Easy-Off	25,611	31.7
Gold Seal Glass Wax	11,837	14.7
Windex	29,484	36.5
Total	80,765	

Cleansers (Scouring Powders)

Ajax	25,653	42.8
Comet	30,299	50.5
Dutch	4,019	6.7
Total	59,971	

Coffee

Chase & Sanborn, Instant	25,990	14.0
Decaf	29,830	16.1
Maxwell House, Inst.	29,527	15.9
Maxwell House, Reg.	21,840	11.8
Nescafe	15,741	8.5
Sanka, Instant	27,264	14.7
Sanka, Regular	35,492	19.1
Total	185,684	

Cold Remedies—

Cold Tablets & Pills

Coldene	10,069	7.2
Contac	48,705	34.9
Direxin	29,567	21.2
Dristan	36,817	26.3
Groves 4-Way	14,570	10.4
Total	139,728	

Cold Remedies—

Cough & Sore Throat

Actin	28,709	24.4
Dristan	8,830	7.5
Fletcher's Syrup, Children	12,436	10.6
Isodettes	44,743	38.0
St. Joseph's Syrup, Children	18,258	15.5
Spectrocin-T	4,767	4.0
Total	117,743	

Cold Remedies—Nose Drops, Sprays,

Inhalants, Vaporizers

Contac Nasal Mist	33,078	24.8
Dristan Mist	52,630	39.4
Dristan Vaporizer	10,380	7.8



Jay Watson was named assistant general manager for WJBK-TV Detroit. Mr. Watson will be responsible for programming, promotion, production, and operations. Previously, he was general manager for WFAA-TV Dallas.

Pertussin Vaporizer	28,709	21.5
Vicks Nasal Spray	8,787	6.6
Total	133,584	

Cold Remedies—Salves and Ointments For Relief of Pain (Including Muscular)

Ben-Gay	31,288	29.3
Deep Heat	22,493	21.1
Heet	18,628	17.5
Infra-Rub	5,515	5.2
Mentholatum	15,742	14.7
Musterole	6,547	6.1
Vicks Vaporub	6,537	6.1
Total	106,750	

Condiments

A-1 Sauce	15,943	11.0
Del Monte Catsup	2,359	1.6
French's Mustard	13,963	9.7
French's Worcestershire	6,744	4.7
Heinz Ketchup	17,881	12.4
Hunt Catsup	87,761	60.7
Total	144,651	

Cream Substitutes

Coffee-Mate	38,938	76.9
Pream	11,727	23.1
Total	50,665	

Denture Adhesives

Ora-Fix	9,678	3.15
Poli-Grip	19,390	63.2
Snug Denture Cushions	1,633	5.3
Total	30,701	

Denture Cleaners

Dentu-Creme	11,550	19.2
Ora	6,923	11.5
Polident	41,730	69.3
Total	60,203	

Deodorants

Arrid	29,269	10.7
Ban	26,444	9.7
Calm Spray	18,705	6.8

5-Day Pads	14,615	
Fresh	11,041	
Manpower	10,771	
Mennen	31,728	1
Mum	34,274	1
Right Guard	56,525	2
Secret	40,073	1
Total	273,445	

Deodorizers—Room

Florient	19,469	4
Glade Mist	13,045	2
Wizard	13,827	2
Total	46,341	

Depilatories

Nair	9,955	6
Neet	4,375	3
Total	14,330	

Desserts

Jell-O Gelatin	26,730	4
Jell-O Instant Pudding	10,707	1
Jell-O Pudding & Pie Filling	4,452	7
Jell-O Whip and Chill	6,723	11
Royal Gelatin	9,488	1
Total	58,100	

Disinfectants

Glade	35,825	5
Lysol	31,258	4
Total	67,083	

Dog Food

Alpo	15,742	8
Dash	17,844	9
Friskies	15,031	7
Gaines Burgers	8,228	4
Gravy Train	26,606	14
Hartz	15,444	8
Ken-L	27,283	14
Milk Bone	16,890	8
Prime	14,257	7
Purina	32,297	17
Total	189,622	

Fabric Softeners

Downy	28,195	25
Final Touch	34,323	35
NuSoft	34,163	35
Total	96,681	

First-Aid Medication

Johnson's Cream	14,178	28
Medi-Quik Spray	2,083	4
Vaseline	33,759	67
Total	50,020	

Footwear

Hush Puppies	19,194	69
P-F Canvas	6,687	24
Randolph Canvas	1,696	6
Total	27,577	

Frostings

Betty Crocker	23,397	30
Pillsbury	54,310	69
Total	77,707	

Fruit Juices & Drinks

Birds Eye Awake	4,182	3
Florida	19,456	18
Hi-C	14,360	13

Libby	5,055	4.7
Ocean Spray Cranberry	22,031	20.6
Sunsweet Juice and Fruit	4,499	4.2
Tang	32,140	30.0
Welch's Frozen Juice ..	5,470	5.1
107,193		

Gasoline		
Amoco	10,755	16.6
Shell	39,035	60.3
Texaco	14,958	23.1
64,748		

Hair Products—Coloring		
Clasical	31,080	15.1
Clairol	121,212	59.0
New Dawn	38,585	18.8
Foren	14,394	7.0
205,271		

Hair Products—		
Rooming Preparations, Men		
Aftershave	50,372	42.4
Code 10	14,719	12.4
Core	30,085	25.3
Italics	7,284	6.1
Wildroot	16,270	13.7
118,730		

Hair Products—Permanents		
Bobbi	3,389	12.7
Clit	6,113	22.9
Silver Curl	2,462	9.2
Coni	14,781	55.3
26,745		

Hair Products—Rinses		
Alberto VO5	20,725	29.0
Reck	7,101	9.9
Clairol Hair So New	24,612	34.4
Same	19,125	26.7
71,563		

Hair Products—Setting Lotions		
Reck Hair Set Mist ..	13,132	54.6
Reck Hair Set Lotion ..	10,446	43.5
Antique	463	1.9
24,041		

Hair Products—Shampoos		
Alberto VO5	71,334	20.8
Reck	26,872	7.8
Anden	16,036	4.7
alo	26,677	7.8
Head and Shoulders ..	83,057	24.2
Postre-Creme	27,329	8.0
Unipoo	13,069	3.8
ell	61,236	17.9
ldue	16,902	4.9
342,512		

Hair Products—Sprays		
Worm	14,249	21.3
Alberto VO5	30,102	45.0
Elene Curtis	7,774	11.6
White Rain	14,716	22.0
66,841		

Head and Face Lotions		
and Skin Conditioners		
Ampana Italian Balm ..	674	4
apans	10,116	6.1
ep Magic	25,694	15.4

Derma Fresh	36,932	22.1
Dermessage	1,988	1.2
Jergens	43,701	26.2
Noxzema	18,205	10.9
Pacquin's	29,789	17.8
167,099		

Headache Remedies—Adult		
Alka-Seltzer	81,036	18.7
Anacin	132,146	30.4
Bayer Aspirin	70,194	16.2
Bromo-Seltzer	4,499	1.0
Bufferin	85,926	19.8
Excedrin	60,538	13.9
434,339		

Headache Remedies—Children		
Bayer Aspirin	53,147	76.0
St. Joseph's Aspirin ...	16,738	24.0
69,885		

Insurance		
Aetna	1,538	1.2
Allstate	29,369	22.5
Continental	21,809	16.7
John Hancock	15,638	12.0
Liberty Mutual	6,465	4.9
Mutual of Omaha	23,790	18.2
Prudential	21,051	16.1
State Farm	11,136	8.5
130,796		

Jams & Jellies		
Kraft	4,951	47.5
Welch	5,470	52.5
10,421		

Lawn and Garden Products		
Armour	4,308	29.9
Scott	10,116	70.1
14,424		

Light Bulbs		
General Electric	13,682	52.3
Westinghouse	12,468	47.7
26,166		

Margarine		
Blue Bonnet	9,520	21.4
Fleischmann	16,808	37.9
Imperial	6,475	14.6
Kraft	9,901	22.3
Mazola	1,694	3.8
44,398		

Milk and Milk Products		
Borden	37,548	34.4
Carnation	51,871	47.5
Kraft	19,802	18.1
109,221		

Mixes—Cake		
Betty Crocker	50,117	37.2
Duncan Hines	31,006	23.0
Pillsbury	53,590	39.8
134,713		

Mixes—Pancake		
Aunt Jemima	19,740	30.3
Pillsbury	45,463	69.7
65,203		

Mouthwash		
Colgate 100	10,289	11.0

Green Mint	7,153	7.6
Lavoris	17,573	18.8
Listerine	40,058	42.8
Micrin	18,465	19.7
93,538		

Moving Services		
Allied	3,391	71.7
American Red Ball ...	1,338	28.3
4,729		

Ovens and Stoves		
General Electric	4,128	19.4
Hotpoint	4,499	21.2
Westinghouse	12,605	59.4
21,232		

Paint		
Du Pont Lucite	16,425	30.5
Kem Glo	9,880	18.3
Super Kem-Tone	18,582	34.5
Testor Spray Enamel ..	8,994	16.7
53,881		

Paper Towels and Tissues		
Kleenex	45,796	41.7
Scott	63,999	58.3
109,795		

Peanut Butter		
Jif	23,316	38.7
Peter Pan	22,991	38.2
Skippy	13,887	23.1
60,194		

Photocopy Equipment		
Apeco	3,531	26.8
Kodak	6,192	47.0
3M	3,457	26.2
13,180		

Photographic Equipment—Consumer		
Honeywell Cameras ...	1,707	3.4
Kodak Cameras and Film	48,990	96.6
50,697		

Pipe Tobacco		
Carter Hall	4,767	27.4
India House	5,679	32.6
Pipe Major	1,669	9.6
Sir Walter Raleigh ...	5,279	30.3
17,394		

Potatoes—Instant		
Borden	5,377	26.9
French	14,643	73.1
20,020		

Reducing Aids		
Ayds Reducing Candy ..	8,007	35.2
Metrecal	14,734	64.8
22,741		

Salad Dressing		
Frenchette	13,621	29.7
Good Seasons	4,302	9.4
Kraft	9,901	21.6
Kraft Miracle Whip ...	4,951	10.8
Wishbone	13,157	28.6
45,932		

Sauces and Gravies		
Chef Boy-Ar-Dee	5,213	6.8
Contadina	7,888	10.4
Franco-American	5,372	7.1

French's Mixes	24,768	...	32.5
Hunt	32,911	...	43.2
	76,152		

Scouring Pads

Brillo	14,925	...	34.7
Robie	12,010	...	27.9
Scotch Brite	3,457	...	8.0
S.O.S.	12,680	...	29.4
	43,072		

Shave Products—After Shave Lotion

Aqua Velva	32,426	...	57.6
Citation	1,321	...	2.3
Mennen Afta Shave ...	9,374	...	16.7
Mennen Skin Bracer ..	6,042	...	10.7
Yardley Black Label ..	7,098	...	12.6
	56,261		

Shave Products—Cream

Aero Shave	13,277	...	6.9
Aqua Velva	63,926	...	33.3
Burma Shave	14,316	...	7.5
Gillette Foamy	50,198	...	26.1
Mennen Sof' Stroke ...	1,947	...	1.0
Noxzema	14,918	...	7.8
Palmolive Rapid	15,494	...	8.1
Schick Hot Lather	14,085	...	7.3
Rise	3,969	...	2.1
	192,130		

Shave Products—Lotions (Electric)

Mennen Pre-Electric ..	1,696	...	21.9
Williams Lectric Shave	6,040	...	78.1
	7,736		

Shave Products—Razor Blades

Gillette	66,422	...	58.7
Personna	21,258	...	18.8
Wilkinson	25,566	...	22.6
	113,246		

Shoe Polish

Griffin	12,340	...	31.4
Johnson	26,901	...	68.6
	39,241		

Sleep Aids

Nytol	31,977	...	33.2
Sleep-Eze	22,803	...	23.7
Sominex	41,455	...	43.1
	96,235		

Snacks

Cheetos	15,307	...	11.9
Franklin Peanuts	8,810	...	6.9
Fritos Corn Chips	60,627	...	47.2
Jiffy Popcorn	12,940	...	10.1
Planters Peanuts	5,181	...	4.0
Ruffles Potato Chips ..	22,960	...	17.9
Sunshine Cheezit	2,629	...	2.0
	128,454		

Soaps and Detergents—Bar

Camay	22,127	...	9.8
Dial	49,083	...	21.7
Dove	4,047	...	1.8
Ivory	29,392	...	13.0
Lava	6,113	...	2.7
Lifebuoy	9,512	...	4.2
Lux	34,357	...	15.2
Palmolive	49,041	...	21.7
Sweetheart	6,040	...	2.7

'A New Level of Responsibility'

The best of the country's radio and television stations are reaching a new level of responsibility in their news operations, says William A. Wood, associate professor of journalism at Columbia University.

In an article in the *Columbia Journalism Review*, based on material gathered for a forthcoming book, professor Wood cites numerous examples of station alertness and enterprise in covering news. "These instances of journalistic responsibility in moments of crises, in daily news coverage, in investigative work, and in editorializing are not isolated ones," he says. "Dozens of other stations in other cities have similar stories. Certainly this is far from a universal condition. For every broadcaster who can show courage and enterprise, there are more who cannot.

"But where it does exist, the vigorous effort of stations as well as networks is paying off. My finding is that broadcast news leaders are growing in stature in their communities. People are relying on them as people have long relied on good newspapers."

The stations specifically cited by professor Wood include WCCO-TV Minneapolis, WTVJ Miami, KMOX-TV St. Louis, KCRA-TV Sacramento, WGN-TV Chicago, WSB-TV Atlanta, WXYZ-TV Detroit, KOGO-TV San Diego, WMCA New York and WOOD-TV Grand Rapids.

Concludes professor Wood: "The prestige that a sound journalistic job brings to broadcasters is not going to charm all the backsliders in the industry into paths of righteousness, but it is going to bring some of them in. And every time a new member is added to the club, everybody gains."

Woodbury	10,187	...	4.5
Zest	6,113	...	2.7
	226,012		

Soaps and Detergents—Liquid

All, Cold Water	6,723	...	2.2
Chiffon	20,128	...	6.6
Ivory	31,732	...	10.4
Joy	43,130	...	14.2
Lux	49,471	...	16.2
Swan	31,183	...	10.2
Thrill	29,181	...	9.6
Trend	7,672	...	2.5
Vel	35,462	...	11.6
Wisk	50,042	...	16.4
	304,724		

Soaps and Detergents—Powder & Tablet

Ajax	46,537	...	13.6
All	20,046	...	5.9
Borateem	13,759	...	4.0
Breeze	18,074	...	5.3
Cascade	3,521	...	1.0
Cheer	46,597	...	13.7
Dash	31,210	...	9.2
Duz	17,265	...	5.1
Ivory	30,269	...	8.9
Oxydol	29,140	...	8.5
Salvo	22,772	...	6.7
Tide	57,742	...	16.9
Trend	4,019	...	1.2
	340,951		

Soft Drinks—Carbonated

Coca-Cola	19,336	...	65.4
Dr. Pepper	3,836	...	13.0

Pepsi-Cola	6,388	...	21.6
	29,560		

Soups

Campbell	62,464	...	94.4
Lipton Mixes	3,732	...	5.4
	66,196		

Starch

Easy-On	11,287	...	72.8
Niagara	4,215	...	27.2
	15,502		

Stomach Distress Aids, Antacids and Laxatives

Bisodol Tablets	18,244	...	7.4
Carter's Little Pills ...	17,861	...	7.4
Chooz	6,756	...	2.8
Correctol	9,956	...	4.1
Doan's Pills	11,955	...	5.0
Ex-Lax	10,643	...	4.4
Feen-A-Mint	6,387	...	2.6
Fletcher's Castoria ...	9,840	...	4.1
Haleys M.O.	13,057	...	5.4
Pepto-Bismol	22,682	...	9.4
Phillips Milk of Magnesia	32,718	...	13.6
Phillips Tablets	16,640	...	6.9
Roloids	36,102	...	15.0
Serutan	28,277	...	11.7
	241,118		

Sugar Substitutes

Sucaryl	15,700	...	57.8
Sweeta	4,767	...	17.6
Sweet-10	6,676	...	24.6
	27,143		

Syrup

Log Cabin	13,174	...	43.1
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Butterworth	17,427	56.9
	30,601	

Television Sets		
Airal	6,624	11.7
Morola	17,310	30.7
R. A.	16,330	29.0
Winghouse	16,143	28.6
	56,407	

Tires		
Fitone	15,297	20.1
Gulrich	30,281	39.9
Royal	30,357	40.0
	75,935	

Toothbrush—Electric		
General Electric	11,430	87.1
Stream	1,686	12.9
	13,116	

Toothpaste and Powder		
Loate	83,072	20.0
De	87,967	21.2
Cl	56,727	13.7
D. Lyon's Powder	6,738	1.6
Blm	62,729	15.1
Durenamel	15,681	3.8
Leans	50,372	12.1
edent	19,755	4.8
White	1,135	.3
Ste	30,747	7.4
	414,923	

Whips		
Dem Whip	13,509	56.2
ny Whip	10,521	43.8
	24,030	

Toys and Games		
American	8,791	5.0
Birey and Smith	6,053	3.4
Dexe Reading	49,672	28.3
laro	8,813	5.0
ter	9,335	5.3
el	71,554	40.7
Man Bradley	15,420	8.8
bow Craft	6,053	3.4
	175,691	

Trucks		
	3,893	59.6
We	2,641	40.4
	6,534	

Sea Fish		
st-O'-Chicken	7,871	17.2
ken of the Sea	24,192	52.8
ta Kist	13,781	30.1
	45,844	

Whamins		
ks	8,971	9.0
On-A-Day	67,692	67.7
bs	23,270	23.3
	99,933	

Washing Machines		
oint	4,499	21.3
Winghouse	16,660	78.7
	21,159	

Transfer (Continued from page 34)

at various times throughout the school year.

But there is a wider aspect. Many State, County and City school boards are setting up central "clearing-houses", cataloguing the taped lectures in the possession of the various institutions under their jurisdiction and circulating copies among them.

Since the same lecture may be required simultaneously by a large number of schools or colleges, the use of film-transfers rather than dubbings of the original tapes results in a high measure of economy. Furthermore, the films may be shown on ordinary sound-projectors in cases where the school is not equipped for television.

This specialized use of film-transfers points up the necessity for the utmost quality in reproduction. In the fields of entomology, botany and medicine, for example, it is often essential to show close-ups of microscopically enlarged specimens. Clearly, a film-transfer with a low degree of clarity, resolution and true grey-scale would lose much of its effectiveness as a teaching tool.

It is, of course, a truism that no duplicate—whether tape or film—can be better in quality than the original. This means that quality control has to be rigidly maintained throughout every step of the procedure—from the original lensing to the final showing on the tv tube or projection screen.

New developments in technology are doing much to assist in this never-ending quest for quality. For instance, the new Ampex VR-2000 videotape recorder offers a standard of performance and quality hitherto unattainable. Known as "high band", it is basically an extension of the limits of the video band to provide more room for color and separation. The result is that even third-generation dubbings have a quality essentially equal to the master. The ever-increasing use of color in taping—plus the need for multiple copies for syndication—has literally forced the industry into greatly improved standards of video-tape recording.

But when this tape is transferred to film and projected on a 4' by 6' or larger screen in a darkened theatre—what a difference! It is a moment of truth which can last an agonizing hour.

But as these are the conditions under which at least some of the tape-transfers will be seen, everything possible must be done to insure high and even quality on the original tape.

Ideally, tape shot for film transfer should be recorded with a camera equipped with a 4½" image-orthicon tube rather than the generally-used 3" one. Because of its greater resolution and true grey-scale ability (whites are rendered pure white and blacks pure black) the 4½" image-orthicon can do much in itself to guarantee quality.

In fact, a film transfer made from a tape shot by such a camera can offer quality even after three generations (i.e. original recording, A and B editing and subsequent playback) as good as a first-generation showing of a tape made with the standard 3" image-orthicon tube. But since, in many cases—such as educational tv—cost prohibits the installation of the new 4½" cameras, then the best possible results must be obtained with the standard tube.

Light Requirements

This will require more care and time to spend on set-up and lighting. Lighting must provide good front-to-back balance; a greater artistic appreciation of the use of cameras; in full close-ups, keeping shots as tight as possible to minimize background distractions.

Quality control of source material is, in fact, so important that it should not be a vague, shared responsibility among technical director, camera operator, videotape recordist, and director.

It should be the distinct responsibility of one man—and since this aspect of the operation is largely one of engineering, should fall within the purview of the technical director. Should he not be an engineer, then the responsibility should lie with the recording engineer. The point is that

the onus should be pinpointed.

Quality control must also be followed through to the laboratory. For it is here that the final answer to the question—good or poor quality?—is forthcoming.

In keeping with the “unified control” philosophy, the producer will be well advised to choose a laboratory which houses all operations—tape-to-film, film-to-tape, tape-to-tape as well as the usual motion picture processing operations—under one roof. How often has one heard the excuse for poor quality—“Well, we put all our developing and printing out to another lab, and we can’t be responsible for *their* poor work!” A laboratory which sees all work through from the acceptance of the original tape to the delivery of the finished film-transfers offers a better guarantee than one which “farms

Costs: Film Transfers vs. Tape Dubs—30 Mins.

No. copies	Cost per each	
	Film	Tape
1	\$285	\$180
10	68.35	180
20	51.19	180
30	45.52	180
40	43.45	180
50	36.82	180

out” part of the operation. A responsible laboratory will also run a quality test on the client’s tape before committing him to the expense of finished transfers. In most cases, this test will be carried out without charge to the client. A one-minute excerpt from the tape will be transferred to film and returned to the client with expert comments as to its acceptability for projection. The client can then decide for himself whether he wishes to undertake the film-transfer transaction.

With the rapidly-increasing use of color for both programs and commercials, the producer will, of course, make sure the laboratory of his choice is fully equipped with modern machinery to handle color transfers from color tape, or to dub color tape in color. ■

Wall St. (Continued from page 55)

films and was also the slowest to release its post-48 library to tv. For its group of 700 pre-48 films it obtained a price of \$48 million from MCA (full payment has not been made yet and won’t be for three more years). Then in 1964 it began releasing some of the post-48 films at very handsome prices to the networks on a leasing basis.

High Earnings. Paramount has been able to work its way through the crisis period for the film industry without impairing its film-making capacity, keeping its earnings high and maintaining its highly prized \$2 annual dividend policy. The report for 1965 is not out yet but chances are the company will show earnings in the neighborhood of \$3.50 per share or better. In 1964 Paramount earned \$4.22 per share.

The contest shaping up stems strictly from the desires of two stockholders and directors—Herbert J. Siegel and Ernest H. Martin—to gain a greater voice in and perhaps control of, the movie-maker. Although neither man has any extensive experience in motion picture production, they have been active in the theatrical world, particularly the legitimate theatre. To offset their challenge, which rests basically on the fact that Paramount’s board of directors included Mr. Zukor and other veterans of the early battles of the industry, the management last month nominated two new directors for the board, Charles Bluhdorn and Gerald Ruttenberg.

Paramount’s basic position is the envy of the industry in that it has plenty of cash, no debt, a world-wide ownership of theatres and a good studio. Last year it also obtained a younger chief executive in George Weltner, an exhibitor who had been Mr. Balaban’s chief assistant for many years. Under Mr. Weltner’s guidance the company has adopted an aggressive production campaign in its West Coast studios, reached agreements with many of the major independent film producers and is now out to carve a bigger slice in the tv film program field. ■

EB (Continued from page 31)

For the April 28 telecast of *World of Jacques-Yves Cousteau* National Geographic is running 40-page updating of the Cousteau story in its April issue. There’s a possibility, Mr. Robling said, that the specials will be rerun this summer.

Britannica’s sponsorship of National Geographic specials, Mr. Robling said, has been “the wedding of two informational giants.” The combination of EB, Geographic and CBS-TV he added, has had a “synergistic effect on the company’s overall public-relations and corporate advertising efforts, and on the direct selling.” “The telecasts have filled the salesmen with enthusiasm and confidence,” Mr. Robling remarked, “confidence which transmits itself in presentation.”

Lead Selling

The Encyclopaedia Britannica salesmen do no cold canvassing. They follow up leads obtained in a number of ways—from coupons in national magazine ads and in supermarket displays, and to a lesser degree, from telephone solicitation. But with the prestige of the tv specials further enhancing that of Britannica the salesman is presumably a lot closer to closing a sale when he calls on a lead.

Mr. Robling noted that other encyclopaedias do not advertise for leads, nor use primetime tv for an advertising. He estimated that EB spends a total of from \$3.5 to \$5 million annually for all of its advertising. No breakdown between corporate and lead expenditure could be made available.

Traveller Wanted, the most impressive of the current EB commercials, employs a single camera movement, at a constant rate of speed, to give the viewer the impression of a steady progression, “a distant voyage” through vast realms, with dissolves from an enlarged drop of water to the bottom of the sea to high alpine peaks to prehistoric cave dwellings to outer space. It was produced as

YOU ONLY NEED ONE FILM/TAPE PRODUCTION SOURCE BOOK

Enclosed is payment for 1 copy

NAME _____

ADDRESS _____

CITY _____ STATE _____

BUT IT WILL PAY TO SPREAD A FEW AROUND THE SHOP

Enclosed is payment for 2 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 3 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 4 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 5 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 6 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

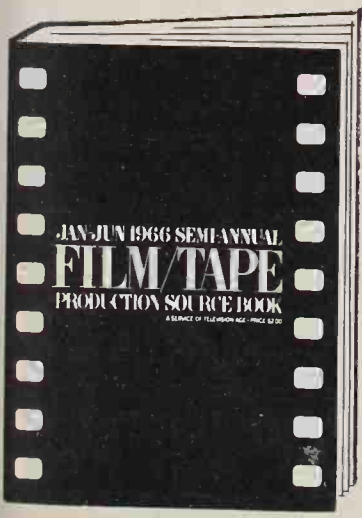
Enclosed is payment for _____ copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

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



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

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

a joint project of McCann's Chicago office and Georg Olden, head of Interpublic's Center for Advanced Practice, and executed by Horn-Griner. The copy was created in McCann-Erickson's Chicago office, which handles the EB account. Another color spot shows a group of children studying intently, with the tagline, "With EB, the library never closes." Schnitzer Productions in Hollywood made the film.

A third commercial shows a youngster swamped by the "knowledge explosion," up to his neck in a sea of books, documents, papers. "Help him now." One of the lines in the film is, "EB has revised more material in the past five years than is contained in any other encyclopaedia." The revision has been going on for nearly two centuries.

Leader in the Field

The company was begun in Edinburgh in 1768 by a group of Scottish gentlemen. Even today the colophon of EB remains a thistle. In 1900, the British encyclopaedia was acquired, plates, copyright and all, by a pair of Americans, who continued to revise it and bring out later editions. In 1923 EB was sold to financier Julius Rosenwald, the head of Sears Roebuck, and sold for a time by mail-order through those stores. In 1941, General Wood, who had become head of Sears, offered EB to the University of Chicago, in exchange for \$200,000 to cover inventory and plates. But the University was unwilling to enter a profit-motivated business.

Then it stepped William Benton, then vice president of the University. (He had retired in 1935 as head of Benton and Bowles.) Mr. Benton bought control of the EB common stock, and had the preferred stock transferred to the trustees. Later the University exchanged its preferred stock holdings for royalty compensation.

Today the EB continues to be the most prestigious of all encyclopaedias, and in the business sense is the leader in the field, in terms of dollar sales. ■

Newsfront (Cont'd. from 21)

Campaign Objectors. It would appear that those people who watch tv most object most to the medium's Presidential campaign coverage. Of those who watch it seven or more hours a day, 68 per cent object to the amount of campaign coverage; of those who watch it one hour or less per day, only 35 per cent object. Those with the least education prefer less campaign coverage than those with the most. Fifty-five per cent of the viewers with some high school education think there is too much, while 37 per cent of the post-graduate viewers think it's too much.

For almost two years, usually twice weekly, WBBM-TV has been soliciting viewers' opinions on subjects as diverse as traffic control, Vietnam, birth control, religion, education, and civil rights. The *Feedback* polls are normally slipped into regular newscasts with the audience marking its answers on punch-cards supplied by the station. But the station felt an hour prime time primer was called for to stimulate viewer participation and thoughtful response.

Windy City viewers learned the results of their poll at a special broadcast March 22. According to Edward R. Kenefick, vice president and general manager of WBBM-TV, "The results of this *Feedback* are the opinions expressed by a self-selected sample of more than 10,000 viewers of this particular broadcast. This sample does not necessarily represent a cross section of the Chicago area television audience." The complete results are also being sent to the FCC, all Congressmen and Senators in the WBBM-TV area; several advertising agencies, and are available to any television station that requests them.

Although tv testing has just come into vogue on two networks, CBS-owned WBBM-TV and WCBS-TV New York have run *Feedback* polls regularly for some time. In September, all five CBS-owned stations will run a special five-station *Feedback* similar to the recent WBBM-TV poll. The topic has not been announced, but the questions again will follow an hour's discussion. ■

Answers to Tv Feedback

1. Sixty-three per cent prefer entertainment specials over the regular programs they replace.
2. Seventy-two per cent prefer special current events coverage over regular programs they replace.
3. Fifty-nine per cent think there should be more information programs; 17 percent, more entertainment programs; and 24 per cent same as now.
4. Forty-two per cent would like to see less program credits; 13 per cent more; and 44 per cent same as now.
5. Forty-nine per cent think there is too much Presidential campaign coverage; 39 per cent think there's the right amount now; and 11 per cent say not enough.
6. Forty-three per cent think there should be less announcements at the end of one program for the next program; 19 per cent want more; and 37 per cent think it's about right now.
7. Television coverage should be permitted in courtrooms? Yes—42 per cent, No—56 per cent; in city council meetings? Yes—80 per cent; No—19 per cent; in Congress? Yes—65 per cent, No—22 per cent.
8. Should tv stations editorialize? Yes—76 per cent; No—23 per cent.
9. How many hours of tv viewing "right" for the average person per day? one hour or less—four per cent; two hours—20 per cent; three hours—27 per cent; four hours—25 per cent; five hours—11 per cent; 6 and seven hours—four per cent each.
10. Does tv help or hinder the education of children? Helps—72 per cent; Hinders—25 per cent.
11. Which should be the final judge of what is shown on tv? Viewers—65 per cent; Network executives—16 per cent; leading educators—16 per cent; the advertisers—two per cent; government agencies—three per cent.
12. Most tv programming is: excellent—three per cent; good—29 per cent; fair—49 per cent; poor—19 per cent.
13. Willing to pay a small amount monthly to eliminate commercials but receive same programming: yes—21 per cent; no—71 percent. ■

in the picture

As is not only his custom but his policy, Daniel Harrison Overmyer recently turned over full command of one of his operating divisions to a new executive who has been given complete authority. The executive is Robert L. Bryan and the company he heads is Overmyer Communications Corp., a relatively new entity in television and a relatively unusual one in that it is out to establish itself as a group owner of uhf stations.

Mr. Overmyer is something of a mystery man in broadcast circles for two reasons: he is a stranger to the business (he is from the warehousing industry); and he tends to prefer anonymity. As head of D. H. Overmyer Warehouse Corp., the executive oversees an expanding empire that includes warehouses in 55 cities (his clients are most of the nation's largest corporations), a newspaper and a bank. Mr. Overmyer is reputed to have brought the same economies to the distribution business as Sears, Roebuck, A&P and other chains brought to retailing. Now that he has moved into television, particularly uhf television, his talent for running an efficient, economical operation is very much in need.

Obviously, Mr. Overmyer is not at all daunted by the difficulties of establishing viable uhf operations against powerful vhf competition. He is convinced that "it is easier for a group operation to succeed in uhf." More important, he believes that if you provide what the public wants, you will succeed." Further, he thinks that an important aspect of television has been completely overlooked—the local television market is non-existent, there is almost no oppor-

tunity for the local advertiser." Mr. Overmyer believes that uhf can fill this gap: "the unavailability of television time to the local advertiser. This is the area."

It is still too early to determine to what extent Mr. Overmyer can succeed in building a large and profitable uhf group operation (he holds cp's for Toledo, San Francisco, Newport (Ky.), Pittsburgh, Atlanta and Rosenberg, (Tex.) It is not too early to suggest that if he doesn't make it, few can. At 40, he runs a multi-million-dollar operation, started almost from scratch, in a highly competitive field. His grandfather had been in the wholesale grocery business in Toledo and his father expanded it in the '30's. After the end of World War II (at the age of 22), Mr. Overmyer decided to be "independent of the folks and set up my own company." By handling merchandise faster, by storing it in less space and at lower cost, and by remaining flexible, he was able to grow: from Toledo to Cleveland to Jacksonville, to Tampa, Atlanta, Memphis and Port Newark by 1954.

Although he had always been interested in communications, it wasn't until he bought a weekly newspaper whose editor had been in television that his interest was jogged. "I decided it was a good area of capital growth," and he elected to go after the Toledo channel. He realized in the early '60's that passage of the all-channel law would make it possible to succeed in Toledo and in other markets. "This piqued my original interest because it offered an opportunity for long-term capital growth." As a builder, with depreciation advantages, he can af-



MR. OVERMYER
The long-term view

ford the long-term view. "I hope profits grow quickly, but realistically I know we have to put our nose to the grindstone. If anyone goes into this thing with the idea he's going to make money quickly, he's a fool."

Mr. Overmyer served in the Army during World War II as a warrant officer. He was a transportation officer, participated in the invasion of Normandy and helped set up the Cherbourg harbor. Later, he served as an interpreter in a prisoner-of-war camp.

Because he is a big man (six foot, two inches, 230 pounds) he has the distinction of playing football under Woody Hayes at Denison University in 1946 and 1947. However, he remained a fourth-string end because, he admits, "My size was my only asset."

Mr. Overmyer devotes his leisure time to his family (he lives in Greenwich, Conn., with his wife and four children). He tries to birdshoot every year and likes clay and trap shooting. He spent this past winter, when he could, sliding with his children on a hill near his home in the family toboggan. He also admits, "I'm not averse to golf."

At the Society of Television Pioneers' breakfast-fest during the NAB, a free-wheeling press conference took place between some fictitious FCC commissioners and some not-so-fictitious broadcasters. The participants, attired in Roman togas, symbolic of wisdom, had such names as "Lee Lovable Jahncke," "Robert Lincoln Lee Haverlin," "Robert Taylor Tex Hamilton," and "Kenneth A. Fetzer."

Some of the answers to the questions of "Rep. Oren McCollough":

Q. Commissioner Fetzer, have you been able to do anything about the problem of loud commercials?

A. Personally, I find that flushing the toilet effectively drowns them out.

Q. Commissioner Hamilton, could you explain what *ex parte* means?

A. Yes, it means we've already made up our minds on a matter and don't want to be bothered any more.

Q. (From the floor): Commissioner Hyde complains he has had trouble placing political broadcasts on some stations. Mr. Haverlin—?

A. Tell him to change parties.

Q. A broadcaster on the floor asks if a questionnaire on programs isn't a

subtle way of regulating programming? Commissioner Jahncke—?

A. Would that broadcaster mind giving his name, please—?

Q. Finally, I see that E. William Henry at the back of the room has a question. Chairman Henry—?

Mr. Henry: "Could we have those costumes when you're finished with them?"

* * *

More from the NAB: At the ABC Affiliates banquet, a dozen talented singers and dancers satirized the broadcasting industry. In one brief scene, a golden-tongued packager of tv programs gave his definitions of—

Hate Groups: people who don't believe Les Crane can make a successful comeback.

A new "sure-fire" show: one where the idea's been done before.

And a trio of girls sang such couplets as:

"About The Fugitive, I most admire

*"How he can run and run—
and never perspire."*

And this little gem:

"I know one robin is not the reason,

"But a single bat can make a whole season."

* * *

Meanwhile, over at the NBC Affiliates banquet, comic Adam Keefe was telling of his troubles in making a commercial for Isodettes lozenges. He noted that when he did the soundtrack, he actually had laryngitis,—"I got my cough free with Raleigh coupons"—and went to a doctor's office for treatment. "Is the doctor in," he whispered to the nurse. "No," she whispered back, "come on in."

* * *

Even the non-professional comics were in good form during most of the Convention. At the NBC banquet, old-timer Harry Bannister said he was the only man to be at the network long enough "to serve under enough presidents to make up a baseball team." And Robert Sarnoff, introducing the new top-level team of Goodman and Scott, said the fact the men began their terms on April Fool's Day didn't mean a thing: "The appointments are for real."

* * *

At the Triangle Inn during the Convention, where record-breaking crowds gobbled up roastbeef sandwiches and tankards of ale, "Red" Quinlan of WFLD-TV Chicago was cornered by a curious broadcaster who obviously had been beset by labor troubles at his station. He noted that the WFLD studios were located in the Marina City apartment complex—a building which was built entirely by union funds. The station's neighbor is radio station WCFL (Chicago Federation of Labor), operated by the Unions. "With all this," inquired the broadcaster, "how do you get away with running a station that's almost 100 per cent automated?"



H. Martin

"To get ahead at this network, Frobisher, you sometimes have to step on a few toes."



*“You can quit hunting for that station’s material,
it’s all right here in Standard Rate”*

.....

Can your promotion be accessible,
Or even *found*, in files so messable?
No need to fret if, all the while
You’re in Standard Rate, the *portable* file.
In SRDS
YOU ARE THERE
selling by helping people buy.

.....

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



The most colorful Television Market in the nation...


Dallas-Ft. Worth

THE IDEAL COLOR TEST MARKET!

Among television markets with 4 or more stations, only in the nation's 12th ranked TV market... Dallas-Ft. Worth... are all the stations fully equipped for color — studio, film, slide, video-tape and network.

Add to this a booming sale of color receivers in the area and you have the market most ideally suited for your next color test campaign.

KRLD-TV

4 

WBAP-TV

5 

WFAA-TV

8 

KTVT

11