

Television Age

Changing patterns in late afternoon programming	PAGE 19
The house that animation built: Saturday morning	PAGE 22
Is there room for the small advertiser on the networks?	PAGE 24

 Indiana University *****
 JUL 25 1966 *****
 Library *****

PETRY

Color spot

PETV MEDIUM FOR '66

Television is the medium that really gets maximum attention today. And Petry TV Color has the flexibility to let you work in the markets that have the greatest sales potential for your product. The Stations we represent are leading the way in a new kind of selling.

FOR FOUR DIMENSIONAL SELLING



ORIGINAL STATION REPRESENTATIVE

CHICAGO • ATLANTA • BOSTON
 DALLAS • DETROIT • LOS ANGELES
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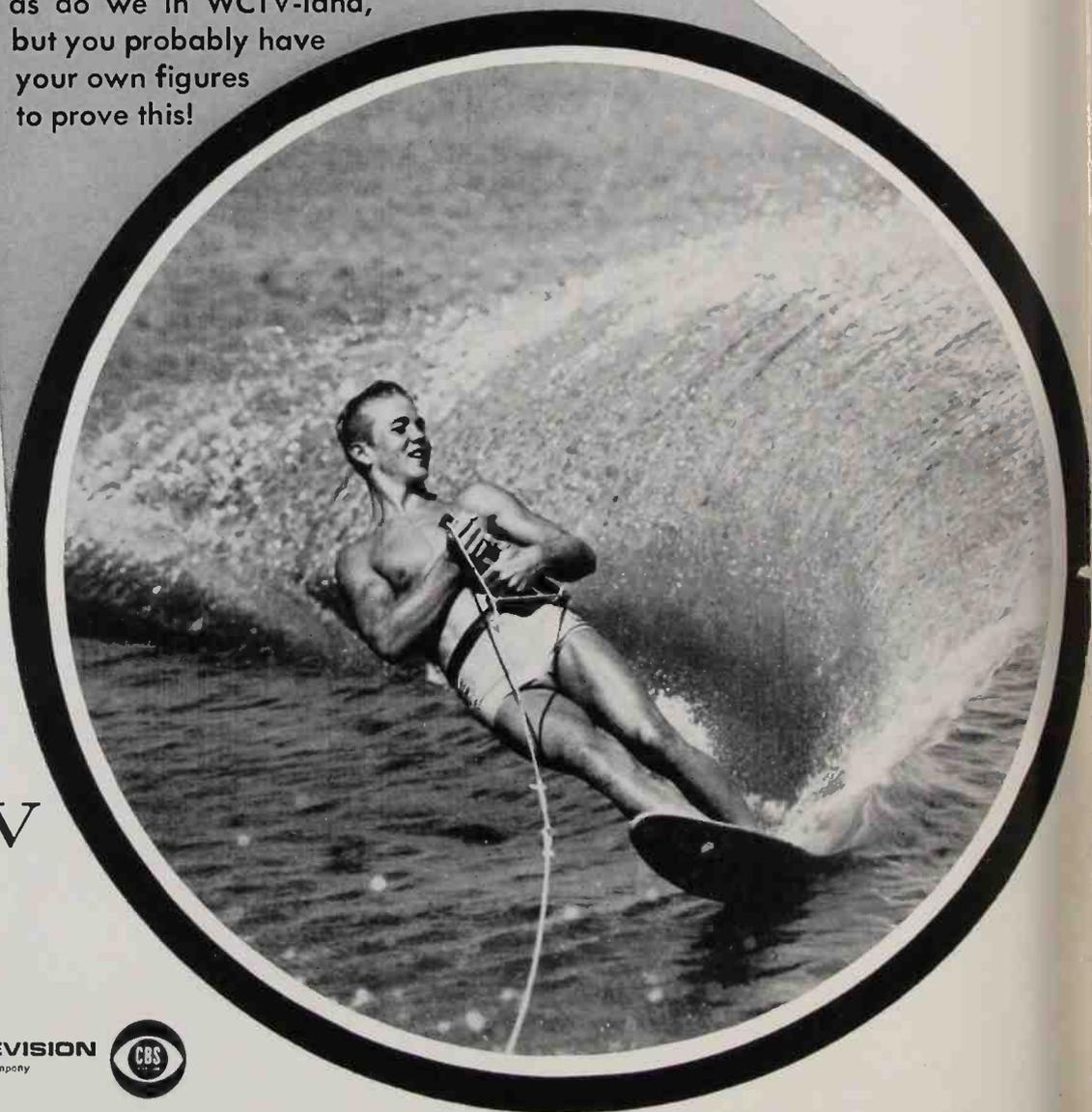
WCTV-land

land of **YEAR-ROUND**

good living, good business

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

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



WCTV
6

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION

A Division of John Blair & Company



AVCO BROADCASTING CORPORATION

Proudly Announces 1966 Winners of

JAMES D. SHOUSE AWARDS

*for Academic
and Co-curricular Achievement
in Radio and Television
Broadcasting Arts*

SUMMER NEWS INTERNSHIPS

*at the
WLW Television Stations
for Outstanding Scholastic Records
in Broadcast Journalism*

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University of Dayton

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GERALD E. RAYBECK
University of Kentucky

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Ohio University

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Ohio State University

JUDITH KRAINES
Northwestern University

ARNOLD PORSCHE
University of Missouri

JOHN CHALFANT
Ohio University

MICHAEL SMITH
Butler University

AVCO Broadcasting Corporation salutes these young people as outstanding examples of today's "Forward Look" . . . tomorrow's Industry leadership!

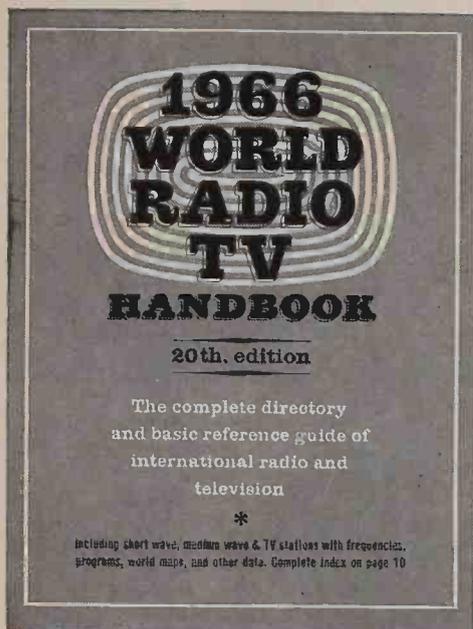


BROADCASTING CORPORATION

TELEVISION: WLW-TV Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio
RADIO: WLW Cincinnati / WOAI San Antonio / WWDC Washington, D.C. / WWDC-FM Washington, D.C. / Represented by BCG

COMPLETE AUTHORITATIVE

Television Age



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

19 GONE, THE BABY SITTER

What factors are behind the decline of local children's programming in the late afternoon?

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There's space in national tv for even the small advertiser with \$50,000 or less to spend

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In many markets, viewers find a new service in a different spectrum: a how-it-was-done story

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A roster of the wide range of products tv "discovered" in the first three months of 1966

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The lighter side

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Publisher

S. J. Paul

Editorial Director

Dick Donnelly

Managing Editor

Don Dunn

Associate Editors

Ed Dowling

Henry Neiger

Marilyn Cohen

Financial Editor

T. A. Wise

Advertising

Norman Berkowitz

Advertising Director

Mort Miller

Advertising Manager

Marguerite Blaise

Sales Service Director

Lee Sheridan

Production Director

Fred Lounsbury

Circulation Director

Carmen Fernandez

Readers' Service Dept.

Carol Wiles

Business Office

Miriam Silverman

Branch Offices

Midwest

Paul Blakemore, Jr.

3120 St. John Road

Des Moines, Iowa 277-2660

South

Herbert Martin

Box 3233A

Birmingham, Ala. 35205

205-322-6528

West Coast

Jules Thompson

William J. Healey

Thompson/Sherman Company

681 Market Street

San Francisco, Calif. 94105

415-362-8547

Stanley Sherman

Thompson/Sherman Company

6290 Sunset Blvd.

Hollywood, Calif. 90028

213-466-8321

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Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more
homes, more viewers, more men
and more women from Sign-on to
Sign-off, Monday thru
Sunday*, than any other
Idaho television station.
And KBOI-TV is Idaho's
first 100% color-
capable station.

*ARB Mar. '66. Audience meas-
urements are estimates only
based on data supplied by in-
dicated sources and subject to
the strengths and limitations
thereof.

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE

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



Represented by

PPETERS, **G**GRIFFIN, **W**OODWARD, INC.



MATCHED LINE OF TV TAPE EQUIPMENT

...everything you need for assembling color TV tape

- Designed to serve all the varied requirements of quadruplex TV tape users.
- Equipment that is exclusively part of a complete "matched line" for broadcasters—matched in performance, features and appearance.
- All RCA engineered, built and backed, assuring single responsibility from one source.
- All designed for color.

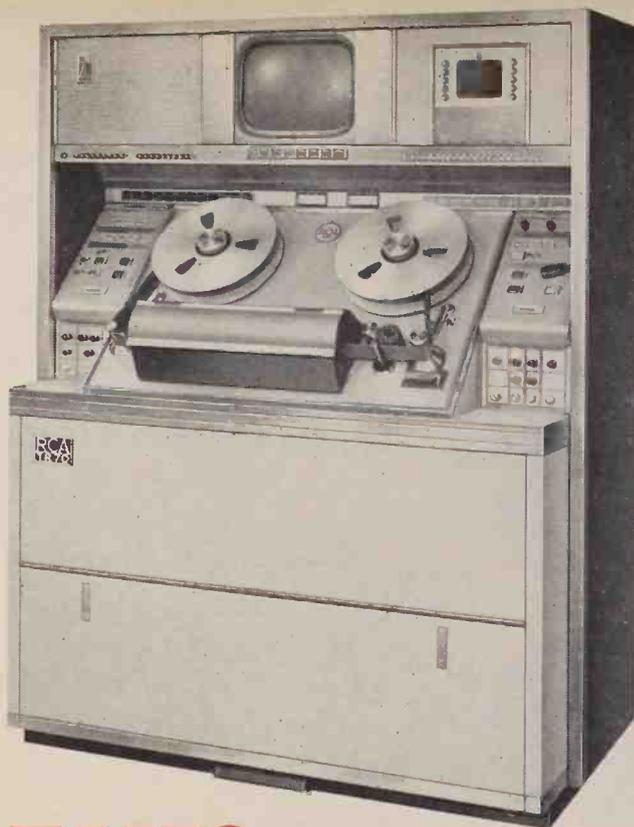
ECONOMY RECORDER-PLAYER

The TR-4 is a complete low-cost unit, easily expanded to include a choice of accessories. Here's a total capability recording and playback machine with suitable monitoring and playback facilities, built-in picture and waveform monitors, and other provisions for good quality pictures. Records and plays back in monochrome, or in color when it is suitably equipped. High band conversion is available.



HIGH BAND COLOR

The TR-70 is designed, built and tested as a completely integrated tape system for high band color recording and playback. It's the only TV tape recorder equipped and tested at the factory for color. This means the user can produce color tapes and go on-air immediately. Instant selection of three recording standards—low band monochrome, low band color, or high band monochrome/color. Makes superb copies of color tapes that look for all the world like originals.

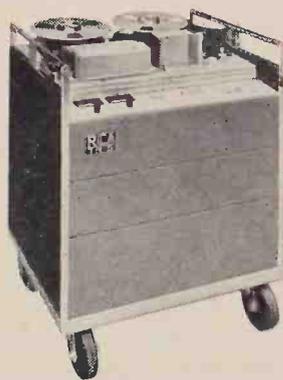


Your own facility!



PLAYER ONLY

The TR-3 is for screening and "on-air" playback of television tapes. Frees expensive recording equipment for other uses. Compatible with all quadruplex recorders. Plays back in monochrome, or in color when suitably equipped. High band conversion available.



MOBILE RECORDER

The TR-5 is for on-location commercials or special events. It makes a fine on-the-spot recorder. Completely transistorized—only 37 inches high, 33 inches wide, 34 inches deep. Records in color, plays back in monochrome. High band not available.

See your RCA Broadcast Representative for complete details, or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N.J.



**The Most Trusted Name
in Television**

TOP STORIES

IN NEWS . . .

South Bend stays with WSBT-TV for news . . . national and local. Our "World at Six" (Mon.-Fri.) rates 13th in the top 50 shows. Walter Cronkite, 18th; Sunday News, 23rd; and Saturday News, 44th.* WSBT-TV stays on top of all the news . . . and on top of the ratings. So when you get with South Bend TV go where the people are . . . glued to WSBT-TV.

*Based on ratings of Feb. '66 Nielsen and subject to qualifications available on request.



Letter from the Publisher

Forthcoming Film Series

So much has happened over the past year in film programming both at the station and network level that TELEVISION AGE will publish a comprehensive five-part series on this important aspect of the television business.

The first installment will appear on August 15 and deal with feature film programming by stations. It will concentrate in the area of spot placement, how the agencies are buying announcements in feature film packages, how the reps are handling the availabilities, and note the various sales plans that have been effective. The article will also report on the economics of feature film buying and selling.

Subsequent installments will cover syndication, network film programming, in fact, every aspect of television film.

The August 15 issue, in which the first installment will appear, will be our annual Fall Spot issue. In this issue we will project and analyze fall spot activity based on interviews with media directors of the major agencies.

Unrealized Potential

The all-media competitive picture this fall will be considerably intensified. The Magazine Advertising Bureau has just announced that magazines have racked up the highest six months in their history for the first half of 1966. The "Maga-zone" concept attracted several new advertisers. There is no question but that magazines are out selling aggressively and competitively. At the same time, radio is moving forward and has been reinforced by the reinfusion of dollars from large national advertisers who left the medium and are now coming back.

All of this means that television stations will have to be more competitive for the fall business, not only against competing stations in their markets, but against other media as well.

As has been said many times, those stations with good local programming, aggressive selling and imaginative promotion, will continue to show gains. Others will continue to make money and show a good return on their investment but will not realize their real potential.

Extraordinary Reception

The last international issue of TELEVISION AGE (July 4) received such an extraordinary reception both here and abroad that it would be false modesty not to toot our horn. The issue was distributed in 63 countries overseas and so needed were its contents that it is already sold out. Our thanks to our many contributors abroad for helping to put out such a well-received special issue.

Cordially,

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

Soft Sell,

Circa 1780

Wrote Ben Franklin to a friend:

“The way to convince another is to state your case moderately and accurately. Then scratch your head, or shake it a little, and say that is the way it seems to you, but that of course you may be mistaken about it; which causes your listener to receive what you have to say, as like as not, turn it about and try to convince you of it, since you are in doubt.”

In “Total Homes” WMT-TV is number one Monday thru Sunday, sign-on to sign-off. (Scratch-scratch)

Of the 10 top daytime shows, Monday thru Friday, WMT-TV has 10. (Modest head-shaking)

Of the 40 top-ranked nighttime shows, WMT-TV has 36.

At least that's the way it seems to us and ARB*. However, the data quoted or derived from audience surveys are estimates subject to sampling and other errors, and we may be mistaken about it†. Advertisers and their agencies are referred to the complete survey report for details.

* All data based on Four-Week Cedar Rapids-Waterloo ARB, March 2-29, 1966.

† Did Ben Franklin really sell stoves and square bifocals this way?



WMT-TV

*CBS Television for Eastern Iowa
Cedar Rapids — Waterloo*

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

National Representatives:
The Katz Agency

**Letters
to the
Editor**

Straightening the Numbers

The analyses which you provided your readers based on ARB data in the *Summer Shoppers for Fall* article (June 20, 1966) was extremely interesting.

It has been called to our attention that the shares for the Champaign-Decatur-Springfield (Including Danville) market were, in some cases, not properly identified. This market is a dual metro market with ratings and shares produced for the Champaign-Danville area and the Decatur-Springfield area. Under your ranking criteria the shares which appeared for station WCIA should have been identified as Champaign-Danville shares. Additionally those shares listed for station WICS should have been identified as Decatur-Springfield based.

GENE THOMPSON
*Director of Communications
American Research Bureau
Beltsville, Md.*

I read with great interest *Summer's Shoppers for Fall*. I was so impressed with the rankings of WCIA I asked the Petry Company to call you for permission to reproduce it. We will include the TELEVISION AGE copyright

on each page of our reproduction.

LEONARD N. DAVIS
*Sales Manager
Midwest Television, Inc.
Champaign, Ill.*

... we are most gratified with our relative standing in the various charts and graphs. However, on page 62, under the heading of "Top Affiliates All Networks—Percentage of Total Homes," you seemed to have forgotten us in the listings of the early evening segment. You do, however, have us listed in the early evening section of "Top Affiliates By Network" on page 59, showing us with 53 per cent of total homes reached. This should put us among the leaders of "Top Affiliates for All Networks."

ED FIELDS
*Program Director
WNCT-TV
Greenville, N.C.*

... I was a little concerned over your erroneous facts on pages concerning our markets in Springfield, Decatur, Champaign and Danville.

You indicate that WCIA has a 62 share, 6:30-10 p.m. The 62 is in Champaign. On the second page of March ARB they show you how to come up with the correct share of the total metro market, which gives WCIA a 39.5. On page 21 you show WCIA with a 79 share, 4-6:30 p.m. The correct share is more like 45.

Page 58 gives WCIA 50 per cent of the total homes in prime time; according to ARB there are 154,200

homes 6:30-10 p.m. and WCIA delivers 71,900 homes, which comes to 46 per cent. On page 22, you show WCIA with a 71; it is a 44. Page 26, the WCIA 68 should be 43.8. Page 59, the 59 per cent should be 55.76 per cent. Page 60, the 59 per cent should be 51 per cent. Page 61 gives WCIA 55 per cent and only comes out 52 per cent.

I hope you will correct this misleading information.

ROBERT B. FARROW
*Director of National Sales
Plains Television
Springfield, Ill.*

For an explanation of the data, please refer to the ARB letter above. Ed

TvB and SOS

Tvb gratefully acknowledges your editorial support (*Letter from the Publisher*, June 20, 1966) of our *Systems of Spot* study which is now in progress.

Your recognition of the need for this project certainly will help stimulate industry interest and cooperation in this vital spot tv problem.

NORMAN E. CASH
*President
Television Bureau of Advertising
New York, N.Y.*

President in Profile

... we appreciated your write-up (*In the Picture*, June 20, 1966) ... I was amazed at how well you tied the entire story together.

GORDON JOHNSON
*President
Dancer-Fitzgerald-Sample
New York, N.Y.*

Production Praise

I deeply appreciate your story on RKO General Productions (*Film/Tape Report*, June 20, 1966). It was a most perceptive piece and we've had wonderful response to it.

ROBERT LEDER
*Executive Vice President
RKO General Broadcasting
New York, N.Y.*

SUBSCRIPTION SERVICE

PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION.

Mail to: TELEVISION AGE
Circulation Department
1270 Avenue of the Americas
New York, New York 10020

TO SUBSCRIBE mail this form with your payment and indicate () new subscription or () renew present subscription.

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.



**“Hayride” rolled into Pittsburgh
and sold out in 48 hours.**

There's a three-year waiting list in Cincinnati. All over the country they're climbing aboard. No wonder.

“Hayride” is Country-Western entertainment at its very best. What's more, this top-notch series is taped every week in brilliant color. “Hayride” is rolling into your town. Are you climbing aboard? Your ABC Films representative is taking reservations now.

Already on board ...

WAST—Albany
WSOC—Charlotte
KTVT—Dallas, Ft. Worth
KBTV—Denver
WHO—Des Moines
WANE—Ft. Wayne
WZZM—Grand Rapids
WLUK—Green Bay
WSPA—Greenville
KHTV—Houston
WGAL—Lancaster

KTLA—Los Angeles
WLKY—Louisville
WQAD—Moline
WSIX—Nashville
WNEW—New York
WAVY—Norfolk
WIRL—Peoria
WTAE—Pittsburgh
WLVA—Roanoke
KTAL—Shreveport
WSJV—South Bend
WHEN—Syracuse

WTVT—Tampa
KTUL—Tulsa
WMAL—Washington
WSJS—Winston-Salem
**Plus the AVCO
Broadcasting
stations:**
WIWT—Cincinnati
WILC—Columbus
WLWI—Indianapolis
WLWD—Dayton
WOAI—San Antonio

ABC FILMS 

1330 Avenue of the Americas, New York, N. Y. 10019, Phone LT 1-7777

A color presentation. Hours and half-hours available.

In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming facilities and local production. When planning your media buys, you'll receive the Media Buyer's Hero Award for buying efficiency if you begin with KFDM-TV, Channel 6.  PETERS, GRIFFIN, WOODWARD

CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS 

**We
deliver
!**



Colgate to buy Prime-Time Local Features

The Colgate-Palmolive Co. is said to be lining up approximately 30 markets, most of them within the top 50, for special feature film presentations within prime time this fall. The films would be showcased similar to the New York *Schaefer Award Theatre* concept—blockbuster type films, with few commercial interruptions.

Les Crane to Come Back Again?

Les Crane, whose show on ABC failed to nudge NBC's *Night Show* out of first place two seasons back, may find himself in the employ of NBC. He has a pilot of a new talk/interview/gossip show completed and awaiting viewing and decision by the NBC Network brass. There is already talk of *Inside Hollywood* being put in the 10-11 p.m. slot, in what is now normally station time.

Curtis Staffing for Broadcast Acquisitions?

Curtis Publishing Co., long rumored about to make some major acquisitions in the field of broadcasting, now seems closer to turning the rumors into truth. Procurement A. Sugg, retired executive vice president of the National Broadcasting Co., was elected to the Curtis board of directors early this month—a move that gave the publishing firm at least two executives knowledgeable in the evaluation of potential tv-radio acquisitions. J. M. Gifford, president of Curtis, also was an NBC executive before he moved to the publisher in 1962. He had been with NBC since 1953, when he began working as a general attorney.

British Dramas for U.S. Syndication

Bill Cooper Associates has concluded arrangements with Anglia Television Ltd. of England for the release of 12 films of live tv dramas for U.S. distribution. The dramas, which run from 60 to 80 minutes, feature such names as Margaret Rutherford, Anna Neagle, Eva Bartok, Ann Todd and Oscar Homolka. The dramas will be released to the syndication market. Art Treffeisen, who recently joined the Cooper firm as a vice president, handled the deal.

Image Woes in France

The French advertising industry, whose main objective these days is to get brand-name advertising on the country's non-commercial networks, has taken a new tack. A new body has been set up whose only objectives are to stimulate public interest in advertising, to dispell the idea that advertising has nothing to do with selling, and generally to improve the image of advertising and marketing as consumer services. The organization, an offshoot of a trade group which represents 70 per cent of the country's advertising, is called the Institut pour la Promotion de la Publicite par L'Action Commerciale.

The Bullion Trade

Independent Television Corp. posted gross sales of \$12 million for the fiscal year ended April 30, three times the gross for the previous year, and providing five times the profits. The whopping grosses were accounted for by *Secret Agent* (to network), *The Saint* (syndication and then to network), the *London Palladium Show* (on NBC-TV), *The Baron* (on ABC-TV), *McGill* (just sold to ABC-TV), new syndication sales of *Gideon . . . C.I.D.*, *Seaway*, *Lena Horne Specials*, *Exploitable 13* feature films, and continuing sales on *Stingray*, *Supercar*, *Thunderbird*, and *Fireball XL5*.

Spanish License Fees Ending

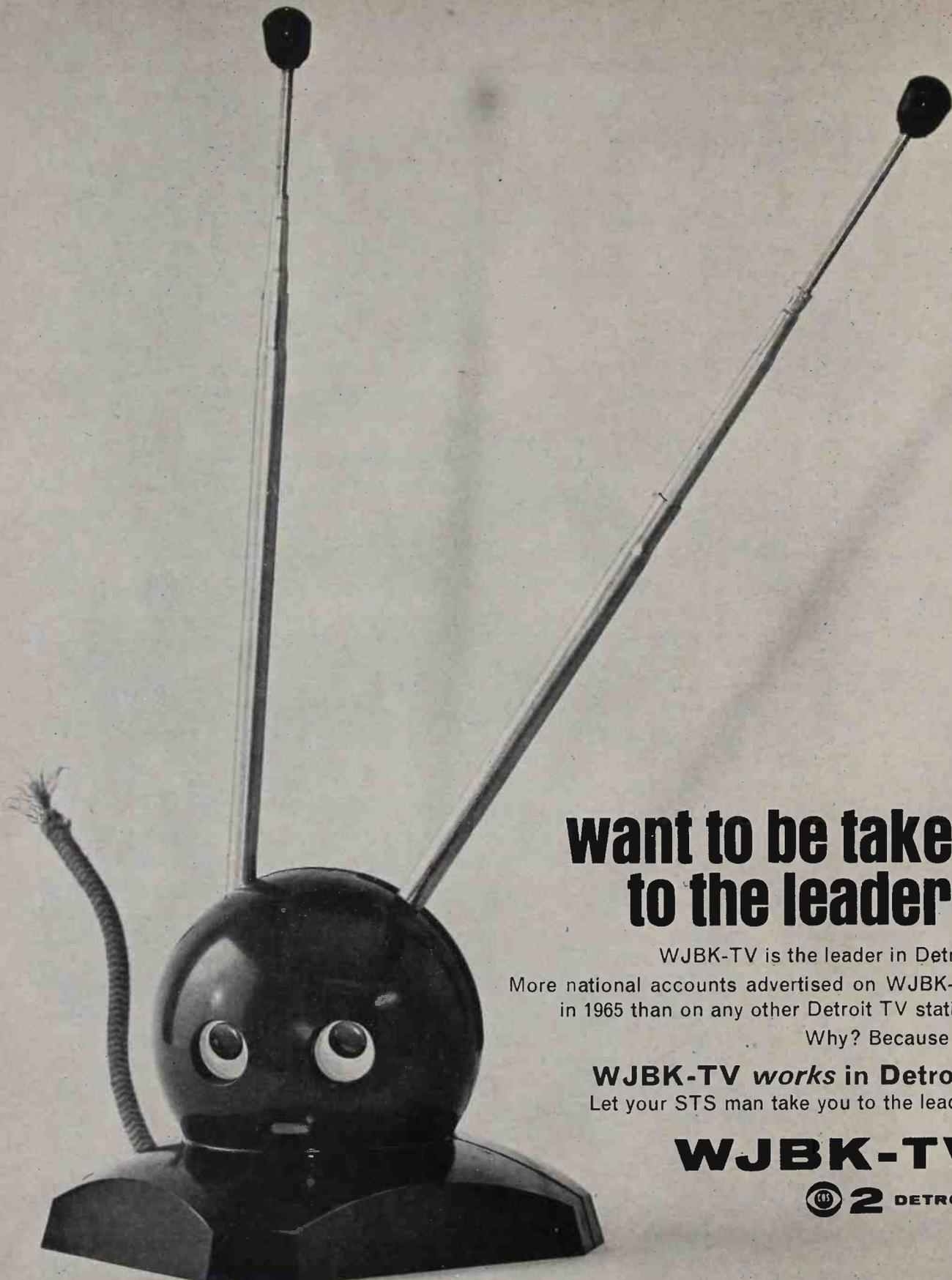
License fees will be abolished shortly for television sets in Spain, and the whole cost of programming will be met by increasing advertising revenues. Advertising claims about seven per cent of television time on the country's two networks. In prime time, a 15-second spot now costs around \$1,250 but it is going up. Heavy competition in the electrical products industry has kept the price of tv sets down to about \$200 while the price of most other Spanish products have risen markedly during Spain's four-year economical development plan. The biggest advertisers on Spanish screens are Philips, Spanish brandy, soap powder, and Nestle products.

52-Account Pick-up for JWT

J. Walter Thompson, with an excess of \$100 million in European billings already, has announced 52 new accounts that have been acquired in its eight European offices since the first of the year. Among the accounts are: Gillette and the Union Castle Line in London; Outboard Marine and Frans Verbunt in Amsterdam; Vick cold remedies and Singer Sewing Machine in Antwerp; For- mit, Leacril and Max Milliaud in Paris; Birkel cereal products and Vereinigte Papierwerke in Frankfurt; Jakobs coffee and Pepsi-Cola in Vienna; and Standard Brands (tea) and the California Raisin Advisory Board in Milan.

SG's International Syndication Plans

International co-productions for tv syndication are on the increase, according to Lloyd Burns, vice president of Screen Gems International. In recent years the company has stepped up its production activities in Canada, and started co-production deals in Germany, France and Australia. In Canada alone, 15 hours of shows are being turned out by SG every week. From *Down Under* to the U.S. will soon come 32 half-hours in color of *The Adventures of the Sea Spray*, which Mr. Burns calls a *kidult* show. In France, SG is shooting an hour series that carries the working title of *Missing*, and has other projects on the boards.



want to be taken to the leader?

WJBK-TV is the leader in Detroit. More national accounts advertised on WJBK-TV in 1965 than on any other Detroit TV station. Why? Because . . .

WJBK-TV works in Detroit!
Let your STS man take you to the leader!

WJBK-TV
 **2** DETROIT

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

IMPORTANT STATIONS
IN IMPORTANT MARKETS

STORER
BROADCASTING COMPANY

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

Business barometer

Thursday. The sound the industry heard in May was the dull sound of national/regional spot television going nowhere. Well, not exactly nowhere, but not exactly somewhere, either. According to the Business Barometer sampling of stations across the country, spot business in May rose 3.5 per cent over the same month of 1965. That gain—3.5 per cent—was the smallest for any month of 1966, and except for last December's minuscule increase of 2.5 per cent, it was the smallest gain registered for any month since the Kennedy assassination sent business tumbling at the end of 1963.

Untill, the increase was enough to raise industry revenue for the month to an estimated \$71.9 million, up from the \$69.5 million estimated as accruing to stations in May '65. All stations, however, didn't share equally in splitting up the additional spot dollars—a fact evident in the percentage-changes-by-size-of-station data at the right. As can be seen, the smaller stations saw their spot business increase slightly, while the medium-sized outlets actually reported a decline, and the largest stations walked off with the lion's share of the gains.

For the month of May compared to April immediately preceding, spot business was reported up 1.6 per cent. This increase was slightly below those of the last two years—3.0 per cent, 2.4 per cent—but isn't far enough off to cause worry.

That 3.5-per-cent gain, though, is something else again. For a long time, it's been industry custom to figure on rate increases of anywhere from 3.0 to 5.0 per cent a year, if not more. What this would indicate, if it's assumed that spot rates overall rose 3.5 per cent in the year's time, is that spot tv in May 1965 suddenly stopped growing. The fact is even more evident when the increases of preceding years are studied: in May '65, spot business was up 11.9 per cent over May '64; in May '64, spot was up 12.8 per cent over May '63; in May '63 spot was up 12.5 per cent over May '62.

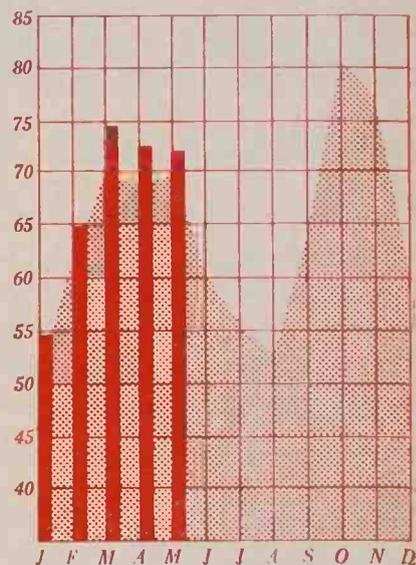
Next issue: station revenue in May from local sales and network compensation.

NATIONAL SPOT



May (up 3.5%)

Year-to-year changes by annual station revenue	
Station size	Spot tv
Under \$1 million	1.3%
\$1.3 million	-1.8%
\$3 million up	6.5%



1966-'65 comparison

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.)



TOPEKA'S HOUR OF DISASTER

Washburn University

7:15 P.M., JUNE 8, 1966

Downtown Area

20-Mile Catastrophe

KANSAS AND THE NATION KNEW WE WERE THERE

It was "All Talk" programming on all WIBW stations the night of June 8 when the nation's worst tornado ripped a gash through Topeka half a mile wide and over 20 miles long. We knew it was coming! WIBW warned viewers and listeners 7 minutes in advance of the general alarm, and continued to serve our people for 23 consecutive hours without a break. At the moment the death toll stands at a miraculously low 17. Damage is estimated at over 100 million dollars—the highest dollar damage from a tornado ever recorded.

WIBW management believes that we must be deeply and completely involved in the affairs of our communities. We feel it is the only way to influence the market our stations serve. The same influence and credibility carry over to the commercial messages for our clients. We also hope we contribute to the good image that our broadcasting industry deserves!

WIBW has its sleeves rolled up for the great task of clean-up and rebuilding. Tomorrow is another work day. The wants of a great market are even greater. We are in business to serve you . . . so is Avery-Knodel. Call them or 913 Crestwood 2-3456.



TV • Radio • FM
Topeka, Kansas

Broadcast Services of Stauffer Publications

Auditing Sales

Those tv advertisers with a desire to know precisely how well or poorly your product is selling in an individual market, may well be interested in MMI. Market Measurement Index, a subsidiary of Eastman TV, Inc., national sales representative, provides sales data to advertisers who advertise on stations that subscribe to the service. The figures include total dollar sales, percentage of market category, total cases sold, accessibility of product in the stores, and total sales for each product size or every product in each category. The 11 categories of heavily advertised products are powdered soaps, tablets and detergents; liquid soaps and detergents; all purpose cleansers; headache remedies; shampoos; hair sprays; hair dressings for men; coffee, regular and instant; toothpaste; breakfast cereals; and dog foods. The service is offered free to all advertisers who spend a minimum of \$5,000 on a subscriber station in a 12-month period.

Full Debut. MMI, with headquarters in Washington, D.C. where an IBM computer shoulders most of the burden, made its debut last fall on WWSVA-TV and WWSVA-AM in Harrisonburg, Va., in the heart of the Shenandoah Valley. Eastman TV is the stations' representative. After several months of "working out the bugs," reports are that the advertisers are delighted with the sales information, for which they pay nothing. Five national advertisers, including a major drug and grooming aid manufacturer, are now using the Shenandoah Valley station to pre-test their media plans with the data supplied by MMI. One of the participating advertisers praised the test saying, "Until now, we have not had a viable measurement tool in an isolated market. The value of the report is that it measures product sales, instead of recall. It also permits us to measure media allocation and media weight and to test the market, at only adver-

tising cost. We would like to see a network of stations across the country offering this."

Since MMI opened for business two other stations have contracted for its service and others have expressed interest. The two new stations subscribing to MMI are WEHT Evansville, Indiana, and KGUN-TV Tucson, Arizona, both represented by the Eastman company. Television stations in Springfield, Mo.; Joplin; and Bangor, Me., are looking into MMI. Although the stations which have bought MMI to date have all been Eastman stations, the company emphasizes that it is available to any station in the country. Eastman feels that the main appeal of the service to the stations, who pay for it, is to lure new and bigger advertisers into the market with the sales data they will get free of charge. Eastman thinks that there is a large back-log of major advertisers who will respond to a stimulus such as MMI and enter the smaller television markets. The fee the station pays for the MMI service varies, depending on the nature of the market and the number of products to be researched. Eastman said it spent about \$30,000 in Harrisonburg to get the service off the ground.

Obtaining Data. In order to obtain the raw data on an individual market, MMI sends in a crew of auditors who take a random geographic sample of the product outlets in the market. In Harrisonburg, 15 groceries and supermarkets in seven counties in Virginia and West Virginia were selected. The outlets represent 17 per cent of the total food store sales in the seven-county primary coverage area of WWSVA-TV and WWSVA-AM. Included are several supermarkets reporting annual gross sales figures approaching \$2 million. Nine store classifications are included, representing national chain, independent, independent allied supermarket, and smaller stores. The auditors obtain the data and note each item on spe-

cial IBM cards. More than 650 cards covering all product/item classifications are required for each store. MMI, by use of electronic data processing equipment, handles a total of more than 10,000 such cards for each bi-monthly audit. All information is stored so that computer output permits comparison with past product performance.

Officials at Eastman TV, Inc., and MMI strongly believe that the only true measurement of advertising effectiveness is over-the-counter sales. Surveys of consumer intent, plans to purchase, likes and dislikes, while interesting, do not provide the advertiser with data based upon end results—total sales. They say MMI for the first time provides "a complete and continuing local market research to measure what is being delivered for the broadcast media dollar." The service, they believe, enables advertisers to measure test marketing projects, market copy tests, productivity of continuing campaigns, determine when a campaign is worn out, and make media comparisons. Factory sales figures do not take into consideration the many variables which may affect consumer sales after a product leaves the warehouse and finally winds up at the cash register. The most practical way to evaluate consumer response to any marketing expenditure is to maintain a continuing audit which measures the product sales of specific competitive brands, together with competitive market shares. That's where MMI comes in.

Better Buy: A.M.

Newest of the researchers who have come up with theories on how best to use television is A. Eicoff, president of Chicago advertising agency A. Eicoff & Co. The advertising executive states—and claims to have data to back him up—that tv ratings and sales results have no correlation with one another, but that the *time of day* in which a

(Continued on page 62)



So KPRC-TV
has the jump
on us.
So their signal leaps
out in a 75 mile
radius 7 days a week.
So they're faster
than us.
And smoother than us.
And better-looking than us.
And more accurate than us.
And better salesmen
than us.
But I ask you:
can they offer
anything to match
a mother's love?*

*No, but we try . . . with
five plans, 10 plans
and 20 plans . . .
and the world's most
considerate coddling!
Find out for yourself
by calling any
Edward Petry & Company man.

KPRC-TV

Houston's Channel 2 Station



Courtesy of Qantas Empire Airways, Ltd.

*What factors are behind the decline
of local children's programming
in the late-afternoon period?*

Gone, the baby sitter



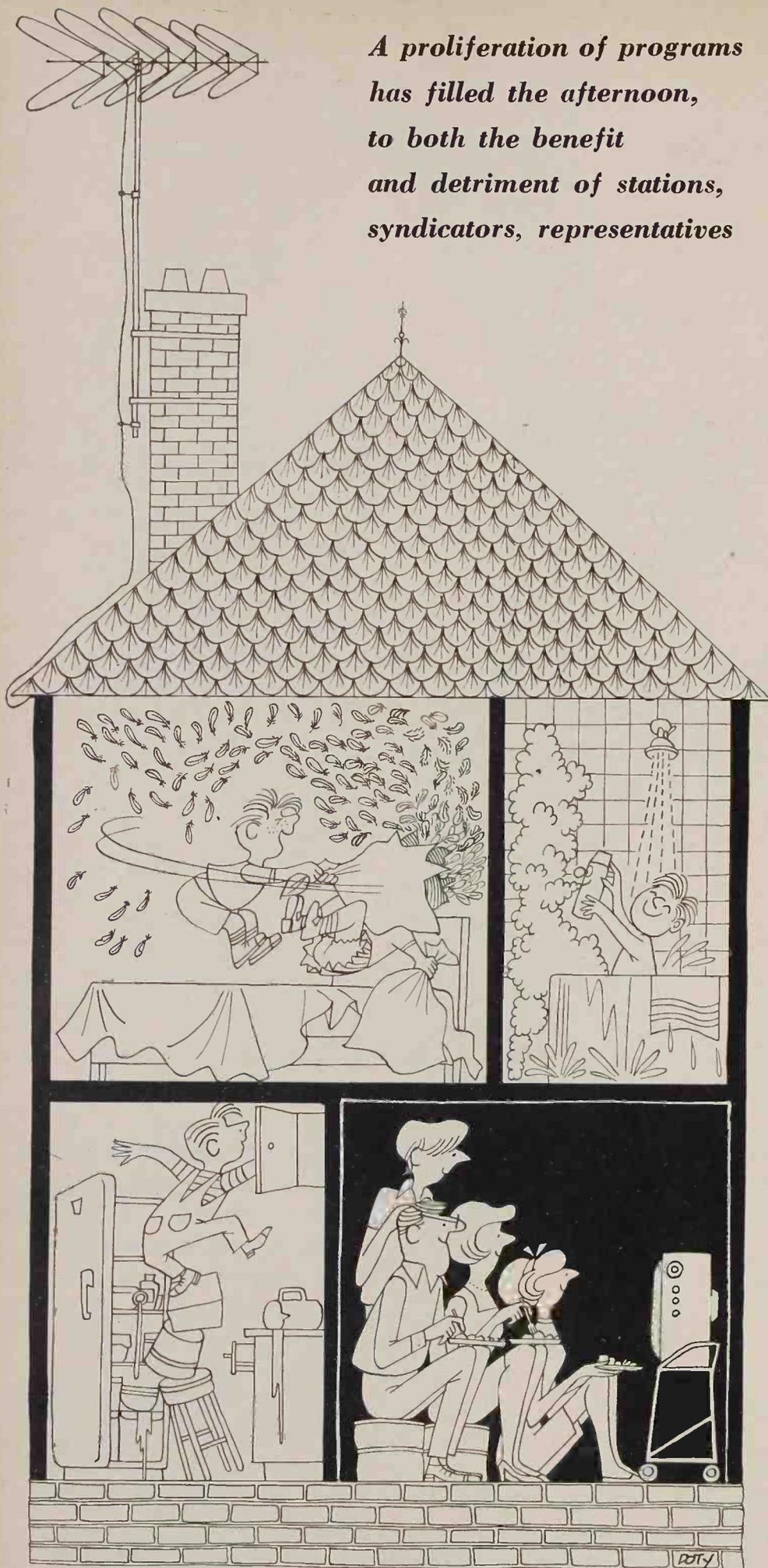
If television can be said to have matured during the less-than-two-decades of its existence, the most apparent evidence of its maturity is in the programming carried by stations in the late afternoon. For long years, the hours between the end of network service then and the start of the nighttime network schedule with a news strip were filled with programming of a very limited nature. The predominant note was children's fare.

Aiming for the juvenile audience in the late afternoon was a natural direction for tv to take during its formative years. After all, radio had long filled the same hours with serials: *Little*

Orphan Annie, Captain Midnight, Terry and the Pirates, etc. The kids, home from school by 4 p.m., had to be in bed early, so when else could a station best fulfill its obligation to the young audience? Then, too, mom was busy fixing dinner before 6, and dad was still at work, so who but the kids would sit before the set anyway? This kind of thinking at hundreds of stations quickly resulted in countless versions of *Cartoon Carnival, Officer Bob, Ringmaster Ralph* and more. While mom peeled the potatoes, her brood stared at the screen, placid and out of the way for a couple of hours.

In recent years the picture on that screen has

*A proliferation of programs
has filled the afternoon,
to both the benefit
and detriment of stations,
syndicators, representatives*



changed drastically. *How* drastically can be glimpsed in the table on these pages. It points out the number of half-hours of programming of different types carried by stations in 10 markets during the late afternoon weekday hours of March 1966 and March 1961. (The 10 markets represent a random selection in which every 10th name in a list of "top 100" markets was chosen.)

Most obvious in the table is the greater diversity of programming fare offered to viewers today. Five years ago, all of the stations in all of the markets had only four kinds of shows scheduled: children's programming, half-hour syndicated product, feature films and a smattering of news. Today, in addition to those categories, viewers are given hour-long syndicated series, teen-age music programs, and "talk shows" of the *Merv Griffin* or *Mike Douglas* 90-minute variety.

Adults Win Out

Not so obvious from a glance at the table is just what has happened to permit the expansion of program categories. But a look at the "average" at the bottom of the columns shows in detail that the hours once programmed primarily for children have been reoriented toward adults. Some details:

- Five years ago, in the 10 "typical" markets, 4.5 half-hours a day out of a two-hour period (which would make a total of 12 half-hours programmed by three stations per market) were filled by kidshows; today 3.1 half-hours are occupied by kidshows—a decrease of about 30 per cent.

- Five years ago, another 2.9 half-hours were filled with half-hour syndicated programming of the *Highway Patrol* genre, which had much appeal for children; today that kind of show fills only 1.3 half-hours in

the block—a decrease of more than 50 per cent.

• Five years ago, just over one-half hour of news programming was carried in the time period; today, nearly four half-hours of news is on the air—an increase of some 200 per cent.

These are some of the statistical changes that have occurred in the past five years, but there are other significant industry changes hidden from view. One of these is the effect the programming swing has wrought upon the syndicators; another is the effect upon advertisers; yet another is the effect on the economy of

Television Corp, is one of the most vociferous among the syndicators in pointing out the “ruinous” effects of the trend away from children’s programming at the local level. Such a swing, Mr. Carlton contends, has partly been caused by the station representatives, who find it easier to sell long-term spot time to the tried-and-true tv users (tobacco, soaps, cosmetics, etc) than to the seasonal toy advertisers. Thus, stations are advised to program feature films or other series that have adult appeal. In so doing, many stations have cut themselves off from the ever-growing dollars of the toy and children’s prod-

ple at the representatives and agencies, a variety of factors—other than pressure on stations by their reps—can be uncovered for the new emphasis in programming.

“Basically it’s a matter of station economics,” said Jack Fritz, vice president at Blair-Tv. “It is certainly true that there is a demand for minutes by the advertisers with adult products to sell, and they want availabilities where there are sizeable audiences. Now, despite the large budgets of the toy advertisers, and the fact that some place year-round schedules on network and in certain markets, in many other markets toys are still only heavy in the pre-Christmas period. This means the children’s programs in the afternoon, if a station has them, run for much of the year half- or one-quarter sold. With costs what they are today, it just isn’t practical for a station to sit with unsold time . . . and not try to do something about it. The reps don’t have to point this out to the stations; they see it for themselves.”

News Is Accented

At Edward Petry & Co., group vice president Roger LaReau contended that the reduction in juvenile-targeted programming was a natural consequence of the mounting accent on news. More and more, he said, as a station finds its airtime filled with network-originated shows, off-network series and film product, the only way it can show a unique “personality” is through an effective news department. Not only is news a highly marketable commodity these days, but it serves as a “showcase” for staff talents and thus helps keep morale at high levels. “So, if you put in a half-hour or an hour news program of your own, before the network news comes on, it doesn’t

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What ever happened to the ‘Children’s Hour’?

Daily no. of ½-hours by program type, Mon-Fri, 5-7 p.m. (4-6 p.m.)*

Market	Kidshow		½-hr. Synd.		1-hr. Synd.		Features		News		Talk		Teens	
	'61	'66	'61	'66	'61	'66	'61	'66	'61	'66	'61	'66	'61	'66
Washington	5	3	4	—	—	1	3	4	2	7	—	2	—	3
Sacramento-Stockton	4	3	4	2	—	—	2	3	3	1	—	3	—	—
Houston	4	3	1	2	—	2	3	2	2	2	—	1	—	1
Louisville	3	3	—	2	—	1	5	1	—	5	—	—	—	—
Lansing	2	2	3	2	—	—	2	2	1	4	—	2	—	—
Omaha	5	3	6	1	—	—	1	3	1	3	—	2	—	—
Salt Lake City-Ogden-Provo	5	6	6	0	—	—	1	3	1	3	—	—	—	—
Little Rock	5	4	2	2	—	4	3	—	—	2	—	—	—	—
Greenville-Washington	5	3	2	2	—	2	—	—	1	5	—	—	—	—
Youngstown	7	1	4	0	—	—	2	8	2	6	—	—	—	1
Average	4.5	3.1	2.9	1.3	—	1.0	2.5	2.6	1.2	3.8	—	1.0	—	.5

*Source: ARB, March 1961 & 1966

the stations, and, lastly, there is even a peripheral effect on the programming and financial status of the networks.

Richard Carlton, vice president and general manager for Trans-Lux

ucts advertisers, and these in turn have gone to the Saturday morning network programs. [See *Animation finds a Home*, page 22.]

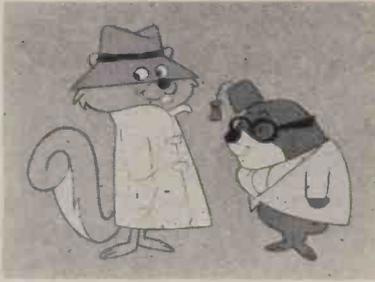
In talking to other syndicators and to knowledgeable programming peo-



Beany & Cecil



Top Cat



Secret Squirrel

Animation finds a home

Why has Saturday morning become wall-to-wall cartoon time on all three networks?

Given a choice between live action and a cartoon, most children will take the cartoon. Because of this they won't get a choice next fall—they'll have their cartoons. And the kiddies will have to live with it. Come September, Saturday mornings will be filled with wall-to-wall cartoons. The three networks have scheduled a total of 23-and-a-half hours of them every Saturday. The multitudes of children who tune in for the 9:00 a.m. opener will get what they have asked for—four-and-a-half hours of cartoons, straight up until 1:30 p.m. when dad moves in for the football game. If they stay aboard for the full ride, they will have digested at least 27 six-minute cartoon features and a growing variety of commercials for toys, candy, and cereals. Everybody should be happy; the kids, the networks, the stations, the advertisers, perhaps even the parents.

The culmination of the trend to total animation in kiddie prime time was, of course, dictated by the kids themselves. Over the years animated shows have generally out-rated live-action competition, even in cases when the animated show was inferior. The animation medium itself, even when improperly used, is best suited to the fanciful yearnings of the younger set. All three networks have reached the same conclusion and have adopted similar means to capture the massive, if capricious, chil-

dren's audience. Improvements in the technology and availability of animated material, and increasing advertiser demands for children's programs, have stimulated the drive to total cartoons.

With the stakes, not to mention competition, on Saturday mornings growing, the networks are placing all aspects of children's programming under heavy scrutiny. Former axioms, accepted on faith, are being rejected regularly. In addition to concluding that cartoons are far and away the preferred medium, the networks are seeking to define with greater accuracy and detail the nature of their young, but growing in influence and size, audience.

All-child Appeal

For example, the time-honored assumption that the children's audience is completely renewed every three years has gone the way of the horse and buggy. The networks are making an effort to appeal to children of all ages. They now operate on the theory that children begin viewing at three and do not graduate to adult programming until at least teenage. Indeed, some shows, notably *The Beatles*, are aimed largely at the teenage audience. The networks now believe a period of at least 10 years is the minimum before a totally new children's audience arrives. Most frequent estimates are that there are around four million children who

enter and leave the children's tv market annually.

The networks are beginning to wonder if the custom of scheduling Saturday morning shows to appeal to the youngest children first and older children as the morning progresses is necessarily the best arrangement of programs. After all, *The Beatles*, the big hit of last season, drew huge audiences of teenagers at its 10:30 slot. The theories in regard to children's preferences for repeats are also doubted.

Until the past season, CBS was the undisputed queen of Saturday morning television. It had made the first significant plunge into cartoons as far back as the 1962-63 season with four cartoon half-hours. That season ABC ran three and NBC one half-hour. *Mighty Mouse*, a CBS stalwart, has been a top favorite of children for almost 10 years. But this season CBS was trapped by its own past success. ABC and NBC each introduced two new half-hour series, while CBS stuck with what had worked before. The result: the four new shows walked off with the four highest ratings and CBS was thrown into the backseat as ABC and NBC battled it out for first place. Even *Mighty Mouse* proved to be not mighty enough and has been moved up to CBS' 9:00 a.m. lead-off where he will be free of ABC network competition. The four winning series were *Atom Ant*, *Secret Squirrel*, *The*



The Jetsons



Superman



The Beatles

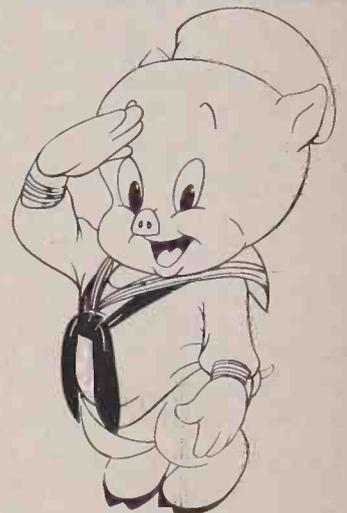
Bugs Bunny



Dino Boy and Ugh



Space Ghost



Porky Pig



The Lone Ranger

Beatles, and Milton the Monster.

This year, CBS, in an effort to regain its leadership in children's programming, is expected to spend close to \$7 million on seven new half-hour animated color cartoon series. Even *Mighty Mouse* will be adorned with a new picker-upper, "Diaper Man" who works out of a crib and uses an incredible baby bottle, nipple and all, to fight the forces of evil. On the roster of new CBS entries on Saturday morning are *Frankenstein Jr.* and *the Impossibles*, *The Space Ghost*, *the New Adventures of Superman*, *The Lone Ranger*, *The Road Runner*, *The Beagles*, and *Underdog*. CBS shows that have survived the purge are *Mighty Mouse*, however altered, *Tom and Jerry*, and *Captain Kangaroo*. *Captain Kangaroo* is not usually considered part of the Saturday morning network competition because it runs six days a week and does not compete with other network programming.

The division of each half-hour into three, or sometimes four, independent segments is one of the most characteristic features of children's cartoon programming. "If you take too many half-hour shows, you run the risk of losing the children's attention and their changing to a competitor," said Edwin Vane, ABC's director of daytime programming. We have found that children respond much more easily and directly

(Continued on page 55)

Room for one more



The personal "sell" of NBC's performers is available . . .

More and more advertisers are trooping into the ranks of network minute and participation buyers. Some of them are clients who once, in the day when costs were lower, were or would have been program sponsors. But many more are smaller advertisers, who have discovered that it doesn't require millions of dollars to be visible somewhere in network tv.

Prime-time minutes are still the province of the larger advertisers, but daytime on the three networks, and the *Today* and *Tonight* shows on NBC-TV, are emerging as the threshold of the big time for a large number of advertisers relatively new to tv.

In the popular mind, network tv is equated with big money. But advertising professionals are becoming increasingly aware of the opportunities for smaller advertisers outside of primetime. The local stations and the representatives selling spot television have been irked by this growing awareness for some time, and have vehemently protested the defection of some spot clients for the wider vistas of network advertising.

"We've got something to fit every advertising purse," said Thomas W. Dawson, sales vice president, CBS-TV; "you don't have to be the size of

a Procter & Gamble."

Mr. Dawson said that although his network's afternoon is pretty much sold out, there are always some availabilities created by the coming and going of advertisers in the schedule, an empty minute or two in the gaps between advertisers' schedules.

In the morning schedule on CBS, Mr. Dawson said, there are now more advertisers than ever. The network's morning minute plan is a good vehicle, he remarked, and because of the flow of traffic, there's always an availability.

More New Clients

Mr. Dawson scotched the idea that there were fewer advertisers in daytime, purportedly spending more money and squeezing out the smaller advertisers. "The money is being spent, and by an increasing number of advertisers."

What could an advertiser with a total network budget of only \$50,000 buy on the CBS-TV network? The biggest ticket would be a minute in a prime time movie, at \$49,000, Mr. Dawson said. But an advertiser could buy one minute in *News with Walter Cronkite* at \$30,000 together with one minute in *News with Roger Mudd* at \$17,000, and

reach on a good day many men and women.

Or he could buy a primetime minute in *Lost in Space* or *Jericho* or *What's My Line?* for \$41,000 and combine it with two exposures in the Morning Minute Plan, at \$4450 per, and still be \$100 short of spending his \$50,000.

If the advertiser wants to stay in daytime alone, he could get 11 runs in the Morning Minute Plan, at \$4,450, for a total \$48,950.

CBS-TV sells its daytime not in minutes but in quarter-hours, but the advertiser can take two of his three minutes and move them elsewhere in the daytime schedule, cross-plugging them into other shows. "This flexibility provides advertisers with maximum reach," Mr. Dawson said.

On weekends, \$51,000 will buy three exposures on CBS-TV, two of them minutes in the *Sports Spectacular*, at \$18,000, together with a minute in *NFL Countdown*, at \$15,000.

In the summertime, \$50,000 will buy several more minutes in the combinations outlined above. An advertiser could get 13 exposures in the Morning Minute Plan, at \$3,800 per, for \$49,400, or 10 exposures in the morning combined with four in the afternoon. In summer, one prime



to the advertiser with a budget of any size



CBS' daytime shows are highly popular . . .



*There's time on the networks
for even the small advertiser,
or, How to spend \$50,000
and cover the nation*

time minute in a movie or in *The Garry Moore Show* could be bought with four morning minutes for around \$48,000.

With the lower summer rates, a client could buy five of the *Sports Spectacular* minutes, at \$10,000 per, or three *Cronkite* minutes at \$17,000, or six minutes in the *Roger Mudd* program. Or he could pick up two prime time minutes, at \$25,000 each.

There's a wide variety of ways to spend \$50,000 on CBS, and the minutes can be spotted around the schedule to reach several different kinds of audience.

Where CBS-TV has its morning minute plan, NBC-TV has its morning scatter plan, an informal arrangement under which minutes can be bought around the weekday daytime schedule, in morning and afternoon availabilities. Unlike CBS-TV, NBC-TV does not sell its minutes in quarter-hour groupings.

A small advertiser eager to get into daytime can put a minute on NBC-TV for as little as \$4,000 in the winter, with summer rates a bit lower.

Joseph Iaricci, the network's director of sales administration, said the NBC-TV daytime schedule could accommodate any size budget. One of

(Continued on page 60)

*with clients who
are large, small,
or in-between*

“**T**hings were delayed for so long that we thought we’d call the station WCPD—We Cut Paper Dolls,” recalled William S. Cutchins, thinking of the days when he and his associates were struggling to put Louisville’s third station on the air—a uhf outlet going out against established vhf competition in the dark days of 1961 when there was no all-channel receiver bill and the number of uhf failures had reached a new high.

The station, which became WLKY-TV Louisville, did get on the air, established itself, and is now turning a profit. Similar uhf operations out to compete with uhf outlets in two-station markets have recently gone on the air (Jacksonville, Fla., Rockford, Ill.) or will go on the air in the near future. What lessons can be learned from the Louisville experience, and are they applicable to other markets?

A wide-ranging interview with two of the principals of Kentuckiana Television, licensee of the channel 32 outlet—Mr. Cutchins, board chairman, and George E. Egger, president—indicated that several generalizations could be applied elsewhere. Briefly, they are:

- It is no longer certain economic suicide for a uhf operation to compete in a vhf market.
- However, in a market the size of Louisville or smaller, it is probably necessary to have a network affiliation in order to succeed.
- It is essential to run an extremely tight ship.
- Continuous promotion, not only of programming, but of uhf as a concept—an educational campaign,

really—is also a must.

Looking back at it all, president Egger thinks that “the big secret of our success was the tremendous campaign we launched to accomplish two things: get converters on vhf sets, and sell more all-channel sets.” As a result of that campaign, he says, “practically no exclusive-vhf set has been sold in Louisville since the fall of 1961.”

In August of that year, approximately six weeks before air date and after a considerable amount of spadework had been done, principals of the station met with approximately 260 dealers and servicemen to discuss ways to stimulate new sales of converters, antennas and all-channel sets. The television set wholesalers welcomed the move, of course, for it meant they didn’t have to carry two inventories—all-channel and v only—and they were able to rid themselves of their v-only inventories (the price differential at that time was \$30).

Exclusive Network

Another factor of crucial importance that helped sales and conversions was the exclusive contract WLKY-TV had with ABC-TV. The network, at the height of its ascendancy with *Ben Casey* and other successes, obviously had clearance problems. Approximately 22 of its programs had been split between the two existing stations and these, in a sense, were pre-sold. Fans of these shows now had to go into the uhf spectrum to find them; further, there was the inevitable curiosity about programs that had never been seen in the market before. Viewers were told how to

convert and were given the names of local dealers. This initial promotion cost approximately \$20,000.

Of considerable help also were the Louisville newspapers, owned by the same company that operates WHAS-TV in that market. The television listings expanded from two to three columns on September 16, 1961, the day WLKY-TV went on the air. News stories, both before and after air date, were generous in their completeness. “They leaned over backward to be fair,” says Mr. Cutchins.

Once on the air, the most acute problem remained: the relatively low level of uhf penetration. At air date, approximately 25,000 sets were able to receive the channel (a base provided by an earlier and unsuccessful venture in the market). In late October and early November, the American Research Bureau reported 28 per cent of the sets in the Louisville metro area (approximately 55,000) were able to receive the channel 32 signal. An aggressive campaign that Christmas, and another the following year, brought penetration up to the 50-per-cent level, at which time management began to “feel safe.” In November of 1964 penetration rose to 67.5 per cent, and a year later climbed to 78 per cent.

By that time, two additional factors were working for the owners of WLKY-TV: the all-channel set law, and the color boom. If penetration continues at the same rate, the station and its national sales representative, Peters, Griffin, Woodward, estimate it will reach 88 per cent this fall.

“We lost money for two-and-one-half years, then moved into the black and just recently made up our losses.

*In many markets,
viewers are finding a
new service in a
different spectrum: a
how-it-was-done story*

U is for urgent

After four-and-one-half years we're even-even, and that includes our new tower," reports Mr. Egger.

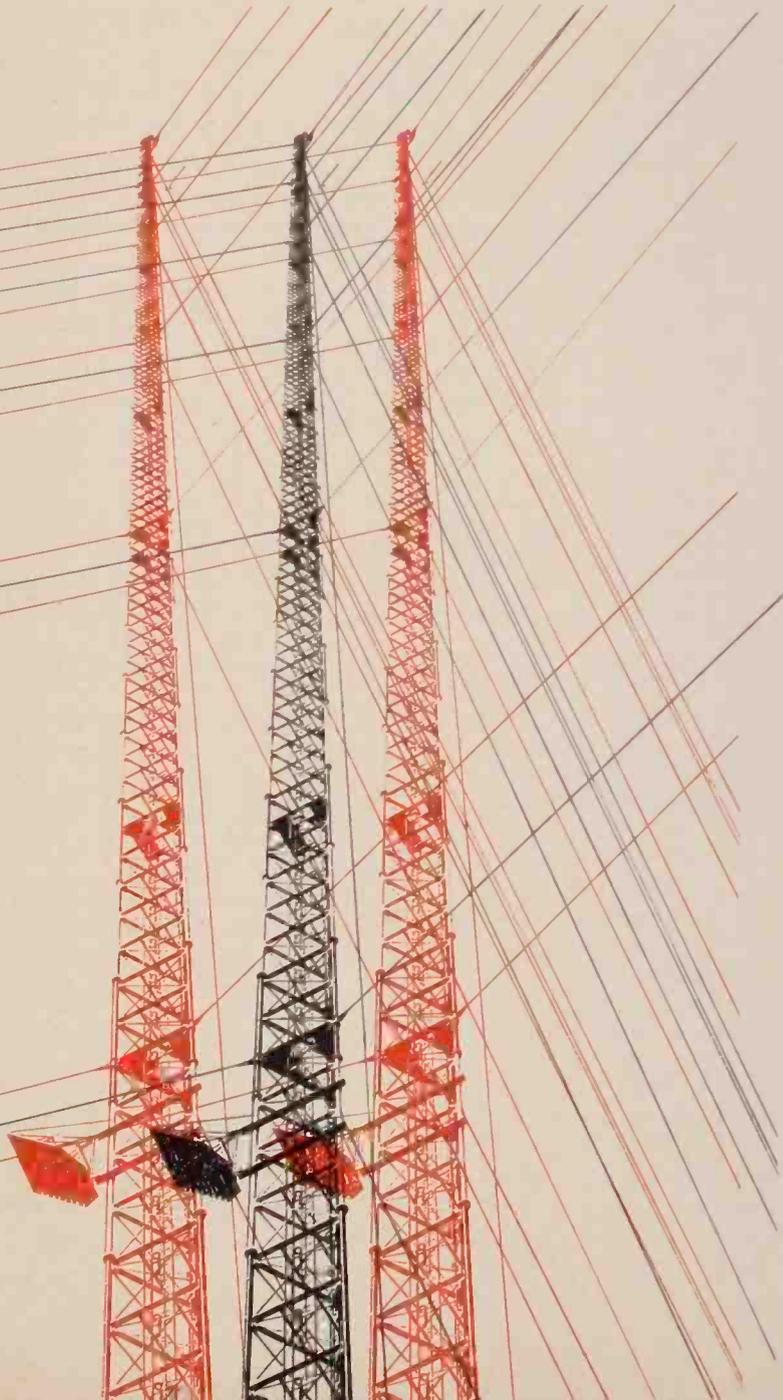
The operation was started with an investment of \$250,000, but Mr. Egger reports that today "we have approximately \$1 million invested in the business." That investment is to be increased by between \$300,000 and \$400,000 for a new studio scheduled for completion by the middle of next year.

The new tower, as well as the new studios, suggest that the management of the station is not content to sit on its hard-earned laurels. In theory, at least, it could have stayed in its black-ink position transmitting from the original 250-foot tower only 700 feet above sea level. In the spring of 1965 WLKY-TV sought and was granted an increase in power to one million watts and a change in tower height and location. The new tower, located on a hill, is 1,000-foot high, or 1,260 feet above average terrain.

The importance of this move, completed last fall, is obvious. It not only cleared up spotty areas in the Louisville metro area, it gave the station a huge untapped potential in the outlying districts—all told, another 300,000 homes.

"Prior to October 20, 1965," recalls board chairman Cutchins, "there were certain areas in town that had difficult reception, but if people like a program enough they'll watch even an unclear picture. Well, at 7:30 on October 20 they didn't know what had happened—all of a sudden they had a crystal-clear picture equal to the other stations. They were calling to ask, 'What's happened to my set?'"

(Continued on page 61)



Film/Tape Report

SELL ME A STORY

"If film packagers would take a look at a (network) promo kit and duplicate it, I'm sure promo guys across the country would die of joy . . . I think the promo guy should be brought into the meeting with the film salesman and allowed to question him at selling time about the promo help available. I know that these meetings are largely haggling sessions . . . but when you battle the price down, then have to pay for engravings for your ad, for trailers, for slide making . . . how far ahead are you?"

Thus spake one of the respondents in a recent survey conducted by The Katz Agency among the promotion managers of the stations represented by Katz. The findings should interest syndicators of series and distributors of feature films. Generally, station promotion men complained of inadequate kit material: trailers are too long, often consisting of two-to-five-minute films made for moviehouses and sent out unedited. Even when plugging color films, the trailers are often in black-and-white. Action shots (stills) are often overly cluttered; mug shots of stars are of hoary vintage. Not unreasonably, promoters want color stills to make slides plugging color films.

Half of the Katz promotion managers queried throw away the mats sent out to them because they're too "buckeye," "show bizzy," "theatrical" or cluttered. But they need glossies to make up their own mats. The promotion managers who do use the readymade mats want a wider variety, with less clutter and fewer credits.

The respondents singled out four syndicators for "above-average" supply of feature-film promotion material—MCA-TV, MGM-TV, Screen Gems and Seven Arts.

"As you up the quality of the actual buy," one respondent said, "the quality of the promotion goes up with it."

Beyond the cry for better trailers,

tailor-made to tv requirements, and better mats and stills, the respondents called for tighter storylines, encapsulated in two or three sentences; bios and other background on actors, and sound tapes for radio use or as voice-over on video slides, from 10-second to minute lengths. Trailers, ideally in 60- and 20-second lengths, should have a five-to-10-second cut-out at the end for local tagging.

Trailers, stills and slides should get to the station within two weeks of the buy or a month ahead of the first playdate; storylines and mats to follow in short order.

As one respondent said, "the better the promotion, the better the ratings. The better the ratings, the longer the life span of the program and the more commercial sales, and the better the profit of the syndicator or packager . . . Help us for your own benefit."

Some complained that the first couple of rounds get all the material. Moral: Don't buy third run, but if you do, demand ballyhoo kits.

ON THE DOTTED LINE

NBC International chalked up sales in 41 countries in as many days, from May 10 to June 20. Among the properties involved in the sales streak are new fall shows: *The Hero* and *T.H.E. Cat*, and the summertime *Mickie Finn's*, along with a special, *The Julie Andrews Show*, and several continuing network shows: *Laredo*, *Get Smart*, *I Spy*, and *Bonanza*. NBC International is also syndicating a number of CBS shows—*Dick Van Dyke*, *My Favorite Martian*, *Living Doll*—in Latin America.

Among the buyers were eight broadcasting companies in Japan alone. To RAI in Italy, NBC sold *Dr. Kildare*, *Laramie* and *Michael Shayne* in German-dubbed versions for telecast on RAI's Deutsche service.

Elsewhere, NBC International started work on plans to set up a four-station tv network in South Viet Nam. The contract with the current government calls for training nationals to take over the stations as soon



Sandra Sullivan, "The Girl from MGM-TV," recently completed a 10 major-market swing for the company to help announce the availability of "Dr. Kildare" in syndication. She, and other MGM-TV emissaries visited advertising agencies, station reps and television stations. Shown above while in Minneapolis are (l. to r.): Harry Johnson, vice president and media director, Campbell-Mithun; Miss Sullivan, and Robert Horen and Michael Gould, MGM-TV sales representatives out of Chicago.

Advertising Directory of SELLING COMMERCIALS

as possible. From a headquarters in Saigon, film and tape will be flown to the three other stations.

Secret Agent is sweeping the country in syndication with recent sales to KTVU San Francisco, WVTM Milwaukee, KVOS-TV Bellingham, WLEX-TV Lexington, WANE-TV Fort Wayne, KHTV Houston, WTTV Indianapolis, WEHT-TV Evansville and KOIN-TV Portland.

Abe Mandell, president of **Independent Tv Corp.**, syndicator of the British-made series, said the show is one of the fastest-moving properties he's ever handled. Meanwhile, ITC sold its *Lena Horne* specials to WBKB-TV Chicago, KHTV Houston and WSJV-TV South Bend-Elkhart. *Seaway* went to WHEN-TV Syracuse and KHTV Houston, and the *Action Theatre* package to KPHO-TV Phoenix.

Seven Arts Tv reports closing seven deals on specials, series and cartoons. WHNT-TV Huntsville and WWLP Springfield signed up for the six *Man in Space* specials. *The Discophonic Scene*, 13 hours of youthquake, went to WWAY-TV Wilmington and to the Winius-Brandon Agency in Kansas City for Pepsi-Cola, for telecast on KMBC-TV Kansas City. *Big Night Out*, a half-hour special with The Beatles, was sold to WNCT-TV Greenville, the 63rd station to buy the show. *Out of the Inkwell* cartoons went to WWAY-TV Wilmington. Finally, *The Gypsy Rose Lee Show* was renewed by WHEN-TV Syracuse and WLBW-TV Miami, two of the 23 stations carrying the week-day talk strip.

From Seven Arts headquarters in New York, two syndication executives went off in opposite directions around the world. Roger Carlin, director of European and Far Eastern sales, began a three-month tour of the near and middle east and India, Australasia, the Philippines, Taiwan, and Japan. Vicente Ramos, director of Latin American sales, headed south through central America, with plans to veer to the southeast to cover 20 countries in Africa.

ABC Films sold *Girl Talk* to WTMJ-TV Milwaukee, KTRK-TV Houston, WITN-TV Greenville, WTVR Richmond, and WBAL-TV Baltimore;

Acushnet • Reach McClinton



PAUL KIM & LEW GIFFORD, New York

Bosco • Dancer-Fitzgerald-Sample



FILMFAIR, HOLLYWOOD

Alpha-Bits • Benton & Bowles



PELICAN FILMS, INC., New York

Coca-Cola Company • McC-E



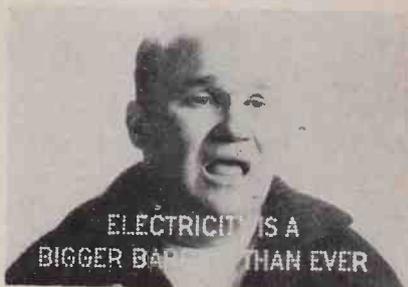
KEITZ & HERNDON, INC., Dallas

American Bakeries Taystee Bread • J.W.T.



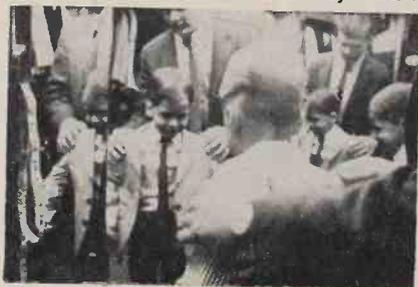
WGN CONTINENTAL PRODUCTIONS, Chicago

Commonwealth Edison • Leo Burnett



TV GRAPHICS, INC., New York

American Fletcher Nat'l Bank • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Dr. Pepper • Grant Advertising



JAMIESON FILM COMPANY, Dallas

Hayride to WJBF-TV Augusta, WDAF-TV Kansas City, KHQ-TV Spokane, and WAVY-TV Norfolk. The *Harvey* cartoons went to KARD-TV Wichita, WTPA-TV Harrisburg, WBAP-TV Dallas-Ft. Worth, KATV Little Rock, WHAS-TV Louisville, and WITI-TV Milwaukee. In other action, ABC Films sold *The Eighth Man* to KPRC-TV Houston, KTVT Dallas/Ft. Worth, and KICU-TV Fresno; *One Step Beyond* to KICU-TV Fresno, WCKT-TV Miami and KTXL-TV Sacramento; *Buck Rogers* and *Flash Gordon* to WTPA-TV Harrisburg and WKBD-TV Detroit; *20 Grand* to KTVK-TV Phoenix and *Wyatt Earp* to WJBF-TV Augusta.

Rifleman hit the 100-market gong for **Four Star** with a sale to WJZ-TV Baltimore. In the three years the show has been in syndication, sales have tallied 146 stations, but never before have 100 markets been carrying the series all at the same time.

RKO General is syndicating *International Aero Classic*, a 60-minute color special on the history of aviation with Jimmy Stewart as narrator. The show was filmed at the First Annual Aero Classic Exposition in Palm Springs.

INVASION FROM MOSCOW

The Russians really are coming—but not via a Navy ship. Golden Arrow Films has effected a television first by acquiring exclusive U.S. distribution rights to 100 Soviet-produced films from the libraries of Artkino Films, Inc., and Sovexport-film of Moscow.

The announcement was made by Alvin Bojar, vice president of Golden Arrow, who also revealed that of the initial package of 30 features for tv syndication, two, *The Cranes are Flying* and *Dimka*, have already been licensed to NBC and a third, *Lady With a Dog*, has been sold to NET. It is expected that NET will purchase another picture shortly. All the films will be dubbed in English for television showing.

In addition, Golden Arrow will distribute new and previously unreleased films theatrically; all will afterwards be made available to tv. More than 12 of these films, four of which are Russian, are slated for re-



Avery Chenowith, producer at William Esty Co., discusses overseas filming with a costumed representative of Lufthansa Air Lines at a junfest held in the Filmex Studios recently. Some 300 advertisers and agency producers attended the seminar on "How to Shoot Abroad."

lease within the next year.

Mr. Bojar will be in Russia this summer with the head of the tv network there to discuss production of 30- or 60-minute concert features for U.S. showing. Most of the productions the film company has acquired will air for 90 minutes; some spectaculars, like the three-hour *Peter The Great*, will be offered in two parts.

Some of the other films included in the package available to tv are *Don Quixote*, *Resurrection*, *The Duel*, *Twelfth Night* and *Yolanta*. On the question of residuals to the Soviet, Mr. Bojar replied, "When we pay the Russians residuals, the cold war will be over."

FEATURING THE FEATURES

Embassy Pictures Tv sold its package of 50 *Top Time* feature films to WITI-TV Milwaukee, WJAR-TV Providence and WTEV-TV Norfolk. Earlier the pictures were bought by the NBC Owned stations, the Corinthian stations, the RKO General stations, and WTTV Indianapolis, KPRC-TV Houston, WVUE New Orleans, KPHO-TV Phoenix, WTIC-TV Hartford, WHEN-TV Syracuse, WOW-TV Omaha, WTCN-TV Minneapolis, WFAA-TV Dallas, KGBM-TV Honolulu,

WCSH-TV Portland and WPTA-TV Ft. Wayne.

Seven Arts signed eight stations for its *Volume 11 Films of the '50s and '60s*. The 52-film package (30 in color) has now been spoken for in 30 markets. The eight new to the lineup are WMAL-TV Washington, WSIL-TV Harrisburg, KVII-TV Amarillo, KERP-TV El Paso, KVKM-TV Odessa-Midlands-Monahans, WMAR-TV Baltimore, KOLO-TV Reno and WEEK-TV Peoria.

National Telefilm Associates returned *A Matter of WHO* to tv syndication. The Terry Thomas picture had been withdrawn from the tv market because of theatrical commitments. Earlier, it was sold in 32 markets. Meanwhile, NTA picked up a bundle of 10 action-adventure pictures from Paramount, releases from the late '40s with such luminaries as Buster Crabbe, Johnny Weissmuller, Jack LaRue, Chester Morris and Richard Arlen.

On the sales front, NTA sold *Horror Six* to KENS-TV San Antonio and WZZM-TV Grand Rapids, *Duel in the Sun* and *Ruby Gentry* to WYTV Youngstown, *Incredibly Strange Creatures* to KENS-TV San Antonio and WZZM-TV Grand Rapids.

Paramount at last was reported setting up a feature tv syndication operation, long anticipated but held up by the lengthy litigation over stock control of the studio. In addition to remaining backlog, the studio picked up 50 European titles for syndication.

E. Jonny Graff's **Tele-graff Film Corp.** picked up worldwide theatrical and tv distribution rights to *A Letter to Three Husbands* and *The Argyle Secrets*, and plans to re-issue them. Tele-graff linked up with Armitage Films, Ltd., London, a company headed by John Phillips, to co-produce 13 science-fiction features in England, for theatrical and tv release. The color pictures will be kept down to a running length of 90 minutes. They've already been sold to a number of European tv companies, although the first four scripts are still in preparation in Hollywood. Special effects technicians will be sent from Japan and California to

work on the pictures when production gets underway in October.

Other foreign-made pictures are being distributed to tv stations by Valter Reade-Sterling, in a package put together for smaller stations: *Selected Cinema*. Among the titles are *A View from the Bridge*, *This Sporting Life*, *The Loneliness of the Long Distance Runner*, *Waltz of the Toreadors*, *General Della Rovere*, *The Entertainer*, *Espresso Bongo* and *L'Amour et la Francaise*.

American International Tv scored a network sale with *Beach Party*, bought by CBS-TV. The prototypical beach picture will be telecast on the network next fall or winter.

COMING IN ON PEOPLE

RAY STARK resigned as executive vice president and production head of Seven Arts Production, Ltd., to concentrate on producing feature films and plays. The first project on his slate is to film *Funny Girl* with Barbra Streisand. He will remain in touch with Seven Arts as "consultant in corporate affairs."

VERN FURBER was elected to the board of Fremantle International. He is headed Fremantle of Canada, Ltd., since 1963.

L. BARRY BERNARD joined Embassy Pictures Tv as an account executive. He had been with Independent Tv Corp. since 1964 as southern division manager. Earlier, Mr. Bernard was with MPA, Inc., as vice president in charge of tv sales; before that he was in the advertising-publicity department of RKO Pictures, and was director of advertising and publicity for the Rosener Co.

GERALD FEIFER joined 20th Century Fox-TV as research director. He had been research coordinator with Screen Gems.

LEE STONE joined United Artists in Chicago, as account executive. He had been with CBS Films and ABC Films as sales representative in the midwest. Earlier, Mr. Stone was with General Artists Corp.

CHARLES T. ATKINS was promoted to southern division manager for ABC Films. Earlier this year he moved into the company's Atlanta office as an account executive. He

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Dutch Masters • Papert Koenig Lois



PGL PRODUCTIONS INC., New York

Friskies • Erwin-Wasey



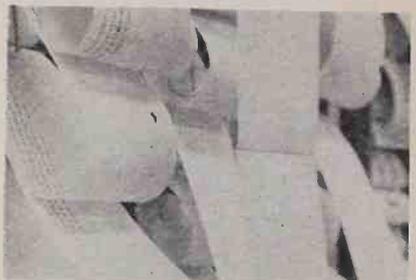
SANDLER FILM COMMERCIALS, INC., Hollywood

Eastman Kodak Co. • J.W.T.



ELEKTRA FILM PRODUCTIONS, INC., New York

Indiana Nat'l Bank • Caldwell, Larkin



THE FILM-MAKERS, INC., Chicago

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



GERALD SCHNITZER PRODUCTIONS, Hollywood

Johnston Ready Crust • Carl Ally



FILMFAIR, NEW YORK

First Federal Savings • Louis E. Wade



THE FILM-MAKERS, INC., Chicago

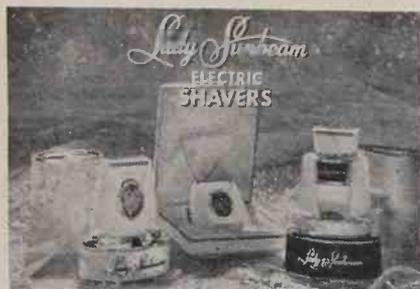
Kool • Ted Bates



FILMEX, INC., New York

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Sunbeam Corporation • Perrin & Associates



SARRA-CHICAGO, INC.

Standard/American Oil Co. • D'Arcy



MUPPETS, INC., New York

Union Commerce Bank • Meldrum & Fewsmith



THE FILM-MAKERS, INC., Chicago

Warner Bros.—A Fine Madness



PABLO FERRO, FILMS, New York

were names through four decades of Broadway, Hollywood, radio and tv.

SHOOTING SKEDS

A live-action version of *Dick Tracy* is in preparation at Greenway Productions, which together with 20th Century Fox Tv acquired tv rights to the comic strip from Chester Gould, creator of the hard-nosed flat-foot, and Henry Saperstein, Mr. Gould's partner. William Dozier, president of Greenway, signed Hal Fimberg, author of *Our Man Flint* and *In Like Flint*, to work on *Tracy*.

Twentieth Century Fox Tv is pretty busy these days, with 12 series in production for the fall season, half of them new ones: *The Tammy Grimes Show*, *Men Against Evil*, *The Green Hornet*, and *The Time Tunnel*, all shooting in Hollywood, and *The (formerly Them) Monroes* on location in Wyoming, and *The Man Who Never Was*, on location in Europe. For the West Coast production, new series and carryovers like *Batman*, *Peyton Place*, *Lost in Space*, *Voyage to the Bottom of the Sea*, *Daniel Boone* and *12 O'Clock High*. The Hollywood production slate alone requires 39 sound stages, ranging from 20th's Westwood Studio and Western Ave. layouts to rented space at Desilu-Culver.

NOT-SO-SECRET LIFE

Seven Arts Tv is co-producing a documentary on Dali with a French company, Coty Tv. Shooting is now underway at Puerto Lligat, where the flamboyant painter-fumiste has a well-publicized hideaway.

Wolper Productions launched production on *U.S.—That's Us*, a series of six color hours on the American scene. Meanwhile, other crews from Wolper are working on a number of specials for The National Geographic Society, sponsors Encyclopaedia Britannica and Aetna Life Insurance Co., and CBS-TV. For *The Invisible World*, a documentary on the insect kingdoms, a crew headed by Wally Green recently completed shooting in Panama, while other crews worked in the rain forests of Brazil and the jungles of East Africa and The Philippines. Also in production under the Wolper aegis is *Art Buchwald's Washington*.

Tv Commercials

D&R PRODUCTIONS

Completed: Niagara Mohawk (Electric Heat), BBDO; Clairol (Born Blonde), FC&B; Humble (Esso "Tiger"), McCann-Erickson; General Mills (Frosty O's), DF&S.

In production: Procter & Gamble (Tide) and (Thrill), DF&S; Clairol (Miss Clairol), FC&B.

ELEKTRA FILM PRODUCTIONS INC.

Completed: P. Ballantine & Sons (beverage), SSC&B; National Biscuit Co. (crackers), McCann-Erickson; Gillette Safety Razor Co. (shaving products and deodorant), Clyne-Maxon, Inc.; Coca-Cola Co. (soft drink), Harold Becker; Eastman Chemical Co. (packaging machine), direct; Eastman Kodak (visual education), J. W. Thompson; Life Insurance Institute (insurance), J. W. Thompson; Hudson Paper Products (paper goods), Grey Advertising; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates; First Pennsylvania (bank), N. W. Ayer; Nepco (meats), Bresnick Co.

In production: U. S. Plywood, Kenyon & Eckhardt; Thomas J. Lipton (salad dressing), Edward H. Weiss; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; Atlantic Refining Co. (gasoline), N. W. Ayer; General Electric (refrigerators), Y&R; J. B. Williams Co. (sleeping pills), Parkson Adv.; Gillette Safety Razor Co. (shaving cream), Clyne-Maxon, Inc.; 3m (Scotch Tape), MacManus, John & Adams; Theo. Hamm Brewing Co. (beverage), Campbell-Mithun, Inc.; Westinghouse (blender), McCann-Erickson, Inc.; American Tobacco Co. (cigarettes), BBDO; Aspergum (pills), Shaller-Rubin; Avon (cosmetics), Monroe F. Dreher; Theo. Hamm Brewing Co. (beverage), Campbell-Mithun, Inc.; Alpo (dog food), Weightman Adv.; Cushion Grip (adhesive), Shaller-Rubin, Coca-Cola (beverage), Harold Becker; Diaper Magic (soap), Clyne-Maxon, Inc.; Chunky (candy), J. W. Thompson; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates Co.

KEITZ & HERNDON

Completed: Orkin Exterminating Company (extermination services), Kinro Advertising; Dodge Dealers (autos), BBDO; Delta Airlines (airline services), Burke Dowling Adams, Inc.; Continental Oil Company (Conoco Gasoline), Clinton Frank, Inc. **In production:** Dr Pepper Company (Dr Pepper), Grant; Seven-Up Company (same), J. Walter Thompson Co.; Coca-Cola Company (soft drink), McCann-Erickson, Inc.; Arkla-Servel (Gaslite), R. K. Butcher & Assoc.; Doktor's Nasal Spray, (same), Bevo Advertising; Seven-Eleven Food Stores (same), Stanford Agency; Kenner Toys (same), Leonard M. Sive & Assoc.; Millikens Bakeries (same), SCI; Linz Jewelers (same), direct; Lone Star Gas Company (gas products), BBDO; Southwestern Bell Telephone Co. (same), direct; Buick Div. of Gen. Motors (Buick), SCI; Wolf Brand Chili, Crook Advertising; Braniff International, direct.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Random notes on the spot-buying scene, from conversations with several dozen media buyers at mid-July:

- There appears to be more activity than ever this summer, so far as personnel changes in the agencies' media departments go. Ordinarily, summer is a period of relative quiet on the job-hopping front as buyers take their vacations before looking for new places of employment. This season, however, vacations are taking second place to golden opportunities. The recent Colgate-Palmolive decision to let Ted Bates handle all of its spot buying caused that agency to start adding to its media roster. Grey Advertising, which has been adding new accounts in a steady stream since the first of the year, was another agency that called for more manpower. And as buyers left the shop for another, their places had to be filled. So the merry-go-round started turning faster.

- Modern means of communications, which have put a number of buyers at major agencies on direct-dialing phones, are causing some headaches. On the buyer's end, he picks up the phone at his desk ringing busily away while he is working or perhaps listening to a salesman's

pitch. He stops what he's doing and takes the call, only to discover it's some rep he doesn't want to talk to for one reason or another. Even if he does, he's still interrupted momentarily and must shift gears to get back to work.

On the reps' end of things, a rep with "hot" avails rings a buyer's direct number and finds the line is busy. After he tries a few more times, he gives up and calls a buyer at another agency. The first buyer and his client lose out. Several media men

complained that any efficiency gained by having callers dial them direct was offset by the problems. They prefer the "old-fashioned" media secretary who can tell a caller that "Mr. Jones is busy on another line and will call you back." Or, the girl can take a message. And if the buyer doesn't think it's important, he doesn't have to make the return call, but can go right on working.

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

Block Drug Co., Inc.

(Sullivan, Stauffer, Colwell & Bayles, N.Y.)

A new buy in approximately a half-dozen markets was being planned for COREGA denture adhesives. If it develops, the seven-week run will begin on July 24. The 60-second commercials are geared to older men and women. Peter Finch is the account contact.

Clairol, Inc.

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

A 13-week buy in 30 selected markets will begin this week for CLAIROL LOVING CARE. The one-minute spots will be carried in early and late fringe slots. Bob Gass does the buying.

Coffee Rich, Inc.

(Rich Advertising Co., Inc., Buffalo)

Having wound up a second-quarter

(Continued on page 40)



Murray Roffis, formerly vice president and media director at Norman, Craig & Kummel, Inc., recently joined Sullivan, Stauffer, Colwell & Bayles, Inc., as vice president and associate media director.

^{*}**18%**

COLOR
penetration

WGAL-TV

Channel 8
Lancaster, Pa.

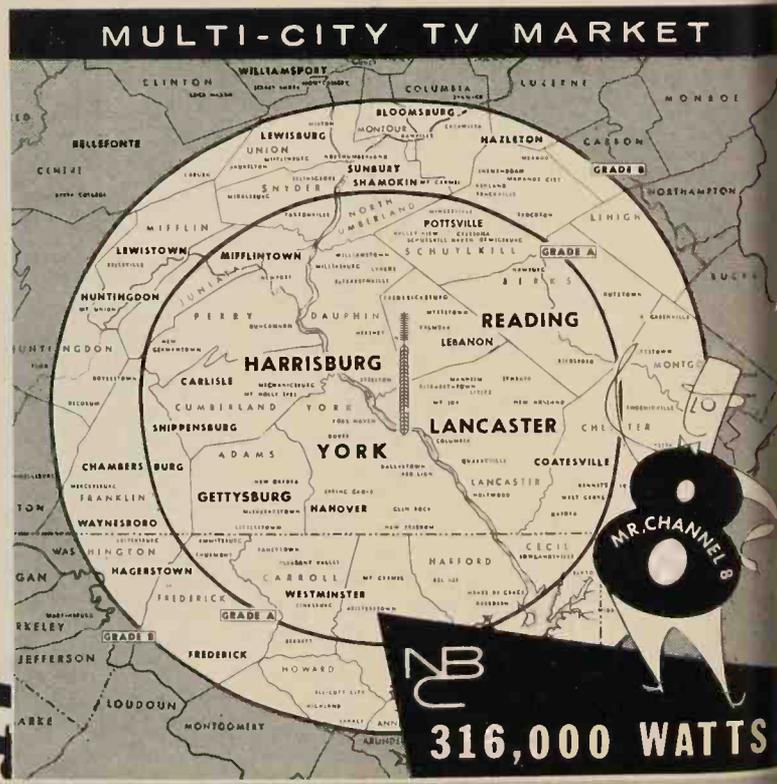
*Based on Feb. 1966 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

Channel 8 telecasts more color than any other station in Pennsylvania, including Philadelphia and Pittsburgh; colorcasts all local programs; affiliate of NBC, the full color network.

WGAL-TV
Channel 8
Lancaster, Pa.

Representative:

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



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

One Seller's Opinion . . .

DOGGEREL OR DOGMA?

The graduates are out of school and beating the paths in the search for jobs. Hopefully the ad agencies will get their share of bright young people, but the same complaints are being heard this year as in the past: not enough applicants.

Those who are accepted at an agency and who aren't specific in their talents generally go into the shop's "training program." More often than not a large and perhaps disproportionate share of their time seems to be spent in the media department. Maybe it's a kind of gantlet that must be run by the successful young media man: if he's got enough stamina to stick with it without grumbling, he's probably willing to stick with it for much of his career.

The trouble is that many people find they're in media and don't like it, but force themselves to stay there, quiet and uncomplaining, simply because they think that some day they will be recognized as bright, eager and perfect for that junior account exec post that's opening up. It doesn't work that way, fellows—at least not at the many shops I've wandered in and out of. Meanwhile, what the business is left with are too many media buyers who force themselves to do an "adequate" job—no more, no less—simply because their hearts and brains aren't in it.

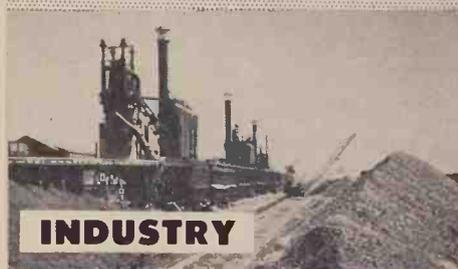
For them, the following might help as they try to get through at least six months. Mr. Buyer, tack this on the wall:

*Will someone protect an innocent buyer
From the ravages of this nutty business?
Help me as I remain anonymous,
Cut-off, shut-off, completely decision-less.
Protect me from reps with choice avails
("Just leave them with the receptionist"),
But let them invite me to lunch and cocktails
And parties with girls to be kissed.
Give me relief from switch-pitches,
And reps with station managers in tow
(Or I might learn new facts that would fill my head
And maybe help me buy like a pro).
Give me more commercials in piggyback form,
And split my accounts between agencies,
So all lose track of the schedules' results
And of my buying responsibilities.
Make this my creed, my rule and regulation,
'Til a junior a/e post comes my way:
Forget creative buying . . . forget imagination . . .
Just let me get through one more buyers' day.*

You're offended, Mr. Buyer? Perhaps because the ideas strike too close to home? Even if they're not applicable to you, here's betting you know a half-dozen guys they fit. What can be done to change it? How about convincing yourself that media is a basic foundation of any campaign, and that it calls for an alert and sophisticated approach on the part of the buyer?

Now that you're convinced, convince your associates . . . and the trainees.

**COLORADO SPRINGS
PUEBLO**
is a **BIG
MARKET**
WITH MANY FACES!



**COLORADO SPRINGS
PUEBLO**
is a **RICH
MARKET**
WITH MANY DOLLARS!

There are two figures that are of significant importance when evaluating a market's potential. One is population—the other retail sales. Our coverage area, primarily Colorado Springs-Pueblo, Colorado's second and third largest cities, make up Colorado's "second, first market." You CANNOT reach this huge (almost a quarter of a million people) southern Colorado market with Denver television.

This active, dynamic market has shown a population increase over 1960 of 25.2%, while retail sales have shown an increase of 39.56%. This represents \$232,812,171 of SPENDABLE income. If you would like more information on the KKTU market, call Avery-Knodel, Inc. or direct, KKTU, Box 2110, Colorado Springs, Colorado—Attention Rush Evans or George Jeffrey.



Represented by AVERY-KNODEL

campaign in about 18 of its primary markets, **COFFEE RICH**, a liquid "non dairy coffee whitener," will run schedules of minutes in a small group of its secondary areas for four weeks during August. In September, the product returns to about 34 markets across the country for another 13-week drive. The areas getting minutes in day and fringe periods to reach women in the August campaign include Syracuse, Binghamton, Washington, Minneapolis and St. Louis. Media director Bob Knechtel is the contact.

Continental Insurance Co.

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

July 24 is the starting date for a seven-week buy on **CONTINENTAL INSURANCE**. Prime 20's and fringe minutes will run in about 11 markets during the campaign which is geared to reach businessmen. Werner Ziegler does the buying on the account.

Deluxe Reading Corp.

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

For this company's **TOPPER TOYS** division, there was still buying activity under way at press time for the fall campaign reported here June 6. Major markets are getting heavy placements of minutes in kidshows. The toy firm runs year-round in top markets, but the pre-Christmas period is when the all-out push occurs. Larry Maloney is the buying contact.

E. I. DuPont de Nemours & Co., Inc.

(BBDO, New York)

In a copy test effort for various fibers, this firm set four weeks of minutes and 90-second commercials in about 10 major markets. The schedules, which are fairly light in frequency, begin in October. Dave Murphy is the buyer on the account.

Foster-Milburn Co.

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

Fall activity on **DOAN'S PILLS** will begin after Labor Day in about 20 selected markets. Most of the 60-second commercials will air during the day to reach an older, pain-ridden audience. The contact is Helen Thomas.

Gillette Co.

(Clyne Maxon, Inc., N.Y.)

An eight-week schedule on Gillette's **TECHMATIC** razor and blades is slated to start August 1. About five additional markets will be used for the product which is not yet nationally distributed. The one-minute spots will break during early and late fringe periods to reach the maximum number of men. The contact is Bob Morano.

Hartz Mountain Products Corp.

(MacManus, John & Adams, Inc., N.Y.)

A campaign for **HARTZ MOUNTAIN**

Rep Report

ROBERT R. ALLEN, vice president at Venard, Torbet & McConnell, Inc., and formerly in charge of the VT&M San Francisco office, moved to New York to work with James V. McConnell, vice president in charge of television. Succeeding Mr.



MR. ALLEN MR. RIPPEY

Allen as manager of the San Francisco office is **BOYD RIPPEY**, who has been an account executive there for the past six years. Joining the sales staff in 'Frisco is **FRANK DOUGHERTY**, who previously managed the Harrington, Righter & Parsons office in that city.

FRANK B. RICE, southern manager for Harrington, Righter & Parsons, Inc., was elected a vice president



of the company. A graduate of the University of Missouri, Mr. Rice has been with HRP for 14 years.

GEORGE OGREN and **JACK STENG** joined the New York eastern sales division of H-R Television. Mr. Ogren was previously with Metro Tv Sales and was director of sales development at Metromedia before that. Mr. Steng was a media supervisor at Dancer-Fitzgerald-Sample and prior to that was a timebuyer at Norman, Craig & Kummel.

MELVIN J. THOMPSON, who has been with Capital Cities Broadcasting Corp. since 1957, was named



vice president and director of television sales of the company. He will also continue as sales manager of **WTVD** Durham, N. C., a post he has held since the Capital Cities station went on the air in 1954.

Five new additions were made to the tv division of Peters, Griffin, Woodward, Inc. In New York, **JAMES R. GILLIGAN** and **NEIL KENNEDY** moved to PGW from Adam Young, Inc. In Chicago, **DAVID W. GRACE** and **TERRENCE J. KOLLMAN** joined PGW from Advertising Time Sales and Leo Burnett Co., respectively. In San Francisco, **CHRISTOPHER CORR** moved over to the representative from a post as a sales executive at **KTVK** Phoenix.

bird food geared to the female audience will break July 18. The one-minute and 30-second spots will run in about 40 selected markets. Robert Boulware does the buying on the account.

Lever Bros.

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

Not to be outdone by the 100-market schedule reported here last issue as being set by Doyle Dane Bernbach for **BREEZE**, a similar drive should be getting underway at issue date for **SUNSHINE RINSO**. Minutes in prime and early/late fringe periods will run four weeks in roughly 100 markets. The target is women, of course. Betty Rettig and Bob Igiel handled the buying chores.

Mars Candies

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

While this maker of **MARS, MILKY WAY** and other candy bars extended some of its summer schedules, planning is currently underway for the fall campaign. At presstime, final plans had not been completed nor approved by the client, but there were indications that a wider audience would be sought, instead of the kids-primarily target of the past. Actual buying dates and schedule information will appear later.

Mattel, Inc.

(Carson/Roberts/Inc., L. A.)

Buying is starting to gain momentum here

After being in New York for four years and in advertising for three, media buyer Sally Pilsk is an enthusiastic, articulate devotee of both. "I never dreamed I would end up in this business. I disliked numbers in college but after working as an estimator, I found I had quite an affinity for them." In three years, Miss Pilsk advanced from a post as secretary to the media director, to estimator, to her present position as media buyer on the Dixie Cup division of American Can Co. at Hicks & Greist, Inc., New York.



"In a small agency," says Miss Pilsk, "you have a chance to get involved in servicing the total account. I think women are often better than men at handling the detail and follow-up work that this involves." Although she has no complaints about the paperwork, Miss Pilsk is thankful for the computers she has at her disposal.

goals, computers can be very helpful. They supply me with enough reach and frequency data in plenty of time to adjust—adding or deleting spots to schedules—to reach the goals. I get returns from the computers in just a few days—a considerably shorter time than it would take me to do the same work manually." Despite the fact that most of the estimating work is now done for her by machine, Miss Pilsk feels that

her experience as an estimator was invaluable in helping her to understand the media picture for the clients she buys for.

For this media buyer, the job doesn't end upon having reached the media goals. "For the best service to the client, reevaluating a buy is essential. I get out my schedules and rating books and check sales and resurvey the account after the schedule begins."

Originally from Nashville, Miss Pilsk spent four years at Washington University in St. Louis where she studied sociology—a major which exposed her, she says, to communications and mass-media theories. After college, she toyed with the idea of going to the west coast, but decided instead on New York. ("If you can make it here, you can make it anywhere.") Besides the challenge of working in New York, Miss Pilsk was attracted by the city's surplus of music, art and theater. An avid follower of events in these fields, she also spends time horseback riding, playing chess—and fighting down a "little bit of wanderlust."

13=1

RIGHT!! 13 is number 1 in color in the rich Rockford market, delivering over 53,000* color homes . . . MORE color homes than: OKLAHOMA CITY, GREEN BAY, MEMPHIS, OMAHA, CHATTANOOGA, MINNEAPOLIS, NEW ORLEANS, DENVER, KANSAS CITY, NASHVILLE, LOUISVILLE, AKRON and DES MOINES! Color pioneer in 1957, WREX-TV now has two new Ampex color video tape machines plus complete network, film and slide color facilities. When you want color penetration in Northern Illinois and Southern Wisconsin, CHANNEL 13 IS NUMBER ONE FOR YOU!

WREX-TV, ROCKFORD, ILLINOIS

Represented by H-R Television, Inc. Member, The Gannett Group
Joe M. Baisch, Vice Pres. & Gen. Mgr.

*March, 1966 ARB

as the toymaker heads for the heavy pre-Christmas push. Kidshows in major markets across the country will get strong frequencies of minutes, starting about mid-September and running 13 weeks. Helene Fleming is the buying contact.

Murine Co., Inc.,

(J. Walter Thompson Co., Chicago)

New activity was reported on an end-of-summer campaign on this firm's well-known eye drops, with 20's and ID's being set in a sizeable number of markets. The schedules will kick off at various dates throughout August and run four or five weeks. Marge Wellington is the buying contact.

National Biscuit Co.

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

A major fall drive on NABISCO cookies and biscuits is in the works from this agency, with minutes being slotted in day and evening periods to reach housewives and children. About 120 markets are involved. Kick-off dates are scattered throughout August, and the placements will run four-eight weeks. Senior buyer Jerry Latzky was overseeing the initial activity while buyer Mike Mulieri served a two-week military stint early in July.

New York Telephone Co.

(BBDO, New York)

Currently running only in New York City, the phone firm will come back in September for a fourth-quarter campaign in all New York state markets (except Rochester, where a local phone company operates). Minutes and 20's go in sports packages. Norma Strassman is the media buyer.

Norwich Pharmacal Co.

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

PEPTO-BISMOL was moving into its customary 40-50 markets at mid-July, with about seven weeks of announcements in primarily late-fringe periods. The product is using minutes and piggybacks (in which it's coupled with UNGUENTINE and an athlete's foot preparation known as MP27). Assistant

buyer Mark Miller was handling the placements while buyer Ken Hite put in a couple of weeks at Fort Dix.

Parker Pen Co.

(Leo Burnett Co., Inc., Chicago)

A \$750,000 spot campaign in 23 major markets will begin August 15 on Parker's new pen—the Touché. Prime and fringe time periods will carry the 60's and 20's during the 12-week flight. The contact is Alan Yurman.

Parker Pen Co.

(Foote, Cone & Belding, Chicago)

A fall advertising drive on Paper Mate pens will begin in 50 leading markets on August 5. The back-to-school advertising campaign will concentrate on the company's offer of a free FLAIR pen with purchase of either a Profile TRIO pen or a ONE-FIFTY pen.

Peter Paul, Inc.

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

Labor Day is the start of heavy network and spot activity on all PETER PAUL CANDY products. The one-minute and 20-second spots will reach 70 selected markets across the country. Marvin Press and Walter Hart are the contacts on the account.

Proctor-Silex Corp.

(Weiss & Geller, Inc., N.Y.)

In another of its major spot campaigns, this maker of toasters, irons and a new coffeemaker will start hitting about 50 markets across the country in mid-September. Minutes and 20's will be used for the bulk of the drive, which will run nine-ten weeks, but some ID's may be scheduled. The firm is also investigating the use of 30-second commercials in prime time. Jack Geller is the buying contact.

Remco Industries, Inc.

(Gumbinner-North, Inc., N.Y.)

A spot campaign on REMCO TOYS will break in the beginning of September

and run through December. The one-minute commercials will be carried on children's programs in 50 top markets. Gale Gilchrest is the contact.

Ronson Corp.

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

Latest in the ever-expanding line of appliances—to go along with electric knives, toothbrushes, shoe-polishers, etc.—is this firm's ROTO-STROKE electric hair brush. The new product will receive its first tv exposure in a very few (perhaps as little as two) top markets at the middle of September, with minutes being used for a two-week introductory push. If the item moves as it's expected to, it will be a natural for a major multi-market campaign during the pre-Christmas period. Pricing was still under consideration at press time, but the brush will probably list at about \$30. It's an exclusive item with Ronson, and reportedly enables a user to style her hair in one-third of the time it would take with an ordinary brush. Media director Geri Flynn is the buying contact.

Schick Electric Co.

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

A fall campaign for various SCHICK products will begin at the end of August in a large group of selected markets. Piggyback minutes will break in prime and early/late fringe periods during the run to reach both men and women. Walter Hart is the contact.

Shell Oil Co.

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

For the latest in the burgeoning rash of gasoline promotion gimmicks, Shell will kick off a "Goldmine Sweepstakes" in about 40-45 markets at the first of August. Minutes in prime and late fringe periods will be aimed at men for six weeks. This promotion is primarily set for central markets, and is different from the "Americana Game" running in Florida areas. Buying was being handled by Frank Massero, Jay Taylor and John Lizars. For its new insecticide product—NO PEST STRIP—which is reminiscent of the

Mid-May TvQ—Top Ten Evening Network Programs by Income

Copyright Home Testing Institute/TvQ, Inc., 1966

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	90	46	91	45	94	57	90	42	93	39	86	39
2	Walt Disney	89	45	87	43	89	45	86	44	86	41	85	40
3	Daktari	60	39	57	33	62	47	63	24	54	31	48	23
3	Dick Van Dyke	83	39	83	36	83	31	84	42	86	39	79	36
3	Man From U.N.C.L.E.	74	39	73	27	68	26	73	30	74	27	77	27
3	Saturday Movies	74	39	77	40	72	44	80	43	80	38	79	33
7	Gomer Pyle, USMC	84	38	83	32	82	37	89	36	87	30	72	25
8	Get Smart	63	37	56	23	49	18	60	24	62	21	55	30
9	Red Skelton	86	36	87	33	87	40	90	32	88	31	83	27
9	Bewitched	79	36	75	28	75	34	79	30	78	27	70	20

*Familiar—those who have seen program.

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

HOW CAN THE 130TH MARKET



TURN INTO THE 50TH?

It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (132nd market) and Monahans/Odessa/Midland (140th market). These three markets have a net weekly television circulation of over 340,000 homes—equivalent to the 50th ranking market in size.

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

One Ownership — One Network — One Buy

KVII-TV

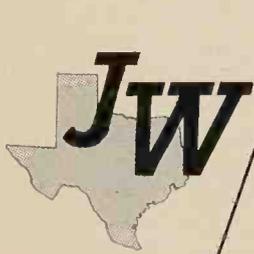
Amarillo
129,500 net
weekly circulation

KELP-TV

El Paso
112,100 net
weekly circulation

KVKM-TV serving

Monahans/Odessa/Midland
98,800 net
weekly circulation



THE JOHN WALTON STATIONS

KVII-TV
Amarillo,
Texas

KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

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

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

M

flypaper ribbons that used to hang from drugstore ceilings, Shell was reported lining up schedules of fringe and daytime minutes in about 40 markets. The placements were to start at mid-month and runs until early September. Buying are John Lizars, Mary Maloney and Stephanie Ridolfo.

Shields, Inc.

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

A two-week flight for DANTE men's toiletries is to begin on November 11 in approximately 40 markets. Minutes and 20's will run in prime and fringe periods during the run. Mike Kaufman is the buyer on the account.

Standard Brands, Inc.

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

Buying will have been completed by issue date on a number of schedules running about eight weeks for CHASE & SANBORN, PLANTERS PEANUTS and various other products. Minutes in daytime, prime time and early and late fringe are set for different start dates in the third quarter. Women, naturally, are the chief targets. More than 60 markets are involved in the campaign. Buyers are Bernadette Strauss, Ann Gardner and Dave Rogers.

Stokely-Van Camp, Inc.

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

This food firm's BEANEE WIENIES

starts a campaign at issue date in about 15 secondary markets, with 20-second spots used in prime periods and daytime to reach women. The schedules will run eight to 12 weeks. Marion Jones is the timebuyer.

Texaco, Inc.

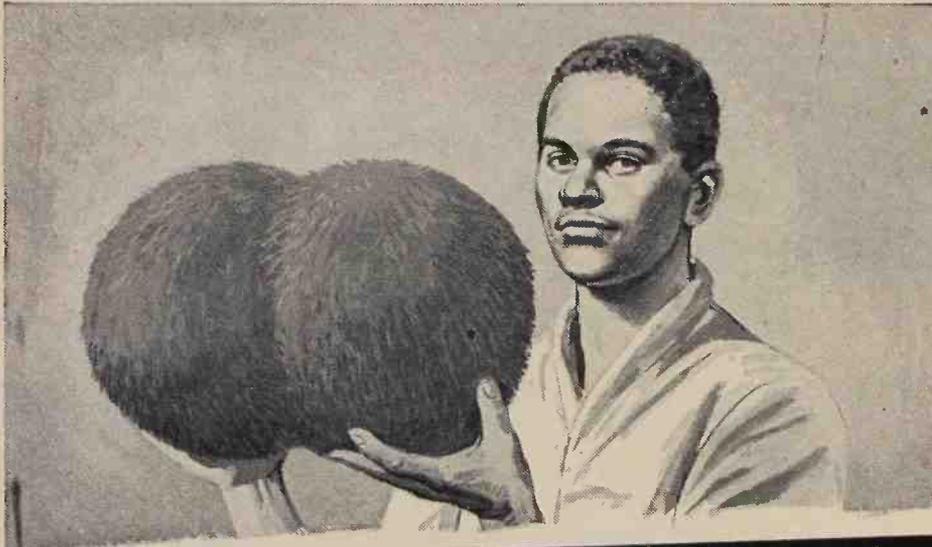
(Benton & Bowles, Inc., N.Y.)

A series of spots on TEXACO gasoline and service stations broke last week in about 17 west coast markets. Running until October 23, the campaign will consist of 60's in fringe time periods, and 20's and ID's during prime time. In an effort to reach an all-adult audience, news and sports programs will be used. About five to seven spots will run weekly in each market. Bob Van Keuren buys on the account, with Paul Chichester assisting.

Texize Chemicals, Inc.

(Henderson Advertising Agency, Inc., Greenville, S.C.)

For its FANTASTIK spray cleaner and K2R spot remover, this spot-user was reported adding schedules in upwards of a dozen markets on top of those areas already running. The new placements of minutes will start early in August and run for four weeks in day and fringe periods. Buying is handled by media manager Betty McCowan and buyers Sally Luttrell and Peggy Hill.



YOU MAY NEVER SEE A 40-LB. SEED*—

BUT . . . Sales Surge in the 39th Market with WKZO-TV!

The Grand Rapids-Kalamazoo and Greater Western Michigan area served by WKZO-TV is far from being a late bloomer: it's already the nation's 39th television market.†

But it's getting even bigger —

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



and fast. In Kalamazoo alone, for instance, four new plants have created 7,200 industrial and service jobs, brought in over 18,000 new people, and added \$25,000,000 to retail sales. And this sort of thing is happening all over our coverage area!

If you want your sales to blossom and flower in this rich and growing market, *now's* the time to be investing seed money on WKZO-TV. Your Avery-Knodel man can tell you how widely and well we cultivate consumers all over Western Michigan.

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

*The 40-lb. seed of the double coconut is the world's largest.

†ARB's 1964 Television Market Analysis.



The Feltzer Stations
RADIO
WRZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW-TV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
JAGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Buyers' Check List

New Representatives

KTNT-TV Seattle-Tacoma has appointed Edward Petry & Co., Inc., as national sales representative, effective immediately.

KHFI-TV Austin, Texas, has appointed Eastman Tv, Inc., as national sales representative, effective immediately.

WHTN-TV Huntington-Charleston, reappointed Eastman Tv, Inc. as its national sales representative.

New Station

KMTW-TV Corona-Los Angeles began operations this month. The new channel 52 outlet, owned by Kaiser Broadcasting Corp., has its transmitter on Mt. Wilson. Operations will be limited initially, while several alternate programming concepts are considered.

Network Rate Increases

ABC-TV:

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

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

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

It takes a woman to know a woman.

That's why each Corinthian station has a women's director. Each understands the particular interests of the distaff side of her community.

In a half-hour program each weekday she provides news and comment on everything that matters to the women of today. On art, women in the news, theatre, child care, education, careers, fashion, travel—any subject that adds a significant dimension to the lives of the women in her area.

Women respond to our women's shows. Each is the top-rated women's show in the market. Four out of five reach more women than any other daytime show—local or network—on any competing station.*

You might say our women are doing a man-sized job.



●	KXTV, Sacramento
●	WISH-TV, Indianapolis
●	WANE-TV, Fort Wayne
●	KOTV, Tulsa
●	KHOU-TV, Houston

Represented by H-R/Corinthian



Ann Colone, WANE-TV



Myra Scott, KXTV



Gay Miller, KOTV



Faith Levitt, WISH-TV



Joanne King, KHOU-TV

You can see it's Corinthian.

Responsibility in Broadcasting

*LATEST AVAILABLE NSI REPORTS. SIGN-ON TO 5:00 P. M. SUBJECT TO QUALIFICATIONS DESCRIBED IN SAID REPORTS.

Agency Appointments

Account supervisor **PETER COLLINS** was appointed a vice president of The Fletcher Richards Co., Inc. He joined the agency in March 1965.

CHESTER H. (CHET) ROBERTS was named to the new post of executive vice president at Bliss/Grunewald, Inc. Most recently head of his own management consultant firm, Chester Roberts Associates, Inc., Mr. Roberts was senior vice president and general manager of the New York office of Kansas City-based Potts-Woodbury, Inc., before that.

WILLARD BENNER joined the international division of Foote, Cone & Belding, Inc., as vice president and European creative coordinator for the company's international clients. Prior to his appointment, Mr. Benner was senior vice president and associate creative director at Ted Bates & Co., Inc.

J. Walter Thompson Co. elected **DONALD C. AYERS**, **ARMAND H. MATHIEU** and **ROBERT H. WESTERFIELD** vice presidents. All three are associate creative supervisors in the agency's New York office.

JOHN J. ZEBELL was named to the newly-created post of broadcast supervisor at Mathisson & Associates, Inc., Chicago. Prior to his



appointment, Mr. Zebell was network coordinator at Compton Advertising, Inc., Chicago. He also spent one year in sales planning in the Chicago office of NBC-TV and was director of sales service and planning for ABC-TV there for four years before that.

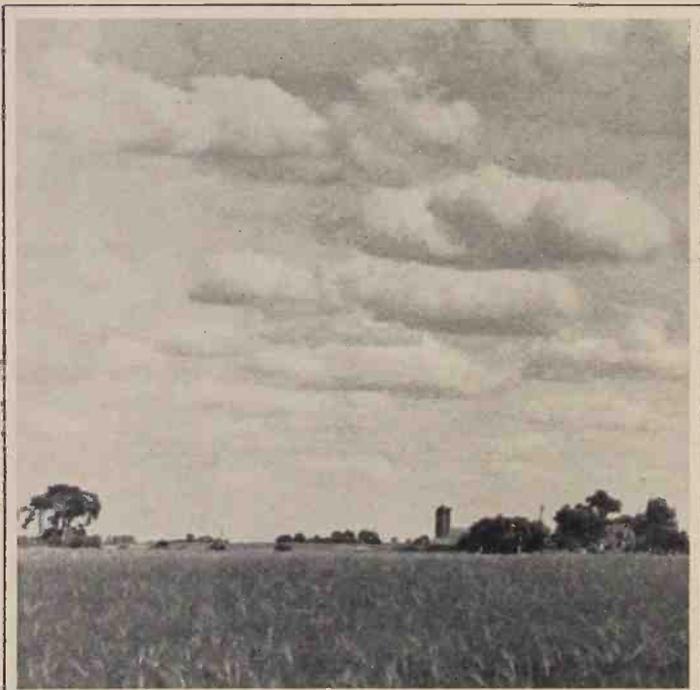
WALTER COLLING, who most re-

cently headed up his own broadcast creating/producing firm, was appointed broadcast copy supervisor at Hixson & Jorgensen, Inc., Los Angeles. He has been associated with a number of agencies and served as radio/tv director at Fitzgerald Advertising in New Orleans and at Smock, Debnam & Waddell.

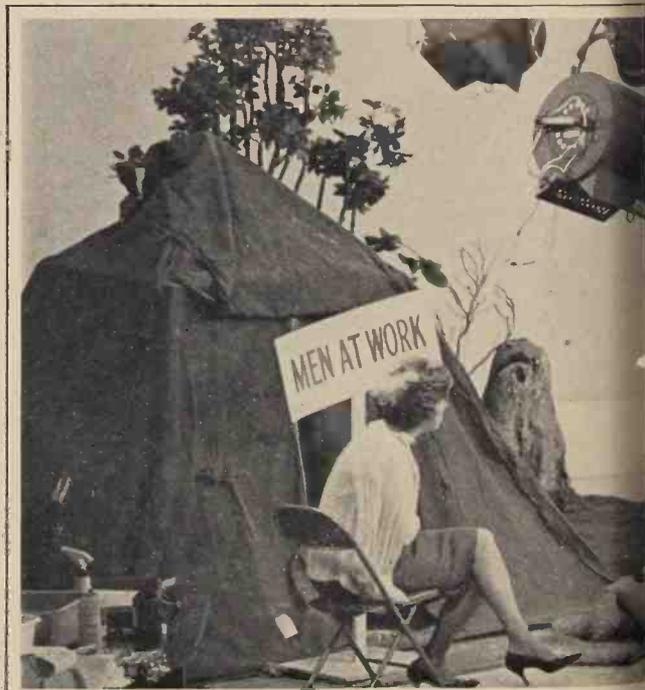
Geyer, Morey, Ballard, Inc. named **JOSEPH WALLACE** art supervisor of its creative group. Mr. Wallace moved over from Ted Bates & Co., Inc., where he was senior art director for the past 15 years. Before that, he held art director posts at Doherty, Clifford, Steers & Shenfield and Kenyon & Eckhardt, Inc.

PHILLIP T. FAIRCHILD and **JACK FRIEDMAN**, both copy supervisors at Needham, Harper & Steers, Inc., were elected vice presidents in the agency's creative department.

DONALD A. WRIGHT, account supervisor on Campbell-Ewald's Co.'s Marathon Oil account, was named a vice president of the agency.



There is space . . .



Then, there is space . . .

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

Media Personals

MADELEINE BLOUNT joined Doyle Dane Bernbach, Inc., as a media buyer on Johnson & Johnson, Burlington Industries and Jamaica Tourist Bureau, among others. She previously was a Liggett & Myers buyer at J. Walter Thompson Co.

NORMA STRASSMAN recently moved to BBDO as a media buyer from Malcom Smith Co., an agency specializing in order-by-mail accounts. She previously worked at DCS&S and Chirurg & Cairns. At BBDO, she buys for Book-of-the-Month and New York Telephone Co., among others.

FLORENCE CULLA, previously a Lever Bros. buyer at J. Walter Thompson Co., joined Ted Bates & Co. as a senior buyer on the agency's Colgate-Palmolive account.

SUE BARON, who was advertising manager for a Connecticut newspaper over the last few years, joined BBDO as a media buyer on the Lever Bros. account. She previously was with the Maxon agency and A. C. Nielsen Co.

HERB WERMAN, who started his career in advertising in the mailroom of Dancer-Fitzgerald-Sample a decade ago, then moved to the agency's media de-



partment and later to media posts with The Zlowe Co. and Ted Bates, returned to D-F-S as a media supervisor. Most recently, Mr. Werman worked in Wall St. for several brokerage concerns.

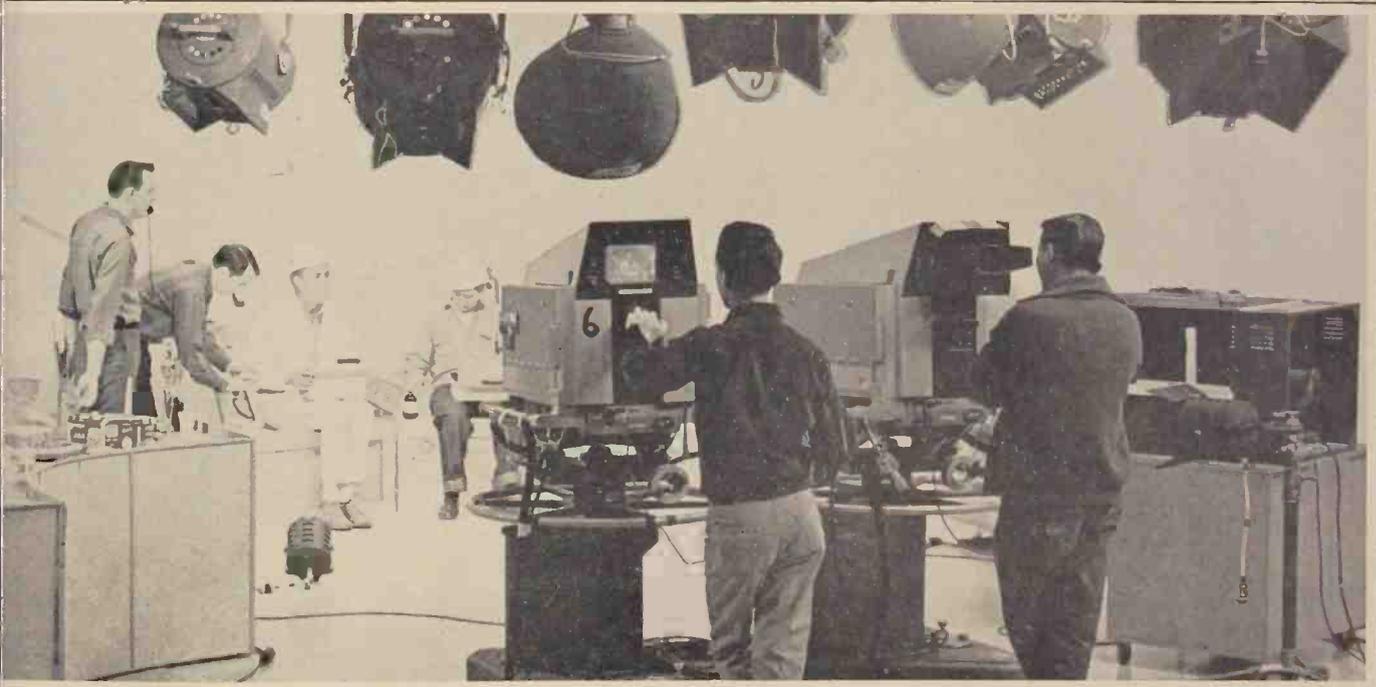
GENE DE WITT, formerly a buyer on Lever Bros. at BBDO, moved to Ogilvy & Mather, Inc., as a buyer on the agency's Mars Candies account.

MARGERY LAIRD succeeded ROBERT NACLER as media buyer for The Philadelphia Agency, Inc. She will handle the Luden's and Caloric accounts, among others. Previously she was an assistant buyer at Al Paul Lefton Co. in Philadelphia.

WILLARD THOMPSON, formerly with Grey Advertising and Benton & Bowles, succeeded STANLEY NEWMAN as media director at Hicks & Greist, Inc., New York. Mr. Newman, a vice president, now heads the agency's new Marketing Services department.

JOEL WOLK and PAT BURRELL were appointed buyers on Beecham Products recently at Kenyon & Eckhardt, Inc. Mr. Wolk transferred from Dancer-Fitzgerald-Sample, Inc. Mr. Burrell was previously with Grey Advertising.

ROBERT MORANO, formerly a buyer on the General Mills account at Dancer-Fitzgerald-Sample, Inc., joined Clyne Maxon, Inc., where he buys on Gillette's new Techmatic razor.



WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market
ABC, Channel 8, Communications Center
Broadcast Services of The Dallas Morning News
Represented by Edward Petry & Co., Inc.

Quality touch

CBS-TV STATION RATE GUIDE, JULY 1966

33 Stations Get Rate Boosts Thus Far This Year

Since the first of January, 33 affiliates of CBS-TV have had rate increases granted by the network, or have had increases announced to take effect later this year. That fact is evident from a study of the newest *Station and Rate Guide* issued by the network, along with the previous guides issued on January 1 and April 1. On January 1, the total cost of the U.S. network—including interconnected and non-interconnected stations, along with the Extended Market Plan outlets—was \$150,590. As of July 1, the same network cost \$151,510. Following are the station rates in descending order as published in the current guide:

Station	Market	Class A Hour Rate	Station	Market	Class A Hour Rate	Station	Market	Class A Hour Rate
WCBS-TV	New York	9,500	WDBO-TV	Orlando	750	KFBC-TV	Cheyenne	325
KNXT	Los Angeles	5,000	WTVR	Richmond	750	KKTU	Colorado Springs-Pueblo	325
WBBM-TV	Chicago	4,750	KTVH	Wichita-Hitchinson	750	KFSA-TV	Fort Smith	325
WCAU-TV	Philadelphia	4,000	KDAL-TV	Duluth	700	WHP-TV	Harrisburg	325
WHDH-TV	Boston	3,250	WISC-TV	Madison, Wis.	700	WLUC-TV	Marquette, Mich.	325
WJBK-TV	Detroit	3,100	KOOL-TV	Phoenix	700	KTVO	Ottumwa, Iowa	325
KDKA-TV	Pittsburgh	2,800	KSL-TV	Salt Lake City	700	KIMA-TV	Yakima	325
KPIX	San Francisco	2,500	WTHI-TV	Terre Haute	700	KVOS-TV	Bellingham, Wash.	300
WJW-TV	Cleveland	2,400	KSLA-TV	Shreveport	675	KXLF-TV	Butte	300
WTIC-TV	Hartford	2,300	WBIR-TV	Knoxville	650	WSVA-TV	Harrisonburg, Va.	300
KMOX-TV	St. Louis	2,000	KTHV	Little Rock-Pine Bluff	650	WKNX-TV	Saginaw	300
KRLD-TV	Dallas	1,950	KSBW-TV	Salinas-Monterey	650	KBAK-TV	Bakersfield	275
WBEN-TV	Buffalo	1,800	KVTU	Sioux City	650	KOOK-TV	Billings	275
WCPO-TV	Cincinnati	1,750	KTBC-TV	Austin	625	WCBI-TV	Columbus, Miss.	275
WCCO-TV	Minneapolis	1,700	WJTV	Jackson	625	WSEE	Erie, Pennsylvania	275
WTOP-TV	Washington	1,700	WDAU-TV	Scranton	625	KID-TV	Idaho Falls, Idaho	275
WMAR-TV	Baltimore	1,650	KXLY-TV	Spokane	625	KOTA-TV	Rapid City, S.D.	275
WTVJ	Miami	1,600	WCAX-TV	Burlington	600	KOLD-TV	Tucson, Arizona	275
WBTU	Charlotte	1,575	WRBL-TV	Columbus, Ga.	600	KTWO-TV	Casper, Wyoming	250
WISH-TV	Indianapolis	1,500	KFRE-TV	Fresno	600	KFBB-TV	Great Falls, Montana	250
KCMO-TV	Kansas City	1,500	WNCT	Greenville	600	KTVM	Medford, Oregon	250
WISN-TV	Milwaukee	1,500	KNOE-TV	Monroe, La.	600	KEPR-TV	Pasco, Washington	250
KHOU-TV	Houston	1,425	WCAN-TV	Portland, Me.	600	KOLO-TV	Reno, Nevada	250
WAPI-TV	Birmingham	1,400	WBTW	Florence, S.C.	575	WCEE-TV	Rockford, Ill.	250
WHIO-TV	Dayton	1,400	WMBD-TV	Peoria	575	KIEM-TV	Eureka, California	225
WKZO-TV	Kalamazoo- Grand Rapids	1,400	KHQA-TV	Quincy-Hannibal	575	WCOV-TV	Montgomery, Alabama	225
WPRO-TV	Providence	1,400	WSPA-TV	Spartanburg-Greenville	575	KTYS-TV	Sweetwater-Abilene, Tex.	225
WTVT	Tampa	1,325	WSAU-TV	Wausau	575	WBOY-TV	Clarksburg, W. Va.	200
WAGA-TV	Atlanta	1,300	KLBK-TV	Lubbock	550	WNOK-TV	Columbia, S.C.	200
WHAS-TV	Louisville	1,300	WSBT-TV	South Bend	550	KREX-TV	Grand Junction, Col.	200
WREC-TV	Memphis	1,300	WANE-TV	Fort Wayne	525	WDXI-TV	Jackson, Tenn.	200
WTOL-TV	Toledo	1,300	WIBW-TV	Topeka	525	WARD-TV	Johnstown	200
WCIA	Champaign	1,250	KFDM-TV	Beaumont	500	KLAS-TV	Las Vegas	200
KOIN-TV	Portland	1,225	WCSC-TV	Charleston	500	KXMC-TV	Minot, N.D.	200
WBNS-TV	Columbus	1,200	WDEF-TV	Chattanooga	500	KGVO-TV	Missoula	200
WTEN	Albany	1,150	WKBT	Lacrosse, Wisc.	500	KBIM-TV	Roswell, N.M.	200
WWL-TV	New Orleans	1,150	WMAZ-TV	Macon, Ga.	500	WBOC-TV	Salisbury, Md.	200
WLAC-TV	Nashville	1,125	WKBN-TV	Youngstown, Ohio	500	KCTV	San Angelo, Texas	200
WNBF-TV	Binghamton	1,100	WJHL-TV	Johnson City	475	KMVT	Twin Falls, Idaho	200
KWTV	Oklahoma City	1,100	KGLO-TV	Mason City, Iowa	475	WSBA-TV	York, Pa.	200
KIRO-TV	Seattle	1,100	WAFB-TV	Baton Rouge	450	WAGM-TV	Presque Isle, Me.	175
WTAR-TV	Norfolk	1,050	WWTU	Cadillac-Traverse City	450	KTVA	Anchorage, Alaska	150
WHBF-TV	Rock Island-Davenport	1,050	KXJB-TV	Fargo-Valley City	450	WAIM-TV	Anderson, S.C.	150
KFMB-TV	San Diego	1,050	KRCC-TV	Jefferson City	450	KXMB-TV	Bismarck, N.D. (EMP)	150
KELO-TV	Sioux Falls	1,050	WTOK-TV	Meridian, Miss.	450	KTVF	Fairbanks, Alaska	150
WJXT	Jacksonville	1,025	WCTV	Tallahassee-Thomasville	450	KEYC-TV	Mankato, Minn. (EMP)	150
WFBC-TV	Altoona	1,000	WRDW-TV	Augusta	425	WOAY-TV	Oak Hill, W. Va.	150
WCHS-TV	Charleston	1,000	KFDA-TV	Amarillo	425	KTVC	Ensign, Kan. (EMP)	135
KLZ-TV	Denver	1,000	KODE-TV	Joplin	425	KBTX-TV	Bryan, Texas (EMP)	130
WTVU	Durham, N.C.	1,000	KAUZ-TV	Wichita Falls	425	KAYS-TV	Hays, Kan. (EMP)	130
KXTV	Sacramento	1,000	KCGM-TV	Albuquerque	400	WHNT-TV	Huntsville, Ala. (EMP)	125
WHEN-TV	Syracuse	1,000	WABI-TV	Bangor	400	KTRE-TV	Lufkin	125
WFMY-TV	Greensboro-Winston- Salem	950	KROD-TV	El Paso	400	WINK-TV	Fort Myers, Fla. (EMP)	120
WOW-TV	Omaha	950	WEHT	Evansville	400	KOTI-TV	Klamath Falls (EMP)	110
WMT-TV	Cedar Rapids	925	KLFY-TV	Lafayette, La.	400	WLYH-TV	Lancaster-Lebanon, Pa.	100
KOTV	Tulsa	925	WLEX-TV	Lexington, Ky.	400	KLEW-TV	Lewiston, Idaho (EMP)	100
WJIM-TV	Lansing	900	KZTV	Corpus Christi	375	WFAM-TV	Lafayette, Ind. (EMP)	85
WHEC-TV	Rochester	900	KGBT-TV	Harlingen, Texas	375	KWAB-TV	Big Spring, Texas	75
WBAY-TV	Green Bay	850	KCMB-TV	Honolulu	375	KDIX-TV	Dickinson, N.D. (EMP)	75
KENS-TV	San Antonio	850	KOSA-TV	Odessa, Texas	375	WTVX	Fort Pierce, Fla.	50
KRNT-TV	Des Moines	825	KTTS-TV	Springfield, Mo.	375	KXGN-TV	Glendive, Mont. (EMP)	50
WKRC-TV	Mobile	800	KWTX-TV	Waco	375	KLOE-TV	Goodland, Kan. (EMP)	50
KFVS-TV	Cape Girardeau	775	WWNY-TV	Watertown-Carthage	375	KBLL-TV	Helena, Mont. (EMP)	50
KOLN-TV	Lincoln, Neb.	775	KBOI-TV	Boise	350	KINY-TV	Juneau (EMP)	50
WDBJ-TV	Roanoke	775	KHSL-TV	Chico, Cal.	350	KCNS-TV	Laredo (EMP)	50
WSTV-TV	Staubenville-Wheeling	775	WTVY	Dothan, Ala.	350	KWRB-TV	Riverton, Wyo. (EMP)	50
			KFEQ-TV	St. Joseph	350	KMAU-TV	Wailuku, Hawaii (EMP)	50
			WTOC-TV	Savannah	350	KBLU-TV	Yuma	50

ave you much time to program for the kids."

Mr. LaReau was asked if a station couldn't show its "personality" and production abilities by putting together a well-paced, well-written children's show. "It could," he said, but it's very hard to come by a good kidshow personality to head up such a program. I think that the children's personality' format was one phase the business went through, and now other ideas have supplanted it."

At Wolper Tv Sales, Walter Kingsley, vice president in charge of sales, agreed that the representatives probably found it most profitable to make their strongest pitches for the adult product advertising, and in view of the seasonal nature of most of the toy business, this was understandable. Still, the reduction in the number of half-hours programmed to kids has tightened the potential market, so far as a syndicator with children's product is concerned. "We've done very well with our new *Laurel & Hardy* cartoon series," he said, "placing it in just under 30 markets. But that's a long way from the sales made a few years back, when a good kids' program could go into 75 or 100 markets right away."

'Creative Selling'

Fortunately for the syndicators, the higher prices paid today can make a sale profitable even though the number of buyers is smaller than it used to be. "But you have to be creative in selling," said Mr. Kingsley. "Again, it's not like the old days when stations were battling one another for good children's product. Today you have to be ready to advise the station on how it should program your series, what should go with it, how to merchandise it. Or, maybe you'll try to sell to a regional sponsor first and then go to the stations with the advertising backing that will interest them."

The Wolper executive noted one benefit that had come to some stations because their competitors had



Charles Ross was named station manager for WIBW-TV Topeka. The 40-year-old executive has served as manager of information services for the past year, and has supervised operation of the news, sports, farm and weather services of the WIBW tv and radio stations. He joined the operation as associate farm director in 1958.

gotten out of the kidshow area: "The toy companies will place longer schedules on the remaining kidshows to help make up for the exposure they used to get on programs on other stations."

A survey of several of the major representative firms also seemed to indicate that any advice given to stations to move out of the kidshow business was predicated on a variety of factors—and that much serious thought had been given to the problems involved in adopting a children's programming policy.

"I'd say the toy people themselves have helped bring about the tight situation that exists," said a research specialist at one firm. "A real problem for years has been the jobbers that sewed up good time periods and then served as brokers to the toy manufacturers. These people have been making a lot of money at the station's expense. If you've got a show on, you can't refuse to sell it to them, but it sure hurts when you see them turn around and sell time to other advertisers at high prices. It's better for the stations to kill off their kidshows and sell to the mass-market advertisers."

Another researcher in the area of station programming noted that even long-time "choice" sales such as the

Kellogg afternoon strip were being reevaluated at the station level. "The Kellogg deal [under which the cereals-maker bought three half-hours per week on long-term contracts] has become less profitable in recent years," he said. "First, they cut back from three half-hours a week to two, although Mattel came in to pick up the other program. Then, the shows have been run and rerun so that even the youngest kids have seen *Yogi Bear*, *Woody Woodpecker* and *Huckleberry Hound* over and over. And, of course, some of the contracts are being renewed at prices of five or six years ago—with rate increases, sure—but at prices that are still under what the station could get from some other kinds of advertiser."

Another drawback of children's programming voiced by a representative was the lack of audience "flow," or lead-in to shows that follow. The kids, he said, will sit in stupefaction until the last credit on an old *Bugs Bunny* show has faded from the screen, but they're lost as part of the station's audience the minute the local newscast comes on. Their mother (and dad, if he's home), who might have been watching the network soap opera or local feature film before the cartoons began, probably drifted away as the youngsters came running in answer to *Bugs'* theme music. Now the station must recapture that lost adult audience.

'Forget the Idea'

"Whenever you start or stop a children's program," said one rep executive, "you might as well forget the whole idea of audience build-up. Our thinking is that no station should ignore the young audience, but that its children's programming should be put on early in the morning. Then you can try to hold some of your adult viewers through the network or local schedule all day, into your news and into your nighttime programming. If mom tunes over to the competition at four when you come on with cartoons, she's probably going to stay with the competition at six when your news is on."

Airing kidshows in the morning hours is all right for pre-schoolers, but the reps were asked about the station's obligation to children of school age. Aren't these youngsters "forgotten" if a station programs feature films or adult talk shows during the late afternoon? Why the answer is negative was explained by several of the reps as follows:

The networks' 7:30-8:30 period is heavily programmed toward school-age children today. Where five years ago, the period started off on the various networks and on various evenings with such programs as *To Tell the Truth*, *Perry Mason*, *Hong Kong*, and *Roaring 20's*—all of which were designed to appeal primarily to grown-ups—the upcoming fall schedule has virtually no program at 7:30 that isn't meant to have strong built-in appeal for children. Westerns, always a juvenile favorite, are represented by *Shane*, *Wild, Wild West*, *The Virginian* and *Iron Horse*. There is the slapstick comedy of *Jackie Gleason*, *Gilligan's Island* and *It's About Time*. There are the animal-centered adventures of *Tarzan*, *Daktari* and *Walt Disney's World*. There is the comic-book action of *Batman* and *The Green Hornet*. There is the shoot-'em-up wildness of *Voyage to the Bottom of the Sea*, *Combat*, *Girl from U.N.C.L.E.* And so it goes, with the children being catered to at every turn of the dial. And, the programmers hope, with mom and dad coming along for the ride.

Should Stations Compete?

The networks are spending millions to please the youngsters, the reps said. Should stations try to compete with them? Again the answer was negative.

"But it's not just a question of competing with the networks," said Ollie Blackwell, director of audience development at The Katz Agency, Inc. "It's a matter of one station competing with another during those few short hours in the afternoon. Here, like anywhere else, the matter of counter-programming comes into play. If one station is strong in chil-



Jerry Hardwood moved from Kenyon & Eckhardt, Inc., where he was a vice president and associate research director, to Needham, Harper & Steers, Inc., where he was appointed a vice president and director of research.

dren's programming, it's often foolish to try to beat it with the same kinds of shows. Say it's got an audience of 40,000 youngsters; you come on with kidshows and pick up 10,000, knocking its audience down to 30,000. So you're still way behind. Even if you split the audience equally, you don't have much. Why not program a feature or another kind of show and try to get 40,000 adults, or more?"

At Blair-Tv, Mel Goldberg, vice president for planning and research, agreed that a station must program against its immediate competition: "If two stations in the market are running features and variety hours, then it makes sense for the third station to go after the kids."

When an outlet wants to fill its afternoon hours with kidshows, is there enough product available on the syndication market? There was disagreement on the question by syndicators and reps alike.

Mr. Blackwell at Katz noted that *Superman* is in "something like its 23rd run in New York" and is the Number One children's show. This certainly indicates to me, anyway, that there isn't any good new product around that can beat the old standbys. And if the competition has those old shows locked up, I certainly wouldn't advise a station to go against them with competing chil-

dren's programming."

At H-R Representatives, Jack White, vice president and national tv sales manager, saw no shortage of good fare for the kiddies: "Some programs are tied to the competition always, but there are both old and new shows around that will get an audience."

At Edward Petry, Roger LaReau pointed out that any shortage of new programs is offset by the fact that the juvenile audience changes, and that old programs are new to many of today's youngsters. Richard Carlton of Trans-Lux concurred, noting that children are non-critical in matters of costume, situation, etc. "Our Mack & Myer series of today will be as fresh tomorrow," he said, "as the Laurel & Hardy series of 30 years ago is today."

Ted Rosenberg, director of tv sales, east, for King Features Syndicate, remarked on the paradox in the area of children's programming today: "It's true that there are fewer opportunities for the program seller than there were a few years ago, but at the same time there seems to be more new cartoons on the market."

Younger Trend

Where some of those new cartoons might land was hinted at by some of the reps. Several glimpsed a young trend in the area of children's programming. This would be a "seasonal" kidshow put in by stations only during the pre-Christmas period when the toymakers' dollars are plentiful. "We've had several questions by stations considering that," said H-R's Jack White. "If a station is programming a variety show that runs 90 minutes throughout the rest of the year," explained Jack Fritz of Blair-Tv, "it can often cut 30 minutes and put a half-hour kidshow in during the last quarter."

And at Dancer-Fitzgerald-Sample, Inc., where many kidshow advertising dollars flow out for General Mills foods and Topper toys, one executive said that the current sold-out status of the Saturday morning network programs might cause some stations to get back into the afternoon kid-

show business: "Then the stations could get the overflow from the companies' network budgets."

The agency man claimed that the toy and food firms gravitated to network advertising over the last few years for several reasons. "It wasn't that we couldn't buy into enough children's programs across the country, but that when we started getting into longer and longer line-ups, the costs of spot tv became prohibitive. Traditionally, too, the Saturday morning period has always been reserved for kids, so you know if your commercials run there, you're reaching the audience you want to reach."

One of the representative spokesmen claimed that the networks had offered cut-rate prices to lure Mattel, Marx, Ideal and other toymakers from spot into Saturday morning, and now that a virtual sell-out was assured, prices would be increased. "That will cause a second look to be taken at spot tv's values," he said.

Constant Change

The swing to color is expected by some to play a part in the afternoon programming on many stations. Feature film libraries that consist largely of b-&-w pictures may be replaced by animated cartoon series in full color.

"Whatever happens in the future will prove only one thing," said Peter Affe, director of eastern sales for Seven Arts Television. "That is, that this business is constantly changing, and all anybody can do is try to be ready for whatever change comes. Cartoon programming for kids was a fad; then the dance parties and rock shows came in; now it's the talk programs; and news is still expanding. What we try to do is have something available for the stations, no matter *what* they want: cartoons, features, talk, specials—everything but news. And how I wish we had that for sale!"

Finally, a few statistics by way of comment on the trend toward a broader type of programming by most stations in the late afternoon period (although reps, syndicators and agency buyers alike acknowl-



Newly named vice presidents at BBDO New York are Bertrand Mangel (l), tv art director/producer, and Leslie W. Collins (r.), senior tv producer. Mr. Mangel has been with BBDO since 1952; Mr. Collins has been with the agency since 1954.

edged that virtually every market has at least one outlet programming for kids each afternoon):

(1.) The popular theory that the U.S. male is working shorter hours today than he was five years ago, and so arrives at home earlier in the day and wants "adult" fare on his tv set, is not supported by the figures. According to the U.S. Bureau of Labor Statistics, the average number of hours put in by manufacturing employees in the first quarter of 1961 was 39.8; for 1966's like period, the figure was 41.5 hours. The successful bids of some unions for four-day work weeks and five-hour days has not rubbed off on the great mass of American workers, and the current surging economy is providing plenty of overtime to keep the head of the family at the plant until late afternoon.

(2.) TvB-N. C. Rorabaugh studies show that in the first quarter of 1961, just over 18 per cent of the industry's total spot tv dollars came through sales of time in the late afternoon period; in the same period of 1966 better than 25 per cent was from sales in that period. Whether the change in programming came about because of pressure by the reps, advertisers, syndicators of feature films, the networks or by the stations themselves, it would seem that from the stations' dollars-and-cents standpoint, the change was for the better. ■

Animation (Continued from page 23)

to short, active stories. One formula that works fairly well is to state the problem in one minute, allow four minutes to the chase, and one minute for the denouement." The two other networks have reached the same conclusion on spans of attention and have acted accordingly. A fringe benefit of the division of the half-hours into separate segments is in the flexibility of repeats. In order to amortize the costs of animated programming, it is necessary for the networks to repeat each segment as many as six times. With three segments for each half hour, it is possible to repeat one, two, or three of the segments at any one time.

Flights from Reality

One enduring article of faith in cartoon programming is that no subject is acceptable if it could be just as easily shown in live action. The nature of the medium dictates wild flights from reality, usually with animals or monsters in the starring roles. Humans definitely are knotty subjects for portrayal in cartoons. For a human to make it in animation, he usually has to be supported by an animal or endowed with super-human powers. It is for these reasons that ABC rejected the *Lone Ranger* as a new cartoon series for next fall. However, CBS decided to take him on, but he will be significantly altered in his transition to animation. He will be depicted as the world's greatest trick shot and Tonto as a miraculous marksman with a bow and arrow. A new character, a friendly eagle named Taka, will assist. All three will be pitted against an assortment of typical cartoon villains, and untypical western villains, such as the Frog Man, the Spider, the Glass Man, Terrible Tiny Tom, the Birdman, the Black Knight, and General X.

"Anything you can do in live action you should do in live action," said Fred Silverman, director of CBS daytime programs and development. "Otherwise the subject doesn't fit the medium and you're in for trouble." Mr. Vane at ABC observed that the

success of *The Beatles* notwithstanding, cartoon subjects on humans are risky business, and that the trend this fall is toward the cartoon super hero with comic overtones. "Human beings usually just don't come off well in animation," he said. "Animals, however, do. They can be made to do anything to achieve fanciful effects." Mr. Vane pointed to *Johnny Quest* as an example of a cartoon show which failed, because it could have been done in live action "and would have remained substantially the same."

More Animation

All three networks have stated that the blanketing of Saturday morning with cartoons was dictated by the audience and not by the economics of live action versus animation. Indeed, the expense of animation is considerable, and not generally thought to be less than live action. Nevertheless, there is a growing volume of animated material coming out of more and more production houses. "Certainly one reason for the large number of cartoons on Saturday mornings is the increased number of production houses and better techniques," Mr. Silverman said. "The cartoon breakthrough was made in 1961 and 1962 but it has only been until fairly recently that the supply could match the demand."

A typical half-hour cartoon feature might cost any where from \$30,000 to \$50,000, usually in the forties, Mr. Vane said. The same show might appear six or seven times over a three- or four-year period. A one-minute commercial on *The Beatles* this year costs \$6,800 although \$6,000 is a more typical one-minute fee. If the price of the show per showing is \$6,000 (if it is run seven times at a total cost of \$42,000), then the network receives \$30,000 for each half hour program after program costs. Another \$20,000 for station compensation, coaxial cable charges, and other costs and the network takes \$10,000 profit on each half hour. This means that a single half-hour series could make almost a half a million dollars profit in one season. "You know, Saturday mornings used to be practically dismissed by the

networks," Mr. Vane said, "but no longer. Saturday mornings are very lucrative. At these stakes, and the rates are going up, it is no wonder that we spend a lot of time and effort to make our Saturday mornings as attractive as possible."

Network officials do not foresee any drastic changes in the steady cartoon diet for young America in the near future. "This is not just a flash in the pan; it's just the beginning," said Mr. Silverman. "The adventure cartoons are just beginning to come into their own." However, Mr. Vane at ABC is not quite so certain about the future. "I think we have reached the ultimate in saturation with 23-and-a-half hours of cartoons every Saturday morning and it can't last forever," he said, "but I guess we will continue with it until someone comes up with a better idea. Of course, cartoons, will always have a place in children's entertainment. If I had any idea what might supplement the cartoons in the future, I wouldn't give it away now anyway."

Color Processor

KSTP-TV Minneapolis has installed a new high-speed, PAKO color film processing laboratory. The custom-made machine is said to be capable of processing commercial quality color film at speeds of up to 75 feet per minute. It is designed to produce both 16 mm. and 35 mm. film at the same time.

The station says the film stock and processing are compatible with NBC-TV's, thus making the facilities available for live network feeds when needed, as well as enabling KSTP-TV to produce color newsfilm that meets network standards.

The station's news and special events department, because of the duplex feature of the processor, is now able to supply 8 mm., super 8 mm., 16 mm. and 35 mm. color films for news and other purposes.

Products (Continued from page 28)

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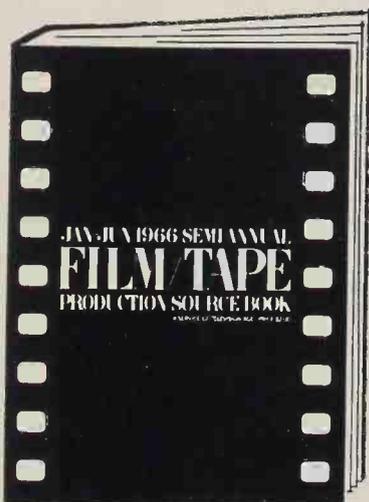
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Quality Bakers of America
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Chuck Wagon Dog Food
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Strong & Long Nail Hardener
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Cherie Hosiery

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Sau-Sea Foods, Inc.
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Simplicity Lawn Mowers
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Slumberland Products Co.
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Little Yankees Shoes
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A message from U.N.C.L.E.

(UNCLE SAM, that is)

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

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NOW — Savings Bonds Pay 4.15%!

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Buy U.S. Savings Bonds!

**NOW PAYING
4.15%
WHEN HELD TO MATURITY**



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Finance Service
Sunkist Growers, Inc.
Sunkist Juices
Sunset Line & Twine Co.
Sunset Lines, Cords, Twine
Swift & Co.
Brown N Serve Sausages
Lazy Maple Sausages

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Texjoy Coffee
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Texas Sweet Grapefruits
Texas Sweet Juices
Texize Chemicals, Inc.
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Thomas Organs
Torch Laboratories
Revine Hand Cream
Transcontnl Gas Pipe Line
Institutional
Trans-Texas Airways
Air Travel
Tri Play Toys Inc.
Tri Play Toys
Tri Point Industries
Iron Glide

Union Bag-Camp Paper Corp.
Keepers Sandwich Bags
Union Carbide Corp.
Silicone Compounds
United States Tobacco Co.
Vac-In-A-Box Mixed Nuts

Van Raalte Co., Inc.
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Ventre Packing Co., Inc.
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Ward Foods, Inc.
Johnston Cookies
William Underwood Company
Underwood Canned Meats
Wilshire Bedding Co.
Wilshire Bedding
Woolfoam Corp.
Woolfoam Detergent
World Publishing Company
World Books

Yellow Label Co.
Yellow Label Syrup

Room (Continued from page 25)

the network's new shows, *Chain Letter*, which went in earlier this month as a replacement for *Let's Play Post Office*, was being sold at the summertime minute rate of \$3,200 a minute. The range in daytime, Mr. Iaricci said, goes from \$3,200 to \$7,300 the minute.

"Typically, afternoon prices are higher," he added, "because then you have higher viewing audiences. The lowest afternoon show is *Days of Our Lives*, with a summertime price of \$4,400 a minute. The average late afternoon price would be about \$6,000. *Jeopardy*, a noontime show, currently priced at \$4,800 per minute, will go to \$5,900 in January."

Although network prices have generally increased over the past few years, there's been no shying away from the medium by advertisers great or small. NBC-TV had a total of 247 corporate clients on its schedule in 1960, and last year had 321. ABC-TV had 158 companies advertising on its schedule in 1960; 233 in 1965. And CBS-TV had fewer clients in 1960 than it did in 1965.

Despite the great increase in the networks' rosters of advertisers, Television Bureau of Advertising has figures showing that, in its calculation, the number of corporations advertising on network has declined, from 378 in 1960 to 363 in 1965. But the same source estimates that the number of brands advertised on network has increased considerably, from 1,458 in 1960 to 1,821 in 1965. In TvB's count of corporations, the lesser number may be explained by mergers and acquisitions.

A number of newcomers to network tv have gotten their feet wet through NBC-TV's pair of participation omnibuses, *Today* and *Tonight*. Michael Weinblatt, director of participation sales on the two shows, cited Alpo as a product which came onto tv in a small way, and grew to become an important advertiser around the schedule.

In the roster of clients spending under \$50,000 on *Today*, and/or *Tonight*, may be some advertisers

who will eventually become prime-time customers. Consumers Union, spending \$50,820 in *Today* this year, in all probability may never become a nighttime advertiser. But the sales possibilities are wide open for clients such as Smucker's Jams & Jellies, Shillcraft Importers (rug kits), spending \$7,260; Sauter Labs (\$34,750), Kirsch Co. (hardware, also on ABC-TV) and E. J. Brach (candy, also on ABC-TV).

Mr. Weinblatt cited the experience last year of Book Enterprises, which put one \$7,000 spot on the *Today* show to advertise pictures of the 36 Presidents of the U.S., via write-in orders. The mail pull was heavy—up to 10,000 responses to the one spot—and the company started buying more *Today* minutes, "like gum drops,"—36 exposures in all. The advertiser later made more money by selling the mailing list acquired from the response to the Hugh Downs pitch on *Today*.

After 15 years of continuous existence, from the Dave Garroway and Sylvester Weaver days to the present, the *Today* show is roughly estimated to have grossed as much as \$400 million for the network. The *Tonight* show has brought in even more; its contribution to the RCA coffers may be put at close to three-quarters of a billion dollars. Aggressive promotion of the participation shows has contributed to their success. In the field, 10 salesmen go after prospects, especially among the smaller advertisers.

What they're offering is 2.5 million homes for the average minute of *Today*; that's four million potential customers, most of them adults; a third of them men.

Today minutes go from \$7,000 to \$9,200; *Tonight*, weekdays from \$12,000 to \$14,000 (full lineup) and a little less for the weekend tape, available to stations for running either Saturday or Sunday. A weekend *Tonight* minute, with Ed McMahon lending credence and prestige to the pitch, or Johnny Carson himself cajoling receptivity, can go for as little as \$6,000.

Who said network tv is only for the big budgets? ■

At the time the new power and tower went into operation, the station's sales representative estimated that WLKY-TV's prime-time audience would increase 29 per cent over March 1965. When the March books came out, both ARB and NSI, in a rare gesture of agreement, reported that the station's audience, Monday-through-Sunday, 7:30 to 11 p.m., had increased by 32 per cent.

As audiences grew, so did rates. When the station went on the air almost five years ago, a 20-second prime time spot cost \$22.50. Today, the same spot costs \$175.

Messrs. Cutchins and Egger spent a good deal of their time in the early days making personal pitches to buyers of time. Both men are intimately acquainted with advertising: Mr. Cutchins came up through advertising at Brown & Williamson to become president of that firm (and he is also associated, by virtue of an investment with other Louisville businessmen, with the promotionally minded Cassius Clay); Mr. Egger came up through the food manufacturing business.

The accomplishments of Kentuckiana Television have not gone unnoted at ABC-TV. Says Thomas W. Moore, ABC-TV president: "They've done an outstanding job; they're pioneers in the truest sense of the word."

These pioneers are not content to accept second-class status in their market. "We won't be satisfied until we get at least a third of the audience. We want to be on an equal footing with the vhf stations."

Similar success stories are undoubtedly in the works in other markets today which once had only two services. Although it is too early to give a definitive report, it is clear that WJKS-TV St. Petersburg (ABC-TV) and WCEE-TV Rockford (CBS-TV) have had a tremendous impact on their markets already. The initial audience enthusiasm and desire for the new programming was immediately evident. More and more viewers, it appears, will be calling to ask: "What's happened to my set?" ■

Required Reading

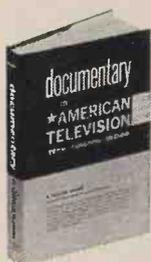
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viewer is reached with a commercial definitely plays a part in his reaction to that commercial.

"In other words," says Mr. Eicoff, "there are times of the day and week when people can be sold almost anything, and there are times when it is nearly impossible to sell them anything."

For his data, the agency head turned to records of tv schedules placed for a wide variety of products sold by mail or phone response. Over the last 17 years, Mr. Eicoff's firm has bought time for such items as the Dexter Hemmer and Stitcher, the Salad Maker, the Trimobile and the Fishing Kit. The products, selling for \$2.98, \$4.98 or \$8.95, are delivered by mail to those viewers who write or phone their orders. Unlike the typical advertiser who cannot immediately correlate the sales of his product with his commercials, Mr. Eicoff's clients know

immediately—from ringing phones—or within a day or two—when the mail orders come—how viewers are reacting to the commercials. Since the sales information was at hand, Mr. Eicoff attempted to find a relationship between cost-per-thousand viewers (and/or ratings) and sales results.

Up-Down Pattern. "No such correlation was ever found to exist," he says noting that a high-cost and high-rated spot would not produce proportionately more orders than a low-cost, low-rated spot. In fact, the poorer spot often did better. "Time after time, on the same station, shows with ratings of 8-20 sold less merchandise than shows with ratings of 3 or under," he continues.

"However, in studying hundreds of cases covering 23 different products in over 200 markets, a pattern did begin to emerge." The pattern showed up when the ratings and results were matched on a time-of-day basis. From the pattern came Mr. Eicoff's *Theory of Sales Resistance*. In brief, the theory contends that during those periods when a person is most relaxed, he will accept a sales message in his subconscious mind without question; when he is more alert and aware of the things around him, he begins to analyze the sales message more carefully.

Finger Graphs. The agency president explains his theory with a graph line that moves up and down, as if a person drew a pencil line around his hand laid flat on a piece of paper. The low points indicate the areas of least resistance, the high ones the times when a viewer is less receptive to a commercial. Beginning at the far left, about where the base of the thumb would fall on the chart, is early Monday morning; the top of the thumb line represents Monday noon; the "inside" base of the thumb is Monday evening. Similarly, Tuesday, Wednesday, Thursday and Friday are represented by the curves around the forefinger, index finger, third finger and "pinky" respectively.

"Early Monday," says Mr. Eicoff,

"the person is easy prey for even the most illogical selling story. By 3 o'clock Monday afternoon, he has reached his sales resistance apex of the day. From then on his resistance begins to decline until it reaches its lowest point just before he dozes off . . . He arises Tuesday with more resistance than he had Monday at the same period, but he is not yet alert enough to weigh fully the pros and cons of a presentation to which he is subjected. Again about 3 p.m., he ascends to the point of greatest sales resistance.

Mr. Eicoff contends that the most difficult period of sales acceptability is reached on Wednesday afternoon, from 3 to 4 p.m., but after that point, the consumer starts to let down in anticipation of the coming weekend. Thursday's pattern is much like Tuesday's, Friday's much like Monday's, and resistance remains low during the weekend.

Why Newspapers Succeed. "There is evidence of similar patterns during the weeks of the month and the months of the year," states the theoretician, "but our studies covering these patterns are incomplete." In support of the basic theory, the agency once served as consultant to a large door-to-door selling operation. It was found that the salesmen closed 63 per cent of the first calls made in the morning, 71 per cent of the final calls made at night, almost 70 per cent of calls made on Saturday and Sunday, but only an average of 35 per cent of calls made during other time periods.

To support his theory further, Mr. Eicoff listed some examples of sales results from the identical tv spot run at different times of day. A Salad Maker commercial, for example, ran in Chicago Thursday afternoon with a 6.0 rating and drew 103 responses; the same commercial ran Sunday night with a rating of 0.9 and drew 680 orders. His idea that consumers are more easily led in the morning, says Mr. Eicoff, is additionally backed up by the fact that morning newspapers get more advertising lineage and get better results for their advertisers than do afternoon papers.

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

Represented by
Edward Petry & Co., Inc.

WROC-TV 8
A RUST CRAFT STATION

In the picture



MR. MOSELEY

At 36, William Moseley may be considered a television pioneer. Recently appointed senior vice president and associate creative director at Norman, Craig & Kummel, Mr. Moseley, like many another luminary in the worlds of advertising and broadcasting, started out as an NBC page. In his case, the time and the man met in happy conjuncture. Upon flunking out of Yale in his sophomore year, Mr. Moseley took Horace Greeley's advice, and a few months later found himself working at the fledgling tv network's studios while pursuing a course in telecommunications at UCLA. On the way to his encounter with the new medium, he stopped off in Berkeley for a summer of studies, and while there handled a variety of chores for radio station KPFA, the Pacifica outlet, from soliciting funds to announcing and reading. He took part in the San Francisco production of Giancarlo Menotti's opera, *Amelia Goes to the Ball*, singing lead tenor. The next day Mr. Moseley's theatrical aspirations were forever crushed when he read the *San Francisco Chronicle's* notice. Alfred Frankenstein, the esteemed music critic of that paper, called his performance an exhibition of "Babbittish love." Thus ended a dramatic and bel canto career nourished at the Cheshire Academy in Connecticut and nurtured at Yale, where Mr. Moseley sang with the glee club and The Orpheus and Bacchus Society.

But if one critic's unfortunate choice of adjective dashed Mr. Moseley's image of himself as a budding Caruso, it did not dampen his determination to get on in the world. If he could not be a mimic, he would be a producer. As a page he kept his eyes open. In those days there was much to be learned about tv production just by being around a network operation. Everything was live; production was not shuttered away in scattered studios as it is now. Radio shows alternated in the studios with the few tv shows; no sooner would *Fibber McGee & Molly* end than

blocking-out would start on the *Colgate Comedy Hour*.

Strengthened by such experience, Mr. Moseley went into the Army and saw seven months of combat duty in the lines in Korea, as a forward artillery observer calling in 105-howitzer fire. After R&R in Japan, he was assigned to the Armed Forces Korean Network in Taigu. "Some clerk had noticed the NBC experience in my dossier," Mr. Moseley recalls, "and, figuring that I must know everything there was to know about broadcasting, told me to go right on the air." After a couple of hours of improvised disk jockeying and hopeful fiddling with the engineering controls, Mr. Moseley felt a tap on the shoulder. "Come on out of there, man, we've got to wake up the whole (blessed) army," said the sergeant, who proceeded to play a Woody Herman disk at full blast. From Taigu Mr. Moseley, a Pfc, was assigned as station manager to Kun Son on the Yellow Sea, where he diskjockeyed his way through the long Asian nights, as "The Rice Paddy Wrangler."

Back in the states, Mr. Moseley returned to NBC, as a continuity acceptance editor on the West Coast, while taking a degree at USC. One day he told off a producer who'd failed to delete a questionable childbirth scene in time for the telecast. Far from being angry, the producer hired him. He became executive assistant on *Matinee Theater*, a job that entailed coordinating the activities of a 275-man staff. Mr. Moseley worked 17 months on the show, and so well that his job became superfluous.

Off went Mr. Moseley to New York, to seek his fortune in the advertising world. BBDO hired him as a tv account executive, and, while learning the ropes of the agency business, he became agency producer for the live commercials in the *Armstrong Circle Theatre*, producing six minutes of commercials per show.

... everything there was to know ... ?

From BBDO he went to Grey, making commercials on a wide range of accounts, and then went on to Benton and Bowles. By this time, however, he wanted to take a crack at account work. "At that time, I became discontented with the then-limited role of the agency tv producer." B&B wanted him to stay in tv production, "but Norman, Craig & Kummel thought a guy with tv production background might make a good a.e.," so there he went, to work on the Ruppert beer account. A year later he was back in tv production, after a reshuffling of the upper creative echelon. "Mr. Norman asked me how I thought tv production should be run." Mr. Moseley's reply: "By having the tv producer participate in the preparation of the entire campaign from concept to execution."

Before long Mr. Moseley was put in charge of all tv production at NC&K.

Now Mr. Moseley heads up one of the agency's three vertically-organized creative staffs.

When his crowded schedule permits an idle weekend hour, Mr. Moseley plays tennis, or a round of golf. He lives with his three children—Debbie, eight, Brad, six, Mark, four in Bronxville.

Comedian George Carlin recently became involved in a minor hassle in which he contended that his appearances on *The Merv Griffin Show* had resulted in cancellation of a scheduled date on the rival Johnny Carson *Tonight* program. Finally the matter was settled and on a recent evening, *Tonight* viewers saw comic Carlin. In New York, however, his gags were immediately followed by a cut to a black screen on which the words "Griffin . . . Griffin . . . Griffin" flashed repeatedly.

It wasn't Merv's subtle way of calling attention to the fact that the comedian was *his* discovery; it was just a commercial getting underway for Griffin shoe polish.

* * *

Line-of-the-week, by comedian Jackie Vernon as he told about his early work experience in a tv guest

shot: "In my younger days I ran amuck . . . for a mucking company."

* * *

Benton & Bowles, Inc., is working hard at developing an imaginative, creative "image" for itself, and is succeeding, if the recent ideas from the agency's public relations department are any indication. As noted an issue or two back, the agency sent members of the trade press a couple of bottles of Utica Club beer—packed in ice in a bucket, and complete with a glass for immediate bottoms-upping—to call attention to some new commercials for the client. To top that, however, editors shortly afterwards received blue denim sports jackets from one of New York's better men's stores.

The jackets weren't made by a B&B client. The store wasn't a client, either. It seems that Whit Hobbs,

senior vice president of the agency, was going to make a speech to some insurance advertising men. Mr. Hobbs, being a creative person, doesn't just sit down at a typewriter and bang out what he's going to say. His "speechmaking" technique consists of hanging a blue denim jacket on a hook several months before he's going to talk. Then, as ideas occur to him, he scribbles them on any handy scrap of paper and stuffs them in the pockets of the jacket. Comes the day of the speech, he puts on the jacket, reaches into pockets at random—and off he goes.

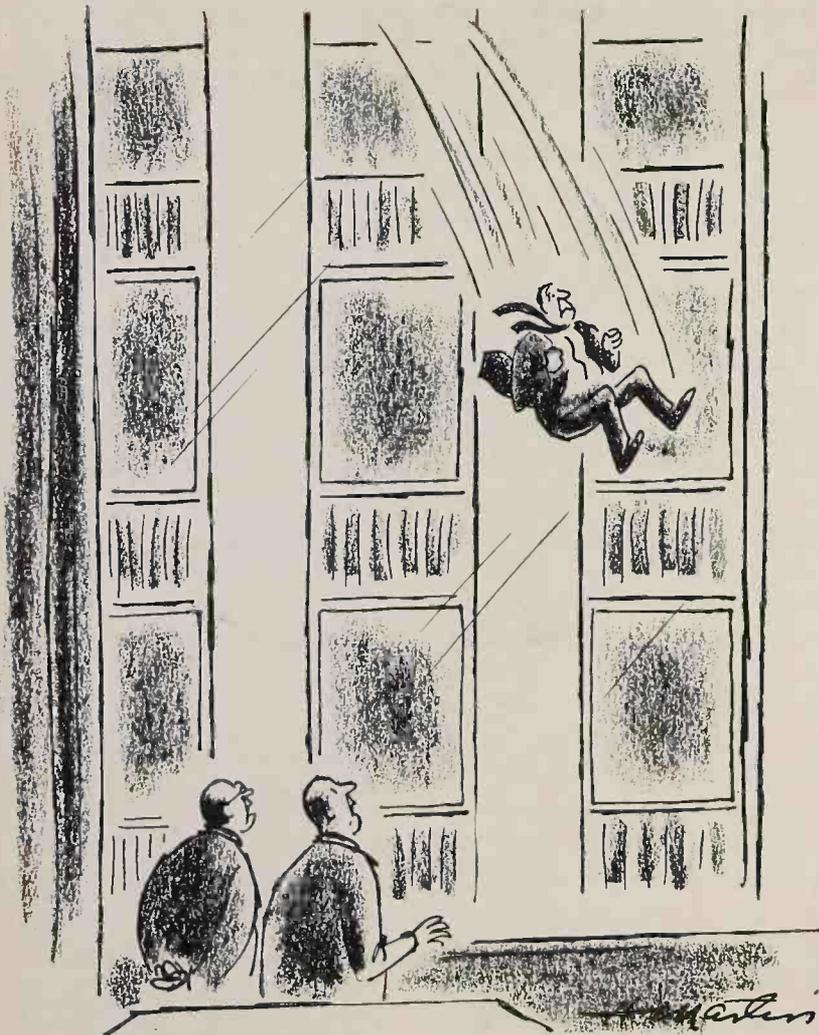
Anyway, that's what the agency executive claims he does (although there *are* those who say they've seen him read from a prepared text just like ordinary non-creative mortals). And, anyway, rather than send the press a drab 20-page manuscript, neatly typed and mimeographed, of "An address delivered by Whit Hobbs at the Annual Insurance Advertising Conference," Benton & Bowles sent not only a reasonable facsimile of Mr. Hobbs' blue jacket, but reproductions of his scribbled notes on memo paper, envelopes, etc.

Like those "pop art" books that consist of separate pages in a box, so the reader can put them together in any sequence and thus make himself part of the creative process, Mr. Hobbs' notes can be assembled in various ways. They retain their humor and detailed observation of life no matter which follows which. A few samples:

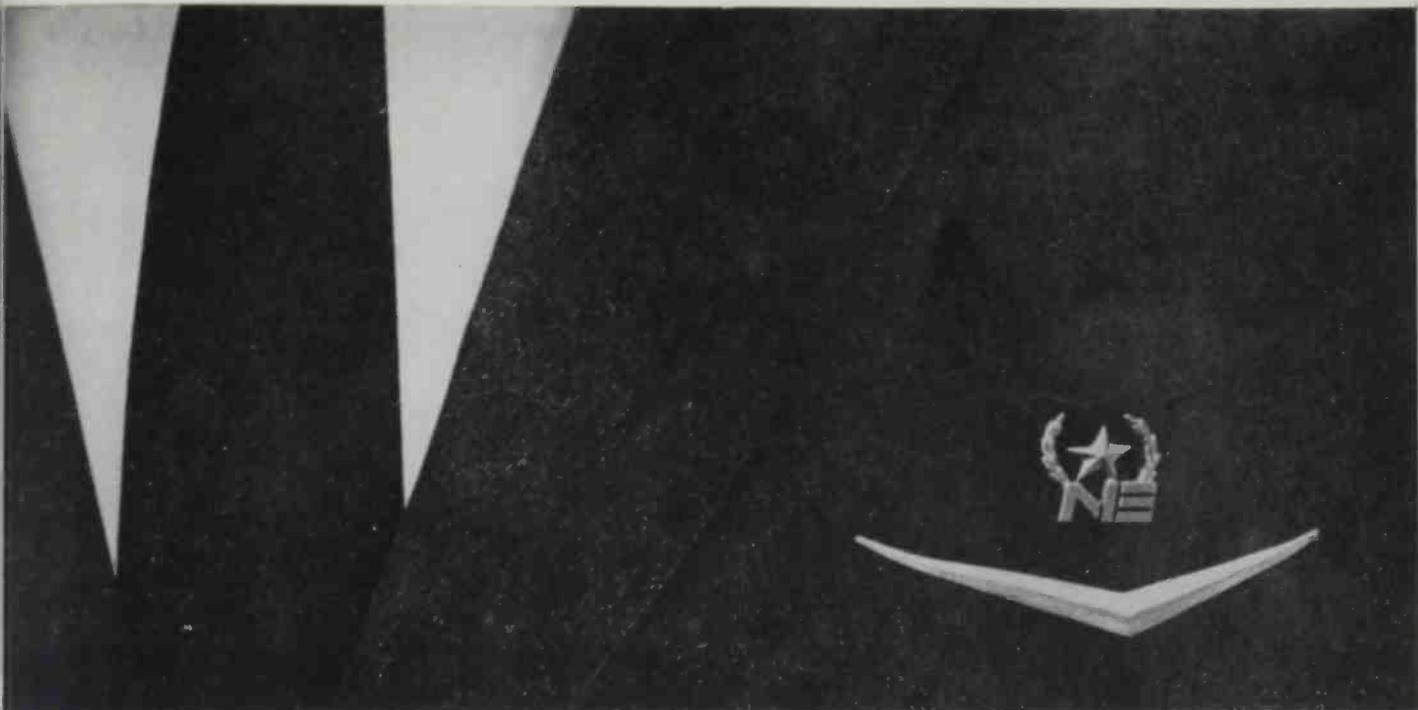
Do you know the new name for these hamburger restaurants in California where the waitresses don't wear any tops? They're called Booby Traps.

Does your wife get up earlier on Thursday mornings than on other mornings? Mine does. That's the day the cleaning woman comes, and my wife wants to make sure the house looks nice for her.

There are more, so many more that a few others will appear on this page next issue. (The jackets fit, too.)



"There's one account exec I thought was on the way up."



Storer takes to the air more ways than one.

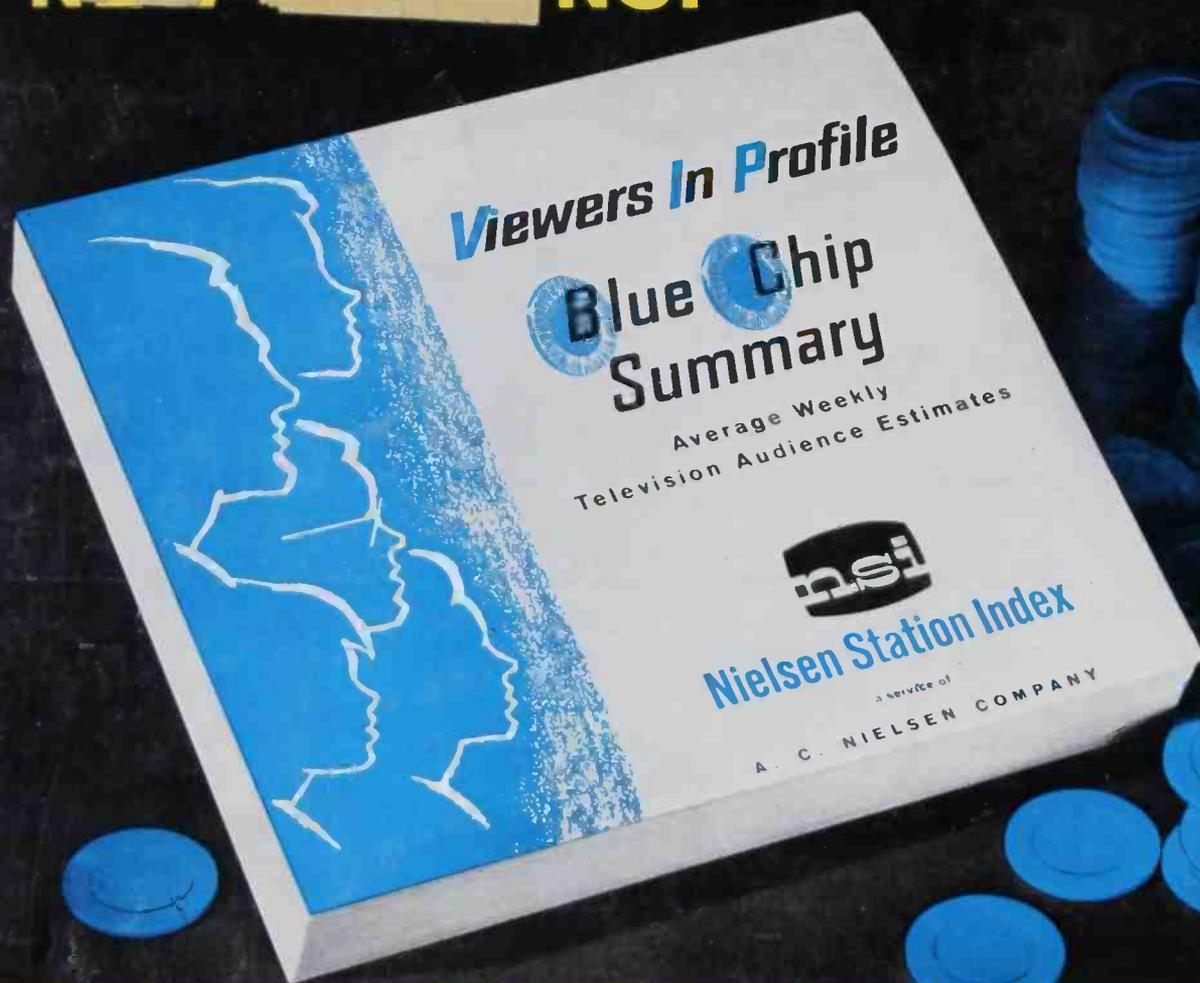
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