In staging area in Vietnam.

SEP 29 1967

For 26 fast-moving days, KSTP-TV newsman Bob Ryan and Photo Chief Skip Nelson reported on film and tape from the places where news was being made.

During nearly two weeks in the field in Vietnam they were on helicopter assaults in combat, river patrols in the Mekong Delta and Air Force raids from Phan Rang.

They interviewed President Marcos in the Philippines, Madame Chiang Kai Shek in Taiwan, refugees from Red China in Hong Kong and — most important — they interviewed Minnesota-area men wherever and whenever they found them. They also visited Korea, Japan and Thailand.

This type of news coverage is not new to KSTP TV. It has made Bob Ryan and Skip Nelson award winners many times over and has set a standard of excellence in responsible news reporting. It demonstrates once again why KSTP-TV has earned a reputation as the finest news operation in the nation... and why thousands of viewers depend on KSTP-TV to bring them the news first — fast — factual — and in color.
We've passed every eye test, magna cum laude!

Tsk. Tsk. Everybody's staring at our new process! Station Engineers are goggle-eyed about the high-level of color fidelity! The critical-eyes of the networks are pleased by our broadcast quality! Sharp-eyed producers are raving about the consistency of our quality! Ad agencies do a double-take when we meet every deadline! Millions of TV viewers have their eye on us in commercials for Hamm's, Birdseye, Goodyear, Ford, Plymouth, TWA, Winston. Even our competitors are casting envious eyes! Such flattery could go to our heads; but we won't let it! We too busy giving you the high-level color fidelity, broadcast quality, sensible prices, and on-time delivery you need! If you believe your eyes, try us sometime soon or send now for an eye-pleasing demonstration at ACME Film & Videotape Laboratories, a subsidiary of Filmways Inc., 1161 North Highland Avenue, Hollywood, Calif. 90038, phone (213) 464-74 or 51 West 51st Street (Filmways Inc.), New York, New York 10036, phone (212) 581-92
On the Go!

KTRK-TV

HOUSTON

Television Age, April 10, 1967
At the April 3 session of the National Association of Broadcasters convention in Chicago, NBC News' Chet Huntley and David Brinkley received the NAB's Distinguished Service Award for 1967. Previous winners of the award include President Herbert Hoover, Brig. General David Sarnoff, and Edward R. Murrow.

The NBC News team was honored, in part, "for the development and refinement of reporting techniques in their radio and television broadcasts that have given new depth and meaning to the reporting of news to the American public."

Enthusiasm for Chet and David is hardly confined to the industry,
however. From January 23 to February 26 of this year, for example, “The Huntley-Brinkley Report” was seen in more than 10,000,000 homes a minute.* That’s the first time an early evening news program has topped the 10,000,000 mark over so long a period.

Ever since “The Huntley-Brinkley Report” went on the air more than ten years ago, NBC has been extremely proud of Chet and David’s record of achievement.

This year’s NAB tribute makes us prouder than ever.

NATIONAL BROADCASTING COMPANY

1967 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook
1270 Avenue of the Americas
New York, N. Y. 10020

APRIL 10, 1967

Television Age

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Television Age, April 10, 1967
Desilu's

TEN NEW TOPPERS

THE TRIAL—starring ANTHONY PERKINS and ORSON WELLES.

JOHNNY YUMA—starring MARK DAMON, LAWRENCE DOBkin and ROSALBA NERI.

THE WACKY WORLD OF JAMES TONT—starring LANDO BUZZANCA and LORIS GIZZI.

ILLER'S CARNIVAL—starring STEWART GRANGER and LEX BARKER.

THE SECOND TRUTH—starring ROBERT HOSSEIN and MICHELE MERCIER.

TO THE SHORES OF HELL—starring MARSHALL THOMPSON and RICHARD ARLEN.

FIFI IN AMSTERDAM—starring ROGER BROWNE, AIDA POWER and EVELYN STEWART.

SIGMA III—starring JACK TAYLOR and SILVIA SOLAR.

RENEGADE GUNFIGHTER—starring PIER ANGEli, ZACHARY HATCHER and DICK PALMER.

DANIELLA BY NIGHT—starring ELKE SOMMER and IVAN DESNY.

Now Available!

These 10 post-1962 first-run features—8 in color—combine action, excitement, romance and suspense to bring to television the most exciting film adventures available. Call Your Desilu Sales Representative immediately for full details of this new film package.
The Embassy of Algeria

His Excellency Cherif Guellal, Ambassador of Algeria, in the Algerian Room at the Embassy ... another in the WTOP-TV series on the Washington diplomatic scene.
Buy KBOI-TV
Sell IDAHO!

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

a new advertising agency specializing in television promotion, exploitation and consultation

LEO A. GUTMAN ADVERTISING

1212 AVENUE OF THE AMERICAS
NEW YORK, N.Y.

Who needs it...?

SYNDICATION COMPANIES • NATIONAL ADVERTISERS • STATION GROUPS • STATION REPS
NETWORK SHOW PRODUCTION COMPANIES • MOTION PICTURE PRODUCTION COMPANIES

... that's who need it!

created and produced the original promotions and ad campaigns for:

NETWORK SERIES: The Big Valley
   The Rogues
   Honey West
   Bat Masterson
   Rough Riders
OFF NETWORK SERIES: Burke's Law
   The Rogues
   Honey West
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   The Addams Family
   Zane Grey Theatre
   The Detectives
   Richard Diamond
   Ensign O'Toole
   West Point
   Rough Riders
   The Law & Mr. Jones
   Target: The Corruptors

FIRST RUN SYNDICATED SERIES:
   Sea Hunt
   Highway Patrol
   King Of Diamonds
   Mr. District Attorney
   I Led 3 Lives
   Men of Annapolis
   Everglades
   Science Fiction Theatre
   Cisco Kid
   P.D.Q.
   Bold Venture
   Hollywood A Go Go
   Harbor Command
   Dangerous Robin
   Something Special I
   Something Special II
   Celanese Center Stage

FEATURE MOTION PICTURE PACKAGES: U.A. Showcase for the '60's
   Super Spy
   Spectacular Showcase
   Theatre One
   Solid Gold Group

the special needs of the television industry/phone (212) 247-5465/1212 avenue of the americas 10036
ALL EYES ARE ON AVCO BROADCASTING
The girls call him "Paul, Baby". He's a clown, a kidder, a winker, a talker. He can't sing. He can't dance. But Monday through Friday 9 A.M. to 10 A.M. he attracts, entertains and sells products to more women viewers in and around Cincinnati, Columbus, Dayton and Indianapolis than watch the nine competing TV stations combined.*

Paul Dixon is just one of many examples of why All Eyes are on Avco Broadcasting... where live programming is very much alive.

*NSI, Oct./Nov., 1966 Cincinnati, Columbus, Dayton and Indianapolis, average, ¾ hour audiences. Data based on services indicated and subject to qualifications of service. Available on request.

THE FORWARD LOOK
Letter from the Publisher

Economic Trends that Bear Watching

While first quarter statements will not be in the hands of management for another four to six weeks there are several discernible trends and developments that bear watching:

1. Most P&L statements will show stations to be about the same or even slightly under the first quarter of last year. The installation of color equipment and the accelerated depreciation will have a decided effect not only on their statements for the first quarter but also for the entire year. The restoration of the 7% investment tax credit may help slightly but not enough to make any appreciable difference.

2. Spot continues soft. In some markets it is slightly up and in others spot is down. The very nature of spot is indicated by this zigzag line on the graph. Market conditions, competitive position of the station, competitive factors of the advertiser on a market-by-market basis—these are all perennials in the assessment of spot activity.

As has been previously reported in TELEVISION AGE, there has not been a great rush on the part of agencies to place 30-second announcements. It is too early to tell what the long term effect will be on the pricing of the 30's. What is inevitable is a strong push on the part of the stations for a station break time of at least 52 seconds.

3. The broadcast stocks have had a dramatic rise in the current bull market exceeding the percentage increase of the Dow-Jones averages. The Magazine of Wall Street Index shows that the broadcast stocks have almost doubled from their 1966 lows. The stock market continues to reflect general optimism that the determined efforts by the Administration will prove successful in turning the economy around before the close of the year.

4. Stations are continuing to broaden their diversification investment patterns. Many, of course, are pursuing CATV activity. Others with a strong cash flow have been investing in bowling alleys, travel agencies, restaurants, small manufacturing concerns. There are many such examples of continued diversification in various fields by station operations.

5. The economy, however, remains in a jittery state. This can and has had an effect on advertising appropriations.

1967 will be an important test year for television, an industry which each year has had larger profits than the preceding year. It is not an industry which has been subject to the cyclical contraction and expansion on a year-to-year basis. Station management in the face of their concern over the first quarter at the same time realize any business is subject to the business up and down patterns.

Cordially,

[Signature]

Television Age, April 10, 1967
IN PITTSBURGH
TAKE THE AND SEE

See your message get through to more young spenders.
See your spots in color, surrounded by color.
See your Katz man now.

WTAE-TV 4

BASIC ABC
Letter to the Editor

Money in Merchandising

... very pleased with Step Down, Batman in the February 27 issue...

You appropriately covered the endorsement field and we appreciate references made to Roy Rogers having led the merchandising field in the 1940's.

It may be of interest to know that we have been merchandising Roy Rogers products for approximately 20 years. The high point in the Roy Rogers merchandising program was in 1958 when we reached an annual figure of $33 million in retail sales. Our average annual figure during the 1950's was around $25 million in retail sales. Although the annual retail figure has dropped since the 1950's, we are proud that last year's figures showed approximately $10 million retail sales for merchandise sold under the Roy Rogers label. Last year we were able to announce an increase for the first time in five years of approximately seven per cent. In our considered opinion there is no other brand in any category which has enjoyed a continuous success such as Roy Rogers merchandise through the years.

Again, thanks for an article well done.

DONALD G. GARDNER
President
Don Gardner Associates, Inc.
North Hollywood, Cal.

36-cents Higher

... thank you for the very nice write-up you gave our Interpreting FCC Broadcast Rules and Regulations in the March 13 issue. We sincerely appreciate your comments... but we note you show a price of $5.59 on the book. It should be $5.95.

MAL PARKS JR.
Tab Books
Thurmont, Md.

Profile Draws Comments

... you certainly presented my best side in your In the Picture profile (March 13, 1967)...

It's generous of you to take time and space and devote it to someone dedicated to Spot Broadcasting.

LLOYD GRIFFIN
President
Peters, Griffin, Woodward, Inc.
New York, N.Y.

Not a Policy Change

The article on speculative presentations in the February 27 issue was a good article, but had one or two errors and misstatements of fact.

You say that: "In the resulting 'consent decree' in early 1965, the A.A.A.A. agreed to delete a large number of its standards..."

This is not the case. There were relatively few changes made.

Another misstatement: "In the revised Standards of Practice, the paragraph on speculative presentations was replaced by one on Unfair Practices: The advertising agency should compete on merit and not by deprecating a competitor or his work directly or inferentially, or by circulating harmful rumors about him, or by making unwarranted claims of scientific skill in judging or prejudging advertising copy..."

The standard on speculative materials was not replaced by the one on Unfair Practices. The paragraph you quote in your article existed as far back as 1937, and when we looked at the original Standards of Practice adopted in 1924 we find a similar Standard on Unfair Tactics which read as follows:

"Competition that, with fairness and honesty, secures patronage on merit and not by derogatory reference to a competitor or competitor in general or by the circulation of encouragement of harmful rumors regarding competitors."

It should be clear from the above that the Standard on Unfair Tactics or unfair competition has been in existence in one form or another for at least 40 years and the standard have not changed drastically through the years, even as a result of the consent decree.

Sincerely,

HARRY PASTE
American Association
of Advertising Agencies, Inc.
New York, N.Y.

Fibers' Flattery

... excellent story (Express Local) in your March 13th issue.

It is certainly the most complete and comprehensive coverage to date of our unique media package to 1967 and we intend to reprint this story for use internally and with our customers.

I might add, since I have read your publication frequently in the past, that all the features in this issue exhibit the same kind of depth coverage...

ROGER L. CUTWILL
Manager of Advertising
Celanese Fibers Marketing Co.
New York, N.Y.

SUBSCRIPTION SERVICE

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

Name

Address

City State Zip

Type of Business

New Subscription

Renewal

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

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

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

Television Age, April 10, 1967
In Chicago, each of the five weeknight editions of WMAQ-TV’s NBC News-Night Report (10pm) ranks among the city’s ten most-watched programs.*

The remarkable popularity of this local program—even when measured against network programs—is a natural result of the professionalism of anchorman Floyd Kalber, weatherman Harry Volkman and news analyst Len O’Connor.

It’s also a natural outgrowth of the scope and enterprise of NBC News. Just one example, among many, is its Northwest Indiana News Bureau under veteran reporter Bill Warrick—the only unit of its kind to provide Chicagoans first-hand coverage of the important Calumet area.

In short, it’s no surprise that Kalber, Volkman and O’Connor, backed by the vast NBC News organization, are such favorites in Chicago.

The only complaints come from compilers of top ten lists. Night Report takes half their fun away.
Be heuristic about the Eastern Iowa Market.

Then you'll have the courage of our convictions.

Investigate. Try to find someone who's unemployed. You can—but it takes digging. Unemployment ratio for Iowa in 1966: 1.4%—about a third of the national figure.

Try to find someone who can't read or write. You can—but it's harder in Iowa than in any other state. Apart from our highest-in-the-nation literacy rate, Iowa is about 30% ahead of the national average in number of doctorate degrees granted on a population basis—and 100% ahead of the national average in number of doctorate degrees. Iowans also surpassed residents of all other states in armed forces mental tests: 94.9% passed in 1965 (last data available).

Try to find people on their way to a rumble. Try to find young men whose last visit to a barber is beyond memory.

Try to find a place in the state more than twenty minutes away from the countryside. We haven't really looked for such people or places; nothing short of the rack would force us to reveal the answers if we had them. However, to fill a statistical vacuum you may have been unaware of, and inspired by a passion to share our bounty with the Outside World, consider these data:

Iowa's industrial output rose 13% in 1966, to $10.2 billion—four times what it was in 1950 and twice as much as 1958. Manufacturing employment is up 8.7% (1966 over 1965). Personal income is up 9.4%, to $6.4 billion. Income from farm marketing is up 11% to $3.3 billion. Note that industrial income is 3.1 times farm income.

The Eastern Iowa market constitutes 60% of Iowa's population and purchasing power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa's eight largest population centers.

For a definition of heuristic, and other trenchant memorabilia, drop us a note, or see the man from Katz, our national reps.
Diversification or Backward Integration?

CBS spokesmen say that the company's setting up of motion-picture production division in Hollywood is basically another step in the company's diversification program in which CBS has acquired companies making products ranging from toys to musical instruments to books—not to mention the Yankees. But although the new CBS venture is said to be aimed primarily at the movie house market, it escapes no one's notice that the CBS television network stands to be a major beneficiary. It will receive about $30 million worth of high-budget product, largely amortized, as it finishes the cinema circuit rounds. In a couple of years' time the CBS programmers' lot promises to be an easier one in view of the headaches which would probably have beset them as a result of higher prices on the shrinking supply of product.

Ekronic Scratch Pad

To facilitate and accelerate the planning of commercials, Ted Bates & Co. has set up a tape-and-film workshop that can fulfill a wide range of functions. Robert McQuilks, senior vice president in charge of commercial broadcast production, said the facility can be used in casting, "screen-testing" talent, testing of story-idea plots and in experimentation. There's no charge limits for any experimentation done in the workshop. The two studios that make up the workshop on the sixth floor are equipped with sound mixing equipment, film and TV cameras and videotape recorders. Joe Conforti, director of the experimental film/tape development center, said the workshop can be used at any time by writers and producers to test out visual ideas, and by account men to make visual presentations to clients before proceeding to final production.

As of Anxiety

Possible merger between P. Lorillard and Schenley Industries is causing nervousness in a number of advertisers. Both the distilling titan and the cigarette giant have volatile clients: Lorillard last year moved True to Grey from Grey and then along with Danville to Foote, Cool and Belding, and Kent from Lennen & Newell to rev. Schenley moved Schenley Reserve and OFC Gaelian from Norman, Craig & Kummel to its house agency, The Kleppner Co., and shifted Dubonnet from NK to Bliss/Grunewald. More moves are expected if the merger is consummated.

'Not' Kind of Drug Ads

Commercials for Sleep-Eze, a Whitehall Laboratories product, will have a new look this spring, one devised at the company's newly appointed agency, Carl All New York. The agency feels the new commercials, which have not yet been tested, will represent "a dramatic break with typical drug advertising." A heavy network drive supplemented by spot buys in up to 50 major markets will use minutes and piggybacks starting in May. If testing is not completed by that time, the new ads will appear in June.

Canada Studies Carribean Network

A feasibility study for a Commonwealth Carribean-Canada Broadcasting Center serving 14 West Indian countries will be completed the end of the summer by the CBC. Under the plan Canada would help establish a radio broadcasting network with production and transmission facilities. The network would serve as a regional broadcasting voice in the Carribean and as an outlet for Canadian information.

Shotgun Wedding?

ABC-TV's courtship of the theatre has some of the elements of a shotgun wedding. With movie supply tightening, the network, like its competitors, needs something to run in movie slots to stretch out the available supply of features. It requires programming that would at least be as prestigious, as strong in marquee value, and as long (two hours) as the big movies. But its dramas in one out of four of its movie nights (Wednesday and Sunday) next season—such as Dial M for Murder, The Diary of Anne Frank, A Streetcar Named Desire—hardly qualify as "cultural" offerings, some observers maintain. Neither classic nor avant-garde, they are familiar titles, thanks to movie versions of the plays. Indications are budgets for such "dramas" won't far exceed what it costs to rent a movie for one showing.

Seven Arts and Warner Brothers

Chances are good that Seven Arts will acquire the remaining outstanding shares of Warner Brothers Pictures, Inc. and so widen its feature-film-making and distribution activities. Last year Seven Arts bought a third of the shares of the company from Jack L. Warner for $20 per share, with the agreement that it would offer $20 or more per share later to shareholders. The shares are currently being traded at prices $4 to $10 higher.

The Return of Andy Hardy

With the aim of "putting a little fun back in advertising," veteran actor Mickey Rooney has set up a commercials-making studio called Creative Consultants, Inc. Sales for the new studio are being handled by the Charles H. Stern Agency. Mr. Rooney's studio will develop "film storyboards" for its clients, with treatments which will use "the dynamic and show-business activities of Mr. Rooney."
San Francisco's sporting season is year 'round on KTVU.

You'll have a hard time separating a sport-minded San Franciscan from the rest of the city—beauty and the Bay Area runs it's "league" in every sport. And you'll have a hard time separating any San Franciscan from the station that provides his own form of sport—college and professional basketball, (and the Dodgers baseball—football, track, golf, horse racing, ice hockey). KTVU, the Nation's LEADING Independent Television Station.

KTVU 2
SAN FRANCISCO-OAKLAND
Represented by H-R Television

Co-Produced by Cox Broadcasting Corporation
WJW, Cleveland; WSB AM-FM-TV, Atlanta; WMAQ AM-FM-TV, Chicago; WJZ, AM-FM, Baltimore; WABC AM-FM-TV, New York; WOR AM-FM-TV, New York; KTVU, San Francisco-Oakland
Business barometer

Sales by stations in January, as with spot activity, increased—but at a smaller rate of climb than the industry's been accustomed to over the last few years. According to the Business Barometer sampling of stations across the country, local volume rose 8.8 per cent over that of January '66. That growth rate might be more impressive if the records didn't show that the climb in January '66 over '65 was 14.7 per cent; the previous year's was 10.6 per cent, and the year before that, a 17.1-per-cent gain was registered.

The situation was much the same with compensation revenue to stations. January showed compensation up 1.9 per cent, but this was the smallest increase in the last four years. The figures are doubly interesting in view of the extra effort many stations have made to boost local or compensation revenue in the face of the spot slowdown.

Estimated dollars, industry revenue from local sales in January is pegged at $27.4 million vs. last January's $25.2 million; compensation is estimated at $19.8 million vs. $19.5 million.

Particularly hard-hit, as can be noted by the data on percentage changes by size of station, were the smallest outlets, which registered a decrease in compensation and only the slightest of increases in local business.

Comparing January activity to that in December immediately preceding, local business for the industry was off 18.4 per cent, and compensation was off 2.5 per cent. While this downtrend pattern is traditional, the 18.4-per-cent drop on the local side was the largest in 10 years of Business Barometer records.

Next issue: a report on spot television business in February.

(Reprinted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Station is tabulated by Dun & Bradstreet.)
Anniversary of Metro TV Sales as a special occasion to salute the aggressive and imaginative station managements for whom we work, whose exciting program schedules have made it possible for us to achieve significant national spot sales increases for every one of our represented stations in the first two months of 1967—our quinquennial year.

Metro TV Sales’ 75 trained sales station specialists in 7 offices throughout the country would like...

WNEW-TV New York
KTTV Los Angeles
WFLD-TV Chicago
WTGG Washington, D.C.
KPLR-TV St. Louis
WTTV Indianapolis-Bloomington
WCIX-TV Miami *
KMBC-TV Kansas City
WVUE New Orleans
KCPX-TV Salt Lake City
WPTA Fort Wayne

*Estimated air date Fall, 1967

METRO TV SALES
A Division of Metromedia, Inc.
New York, Chicago,
San Francisco, Los Angeles,
St. Louis, Philadelphia,
Atlanta.
**Longer Puffs**

Good old black-and-white may be in among art directors and other creative types in advertising these days, if a recent commercials award ceremony is any indication. Two of the six first-prize "Andy" awards passed out by the Advertising Club of New York went to b-&-w commercials produced for Benson & Hedges for Wells, Rich, Greene (Howard Zieff). One of the young agency's octochrome films for the 100-centimeter cigarette won in the 60-second category, and one tintless Benson & edges "shorter than 60," produced by Howard Zieff and Televideo, won the campaign classification. Among single entries under 60 seconds, a Wells, Rich, Green Burma smoke film, again shot by Howard Zieff in color, took first, and producer Zieff's Benson & Hedges "Kotzop" spot took a second prize. The three firsts put Wells, Rich, Greene at the head of the winner's list.

Doyle Dane Bernbach's black-and-white Volkswagen Jailerbreak film (televideo) took second prize among the 60's. Young and Rubicam led in the longer-than-60 second classifications, in black and white, with its work for eastern Airlines, singles and series, and studio Productions) taking a first-second prize in the long-single field and first among campaigns of any commercials.

**&R Scores Again.** In addition to two first prizes, Young and Rubicam won second prizes for one of its eastern spots and for its Metropolitan Life campaign (longer than 60). &R also won a third prize for one of its Metropolitan Life long spots (radio), and a third place for its entire Jell-O campaign. (MPO, PGL, Productions, Focus Presentations, Filmfair).

The first-prize Andy for a series of second commercials went to Jack Rinker & Partners for the Alka-Seltzer series (Howard Zieff), with second prize going to Wells, Rich, Greene for it Braniff campaign (Libra, Howard Zieff).

Doyle Dane Bernbach’s *Sock* commercials for Burlington took third prize among the single 60's.

**Spade and Archer?** Into the magic circle otherwise limited to Wells, Rich, Green, Y&R, Jack Tinker and Doyle Dane Bernbach, stepped Spade and Archer with a third-place Andy for a Compox film (less than '60) (Videotape Center).

(Although absent from the first-prize tv winner’s paddock, Doyle, Dane Bernbach took eight of the 13 first prizes in the Andy print categories.)

The Andys were pretty much a New York show, with no out-of-town entries among the finalists in tv, although some made it to the final heats in print and radio. Significantly, none of the winning commercials in the Andy contest were among the first prize winners in the recent Hollywood International Broadcasting Awards, although DDB’s *Socks* for Burlington, an IBAA winner, came in third in the New York contest. Odds are that some of the Andy award winners will be among the winners in next month’s Clio contest, the American TV Commercials Festival, judging by the history of the several awards in the past few years. The Clio is a different ballgame, however: commercials compete in product-category, not by length, and in supplementary "craft" classifications.

**A Prize-Winner.** It may be noted that four of the Andy first-prizes went either to commercials photographed by Howard Zieff or to series in which he had executed photography. Since Mr. Zieff also was represented in three second-place Andys, the contest could well have been called "The Howard Zieff Advertising Film Festival." However the long-established Audio Productions shot film for both the winning and the runner-up campaigns “longer than 60 seconds,” and shot the win, place and show entries in the long-single category.

**Auto Ads in 70’s**

It’s been fashionable in recent years to predict a rosy future for selective media at the expense of mass media. Because of growing affluence, the consumer market, it is held, is breaking up into small groups with special interests, avocations and attitudes. Hence, media aimed at, for example, boating enthusiasts, photography fans or theatre buffs will be the successes in not-too-distant times ahead.

This was recently challenged (so far as auto ads are concerned) by Arthur A. Porter, senior vice president and media director for Campbell-Ewald, the Chevrolet agency. He told the Denver Ad Club last month the 70’s will see “a more intense use of the broader forms of national media and, possibly, a decreased use of those that are most highly selective.”

The reason? Interestingly enough, the same affluence that presumably would provide the fertile environment for selective media. Said Porter: “The population of this country tends to become more homogenous each year. We have more and more high school and college graduates. The average household income continues to rise. As we continue to prosper and progress, we tend to become more alike in our interests and in our requirements for both information and entertainment.”

The ad executive said this points to more use of the largest forms of media which, “simply because of their size, can deliver messages at the most favorable costs.” Mr. Porter made clear, however, that mass media or no, auto firms would intensify their search for prospects and would be helped by the growing availability of marketing data.
ONE BUY

\[ \text{X} \]

DOMINANCE

WKRG-TV

MOBILE

ALABAMA

*PICK A SURVEY - - - ANY SURVEY

Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager
Made-to-measure rates

Call it a ‘grid,’ ‘P-card,’ ‘selective control’ or whatever, individual announcement prices are taking over in spot rates (a fixed price plus a series of preemptible prices) exhibit the characteristics of a grid.

This year the grid assumes new importance as stations wrestle with the problem of how to price the 30-second announcement. Pairing the grid and the 30 is beginning to look terribly attractive and some reps feel some non-grid stations will join the trend partly because it offers an answer to finding an acceptable and profitable price level for the 30.

In one form or another, the grid has been around about five years. Agencies, stations and reps have had sufficient time to test it under
most conditions, the one major exception being a serious economic recession. What has been their experience?

Agencies generally accept the grid as a fact of life, but many don’t like working with it. At the media planning level, a typical reaction comes from Frank Cromer, vice president and director of marketing services for Foote, Cone and Belding, New York: “With grid cards it is difficult to find rates when you want them and hard to budget in advance for your frequency and rating point objectives.”

Mr. Cromer’s complaint covers two areas. One is that rate changes come more often; the other, that they aren’t published when they do change. There is some dispute about the frequency of rate changes but most of those familiar with grid card practices agree with the FC&B executive.

There is little doubt that it is easier and more tempting to change a grid card than the older method of setting rates by broad time periods. Since the essence of the grid card is its flexibility and the fact that individual announcement prices should reflect audience levels, what is more logical than to change a price whenever the audience changes?

Putting supply and demand factors aside for the moment, the basis for such changes are the periodic rating books. These come out with varying frequency, depending on the size of the market; the larger the market, of course, the more often reports are published. However, it is seasonal factors that spur the major changes in grid prices.

At the Petry Television Division

"The P-card is the modern way to sell spot television. Now, no buy is really a bad buy."

"Our philosophy is that the best type of card is the one a station feels it can sell best with. Any card will work if applied properly."
Lloyd Griffin, president, Peters, Griffin, Woodward

"With grid cards it is difficult to find rates when you want them and hard to budget in advance for your frequency and rating point objectives."
Frank Cromer, v.p. and director of marketing services, Foote, Cone & Belding, New York

What’s a ‘grid,’ anyway?

A ‘conventional’ grid

<table>
<thead>
<tr>
<th>Cost per announcement, Class AA breaks</th>
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<tbody>
<tr>
<td></td>
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<tr>
<td>---</td>
</tr>
<tr>
<td>3:00</td>
</tr>
<tr>
<td>8:30</td>
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<td>9:00</td>
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<tr>
<td>9:30</td>
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<tr>
<td>10:00</td>
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<tr>
<td>10:30</td>
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</tbody>
</table>

‘Section’ rates

<table>
<thead>
<tr>
<th>Cost per announcement, Class AA 30/20 breaks, Mon-Sun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed</td>
</tr>
<tr>
<td>1st preemptible level</td>
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</table>

While essence of grid rate card is individual pricing of announcements, numerous exceptions in conventional time-classification cards plus section rates often have same effect. In hypothetical examples above, numbers in conventional grid refer to specific dollar levels, could apply to announcements of any length. In section rate card 3rd level is preemptible by 2nd, 2nd by 1st, etc. These permit supply and demand factors to work more easily as audiences and buying activity change. Since some prime time grid cards work with five price levels, section rate card shown has comparable flexibility and might be called a “moving grid.”

"You take your chances with conventional rate cards but you can improve your spots. With the grid you can’t go too far off but you can’t be a hero, either."
Douglas McMullan, group media supervisor, D’Arcy Advertising

"The grid card takes a lot of challenge out of timebuying. I don’t like a station to tell me how a new show will do. The buyer should have some say in this."
Elaine Art, media supervisor, Papert, Koenig, Lois

Television Age, April 10, 19...
tions, basic "recording" is done three times a year, says Edward Page, vice president and national sales manager. One is effective in the fall and represents the educated guesses of station and rep about the coming programming on its own and competitive schedules.

The second evaluation takes place in January, based on the November rating books, which give sellers a better fix on how shows will perform during the winter and spring. Finally, with the March rating books in hand and summer reruns in mind, a third recording is made. Variations of this practice can be found at other reps.

At H-R Television, where about one-third of its 40 TV stations use grids, basic changes are made twice a year. Of course, nothing prevents a station from making selective changes between major revisions. However, Mr. Page says his stations will make "major upward coding" in the fall when prices are set. "Our station will not go out and up their prices cause a given show is number one the national Nielsen or Arbitron." Still, some stations do make scattered changes throughout the year, either cause of local rating changes or supply and demand factors, and it is these that particularly riles the agency reps.

Reluctant Rep

Some of the reps support the agency's grievance. Says Lloyd Griffin, president of Peters, Griffin, Woodard, a representative which has accepted the grid reluctantly, "There's no doubt that with grids, individual changes are, in effect, hidden changes."

Those defending the scattered shift in rates point out that they are, after all, minor in the overall picture. "Under the old type of rate card," said one rep executive, "when there was a change in 'A' or 'B' time, scores of spots were affected. We may make changes more often, but the total number of spots affected is smaller."

Even more serious, in the agency view, is the fact that rate changes (not to mention rates themselves) are seldom indicated in Standard Rate and Data. When stations explain they publish their "grid card," they usually refer to a schedule which shows the raw material of that card. For example, a Petry station publishes its "P-Card," which is the basic code for its rates. It will show that P-1 refers to a $1,000 open rate, P-2 to an $800 open rate, etc. The coding sheet, which lists the 9 p.m. Sunday station break on a particular station at the P-4 level (P-5, if preemptible) does not appear.

Mr. Page points out that any advertiser on a Petry station is immediately informed when a change affects his spot, either up or down. Further, Petry sends to a "central source" at many major agencies all changes in rates, no matter how minor. A few stations air the complete rate card in SRDS and keep it up-to-date as changes come along.

Nevertheless, buyers find that the growth of the grid has made it more difficult to keep track of the level of spot rates. This becomes critical when planning a campaign because of the need to meet budget targets for individual markets. One method used by reps to help the agencies is to provide an "average" announcement level for the various day parts but, even here, problems remain. "With a big campaign," explains Douglas McMullan, group media supervisor for D'Arcy, "the averages are handy because you're buying enough spots to make a meaningful average. But when you're budgeting for a small schedule, that isn't very helpful."

Protection Problems

Another effect of the grid, say admen, is the tendency to shorten the rate protection span. As the grid method spread, the agencies began noticing more stations reducing the period from three months to one. A little over a year ago, a number of agencies, with Dancer-Fitzgerald-Sample in the vanguard, protested strongly. The pressure was effective and a large number of stations that had reduced the protection period returned to 90 days. But there are still a sizeable number which retain 28. In some cases, stations went to 90 days for fixed spots and 28 days for preemptibles. Agencies feel there are still too many stations with 28-day protection.

Though bending to pressure, many spot TV sellers still feel the 28-day protection period is not unreasonable under a grid card. Their argument is this: When rates are changed under the conventional rate card, the broad time periods affected mean that any advertiser in that period must (eventually) pay or get out. With grid rates, however, he will have a choice of other spots in the same time period either with the same price

(Continued on page 67)
How's this, Mr. Harris?

New Roper study states those with money and education are watching TV more (and enjoying it less?)

Viewing by upper socio-economic groups rising

"On an average day, about how many hours do you personally spend watching TV?"

Key finding in national study of TV viewing habits and attitudes by Roper Associates for T10 shows upper socio-economic groups parallel others in video viewing. This chart and other tables are based on sample of about 2,000, covers people 21 and over. Study is fifth in a series, starting in 1959, done for T10 by Roper group.
Lester S. Harris says television is losing many of its upper-income, better-educated viewers, but Roper Research Associates answers: "There is no 'disaffection' with the medium in the part of upper economic and educational levels. On the contrary, these upper economic and educational levels show growing support for television, just as the public as a whole does."

The great debate over whether the moneyed-and-schooled classes are Switching to these days is certain to get up now that the latest in a series of five Roper studies commissioned by the Television Information Office study public attitudes toward television and other media is out. The 8-page study, incorporating results from four earlier ones, was presented April 5 at the National Association of Broadcasters' annual meeting in Chicago.

The Roper field staff conducted 998 interviews during the second week of January for the new study, is based on a probability sample, nationwide cross-section of the full population 21 years and older in the continental United States. Similar studies were made by Roper in 1959, 1961, 1963 and late 1964.

The answers to practically every question indicate that television's influence on American public opinion is growing and the medium is growing in acceptance. According to Roper, the U.S. public: (1) finds TV news believable; (2) thinks commercials are a fair price to pay for free TV; (3) does not object very much to commercials; (4) believes TV stations should editorialize; (5) watches TV for election results (6) and generally watches TV more.

One of the most revealing set of answers came from this question: "Suppose that you could continue to have only one of the following—radio, television, newspapers or magazines—which would you most want to keep?" The results show that 53 per cent of Americans would pick television, a hike of 11 per cent over 1959. The percentages for newspapers, radio and magazines all declined. The report labeled this question "probably the best single, overall measurement of attitudes toward the medium in toto . . . an excellent question for crystallizing people's over-all feeling about one medium versus the other."

The questions not only asked how people feel about television but what they do with respect to it. For example: "How much do you watch?" Since 1961 the median for all groups increased 24 minutes a day to two hours and 41 minutes. Those with college educations say they watch 22 minutes more daily since 1961 for a two hour and ten minute total; the upper income group watches TV 19 minutes more a day, the current median being two hours and 21 minutes.

The report noted "allegations in recent months of disaffection with television on the part of the better-educated and upper economic levels."

To ascertain whether this is, in fact, true, the company tabulated certain questions separately for the different educational and economic levels, as

<table>
<thead>
<tr>
<th>Television</th>
<th>College educated</th>
<th>Upper economic levels</th>
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<tbody>
<tr>
<td></td>
<td>1959</td>
<td>1967</td>
</tr>
<tr>
<td></td>
<td>27%</td>
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<td>Newspapers</td>
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<td>Radio</td>
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<td>13</td>
</tr>
<tr>
<td>Magazines</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>Don't know or no answer</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

How does TV compare with others in performance?

Performance rated "excellent" or "good" by:

<table>
<thead>
<tr>
<th></th>
<th>College educated</th>
<th>Upper economic levels</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1959</td>
<td>1967</td>
</tr>
<tr>
<td>Television</td>
<td>57%</td>
<td>64%</td>
</tr>
<tr>
<td>Schools</td>
<td>67</td>
<td>70</td>
</tr>
<tr>
<td>Newspapers</td>
<td>62</td>
<td>57</td>
</tr>
<tr>
<td>Local govern</td>
<td>47</td>
<td>50</td>
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</table>
in the viewing question, and, in order to measure trends, went back to earlier studies and retabulated them. The report concluded that the richer and better educated have always watched TV less than others, but found all categories of viewers are watching more. In other words, they are watching TV more, but still do not watch as much as everybody else.

Also, like the general public, the college-educated and upper-income groups seem to get more of their news from TV than they used to. When respondents were asked whether they get most of their news about what’s going on in the world from TV, newspapers, radio, magazines, or other people, television ranked first in 1963 and is now well ahead of newspapers. In 1959, 51 per cent of candidates for local offices through newspapers but TV is the great acquaintance for state and national offices. The company’s previous study in 1964 asked about national offices and showed that the farther a candidate was removed from “here in town,” the stronger television was as the source of a person’s political information. This year television is only percentage points behind newspaper TV trailed newspapers by 15 points in two years ago.

The Roper interviewers pitted former FCC chairman Newton Minow “vast wasteland” label with a Robs Sarnoff quotation that TV “...serves the public interest...a balance blend of light and high-brow entertainment, public affairs and new...offers something for everyone...” The respondents read two quotations and picked the one they liked best. Some 53 per cent agree TV serves the public interest 29 per cent opted for “wasteland.” In 1961, 23 per cent selected wasteland and 55 per cent picked public interest. Ten per cent in 1967 say they agree with both statements.

The report explains the result saying: “Since the ‘vast wasteland’ quotation is almost entirely concerned with the entertainment aspect of television the public is here expressing more criticism of the entertainment content of television than in 1964. This trend is not healthy from the point of view of television. However, it should also be noted that the ‘serves the public interest’ statement nevertheless commands nearly twice as much support as the ‘vast wasteland’ statement does.”

Are viewers viewing more and enjoying it less? The report finds, “growing commitment to television as

<table>
<thead>
<tr>
<th>Most people don’t mind commercials—and many enjoy them</th>
</tr>
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<tbody>
<tr>
<td>“Which one of these four statements comes closest to describing how you feel about commercials on television?”</td>
</tr>
<tr>
<td>1963</td>
</tr>
<tr>
<td>I dislike practically all commercials on television</td>
</tr>
<tr>
<td>While some of the commercials on television are all right, most of them are very annoying</td>
</tr>
<tr>
<td>There are some very annoying commercials on television, but most of them are perfectly all right</td>
</tr>
<tr>
<td>The commercials on television seldom annoy me—in fact, I often enjoy them</td>
</tr>
<tr>
<td>Don’t know or no answer</td>
</tr>
</tbody>
</table>

the country said TV was their major source of news and 57 per cent said newspapers were. Today, 55 per cent say their major source of news is newspapers.

The report says that the public becomes best acquainted with candidates for local offices, this year television is only percentage points behind newspaper TV trailed newspapers by 15 points in two years ago.
The respondents were also probed for the believability of television news versus radio, magazines, and newspapers. If they received conflicting reports from the various media, 41 percent said they would accept the television version while a total 39 percent said they would believe their newspapers, magazines, and radios. In 1959, only 29 per cent said they would accept tv as the most believable medium while 52 per cent were not among newspapers, magazines and radio. “Television continues to be the most believable of the four media,” the report concluded. The results of a reverse question on each media were “least believable” 66 per cent of the respondents picked tv, while magazines, newspapers, and radio were considered “least believable” by a total of 65 per cent of the respondents.

The Roper study seeks to determine whether viewers consider tv a bad effect on children by comparing opinions to that issue with seven other current issues. The results show that the fewer viewers consider the bad effects of tv on children as serious as government bribes, juvenile delinquency, false advertising claims, disarmament, school segregation, atom bomb testing, and public school prayers. Still, the percentage of those to be meaningless in and of itself, although the fact that this item has registered a six-per-cent increase since 1961 suggests that it is of increasing, even though low-ranked, concern to the public,” the report states. The groups most critical of few want more government control over programming

<table>
<thead>
<tr>
<th></th>
<th>1963</th>
<th>1964</th>
<th>1967</th>
</tr>
</thead>
<tbody>
<tr>
<td>The government should exercise more control over what programs are on TV</td>
<td>16%</td>
<td>19%</td>
<td>18%</td>
</tr>
<tr>
<td>There is about the right amount of government control of TV programming now</td>
<td>43</td>
<td>41</td>
<td>40</td>
</tr>
<tr>
<td>The government should have less control over what programs are on TV</td>
<td>27</td>
<td>26</td>
<td>28</td>
</tr>
<tr>
<td>Don’t know or no answer</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
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</table>
The rewards the U.S. toy industry could derive from television appeared to be endless 15 years ago. The medium seemed to work indiscriminately for the relatively few number of toys advertised on TV. The more any toy was pushed on TV, the greater its sales.

Television made the toy business big business. Industry sales boomed from $300 million 20 years ago to an estimated $1.5 billion-plus this year. Television also has made toy marketing a complex, risky and expensive operation. Now that the industry has matured, it is discovering that its success formula is no longer as simple as it was. Because TV worked magic for a few companies 15 years ago does not necessarily mean it will pay off for everybody today.

The toy industry is now reexamining its considerable commitment to TV. No one doubts that television will remain the crucial ingredient in toy marketing, but a major effort is being made by the industry to increase TV's efficiency and cut unnecessary waste. Certainly one of the industry's particular problems is an awkward distribution set-up in which the toy wholesalers (usually called jobbers) control a large portion of the industry's spot television. Many toy executives feel the solution to greater spot TV efficiency can only be reached by establishing new relationships with the jobbers.

In addition, competition in the toy industry is cutthroat, with numerous companies flooding television children's shows with different toys and games. At the same time, the number of children's shows in many markets is decreasing. Most toy companies claim TV rates are soaring out of control while audiences and ratings remain sluggish. The stakes get greater as the profit margins get thinner. In 1966 one major toy company (A. C. Gilbert) went out of business and another wavers on the edge of financial disaster and is paying off its creditors 40 cents on the dollar.

**Why the Decline?**

One of the most common discussions by manufacturers and buyers at the 64th annual Toy Fair in New York City in March was the drop in spot TV expenditures in the first quarter of 1967 over the same quarter of 1966. Company estimates range from a 15 per cent to as high as a 50 per cent cutback. Some of the lost spot money is thought to be going into network, but much of it is going to other media or not being spent at all. Total 1966 spot dollars spent by the toy industry were millions of dollars below expectations. According to the Television Bureau of Advertising, spot expenditures by the top eight toy companies declined from $16.5 million in 1965 to $11.6 million in 1966. Many toy and TV industry observers predicted spot expenditures in excess of $20 million in 1966.

The fourth-quarter of last year was especially disappointing for the industry. Many toys on television were simply not selling. Seven of the eight major toy companies, report have it, attempted to cut back on their network schedules. With many companies wanting to get out of their contracts, there were not enough wanting to get in and most of the toy companies were unable to reduce their network expenditures.

"The cost of TV has definitely overshadowed the efficiency of the medium," said one advertising director for a major toy company, who normally increases his TV budget by several hundred thousand dollars annually. "Last year I spent $20,000 in print and $1 million in TV; this year I intend to spend about $200,000 print and $1 million in TV." A major toy company cited one station as an example of his disenchattment with TV: "It increased its typical price for a kid-show spot to $1,200 this year; three years ago it was $500." He said the kid-show ratings on another station went down 10 per cent while the rates went up 20 per cent. "That can't...

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**Behind Toy Spot Dollars Downtrend:**

- increased rates, too many toys,
- fewer shows—and, above all,
- the toy jobbers

**Trouble in TV's Toy Land**
gon forever," he said. "The gap between children's time and hours
is rapidly closing."

But spot rates are not the only headaches for the industry. The
success tv racked up in selling to is beginning to backfire. There
seems to be too many companies and promotions on television these days for
everyone to be a winner. In order for one to stand out, it is necessary to
be an increasing number of spots kit. In the crowded toy tv showcase
impressions are constantly needed to create the same impact. In New
York City, for example, 327 different
stations and games competed with each other on tv for the toy dollar in the
16th quarter.

**Fierce Competition**

In the past several years while the number of companies and toys on
tv has expanded, there has been a gradual decrease in the amount of children's programming on most local stations in favor of
newscasts, syndicated and news shows. This has increased the competition for choice time slots and forced many companies to devote less time to individual toys when competitive pres-
ses dictate they should be pushing a toy harder.

In respect to the jobbers, however, television presents the toy industry
with a special problem that does not affect other tv advertisers—at least not to the same degree. Traditionally, the toy jobber or wholesaler buys
large amounts of toys directly from the manufacturer and then resells them to toy outlets in his individual markets. His most basic asset is a
knowledge of his markets; his customers are retail stores, department
and chain stores. The jobber is a necessary middleman between the
manufacturer who produces on a national scale and individual toy outlets not large enough to buy directly from the manufacturer. Essentially, the jobber takes over many of the manufacturer's distribution responsibilities.

About ten years ago, a number of jobbers, observing the growing im-
portance of television to toy sales, began to show interest in television pur-
chases in their markets. The jobbers had good reason to be interested;
they obviously stood to gain by having their toy lines heavily exposed on local television.

However, the jobber's interest in the toy manufacturer's tv advertising
did not remain passive. Soon, the jobbers became directly involved in
purchasing time. In fact, many of them became time wholesalers as well as toy wholesalers. They developed close relations with their local sta-
tions and began to buy time and re-
sell it to their toy suppliers. Original-
ly (and today, but to a lesser extent) most toy manufacturers welcomed this
as a healthy service to the toy indus-
try.

**Some Enthusiasm**

Toy jobbers bought large amounts of tv time, often over 52-week peri-
ods. With volume and time commit-
ments they could get discounts not available to a single manufacturer. The jobber could then pass the sav-
ings to their manufacturers. Theoretically, both the jobber and the manu-
facturer were better off—the jobber
was able to stimulate demand for his
lines and the manufacturer paid lower
airtime prices. The jobber's special knowledge of his market enabled him to determine what the best kids
shows were; often he could arrange for special live tv promotion with
popular local personalities and could use his close station contacts to get
the best buys. In effect, the manu-
facturers were pooling their local ad budgets through the local jobber and
each shared in the jobber's volume discounts.

Many stations were and still are
enthusiastic about accepting jobber
accounts. By selling to jobbers a sta-
ton can lock up its kid-show sched-
ules much earlier and it does not have
the expense of selling to individual agencies and advertisers.

In theory, the station, manufacturer and the jobber all stood to gain by jobber time-brokering. But, like the theory of Communism, it didn't evolve exactly as planned. Many observers feel the root of the problem is that the distinct lines between the toy companies' sales and advertising departments have become blurred, and the primary service of the jobber—to wholesale toys—has been undermined. As a result, the concept of toy marketing has become distorted and more complicated.

No One Talks Publicly

The toy industry allowed, even encouraged, its jobbers—the industry's liaison with its retailers—to become also its liaison with the tv stations. It is a development most toy manufacturers now strongly regret. Most of them would like to see it ended, but it has become so common, and commonly abused, that it is often much harder to fight it than to adjust to it. Practically every toy manufacturer feels that the toy jobber is now a debilitating influence on the industry and a major obstacle to the industry's efforts to use tv more efficiently. The result of what seemed to be a prudent coinciding of interests has developed into a symbiotic relationship in which the toy manufacturer and the toy jobber buy and sell from each other.

The situation has created some extremely awkward situations, to say the least. Almost no one within the toy or jobber industries will talk about it publicly but it is a major source of unspoken controversy and unexpressed friction. The subject of jobber tv is vital to all toy manufacturers and they spend a great amount of energy learning to live with the powerful jobber influence over their advertising policies.

As the jobbers became increasingly involved in tv brokering, the implications of their growing influence on tv toy advertising began to show. It became all too evident that the tv interests of the jobber and the manufacturer, and even the stations, need not coincide. Indeed, they could conflict... and the jobber held most of the high trumps.

Most toy manufacturers, especially if they are not one of the big two or three, need the jobbers' business more than the jobbers need theirs. The jobbers can often go elsewhere for substantially the same toys, but the manufacturer is not as free to shop around for distribution. The giant toy companies, Marx or Mattel, find it easier to set their own terms because they place most of their advertising themselves. Consequently, they create a demand for their products that the jobbers have to respond to by buying their toys. But smaller companies who need the jobber's sales efforts are more vulnerable to jobber pressure to buy tv from them.

How Much Lost?

It is impossible to calculate precisely to what extent the toy industry's spot tv budgets are placed through toy jobbers. But there is no doubt that a vast amount of money is involved. One major toy company says it places 80 per cent of its tv budget in spot and 80 per cent of its spot budget through jobbers. According to Tvb that company spent slightly over $1.5 million in spot tv in 1966. Generally Tvb's spot figures are based on time placed by the toy company's jobber agency and not its jobbers. The jobbers' spot expenditures do not appear in Tvb's statistics, because the jobbers' spot buys are made locally. Therefore, if the company (according to Tvb) spent $1.5 million in spot 1966, it may have spent as much as $6 million via the jobber. Such expenditure, it should be noted, would return no commission to the station representative or toy firm's agent.

Most companies spend a lesser percentage of their spot budgets through jobbers. One company, Marx, is so
The toy jobber, standing between the manufacturer and the stations, can often be an obstacle to the most efficient advertising.
If numbers of people are not people, is television advertising designed to work on people—is it meant to reach the greatest amount of people?

The question is one often pondered at ad agencies and in marketing departments of advertisers. Television has moved from its formative years, where the commercials worked because they were novelties, through a period of adolescence, where the commercials worked because they were aimed at a great many viewers, to the present period, where the commercials are often carefully targeted.

A commercial designed to sell a product, not just to call attention to a product, agencies have discovered doesn't have to be displayed to an overwhelming mass of people. (Commercials that may or may not work on the other hand, should be seen by the greatest amount of people—in the hope that they'll work on somebody.)

More clients and agencies believe aiming their messages to those more receptive. As detailed in a previous article (Goodbye to the 'Top 100 Markets', May 9, 1966), few companies today blindly order a campaign to be run in "the top 100 markets." Rather, they want markets in which the commercials will be witnessed by the largest number of women in certain age classifications, or by teen-agers, or by larger families, etc.

There are problems inherent in determining which markets have the most important segments of the total audience. There can be wide diffe-

There's a 'top markets' listing to suit every need—but they change from year to year

When people are numbers
If numbers of people are not people, is television advertising designed to work on people—is it meant to reach the greatest amount of people?

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There are problems inherent in determining which markets have the most important segments of the total audience. There can be wide differences in the proportions of people of different age groups among segments of the 'Top 100 markets.'

There's a 'top markets' listing to suit every need—but they change from year to year

When people are numbers
<table>
<thead>
<tr>
<th>Met</th>
<th>Total Rank</th>
<th>Total Homes (00)</th>
<th>Total Adults (00)</th>
<th>Total Women (00)</th>
<th>Rank Women 18-34 (00)</th>
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**Television Age, April 10, 1967**
If numbers of people are numbers, not people, is television advertising designed to work on people—is it meant to reach the greatest amount of people?

The question is one often pondered at ad agencies and in marketing departments of advertisers. Television has moved from its formative years where the commercials worked because they were novelties, through a period of adolescence, where the commercials worked because they were aimed at a great many viewers, to the present period, where the commercials are often carefully targeted.

A commercial designed to sell a product, not just to call attention to a product, agencies have discovered, doesn't have to be displayed to an overwhelming mass of people. (Commercials that may or may not work on the other hand, should be seen by the greatest amount of people—in the hope that they'll work on somebody.)

More clients and agencies believe in aiming their messages to those more receptive. As detailed in a previous article (Goodbye to the ‘Top 100′, May 9, 1966), few companies today blindly order a campaign to be run in “the top 100 markets.” Rather they want markets in which the commercials will be witnessed by the largest number of women in certain age classifications, or by teen-agers or by larger families, etc.

There are problems inherent in determining which markets have the most important segments of the total audience. There can be wide diffe

There's a 'top markets' listing to suit every need—but they change from year to year

When people are numbers
## Women 18-34 (00)

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## Market

- Phoenix
- Flint-Saginaw
- Roanoke
- Knoxville
- Richmond
- Raleigh-Durham
- Tulsa
- San Antonio
- Shreveport
- Rochester, N
- Little Rock
- Change
- Wichita-Hutch
- Omaha
- Wilkes-Barre
- Portland
- Salt Lake-Ogden-Provo
- Har-Las-Leb
- Green Bay
- Chattanooga
- Quad City-Davenport
- Mobile-Pensacola
- Johnstown-Aston
- Des Moines
- Champ-Deli
- Cape Girardeau
- Cedar Rapids
- Bristol-Johns
- Wheeling-St.
- Ft. Wayne
- Grinnell-Waterloo
- Albuquerque
- Lansing
- Peoria, Ill.
- Beaumont-Port Arthur
- South Bend
- Evansville
- Youngstown
- South Gate
- Guluth-Superior
- Madison
- Augusta
- Charleston, S
- Columbus, G
- Jackson, Miss
- Binghamton
- Columbia, S.
- Baton Rouge
- Hawaii
- El Paso
- Burlington-Pitts
- Amarillo
- Colorado Sp
- Line-Hunts, Inc
- Terre Haute
- Wichita Falls
- Fargo
- Monroe-El D
- Tucson
- Yakima
- Rockford
- Erie
- Montgomery
- Las Vegas
- Sioux Falls
- Bangor
- Savannah
- Sioux City
- Eugene
- Springfield, I
- Corpus Christ
- Cadillac-Traverse City
- Waco-Temple
- Wilmington
- Joplin-Ft. Scott
- Lafayette, La
- Springfield-Homer City
- Bakersfield
- Lexington
- Chico-Redding

## Source:

- Television Age, April, 10, 1967
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In a "top 10" or "top 50," etc., ranking of markets by "total homes" or by "total women, 18-34, viewing," or any other demographic classifications. Additionally, the ranking of a single market can change from year to year, from broadcast season to broadcast season.

In the pull-out section of this issue a listing of roughly 10 major markets, ranked first by numbers of total homes tuned to all stations during the average quarter (in both prime time and early evening). In addition, the markets are then ranked according to the numbers of men, women and children in various age groups—in viewing minutes.

The thousands of numbers furnished here are but a small part of the hundreds of thousands supplied by American Research Bureau to RKO General Broadcasting for use in that company's annual TV Market Plan. In themselves, the figures can be highly useful, but their importance is emphasized when comparisons are made with similar data from last year. As illustrated in three random papers of markets in the tables on this page, the television audience is a fickle and changing thing.

Markets can increase their TV audience from year to year (in approximately the same November rating period) and yet drop lower in a listing if they can decrease their audiences and yet climb higher in rating, or if they can work several variations.

Television has proved itself to be mass medium and a class medium, there is no such thing as one "top" market (even New York ranks second in Chicago in numbers of children two to five viewing during prime time). Any market, large or small, can be more important than others, depending on the specific needs in marketing a product or service. Last year's market rankings are useless to the efficiency-minded media buyer as last season's network schedule.

---

Some comparative rankings, '65 vs. '66

**Total Women, Prime Time**

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<th>Rank</th>
<th>1966</th>
<th>1965</th>
<th>Change</th>
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<td>Total (00)</td>
<td>Total (00)</td>
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<tr>
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<td>16,979</td>
<td>16,717</td>
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<td>13,054</td>
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<tr>
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<td>10,430</td>
<td>11,417</td>
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<td>7,993</td>
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<td>6,969</td>
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<td>6,757</td>
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<td>6,479</td>
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**Women, 18-34, Late Evening**

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<th>1966 Total (00)</th>
<th>1965 Rank</th>
<th>1965 Total (00)</th>
<th>Change</th>
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**Total Men, Prime Time**

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Source: ARB

If in a year's time, a market can gain viewers and slide further down a ranking list—or can lose viewers and climb higher up a 'top 100' listing—are rankings meaningful?
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<th>Total Women (00)</th>
<th>Women 18-34 (00)</th>
<th>Total Men (00)</th>
<th>Men 18-34 (00)</th>
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|       | 61               | 991             | 60               | 1200             | 58               | 681            | 63             | 170       | 57   | 593 | 58 | 149 | 72 |
|       | 62               | 984             | 54               | 1322             | 54               | 731            | 49             | 228       | 51   | 665 | 44 | 210 | 45 |
|       | 63               | 975             | 66               | 1631             | 68               | 601            | 65             | 167       | 67   | 499 | 62 | 141 | 58 |
|       | 64               | 944             | 72               | 933              | 75               | 517            | 78             | 132       | 72   | 454 | 83 | 190 | 62 |
| Scranton | 1041             | 74               | 1077             | 64               | 812            | 74             | 142       | 64   | 526 | 68 | 122 | 51 |
| Lackawanna | 1032             | 81               | 1336             | 55               | 721            | 47             | 239       | 50   | 692 | 38 | 237 | 57 |
|       | 1029             | 62               | 1170             | 61               | 658            | 78             | 184       | 60   | 574 | 51 | 173 | 70 |
|       | 1011             | 64               | 1134             | 57               | 685            | 59             | 182       | 65   | 561 | 52 | 161 | 42 |
|       | 1000             | 59               | 1207             | 58               | 681            | 55             | 196       | 61   | 572 | 56 | 154 | 52 |

**Notes:**

- This table provides a summary of television age demographics for various locations.
- The data includes total homes, total adults, total women, women 18-34, total men, men 18-34, and total for each location.
- The data is presented in a tabular format, with each row representing a different location and the corresponding demographic information.

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**Television Age, April 10, 1940**
in a “top 10” or “top 50,” etc., ranking of markets by “total homes” or by “total women, 18-34, viewing,” or any other demographic classifications. Additionally, the ranking of a single market can change from year to year, from broadcast season to broadcast season.

The pull-out section of this article appears a listing of roughly 10 major markets, ranked first by numbers of total homes tuned to all stations during the average quarter hour (in both prime time and early evening). In addition, the markets are then ranked according to the numbers of men, women, and children in various age groups—in viewing homes.

The thousands of numbers furnished here are but a small part of hundreds of thousands supplied by American Research Bureau to RKO General Broadcasting for use in that company’s annual TV Market Plan. In themselves, the figures can be highly useful, but their importance is exaggerated when comparisons are made with similar data from last year. As illustrated in three random groups of markets in the tables on page, the television audience is a living and changing thing.

Markets can increase their TV audiences from year to year (in approximately the same November rating period) and yet drop lower in a ranking list; they can decrease their audiences and yet climb higher in ranking, or they can work several variations.

Television has proved itself to be a mass medium and a class medium. There is no such thing as one “top” market (even New York ranks second in Chicago in numbers of children aged two to five viewing during prime time). Any market, large or small, can be more important than others, depending on the specific goals in marketing a product or service.

Last year’s market rankings are useless to the efficiency-minded buyer as last season’s network schedule.

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### Some comparative rankings, ’65 vs. ’66

#### Total Women, Prime Time

<table>
<thead>
<tr>
<th>Rank</th>
<th>Total (00)</th>
<th>Rank</th>
<th>Total (00)</th>
<th>Change</th>
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<td>28,134</td>
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<td>16,979</td>
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<td>11,465</td>
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<td>4</td>
<td>10,430</td>
<td>4</td>
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<td>6,915</td>
<td>5</td>
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<td>Detroit</td>
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<td>6,069</td>
<td>6</td>
<td>7,629</td>
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<td>5,115</td>
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<td>4,892</td>
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#### Women, 18-34, Late Evening

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<th>1965 Rank</th>
<th>Total (00)</th>
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<td>260</td>
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<td>48</td>
<td>161</td>
<td>41</td>
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<td>50</td>
<td>155</td>
<td>46</td>
<td>200</td>
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<tr>
<td>Dayton</td>
<td>58</td>
<td>139</td>
<td>32</td>
<td>246</td>
<td>-</td>
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<tr>
<td>Champ-Dee-Spfd. (Dan)</td>
<td>34</td>
<td>210</td>
<td>39</td>
<td>218</td>
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<tr>
<td>Tampa-St. Pete.</td>
<td>64</td>
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<td>Grand Ra-Kal.</td>
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<td>45</td>
<td>201</td>
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<tr>
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<tr>
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<td>68</td>
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#### Total Men, Prime Time

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<tr>
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<th>1965 Rank</th>
<th>Total (00)</th>
<th>Change</th>
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<td>733</td>
<td>-</td>
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<tr>
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<td>709</td>
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<tr>
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<td>83</td>
<td>672</td>
<td>81</td>
<td>744</td>
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</tr>
<tr>
<td>Peoria</td>
<td>78</td>
<td>711</td>
<td>88</td>
<td>667</td>
<td>+</td>
</tr>
<tr>
<td>Ft. Wayne</td>
<td>91</td>
<td>621</td>
<td>88</td>
<td>667</td>
<td>-</td>
</tr>
<tr>
<td>Green-Wash.-N. Bern.</td>
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<td>666</td>
<td>83</td>
<td>709</td>
<td>-</td>
</tr>
<tr>
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<td>92</td>
<td>620</td>
<td>84</td>
<td>706</td>
<td>-</td>
</tr>
<tr>
<td>Lansing</td>
<td>88</td>
<td>634</td>
<td>93</td>
<td>637</td>
<td>-</td>
</tr>
<tr>
<td>Wheeling-Steub.</td>
<td>81</td>
<td>700</td>
<td>92</td>
<td>652</td>
<td>-</td>
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<tr>
<td>Hawaii</td>
<td>86</td>
<td>648</td>
<td>85</td>
<td>690</td>
<td>-</td>
</tr>
</tbody>
</table>

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If in a year’s time, a market can gain viewers and slide further down a ranking list—or can lose viewers and climb higher up a ‘top 100’ listing—are rankings meaningful?

Data from ABB
Did you say Charlotte?

Some advertising agency producers with storyboards to get on tape, have been beating the traffic in Gotham by beating a path to Jefferson Productions in Charlotte, N.C. Ninety minutes away by air, the new colortape production layout, opened by the Jefferson Standard Broadcasting subsidiary earlier this year is well-equipped. Also the rates are said to be significantly lower than the going prices in New York and Hollywood, since the firm is far out of the high rent and unionized districts.

Costs aside, John P. Dillon, managing director of Jefferson Productions maintains that the “creative climate” is the main attraction of Jefferson Productions. “We give New York quality at Charlotte prices,” he said, “and we don’t stress cost. Any station could underbid us,” he added, “but none could deliver the quality.”

Jefferson Productions’ huge (65x45) color studio stands along the east side of the hilltop headquarters of Jefferson Standard Broadcasting and WBTV Charlotte. Behind a sloping glass wall high above the new studio, on the south side, is a big, two-level video-tape editing layout and behind this control room, stretches the tape recording room. Under these electronic facilities is a two-story-high prop loft and scene shop. West of the big studio are two other studios, one of them 60 x 40, the other 40 x 40, each entirely in view of its own glassed-in editing control room.

Jefferson Productions now has 13 color cameras, eight of them Norelco Plumbicon PC-70s, five of them RCA TK-42s. (The company also has 10 monochrome cameras). There are also 10 video recorders, some of them high-band, some low.

Remotes Travel Far

Outlay for the new studio and equipment, Mr. Dillon said, has run to more than $2.5 million, exclusive of any of WBTV’s assets and facilities. In addition, the company has a color video-tape recorder truck equipped with two vtr’s, RCA-22s being converted to hi-band. To work with it, a remote truck carries five Plumbicon cameras. There’s also a black-and-white video remote truck with five cameras.

For location shooting, Mr. Dillon said the mobile units can take production crews to the mountains in 90 minutes, to the outer banks of the Carolinas in three hours, to peach orchards, cottonfields, lakes and forest within 20-minute drive.

The remote units are also used to Jefferson Productions’ occasional feeds to network and regional link-ups for example, football games and space shots: NFL games in Atlanta and as far afield as Milwaukee; space shots at Cape Kennedy and Huntsville.

Jefferson Productions is also in the program syndication business, producing several shows currently going out to stations: The Arthur Smillie Show, a weekly half-hour country-western series goes in color to 20 markets.

The Golden Touch, with Harry Golden, is a series of five-minute talks; and The Betty Feezor Show is a five-minute series on home making and cooking. The firm produces, but does not syndicate, several other shows for tv syndication. Included are gospel shows like Glory Road, The Story, Gospel Roundup and Lefevre’s Show.

(Continued on page 71)
More Good News

high estate of culture in the form of good drama, musical comedy, Mark Twain as seen by Hal Holbrook, and other fare has been gleefully reported here. The high for a television medium that is commercially viable but culturally progressive has been predicted based on current ratings and trends. Perhaps the best news of all the progress of educational television in prime time.

the happily dead old days of television several specials could be counted on to get high ratings consistently: (1) Girl Watching in the form of Miss America, Miss Universe, Miss Teen Age America, etc.; (2) The Award Nights—Oscars and Emmys; (3) Bob Hope specials; (4) Peter Pan, Cinderella, and The Wizard of Oz, and similar shows oriented to children. Now this wasn't all bad—just a little disappointing.

At the good news tonight is the emergence of the unlikely series in television to top special ratings. More than 14,000,000 homes watched, of all things, the National Geographic program featuring Alaska. Over 17,000,000 homes saw five minutes or more of it. If that isn't a miracle, what is? That rating puts it in the top 12 specials of this season and well up on the all-time hit parade. This also means that most of the people sampling the show stayed with it, which is not at all usual for hour shows.

The program is slickly put together by the Wolper organization in association with National Geographic magazine, a non profit periodical with the show biz of a Fitzgerald travelogue up to now. Originally the Geographic did the job by themselves from collection in their files. Those shows were nicely educational and the kind of shows you were shown in the eighth grade auditorium as a bored, captive audience. All that is different since Wolper took over. The shows have novelty, direction, and special material is shot to order.

A matter of fact the effect of the Geographic series is undoubtedly a combination of cumulative excellence in past series, suggested viewing for credit by schools, parental pushing of children with adult enjoyment, a bargain that this kind of television is the cerebral improvement that newspapers, government television authorities, leaders of the community, educators, religious leaders, and nagging wives have been yelling for, and competition.

The episodes in this series featuring the underwater operations of Jacques Yves Cousteau have been good enough to warrant his being programmed for an entire set of twelve hour programs over the next few years. This is an outgrowth of the National Geographic suc-

cess, is a promising future leader in the high rating educational special derby in the 1968-69 seasons.

Cousteau has given a trailer of his series to come on the past programs. Now he will hunt for sharks of all kinds and find ways to repel them or protect men against their number one enemy in the water. He will also find buried treasure, new sources of fresh water, follow the currents for thousands of miles, go under ice floes, and hopefully find sea monsters thousands of fathoms under the sea with new unmanned equipment capable of taking color pictures at depths never before filmed or explored.

The secret of the success of these educational specials is the actual scripting with a point of view, appropriate action, a beginning and an end, fast movement and a capitalization on man's natural curiosity about his planet and his fellow men. Sounds simple but it has never been done in an exciting manner before. Prior to this smash hit series the dullness of pace and lackadaisical treatment of subject matter is the difference between the show business pros and the public service drones. The ultimate answer is palatable culture for the masses.

The next step has to be the taking over of current events specials by qualified outsiders. The news departments of the networks have badly flubbed their product. If a treatment of Alaska can command so large an audience what could a truly professional treatment of Viet Nam command?

The original argument of the networks was that all news must be under their control—ergo production. And so it came to be that only network-produced news specials were programmed. The result was disastrously small audiences. Not only was the subject matter worthy of far greater exposure, but the poor productions actually pulled down other network shows on the same night and caused inflated ratings for competitive shows. This was a high price to pay for an egotistical policy that is close to nepotism, or self protection of the inadequate staffer against the talented outsider. The argument that the content must be so guarded as the responsibility of the network news department is the thinnest of excuses for mediocrity. Any outside production of a news special

(Continued on page 52)
COOKING WITH LE GAS

Julia Child may demonstrate la cuisine on an electric stove, but most French chefs cook with gas. To communicate this fact for client Texas Gas Transmission Corp., Bozell & Jacobs sent creative director Julian Apley over to Paris to film famed Chef Moustache at work over a hot stove. Luckily, Moustache’s restaurant on the Avenue Duquesne, in the shadow of the Eiffel Tower on the Rive Gauche, was due to close for a few days for alterations, so Mr. Apley, with actors picked in Paris and a film crew from Coty Tv, moved in for the shoot. The arrangements with M. Moustache had been made earlier through the New York office of Coty Tv.

As Le Moustache flamboyantly praised the merits of gas behind the glass wall separating his kitchen from the salon, actor-waiters served up actor-diners with Brioche de Charolais Pompadour and Boeuf Bourguignon (extra close-up).

The filming was completed in a day, the lab work, including release-print footage, was done in Paris (“fast work,” said Mr. Apley), and the mixing was done back in New York. The spots (a 60, a 20, a 10) are running in the area served by the Texas pipeline, the Mississippi and Ohio valleys. The bilingual Mr. Apley wrote, produced and co-directed (with Maurice Regamey of Coty). He could not reveal the cost, but said the spots came in for no more than they would have cost if produced in the States.

EAGLE EYE

CBS Films picked up a local show, produced and telecast on a station affiliated to another network, and turned around and sold it to yet another network, ABC-TV. The show: The Children’s Doctor, a five-minute colortape weekday strip running for the past couple of years on KGW-Tv Portland, an affiliate of the NBC-TV network. ABC-TV will be running it at 10:55 starting April 3. CBS Films had interested Bristol-Myers in the show even before it was taken by ABC-TV, and that advertiser, through Young & Rubicam, is sponsoring it. As the title indicates, the strip show features a pediatrician, Dr. Lendon Smith of Portland, who deals with the physical and psychological problems of children, from infants to adolescents, and the problems their parents have in relating to them or in nurturing them.

SPORTS AND PROS

Seven Arts Tv unveiled The Professionals, series of 13 half-hour color shows, at the NAB convention. The two football shows in the series feature the Fearsome Foursome of the Los Angeles Rams—Roosevelt Grier, David Jones, Lamar Lundy and Merlin Olsen—and Lance Alworth of the San Diego Chargers. The two baseball half-hours feature Lou Johnson and Jim Lefebvre of the Los Angeles Dodgers and Frank and Brooks Robinson of the Baltimore Orioles. Other sports represented are basketball (Wilt Chamberlain, Jerry West), hockey, surfing, auto and horse racing, golf, rodeo, tennis and skiing.

CBS GOES FEATURE-WARD

It has long been conjectured that it would be logical for tv networks to produce their own motion pictures, and now one network is doing it. Joining the Columbia Broadcasting System to supervise its feature-film making activities is an executive from Columbia Pictures Corp., Gordon Stulberg, who had been vice president and chief studio administrative officer of the Hollywood major since 1960. Now CBS will make features here and abroad, for theatrical release, and it’s a virtual certainty that the pictures eventually will turn up on the CBS-TV network after running around the circuits.

Headquarters for the new network division will be at the CBS Studio Center in North Hollywood.

QUICK CUTS

- Lew Schwartz/del Sol Inc. made a 150-second trailer for The Bird, the Bees and the Italians, Seven Arts feature which premieres in New York next week. Last month Schwartz/del Sol made a 150-second film for the opening and closing of the Tony Awards telecast on ABC-TV network.
- Dimension Productions, Ltd, made an 11-minute film, in 35mm color, called Effort at Speech between Two People, to show what the recently-formed studio could do in the way of cinematography. The film was produced by Len Steckler, Dimension’s creative director hitherto known primarily for his still photography. Dimension is using Effort instead of the usual sample reel to solicit tv commercials assignments from agencies.
- Last week at the TFE/NAB Trans-Lux Tv demonstrated two distinct yet simultaneous program services on the same screen: the company’s stock quotation service, in use in recent months on several stations and CATV’s, and its second tape service, a moving tape carrying news and announcements and running below the continuous moving strip carrying price fluctuations on the New York Stock Ex-

Television Age, April 10, 1967
Together, the stock-quote service and its concomitant news tick are designed to suit CATV and TV operations as well as radio operations.

Last month Trans-Lux sold the services of Manhattan Cable TV Services and the Cleveland Area TV Company to a CATV operation based in Lakewood, Ohio, and owned by Cox Broadcasting and The Cleveland Plain Dealer.

Aspects for the service, according to Robert Weisberg, vice president of Trans-Lux Distributing Corp., include the TV's and u's in towns where news stories are normally disregarded by news media in nearby cities, and in retirement communities, where stockholders abound. According to a research conducted for the New York Stock Exchange, the greatest stock ownership from '60 to '69 occurred in towns of 2500 to 25000 population.

Technical Film Laboratories, division of Berkey Video Services, is completing construction of its new color lab on New York's East 45th St. The color lab has been designed by Lauritz Jessen, Technical's chief engineer.

Animated Productions, New York have completed shakedown and testing of its computerized animation equipment, the first production model of the prototype automatic control animation-camera and stand developed by Automation Technology, Inc. With the solid-state control system, it may be possible to turn out animation footage five times faster than through earlier processes, and at less cost. The system works this way: camera instructions are encoded on tape and the tape loaded into a tape reader. The animation cinematographer sets the position of the parameters according to specifications on his exposure sheet, then pushes a button. Thereafter, the loop system takes over and all the devices, zooms, pans, trucks and the opticals are controlled by the data on the tape.

Rebell & Rebell Color Laboratories have been running both 16mm and 35mm ME-4 Ektachrome machines in their facility on the West

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**Advertising Directory of**

**SELLING COMMERCIALS**

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<tr>
<th>Bayer Aspirin • Dancer-Fitzgerald-Sample</th>
<th>Coca Cola • McCann-Erickson</th>
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<tr>
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</tbody>
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*Telecom Age, April 10, 1967*
William B. Moseley
Senior Vice President &
Associate Director
Norman, Craig & Kummel, Inc.

At 36 Bill Moseley may be considered a television pioneer. On the West Coast he started his career as an NBC page. With time out for service in the Korean War, Mr. Moseley eventually wound up at NBC as executive assistant on the “Matinee Theater” show.

Coming to New York and BBDO as account executive, he produced live commercials in the “Armstrong Circle Theatre.” From BBDO he went to Grey as a commercial film producer and then to Benton & Bowles.

Joining Norman, Craig & Kummel in October of 1959, Mr. Moseley was subsequently put in charge of all television production. He has recently been appointed Senior Vice President and Associate Director, heading up one of NC&K’s three vertically-organized creative staffs.

**Television Age**

"In the fields of programming and production, TELEVISION AGE achieves consistent accuracy and comprehension."

Side of New York. Norman La Bebell, president of the laboratory, said he believes his is the only lab processing both 16 and 35 MM Ektachrome reversal on the East Coast.

**THE DOTTED LINE**

American Express is sponsoring new NFL color football series, *NFL Action*, in markets around the country. The 25 half-hours in the series hosted by Frank Gifford, are being produced by NFL Films, using as many as 15 camera angles on each play, and original music, special optical effects, freeze frames and slow-motion action. It is not a "highlights" series but an exposition on the game of football.

Among the titles in the series are: *They Call it Pro Football, One Big Play* (how the Packers beat the Cowboys for the league championship), *The Spectacle of a Sport* (AFL-NFL championship game), *The Chicago Bears, The Name of the Game* (Minnesota Vikings), *The Gamebreaker, Flat Out to a Title* (Dallas Cowboys), *Sundays Are for Keeps, Portrait of a Coach; The Roar of the Lion, Thunder of the Crowd* (Detroit Lions); *A Matter of Inches* (Forty Niners), *Sunday's Cool Heroes* (quarterbacks), *The Last of the Team* (Packers), *In the Beginning* (Atlanta Falcons), *The Versatile and the Violent* (moonlighting players), *Always with Style* (Baltimore Colts), *The Road Back* (Los Angeles Rams), *This Is Football* (primer for the St. Louis Cardinals), *The Joy of All* (Washington Redskins), *Three Acts in Depth* (Philadelphia Eagles), *Gone Are the Days* (Pittsburgh Steelers), *The Balance of Power* (Cleveland Browns), *Ten Thousand to One* (odds against making the pro varsity), and *The Proud Ones* (the average-size players).

The series is produced by Edwin Sabol, president of NFL Films.

**RKO Pictures Co.** assigned NBC International worldwide distribution outside the United States, of *Abbott and Costello*, series of 156 five-and-a-half minute color cartoons now in production at Hanna-Barbera. The series, a joint venture of RKO Pic-
BC Productions, the syndication arm of Group W, chalked up new sales tallies on The Mike Douglas Show and The Merv Griffin Show. With sales last month to nine stations, the Douglas show now goes into 133 markets. The newcomers in lineup: WKY-TV Oklahoma City, WWRD-TV Augusta, KS00-TV Boston, WC0V-TV Montgomery, K4TV Medford, KNTV Springfield, KNMR Boise, WJHL-TV Johnson City, WENK-TV Honolulu. The Griffin show goes into 83 markets. The new tallies: KVAL-TV Eugene, KRG-TV Albuquerque, KPRC-TV Houston, WBOI-TV Boise, WTVT Charlotte, WICS-TV Springfield, WUSN-TV Charleston, WTVA Norfolk, KULR-TV Billings, WKTU-TV Lansing, WUPR-TV Kettering, WNEM-TV Bay City, WFTW Wayne, KCR-LTV Reno and WRVA-TV Chattanooga.

Du Pont de Nemours & Co. sponsoring Triangle's Auto Racing Highlights of 1966 in more than 110 markets. The 60-minute special covers the major sports car races of the year. Last year Du Pont sponsored two earlier Triangle autoracing specials in syndication: The American Challenge and Auto Racing Highlights of 1965. More station clearances on this year's special are expected, since earlier Du Pont buys between 150 and 200 markets.

Meanwhile, WGN-TV Chicago renewed Triangle's Exercise with Gloria for sixth and seventh run.

Haller Corp. sold the cartoon series, The Lone Ranger, to ABC Television in England.

Haller Television Sales is syndicating Hanna-Barbera's Laurel and Hardy Show, The Alan Burke Show, preceded by Metromedia's WNEW-TV New York, and two specials: The Triangle's Auto Racing Highlights of 1966.
Ray Conniff Christmas Show, The Mean Mr. Firecracker. There are 26 two-hour shows on color videotape in the Burke series. Laurel and Hardy, produced by Hanna-Barbera, runs to 32 half-hour cartoons, all of which can be broken up into five-minute episodes (or 156 segments in all).

The Mean Mr. Firecracker was produced in the Aegean islands by a French outfit, Tele-France; The Christmas Show, by Jerry Simmonds and Ray and Ann Conniff, features Mr. Conniff's chorus of 25 voices and comedian Alan Young and the Pixiekin Puppets.

North American Television Associates, headed by Richard Dinsmore, acquired syndication rights to Sports International, series of nine 60-minute color shows hosted by Bud Palmer, who is also executive producer. Six of the nine shows were filmed abroad, in Japan, Thailand, Jamaica, Russia and England.

OLAS Corp., producers and syndicators of the color series, Of Lands and Seas, is taping more color programs to add to the 207 hours already in existence in the series.

ABC Films kicked off syndication of Combat! with sales to five stations, three of them in the Metromedia group—WNEW-TV New York, WTTG-TV Washington and KTTV Los Angeles—and KGMB-TV Honolulu and Triangle's WFIL-TV Philadelphia. Kevin O'Sullivan, vice president and general sales manager of the network syndication arm, said that in each of the five markets, the price paid for Combat! was the highest per episode

in the history of syndication.

Madison Square Garden-RKO General Sports Presentations are telemastering the world middleweight title bout, between champion Emile Griffith and contender Nino Benvenuto, the European middleweight champ, from the Garden, April 18, live and in color.

ZOOMING IN ON PEOPLE

M. Kenneth Hyman rejoined Seven Arts as executive vice president in charge of production. In London the past couple of years as an independent producer (The Dirty Dozen, for MGM), M. Hyman earlier was involved in production for Seven Arts and through the past six years the company's production had with Britain's Hammer Films.

George L. Back joined ABC Film as account executive in the central division, headquartered in Chicago. He had been in the special production division of Columbia Records, earlier was a dealer representative for the Shell Oil Co.

Screen Gems promoted Dick Canfield to Western division sales manager. He had been sales representative in the western division since November. Mr. Campbell join Screen Gems in 1958 as southwest sales representative.

Alfred L. Mendelsohn join VPI, division of Electrogaph Corp., as vice president and general sales manager. He had been with EUE/Screen Gems for nine years as general sales manager, and earlier was assistant sales manager in the commercial division of Universal International. Before that Mr. Mendelsohn was radio and tv publicity and promotion manager for Universal Pictures.

Stuart Haggman joined EUE/Screen Gems in Hollywood as a sales director.

Three producers at Ted Bates Co. were elected vice president. Hank Bate, James Harbur and Stanley Lacey. Mr. Bate left Bates in '64 after a stint as a sales tv producer at Ogilvy and Math, Mr. Harbur joined the agency in '61 from Benton & Bowles, where he was senior producer for nine years and Mr. Lacey joined Bates two years

Producers Stanley Lacey, James Harbur and Henry Bate, all of Ted Bates Co., Inc., were named vice presidents of the agency. (For details, see below.)

TV Commercials: Industrials

Russ Ford
Sy Shaffer
Marc Anderson
Rib Smith
Joel Appell
Joe Edwards*

FFA INC. 18 East 41st Street, New York, N.Y. 10017 (212) 889-7036
*221 N. La Salle Street, Chicago, Ill. 60601 (312) 372-2628
Advertising Directory of
SELLING COMMERCIALS

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<tr>
<th>Pet, Inc. - Gardner Advertising</th>
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<td>St. Joseph Aspirin - Lake-Spiro-Shurman</td>
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<td>Rival Pet Foods - Dancer-Fitzgerald-Sample</td>
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<tr>
<td>JEFFERSON PRODUCTIONS, Charlotte</td>
<td>TV GRAPHICS, INC., New York</td>
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Returning The Features
Associated Film Artists Productions, headed by Louis Hayward and Edgar Ulmer, made a deal with the five CBS Owned television stations to make 13 features in color. The deal was made by Gentry International and Harold Holth, vice president, program services of the CBS station group. The group will get them pictures in 1970, after they've made the movielhouse rou!s. Last year the CBS station group made similar deals with Television Enterprises Corp. and Sagitar Productions.

Television Age, April 10, 1967
The first title in the Sagittarius deal is now in production in Norway; it’s Operation Deep Yellow, with James Francis, produced and directed by Irving Jacoby. Sagittarius is also currently at work on two pictures in a 13-title deal for the ABC Owned tv stations, The Big Jolt and Duel on the Moon, both science-fiction features.

Seven Arts unveiled its 12th bundle in its Films of the ‘50s and ‘60s releases last week at the TFE ’67 during the NAB Convention. Some two thirds (28) of the 52 titles in Volume 12 are in color. Also at the NAB, Seven Arts released to a wider market its package of 21 Charlie Chan features.

Another Charlie — Chaplin — figured in a deal wherein Crystal Pictures acquired world distribution rights to Charlie’s Big Romance, Chaplin’s 1914 silent film, 75 minutes in length, and now carrying a sound track, with music and narration.

It was Chaplin’s first “feature,” marking a switch from slapstick shorts to storytelling. Crystal is making the classic available directly to tv stations as well as movie houses.

Official Films picked up world tv rights to The Joe Louis Story, in a deal closed by E. Jonny Graff, operations vice president, and Louis-Rowe Enterprises. The film biography was a 1953 United Artists release, incorporating newsreel footage of the Brown Bomber’s bouts with Schmeling, Max Baer, Jim Braddock, Primo Carnera, Billy Conn, Jersey Joe Walcott, Rocky Marciano and other contenders.

Screen Gems chalked up 13 sales of its Post ’60 package within 60 days of releasing the bundle (60 titles, half of them in color) on the syndication market. The first takers: WABC-TV New York, KABC-TV Los Angeles, KPIX-TV San Francisco, KDKA-TV Pittsburgh, WBKB Chicago, WTVJ Miami, WBYT-TV Green Bay, WWVE New Orleans, KCPT-TV Salt Lake City, WLOS-TV Asheville, KEYC-TV Mankato, KGLO-TV Mason City and WJNE-TN Bay City. Among the titles in the package: Bye Bye Birdie, Five Finger Exercise, Good Neighbor Sam, Damn the Defiant, Fail Safe, The Victors, Baby the Rain Must Fall, and Love Has Many Faces.

Feature Film Corp. of America, headed by Harold Goldman, acquired world distribution rights to Brighty of Grand Canyon, which goes into U.S. release in June.

Four Star International sold its 12-picture Sherlock Holmes package to KKTU Colorado Springs, WHEN-TV Syracuse and KOLN-TV Lincoln.

CBS-TV made a deal with Lee Mendelson Film Productions and Bill Melendez Productions to make a theatrical feature about Peanuts. The color cartoon will revert to the network after a run on the cinema circuits.

Insomniacs in Texas are being treated, one night a week, to all-night movies on WFAM-TV Dallas-Ft. Worth, with features running from 10:30 p.m. and on through the night to 6:30 a.m., the former Saturday sign-on time. The all-night grind came about after the station’s general manager, Mike Shapiro, mentioned in his program, Let Me Speak to the Manager, that the idea would be feasible if enough people clamored for it. Whereupon the station was deluged with mail.

Allied Artists Tv unveiled Group V of its Cavalcade of the ’60s at the NAB Convention in Chicago last week. The package has 26 titles, 19 of them in color.

THE COMMERCIALS MAKERS

LARS SWANBERG joined Filmex as a producer and consultant. Mr. Swanberg comes to the New York studio from Stockholm, where he was director of photography with Sandrews Films (Dear John, et al.). Earlier, he studied under Ingmar Bergman at Swedish Film Institute and made films for Swedish television, and for that studied at the Chicago Institute of Design on a grant from American-Swedish Foundation.

Photographer and designer KENNETH HARRIS signed a contract with Van Praag Productions for work in commercials. Mr. Harris is well known for his work in graphic design, especially the acclaimed photographic painting of Wanda Embry that served as mailler for this year’s New York Art Directors Club show.

STEPHEN ROSE, RICHARD BROOKS and MARGARET MIKUTIS join the staff of The Film-Makers in Chicago. Mr. Rose, an art director-filmmaker-designer, was with Morton Goldshall Associates; Mr. Bloomquist, cutter, was with WBKB Chicago, and Miss Mikutis, also a cutter, was with VPI of Illinois and earlier with Walter Schwimmer Productions.

MAURICE MAX joined Sandler Film Commercials as editorial supervisor. He had been with Filmways.

SUSAN HAMILTON joined Herman Edel Associates as production coordinator. Miss Hamilton recently returned from a year in Rome as a foreign scholar in piano. A former pupil of Rosina Lhevinne, Miss Hamilton has appeared with the Los Angeles Philharmonic.

On the West Coast, Peter Baro was named director of Lori Production’s tv commercial department in Los Angeles. Before joining Lori, Mr. Baron was broadcast director in Collyer Advertising in Toronto, earlier was with Foote, Hilton and Atherton in New York.

DICK SHOPPERS joined the program development staff of Wolf Productions. He had been a creative group director at McCann-Erickson in Los Angeles.

DAVID VICTOR joined Filmway Television Productions as a vice president. He had been vice president of Norman Felton’s Aren Productions.

HOWARD GOTTFRIED joined Sullivan Productions to work on new program development. He had been vice president in charge of programming at United Artists Tv.
WALL STREET REPORT

For TV outlook. There are indications that the color TV set boom may run into trouble. It is believed that the transitory in nature and able to be corrected by basic marketing and pricing action. Experts suggest that the industry is being buffeted by consumer resistance to high prices. While demand for color sets was high during 1966 the set makers sought to raise prices and ran into objections from the Government. To get around that hurdle the industry did not raise prices but adopted a ploy of producing more higher-priced sets. The results were fairly good profit margins so long as the demand was sustained. But recently consumer resistance has been building to the higher price set. Moreover, this consumer attitude has been complicated by the Government's requirement that dealers identify sets to consumers by square inches of viewing surface as against the hold method of labeling 21-inch, 23-inch or 19-inch screens.

Bringing out lower price sets with fewer frills it is assumed the set makers can re-ignite the consuming flame—although there is always the likelihood that enthusiasm on dampened cannot be re-aroused. Better for investors who believe that the demand for color TV sets will continue to expand there is a relatively new entrant in the market—Philco with qualities that seem to promise that the investors will benefit from the long-term growth that is said for the industry no matter what happens to prices, styles or in-

no matter who makes it or what size or shape is involved. Whether the masks are made in the U.S. or abroad the chances are it is made either by B-M or by one of its licensees.

The mask is a thin sheet of carbon steel with thousands of tiny, carefully designed and precisely-positioned holes. For a 21-inch tube, for example, there would be 400,000 such apertures. The electronic beams are directed through the holes so that only the desired spots of color on the face of the picture tube are activated. The product calls for extremely fine workmanship and careful control of output. The whole process involved is covered by patents and the experience the company has gained in the field while it has had a virtual monopoly in the marketplace suggests that even if the patent hold were broken it would be a long and expensive procedure for a company to develop a profitably competitive process.

Volume Up Ninefold. Output of this mask has been the prime factor in pushing B-M's volume up nine fold in the last six years and will push it up again by almost 100% in 1967. It's now estimated that for 1967 the company may have sales of between $65 and $70 million and profits may jump to $3.30 per share. The interesting part of this development is that the company, 60 years old, has a fairly well diversified operation, anyway. It is basically divided into three groups. The industrial set makers. The Buckbee-Mears Co. seems to have worked itself into a strategic position almost to good to believe. Buckbee makes the aperture mask or shadow mask noted by every color TV picture tube trial group produces the masks. It also makes fine mesh grids for radar and other photomechanical reproduction techniques such as imposing an image on sensitized metal, glass or plastic. The image is then used as a guide for etching, or electroforming the end product.

The graphic arts group furnishes a broad range of services and products to the graphic arts industry, including commercial art, commercial photography, photomechanical, positives and negatives for platemaking offset and letterpress plates, typesetting and phototypeset composition.

The printing division does general commercial and financial printing including catalogs, advertising material, annual reports and securities prospectuses. It also produces continuous and snapshot forms for data processing and sells a variety of advertising products such as calendars. It markets these items and services under a number of trade names including McGill, Controlforms, Southwest Controlforms and Louis F. Dow.

Family-owned Firm. Last June an underwriting group headed by Paine, Weber, Jackson & Curtis offered 530,730 shares of common to the public at $23 per share. This offering was from a total capitalization of 1.9 million shares. The company itself sold only 100,000 shares to

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Buckbee-Mears' Last Five Years

<table>
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<tr>
<th>years</th>
<th>1962</th>
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<td>21 cents</td>
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</table>
supply working capital for the expansion program of 1966, which involved expenditures of over $5 million. The remainder of the offering was on behalf of the stockholders, including the Mears family. Even after the offering the family owned 64 per cent of the stock. But it waived cash dividends on the 977,310 shares it owned until June 30, 1968. From 1968 to 1972 various percentages of the shares held by the Mears family become eligible for dividend payment starting with 20 per cent in the first year. However should the family sell any portion of the stock the agreement to waive the dividend becomes void. The directors have declared a dividend, which seems to put the company on a 60 cent annual dividend rate.

The company has five plants, three in St. Paul, one in Elgin, Ill., and one in Houston. It employed over 1,215 employees last year but the number has been increased since then. It has had no strikes since 1922 although some 850 of its workers are represented by 11 unions. The largest union is the International Photoengravers Union of North America and that contract, covering 440 workers, does not expire until 1969 so there is evidence the company can expect labor peace during the critical period ahead. The stock reached a high of $48 per share and then settled in around $37 to $41 per share in the over-the-counter market. That’s a price-earnings ratio of 16 times the 1966 earnings but about ten times the p-e ratio of the projected 1967 earnings.

TIO (Continued from page 31)

While the public genuinely appears to approve of the commercially sponsored tv system, it is clearly critical of certain aspects of commercials. For example, 80 per cent thinks that there are far too many commercials on tv; 69 per cent say many commercials are in poor taste; 59 per cent say they are too noisy and loud, and 54 per cent say the commercials often advertise products that shouldn’t be advertised.

If more people agreed than disagreed with statements unfavorable to commercials, the same goes for the favorable statements. Some 78 per cent say commercials frequently provide useful information about new products; 74 per cent say commercials are often amusing and fun to watch; 52 per cent say they are sometimes a welcome break in programs.

The largest single group of respondents supports the status quo on the subject of government control of tv programming. But substantially more people feel there should be less rather than more government control. Sentiment for more control is strongest at the lowest educational levels; sentiment for less control is strongest at the highest educational levels.

The study posed a battery of questions on broadcast editorializing and support of political candidates. It concluded: “Fifty-four per cent of the entire public favors candidate endorsement.” But among those who have experienced candidate endorsement by television stations, 68 per cent approve of it. It seems that those who have experience in editorializing and political endorsements are more favorable to the practice than those who are not. It is also evident that the public supports the Fairness Doctrine, the FCC requirement that equal time be offered to spokesmen for opposing points of view.

Tv in Courtroom

This year the Roper interview investigated for the first time public attitudes on various news media coverage of courtroom trials. It is clear that the public discriminates sharply on the type of coverage it feels is proper in the courtroom. Newsmen who only take notes or courtrooms are more acceptable than the other more physical aspects of news reporting. Television broadcasters, news photographers, radio broadcasters, and even artists making sketches are decidedly frowned upon.

The more disruptive the coverage thought to be, or the more the coverage may affect the way the participants in the trial act, the more critical is the public.

However, the report suggests that the public attitudes toward broadcast coverage of trial proceedings may alter, as it did in the case of editorializing. “It is entirely conceivable that their attitudes toward broadcasting courtroom proceedings would become a good deal more favorable with experience—just as their attitudes have, with experience, become more favorable toward editorializing. But, at the present time, their attitudes are clearly opposed to such coverage.”

Viewpoints (Continued from page 43)

is subject to the editorial censorship of the network in any event. The only difference is the imaginative presentation of the same editorial material with its resultant appeal to a substantially larger audience.

The brave new world of television is now over the horizon. Shows are getting longer and subject matter more mature. The idea that each state of the union can be theoretically treated in an educational manner and rate higher than average television fare is exciting. The fact that earthquakes, tides, time, space, the senses, the mind, the sea, the air, animal life, sea life, and all the great subjects in the natural world can now be seen in prime time is enough to make the most rugged iconoclasts go out and buy a television set for his children. Even the upper income, upper educated viewer will come back and the viewers with less advantages will be helped up to a higher plateau of learning in a painless way via a medium that was designed for that purpose in a higher society.

Yes, the future of the medium with the marriage of commercial success and educational necessity is clearly possible for the first time. This does not preclude a variety of entertainment in balanced programming that includes variety, farce, light drama, adventure, and sports. It simply means that the mixture can help develop a new Renaissance man.

—J.B.

Television Age, April 10, 1967
### April 1967

#### Television Age Network Program

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<td>9:45</td>
<td>Beany &amp; Cecil</td>
<td>Sunrise Semester</td>
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<td>The Lionhearts</td>
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**ABC's Wide World of Sports**
- ABC Sat 5 J. B. Williams, Bristol, participating
- Amateur Hour CBS Sun 5-30
- J. B. Williams
- American Bandstand '67 ABC Sat 1-30 Heintz, Carter, Vick, part.
- Andy of Mayberry CBS M-F 11 participating
- Another World NBC M-F 3 part.
- As The World Turns CBS M-F 1:30 P&G, participating
- Atom Ant ABC Sat 9:30 participating
- The Beagles CBS Sat 12:30 part.
- Beany & Cecil ABC Sun 9:30 Multiple Products, Gen Foods, participating
- The Beatles ABC Sat 10:30 Deluxe, Nabisco, Alberto-Culver part.
- Beverly Hillbillies CBS M-F 10:30 participating
- The Bugs Bunny Show ABC Sat 12 Deluxe, participating
- Bullwinkle ABC Sun 11 Del Foods, participating
- Camera Three CBS Sun 11 P
- Candid Camera CBS M-F 10
- Captain Kangaroo CBS M-F
- CBS Sports Spectaculars 1:45, Sat 1:30 part.
- Children's Doctor ABC M-F 1
- Concentration NBC M-F 10:
- Cool McCool ABC Sat 12 p
- Dark Shadows ABC M-F 3:
- The Dating Game ABC M-F
- Days of Our Lives NBC M-F participating
- Dick Van Dyke Show CBS M participating
- Directions '67 ABC Sun 1:
- Discovery '67 ABC Sun 11
- Multiple Products, Gen Foods, participating
- The Doctors NBC M-F 2:30 participating

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**Real Sports**

- Detroit
- Raymonde to the Westinghouse prime

EXECUTIVE
- President
- KSD-TV, 9
- Storer Bros.
- Stations
- Corinthian will carry General Motors, memt. page 62)
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<td>New Adventures Of Superman</td>
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<td>Magnolia Gorilla</td>
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<td>The Doctors</td>
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<td>Sunrise Semester</td>
<td>Hoppy Hooper</td>
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<td>The Doctors</td>
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<td>The Doctors ABC M-F 2:30 part.</td>
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<td>Concentration</td>
<td>News—12:25</td>
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- Bullwinkle ABC Sun 11 Deluxe, Gen. Foods, participating
- Candid Camera CBS M-F 10 part.
- Captain Kangaroo CBS M-F 9 part.
- Children’s Doctor ABC M-F 1:05 part.
- Concentration NBC M-F 1:35 part.
- Cool McCool NBC Sat 12 part.
- Dark Shadows ABC M-F 3:30 part.
- Dateline—Hollywood ABC M-F 10:30 part.
- The Dating Game ABC M-F 4 part.
- Days of Our Lives NBC M-F 2 part.
- Dick Van Dyke Show CBS M-F 11:30 part.
- Directions '67 ABC Sun 1 part.
- Discovery '67 ABC Sun 11:30 part.
- Multiple Products, Gen. Foods, participating
- The Doctors ABC M-F 2:30 part.
- The Donna Reed Show ABC M-F 12:30 part.
- Dream Girl of '67 ABC M-F 3:30 part.
- The Edge of Night CBS M-F 3:30 part.
- Issues And Answers
- Super 6
- The Jetses NBC Sat 10 part.
- The Flintstones
- The Lone Ranger
- The Nation CBS Sun 12:30 part.
- The Donna Reed Show
- ABC M-F 12:30 part.
- General Hospital ABC M-F 3 part.
- The Fugitive
- ABC M-F 1 part.
- Golf Package ABC Sun & Sat various times part.
- Golf with Sam Snead ABC Sat 4:30 part.
- The Guiding Light CBS M-F 12:45 part.
- Hollywood Squares
- NBC M-F 11:30 part.
- Hoppy Hooper ABC Sat 1 part.
- House Party CBS M-F 2:30 part.
- I Love Lucy CBS Sun 5 part.
- Issues and Answers ABC Sun 1:30 part.
- Jeopardy NBC M-F 12 part.
- The Jetses NBC Sat 11:30 part.
- King Kong ABC Sat 10 participating
- Lamp Unto My Feet CBS Sun 10
- Late Afternoon News CBS M-F 5:0
- Let's Make a Deal NBC M-F 1:30 part.
- Limbo the Lionhearted Show CBS Sun 10 Gen. Foods, participating
- The Lone Ranger CBS Sat 11:30 part.
- Look Up and Live CBS Sun 10:30 part.
- Love of Life CBS M-F 12 part.
- Magilla Gorilla ABC Sat 12:30 part.
- Calif., Paking, participating
- Major League Baseball NBC Sat 2:15 part.
- The Match Game NBC M-F 4 part.
- Meet The Press NBC Sun 1 part.
- Mighty Mouse Playhouse CBS Sat 9
- Gen. Foods, Deluxe, Am. Home Products, participating
- Amateur Hour
- GE College Bowl
- Sat 12
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<tr>
<th>MONDAY-FRIDAY</th>
<th>SATURDAY</th>
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<tbody>
<tr>
<td>ABC</td>
<td>CBS</td>
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<tr>
<td><strong>Fugitive</strong></td>
<td>As The World Turns</td>
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<td><strong>The Newlywed Game</strong></td>
<td>Password</td>
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<tr>
<td><strong>Dream Girl of '67</strong></td>
<td>House Party</td>
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<tr>
<td><strong>General Hospital</strong></td>
<td>To Tell The Truth News—3:25</td>
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<tr>
<td><strong>Dark Shadows</strong></td>
<td>The Edge Of Night</td>
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<tr>
<td><strong>The Dating Game</strong></td>
<td>The Secret Storm</td>
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<tr>
<td><strong>Late Afternoon News 5:10</strong></td>
<td><strong>ABC's Wide World Of Sports</strong></td>
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<tr>
<td><strong>Peter Jennings With The News</strong></td>
<td><strong>Secret Squirrel NBC Sat 11 part.</strong></td>
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<tr>
<td><strong>Peter Potamus ABC Sun 10:30</strong></td>
<td><strong>The Secret Storm CBS M-F 4 part.</strong></td>
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<tr>
<td><strong>Porky Pig ABC Sat 9:30 Gen Mills, Multiple Products, participating</strong></td>
<td><strong>Snap Judgment NBC M-F 10 part.</strong></td>
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<tr>
<td><strong>The Road Runner CBS Sat 12 part.</strong></td>
<td><strong>Space Ghost CBS Sat 10:30 part.</strong></td>
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<tr>
<td><strong>Sandy Koufax NBC Sat 2 part.</strong></td>
<td><strong>Space Kidettes NBC Sat 10:30 part.</strong></td>
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<tr>
<td><strong>Search For Tomorrow CBS M-F 12:30</strong></td>
<td><strong>Sunrise Semester CBS M-F 1, Sun 9:30 part.</strong></td>
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Milton The Menster ABC Sat 11:30
Remco Multiple Products, part.
NBC Religious Series NBC Sun 1:30
New Casper Cartoon Show ABC Sat 12
Multiple Products, participating
The Newlywed Game ABC M-F 2
participating
News ABC M-F 2:55, 4:25
News NBC M-F 10:25, 12:55, 1:55,
4:25 participating
Pat Boone NBC M-F 11 part.
Password CBS M-F 2 participating
Peter Jennings with the News ABC
M-F 5:30 part.
Peter Potamus ABC Sun 10:30
Gen. Foods, participating
Porky Pig ABC Sat 9:30 Gen Mills,
Multiple Products, participating
The Road Runner CBS Sat 12 part.
Sandy Koufax NBC Sat 2 part.
Search For Tomorrow CBS M-F 12:30
PM, Secret Squirrel NBC Sat 11 part.
The Secret Storm CBS M-F 4 part.
Snap Judgment NBC M-F 10 part.
Space Ghost CBS Sat 10:30 part.
Space Kidettes NBC Sat 10:30 part.
Sunrise Semester CBS M-F 1, Sun
9:30 part.
Superman/CBS Sat 11 participating
Supermarket Sweep ABC M-F 11
To Tell The Truth CBS M-F 3 part.
participating
Tom and Jerry CBS Sat 1
Matto, Quaker Oats, part.
Underdog CBS Sat 9:30 participating
Vietnam Weekly Review NBC Sat 4:30
You Don’t Say NBC M-F 3:30 part.

Milton The Menster ABC Sat 11:30
Remco Multiple Products, part.
NBC Religious Series NBC Sun 1:30
New Casper Cartoon Show ABC Sat 12
Multiple Products, participating
The Newlywed Game ABC M-F 2
participating
News ABC M-F 2:55, 4:25
News NBC M-F 10:25, 12:55, 1:55,
4:25 participating
Pat Boone NBC M-F 11 part.
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Gen. Foods, participating
Porky Pig ABC Sat 9:30 Gen Mills,
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The Road Runner CBS Sat 12 part.
Sandy Koufax NBC Sat 2 part.
Search For Tomorrow CBS M-F 12:30
PM, Secret Squirrel NBC Sat 11 part.
The Secret Storm CBS M-F 4 part.
Snap Judgment NBC M-F 10 part.
Space Ghost CBS Sat 10:30 part.
Space Kidettes NBC Sat 10:30 part.
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Tom and Jerry CBS Sat 1
Matto, Quaker Oats, part.
Underdog CBS Sat 9:30 participating
Vietnam Weekly Review NBC Sat 4:30
You Don’t Say NBC M-F 3:30 part.
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Television Age, April 10, 1969
A recent probe of media directors by a top New York rep firm reveals that attitudes vary toward the sale of independent 30-second adjacencies at more than half the minute rate, an encouraging note for stations anxious to sell the 30's at premium.

Media directors in New York, Chicago, St. Louis, and Philadelphia report they are interested in independent 30's but say the onus is on the station to provide an acceptable rate. What would they consider an acceptable rate? Some insist on half the minute rate, but others say 55 percent or anything less than 60 percent of that rate would be acceptable.

From the station point of view, selling 30's, particularly in prime time, will represent a considerable loss of revenue, since they are likely to replace 20's and ID's (20's ordinarily sell at the same as the minute rate). Does a station in a "go economy" want to risk revenue in an attempt to generate more national business? The rep who surveyed the situation suggests it will depend on the particular economic circumstances of each station.

"Although 20's are soft nationally, locally they are still salable in most markets," he said. "In markets like San Francisco, where national business is heavy, stations might make less room for 30's, while in other markets, where 20's are soft, the 30 might have a better chance and at a cheaper rate.

"This thing will develop on a market by market basis," he added, "and you may end up with different 30-second rates in each market, depending on revenue needs." Movement toward the establishment of such rates has been recently sparked by activity at the networks.

With NBC-TV officials talking about the expansion of regular station breaks in evening programs from 42 to 52 seconds, and the other two networks indicating they would have to follow suit, more 30 second spots will become available. And ABC-TV president Thomas Moore is saying that stations are being pressured by advertisers to lengthen the evening break to as much as 63 seconds to accommodate two 30's.

Predictions that this will lead to the establishment of a 30-second price as a basic unit in a station's rate card indicate that stations will have to work out some kind of pricing policy in the near future.

Meanwhile, although advertisers and agencies are interested in using their piggybacked 30's in independent spots, there is no move to produce more 30's in anticipation of an established rate structure, the rep reports.

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

Archway Cookies, Inc. (Marineau Advertising, Inc., Detroit)

A three-week flight for ARCHWAY COOKIES begins at issue date in about one market. Another two-week flight begins May 15. Women are the target of the fringe minutes and prime-time 20's. Judy Anderson buys.

American Home Products (Ted Bates & Co., Inc., N.Y.)

Fringe minutes and prime-time 20's will carry

(Continued on page 62)
LANCASTER-HARRISBURG-YORK-LEBANON IS ONE TV MARKET WITH WGAL-TV CHANNEL 8

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

Another priceless plus: 23%* color penetration for its all-color local telecasts and NBC programs.

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

WGAL-TV
Lancaster, Pa.
Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.
WTEV Providence, R.I./New Bedford-Fall River, Mass. • KVOA-TV Tucson, Ariz.
One Buyer's Opinion...

THE AVAIL SHEET IS THE MESSAGE

The buyer's purchase of a spot schedule is usually a four-step process: (1) requesting; (2) receiving; (3) analyzing; and (4) selecting. The first two steps are relatively simple. In requesting availabilities, the buyer phones the station reps and relates the market, type of spot/audience desired, and/or rating point level needed, and/or the budget for the market.

The station rep then usually hand-carries the avail sheets to the buyer, along with a small verbal "presentation" or "pitch" for the business. I call these two first steps "relatively simple" because the communications process up to this point has been "two-way." The buyer and the rep have been directly involved in making comments, answering questions of one another, and the like. However, there ends the simplicity of the communication.

Now, in the third step, where the buyer's analysis begins, also begins a more complex communicative process—a "one-way" process between the buyer and the avail sheet left behind by the rep. This is a most crucial point for the rep, I believe, because the greater the resistance rendered by the buyer in the avail sheet during the analysis step, the more favorable will be the buyer's attitude toward the presented station during spot selection, regardless of how objective he buyer attempts to be.

It will probably surprise you to find how greatly this all-important area of avail sheets is seriously neglected by many reps. I have found my attitude to vary as follows during the analysis step:

Negative reactions—To avail sheets which are handwritten and therefore require greater effort to read. Good spots are sometimes passed over because the buyer has given up trying to decipher the information.

Negative reactions—To avail sheets accompanied by aimless puffery in the form of envelope stuffers; particularly material which displays to semblance of association with the requirements of the buy. Also, that puffery which may be of value, but which is too cumbersome to be kept neatly in the buyer's avail folder (like a 36" x 36" roadside I once received). All supplementary material, therefore, should be 8½ x 11 inches in size and should relate to my particular buy.

Positive reactions—To the inclusion of rate cards and of station program lineups, particularly when the latter includes that programming of the competition. Reps would really score points if the programs' latest rating data were included.

Negative reactions—To incomplete audience comp on the avail sheets. All data requested should be included. If audience data requested consists of homes, men, women, teens and kids, in the case of afternoon daytime women's programs some reps will only include data-women anticipating all other data to be superfluous. What those reps fail to anticipate is a piggyback situation in which an adult product is coupled with a children's product.

It is the buyer's duty, certainly, to make each buy as rationally as possible. However, as in the aforementioned examples, within the "one-way" transmittal of avail sheets are subtleties which tend to toy with the buyer's attempt to be completely objective during analysis. There are many more than mentioned here, I'm sure. A simple query of the buyer by the rep might relate some; and at the same time, might explain why the rep lost that last order.
the word on various of this company's products starting at issue date. Activity in upwards of 100 markets will continue through June 30. Piggybacks among various products are also planned. Buying is out of the American Home spot buying group.

AVIS Rent-A-Car System, Inc.
(Doyle Dane Bernbach, Inc., N.Y.)
This company plans an eight-week push in between 20 and 30 markets to begin April 16. Men are the target of the prime 20's. Buying is Werner Ziegler.

Bristol-Myers Co.
(Doyle Dane Bernbach, Inc., N.Y.)
April 17 is start time on commercials for CLAIROL KINDNESS. The three-week flight will be in 15 top markets. Women are the target of the fringe minutes with some piggybacks also planned. Jim Meller buys.

Bristol-Myers Co.
(Foote, Cone & Belding, N.Y.)
Commercials for CLAIROL HAIR DEW will be in 26 top markets until May 29. Fringe minutes and some piggybacks will be used to reach women and teenaged girls. Margaret Hoekama buys.

Carter-Wallace, Inc.
(Ted Bates & Co., Inc., N.R.)
Piggyback adjacencies for CARTER'S PILLS and ABRID deodorant will be in 90 markets for the next 25 weeks. The day, weekend and fringe spots will reach women 18 to 34. Trudy Dineen buys.

Chesbrough-Ponds, Inc.
(J. Walter Thompson & Co., N.Y.)
Commercials for PRINCE MATCHABELLI and WINDSONG perfumes break April 30 in 50 major markets. The pre-Mother's Day push will last from two to three weeks using prime 20's and ID's. Carrie Senatoro buys.

Eastern Air Lines, Inc.
(Young & Rubicam, Inc., N.Y.)
A Summer Travel push for this company begins April 15 in about 18 markets. Fringe minutes, prime 20's and some ID's will be used. Charlotte Mrazik buys.

General Foods Corp.
(Benton & Bowles, Inc., N.Y.)
Spring activity for POST ALPHABITS breaks at issue date. Fringe minutes to reach kids will run from three to four weeks in about 130 markets. John McGuire is the buyer.

General Foods Corp.
(Doyle Dane Bernbach, Inc., N.Y.)
Commercials for GAINES MEAL break April 17 in approximately 35 selected markets. Fringe minutes and some piggybacks will be used to reach women during a seven-week push. Elaine Tannenbaum is the contact.

General Foods Corp.
(Ogilvy & Mather, Inc., N.Y.)
This company begins three major product drives at issue date. A six-week push for MAXWELL HOUSE COFFEE will use fringe minutes to reach women in over 100 major markets. Charles Hutcheson buys. Commercials for SHAKE 'N BAKE will be in about 35 markets using fringe and day minutes in another six-week flight. Gordon Sulzer is the contact. In addition, piggybacks and fringe minutes to push PRIME DOG FOOD and GAINES VARIETY PACK, will run from four to six weeks in from 60 to 70 major markets. Gene DeWitt is the buyer.

General Foods Corp.
(Young & Rubicam, Inc., N.Y.)
Commercials for JELL-O CHEESECAKE MIX will be in 25 major markets starting April 17. The drive will last through next December and will use fringe and day minutes as well as piggybacks with other GF products. Plans are currently underway on an April or May buy for MINUTE RICE MIX and INSTANT PUDDING. Estelle Nissen is the contact.

Lever Bros., Inc.
(Ogilvy & Mather, Inc., N.Y.)
This company will seek expanded coverage for its new SOF-SPREAD IMPERIAL MARGARINE in about two weeks. Commercials are now in the New England and Mid-Atlantic states and will now enter midwestern markets. Future plans are still highly confidential. Guston Vadasy is the contact.
Profile

First hand information is the byword for Eugene McGuire, who feels that media buyers ought to be directly involved during the initial stages of mapping out a product's spot tv plan.

"Buyers should attend more meetings with the client and the account manager than they now do," Mr. McGuire said. "You can always take a half hour to attend those meetings." 

Irritating the importance to the buyer of fully understanding a client's advertising goals in order to arrange an efficient buy, he feels the media works at a disadvantage if he can't get the information first hand.

When you hear plans second hand," he noted, "things sometimes get distorted. And it's time-consuming for the media supervisor, who attends the meetings, to sit down and explain to the buyer just what is going on. If the buyer is present at the meeting, he gains a clearer view of intotal picture. On paper, things are always less clear."

Educated at Spring Hill College, in Mobile, Ala., Mr. McGuire entered the media field three years ago armed with a bachelor of science and commerce degree and a major in business administration. After three years with D'Arcy Advertising Co., New York, he joined the Marschall Co., where he now buys on the Minute Maid account.

He did a good deal of media planning at D'Arcy and emphasizes that aspect of the media function. "I like to get the media plan and talk with the account and media supervisors before making a buy," he said. "And I try to see the commercial whenever possible. These preliminaries give me a better idea of the target audience. The information should be in the media plan," he admitted, "but it's still a good idea to get it first hand."

What made him enter the media field in the first place? "I enjoy working with figures, and I like meeting people," the buyer replied. Even the mass of paperwork involved in his job doesn't bother him much.

But it is painstaking work and leaves him less time than he would like for other media functions. "Buying is important," he observed, "but it depends on planning, and I would like to have more time for that."

A bachelor, Mr. McGuire lives in the Bronx, where he spends his weekends on the softball field or the basketball court. A lover of action sports, he sometimes sits it out to watch a good football or hockey game.

Mobil Oil Co., Inc. (Doyle Dane Bernbach, Inc., N.Y.)
Commercials for MOBIL OIL will be in about 70 markets for the next ten weeks. Men are the target of the fringe minutes and prime 20's. Buying is Jerry Levy.

North American Philips Co., Inc. (LaRoche, McCaffrey & McCall, Inc., N.Y.)
Commercials for NORELCO BEAUTY SACHET will be in 47 selected markets starting April 22. Fringe minutes are planned for a three-week flight. A tentative schedule in about 50 markets for the NORELCO 40C SHAVER is being considered at this time for possible kick off around the end of April, but no definite buy has yet been made. Maureen Murray is the contact.

Chas. Pfizer & Co., Inc. (LaRoche, McCaffrey & McCall, Inc., N.Y.)
This company is testing LASPRIN, a new pain reliever, in three to four markets. Fringe and day minutes to reach women will be used through the end of April. Future plans for the product are still highly confidential, a company spokesman said. Jim McCollom is the agency contact.

Procter & Gamble Co. (Benton & Bowles, Inc., N.Y.)
Commercials for ZEST soap will be in about 30 markets until August 31. Late fringe minutes are the main vehicle. Marty Schmidt buys.

Pro-phy-lac-tic Brush Co. (J. Walter Thompson Co., N.Y.)
Two-week flights starting April 16, May 14, and June 11 will carry the word on PRO-PHY-LAC-TIC TOOTHBRUSHES in about 20 markets. Fringe minutes will be used. Dorothy Thornton is the contact.

The Pure Oil Co. (Leo Burnett & Co., Inc., Chicago)
A 20-market push for PURE OIL products will use fringe minutes and prime 20's to reach men through next December. A heavy up-buy is expected to come sometime next fall. Russ Swenson is the contact.

(Continued on next page)
RONSON Corp.
(McCann-Erickson, Inc., N.Y.)
A one-week pre-Mother's Day push for COMET POCKET LIGHTERS will be in 25 top markets starting May 8. Late fringe and day minutes are the main vehicle. Buying is Annette Mendola.

Schick-Safety Razor Co.,
div. Eversharp, Inc.
(Compton Advertising, Inc., L.A.)
Commercials for SCHICK RAZORS and BLADES will be in about 40 major markets through June 30. Men are the target of fringe minutes with some prime 20's also planned. Ro Brannmell is the contact.

Schick-Safety Razor Co.,
div. Eversharp, Inc.
(Dancer-Fitzgerald-Sample, Inc.,
N.Y.)
April 30 is start time on a drive for SCHICK HAIR DRYERS and MEN'S SHAVERS. Fringe minutes and 40/20 piggybacks will be in 33 markets for a two-week flight. Buying are Bill Becker and Bobbie Cohen.

Sterling Drug, Inc.
(R. K. Manoff, Inc., New York)
Minute adjacencies for STRIDEX break at issue date in 18 top markets. The two-month push will use fringe minutes. A renewal buy after the first push is currently under consideration. The contact is Jerry Strauss.

The Welch Grape Juice Co., Inc.
(R. K. Manoff, Inc., N.Y.)
A seven-week schedule for "WELCH'S" FRUIT DRINK begins April 17. Fringe and day minutes and some prime 20's will be used in about 25 markets. Buying are Yelan Toro and Joy Felstein.

Toro Manufacturing Corp.
(Campbell-Mithun, Inc., Minneapolis)
A six-week push for RIDERS and TRACTORS breaks at issue date. Activity will be in over 175 markets, using fringe, day, and weekend minutes to reach men primarily. All buyers are on a co-op basis with local dealers, using dealer tags, but Toro Manufacturing will assume the bulk of the expense. Harry Deines is the contact.

WJTV. Sells Metropolitan Mississippi
$8,641 Per Household Buying Income

WILLIAM SEGAL was named vice president and director of media at Henderson & Roll, Inc., New York.
GLENN C. MESSER, formerly director of research, was named director of media and research in the Cleveland office of The Marschalk Co., Inc. MARION REEVES and WILLIAM THOMAS were appointed assistant media directors.

MORT KESMIN, media director at Leonen & Newell, Inc., New York, was named senior vice president.
SANDY WASSERMAN became a media buyer on the Revlon account at Grey Advertising, Inc., New York. MARY BURACK was named senior media supervisor at Delehanty, Kurr & Geller, Inc., New York. She was formerly in charge of tv/radio and print buying for the agency.

DANIEL BORG, media director at Ketchum, Macleod & Grove, Inc., New York, was appointed vice president.

GEORGE ROSENKRANZ joined the media department at J. Walter Thompson & Co., New York, where he is in charge of planning for Scott Paper and Mennen products. He was formerly with Wesley Advertising, also in New York.

JOHN T. HUGHES joined Hoakaday Associates, New York as media director. He was formerly associate media director at La Roche, McCaffrey & McCall, Inc., New York.

ROBERT L. SRCUNKE joined Earle Ludgin & Co., Chicago, as vice president and director of media. He formerly held a similar position at BBDO, Chicago. Mr. Zschunkel succeeded DAVID MOOSE, who transferred to the agency's account management staff.

JAMES E. VENABLE joined Arndt, Preston, Chapin, Lamb & Keen, Inc., Philadelphia, as media group supervisor.

Buyer's Checklist

Network Rate Increases

| KYW-TV | Cadillac, Mich., from $475 to $500, effective Sept. 21, 1967. |
| WBBM-TV | Augusta, Ga., from $450 to $475, effective Sept. 3, 1967. |
| WCVN-TV | Burlington, Ia., from $300 to $325, effective Oct. 1, 1967. |
| WCVN-TV | Buffalo, N.Y., from $950 to $975, effective Oct. 1, 1967. |
| WCVY-TV | Rockford, Ill., from $250 to $300, effective Sept. 17, 1967. |
| WCVY-TV | Ottumwa, la., from $80 to $825, effective Oct. 1, 1967. |
| WCVY-TV | Binghamton, N.Y., from $600 to $625, effective Oct. 1, 1967. |
**Spot newcomers**

Spot revenue gains in 1966 we much to “newcomers” to pot tv, according to Television bureau of Advertising’s annual spot TV Report. The top 20 newcomers, defined as advertisers who did not use any spot during 1965 or who spent less than $20,000 in that year, accounted for $11.8 million of the 1,189,346,000 gross time billings in 1966.

According to TVB presidentorman E. Cash, there were 76 national and regional newcomers in all in 1966, each spending anywhere from $20,00 to $3 million. Twelve first timers, including advertisers he hadn’t spent over $20,000 in the last five years, invested total of $7.9 million in 1966.

TVB attributed the total 10.6 per cent boost in spot billings last year over 1965 in part also to spot’s flexibility for the efficient introduction of new products and pointed to the healthy distribution of investment increases among advertisers in its “regular” product groups.

A shift in ranking among some of the top ten users of spot included a drop from ninth to 2th place for PepsiCo/bottlers. Algate-Palmolive and Coca cola/bottlers switched third to fourth, Lever Bros. and Colgate-Palmolive/Burns switched fifth and sixth and Warner-Lambert replaced Kellogg in 10th position. Pocket & Gamble remained on p with billings of $77,905, 90.

**Agency Appointments**

**Garrett J. Sheahan and IRA ROTHBAUM, both account supervisors, were appointed vice presidents at N. W. Ayer & Son, Inc. Mr. Sheahan will be in the Chicago office, and Mr. Rothbaum will work out of the New York office.**

**Leonard V. Koch was named vice president in charge of radio/TV commercial production and business affairs at Norman, Craig & Kummel Inc., New York. He was formerly assistant vice president and programming manager at that agency. Peter Germain joined the agency’s London office as an account supervisor. He previously supervised the American Home Products account at Ted Bates & Co., Inc., New York.**

**JAMES LEVY, manager of radio-television program development at Compton Advertising, Inc., New York, was elected a vice president at that agency.**

**John V. Weaver was named director, television programming, at Ketchum, MacLeod & Grove, Inc., New York. He was previously network media supervisor with Foote, Cone & Belding, Inc.**

**Walter R. Silbersack, Archie C. Dalton, and C. KENTON, JR., were named vice presidents at Young & Rubicam, Inc., New York. Messrs. Silbersack and Thomas are account executives. Mr. Dalton is an account supervisor.**

**Thomas Hooson and Patrick J. McGrath became management supervisors at Benton & Bowles, Inc., New York.**

**Roger Munday joined Dancer-Fitzgerald-Sample, Inc., New York, as vice president and account supervisor on Riviana Foods, Inc. He was formerly senior vice president and management supervisor at West, Weir & Bartel, Inc.**

**Whitehall Laboratories, div.**

**American Home Prods. Corp.**

(Carl Ally Inc., N.Y.)

Commercial for SLEEP-EZE breaks May 1 in up to 50 major markets. The two-month push will use fringe and day minutes and some piggybacks in a buy to supplement heavy network activity. Account executive Jerry Patrick is the contact.

**Wilkinson Sword, Inc.**

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

A 30-market push for WILKINSON SWORD BLADES breaks at issue date. The six-week push will use late fringe minutes, primarily on sports shows. Buying are Joe Morrison and Linda McKellicie.

**Williamson-Dickie Mfg. Co.**

(Slesar & Kanzer, Inc., N.Y.)

Adjacencies for WILLIAMSON/DICKIE WORK CLOTHES begin April 16 in about 16 major markets. The one-week flight will use fringe minutes primarily, with some prime 20's also planned. Buying is Kathy Jackson.

**WTS Pharmacraft, div. of Wallace & Tiernan, Inc.**

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

Minutes and piggybacks will sell ALLEREST and FRESH deodorant in 40 top markets this spring. Activity begins this issue on the eight-week push, using fringe and prime spots. John Ormanston buys.

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

**WILX-TV 10**

1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it’s needed most.
4. Gets you more complete coverage with less overlap.
This fire broke out Sunday at 2:13 pm
The KTLA Telecopter was over it by 2:15 pm
Fire Department was notified at 2:17 pm

Immediate coverage of local stories is another reason why the George Putnam News on KTLA 5 is Southern California's most popular independent newscast.

Promotion Service
A new service is available to stations interested in what other radio and tv outlets are doing in newspaper promotion. The company offering it, World Clippings, Detroit, provides subscribers with weekly microfiche cards (microfilm containing 72 small frames) covering broadcaster ads in the top 40 markets.

The service covers about 125 newspapers and provides about 200 ads a week. Included is a microfiche reader which enlarges the tiny frames 24 times to 3\(\frac{1}{2}\times11\)". The company says a year's collection of the "Best Ads-Of-The-Week by Radio-TV Stations" takes up less than one inch in an index file. The reader occupies less than a square foot.

The company says that, aside from getting material on program and station promotion, copy and layout, the user will find new program ideas.

WJTV..Sells Metropolitan Mississippi
$8,641 Per Household Buying Income
Color Boosts Public Service

The demand for color product for showing on stations which want to boast an “all color” format is paying off on the public-service front. That’s the opinion of the Highland Church of Christ, of Abilene, Texas, which claims color has enabled it to nearly double its share of free airtime. The church has produced a weekly half-hour series, Herald of Truth, since 1954, which it offers to stations for airing as a public-service contribution.

The series now is on approximately 150 stations, says Robert Holton, director-narrator-host. Of the total, 60 are recent additions to the line-up, which came in because the show went completely to color in 1965. (Local congregations in 38 markets buy airtime for the series, Mr. Holton also noted.)

“While color has cost us about 25 per cent more for overall production,” the director said, “we’re now getting at least $1 million worth of free television time—and a more effective format—for our efforts.”

Production costs on the series last year were about $429,000.

As with commercial and program producers everywhere, the Herald of Truth producers found that colorfilming meant certain changes had to be made. Fidelity Film Productions shoots the programs (consisting chiefly of “fireside chats”) with a single camera on a sound stage in Nashville or Abilene. Last year, 39 half-hours were lensed, with more than 180,000 feet of 16mm Kodak Ektachrome Commercial and ER film exposed. Light on the sets had to be doubled, additional air conditioning had to be installed, and the sets had to be repainted.

While these problems were licked fairly easily, the switch to color meant that most of a library of scenery shots and other background footage—in black-and-white—had to be scrapped. Some 5,000 additional feet of color film were shot to provide the nucleus of a new library. A Fidelity crew plans to spend about 30 days this year, as it has in the past, lensing new “visual art”—waterfalls, paintings, the hands of an aged person, children at play, etc.—to dramatize what the speaker is saying.

The problem of the delicate nature of color prints has also been considered, and solved. Now, 15 color prints are made from each production. Prints are not bicycled from station to station, but must be returned to Fidelity in Abilene after each showing. The company inspects, cleans and waxes the prints before sending them to other stations. Mr. Holton claims the extra care permits Herald of Truth films to average more than 70 showings per print.

Compelling Reasons

salesmen, reps are only too conscious that the flexibility of the grid offers strong temptations to sell price rather than station quality or the marketing needs of the client. “The key to using the grid properly is management,” says Mr. Holton. “When a salesman has to cut rice and sometimes sales management will go along. Bad rates draw out the good. Both top and sales management must impose a hand when the grid is instituted.”

Obviously, there are compelling advantages to the grid if its use is compelling. These can best be understood in terms of TV’s relatively short life. The pioneers were also station operators and it seemed natural to take over the latter media practice of pricing by day. As TV grew, however, the wide variances in audience patterns and the changing cost of the medium made layers zero in on specific an-
his market really needs. "He might buy 300 dozen instead of 100 dozen because he knows he's going to sell tv time," he said. "He can really get into bad trouble because you can't move all the toys bought artificially to boost time sales." Mr. Steiner said he did not think the incidence of jobbers using their toy-buying power to force manufacturers to buy tv time was increasing.

At least one other advertising di-
rector of one of the biggest toy com-
panies strongly disagrees. "Unfor-
luckily, jobbers frequently use their
buying power to clobber the toy-
makers to buy tv time," he said. "Many companies pay more, and it be-
comes, in effect, an advertising al-
lowance. When it first started about
ten years ago we thought it was a
good way to save money. Some sta-
tions gave the jobbers 52-week and
end-plan rates, and many of the job-
bers would then offer us good rates.
If we were always handled on a busi-
nesslike basis it would be a good
thing, but there are too few built-in
controls. Nevertheless, it is almost
impossible to stop buying from job-
bers once you have started."

Pay More, But—

Some toy companies that place spot
 tv through jobbers readily concede
they often pay more than they would
otherwise. But they say the jobbers' ex-
tra services are worth the extra
money. The jobbers frequently ar-
range for special local promotions, set
up point-of-sale display, run di-
rect-mail campaigns to retailers giv-
ing last-minute information on tv
schedules, organize sales contests, and
conduct toy seminars.

But even the local promotional zeal
of many jobbers can sometimes work
against the toy manufacturers' inter-
ests. This is especially true in the
area of commercial tag-lines. Jobbers
frequently throw in tags promoting
those outlets that have purchased
their lines, chopping the commercial
without the permission of the toy
company.

Tag-lines explain why more retail-
ers are now buying time and re-selling
it to manufacturers. "Some retailers
are now selling time, the chief pur-
pose being to add their own tags to
the commercials. We feel that tags
are illegal unless equally distributed
and therefore we never permit them," said one toy ad director. "If the re-
tailer or the jobber insists on the
tags, as they often do, we don't buy."
For the first time many companies
wrote into their agreements with job-
bers that no tag lines, audio or video,
will be permitted, and threatened not
to pay for tagged spots.

No Commissions

Another problem area: since the
jobber places the schedules, the sta-
tion answers to him and not the toy
manufacturer. Increasingly toy com-
panies are insisting that the spots be
delivered exactly as ordered for pre-
emptions and make-goods can be a
problem. Some companies now insist
both the time periods and program-
ing must agree with the description
of availabilities and orders placed.
Make-goods are not accepted unless
they have been approved by the com-
pany; run-of-station spots and juggling
of a company's various com-
mercials within time periods are less
common this year.

The stations are pulled in opposite
directions on the subject of jobbers.
On the one hand they want jobber
accounts because jobbers enable them
to cut back on their sales effort and
expense. But to the extent the jobber
profits off his tv brokering, the sta-
tions are displeased. The profit
should be theirs.

Practically every station in the
country, however, now sells time to
toy jobbers. There are fewer and
fewer hold-outs. In January, for ex-
ample, WGN-TV Chicago began selling
to jobbers for the first time in its
history. Most toy manufacturers feel
the station has the most outstanding
children's programming in Chicago
and regret its decision.

The area of commissions often
speaks the difference whether a com-
pany pays more or less through
jobbers or directly to the stations.
Many jobbers are associated with
agencies (usually house agencies) that
actually do the tv buying and
selling. This agency frequently gets
the commission. From the toy com-
panies' point of view, this strains
relations with its agency that is threat-
ened with a loss of its spot billing.

Some companies split their billing
with the jobbers' agencies, and oth-
ers have been forced to set up a speci-
fee arrangement with their agency
to keep the account worthwhile.

The main reason most agencies and
station representative firms are
actively against jobber tv is because
of commissions. "Jobber tv involves
millions of dollars of advertis-
time," said one station rep executive.

"From our standpoint it's difficult to
handle, but we feel quite honestly
this business should be dealt with in
such a way that we would be com-
missioned. If jobbers can do it for
 toys, why not every industry? Then
we would be out of business. In the
past three or four years the toy job-
bers have ballooned into a major
problem for us. Initially it looked
like a smart idea, but in the long
run it's a hurt spot tv — and that means
it hurts the station and us. It's a
better policy to let the stations' na-
tional reps sell the national spot and
let the stations' local sales department
sell to local customers. Practically
all toy business is national spot. The
manufacturers thought they were get-
ing a good deal, but now are being
put under the gun by their jobbers."

It it Legal?

One reason many toy companies
are reluctant to discuss their com-
mitments to jobber tv simply is
that many feel it is a legally ques-
tionable practice. They are similarly
reluctant to discuss the situation
with each other, because it might be
construed as limiting competition.
Jobber tv is thought to be legally
suspect because a toy company, by
giving business to one jobber and
not all, might be discriminating
against its customers and tending to
limit free competition.

In view of the jobber effects on
spot television, it would appear the
problem is no longer one of concern
only to the toy industry, but to the
television industry itself.
Jefferson Productions also tapes "Villagers," a weekly half-hour rerun show running from rock to roll and syndicated in 16 markets by Attractions, a company based in Charlotte. Executive producer on the show is Jim Owens.

Commercials-taping, however, is the company's principal activity, and in the four years Jefferson Productions has been in existence, Mr. Dillon estimates it has handled well over 1,000 assignments. Currently Jefferson Productions is doing all the work in Deer-Fitzgerald-Sample's "mystery" campaign for Rival dog food.

The six-week campaign has just run its course in Chicago and may soon kick off in New York.

The mystery campaign, involving 60-second spots, six IDs and a second sales promotion spot, was shot last November and was completed a day ahead of schedule, saving eight hours from the production budget.

The reason for this efficient performance, Mr. Dillon remarked, was the thoroughness of the pre-production preparation, which began weeks before the first shooting-day.

Long Client List

Another series, for Bunker Hill, a head of "real, Southern beef stew," won awards in several national commercials festivals last year: in it, two in Confederate uniform meet over a campfire for an exchange of secret war information, but the fat soon discovers the skinny one is a Yankee spy when the disguised Yik asks the Reb to share his supper. The onion flavor in the Yankee stew is a dead giveaway.

In the past couple of years, and especially since the opening of the new color studio, more and more national accounts have come to Charlotte to tape, Mr. Dillon said. He noted that the new studio has been booked to capacity since it was opened. On two recent days, Carl Rigrod, senior vice president in charge of broadcast production at WBT, Weir & Bartel, was in the studio with director Lee Trenner, working on a series of color spots for Dr. Scholl's foot treatment line. On the floor, three production crewmen in freshly pressed chinos and white short-sleeved shirts moved cameras and setups in response to the directions reaching them through the earphones, while a "foot" model stood poised nearby to stick her toes into the picture. The crewmen, according to Mr. Rigrod, are eager to work with producers and directors from out of town, and so have contributed to "the creative climate."

A number of other major agencies have taped at Jefferson Productions: Ted Bates, Clyne-Maxon, Young & Rubicam, Benton & Bowles, J. M. Mathes, Cunningham & Walsh, J. Walter Thompson, N. W. Ayer and Doremus.

From Atlanta have come producers from Burton-Campbell, Burke Dining Adams, Tucker-Wayne and Marschalk; and others have come in numbers from all over the Piedmont, from the cities of the coast, and from far beyond the Appalachians.

Recently, for example, the studio taped a series with Louis Nye for the Hoosier Oil Co. For the Liberty Life Insurance Company, it took a remote unit out toward the Smokies to tape a series of hunting and fishing spots with Bobby Richardson, former Yankee star.

Lately Jefferson Productions has been pioneering a new field; furniture advertising in color TV. The studio has made a number of color commercials for big furniture manufacturers in North Carolina, among them Henredon, Cabin Crafts and Drexel. The commercials are to go out to the markets on a cooperative basis with department stores.

On staff at Jefferson Productions are a number of experienced tape producers: production manager Jim R. Rogers; senior producer-director Donald E. McDaniel; production assistant Reg Dunlap, and technical operations director Frank F. Bate

man. Mr. McDaniel has worked in commercials production in Charlotte for 14 years, and was a producer-director for WBT for the past seven.

With an experienced staff, and now with the latest equipment, Mr. Dillon said that Jefferson Productions has become one of the top five tape production houses in the U.S.

His estimate does not seem inflated in view of what has been said about the company by knowing producers. David Davidow, producer at D-F-S, said, "It's gratifying to know that after our fourth trip down there the
When RCA announced a cut-back in production of color sets recently, rumo's went buzzing from Wall St. to Madison Avenue. What did it mean? What was the reason behind it? What would be the effect on the industry . . . the economy?

Now the reason for the move can be revealed. In fact, it was revealed in a New York Times article. Color sets, it seems, are being shunned by women with a particular problem: obesity. The Times, in reporting on the activities of the Weight Watchers (the fat lady's counterpart of Alcoholics Anonymous), covered a meeting of the group, and an alert reporter heard a woman tell "how she had cancelled an order for color television because the food commercials looked too appetizing."

It’s understood that RCA engineers are working on a new low-cal color set that automatically will go to black-and-white when food commercials come on.

* * *

Those who have long been taught that "cleanliness is next to godliness" may want to change the motto, substituting "television" for "cleanliness." Again, the source of inspiration is the Times: which noted recently in an article on a new school-building:

"Teen-agers on the Fordham University campus in the Bronx will be going to school by 1969 in a low, circular building with a chapel at the top and a television studio below."

(Now watch some student, expounding the "God is dead" theory, argue the tv studio should be on top.)

* * *

Hey, they’re giving away free television sets. All you have to do to get one is lease a Lincoln Continental for $1,500 a year—and it helps if you’re a member of President Johnson’s cabinet.

The Associated Press reported from Washington that Defense Secretary Robert McNamara, Secretary of the Treasury Henry Fowler, and Health, Education and Welfare Secretary John Gardner have had Sony receivers installed in the back of their limousines. Mr. McNamara, said AP, got his set first, two years ago, and Mr. Fowler had his put in last year. The Gardner set has been in just a few weeks.

Messrs. McNamara and Fowler get their sets free in their Lincoln as part of standard equipment. Mr. Gardner, though, is cruising around in a leased Cadillac that only costs $1,000 a year—so his set was $2 extra.

No one is confirming or denying it, but there are reports that at least two different research firms are trying to monitor the cabinet members viewing to prove the upper-income, upper-educated levels are watching tv.

* * *

Timebuyer turnover is always a problem, but Avery-Knodel ran up against a real case of it recently. A few months ago KOLN-TV Lincoln had a contest for buyers, who had to estimate the station’s coverage with its new tower. After all the guesses were in, and the rating the winner was declared: Stan Miguel, assistant buyer in the San Francisco office of Dancer-Fitzgerald-Sample. But when Avery Knodel went to give him his $500 prize, Stan had disappeared.

Instead of throwing a big brawl or buying a new piece of furniture for the office with the $500, the representative’s Bureau of Missing Persons swung into action. Stan Miguel, they found, had been drafted just after he submitted his entry. Where was he now? Basic training at Fort Dix? No. On his way to Vietnam. No. He'd received a medical discharge and was already out of the army. More tracing. He wasn't at a rival agency. He hadn't become a rep salesmen. He wasn't even opening his own media consultant office. He was enrolled at San Francisco State College, working toward a master's degree in biology.

He cut a class to run into the Avery-Knodel office and pick up his $500.

Television Age, April 10, 1967
How would you like to have this guy's success with women?

In the first year, The Merv Griffin Show has tripled its number of stations. Merv is now heard in more than 80 major markets.

How's he rate with females? In Chicago (with four VHF stations) Merv gets 66% of total females. And nearly that of their jealous husbands. He has an asterisk record in markets large and small throughout the country.

With his witty companion Arthur Treacher, Merv packs 60 to 90 minutes with fun and games and exciting guests. And because he's such a good sport and a great host, everybody wants to get into the act. (Somebody once said that the only people not watching The Merv Griffin Show are the celebrities on the Merv Griffin Show.)

If you'd like to increase your success with women, or you'd just like to have a track record like Merv's working for you, call the man from WBC. He'll arrange everything.

WBC PROGRAM SALES, INC.
240 West 44 Street, N.Y., N.Y. (212) 736-6300.
WAGON TRAIN

32 NINETY MINUTE PROGRAMS

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ATLANTA        WAGA
BATON ROUGE    WBRZ
BOSTON         WSBK
CHICAGO        WGN
CLEVELAND      WJW
COLUMBUS, OHIO  WBNS
DALLAS         WJBD
DETROIT        WJBK
GREENVILLE, S. C.  WFBC
KANSAS CITY    KCMO
KNOXVILLE      WBIR
LAS VEGAS          KLAS
LOS ANGELES   KHJ
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