

Tele...on Age

BB5ACB R COBB
MOLLER R COBB
GANN ADVERTISING INC
CHAMBER OF COMMERCE BLD
SCRANTON 3 PA

What the military establishment means to marketing men PAGE 27

Portrait of a man who has made the most of television PAGE 32

A long-established advertising agency gets a new look PAGE 36

One of a series

(Quote)

*A*fter just a short
time of advertising
Mash's Semi-Boneless
Hams on WBAL-TV, sales
have increased over 50%.

(Unquote)

Nathan Mash, President
NATHAN MASH, INC.

Maximum Response—that's advertising efficiency.

WBAL-TV BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

Nationally Represented by Edward Petry & Co., Inc.



What makes a great salesman?

From a salesman selling brooms at \$4.00 a dozen to the acknowledged "King of Corn Flakes" is a big step. Will K. Kellogg not only made this transition, but revolutionized the breakfast habits of a nation. The shy, retiring co-inventor of the corn flake was an extraordinary promoter. Beginning with a tiny cereal flake, he built a huge industry by utilizing daring new advertising and sales techniques.

W.K. Kellogg promoted his cereals

with such eye-provoking ad headlines as "Please stop eating Corn Flakes for 30 days so we can catch up on orders." He forced stores to stock his products by advertising in a magazine with 6,000,000 readers when less than 10% of the public could purchase his new breakfast food. He was the first manufacturer to use extensive door-to-door sampling.

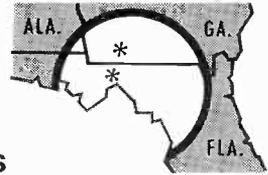
Great enthusiasm about his cereals — coupled with the belief that he was performing a needed service—

made W. K. Kellogg a super salesman. The Storer stations' concern with performing a vital service in each of their communities makes them great salesmen, too. Public-service broadcasts, thought-provoking editorials, and programming keyed to local interests turn more listeners and viewers into buyers. In Miami, Storer's great salesman is WGBS, an important station in an important market.



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

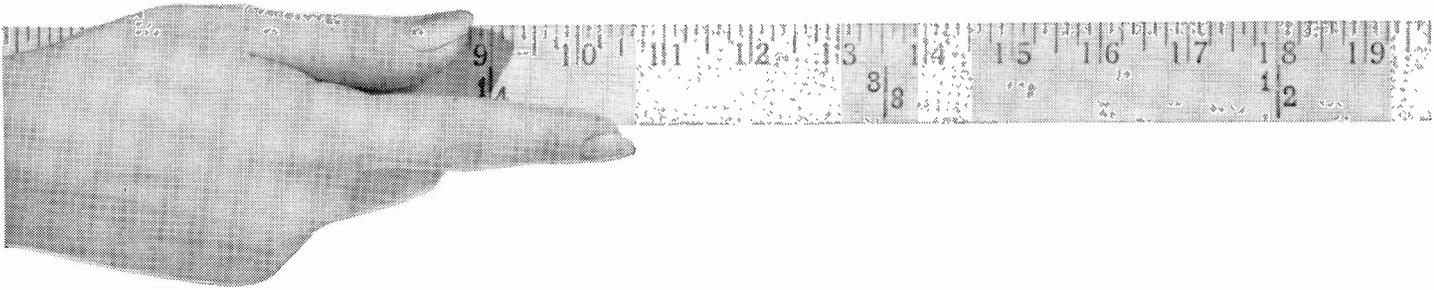
WCTV-land — land of YEAR-ROUND good living, good business

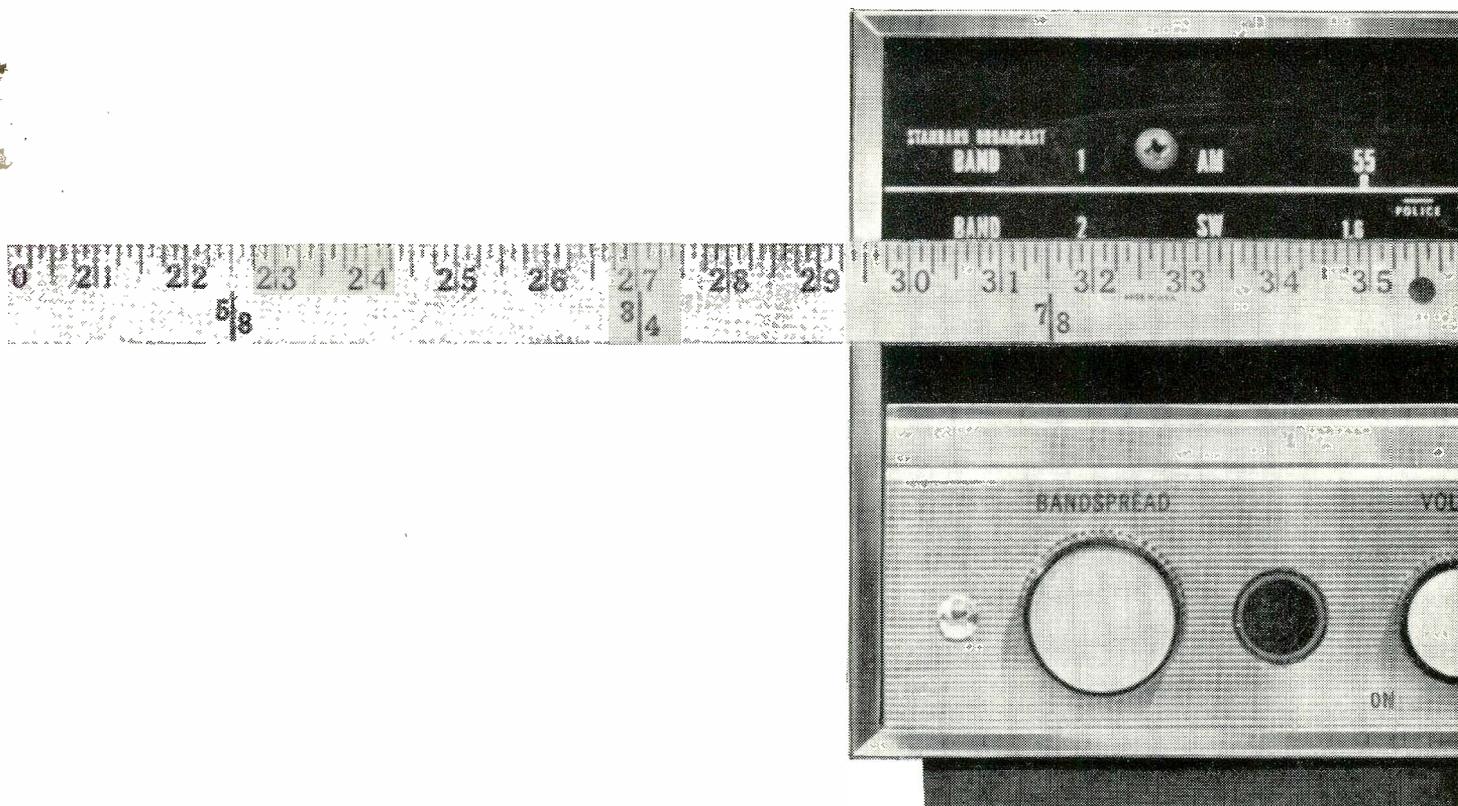


We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government

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

WCTV
TALLAHASSEE **6** THOMASVILLE
B BLAIR TELEVISION
A Division of John Blair & Company





BEST WAY TO MEASURE RADIO... is the new WLW "Radio Value Yardstick" —developed by the Crosley Broadcasting Corporation with the assistance of 25 media directors, plus reps and research organizations. This simple fast method enables timebuyers to measure radio stations' qualitative and quantitative value—not on the usual cost-per-thousand based on audience numbers alone, but also on 8 other factors. It supplements an agency's normal procedure of matching radio station information to its clients needs.

Another example of Crosley 42 years of leadership

WLW RADIO, CINCINNATI  **NATION'S HIGHEST FIDELITY RADIO STATION**

CROSLEY BROADCASTING CORPORATION, a subsidiary of Avco

TELEVISION STATIONS: WLW-D, Dayton / WLW-I, Indianapolis / WLW-C, Columbus / WLW-T, Cincinnati

WLW Sales Offices—New York, Chicago, Cleveland • Edward Petry & Co., Inc.—Los Angeles, San Francisco • Bomar Lowrance & Associates—Atlanta, Dallas

LARAMIE

124 epic hours (60 in color) just bought by Russ Jamison, Program Director of KMED-TV, Medford, Oregon.



 CALL NBC FILMS 



LARAMIE

Just renewed by Don Stone, Program Director of KTIV, Sioux City, Iowa. 124 epic hours (60 in color).

Television Age

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The hidden plus in many markets across the nation: the huge military establishment

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Leonard Lavin makes hay for Alberto-Culver out of his competitors' blunders

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This question is at the root of a dispute raging along Madison Ave. between magazines and tv

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A long-established agency becomes a new force in tv by planning for diversity

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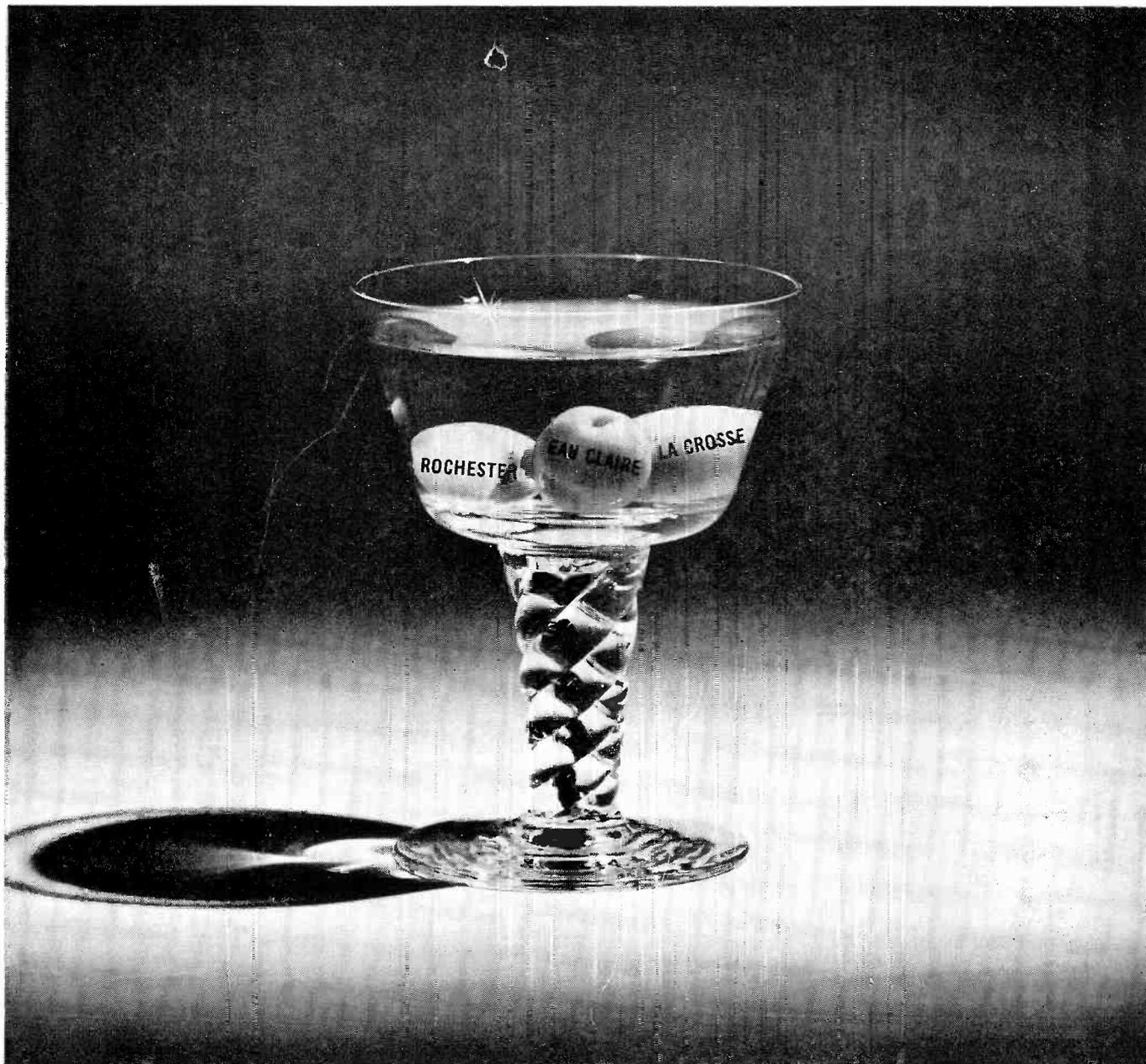
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The lighter side

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EVER HAD A TRIMAXIUM* MARTINI?

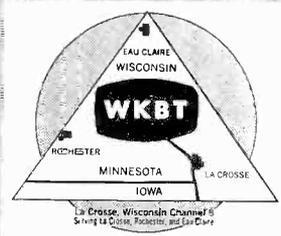
* RECIPE *

Probably not. We use it here to dramatize the NEW WKBT television market. Like any good mixologist, we use only the finest ingredients. In this case 191,200 TV homes in the Wisconsin, Minnesota, Iowa tri-state area. As far as proof - How about \$933,787,000 retail sales. Yes, our trimaxium martini packs a punch.

Your favorite bartender won't be familiar with the trimaxium martini, but if you want a real jolt, just ask Avery-Knodel to tell you more about the new WKBT market.

* Trimaxium is our word for this dynamic market. It was invented by us, and its use without permission is not permitted (except by our friends). All figures from the SM Survey of Buying Power.

CBS ■ ABC ■ NBC



Represented by
Avery-Knodel—Nationally
Harry Hyett Company
Minneapolis

IN **IDAHO**
KBOI-TV
is your first choice . . .

Why?

Because KBOI-TV
continues to deliver the
greatest number of your
customers . . . women
. . . in Idaho throughout
the day.

*March 1964 ARB estimates
Average 1/4-hour women
Monday-Friday 9 AM-4 PM*

*Audience measurement data
of all media are estimates
only—subject to defects
and limitations of source
material and methods.
Hence they may not be
accurate measures of
the true audience*



KBOI
TELEVISION

Channel 2 CBS
BOISE



Represented by

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

Television Age

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No. 2

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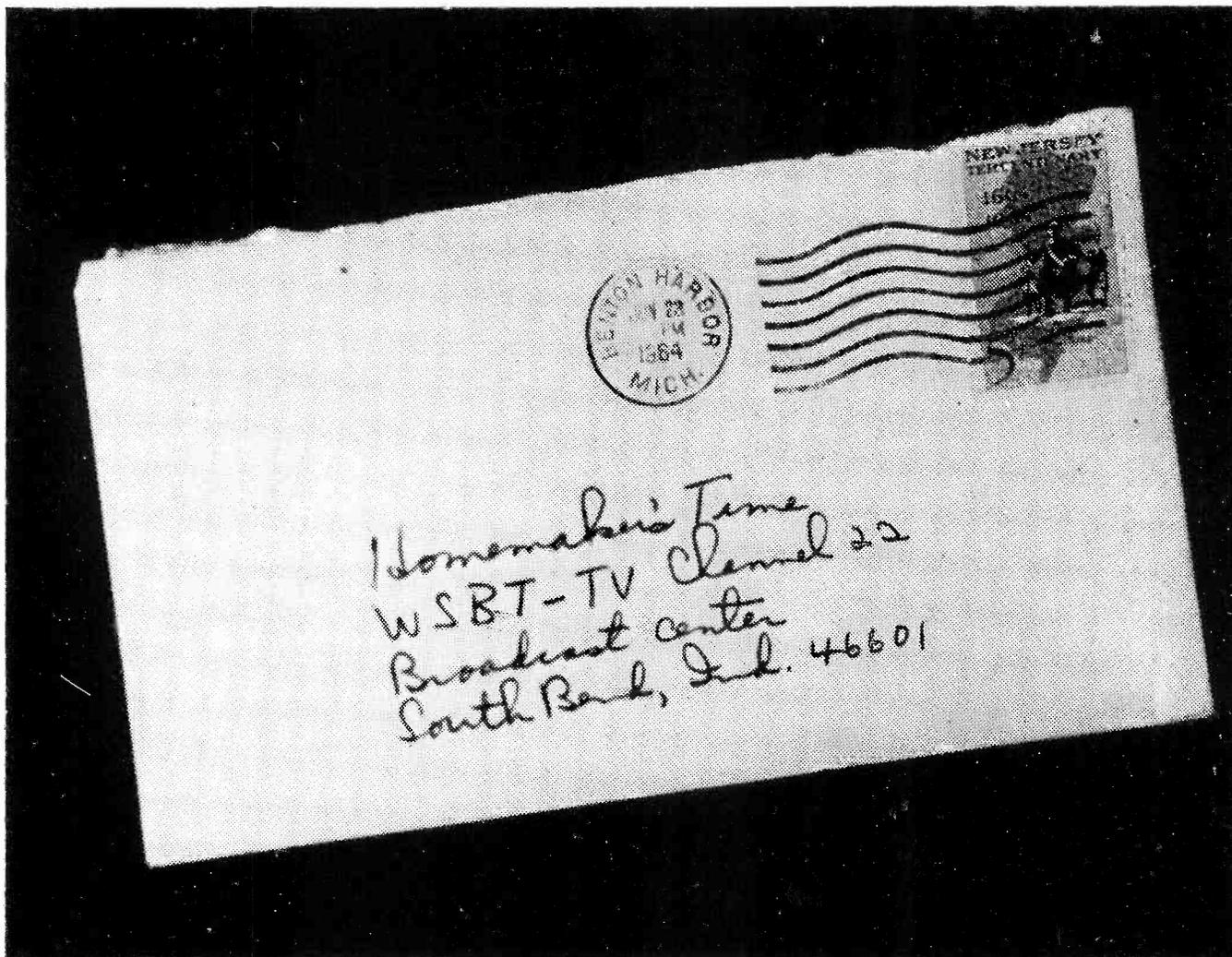
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1,120 OF THESE CAME FROM 106 CITIES & TOWNS*

A recent guest on WSBT-TV's "Homemakers Time" offered a free booklet on meat preparation. To receive the offer viewers were required to enclose a self-addressed stamped envelope. Over 1000 requests came in from Indiana, Michigan and even one from Ohio. Many of the letters received came from areas long considered exclusive territory for Chicago or Kalamazoo or Fort Wayne stations. But with its new tower-power combination,

WSBT-TV has invaded new areas . . . offers coverage that no other South Bend station can match.

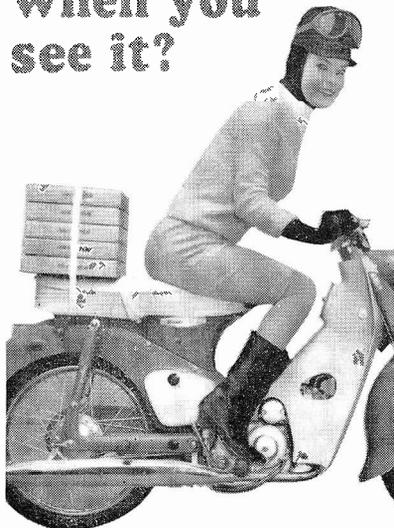
But building an audience in a new territory requires more than a strong signal. Area news coverage, local interest shows and many personal calls are required . . . we're doing these things and much more. The results being achieved prove again . . . WSBT-TV is a must buy in Indiana!

*List supplied on request.



Paul H. Raymer • National Representative

**Mr. Advertiser,
Do you know
a good thing
when you
see it?**



**Like
availabilities
in MGM Post '48
feature films,
now on their
way to
schedules on
these stations:**

KTBC ... Austin, Texas
KGMB ... Honolulu, Hawaii
WJXT ... Jacksonville, Florida
KORK ... Las Vegas, Nevada
KOCO ... Oklahoma City, Okla.
KOLO ... Reno, Nevada
WDBJ ... Roanoke, Va.
WTVO ... Rockford, Illinois
KOTV ... Tulsa, Okla.
KMVT ... Twin Falls, Idaho
WFMJ ... Youngstown, Ohio



Letter from the Publisher

Report on Editorializing

The Television Information Office has sponsored a comprehensive, voluminous and scholarly report on tv editorializing written by John E. McMillin.

Here are pertinent facts and observations of the study:

- Approximately one-third (189) of all the tv stations on the air, in more than 100 American communities, are now editorializing. This represents a substantial increase in the past 18 months when, according to the TELEVISION AGE study done in the early part of 1963, 20 per cent of the stations carried editorials. One-half of the stations editorializing, or roughly one-sixth of the total, do so on a regular daily or weekly basis.
- 87 per cent of the total time devoted to tv editorials is concerned with local, county or state subjects.
- The growth of editorializing on the air parallels the decline in independent newspaper editorial voices. There are only 66 of the largest U.S. cities that have competing newspapers. On the other hand, the broadcast media are giving the country a structure that can be developed into a larger, more diversified system of free journalism than anything the nation has yet seen.
- The rise of editorializing has provided a new role for the broadcaster. As an editorialist he must both dig for facts and take positions on controversial issues in full view of his fellow citizens.
- Those broadcasters who are editorializing emphasize that it has given them a broader outlook, maturity of viewpoint and added community stature.

There are two factors that have deterred stations from editorializing. One is the attitude of some Congressmen who either would prefer that editorials not be broadcast at all or would like to see legislation governing editorials. In the meantime, there has been no action as a result of the Congressional hearings on editorializing that were held before the Communications Subcommittee of the House Commerce Committee last summer. The other factor, which is related to the Congressional hearings, is the fuzziness of the fairness doctrine. After the hearings, the FCC attempted to further clarify the fairness doctrine in a notice to broadcasters. Then last month it issued a "Fairness Primer." Because of the scope of editorializing and the problems that are generated by it, these guidelines, of necessity, cannot be absolute. A series of decisions providing *res adjudicata* has somewhat clarified the doctrine but it still places a great responsibility on the shoulders of the broadcaster.

Cordially,

S. J. Paul

MONTGOMERY MARKET PROFILE:



...with a paycheck in orbit, too.

He's a jet jockey during the day but just another breadwinner when he goes home at night. There are 23,519 military and civilian employees like him who are connected with the four major military installations in Central-South Alabama. A military payroll of almost \$89,076,000 is part of the purchasing power that comprises this growing and vital market. Their purchase of consumer goods and services is part of one and a half billion dollars, in retail sales, annually. To sell this ever changing, ever growing segment . . . reach them with the most powerful medium available . . . WSFA-TV. Get the lot with WSFA-TV spot.

WSFA-TV

CHANNEL 12 — NBC/ABC — MONTGOMERY, ALABAMA

Carter Hardwick, Vice President and Managing Director

A STATION OF THE BROADCASTING COMPANY OF THE SOUTH

G. Richard Shafto, President

WSFA-TV: Channel 12, Montgomery, Alabama

WIS-TV: Channel 10, Columbia, South Carolina

WIS-Radio: 560, Columbia, South Carolina



All represented by Peters, Griffin, Woodward, Inc.



Letters to the Editor

Wide of the Mark

I read with great interest the report on world-wide television in the July 20 issue of TELEVISION AGE.

However, I would like to point out the statement that "With the exception of Iron Curtain countries, stations subscribe to one of three news services: CBS Newsfilm, UPI or the British Visnews" is very wide of the mark.

Exclusive of North America, The Associated Press provides news service and still photo service to television networks and stations in 31 countries exclusive of Eastern Europe. If Eastern Europe is included, the number of countries is 38.

The total number of individual stations AP serves overseas, when one includes relay stations in Italy, Japan and other nations with major networks, is several thousand.

Your *Letter from the Publisher* may have intended to refer only to newsfilm rather than news or still pictures but since you used the phrase "news service" and did not limit it, I felt you would like to call the facts to the attention of your readers.

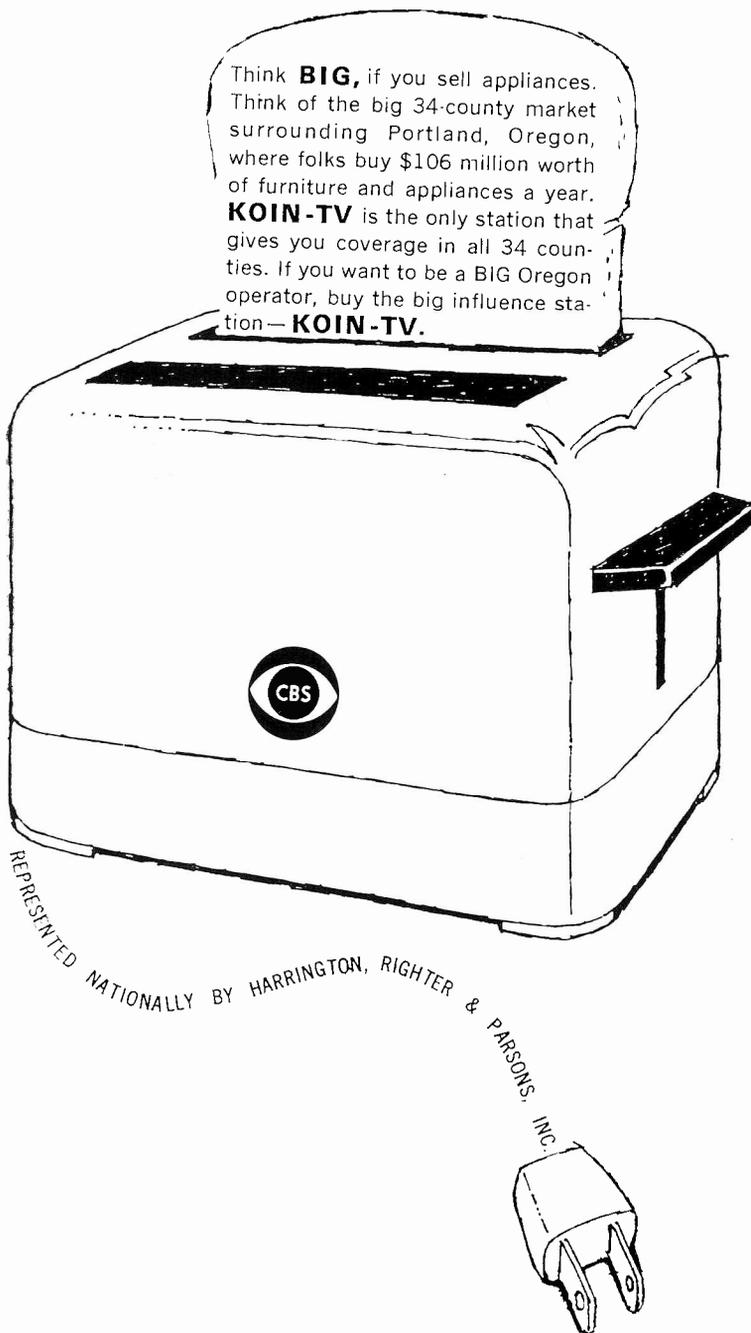
STANLEY M. SWINTON
*Assistant General Manager
The Associated Press
New York City*

Sorry, Wrong Number

The special (international) issue is wonderfully edited, and the only thing I noticed is the misprint of the year that NHK started its tv operation. It was not 1963 but 1953.

The tv receivers, officially registered with NHK, total 15,824,161 as of April 30, covering 76.7 per cent of the national households.

SHUZO ISHIKAWA
*Dentsu Advertising Ltd.
New York City*



REFERENCES: Sales Management Survey of Buying Power, June 1964; NCS, 1961.



**We go to
the ends of the earth for
Boston, New York,
Baltimore, Pittsburgh,
Cleveland,
Fort Wayne, Chicago and
San Francisco.**

For our eleven radio and television stations, that is. We go to Haiti for a documentary on that troubled island. To Africa for a new perspective on the Peace Corps. To South America for fifty vignettes of the volatile continent. To Great Britain, Mexico, Tahiti, Australia, Hong

Kong, Italy. And Group W news bureaus in Paris, London, Berlin, and Washington, service the eight Group W communities directly.

The need to know—the need for news and documentation on what's going on in the world—is a need common to all people everywhere.

Group W is in a unique position to help fill this need. The Group has the creative, financial, and managerial resources to program with the authority of a network, yet it retains the flexibility and viewpoint of a local station. The Group is a vital third force in broadcasting today.



WESTINGHOUSE BROADCASTING COMPANY

WBZ-WBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KDKA • KDKA-TV PITTSBURGH • KYW • KYW-TV CLEVELAND • WOWO FORT WAYNE • WIND CHICAGO • KPIX SAN FRANCISCO



TELEVISION TIMES

PUBLISHED MONTHLY BY WARNER BROS. TELEVISION DIVISION

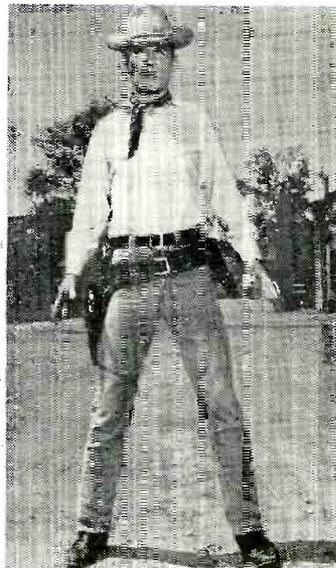
August 1964



"FBI STORY" CAPTURES 60% SHARE ON WCBS-TV. For the second time in a row Schaefer Award Theatre selected "one of the big ones from WARNER BROS. ONE" for its holiday week-end feature presentation. On WCBS-TV, New York, starting at 11:20 pm, July 3, "The FBI Story," starring James Stewart, won a 60% average Arbitron share.

"SUGARFOOT" DRAWS.

Lanky Will Hutchins, star of Warner Bros. SUGARFOOT series, draws big audiences virtually everywhere he plays. For example, ARB Reports for March 1964 show SUGARFOOT winning 34% share of audience in Cincinnati, 42% in Louisville, 45% in Shreveport-Texarkana, 40% in Mobile-Pensacola, 55% in Bristol-Johnson City. New markets for SUGARFOOT (69 hour-long episodes) include: Houston, Steubenville-Wheeling, Davenport-Rock Island-Moline, Decatur, Monroe-El Dorado, Peoria, Florence (S.C.), Corpus Christi and others. SUGARFOOT is one of the cornerstones of the Warner Bros. western block.



25% PLAN LATE-EVENING STRIPS FOR "77." Recent survey among stations that have bought 77 SUNSET STRIP for fall start shows 25% plan to schedule series as a late-evening strip, following 11 pm news. Thinking is that Monday-to-Friday continuity of characters and story lines is effective way to compete against movies and/or variety programs. 77 SUNSET STRIP, 149 hours, stars Ephraim Zimbalist, Jr. (shown above), Roger Smith and "Kookie" Byrnes.



"LAWMAN" ORDERED TO KEEP PEACE IN 7 NEW MARKETS. (L to r) John Russell as Marshal Dan Troop, Peggie Castle as Lily Merrill, and Peter Brown as Deputy Johnny McKay, co-star in LAWMAN (156 half-hour episodes). In recent weeks, series has been ordered in seven more markets: Miami, Steubenville, Greensboro, Oklahoma City, Chattanooga, Columbus, (Ga.), Fresno.

KPRC-TV GOES WESTERN.

Bill Seiler (left), WB-TV Southwestern Manager, shows performance records to Jack Harris, Vice President and General Manager of KPRC-TV, Houston, who purchased Warner Bros. highly successful block of westerns. Contract covers four series—MAVERICK, 124 hours; CHEYENNE, 107 hours; SUGARFOOT, 69 hours; and BRONCO, 68 hours—a total of 368 western episodes. Monday-Friday strip at 4-5 pm is scheduled to start September 21.



NOW IN DISTRIBUTION: 77 SUNSET STRIP • ROOM FOR ONE MORE • THE DAKOTAS • THE GALLANT MEN • HAWAIIAN EYE
LAWMAN • CHEYENNE • MAVERICK • SUGARFOOT • BRONCO • SURFSIDE 6 • THE ROARING 20'S • BOURBON STREET BEAT
FEATURES: "WARNER BROS. ONE" • CARTOONS: "WARNER BROS.—SERIES '64"

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

Crane to Bump Steverino?

The experiment of altering the format of the *Les Crane Show* and switching it to a different time slot seems to have succeeded beyond the hopes of even the ABC Stations Division. Arbitron figures for New York showed that Crane tripled the average ratings achieved by the *Best of Broadway* feature. On this basis, the future looks bright for Crane. It is considered almost certain that the new format will get a longer run in the fall on the owned stations. What are the prospects for wider distribution? Ted Shaker, president of ABC-TV National Station Sales, is said to be in favor of selling in syndication rather than trying to place it on the web. This would put Crane and Westinghouse's *Steve Allen Show* in head-on competition. Allen is currently being carried in 34 markets. Breaking this figure down by network, Allen is carried by 11 ABC affiliates, 16 CBS, 2 NBC (both Westinghouse stations), and 5 independents. If Crane was sold to the network, it would seem likely that most of these 11 ABC affiliates would drop the Allen show.

British Cousins Cut Loose

While U. S. broadcasters are getting a dressing down for supposed excesses of sex and violence the BBC has come out in favor of such fare. Speaking in Glasgow recently, Kenneth Adam, the director of BBC-TV, said S & V are "the very essence of the human situation," and so "will go on in BBC television plays." Mr. Adam said the BBC had a dual responsibility in programming dramatic shows—"to emphasize the growing pains of society and to maintain progressive standards." He defended sex and violence in tv drama, and said that future BBC policy would be to continue to take scripts from young writers using these themes. "Serious and creative writers must be free to write about society and its problems as they see them," he said, adding that "the BBC must not arbitrarily censor this form of continuous discussion about the human dilemma."

Shell media strategy

In recent years, the media strategy of the Shell Oil Company has been both interesting and puzzling—the abrupt switching in and out of newspapers, for example. Coinciding with the appointment of Gene Loveland as advertising and sales promotion manager, Shell and its agency, Ogilvy, have announced the use of 120-second announcements. Initially, this is to be an experiment in selected major markets, including New York, Los Angeles, Chicago, Philadelphia, Detroit, Boston. While there have been no reported problems over availabilities, using a 60-ID-60 break, or rates, double the cost of a minute, there has been some concern over Shell's instructions that the ID be eliminated in these breaks, and the apparent refusal of Shell to pay for the ID.

Trumpets in the Dust

Exploiting a vein of snobbery among advertising managers and some account executives, magazine pitchmen are making the rounds these days telling their prospects that one in five Americans is a magazine addict and scorns tv. The way the salesmen put it, that quintile of the population which watches tv less frequently is the rich market: bright, educated, prosperous and, of course, "influential." But the truth of the matter, says TvB, is that even in that bottom quintile average viewing of primetime tv is 4.5 hours per person, and that is a lot more than anybody spends glancing at magazines. By selective use of tv, any advertiser is more likely to reach prospects than through magazine pages. Another fallacy is that this fifth quintile is homogeneous in nature, and an elite. But in reality, night-workers, moonlighters, working wives, and community busybodies account for most of the people in the low-watching group.

It Takes Muscles

In tv programming, Joseph E. Levine has more than *Hercules* bulging up his sleeve. If present plans hold firm, Embassy Pictures Tv will be a power in network programming a year hence. In addition to the muscleman series and the Americanized version of *Steptoe and Son*, Embassy hopes to make a 60-minute series on the adventures of *Casanova* for '65-'66, and an hour series called *The Adventuress* and described as "a provocative female version of Zorro with James Bond overtones." Also in the works: *D'Artagnan*, an hour series for '66-'67, and *Dodo*, a six-minute cartoon series created by Lady Robinson and produced by Halas and Batchelor Cartoon Fims, Ltd., of London.

Aerial Battle on the Airlines

Two companies have announced plans to put "personalized" tv and hi-fi reception on aircraft (and other common carriers) for the diversion of individual carriers. Scotching the collective screen for captive audiences are Ampex and Trans-Lux. Ampex is offering airlines and other carriers a compact, magnetic Videotape tv playback system, called Travelvision, for installation aboard planes, buses, ships and trains. The system can provide either motion pictures on tv or stereophonic high fidelity music for the individual passenger, at his option. Trans-Lux Television president Richard P. Brandt said his company is currently negotiating for a comparable service with carriers. He said that "as a result of the company's extensive theatre operations and film distribution, it was in a 'knowledgeable' position to acquire the very best of Hollywood films, as well as other top quality entertainment features on film or tape for the travelling public."





HAVE YOU SEEN WHO'S CHECKING IN AT ABC?

Bing Crosby, Mickey Rooney, George Burns, Connie Stevens, Dorothy Malone, Richard Basehart, Kathleen Nolan, Walter Brennan, Tony Franciosa and Elizabeth Montgomery are all going to unpack great new shows this Fall on the ABC Television Network. Here's what to look for.

Bing will be a family man. Mickey will own a marina. George will own an apartment house, with Connie his favorite tenant. Dorothy will live in Peyton Place. Richard will live in a submarine. Kathleen will be a Wave. Walter will be a tycoon. Tony will be a playboy. Elizabeth will be a witch. Carolyn Jones will be a not-so-typical housewife in "The Addams Family." Robert Lansing will fly B-17's in "12 O'Clock High." And ABC will be the better for *all* of them.

Not to mention John McIntire, Vincent Edwards, Vic Morrow, Rick Jason, Ernest Borgnine, Patty Duke, Gene Barry, Jimmy Dean, and the two stars viewers chose as their favorite new television performers, David Janssen and Inger Stevens.

But the "regularly scheduled" stars are only part of the story. ABC is also going to present a number of big stars in special programs. Dinah Shore will do seven—four in prime time and three, especially for the ladies, in daytime. Sophia Loren will conduct a tour of Rome with Vittorio de Sica and

Marcello Mastroianni. Gordon and Sheila MacRae will do three 60-minute variety specials. "Hollywood Palace" will continue to book a glittering array of emcees like Borge and Chevalier.

Of course, you're also going to see some people on ABC this Fall who aren't so well known—yet. Like Sammy Jackson, who'll star in "No Time for Sergeants," and Mia Farrow, who'll play Allison MacKenzie in "Peyton Place."

But if ABC has a way of helping make new stars, it has a way of keeping its established stars happy, too. Ozzie and Harriet Nelson have raised their family on ABC. Lawrence Welk has been with us for nine years. Donna Reed for six. Fred MacMurray for four. And they'll all be part of ABC's lineup again this Fall, a diversified schedule that includes comedy, drama, adventure, variety—and lots and lots of stars.

ABC Television Network 



Reach Pittsburgh with a spot of TAE

Find out why most media people
won't go without TAE in Pittsburgh
—plain or "with."

Our homes-reached record tells
part of the tale. Our products-sold
record tells the rest.

And our Katz man has the facts to
prove it!

WTAE CHANNEL 4

take
TAE
and
see

Business barometer

National and regional spot business mounted 11.0 per cent in June over the same month in 1963, according to the Business Barometer survey of stations across the country.

In estimated dollars, the all-industry net revenue total from this source in June was \$49.6 million. This compares with \$44.7 million estimated for June 1963. The amount of spot dollars on a month-to-month basis dropped 17.5 per cent in June over May immediately preceding.

Figures for the first half of 1964 are now in. They show that national and regional spot activity over that period averaged a neat 10.0 per cent gain, compared to the first six months of 1963.

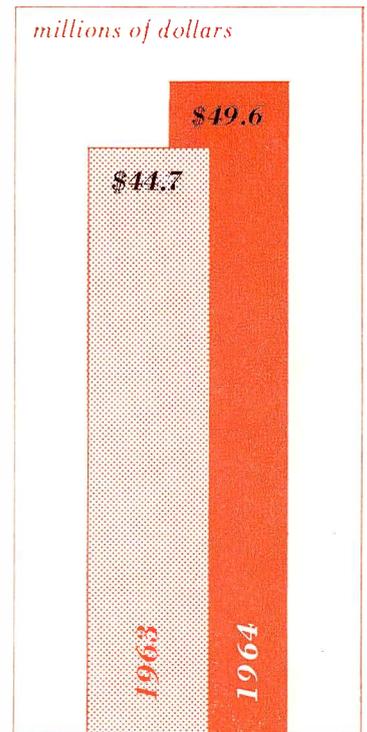
How does June's 11.0 per cent national spot increase compare with that for the same month in years previous? Looking back, it's seen that the June-to-June change in 1963 was 10.3 per cent; in '62 was 14.2 per cent; in '61 was 0.1 per cent, and in '60 was 9.0 per cent.

The drop from May of this year to June looks formidable—but of course it simply reflects the usual falling off of business in summer. Month-to-month, since the first of the year, spot business has moved down 7.0 per cent in January; up 18.7 per cent in February; up 9.9 per cent in March; slightly up 0.03 per cent in April, and higher by 2.4 per cent in May.

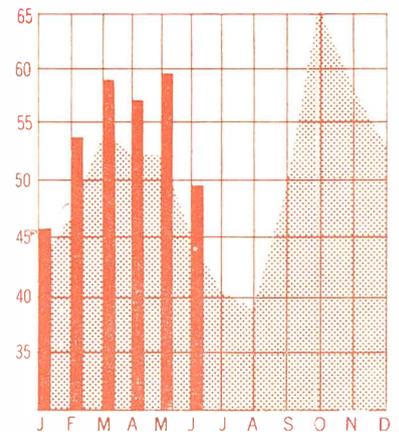
Next issue: a report on local sales and network compensation in June.

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

NATIONAL SPOT



June (up 11.0%)



1964-'63 comparison

WBEN-TV

programs for 885,900 households...

THAT'S WHY YOU SELL MORE ON ^{CH.} **4**



JOHN CORBETT

SPEAKER OF THE HOUSE

12:15 - 12:30 P. M. Mon. thru Fri.



BILL AND MILDRED MILLER

MEET THE MILLERS

1:00 - 1:30 P. M. Mon. thru Fri.

These two daily weekday programs of WBEN-TV reflect the practical side of selling . . . the side advertisers like to be on.

Practical because their content is all about the home, homemaking, home planning, home cooking which is what people at home find interesting and informative. In Western New York television, WBEN is the only station where they find such programming.

Both John Corbett and the Millers have enjoyed top audience loyalty for over a decade, proving their worth as entertainment and proving their value to satisfied sponsors.

If you are interested in the households that last year spent over 1.3 billion at the retail level (plus the vast Canadian market) you'll find them on these Ch. 4 "home" shows. And you'll find these experienced TV salesmen "at home" with your product.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

affiliate of WBEN radio
The Buffalo Evening News Station



CH. **4**
CBS in Buffalo

Agency Return?

Word from the West Coast is that several major tv advertisers are putting out feelers for co-production deals on pilots for the '65-'66 season (see Film Report, page 45). While one or even a few swallows do not a summer make, if enough of these pilot deals go through it would indicate that advertisers are bestirring themselves to recapture the programming heights they have abandoned, by and large, to the networks.

Knowledgeable opinion on Madison Avenue is mixed on whether there is an actual trend toward renewed advertiser ownership of programs. Those who are most positive that there is such a trend come from agencies like Young & Rubicam and Benton & Bowles that have been involved in program development for their clients all along.

Upward Trend? Charles "Bud" Barry, senior vice president and director of Y&R's radio-television department, for example, says General Foods currently has some eight or nine pilots "under its control." This figure, higher than usual for Y&R, reflects what Mr. Barry believes is an upward trend generally in this sort of advertiser interest. The advantages, according to Mr. Barry: "It gives us freedom to pick and choose things that we think have promise. It gives us more flexibility of choice and more reasonable pricing. We're in from the beginning and can make a contribution. Our job is to get the best programming, we don't try to make money from the package we buy. We're buyers. We don't want to be partners, we want the program."

A man at another agency who asked that his name not be used, said: "I don't believe there is a great rush for advertiser development of shows, but there is an indication there is more thinking in that direction. I believe the most important factor is that the networks, being in show

business, make a profit on their shows. If the show is a success, even if the network is only paying the producer X number of dollars, the network puts a premium price on the show. Now if an advertiser places a show, he has an agreement with producers for the prices for three, four or five years. This thought has caused more clients to investigate coming up with their own show more than any other single reason.

"Another thing is the competitive situation. For the last couple of years CBS has been holding mass showings of pilots and this doesn't give the client much time to look before saying yes or no. An awful lot of clients would like more time to investigate. By financing and making arrangements, at least they have a long look before making up their minds."

More Practical? Among those who don't believe there is a trend to advertiser ownership is Nicholas E. Keesely, senior vice president and radio-television director of programming at Lennen & Newell, who said: "As far as owning shows, it's more practical to deal with the networks who control the time and the shows. The networks are picking the shows as they best see them, and our job as an agency is to buy the best shows. I've got no beef as long as we have a fair shake at getting to see them. This sometimes leaves the advertiser a little short on having control, but

as long as the show is successful there is nothing missing."

On the question of control, Rod Erickson, a Maxon, Inc. vice president, commented: "What does control mean? What are you going to do, tell Lucy how to act? The only time control means anything is when the show you have is a dog. But you can always have a friendly conversation anyway whether control is in the contract or not."

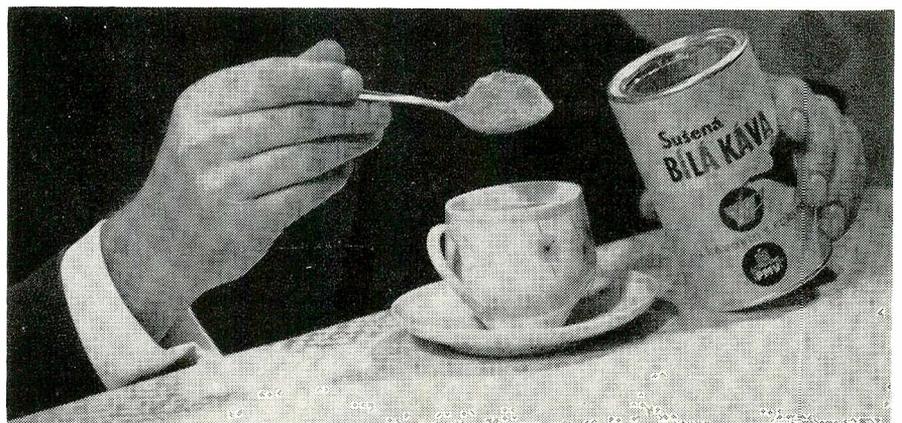
Mr. Erickson denied that there was any trend toward advertiser development of programs, particularly since Washington has been emphasizing the networks' responsibility for programming "and you can't have responsibility without control." He also said the big advertiser has sufficient leverage "without out-right ownership of programs.

Although a return to the heyday of advertiser controlled programs is extremely unlikely, it's obvious that many hope to see at least some increase in Madison Avenue's ability to affect what goes over the air.

Ajax to Lenin

The strollers window-shopping along Prague's Wenceslaus Square may soon have something more to window-shop about if the new Czech *Made In Publicity* agency achieves its goal.

The organization with its unlikely title has been set up to accept adver-



From a Czech commercial: White Coffee

tising in all media including television from foreign manufacturers. If the thing goes through—and it is a bit of a shocker for a country so orthodoxly Marxist up till now as Czechoslovakia—Ajax's white knight and other such heroes of the Madison Avenue *mythos* may come charging out of the country's nearly two million tv sets to sell soap. (This also may prove a bit of a shocker to the American manufacturers not used to having their commercials back to back with inducements to buy Lenin's *Collected Works*.)

The background: the Czechs since World War II have been concentrating on heavy industry to the neglect of consumer goods. Now, apparently, they want to redress the balance somewhat by encouraging imports. Advertising, they feel, will educate the executives in the buying offices all over the country and the ultimate consumer to the niceties of product differentiation.

Last year Czechoslovakia imported approximately \$2 billion worth of raw materials, technical equipment, machinery, food and other items, and this year the figure is expected to go considerably higher.

Made In Publicity, which will have a representative in the United States, will channel advertising into newspaper, magazine, radio, tv and motion picture media and also arrange lecture tours of foreign experts, fairs and expositions. The advertising rate for television is \$440 a minute, and for radio, \$195 a minute.

The organization is putting out a monthly magazine with the same title as itself, *Made In Publicity*, that charges \$200 for a full page black and white ad, \$110 for a b-w half page, \$370 for a four-color inside front cover ad, \$320 for a four-color inside back cover ad, and \$440 for a four-color back cover ad.

According to a recent American visitor to Czechoslovakia, the people there prefer goods with the stamp "Made in USA" to all other goods manufactured in other countries. The women like American cosmetics and the kids prefer American chewing gum and candies to any other gift a visitor might bring. The ladies also

are said to prefer lingerie, stockings and dress materials made from American Nylon, Orlon, Dacron to any other artificial fibers made in Europe. American consumer goods like cereals and canned goods, known from the days of UNRBA, will encounter a more than sympathetic market.

If all this ultimately will help bring down the price of *slivovitz* (that miraculous Czech plum brandy) in the United States—everyone will be the gainer.

Shipping Rise

The steady rise in international tv program sales and exchange, plus the increased demand for on-the-spot coverage of foreign news, has redounded to the advantage of air freight forwarders in the U. S. and abroad. And the potential of Telstar and other forms of satellite communication is not seen as a threat to the air freight stake in the international television business, since the satellites, because of their cost, are expected to be limited to the transmission of major events, at the same time whetting the appetites of domestic audiences for foreign tv personalities.

According to figures for the first quarter of 1964 released by Emery Air Freight, one of the largest firms in the business, shipments of film, tapes and promotional materials increased in number by 8.7 per cent over the corresponding period of 1963 while revenues increased by 15.5 per cent. Edward J. Feeney, Emery's market research manager, said most of the shipments are to Europe, with some to Japan and Australia.

Door-To-Door. Companies like Emery have no aircraft of their own, but use the facilities of all the scheduled airlines. They offer a door-to-door service, picking up the film or tape at some city in the U. S. and getting it on the earliest and fastest flight abroad. The companies then control the shipment by teletype and cable all the way, arranging with their own people abroad to meet the cargo after arrival.

If there was a dramatic fire, say, in Times Square, New York, at 10 a.m.,

and Emery picked up the television footage by noon, it could be at the London Airport customs shed by 10 p.m., New York time. Then depending on the length of time it took British customs to muddle through, the film could be at a London studio ready to go out over the air, within, possibly, another two hours.

This, of course, is an emergency service. A routine delivery takes about 48 hours from an inland city in the United States to any city in Continental Europe.

Trouble Brewing?

Pay-tv, and especially Pat Weaver's Subscription Television, Inc., in Los Angeles, faced a new hurdle recently when the Society of Stage Directors and Choreographers announced that it planned to enter into discussions with the League of New York Theatres regarding "additional compensation" for shows that may be televised. The present contract between the union and the League provides that the question of compensation may be opened at any time. An integral part of STV's fare for the coming months includes New York theatre productions.

Costs Covered. If on the basis of upcoming discussions, an agreement is reached providing for additional payments to the Society's members, these higher costs will undoubtedly have to be covered by STV. There is always the possibility that additional salary for tv productions might be retroactive, in which case, carefully budgeted STV may be obliged to put up some extra cash. If costs become prohibitive, STV may be forced to drop its taped plays altogether.

Two firms are currently in process of taping a dozen off-Broadway and summer stock productions for STV. It was indicated by Erwin Feldman, legal counsel for the Society, that if no suitable agreement was reached at the conference table, he would take the matter to arbitration. Regardless of the outcome's details, however, it looks as though there will be an unplanned dent in Subscription Television's cashbox.



WHEN IT COMES TO WOMEN...we've got all the good numbers

Dive right in and come up with extra sales to your hottest sales prospects . . . the live-wire, big-spending, 18 to 39 year old gals who always count on WJBK-TV for spirit-lifting fare. Summer, winter, spring and fall, they love us best of all! And why not? We entertain them royally with top-notch movies, great variety shows, the best of CBS and a full hour of dinnertime news. Get in the swim in the booming 5th market! Call your STS man for avails.

WJBK-TV



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

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



The Speaker of the House recognizes Television Age

We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for Television Age. It happens in Con-

gress. It happens with remarkable consistency in Reader's Digest where our stories are reprinted for the benefit of tens of millions. Most important—it always happens throughout the television industry where Television Age is read more . . . quoted more . . . used more. That's why Television Age helps you reach more of the people you want to reach, the way you want to reach them—with authority. You can quote us on it.



TELEVISION AGE Meets The Needs Of The People Who Spend Over \$1,000,000,000 In

Television Annually

One of a kindness

Florence has more than meets the eye of those
who buy by Standard Metro Areas.
She's extra-metropolitan—an agricultural-
industrial area transcending city limits, forming
the largest U.S. market served
by a single station:



Florence, South Carolina

*Channel 13 • Maximum power • Maximum value
Represented nationally by Young Television Corp.*

*A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte*



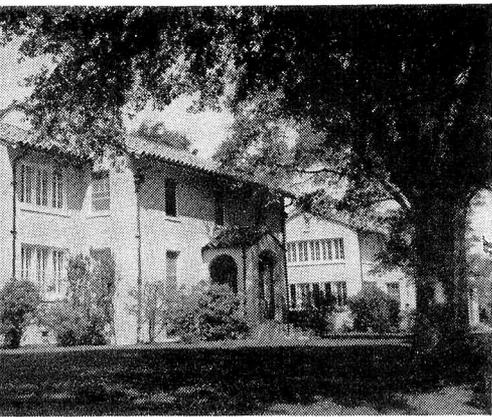
*The hidden plus
in many markets across
the nation: the huge
military establishment*



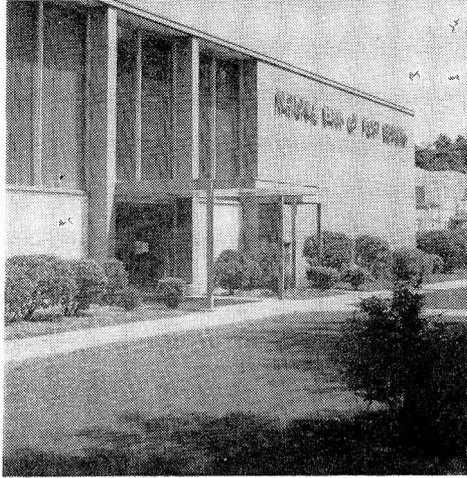
When the Second World War began, the makers of Wildroot Hair Tonic faced a serious problem. Alcohol, the chief ingredient of the product, came under governmental restriction and could not be used in civilian products. An intensive search was started to find a substitute. Finally, the firm's chemists discovered lanolin and the product was completely reformulated. Now began another quest: for a new marketing strategy. It was wartime. Which consumers should the product be directed to first? Wildroot made an unorthodox but logical choice. It decided to place the product on sale in the post exchanges in America; after all,

weren't the majority of young men in the country in the services? The idea was not an original one. Gillette had used it during the First World War to sell its blades. Wildroot was equally successful.

Since then a great deal of water has passed under the bridge. Wildroot no longer dominates the men's hair tonic field. Still, the American military man continues to be a significant consumer of goods. About \$3.2 billion each year are spent on base, by the 7.5 million servicemen and their families; \$2.3 billion of this is paid out in commissaries and exchanges, the rest goes in clubs, snack bars, delicatessens and for

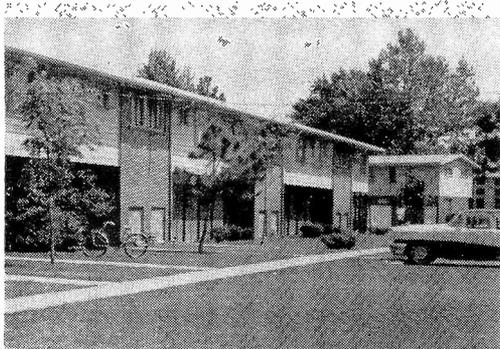


Officers' housing, Ft. Benning, Ga.



Benning National Bank

NCO's digs at Benning



Park, then USAF, Chief, Army and Air Force Exchange Service, several years ago: "Exchanges are by far the largest single customer for the music record industry." It was calculated, at that time, that each man spent \$8 a year on phonographs and an additional \$16 million annually on radios.

As Wildroot's experience indicated, the military's traditional emphasis on spit and polish is reflected in the sales of men's toiletries. The services, it is reported, account for 10 per cent of the purchases in men's toiletries and were responsible for sales of \$13.5 million in 1963 to this market. Many servicemen save large sums to buy land, insurance, bonds, mobile homes and stocks against the day they depart for civilian life.

The military market has always been known as a youth market. It is that, of course, but it is no teen age market as some figures may show: in 1957 sales of tobacco at PX's were 21.57 per cent of the total, but they were estimated at 14.0 in 1963; sales of candy and beverages have also dropped five percentage points in the same six years. Some of the drop in tobacco sales must be attributed to

the health scare, but more of it is attributed to the older serviceman, who may be smoking less. The median age is now 24.3 years, and less than 20 per cent of those in the military are under 20 years of age.

The most notable new characteristic of this market is that it is composed of a growing number of families. Eighty-one per cent of the officers are married, as are 46.9 per cent of the enlisted men. There are 2,467,071 children of servicemen and about 276,000 babies are born to military families each year.

Mobile Market

Another characteristic of the market, but one more obvious, is its mobility. Officers are said to be shifted to different posts once each two and a half years. Inductees are drafted for a relatively short time, and enlisted men naturally used where they are needed. Not so expected, however, is the growing education of the men in the armed service. In 1952 only 52.6 per cent had graduated high school but by 1962 this figure had increased to 72.9 per cent.

The military market must also be recognized as having a special nature dependent upon the special kind of lives its population leads. "Military personnel are insular and parochial. Their great concern is promotion, pay and reassignment," maintains John Ryan, the publisher of *Exchange and Commissary News* and a well-known marketing consultant in the field.

Another view of the military community is that it is a small town, a self-sustaining enclave in which each post provides hospitals, churches, police protection and recreational facilities. Its social and living patterns are similar to small town life. Married people, especially officers, tend to remain at bases; younger unmarried soldiers usually take-off in search of adventure and excitement.

The role of the commissary and of the exchange has been specified as giving the normal, mass feeding and personal services identified with community existence. It does, however, by no means provide the complete range of services that civilian life allows. It is for this reason—and because of complaints by retailers—that no lux-

(Continued on page 68)



Packing in week's supplies, customer finds limited choice but ample shelf stock at commissary

“Our corporate strategy calls for our organization to be totally different from every company in existence. Not different to be *different*. But different to be better. Our corporate axioms are clear indeed: Profit from the mistakes of others. Avoid hardening of the arteries. Discourage the organization man. Trust judgment. Respect speed. Invest in the future. Don't revel in the past.”

To cynics about American business this paragraph from a speech made by the president of a package-goods company might be considered just another exposition of principles observed more in the breach than in the practice. American business is often more preoccupied with presenting an image than with implementing the standards on which they are said to be based. In this case, however, the presumption would be inaccurate. The man making these statements is Leonard H. Lavin; his company, Alberto-Culver. As its successful record demonstrates—in less than 10 years, by the end of 1964, its volume will have risen from \$300,000 to more than \$100 million—Alberto-Culver is different.

It is no mere one-product company. It has achieved significant market penetration in at least six classifications—among them, hair sprays, hair dressing, shampoos (medicated and otherwise) and hair colorings. Moreover, this success has come at the expense of such fat cats as Procter & Gamble, Lever Brothers, Revlon, Col-

gate-Palmolive, Gillette and Helene Curtis.

Indeed, as Mr. Lavin has said, Alberto-Culver's success could not have been achieved without the unwitting cooperation of its rivals. For the plain truth is that these companies have made mistake after mistake and Mr. Lavin has been the chief exploiter of their errors. Says the energetic Chicago businessman, “We have not been interested in showing how fearless and brave we are. We move only against the set-ups and the pushovers. Fortunately, there are a good many around.” And he adds the obvious: “Our policy of choosing our competition, then slamming into it where it is the weakest, has given us a tremendous advantage.”

The operative word for Alberto-Culver in selecting a field for its forays is “vulnerability.” Certain markets are clearly targeted: those in which the very success of the competition indicates public receptivity to a product. To be sure, the problem then becomes one of creating a product with decided advantages over those already on sale, which is no mean task. Then too, there are those vulnerable product areas in which, Mr. Lavin notes, “the leaders in the field are playing it cozy and have stopped competing with one another, honoring a peaceful and profitable co-existence treaty.”

Shampoos were an apt illustration of Mr. Lavin's last point until he took

action and changed things. When Alberto-Culver entered the game, the market was led by four brands, P.&G.'s Prell, Colgate-Palmolive's Halo and Lustre Cream, and Breck. None had a clear and distinct advantage over the other. Also, similarity of product reflected itself in similarity of advertising.

Maintains Mr. Lavin: “Shampoos were not only in fact similar, their advertising seemed to admit they were. They all claimed they left hair shining or that they left hair clean or soft or healthy-looking. Advertisers spent their money creating, then perpetuating clichés.” So Alberto-Culver introduced its VO5 Shampoo and within 12 months had shouldered all aside except the leader, Prell.

While the top package goods firms insistently pay lip service to the need for better products, Mr. Lavin points out “the producer of successful items for the mass market is reluctant to change a product once it has gained acceptance, even if it means an improvement. And change when it does come, often presents itself more as a nervous reaction to the claims of a competitor than as a genuine response to the public's demand for a better product.”

The architect, engineer, brain-truster and heart and soul of Alberto-Culver is Mr. Lavin. It is he and a small group of key executives who have been directing these attacks on the soft underbelly of package-goods

It pays to be different

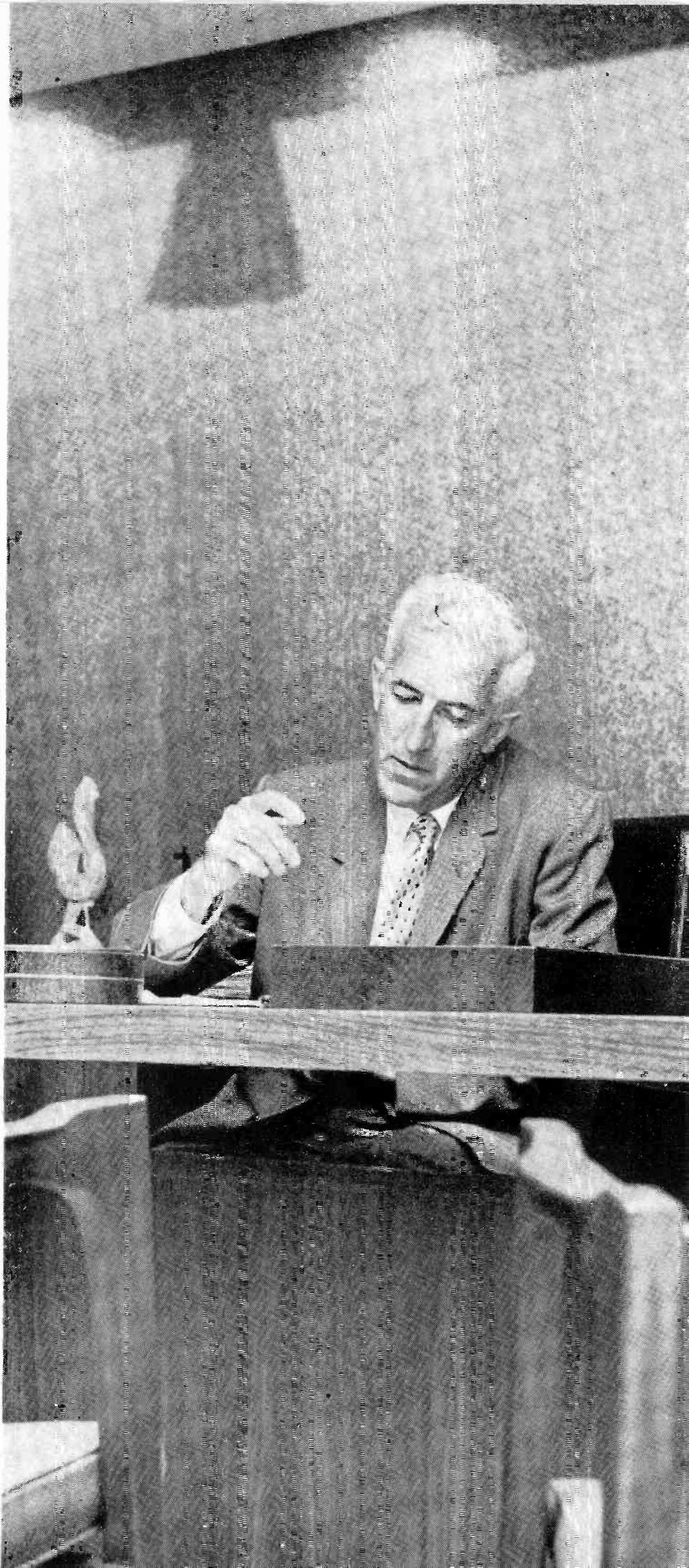
*Leonard Lavin makes hay
for Alberto-Culver out of his
competitors' blunders*

merchandising. Mr. Lavin sets the style as well as the pace for his firm and he demands that his executives be decisive, flexible, ready to take the calculated risk.

In this, Alberto-Culver is the direct antithesis of big business today, which often concentrates as much on eliminating risk as on making profits. Decision-making at major package goods manufacturers increasingly is hedged about by rules, regulations and procedures; increasingly, the committee has taken over and the individual decision replaced by the joint commitment. Mr. Lavin requires that his executives make their own decisions and defend them to him. His company too is assisted by other weaknesses among competitors. "Many successful companies," he says, "are borne down by the weight of over organization, short-term, profit-minded management and non-directed energy." In contrast, he notes, "We always trade profits for opportunities."

Mr. Lavin is a man with his feet solidly rooted in reality. After graduating in 1940 from the University of Washington with a degree in economics, he found himself unable to get a job and turned to selling. In 1946, he was engaged to be married. At that time he needed a car, but didn't have the money for it. The girl, however, changed her mind about him, returned his ring and he turned it to account by using it as a down

(Continued on page 79)



The question that is at the

“Literally hundreds of millions of dollars are at stake and we’re the targets: targets of intensely competitive pitches.” The speaker is Guy Cunningham, creative services director of Television Bureau of Advertising, who is very much involved these days in an attempt to counter what appears to be a concerted (although it isn’t always) drive on the part of magazines to lure, steal or bamboozle away selected hunks of television billings.

In the past several months the bureau has found that advertising agencies are continually calling them for information, for clarification and sometimes for outright rebuttals to specific magazine pitches. *Life*, for instance, is comparing its circulation for one issue to the circulation of one program or one-minute commercial. Just recently, five magazines got together to finance a \$500,000 Politz study on advertising exposure which is expected to be quite competitive in nature. At the same time, however, and this is a major TvB complaint, the mass-circulation magazines have persistently refused to cooperate in any objective study of their readership. (A proposed study of readership, to be conducted by the Advertising Research Foundation back in 1957 was killed, says Mr. Cunningham, by the big magazines.)

Another important reason for the new TvB concern with magazines is A. C. Nielsen’s move into the magazine field with its recently-released study which brings an eminent broadcast authority into the field. From the outset, going back at least a year, television spokesmen have argued against the comparisons in the

What is circulation?



root of a dispute raging along Madison Avenue between magazines and television

Nielsen magazine report on the basis that the two media cannot be compared. This point of view led to the TvB presentation, *Heartbeat*, which has not a single number in it. *Heartbeat's* major theme: the impact of television goes far beyond any numbers concept imaginable.

But because of continuing competitive presentations from major magazines, the bureau felt it was time to demonstrate that television certainly had the numbers as well, and that the numbers magazines were quoting as their own frequently did not exist in reality. In a special slide presentation that is given to agencies (which are often in the awkward position of hearing about a magazine pitch from their clients, for magazine salesmen are prone to go to the source) TvB attempts to set the record straight.

A major point in the bureau's presentation is that magazines are usually quoting huge circulation figures rather than actual readership when referring to themselves and when referring to television quote actual viewing. In brief, the contest becomes one of comparing a potential with an actual and the contrast can be startling.

The TvB slide presentation, which can be tailor-made for specific advertisers, begins with the theme, "Tv Impressions: deeper and cheaper." The point is quickly established that there has been little in the way of authentic research into readership in the mass-magazine field and what there has been is questionable. ("They start with a conclusion and then bring in the research to prove it," says Mr. Cunningham). And even what research there is doesn't always work to the magazines' advantage. For in-

stance, one of the TvB slides shows what data *Life* has collected through the years on the number of adult readers per copy. In 1938, according to a Politz study, the number of adult readers per copy of *Life* was 5.8; in 1962, approximately 10 studies later, Simmons reported that the number of adult readers per copy stood at 4.4—a significant decline.

But the important consideration in evaluating the effectiveness of advertising is exposure, and TvB goes into this matter in some detail in its presentation. The only way to determine the actual exposure of an advertising message in magazines is through Starch. As an example of what Starch figures mean (as opposed to circulation claims) TvB quotes a 1962 study of what a four-color ad in *Life* would draw. The top average was 37 per cent of those who read the issue. Since a readership figure of 32 million was claimed, this made for 11.8 million adult noters. Since such an ad costs \$51,000, the actual cost-per-thousand would amount to \$4.32.

But an identical adult audience, says TvB, can be bought on television. In a one-minute network commercial, 12 million adult viewers can be reached for \$37,000, at a cost-per-thousand of \$2.94. Further, the bureau notes in its presentation, this audience can be delivered in one minute, whereas it takes six weeks for one issue of *Life* to accumulate 11.8 million adult ad noters. And these noters are people, whereas the 12 million television figure represents individual homes, which usually have more than one adult in them. A point continually stressed by Mr. Cunningham: "Magazines are constantly in-

flating their figures; television is constantly deflating its."

The key to advertising effectiveness is frequency, the presentation continues, and, contrary to what magazine salesmen are saying, a commercial's audience increases the more it is used. Taking a budget of \$50,000, TvB shows how it can be used in spot with greater efficiency than in magazines. Says the presentation: "Magazines offer a big potential, but a much smaller ad audience. Television offers bigger actual ad audience at less cost."

Another point that is strongly made by TvB is that magazines aren't really as selective as they claim, for there is often no relation between the type of reader of a magazine and those who actually noted an ad. In brief, TvB is arguing that advertisers should take into account three big differences when considering magazines: there is a big difference between the characteristics of magazine readers and their ad readers; there is a big difference between the size of their potential audience and their actual audience; there is a big difference between a magazine's geographic distribution and that of its ad readers. The presentation winds up with what is not an uncompetitive slogan: "The more you know about magazines, the more you buy television."

The war between the two media on Madison Avenue will probably sharpen in the next few months as budgets get reexamined. One of Mr. Cunningham's observations, however, will probably have its effect: "Magazine readers must make an effort to absorb an ad; television viewers must make an effort to escape an ad."

*A long-established agency
becomes a new force in television
by planning for diversity*

Making it new

In the past few years Geyer, Morey, Ballard has nearly doubled its total billings, and, just this past season, joined the club of agencies involved in prime time tv program buys.

What's remarkable in this sudden surge forward is that no "gimmickry," creative or otherwise, played a part in luring new business. The 55-year-old agency retained its long-noted stability and good sense, and with those qualities, retained the accounts that have been with the company since the 1920's, while a new management team took over.

With this combination, GMB's annual billings have soared from \$30 million in 1960 to some \$55 million so far this year; by the end of 1965 the score is expected to top the \$60 million mark. When that point is reached, there's likely to be a round of handshakes among the top men at GMB: they'll have doubled the agency's total billings in less than four years time. But, from the determination apparent in the eyes of these agency-builders, there'll be no gloating, no self-congratulation, and no resting on laurels. GMB's confessed long-range goal is to attain the fullest possible diversity in the range of accounts in the shop, and there'll be no rest for them at least until that goal is reached. Although at this moment

the GMB client roster exhibits remarkable diversity, there is one area that is wide open: package goods. This field is a relatively new one for GMB, but in a few short years the agency has scored impressively in its work for Lysol, Mediquik, Broadcast Hash, Red Heart, Norcen, Pink Beauty Salmon, and others. Currently, according to president Richard J. Farricker, the agency is planning to diversify more intensively into the package goods sector. In the long run, this will be a boon to tv, since the new direction of GMB is moving toward tv, and tv spending for accounts in the shop has increased markedly in the past year, notably on Rambler and on Sinclair. Two years ago, when GMB took over the Lysol account, the Lehn and Fink budget was plucked out of women's service magazines and put almost entirely into tv. Rambler, while one of the largest newspaper advertisers, is now spending a sizable part of its budget on network tv.

Mr. Farricker pointed out that already tv gets about 40 per cent of the billings in the Geyer Morey Ballard shop, or roughly \$20 million, and, he added, "this tv share is growing every day."

Mr. Farricker has grown up with tv. In 1947, when he was a copywriter at





*Long-legged strides:
Messrs. Wilson, Farricker, Oswald*

Newell & Emmett, (now Cunningham & Walsh) he studied tv at night—but not in any school, since there were no courses in the embryo art at that time. When he knocked off work, he'd dash down to the Du Mont studios in the Wanamaker building, "to find out what it was all about." As he tells it, "I had a friend there and since there were no unions at that time in tv, I did everything from pushing cameras to sweeping up." A year later, Mr. Farricker went to Kudner to write commercials for Texaco's Milton Berle show. At Kudner, he was directly involved in many tv firsts—the first shamus show, *Martin Kane*; the first suspense show, Arch Oboler's *Lights Out*, and the Sid Caesar-Imogene Coca show. At Kudner, Mr. Farricker was in charge of the 1952 Eisenhower campaign. In '55, he moved to McCann-Erickson, and came to GMB in 1960 as executive vice president. On the sudden death of Sam Ballard last year, he became president.

Under Mr. Farricker's leadership, the agency last season made another important prime time program venture in recent years, as Rambler became a sponsor of *The Danny Kaye Show* on CBS-TV. The agency's thinking at that time was that an all-family product such as Rambler needed, in Mr. Farricker's words, "something

(Continued on page 71)

BBC tv enterprises

first IN THE FIELD WITH THE
first COMPREHENSIVE SERIES ON THE
first WORLD WAR

With Enterprises' global sales operation still rolling, BBC TV's 26 part documentary series "THE GREAT WAR" is already a world best seller. BELGIUM, DENMARK, ERIE, LUXEMBOURG, NORWAY, SWEDEN and SWITZERLAND have already started transmission. AUSTRALIA (ABC) has it scheduled for late August.

METROPOLITAN	BROADCASTING	TELEVISION
WNEW	KTTV	WTTG
New York	Los Angeles	Washington, D. C.

is premiering early September

Other buyers to date include CANADA (CBC), W. GERMANY (Deutsches Fernsehen), HOLLAND, MALTA, NIGERIA, RHODESIA and SINGAPORE. Orders are still coming in. If you want to know more about "THE GREAT WAR", contact PETER GREEN

BBC tv enterprises

630 Fifth Avenue, New York 20 / Telephone LT. 1-7100 / Cables Broadcasts, New York

The New Cliff Hanger

The *Perils of Pauline* is coming back. Television is recapitulating the famous show business cycle. Once again, the silver screen will vibrate to the words "to be continued." In the best comic-strip tradition several television shows in the 1965 season will be continuing daytime serials in the *nighttime*. And why not?

The continuing story was introduced to the electronics media via the daytime serial in radio. Then *One Man's Family*, a hybrid semi-nighttime serial, demonstrated that a family can grow up slowly and hold the attention of a mass audience for a generation.

Radio from time to time experimented with a serial type, *I Love A Mystery* and *Vic & Sade*, in prime time but nothing of major importance ever emerged. Then television dwarfed its parent and for a while the issue was shelved.

One of the earliest triumphs in daytime television was a Procter & Gamble-inspired serial, *Search For Tomorrow*. It was virtually an instant hit. Then after several false starts, *Guiding Light*, *As The World Turns*, *Love Of Life*, *The Edge Of Night* and *Secret Storm* showed a vitality unmatched by any other form of daytime entertainment.

Uniquely, in television, the actors became stars, but, as in radio, their stardom fell to the fictional part they portrayed and not to them as individuals. Steady parts were their reward. Even though they were scorned by less successful Broadway, movie, or nighttime tv stars, the daytime star became an integral part of the lonely housewife's day.

This might have ended the testing of the tv serial, happily sinking in the West as prime time moved in, if it hadn't been for the unorthodox mavericks, our English cousins. Several shows became top hits in prime time in London involving a continuous story. One was a doctor series, one a family living in a lower, middle class section of London, and the third a peddler and his son. The audience attraction for these continuing shows was phenomenal and contrary to theory.

Important U.S. advertisers and networks began to take a closer look at the serial form. Obviously, the nighttime British shows were too British, but the principle might be universal. Therefore, a series of experiments will take place.

Peyton Place, born of a salacious novel and a schmaltzy movie, is the forerunner. Also, the two time a week pattern is a proper test of the theory. Presumably, if two times a week work, the next step is three times, and in another year a five-time strip of an hour or half hour would evolve.

To a lesser extent, *Bristol Court*, involving families living in a middle class California development, is a trial balloon of the nighttime serial. If this works in one and

a half hours, stripping or adding interwoven families would be simple enough.

Even Ben Casey is going to have continued stories and, no doubt, others will follow. This latter technique is hardly new, however. Hitchcock did a three-part story some years ago and quite successfully. Actually, *Ozzie And Harriet* is a continuing family drama of the *Gasoline Alley* variety.

Since there is little doubt that the serial will become a way of life with us, what are its chances of success? This, of course, implies a great deal. Is the casting, writing, direction and concept correct? Does it have equal appeal to men, women and children? What is the time period? What is the competition? Will the network allow the relatively slow-moving serial form enough time to develop?

If all of the latter are in balance, the chances of the serial are better than so-so. The danger is that the producers will not realize that the serial must always have a complete episode, satisfying even to the most occasional viewer. Even within the framework of the serial form there must be a beginning, middle and end. It is all right to leave a subplot or a parallel plot in the air, but a viewer must be totally satisfied.

The iron facts of life are that tv viewing in the bottom three quintiles is light because of social habits and these light viewers may only see a single episode a month. The



show must pace itself to these habits or only heavy viewers will be able to follow the plot, or even be interested in the characters.

The serial that plans its programming to conform to known viewing habits will have a long and prosperous life. But, it must develop character more slowly than its daytime sister and it must have more action, sex, and stark drama to hold a nighttime audience which is heterogeneous, subject to tough competitive drags, and impatient for action. Whether the prototypes on the drawing boards for 1965 will do that is problematical. If they don't, it is almost certain that some future, wiser ones will succeed, and the serial will grab U. S. viewers exactly as it has mesmerized our British cousins.—J. B.

Film Report

THREE, TWO, ONE, GO!

Pablo Ferro has gone the way of all Mogubgubs, and split off from Ferro Mohammed and Schwartz to set up his own production house, known as Pablo Ferro, Films. He's now working away on tv commercials for Warner Brothers' upcoming *Sex and the Single Girl*, and other works in progress. Mr. Ferro hopped over to London last fall to make titles for *Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb*, and wound up sojourning seven months on the Thames through the winter, working on the movie and making trailers and tv spots for it. During breaks he found time to make commercials for Dulux paint, a product of the giant Imperial Chemical Industries combine, and a spot for Bachelor cigarettes and Tempo frozen peas. The Dulux commercials, which have as many as 125 separate scenes in 45 seconds, won Mr. Ferro an award from England's *Television Mail*, which extolled him in an article headlined "Ferro Is a Film's Best Friend." The Dulux work, according to echoes reaching these shores, has not lacked for imitators. Before leaving London, Mr. Ferro made main titles for another film, *Woman of Straw* with Gina Lollobrigida, now playing the summer festival circuit.

Pablo Ferro returned to New York at the time *Dr. Strangelove* opened to rows of swooning critics. Amidst the hoop-la, it was noted that the titles were among the most humorous parts of the picture. Ferro's tv commercials and trailer for *Strangelove* had also scored well; in Dallas, an art cinema took newspaper ads to plug the trailer as an extra added attraction. The *Strangelove* trailer contained 40 different scene changes, with eight narrators alternating.

Stanley Kubrick, producer of *Dr. Strangelove*, remarked that "Pablo is a great talent, and he'll make his mark in films just as he has in tv. There's always something new under

the sun if the right person is there to find it and do something about it—someone like Pablo Ferro."

The glamour of the movies notwithstanding, Pablo Ferro intends to concentrate principally on making tv commercials, and titles for tv shows. Now that he's on his own, he feels he can do better work, and concern himself more directly with each assignment.

Gaining a little recognition in a theatrical medium seems to foster an independent spirit in artists who grew up in tv. Fred Mogubgub set up shop on his own, not long after his work on *Oh Dad Poor Dad Momma's Hung You in the Closet and I'm Feeling So Sad* elicited this response from Walter Kerr: "Whatever a Mogubgub is, I wish there were more of them!"

Now, fresh from his triumphs on a work with an even longer title, Pablo Ferro feels ready to tackle whatever may come up.

Meanwhile, back at the shop which has enjoyed the reputation of being among the hottest production houses

since 1961, when Pablo Ferro, Fred Mogubgub and Lew Schwartz teamed up, the banner of Ferro, Mohammed and Schwartz is still flying in the breeze. Pablo's brother Jose, at this writing, remains with FM&S, and Mr. Schwartz announced the change in management as being "in line with our Annual Policy." He added that "our contention is that any stability in management shown by FMS would simply blemish its creative image and drive away those adventurous souls who have helped us build a reputation for innovation and sheer film lunacy."

HEY, LOOK ME OVER!

August 31 is "Lucy Day" at the New York World's Fair. All over Flushing Meadow, Miss Ball will be seen on closed-circuit tv, chortling in Japanese, French, Spanish and German—as dubbed for overseas syndication. The Desilu president will be feted in a parade, wined and dined by diplomats at the Indonesia pavilion, and regaled with a luau in the Hawaii exhibit's Restaurant of the



Dentsu Advertising in Japan recently held a tv commercial competition. Pictured is an award winner by Moringa Confectionery Co., Ltd.



SOLO PERFORMANCE

Pablo Ferro announces the formation of a new company — Pablo Ferro, Films (live action, animation and graphic design for commercials, titles, trailers, entertainment and sponsored films) 45 West 45th St., New York, N. Y. JU 2-0610. Past performances include association with — American Can Co. (Dixie Cup Division), Canada Dry Corp., Chap Stick Co., Continental Baking Co. (County Fair Bread), Dupont, Inc., The East Ohio Gas Co., Educational Broadcasting Corp. (Channel 13), Embassy Pictures, Fedders Corp., First Pennsylvania Banking & Trust Co., Florida Citrus Commission, Ford Motor Co., General Foods Corp. (Post), General Motors Corp., B. F. Goodrich Tire Co., Hartford Pay TV (Channel 18), International Paper Co., Jacques Kreisler Manufacturing Corp., NBC, The New York Times, Pepsi-Cola Co. (Teem), RCA, Shell Oil Co., Smith-Corona Marchant, Inc., Standard Oil Co., U. S. Steel Corp., Swift & Co. LONDON: Dr. Strangelove — Main Titles, TV Commercials, Movie Trailer (Stanley Kubrick & Columbia Pictures), Dulux Paint (ICI), Players' Bachelor Cigarettes, Tempo Frozen Garden Peas, Woman of Straw — Main Titles (United Artists)

Advertising Directory of SELLING COMMERCIALS

Alberto-Culver Company • Compton



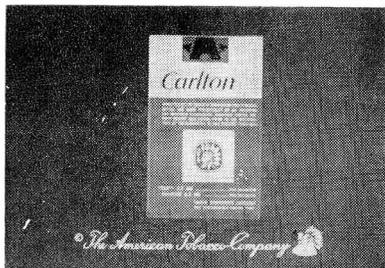
VAN PRAAG PRODUCTIONS, INC., New York

Borden's Moola Koola • Y&R



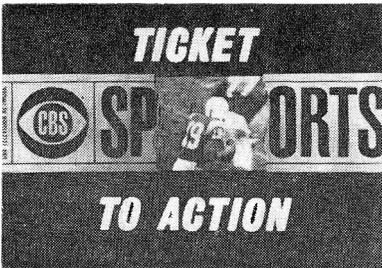
PELICAN PRODUCTIONS, INC., New York

American Tobacco Company • Gardner



SIB PRODUCTIONS, INC.

CBS Sports



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Aqua Velva • Parkson



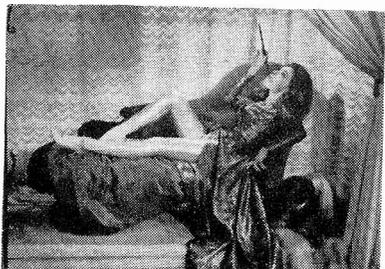
VIDEOTAPE PRODUCTIONS OF N. Y., INC.

Continental Oil • Clinton E. Frank



KEITZ & HERNDON, INC., Dallas

Big Boy Hamburgers • W. B. Doner



JAMIESON FILM COMPANY, Dallas

Continental Palmolive • Ted Bates



FILMEX, INC., New York

Five Volcanoes.

Ira Gottlieb, vice president of Wolper Television Sales, reports *Men in Crisis* was sold to KOA-TV Denver, the 32nd market to take the first-run documentary series. Another property distributed by Wolper, *Superman*, went to KGMB-TV Honolulu, WSTV-TV Steubenville, KTVT Fort Worth, WMT-TV Cedar Rapids, KTTS-TV Springfield, Mo., KIFI-TV Idaho Falls, and WICS Springfield, Ill. At the same time, Wolper's *Flamingo Features* went to WPRO-TV Providence, WTHI-TV Terre Haute, and KPLR-TV St. Louis. Foreign sales of *Men in Crisis* (32 half hours) will be handled by United Artists TV International.

Popeye has been renewed on 90 per cent of the stations carrying the saga, according to Al Brodax, director of tv for King Features Syndicate, who noted that 137 stations signed up last month for more of the made-for-tv first-run cartoons. Meanwhile, Mr. Brodax said, King Features' triple-threat trilogy—*Beetle Bailey*, *Krazy Kat*, and *Barney Google an' Snuffy Smith*—continues to wrap up new sales, the latest to WNBQ Chicago.

United Artists TV sold *The Outer Limits* (7:30 pm Saturdays in ABC-TV's fall schedule) to 20 overseas markets: Australia, Japan, Okinawa, The Philippines, Thailand, Lebanon, United Kingdom, Argentina, Uruguay, Brazil, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Venezuela, and Puerto Rico.

On the home front, UA-TV sold *Science Fiction Theatre* to WSIX-TV Nashville, KXLF-TV Butte, WBKB Chicago, WCIX-TV Miami, and KPHO-TV Phoenix, for a total of 145 markets. *Men into Space* went to WKEF-TV Dayton and WJZB Worcester; *Everglades* to WSPD-TV Toledo; *I Led Three Lives* to WTVK-TV Knoxville; *Mackenzie's Raiders* to WAST-TV Albany, and *Man and the Challenge* to WJHG-TV Panama City.

Living Camera, a series of 10 documentary hours by Robert Drew Associates (and Time-Life Broadcast), was sold in 16 markets upon release last month. The 16, as reported by distributor Peter M. Robeck Co.: WOR-TV New York, KHJ-TV Los An-

geles, CKLW-TV Detroit-Windsor, KSD-TV St. Louis, KPTV Portland, Ore.; WPRO-TV Providence, WTEN-TV Albany, KLZ-TV Denver, KOGO-TV San Diego, WOOD-TV Grand Rapids, WFBM-TV Indianapolis, WLX-TV Jackson, WLKY-TV Louisville, KTVW Seattle, WOKR-TV Rochester and KXTV Sacramento.

Last month three stations signed up for *The Mickey Mouse Club*, through Buena Vista Distribution Co. The three: WHEN-TV Syracuse, KOB-TV Albuquerque and WLBS-TV Bangor—will start running the Walt Disney strip this fall. Series, according to Buena Vista, is now in over 100 markets.

RKO General Broadcasting, through Overseas Broadcast Services, Ltd., commissioned Halas and Batchelor Cartoon Films of London to produce an animated color version of Gilbert and Sullivan's *Ruddigore*. The 60-minute special will be filmed in association with the D'Oyly Carte Opera Company. RKO plans to telecast the operetta on the group's five stations next year.

Four Star reports that 13 stations signed up for two more runs of *Riflemen*, for stripping. The 13: KTVI St. Louis, WDAF-TV Kansas City, KONO-TV San Antonio, WLOS-TV Asheville, KNTV San Jose, KVOO-TV Tulsa, WSSH-TV Portland, Me.; KATV Little Rock, KPTV Portland, Ore.; WHTN-TV Huntington, WZZM-TV Grand Rapids, WNYS-TV Syracuse and WFMV-TV Greensboro. Meanwhile, new *Riflemen* sales were to KCND-TV Pembina, KOLO-TV Reno, WTHI-TV Terre Haute, WLW-I Indianapolis, KPAC-TV Port Arthur, KOGO-TV San Diego, WBRC-TV Birmingham, KIFI-TV Idaho Falls, WTVJ Miami, WPSD-TV Paducah, WKYT Lexington, Ky., WAFB-TV Baton Rouge, KTHI-TV Fargo, WIYN-TV Springfield, Mass., WSPD-TV Toledo, and WIMA-TV Lima.

Four Star's *The Detectives* went to WFIL-TV Philadelphia, WHP-TV Harrisburg, WLYH-TV Lebanon, KCND-TV Pembina, KOCO-TV Oklahoma City, WKOW-TV Madison, KTHI-TV Fargo, WTAE Pittsburgh, WIMA-TV Lima, WLOS-TV Asheville, and KSBW-TV Salinas. *Richard Diamond* went to KCNC-TV Amarillo, KVKM-TV Monahans,

Advertising Directory of SELLING COMMERCIALS

Dove Soap • MacLaren Advertising



ANSEL-SHAW, INC., New York

Laurentide Finance • Advertising Associates



SNAZELLE PRODUCTIONS, INC., San Francisco

Ford "Keith" • J. W. T.



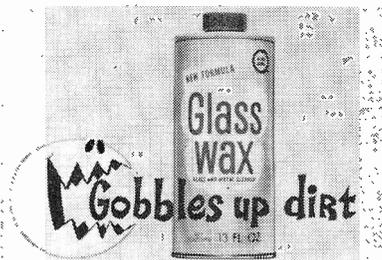
SANDLER FILM COMMERCIALS, INC., Hollywood

M. J. B. • Young & Rubicam



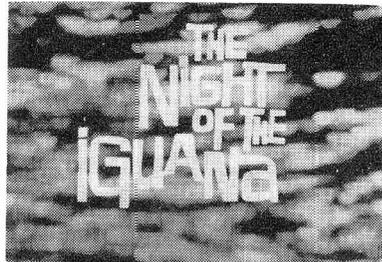
DON FEDDERSON Comm'l Prods., Hollywood

Gold Seal (Glass Wax) • GB&B



FILMFAIR, Hollywood

Metro Goldwyn Mayer



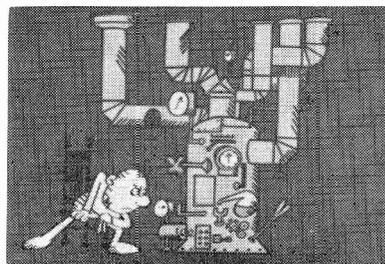
ELEKTRA FILM PRODUCTIONS, INC., New York

Kellogg's Cereals • Leo Burnett



HANNA-BARBERA, Hollywood

Minneapolis Honeywell • Campbell-Mithun



PAUL KIM & LEW GIFFORD, New York

WSAV-TV Savannah, WKOW-TV Madison, WTIC-TV Hartford, and KTVI St. Louis. Other sales: *Ensign O'Toole* to KREX-TV Grand Junction, KMSP-TV Minneapolis, and KELP-TV El Paso; *Zane Grey Theatre* to WRBL-TV Columbus, Ga. and WRCB-TV Chattanooga; *The Tom Ewell Show* to WIMA-TV Lima and *Target the Corruptors* to KELP-TV El Paso.

U. S. Borax has placed its 12th renewal order with Filmaster for 26 new color episodes of *Death Valley Days*.

CBS Films reports the following sales: *America!* to KRDO-TV Colorado Springs and KREX-TV Grand Junction; *Call Mr. D* to WTIC-TV Hartford; *Have Gun, Will Travel* to WDBJ-TV Roanoke, WTAE Pittsburgh and WBIR-TV Knoxville; *The Honeyymooners* to KHJ-TV Los Angeles; *Marshall Dillon* to WAVY-TV Norfolk, WBRC-TV Birmingham, WLOS-TV Asheville, and WCYB-TV Bristol; and *Wanted Dead or Alive* to WIBW-TV Topeka and WBIR-TV Knoxville.

Colgate-Palmolive, through Ted Bates, is sponsoring *Jump to Conclusions*, Tuesday and Thursday nights on KHJ-TV Los Angeles. The game show is produced by John Guedel Productions, with Dick Robbins as producer, Marilyn Moore as assistant producer, and Wink Martindale as master of ceremonies.

Triangle Stations has set up syndication sales offices in Los Angeles, Chicago, Philadelphia and Baltimore. Edward H. Benedict, who has been director of national sales for Triangle, will head up Triangle Program Sales, the group's syndication arm, with Clyde R. Spitzner, general sales man-

ager, as overall supervisor.

Morris Rittenberg, president of NBC Films, reports that sales for the first half of this year have been "substantially" ahead of those for the same period last year, with more than 7,500 hours of programming already on the books. Second quarter sales accounted for 2,800 of those hours, sold to 40 stations; the first half of '64 is expected to top last year's first two quarters by some 15 per cent. Bestseller, according to Mr. Rittenberg, is *Car 54, Where Are You?*, so far sold in 27 markets since release to syndication last January. *The Richard Boone Show*, just off-network, went to WNEW-TV New York, WTTG-TV Washington, KCOP-TV Los Angeles, KRON-TV San Francisco, and KOB-TV Albuquerque.

Arabs and Aussies

Astro Boy, cartoon children's series Made-in-Japan, is going strong, with second quarter sales to seven more markets, among them KVII-TV Corpus Christi-Amarillo, WNBQ Chicago, KARD-TV Wichita, WLTV Bowling Green, and WBTV Charlotte.

MCA-TV's *Lloyd Thaxton Show* struck a 26-market score at the end of its third week in syndication. On top of the 17 stations chalked up for the videotaped show in its first fortnight on the road, came nine more takers: WANE-TV Fort Wayne, WFBC-TV Greenville, WGHP-TV High Point, KPRC-TV Houston, WLAC-TV Nashville, WTAR-TV Norfolk, KXTV Sacramento, KTVI St. Louis, and KVOO-TV Tulsa.

ABC Films hit the jackpot in Australia, according to Harold J. Klein, senior vice president and director of

worldwide sales, who reported that all of ABC Films' properties have been sold Down Under. The sales were made through the Charles Michelson organization, representing Television Corporation Ltd. Included in the sale were *Ben Casey*, *The Fugitive*, *Combat!*, all the public affairs programs coming up on ABC-TV this season, plus *Wide World of Sports*, *The Bing Crosby Show*, *Shindig*, *Wendy and Me*, *The Addams Family* and *Mickey*. Earlier, ABC Films placed in Australia a flock of series, among them *The New Breed*, *Straightaway*, *Meet McGraw*, *Ozzie and Harriet*, *The People's Choice*, *Discovery*, *Hootenanny*, *The Rebel*, *Breaking Point*, *Expedition!*, and *I'm Dickens . . . He's Fenster*.

Group W's *The Steve Allen Show* was sold in Australia, to Austarama TV Pty., Ltd., which operates the new Melbourne Channel O. The Allen Show goes on the air with the new station this month, and it will also be on the new channels in Brisbane and Adelaide when they take to the air early next year. The deal, covering 156 hours of the 90-minute series, was made by Alvin Sussman, vice president and general manager of WBC Program Sales, with Paul Talbot, president of Fremantle International, distributor of the program in overseas markets, and, on the Down Under side, Len Mauger, general manager of Austarama, and Robert Laphorne, general manager of Fremantle in Australia.

The United Arab Republic will get all its tv fare through ABC International, which has been appointed exclusive purchasing representative in obtaining film product for UAR tv. Programs bought by ABC-I for UAR will be cleared through Cinetel International Registered Trust in Geneva. Program producers will get their Arab royalties in advance, with Lloyds of London insuring the prints. ABC-I reaches other Arab countries through TeleOrient in Lebanon.

FEATURE FILMS

Robert Seideman, vice president in charge of syndication for Screen Gems, reports that the Columbia Pictures package of 73 post-'50s has now

jingles & commercial underscoring?

WHO ELSE?

RPM ASSOCIATES, INC.

801 SECOND AVENUE, NEW YORK CITY 10017 • MU 6-3636

RAY MARTIN • SID RAMIN • PAUL MAMORSKY

been sold in 105 markets, with recent sales to WKRC-TV Mobile, WCIA Campaign, WTVN-TV Columbus, WTOP-TV Washington, KGNC-TV Amarillo, and KVKM-TV Monahans.

Meanwhile, KCOP Los Angeles bought a group of 60 film classics from Screen Gems, according to Gary Waller, the station's program director. Titles include *All Quiet on the Western Front*, *Great Expectations*, *I Was a Prisoner on Devil's Island*, *Golden Boy*, *The More the Merrier*, *Spirit of Notre Dame*, and *My Little Chickadee*.

SHOOTING SCHEDULES

Sol Lesser has come out of retirement to build a tv series around a child actor, 11-year-old Sandy Lane, whom he "discovered" in Saul Bass' *The Searching Eye*, film at the Eastman Kodak Pavilion of the New York World's Fair. Sandy, the son of the pioneer movie actor and sometime drama professor and tv actor Rusty Lane, is now under contract to Mr. Lesser, who a generation ago "discovered" such boyish talents as Jackie Coogan, Jackie Cooper, and Bobby Breen. Saul Bass and Paul David, writer of *The Searching Eye*, are associated with Mr. Lesser in the venture. Mr. Lesser has said that, even though now he'll be again active as a producer, he will continue to serve as president of the Hollywood Museum "until that international center of the audio-visual arts and sciences becomes a reality two years hence."

A measure of the dissatisfaction in agency-sponsor circles with this year's crop of pilots is indicated by the fact that, for the 1965-66 season, they'll be more closely associated with program development than in recent years. Not only that, but they're getting an earlier start than ever before, so that if problems materialize, there'll be time to work them out.

One of the more active financiers is General Foods, which is purchasing, through Benton & Bowles a comedy series starring Barbara Rush. To be produced by Todon Productions, the pilot is being written by Barbara Avedon, who leads the scripting team on *The Donna Reed Show*. A second pilot for the same sponsor is being

Advertising Directory of SELLING COMMERCIALS

Pillsbury • Campbell-Mithun



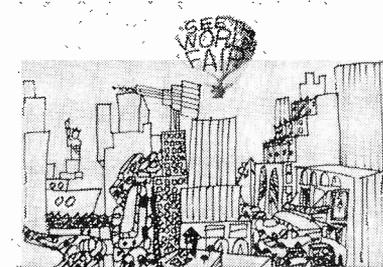
MURAKAMI WOLF FILMS, Hollywood

Red Dot Potato Chips • Post-Keyes-Gardner



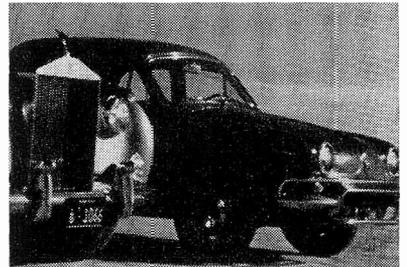
ALEXANDER FILM CO., Colorado Springs

Popsicle Safety Contest • Gardner



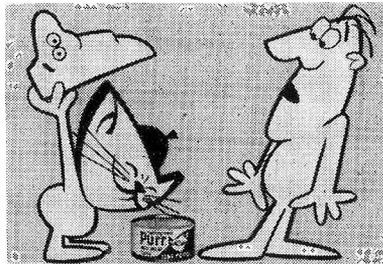
STARS & STRIPES PRODS. FOREVER, INC., N. Y.

Renault • Fuller & Smith & Ross



WYLDE FILMS, INC., New York

Purr Cat Food • Barnes Chase Adv.



FELIX ZELENSKA PRODUCTIONS, Hollywood

Jos. Schlitz Brewing Co. • Leo Burnett



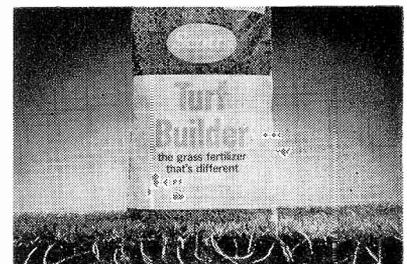
MID-AMERICA VIDEO TAPE PRODS., Chicago

Ralston Purina (Chex Cereals) • GB&B



GERALD SCHNITZER PRODUCTIONS, Hollywood

O. M. Scott & Sons • Hainline Associates



THOMAS CRAVEN FILM CORP., New York

produced by Todon Productions, the pilot is being written by Barbara Avedon, who heads the scripting team on *The Donna Reed Show*. A second pilot for the same sponsor is being produced by Don McGuire. Called *A Man Named McGhee*, it stars Jeremy Slate and Karen Steele.

It's understood several producing organizations have received feelers from other major tv sponsors for co-production deals on pilots.

The first '65-'66 series to go before the cameras at Screen Gems will be *Possessed*, an hour dramatic series to star Steven Hill. Set at the turn of the century, the program will be written by Bob Rafelson and William Wood, with Mr. Rafelson producing. In addition to *Possessed*, Mr. Hill's production company will develop at least one other property for the studio.

A second hour series in preparation at Screen Gems is *Rafferty's Angels*, a Western action yarn. Created by Herb Meadows, it is on producer William Sackheim's slate.

Second of the co-production series between Desilu and Martin Jurov

Productions will be *The Pearls*, a half-hour comedy being written by Dorothy Cooper.

Other joint ventures will be between Gene Barry and Four Star on *Apartment 3-G*, comic-strip based series which Irving Cooper is writing; and between CBS-TV and Bing Crosby Productions on *Her Honor*, half-hour comedy created by Elliott Lewis and Dick Donovan.

At Universal Tv, Ken Kolb has been signed to write the pilot of the *Ghost Breakers* comedy series. Goodson-Todman Productions has hired writers Arthur Phillips and Charles K. Peck Jr. to develop, respectively, a comedy and an action-adventure series.

The Cold War, as reflected in tv plots, looks likely to intensify in the '65-'66 season. While Napoleon Solo, *The Man from UNCLE*, holds the fort through the coming season, with the submariners in *Voyage to the Bottom of the Sea* providing diversionary action, two producers are getting ready to send spies out into the Cold. One is Sheldon Leonard, who is now making a 60-minute pilot about an intelligence agent who knocks about the playgrounds of the Jet Set posing as a tennis bum. Another is Eric Eisner, scenarist of the celebrated Hedy Lamarr film, *Ecstasy*, who is updating Beaumarchais with a jazzy cover. Eisner's *Figaro Brown* passes as a hairstylist of haute couture, dashing from salon to boudoir, and privy to under-the-hairdryer garrulity. But under the high-style cover beats the heart of a CIA man. Mr. Eisner describes his creation as "the darling of the female European high society, 40, slender and well-built, hair slightly greying at the temples, witty and charming." This paragon of fantasy, copyrighted two years ago, flits about from Paris to Rome to Moscow, and "collects more confidences than a psychoanalyst." *Figaro Brown* (real name: Tony Farrell) "has a devoted clientele in high places," says Mr. Eisner.

Procter & Gamble signed up for a CBS-TV remake of the network's 1957 musical, *Cinderella*. Joseph Schrank is writing a new libretto for the 90-minute special, with the original

Rodgers and Hammerstein score.

Ingmar and Ingemar, two of the world's most famous Swedes—that's Bergman and Johansson—have been signed by Screen Gems for guest appearances on *Inger Stevens in Sweden*, 60-minute special to be shot next month in Sweden and shown on ABC-TV in January, with Clairol bankrolling.

General Foods, through Young and Rubicam, is backing King Features' new slapstick series, *Hello Dere!*, with Allen & Rossi. The deal was made by Charles (Bud) Barry, senior vice president in charge of tv for Y&R, and Al Brodax, director of tv for King Features. The pilot will be shot next month, and General Foods will co-finance the series in preparation for the fall of 1965.

PEOPLE

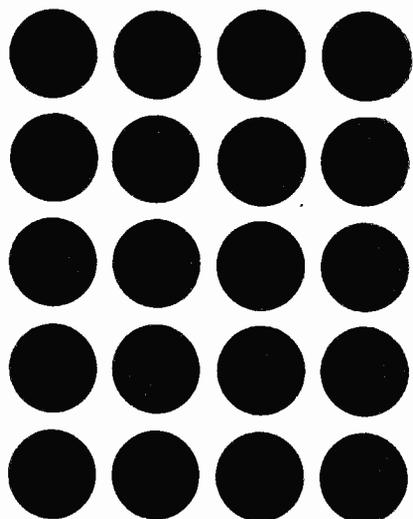
Four Star Tv, which has recently moved into the feature film to tv distributing field, has named Jay Cipes and Ed Palmer to head the operation. They previously headed their own film packaging and distributing organization.

In the Southwest, Charles Keys has joined the Four Star Distribution Corp. as sales representative in Dallas. He had previously been general manager of KVII-TV, Amarillo.

W. Bothwell Henderson has been named to produce *The American West*, 39-segment series being produced by Bill Burrud for sponsorship by Glendale Federal Savings.

James G. Riddell, chief executive officer for ABC's Western Division, has been named as general chairman for the fifth annual International Broadcasting Awards, to be held in Hollywood next February.

Richard Carlton and Renville H. McMann were elected vice presidents at Trans-Lux, and Frank A. Browne joined Trans-Lux Tv as national sales manager. Mr. Carlton will continue to supervise the making and selling



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of tv properties. Mr. McMann will promote the company's stock quotation projection equipment, Dow Jones news ticker projection, and closed-circuit tv equipment and service to brokerage houses.

Mr. Browne, who replaces Murray Oken, comes to Trans-Lux from Paul H. Raymer Co.; until recently he was director of special projects at Metro Tv Sales, and before that manager for syndicated tv and spot sales at KTTV Los Angeles.

Lawrence B. Hillford joined CBS Films as assistant international sales manager. He had been director of sales for Screen Gems (Canada) Ltd.

Phil Williams and Eugene J. Hynes Jr. joined United Artists Tv. Mr. Williams as head of the special projects division and Mr. Hynes as account executive. Mr. Williams, a well-known figure in tv circles, had been with Time, Inc., as sales manager for *The March of Time*; he was also public affairs manager on the sales side of Fortune magazine, and vice president and sales manager of ABC Films. Mr. Hynes comes over from WCBS radio, where he has been an account executive for the past two years. Earlier he was with Lennen & Newell.

ZOOMING IN

Edward J. Keady joined the Reeves Sound Studios Division of Reeves Broadcasting Corp. as an account executive. He had been with the copy products division of Reeves Industries.

Robert R. Owen, former south central regional manager for Ampex Corp., has been named national sales manager.

Irving Pivovar joined The Camera Mart in New York as government and commercial sales representative, and will be calling on tv and motion picture producers.

Leo Silber rejoined Official Films as house counsel. He left the company two years ago, after four years in the same capacity.

Lou Selener joined FFF Productions, Inc., as sales director. He was formerly with Farkas Film, Inc. and Grey Advertising.

TAPE AND FILM

The 3M Company has started mailing a series of News Closeups to agencies and advertisers, bulletins showing how local tv stations with tape facilities can make commercials of a quality comparable to that obtaining in the established production centers. William H. Madden, 3M sales manager for "Scotch" brand video tape, writing in the first bulletin, said the program was developed "to help tv stations, advertisers and agencies create new profits through increased use of video tape in the production and playback of commercial messages." Some 200 stations are reported to be already participating in the marketing program. "Of the 572 licensed on-the-air commercial tv stations in the U. S.," Mr. Madden noted, "almost 400 have broadcast video tape recorders to enable them to produce and play back 'live-on-tape' quality commercials for broadcast."

Teleprint opened a Los Angeles office early this month, under the direction of M. N. "Shep" Shapiro. The other Teleprint offices are in New York, Chicago, Montreal and Toronto.

Earl Klein closed down Animation, Inc. in Hollywood, selling the company's studio and sound stage to the Westheimer Company, an optical production house. Mr. Klein, president of the commercials production firm since 1954, said he would devote his time to fine arts at his studio in San Juan Capistrano. "I might even accept an occasional commercial assignment," he added, "provided there are no limitations on time, budget or content."

Delta Films International Inc., of San Juan, Puerto Rico, and Charter Oak Tele Pictures, New York, have entered into an agreement for cooperation in the production of tv commercials, documentaries and feature films. The newly established company

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TELE-VIDEO PRODUCTIONS, INC., New York

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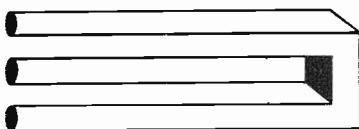
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MPO VIDEOTRONICS, INC., New York

FASCINATING . . .



T. V. COMMERCIALS

Wilbur Streech Productions
135 W. 52d St. N.Y.C. 10019

is known as Delta Films-Charter Oak International, with an office in New York headed by Klaus A. Werner.

United Film & Recording Studios, Chicago, has moved to new headquarters in the Film Center Building.

Producing Artists Inc., New York commercials production house, has acquired film rights to *Appointment with Dishonor*, a novel by William H. Gage, Jr., a vice president of Campbell-Ewald, Detroit. Bob McCahon, president of Producing Artists, said shooting on the feature film will begin in the Mediterranean area early next year.

CORPORATE

Second quarter earnings for American Broadcasting-Paramount Theatres were the highest for any second quarter in the company's history, Leonard H. Goldenson, president, reported to shareholders. These earnings—\$2,568,000—represented a 40 per cent jump over \$1,830,000 in the second quarter last year. On a per share basis, this represented 56 cents a share, up from last year's 41 cents. For the first six months, earnings from operations rose to \$5,433,000 or \$1.19 a share, up from \$4,219,000 or 93 cents a share for first half 1963. Mr. Goldenson said the increase "principally reflected improvement in tv and radio broadcasting, and theatres"—especially the performance of the ABC-TV Network "which achieved higher audience levels than last year in both nighttime and daytime programming."

Four Star Tv bought the record and music publishing companies of Billy Sherman and Barry DeVorzon (Valiant label). Four Star's two existing publishing companies, Four Star Tv Music Co., Inc. (BMI) and BNP

Music Publishing Co., Inc. (ASCAP) will continue to function, said president Tom McDermott.

Tv Commercials

D & R PRODUCTIONS

Completed: Chunky (chocolate bar), JWT; Savarin (coffee), FCB; Upjohn (corporate), PKL; Westinghouse (appliances), M-E; Whitehall Labs (Direxin), C&W; Menley & James (Coldaid-Contac), FCB; Braun Baking Co. (bread), KM&G; Alcoa (wrap), KM&G; Nestle (Quik), M-E; Humble Oil (gasoline), M-E; Pharmacrast (Fresh & Coldene), PKL; H. P. Hood (ice cream), K&E; Pepsodent (tooth paste), FC&B; Sealtest (corporate), N. W. Ayer & Son, Inc.; General Mills (Cocoa Puffs), D-F-S; Hills Bros. (coffee), N. W. Ayer & Son, Inc.; General Mills (Frosty O's), D-F-S; County Fair (bread), KM&G. In production: Haffenreffer & Co. (beer), J. C. Dowd; John LaBatt, Ltd. (beer), Ronalds-Reynolds.

DOLPHIN PRODUCTIONS

Completed: Wise Potato Chips, Inc. (potato chips), Lynn Organization; National Standard Radio (transistor radio), Gotham-Vladimir; CBS Television Network (Sports-calendar 1964), direct; Proctor & Gamble (Gleem), Compton; Proctor & Gamble (Oxydol), Compton; Cameo, Inc. (Wundaliner), Chalek & Dreyer; Clairol, Inc. (Haircoloring), direct. In production: CBS Television Network (Network Promos), direct; Clairol, Inc. (Haircoloring), direct; General Motors Corp. (Opel-Kadett), direct; U. S. Air Force Reserve (Recruiting Promos), Hume, Smith, Mickleberry; International Silk Ass'n. (Silk Promotion Film), direct; J. M. Fields, Inc. (various), direct.

FILM FAIR

Completed: Bardahl (additive), McCann-Erickson; Seattle 1st National Bank (banking), McCann-Erickson; Fling (Support Hose), Tatham-Laird; Armour & Co. (Dial Soap), FC&B; Wells Fargo (banking), McCann-Erickson; Chevrolet (spring sales), Campbell-Ewald; Max Factor (Makeup/Lipstick), Max Factor; Armour & Co. (Princess Dial Soap), FC&B; Max Factor (cosmetics), Carson/Roberts; Abbott Labs (Sucaryl), Tatham-Laird; Bank of America (BankAmericard), Johnson & Lewis; 1st National Bank of Chicago (banking), FC&B; Goodyear (tires), Young & Rubicam; Pacific Telephone (telephone calls), BBDO; Colgate-Palmolive (Soaky Soap), Ted Bates & Co.; Chicago Tribune (newspaper), FC&B; Foremost (dairy products), GB&B.

In production: California Oil Co. (Chevron Stations), White & Shuford; Champion Paper (paper), NL&B; Southwestern Bell Telephone (telephone), Gardner; Farmers & Mechanics Bank (banking), Knox Reeves; Kimberly Clark (Kleenex Napkins), FC&B; General Mills (Wheaties), Knox Reeves; Aurora Tissue (tissue), Young & Rubicam; Pet Milk Co. (Big Shot), Gardner.

ED GRAHAM PRODUCTIONS

Completed: Gulf Oil Corp. (Gulf Oil Corp.), Young & Rubicam; Insurance Co. of North America (insurance), N. W. Ayer & Son, Inc.; Lever Bros. (Pepsodent), Foote, Cone & Belding; National Dairy Products Corp. (Sealtest Butter Krunch), N. W. Ayer & Son, Inc.; General Foods Corp. (Post Tens), Benton & Bowles;

Nabisco (Milk Bone Dog Biscuits), Kenyon & Eckhardt; General Foods Corp. (Post Alpha-Bits), Benton & Bowles; National Dairy Products Corp. (Sealtest Vanilla Grape Royale Ice Cream), N. W. Ayer & Son, Inc.; General Foods Corp. (Post Crispy Critters), Benton & Bowles; Am. Tel. & Tel. Co. (C&P Tel. Co. of Md.), N. W. Ayer & Son, Inc.; Hostess Bakery Products, Ted Bates & Co. In production: General Foods Corp. (Post Sugar Crisp Alpha-Bits), Benton & Bowles; General Foods Corp. (Post Sugar Crisp Alpha-Bits), Benton & Bowles; Linus the Lionhearted Show, Benton & Bowles; Ford (quality car care), J. Walter Thompson; Time Inc. (Life), direct; General Foods Corp. (Post Crispy Critters), Benton & Bowles; Sylvania (Blue Dot Bulbs), Kudner.

KEITZ & HERNDON

Completed: Imperial Sugar, Tracy Locke Co., Inc.; Conoco (Continental Oil & Gas), Clinton E. Frank, Inc. In production: Ranch Style Beans, Jack Holmes & Assoc.; "Bush for Governor," (political), Fremmerman-Papin Assoc.; Frito Lay (Fritos & potato chips), Tracy Locke, Inc.; Holsum Baking Co. (Holsum Bread, etc.), W. E. Long Agency.

LOU LILLY PRODUCTIONS, INC.

Completed: R. J. Reynolds (Camel Cigarettes), Wm. Esty; Mattel Toys (toys), Carson/Roberts; Roman Meal (Roman Meal Bread), Honig, Cooper & Harrington. In production: Mattel Toys (toys), Carson/Roberts.

PANTOMINE PICTURES, INC.

Completed: Ralston-Purina Co. (Dog Chow), Gardner; Best Foods Div. (Skippy Peanut Butter), Guild, Bascom & Bonfigli; Foremost Dairies (So-Lo Milk), Guild, Bascom & Bonfigli. In production: American Oil Co. (Home Heating Oil), D'Arcy; Ralston-Purina Co. (Dog Chow), Gardner; Loma Linda Food Co. (Ruskets & Ruskets Flakes), Robinson & Haynes Inc.

GERALD SCHNITZER PRODUCTIONS

Completed: Security First National (bank), Young & Rubicam; Clairol Co. (Miss Clairol), Foote, Cone & Belding; Ralston Purina Co. (Purina Dog Chow), Gardner; Rainier Beer (beer), Doyle Dane Bernbach; Great Western Savings (bank), Doyle Dane Bernbach; Santa Fe Cigars (cigars), W. B. Doner; Laura Scudder (potato chips), Doyle Dane Bernbach; Alcoa (windows), Fuller & Smith & Ross; Chevrolet (all five cars), Campbell-Ewald; E. & J. Gallo Winery (Gallo Wine), BBDO; Ralston Purina Co. (Chex Cereals), Guild, Bascom & Bonfigli; National Biscuit Co. (Ritz Crackers), McCann-Erickson; Armour & Co. (Dial Soap), Foote, Cone & Belding; U. S. Borax Co. (Borateem), McCann-Erickson; Liberty Mutual (life insurance), BBDO; White King D (White King D Soap), Campbell-Ewald; Folger's Coffee (coffee), Campbell-Ewald.

In production: National Beer (beer), W. B. Doner; Ralston Purina Co. (Hot Ralston), Guild, Bascom & Bonfigli; General Foods Corp. (Kool-Aid), Foote, Cone & Belding; Chevrolet (automobiles), Campbell-Ewald; Faygo Cola (Low Calorie Cola), W. B. Doner; Delco Batteries (batteries), Campbell-Ewald; Ford (automobiles), J. Walter Thompson.

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Wall Street Report

Unique Spot. In any review of the prospects of the major film companies, 20th Century-Fox occupies a unique position. To investors and cinema-fans alike the company's past, present and future seems to be identified with one picture, *Cleopatra*. The production of this film, starring Elizabeth Taylor, threatened to bankrupt the company at one point. It did result in a complete overhaul of the management, a new production program at the studio and a series of other changes throughout the organization. It's apparent now that *Cleopatra* will return a profit though it may be three or four years before the turn in the earnings outlook of that single film is recorded.

It is significant that the amortization schedule of *Cleopatra* is based on the management's projection of \$55 million in total film rentals which are expected to be derived over the four-year period. The annual report notes that in 1963 film rentals of \$11 million came from 118 reserved-seat engagements. The amortization costs totaled \$8.8 million, leaving \$2.2 million of excess in film rentals. By the year end the unamortized costs of the film totaled \$25.6 million. By mid-1964, those film rentals climbed by another \$14 million, which presumably brings another substantial reduction in the unamortized remainder.

However, there are a few important footnotes to the company's annual statement that are obviously related to the turmoil created by *Cleopatra*. Twentieth's balance sheets show retained earnings of \$37.1 million at the end of 1963. But as the result of amending a loan agreement with insurance companies last March, a series of limitations and restrictions on dividends—exclusive of stock dividends—was created and also on the purchase of common stock of the company, a tactic that has been common among other film companies. As a result of these restrictions only \$4.5 million of retained earnings were free for such uses at the end of last year.

New Production. Meanwhile, however, the importance of the film to the company's overall prospects has steadily declined as production of other films has moved ahead. The company has announced plans to produce over 40 feature-length films in the next 21 months. But the interesting aspect of this move is that contrary to what everybody expected Twentieth has not abandoned the production of big budget films as have most of the other major Hollywood producers. Instead, it is about to produce six big-budget films, each expected to cost an average of \$7 million. The first three of these "roadshow" films will be *The Sound of Music*, the film version of the Broadway show starring Julie Andrews and Christopher Plummer. The other roadshow films include *The Agony and the Ecstasy* with Charlton Heston and Rex Harrison, *The Sand Pebbles* and *Those Magnificent Men In Their Flying Machines*, a comedy on a grand scale.

The company's tv division was reorganized and it launched several new television programs. Seven pilot programs, including *Peyton Place*, *12 O'Clock High* and *Voyage to the Bottom of the Sea*, have been made, financed by the networks. ABC-TV has purchased the *Peyton Place* series. NBC-TV has tentatively scheduled *Daniel Boone* in its schedule and CBS-TV has signed *My Friend Flicka* for daytime showing. The company thus expects to have approximately four and one-half hours of tv programming for the 1964-65 season. Two networks, ABC and NBC, are committed to spend \$18 million with 20th Century and of the 10 new one-hour programs scheduled by all networks next season 30 per cent will be produced by 20th Century's tv division.

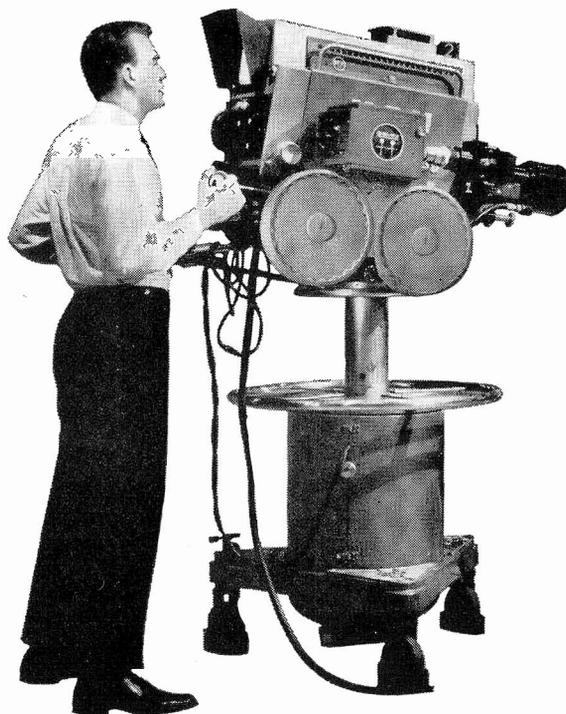
Economy Drive. The economy campaign that followed the overthrow of the Spyros Skouras management and the enthronement of Darryl F. Zanuck has been a severe one. The operating



cost of the company's distribution organization has been cut by 22 per cent, while studio overhead was slashed by 33 per cent. The studio executive staff was cut from 22 to 13 and the payroll costs involved were reduced by 50 per cent. The cut in the selling costs represented the cutting of the work force by some 944 workers. Twentieth also spent \$3.7 million in buying off or settling employment contracts leaving only six executives under contract in the entire organization. Mr. Zanuck reduced his own annual salary by \$50,000 and cancelled a stock option he held.

The results of this campaign are evident in the company's earnings statements for 1963 and so far in 1964. Last year Twentieth's profits totaled \$9.1 million, equal to \$3.44 per share compared with the \$39 million loss in 1962. The company's film rentals rose to \$74 million, up \$2.5 million from the preceding year. The turnabout was further supported by reported earnings of \$1.5 million or 58 cents per share and anticipated earnings of \$3.3 million in the second quarter. Thus, for the first half of the current year the company profits should be equal to \$1.85 per share on the 2.6 million shares outstanding, compared with \$2.67 in the comparable 1963 period.

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Every Television broadcaster, studio and producer that uses electronic cameras has a need to record a portion of his total production. Videotape supplies this need in many cases. However, the cost of videotape equipment, stock and handling represents a financial burden in many

situations. Particularly is this true where programming is to be widely distributed within and outside the country, such as in the case of producers of entertainment programs, educational material, industrial features, commercials, training programs, etc.

Also, foreign distribution of videotape is generally impractical because of differences in technical standards throughout many countries of the world. However,

every TV station in the world is equipped to use 16mm film, and regular projection equipment for group screenings is universally available and commonplace. The GEMINI system fulfills this recording and distribution need with economy, dependability and quality, backed by the reputation of the world's foremost production organization.



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TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

One of the most powerful arguments for sellers of off-network programs is that these shows have a track record. Of course, this track record is often unimpressive, which is one of the reasons that the programs were dropped by the networks. However, some measure of performance is valuable to stations and advertisers when considering a buy. In almost every case, the syndicator can find several markets where the show did comparatively well, or at least better than its overall performance on the network. The selling problem is slightly different after some sales have been made and some rating reports are in—in other words, when an off-network track record has been established.

Most off-network programs are run outside prime time, because they are bought by network affiliates for early- or late-evening strips. For many reasons, stations have found—and continue to find—that these programs are a useful and welcome source of material. Certainly, the feeling persists that the generally better produced off-network shows have more audience appeal and are more economical than programs produced only for syndication. In recent years, independent stations, as opposed to affiliates, have used off-network material as the basis for nighttime programming. WGN-TV Chicago, certainly one of the most alert and successful independent operations in the country, devised an obvious formula a couple of years

ago. The station decided to program *against* the then current hysterical trend of the networks—westerns, situation comedies, private eyes, or whatever. For example, if the overall network trend on Monday was comedy, WGN-TV ran off-network westerns. The formula was an obvious one as the networks themselves do not want to run the same program types head-on—who, for instance, would dare to put a comedy show directly opposite *The Beverly Hillbillies*? However, WGN-TV found its “negative” experiment worthwhile. Despite the fact that each year more and more off-network material becomes available, some of the older programs continue to be in demand—as a cursory glance at any list of syndica-

tion sales will confirm. In addition, the cost and comparative scarcity of the later film packages have helped to make off-network programs more attractive to the stations. A more recent ploy has been to syndicate earlier episodes of a long running show which is still on network—*Wagon Train/Trailmaster, Andy Griffith*.

Certainly stations have found the use of off-network programs to be profitable. There are advantages for the spot advertiser too. The increase in better and more tightly produced programs has helped to raise viewing levels outside of prime time. Although television continues to be knocked by some who should know better and by many who don't, production values have shown considerable development. While *Surfside 6*, for example, may not be the ultimate in programming, at least it will generate a larger audience than the intrepid white hunter, visibly shaking, as he points a hand camera at a pride of lions.

Among current and upcoming spot television campaigns are the following:

ALLIED OLD ENGLISH CO.
(Venet Advtg. Agency, Inc., Union, N. J.)

Activity for POLYNESIAN PUNCH will be continued through September in northeastern markets, including New York. Daytime minutes and participations in kids shows will be used. Zal Venet is the contact.



Sam Tarricone, formerly vice president and assistant media director, has been promoted to media director at Doherty, Clifford, Steers & Shenfield, Inc., New York.



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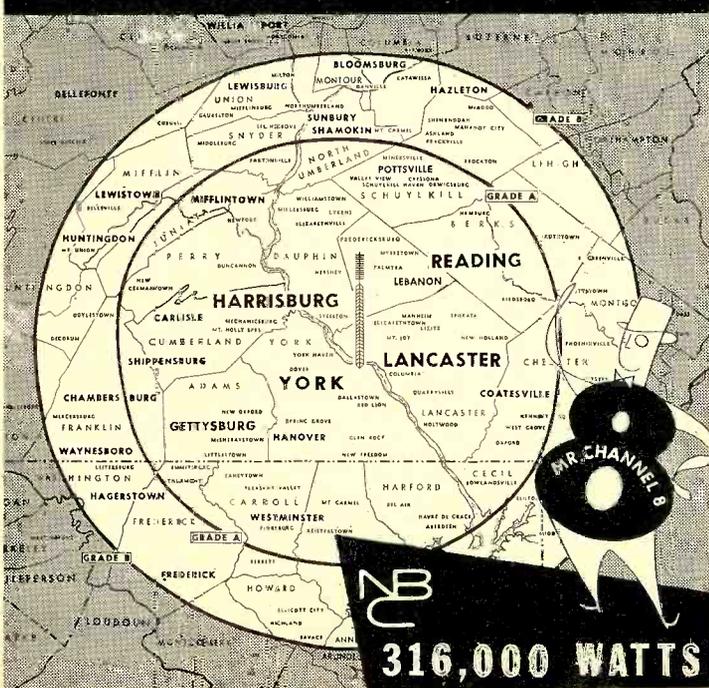
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Representative: The MEEKER Company, Inc.
New York / Chicago / Los Angeles / San Francisco

One Buyer's Opinion . . .

WHERE'S ALL THE VIOLENCE?

Again, there are rumblings in Washington of too much "sex and violence" on the air. Whether he likes it or not, the spot buyer is inextricably involved with this controversy and must make a few decisions on his own concerning the problem. I have done just this.

First of all, the question of too much sex in programming is ludicrous on two counts: any intelligent viewer will certainly say that compared to the movies, for instance, sex on tv is minimal; that it can't be totally ignored, and by American standards, it's far too subjective a matter for any one person or committee to make a valid judgment. Since, in point of fact, there is no real problem here, let's drop the matter.

Violence, on the other hand, is something entirely different. Obviously there is violence on tv. I won't bore you with any false analogies about what can be seen on the way to work. There are different degrees of violence, and the buyer should always keep these in mind, even though by Washington standards a stubbed toe undoubtedly brings forth shrieks of horror. I have set up my own criteria for what constitutes violence, and have ruled as acceptable the areas of science fiction, neurosis and the wild West. It doesn't make any difference which way you enter the asteroid, you never come out a juvenile delinquent. Although adolescent crime is "abnormal," it's highly unlikely that the kids are going to pick up any bad habits from watching modern tv psychiatry. Westerns are strictly folklore, and if you measured the mileage that the average American child spends watching them, assuming that the violence is going to affect him, there'd be one hell of a showdown in the nation's kindergartens. Ruling out these three types of shows, one comes up with slightly different figures than Senator Dodd cited in Washington.

Taking what's left, the suspense hours, war dramas and sophisticated cops and robbers shows, where occasionally things get a little messy (to the delight of most viewers), the percentage of prime evening time on the networks that may include violence is: ABC 15.7 per cent per week, CBS 15.7 per cent and NBC 7.1. The shows that fall under this category just happen to be some of the most skillfully written, best produced and most popular—right in that golden area where the spot buyer wants to place his adjacencies.

If a show is so grotesque or has excessive amounts of violence, and granted such cases are not nonexistent, it will be a close race to see who kills it first, the buyers or the viewers. When Senator Dodd warns network management, "keep at it and you'll bring on controls," he's apparently oblivious to the fact that controls are already here; and they aren't in the form of some arbitrary bureaucratic machine.

It's paradoxical that the President of the United States, in announcing military action against North Vietnam, first turns to the same people who a few days before had been told by a Senate Subcommittee that their viewing habits needed regulation. The viewers are the first to react when a situation gets out of hand, and when there's this type of wholesale desertion, as seen through the ratings, the sponsors will be on their heels. Conversely, no spot buyer or sponsor wants his product placed next to some grisly or savage show where the rub-off effect would most certainly hurt the commercial value.

The spot buyer has little to say about what gets on the air, but once a series starts he's as influential as anyone else. In a very real sense, this entire situation is quite fluid and is definitely more grey than black or white. How does one judge what makes for too much violence? The number of murders per hour. This kind of reasoning is ridiculous. If any such criteria were set up, it's doubtful that *Hamlet* or *King Lear* would ever qualify.

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IN THE HARTFORD MARKET



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Hartford-New Britain

CHANNEL 30 WHNB-TV

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AMERICAN CAN CO.

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

Two-month campaign for DIXIE CUPS breaks around the middle of September. Day and fringe minutes and 20s will be used in a large number of markets. Although the market list is not yet settled, it is understood that total may approach 100. Lee Peters and Barbara Strumph handle the buying.

ART INSTRUCTION SCHOOLS

(Knox, Reeves, Advertising, Inc., Minneapolis)

Short flights of daytime minutes for Home Study Art Courses are running in a selected number of secondary markets. Thyra Franzen is the buying contact.

AMERICAN TOBACCO CO.

(SSC & B, N. Y.)

Additional activity for PALL MALL is scheduled for the middle of September. Prime IDs will be used in over 30 markets through the fall. Nick De Rienzo does the buying.

E. L. BRUCE CO., INC.

(North Advtg., Inc., Chicago)

Daytime minutes will be used from the end of this month for BRUCE FLOOR WAX. Two-month schedules will run in approximately 25 major and secondary markets. Linda Ratkovitch is the timebuyer.

COLGATE-PALMOLIVE CO.

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

Short campaign for SOAKY is running

in a large number of markets. Minutes in kids shows are being used through the end of September. Bill Petty is the timebuyer.

THE D. L. CLARK CO. div of Beatrice Foods

(Don Kemper Co., Inc., Chicago)

What is described as the heaviest television schedule ever for CLARK CANDY BARS breaks early in September. Minute and 20s will be used adjacent to kids shows during the week and at week-ends. Campaign will run through the end of the year in 65 markets. Helen Gustafson, media director, is the buying contact.

CONTINENTAL BAKING CO.

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

Continued activity for WONDER BREAD is scheduled through the fall. Flights of daytime and fringe minutes will be used in an extensive number of major markets. Starting dates of the flights are staggered from market to market. Eileen Greer handles the buying.

FIRST NATIONAL STORES, INC.

(John C. Dowd, Inc., Boston)

This grocery chain will use several northeastern markets (including Boston, Providence, Portland-Mt. Washington, Hartford-New Haven, Albany-Schenectady-Troy) to push ANIMAL KINGDOM BOOKS. Four-week campaign starts toward the end of September. Minutes in and adjacent to kids shows will be used. John Franks is the buying contact.

FISHER FLOURING MILLS

(Pacific National Advertising Agency, Seattle)

Short drives of IDs for ZOOM CEREAL will run from the middle of October in a small number of midwest and northwest markets. Gertrude Nyman, media director, is the contact.

FOOD MANUFACTURERS, INC.

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

Renewed activity for UNCLE BEN'S RICE to run through the end of the year. Daytime and prime minutes are being used in most major markets. Margaret Meinrath and Rose Mazzarella do the buying.

FOSTER-MILBURN CO.

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

Activity is scheduled for DOANS PILLS in a selected number of markets. Day and nighttime minutes will be used from the beginning of next month and will run through the winter. Helen Thomas is the timebuyer.

FRITO-LAY, INC.

(Liller, Neal, Battle & Lindsey, Inc., Atlanta)

This agency places advertising in southeastern region. Short flights of daytime minutes are scheduled to run in these regional markets from the end of this month. Pamela Tabberer, media director, is the contact.

GALLENKAMP STORES CO.

(Brewer & Holzer Advertising, L. A.)

Campaign with the theme "Shoes for the Entire Family" breaks at the end of this month and will run through September. A total of 11 major markets in California, Washington, Oregon, Utah, Nevada, Arizona will be used.

GENERAL BREWING CORP.

(J. Walter Thompson Co., S. F.)

Introductory campaign for LABATT'S BEER on the west coast breaks in the near future. Heavy drives of minutes and 20s will be used on all San Francisco-Oakland stations for the brewery's premium priced brand. It is understood that statewide promotion will follow later.

GENERAL FOODS CORP.

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

INSTANT MAXWELL HOUSE is being renewed in a large number of markets. Upcoming activity starts at the beginning of September and runs through to next spring. Fringe minutes will be used. Grace Porterfield does the buying.

INTERNATIONAL MILLING CO.

(Wade Advertising, Inc., Chicago)

Flights of daytime minutes for ROBIN HOOD FLOUR will run from the beginning of September in midwest markets. Daytime minutes will be used. Start dates and length of campaign vary from market to market. John Schroeder, associate media director, is the contact.

LEVER BROS.

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

WHAT
MAKES A
TV TIGER?

AGGRESSIVE
LOCAL NEWS
COVERAGE

WWLP reporters and cameramen are experienced pros, trained to show the why and how as well as the who—what—where—backed by a mobile unit for live or VTR feeds—Unifax and NBC News—and daily editorials on local, controversial subjects.

Next time buy WWLP, the TV Tiger in Western Massachusetts—the leader in news, programming, coverage, merchandising.



SPRINGFIELD, MASSACHUSETTS



REPRESENTED BY
G. P. HOLLINGBERY

Profile

PHILIP V. RIGGIO

Conversing in full force on the phone, with schedules spread out all over his desk and one hand pecking at the adding machine, Phil Riggio is the very picture of a media man in action. Although relatively new to advertising (he's been at Young & Rubicam, Inc. for less than a year), he seems to have achieved maximum efficiency as a buyer on General Foods' Jello account.

Having recently completed Y&R's training program, Mr. Riggio found the required market report a fascinating assignment. For this project, he spent two weeks analysing the Cleveland metropolitan area—surveying all media except the ethnic publications. His strong interest in this type of work apparently hasn't diminished, for he's obviously enthusiastic about his buying duties at the agency.

He feels that unquestionably "money is the key to a good media buy," for he's convinced that skill, experience and imagination must be utilized when it comes to managing



a large budget such as Jello's. Although he finds a noticeable trend toward expanding marketing departments among agencies, he thinks the importance of financially talented people can't be over-estimated. In his mind, there will always be a need for creative spenders regardless of how much headway is made by computers. As far as his buying in spot tv is concerned, Mr. Riggio says: "I couldn't be more happy with it."

A native of New York, who now resides in Manhattan's east 70s, he is

a Yale man and holds an M.A. in romance languages from Columbia. He spent two years in the Navy and took a year at Harvard Law School before turning to Madison Avenue. Coming from what he terms "an advertising family," he felt right at home when he decided to enter the agency business, plus the fact he'd always been intrigued by the workings of a large firm like Y&R. When offered the job, he says: "I jumped at the opportunity."

Describing himself as "eminently single," he's musically inclined to the point of "wreaking havoc with the neighbors" by playing the drums. Mr. Riggio is very active in politics, aligning himself solidly in the Goldwater camp. A member of the Gotham Young Republican Club, he plans to carry conservative candidate Kieran O'Dougherty's standard into battle against John Lindsey this fall. As to the Grand Old Party's prospects for a presidential victory in November, Mr. Riggio is confidently optimistic when he says "I think the Senator has a good chance."

Sensitivity is a most important quality for a medium that intimately

reaches every member

of the family. Through a

carefully planned balance

of network programming and

live local productions, WRGB

strives to be sensitive to the

desires of all of its viewers—from the curious child seeing television for the first time to the

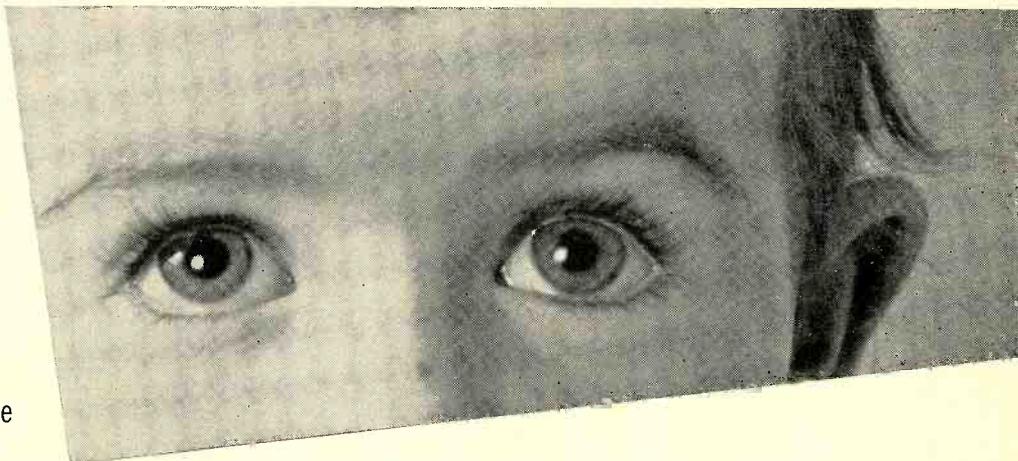
retired couple who watch television as a major pastime. Sensitivity, perception and judgment are

qualities that help WRGB maintain its leadership in the vital

Northeastern New York and Western

New England area.

992-21



WRGB

A GENERAL ELECTRIC STATION

Albany ■ Schenectady ■ Troy

THE KATZ AGENCY, INC.
National Representatives

Renewed activity for IMPERIAL MARGARINE to run through the end of the year. Early and late fringe minutes are being used in most major markets. Dick Walsh does the buying.

LOUISIANA STATE RICE MILLING CO.

(Tracy-Locke Co., Inc., Dallas)

Activity gets underway in the middle of September for various rice products in a considerable number of southern markets. Day and fringe minutes, 20s & 1Ds will be used through the end of the year. Thomas Lee Thompson is the buyer.

NATIONAL BISCUIT CO.

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

Short flights for NABISCO WHEAT & RICE HONEYS are running in selected

major markets. Minutes in and adjacent to kids shows are being used through the middle of next month. Helen Lavendis is the buying contact.

NATIONAL FRUIT PRODUCT CO., INC.

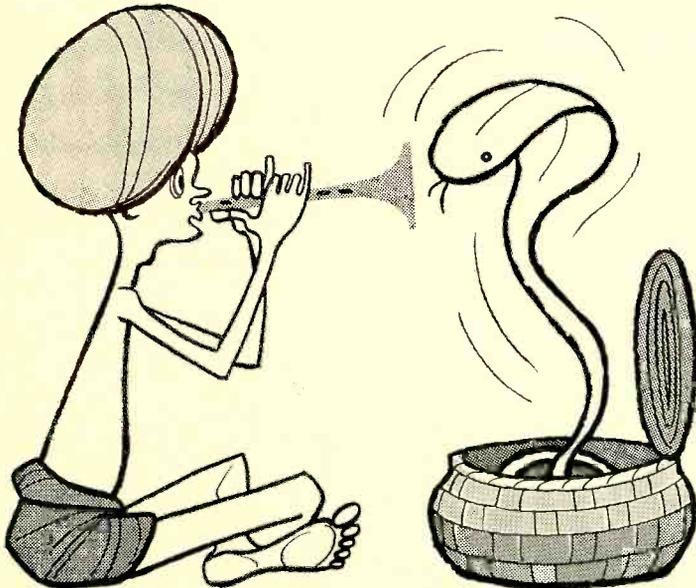
(Cargill, Wilson & Acree, Inc., Richmond, Va.)

Eastern and southeastern markets will be used through the fall for this company's line of canned apple sauces and juices. Campaign of daytime minutes and 20s starts early in September. Reynold Siersema is the timebuyer.

NEW ENGLAND TELEPHONE & TELEGRAPH CO.

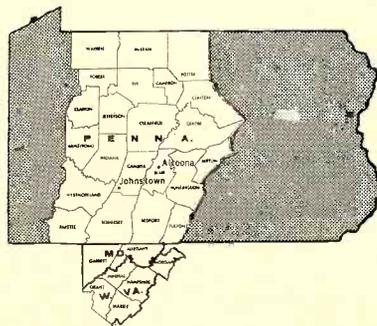
(Harold Cabot & Co., Inc., Boston) Northeastern markets will be used in

what's in the middle makes the big difference :



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

To charm big markets in your direction, you want the station most people turn to and tune to! In 35 major counties in Pennsylvania--that's WJAC-TV! Through WJAC-TV--you can toot your client's horn to the million dollar market-in-the middle! America's 27th largest!



Represented Nationally by Harrington, Righter & Parsons, Inc.

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

Buyers' Check List Network Rate Increases

ABC-TV

WLOS-TV Asheville, N. C., from \$750 to \$850, effective February 1, 1965.

WHTN-TV Huntington, W. Va., from \$900 to \$1,000, effective February 1, 1965.

WKRC-TV Cincinnati, Ohio, from \$1,750 to \$1,800, effective February 1, 1965.

WLUK-TV Green Bay, Wis., from \$600 to \$650, effective February 1, 1965.

KRDO-TV Colorado Springs, Colo., from \$300 to \$325, effective February 1, 1965.

NBC-TV

WJHG-TV Panama City, Fla., from \$200 to \$225, effective February 1, 1965.

New Representatives

KIII Corpus Christi, Tex., has named Spanish International Network as national sales representatives for the station's Spanish language programming, effective August 3, 1964.

Station Changes

WOLO-TV Columbia, S. C., became the new call letters for this station effective July 13. The station was formerly known as WCCA-TV.

KSLA-TV Shreveport, La., has begun broadcasting from its new 1,810 ft. tower.

New Stations

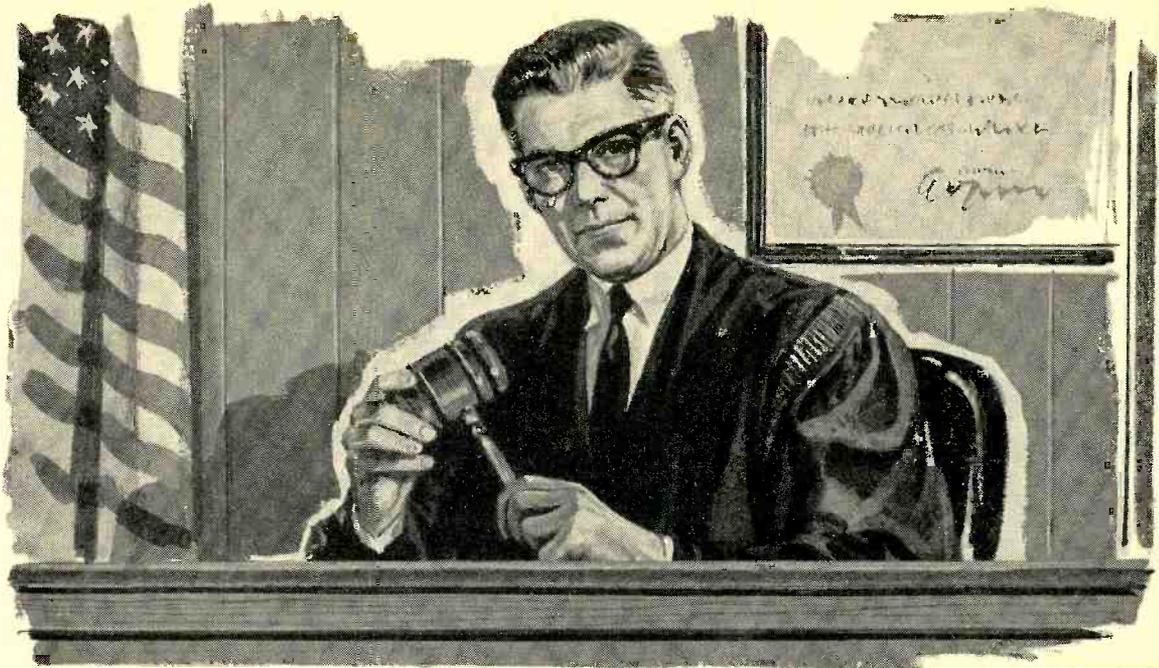
KSLN-TV Salina, Kan., has resumed broadcasting on channel 34 effective August 1, 1964. The station went off the air April 23, 1963. An ABC-TV affiliate, the new owner is Mid-American Broadcasting Co., Inc., and the base rate is \$150.

Agency Adds

FRED KLEIN, HAROLD ROSENZWEIG, ROBERT HARRIS and ALICE WESTBROOK have been named senior vice presidents of North Advertising, Inc., Chicago. Mr. Klein is in charge of client relations, and he joined the agency in 1961 after being with Doyle Dane Bernbach. One of the agency's founding members, Mr. Rosenzweig is in charge of finance. Mr. Harris is in charge of administration, and Mrs. Westbrook heads creative services.

CHARLES T. YOUNG will become vice president and manager of the New York office on Sept. 1 for Ketchum, MacLeod & Grove, Inc. He had been a vice president and account supervisor at Young & Rubicam.

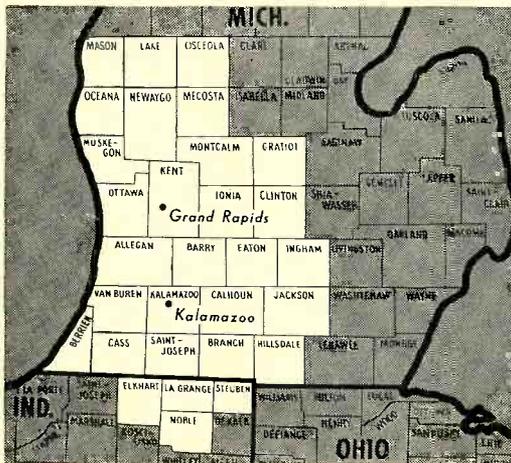
JOHN M. KEIL has been named a copy supervisor at Dancer-Fitzgerald-Sample, Inc. in New York. He had been with Needham & Grohmann.



YOU MAY NEVER KNOW ALL THE LAW* —

BUT... WKZO-TV Wins The Listeners' Verdict in Greater Western Michigan!

**WKZO-TV MARKET
COVERAGE AREA • NCS '61**



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

From morning's first gavel 'til the last appeal of the evening, more viewers watch WKZO-TV than any other Michigan station outside Detroit. Here's how ARB (March, '64) polls the jury:

- Sign-on to sign-off, Monday through Sunday, WKZO-TV makes its point with 11% more viewers than Station "B."
- 9 a.m. to noon, weekdays, 47% more viewers rule in favor of WKZO-TV than Station "B".
- 7:30 to 11 p.m., Monday through Sunday, 11% more viewers follow precedent and watch WKZO-TV than Station "B."

Let your barrister from Avery-Knodel plead the entire case for WKZO-TV! *And if you want all the rest of up-state Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*There were 1,156,644 laws on federal and state statute books in 1959.



The Felzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWTW-FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTW CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

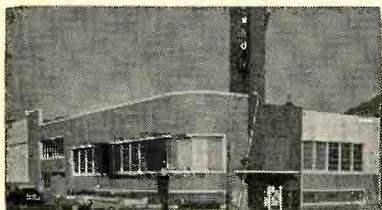
Avery-Knodel, Inc., Exclusive National Representatives

WSTV-TV

WHEELING-
STEUBENVILLE

the
dominant
one!

REPRESENTED BY
PETERS, GRIFFIN,
WOODWARD, INC.



**ONE TV STATION
(KMSO-TV)
COVERS ALL OF
WESTERN MONTANA**

SERVES 7 CITIES

- ★ MISSOULA
- ★ BUTTE
- ★ ANACONDA
- ★ DEER LODGE
- ★ HAMILTON
- ★ KALISPELL

**60,100
TV HOMES**



CBS-NBC-ABC

National Representatives
AVERY-KNODEL, INC.



A videotaped closed circuit presentation to about 400 agency/advertiser executives introduced the Fall program schedule of KHJ-TV Los Angeles at the Roosevelt Hotel. Titled "The Making of a Precedent" and starring Louis Nye and Hollywood's Billie Barnes Revue, the presentation introduced a string of new program innovations. Attending the presentation were (l. to r.): John Fernandez, sales executive of RKO General National Sales, Anita Viksme, Ted Bates and Louise Haut of Kenyon & Eckhardt.

separate campaigns for Princess Telephones and Yellow Pages. Early evening and prime 20s will be used for the telephones in a two-month drive scheduled to start at the end of September. The activity for Yellow Pages breaks at the end of this month and will run for two months. Prime and early and late fringe IDs will be used. Edmund Fitzmaurice, media director, is the contact.

NORTH AMERICAN PHILIPS CO., INC.

(C. J. La Roche & Co., Inc., N. Y.)

Pre-Christmas drives for NORELCO SHAVERS are being readied in selected markets. Activity will start at the beginning of November. Nighttime minutes will be used. Bob Cagliero handles the buying.

THE PACIFIC TELEPHONE & TELEGRAPH CO.

(BBDO, San Francisco)

Additional weight is being added to several California markets. Day and fringe minutes & 20s are scheduled to run from the end of this month through the end of September. Rula Wilkie handles the buying.

PIEL BROS., INC.

(Papert, Koenig, Lois, Inc., N. Y.)

About 65 per cent of a total budget of \$2.5 million is being spent on spot television in the present campaign which runs through the end of the year. According to the company, sales in the first six months of this year showed a substantial increase over the same period in 1963. Package sales for June were higher than for any other month in Piel's history. One result has been an increase of \$500,000 in advertising spending through the fall and winter. Maria Carayas handles the buying.

RALSTON PURINA CO.

(Gardner Advertising Co., St. Louis)

It is understood that renewals for PURINA DOG CHOW are being made in over 150 markets. Start dates vary between markets, with the earliest breaking around the beginning of September. Early and late fringe minutes and prime 20s are being bought. Rose Busalacki is the contact.

REXALL DRUG & CHEMICAL CO.

(BBDO, Los Angeles)

The chain's fall one cent sale, which will run October 15 through 24, will use spot television in 265 markets.

SCOTT PAPER CO.

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

Spot will be used through the fall for SCOTTISSUE to give additional weight to network schedule. Daytime and fringe minutes & 20s will be used in major

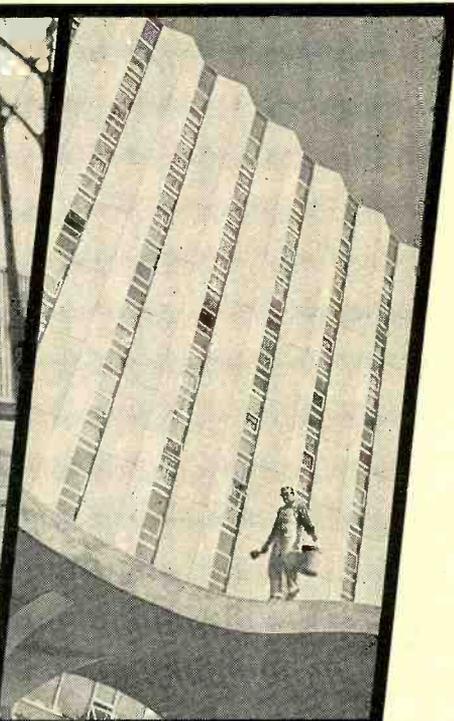
WECT

serves
173,000
homes
in the
Eastern
Carolinas

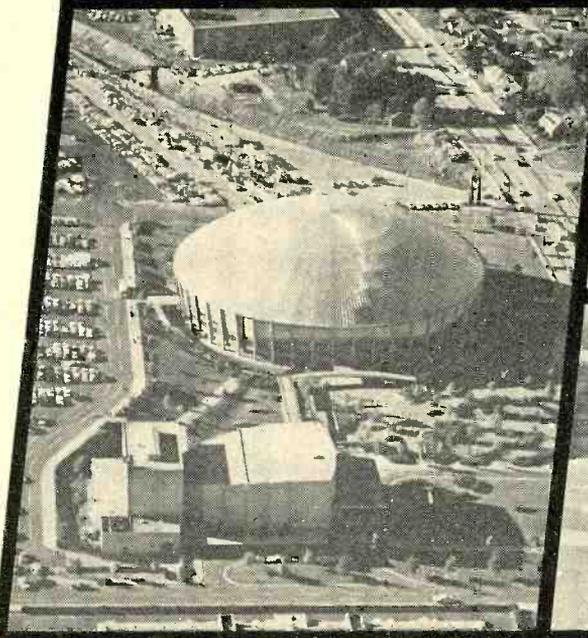


WECT
WILMINGTON, N. C.
Rep: Advertising Time Sales

Have you looked at Charlotte lately?



Charlotte



**the
action
city**



Biggest trading area in the Southeast! *Over two million people within a 75-mile radius; growing at the rate of 8,000 new residents a year. In business, in industry, the Action City sets the area pace. More than 500 manufacturing plants, 1,000 wholesalers and distributors in Charlotte alone. For a market to grow in, look at Charlotte . . . and for the sales action that speeds you on your way—***Charlotte's WSOC-TV**

NBC-ABC affiliate. Represented by H-R



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

WJTV
Channel 12
Jackson, Mississippi

CBS-ABC

KATZ

markets. Mary Ellis and Trudy Dineen handle the buying.

SOUTHERN CALIFORNIA GAS CO./SOUTHERN COUNTIES GAS CO.

(McCann-Erickson, Inc., L. A.)

The first gas range promotion by the two utility companies in several years will rely on spot television. Approximately 300 spots will be used in southern California markets from the end of this month through December.

TAYLOR-REED CORP.

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

Daytime and fringe minutes & 20s are being used in a small number of markets for COCOA MARSH CHOCOLATE SYRUP. Schedule runs through the middle of September. Joan Keegan, buyer.

VICK CHEMICAL CO., div. of Richardson-Merrell, Inc.

(Leo Burnett Co., Inc., Chicago)

Three-month campaign for CLEARASIL will run through the fall. Day and night-time minutes are being used in a wide list of markets. Larry Johns, buyer.

WELLS FARGO BANK

(McCann-Erickson, Inc., San Francisco)

Several northern California markets will be used in a three-month campaign which starts early in September. Prime and fringe 20s are being bought. Ann Meschery is the timebuyer.

In Test Markets:

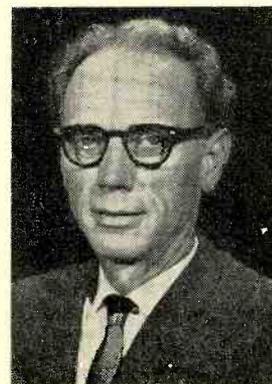
CARTER PRODUCTS CO.

Adding Buffalo and Rochester, N. Y. to test markets for DEMI, low-calorie margarine. Product continues in Albany-Schenectady-Troy and Syracuse. Demi, an imitation margarine made with corn oil, is said to contain half the calories of any other margarine. Agency: Tatham-Laird, Inc., Chicago

GET YOUR PITTSBURGHERS HERE!

Bristol-Myers does—for Softique beauty bath oil. They buy WIIC exclusively in the big Pittsburgh market. There's just no better spot TV buy around. For some great availabilities and impressive figures (especially cost-per-thousand), check with WIIC's General Sales Manager Roger Rice or your Blair-TV man.

CHANNEL 11 **WIIC** NBC IN PITTSBURGH



Marion B. (Hank) Tribley has been named executive vice president and general manager of Roy H. Park Broadcasting, Inc., Greenville, N. C. Promoted from acting general manager, Mr. Tribley also has been elected a director of the Park stations in Greenville: WNCT-TV, WNCT-FM and WGTC-AM.

Financial Topeka



My how you've grown. Good sound growth is no accident. It takes a lot of care and supervision. It takes a climate of good community economic conditions. Capitol Federal Savings typifies the good, sound growth of the Topeka market, with total assets in excess of \$250 million. Capitol Federal has become the largest financial institution in the entire state of Kansas. The people of this market area are sharing in this growth and looking forward to even greater development. Throughout the years WIBW has been a prime medium for Capitol Federal Savings and we are happy to have been a part of their growth.

If a growing Kansas is in your plans, take a good look at WIBW and the rich unified-coverage Topeka market. Ask Avery-Knodel to show you how you can buy so much coverage for so little.



RADIO AM-FM-TELEVISION
Topeka, Kansas
A division of Stauffer Publications
Represented nationally by Avery-Knodel

First Voting Machine?

"Yep. Cannon helped us get the vote, in Rhode Island.

"In 1841, folks here were fed up, 'cause they had to own a lot of land to vote. They set up a People's Party. Elected a Providence businessman, Thomas Dorr, for Governor. Only trouble: Samuel King, the incumbent, wanted to hold onto his job.

"So, Mr. Dorr rounded up some cannon and men with guns, and started the Dorr War against the militia. With just one man killed and two wounded (spectators at that) — he raised enough fuss so, in '42, the Landholders put through a better constitution that let more men vote. Pretty vigorous campaign!"

But then, the Providence market is always vigorous, in spending as in politics. It is Connecticut and Massachusetts, as well as all of Rhode Island. And, people in television say **Providence is WJAR-TV.**



Your personal print, suitable for framing, awaits your card or call.

© OUTLET 1964

FIRST TELEVISION STATION IN RHODE ISLAND

AN OUTLET CO. STATION **NBC** — Edward Petry & Co. Inc.

Military Installations

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

Alabama

Base	Military Population ^a	Payroll		Annual Sales ^d	Nearest Market
		Military	Civilian		
Craig AFB	3,210	\$4,139,900	\$2,503,200	\$2,076,000	Selma
Fort McClellan	5,140	11,989,600	5,744,300	4,803,400	Anniston
Fort Rucker	15,847	15,500,000	11,591,100	8,364,900	Ozark
Maxwell & Gunter AFBs	19,340	45,000,000	15,000,000	13,489,800	Montgomery
Redstone Arsenal	6,480	16,000,000	76,000,000	6,500,000	Huntsville

Arizona

Fort Huachuca	10,000	13,000,000	15,000,000	818,170 ^e	Tucson
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Arkansas

Fort Chaffee	13,256	13,702,400	3,864,000	3,517,000	Fort Smith
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California

Fort MacArthur	3,897	8,436,275	5,617,400	8,004,000	San Pedro
Fort Ord	41,000	50,000,000	13,000,000	g	Monterey
HQ Eleventh Naval Dist.	140,000 ^{b*}	107,138,000*	114,957,000*	g	San Diego

Colorado

Fort Carson	25,922	37,000,000	8,757,100	4,807,400 ^e	Colorado Springs
Ent AFB	5,956 ^b	29,086,600	9,594,000	e	Colorado Springs

Florida

MacDill AFB	27,147	23,899,700	3,252,400	g	Tampa
McCoy AFB	12,617	19,200,000	2,095,500	g	Orlando
Patrick AFB	15,152	23,492,000	33,060,000	8,860,500	Orlando
US Navy Air Station	28,779 ^b	158,225,000	35,005,000	g	Jacksonville

Georgia

Fort Benning	93,843	10,316,500	1,371,000	26,425,000	Columbus
Fort Gordon	37,602	26,483,700	14,431,100	12,615,600	Augusta

Fort McPherson	4,390	8,400,000	15,919,100	8,034,000	Atlanta
Fort Stewart	4,740	5,040,000	4,752,000	2,268,000 ^e	Hinesville
Hunter AFB	14,489	18,000,000	6,000,000	g	Savannah
Robins AFB	15,783	28,500,000	95,632,000	8,126,700	Macon
Turner AFB	18,647	16,937,600	8,048,500	g	Albany
USMC Supply Center	3,436	4,560,000	9,000,000	9,300,000	Albany

Kansas

Forbes AFB	18,295	25,800,000	3,302,300	2,787,000 ^e	Topeka
Fort Riley	22,300	44,170,000 ^f		g	Junction City
McConnell AFB	5,150	11,975,900	2,327,200	g	Wichita
Schilling AFB	9,497	22,460,000	2,200,000	g	Salina

Kentucky

Fort Campbell	35,975	55,000,000	10,800,000	7,544,000 ^e	Clarksville, Tenn.
Fort Knox	53,879 ^c	56,022,600	23,384,300	24,687,900	Louisville

Louisiana

Barksdale AFB	23,802 ^a	38,622,700 ^a	4,159,000 ^a	g	Shreveport
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Maine

Dow AFB	9,931	22,000,000	4,500,000	g	Bangor
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Missouri

Fort Leonard Wood	44,678	30,000,000	7,923,634	g	Springfield
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Nebraska

Offutt AFB	11,400 ^b	51,000,000	11,000,000	g	Omaha
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New Mexico

Holloman AFB	10,400	9,400,000	13,600,000	4,500,000	Alamogordo
White Sands Missile Range	5,900	8,000,000	34,500,000	3,200,000	Las Cruces

North Carolina

Fort Bragg	92,776	91,000,000	16,500,000	32,534,500	Fayetteville
Pope AFB	5,634	9,931,300	1,547,500	h	Fayetteville
Seymour Johnson AFB	15,100	26,710,000	2,360,000	g	Goldsboro
USMC Air Station	8,000	44,000,000	20,000,000	g	Cherry Point
USMC Base (Camp Lejeune)	75,000	100,000,000	16,000,000	g	Jacksonville

Oklahoma

Fort Sill	50,738	74,961,300	16,269,100	18,289,700	Lawton
Vance AFB	2,170	3,502,700	4,790,000	1,587,400	Enid

Pennsylvania

Carlisle Barracks	2,355	1,913,000	2,332,300	3,453,500	Carlisle
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South Carolina

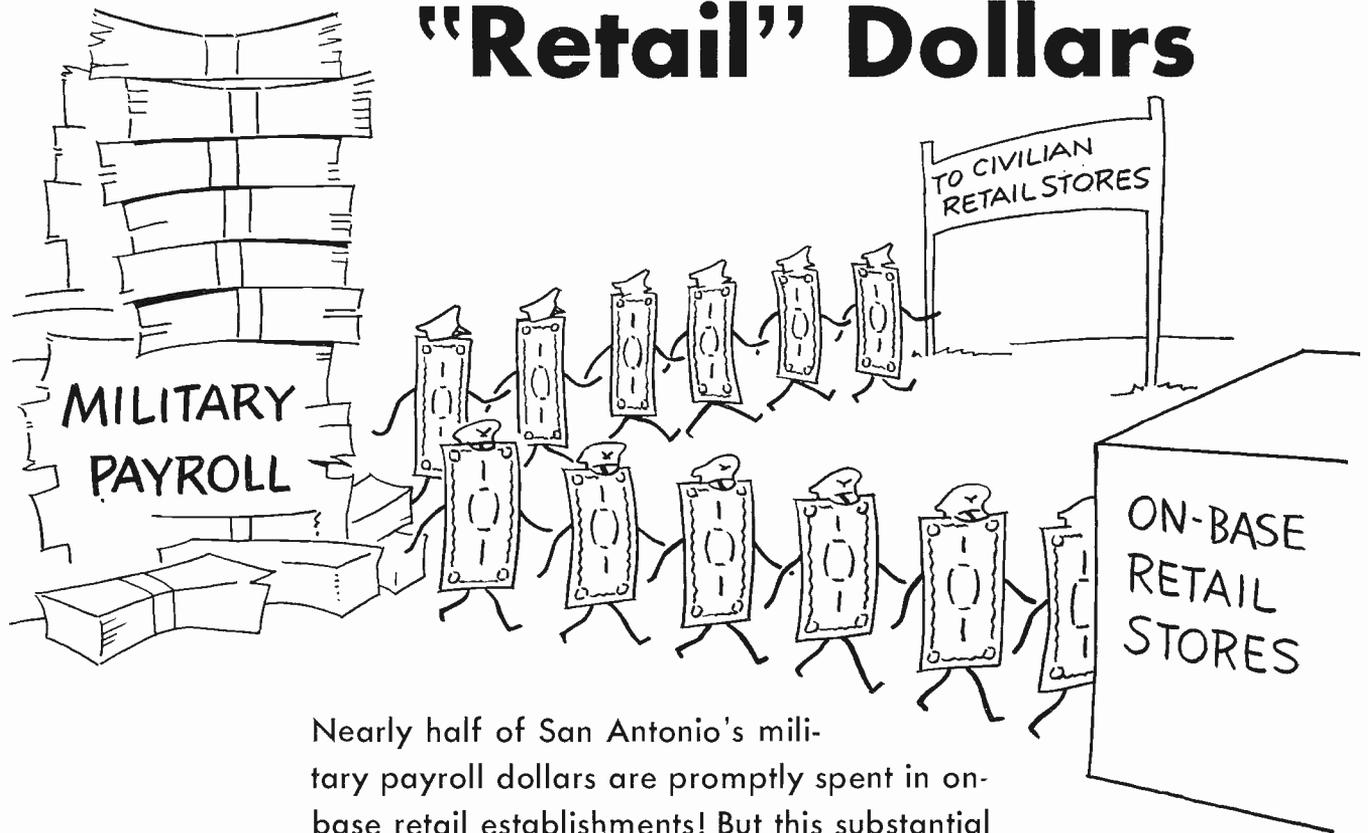
Charleston AFB	9,496 ^e	17,845,500	5,998,800	g	Charleston
Fort Jackson	37,538	31,730,000	9,100,000	11,732,000	Columbia
Myrtle Beach AFB	5,800	12,000,000 ^f		g	Myrtle Beach
Shaw AFB	7,000 ^{b*}	27,000,000 ^a	3,000,000 ^a	g	Sumter

South Dakota

Ellsworth AFB	16,800	27,100,000	g	g	Rapid City
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In San Antonio... don't overlook

The Hidden 53 Million "Retail" Dollars



Nearly half of San Antonio's military payroll dollars are promptly spent in on-base retail establishments! But this substantial retail sales volume is not credited to the metropolitan area by any of the standard market information books. For San Antonio's five largest military installations* the on-base retail total is a whopping \$53,000,000 annually.** Don't short change yourself by omitting this healthy on-base retail activity when you evaluate the San Antonio market!

**Lackland AFB, Randolph AFB, Kelly AFB, Brooks School of Aerospace Medicine, Fort Sam Houston*

***Television Age survey, 1964*

KENS-TV WOAI-TV

**CHANNEL 5
CBS-TV AFFILIATE**

Represented nationally by
Peters, Griffin, Woodward

**CHANNEL 4
NBC-TV AFFILIATE**

Represented nationally by
Edward Petry

Texas

Amarillo AFB	12,358	46,651,100	14,421,800	8,154,700	Amarillo
Bergstrom AFB	5,400 ^c	12,870,600	2,170,000	5,020,000	Austin
Biggs AFB	11,482	14,351,100	2,337,900	g	El Paso
Brooks AFB	4,590	4,440,000	5,060,000	1,019,000 ^e	San Antonio
Carswell AFB	19,089	23,297,300	4,866,500	g	Fort Worth
Fort Bliss	49,214	41,706,000	17,952,000	g	El Paso
Fort Hood	66,000	96,000,000	12,560,400	24,456,800	Temple
Fort Sam Houston	25,100	21,000,000	27,821,300	14,794,700	San Antonio
Fort Wolters	5,784	7,066,800	2,590,000	2,489,200	Fort Worth
Goodfellow AFB	7,520	11,500,000	2,521,000	3,290,000	San Angelo
James Connally AFB	10,640	17,000,000	5,000,000	3,440,000	Waco
Kelly AFB	26,847	24,501,000	126,603,700	6,373,000	San Antonio
Lackland AFB	22,966 ^c	24,454,800	12,695,800	23,249,400	San Antonio
Randolph AFB	7,717	23,500,000	14,371,000	7,653,200	San Antonio
Sheppard AFB	17,000	48,000,000	14,034,000	g	Wichita Falls
US Navy Air Station	8,093	11,705,200	6,686,600	5,728,600	Corpus Christi
Webb AFB	7,063	9,000,000	4,561,600	3,140,500	Big Spring

Virginia

Fort Monroe	5,500	13,800,000	9,016,900	3,952,200	Norfolk
Langley AFB	22,835	27,600,000	9,079,500	g	Hampton
HQ Fifth Naval Dist.	183,923	461,463,000	190,198,000	38,927,000*	Norfolk

Washington

Fort Lawton	3,624	5,310,100	5,728,800	6,084,800	Seattle
Fort Lewis	58,000	66,600,000	13,336,000	21,272,400	Tacoma

Wisconsin

Truax Field AFB	7,674	14,453,100	3,882,600	2,150,900	Madison
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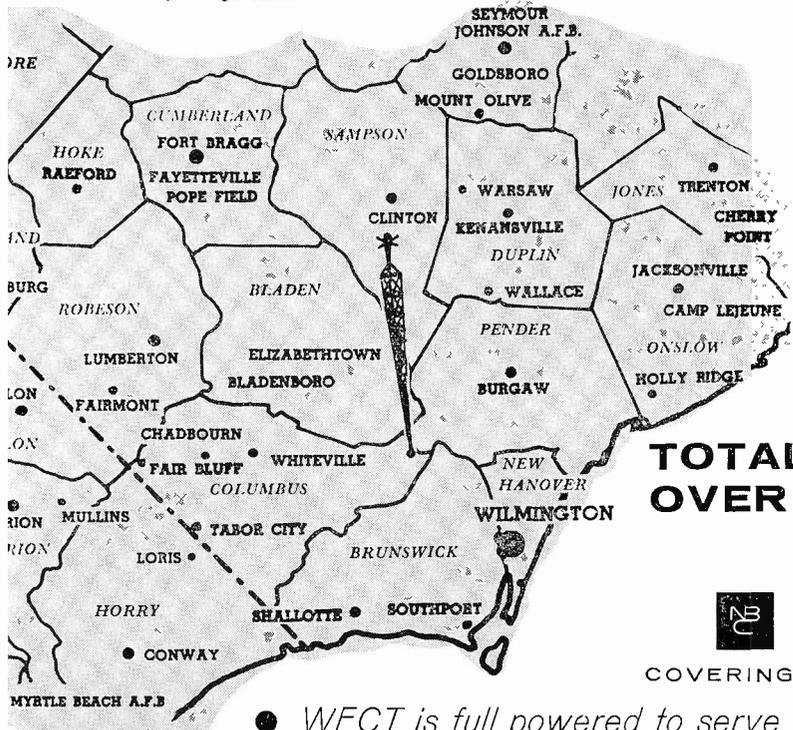
a) Includes dependents, both on and off base; b) does not include dependents; c) does not include dependents living off base; d) annual sales for clubs, messes, exchanges, commissaries; e) does not include commissary sales; f) combined military and civilian payrolls; g) information not available; h) included with Fort Bragg.

* Local estimates.

WECT

WILMINGTON, NORTH CAROLINA

...the PLUS market in the Eastern Carolinas



TV HOMES
146,000

ANNUAL BUYING INCOME
\$900 MILLION
PLUS...

- CAMP LEJEUNE ● FT. BRAGG
 - CHERRY POINT MARINE AIR BASE
 - SEYMOUR JOHNSON AFB
 - MYRTLE BEACH AFB
 - POPE AFB ● FT. FISHER
- (With a combined payroll of \$325 million)*

TOTAL PAYROLL FOR AREA
OVER 1-1/4 BILLION DOLLARS



COVERING THE RICH WILMINGTON, N. C. AREA

● *WECT is full powered to serve 17 Counties in the Eastern Carolinas*

Ask Advertising Time Sales, for the *complete* story including the WECT military bonus

Reaching one of America's Biggest Concentrations
of Military Buying Power in One Area . . .

KONO-TV CH. 12

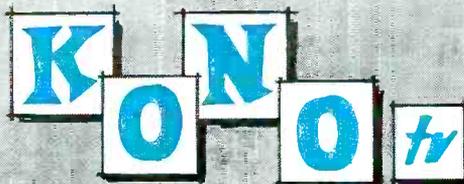


SAN ANTONIO

KONO-TV — THE TALL TOWER-POWER STATION . . .

reaching thousands and thousands of military families
every day of the year.* You can capture this enormous
buying-power by channeling your advertising on . . .

San Antonio's



Channel 12

THE KATZ AGENCY, INC.
National Representatives

* CAMP BULLIS • DODD FIELD • LACKLAND AFB • RANDOLPH AFB • MEDINA BASE • FT. SAM HOUSTON
KELLY AFB • BROOKS AEROSPACE MEDICAL CENTER • CAMP STANLEY • BROOKS AFB • MARTINDALE AFB.

Uncounted (Continued from 31)

ury items can be sold at these stores; to illustrate, large appliances must be bought outside.

These military outlets were given a minimum of attention until 1940 when some centralized services were added. The Army and Air Force Exchange Service sees its mission as setting policy and giving technical leadership; operational control still resides with the base commander. There is less centralized control in the Navy. Still the tendency is to add centralized control wherever possible in the interests of efficiency.

The primary task of the military stores is service rather than profit, the

reason that prices are kept low. The average PX markup is estimated at 13 per cent, though it can run as low as 5 per cent or as high as 25 per cent. Whatever small profits are made, are used to finance entertainment, welfare and recreational programs. Commissaries, on the other hand, make no profit. So military marketing posts, without profits to spend, have lagged behind civilian stores in the modernization of their facilities. Nonetheless, in recent years, PXs have gone into self-service and central checkout with modern fixtures. Commissaries, too, have been reorganized, to provide greater service by making room for more products.

Regardless of their austerity, these

military stores can claim that they make better use of their space than their civilian counterparts. The fact that they realize more sales per square foot than those outlets outside the military compounds can only be attributed to sheer necessity. They operate on a space criteria that allows so many square feet of space per assigned military strength. Given their reduced space, they make available reduced stocks. While the usual supermarket handles between 6,000 and 8,000 items, the average commissary stocks between 2,100 and 2,500. The emphasis in store management is squarely upon turnover because through turnover more of the military population is served and space maximized.

Mandatory Stock

This shortage of space has one predominant marketing consequence: only those products for which strong and continuous demand is displayed make out; for example, only recently has pipe tobacco been returned to PX shelves. While buyers are usually given a great deal of latitude, they must also conform to a mandatory stock assortment. In the Navy, they are given "never out" product lists, and, in the other services "must" lists too. And, in those cases where a brand dominates a category completely, it is mandatory that it be stocked.

Under these conditions, the new product, the infant prodigy of the American scene, is given little or no tolerance. Only when established demand is demonstrated, does it find a place on shelves. That demand is certified in two ways: through "want" slips on which consumers ask for products not available to them, and through word-of-mouth demand, suggestions made to personnel in military outlets.

In this kind of space-restricted marketing, advertising takes on a new and even more significant value. True, the salesman remains a key element in moving products into these outlets because many of the buyers lack professional experience and will be more influenced by them. Yet, in-store promotion, another vital stimulant to im-

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Only WTVM Delivers The Southeast's Biggest Military Market!

<p>FORT BENNING \$223.6 MILLION</p>	<p>ROBINS AFB \$142.5 MILLION</p>
<p>TURNER AFB \$28 MILLION</p>	<p>MARINE SUPPLY DEPOT \$21.3 MILLION</p>

\$415,000,000

WTVM is the only station serving all four of these military installations which alone delivers more than \$415 million annually in the WTVM coverage area.

WTVM provides unduplicated ABC service, plus the best from NBC for these three rich Georgia military markets — Columbus, Macon and Albany.

WTVM 9
COLUMBUS, GEORGIA

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

pulse buying, is kept to a bare minimum; no couponing or sampling is allowed, little in the way of posters and flyers can be displayed, no trading stamps are given; only those promotion ideas that give information are permitted.

The chief direct media vehicles are specialized publications created to appeal to the military population, among them a full color comic section which is made to be inserted in base newspapers. It is fairly clear, that among indirect media, television probably plays a major role in reaching the military family, particularly those with children. Military families, in need of relaxation from the pressures generated by children can be expected to follow the patterns of civilian families and let tv absorb their attention.

Relatively little advertising copy, aside from those firms which sell only to the military consumer, is geared directly to the needs of the market. As a rule, the leading package goods companies modify their consumer advertisements only slightly, if at all when they place them in specialized military publications.

Outside Purchases

Indications in copy are, however, that many advertisers believe they can interest the military buyer in purchases outside bases and installations. Much of the current advertising for a company sells its whole line, not only the particular product or products which can be bought at commissaries and PXs.

Since the military consumer does spend most of his income outside the base, this kind of advertising makes sense. There are many products, in particular clothing, which servicemen and their family find inadequately merchandised by their military outlets. Many of these products are bought in department stores, and in making such purchases the military has shown itself more than willing to accept credit, according to a survey made in the late fifties.

In spite of the backwardness of the advertising approach, some improvement has taken place over the years. One straw in the wind is that more brains are beginning to cope with the

problem; three small New York advertising agencies now specialize in the military market. They are Newmark, Posner & Mitchell, Arthur Falconer and David J. Mendelsohn.

Even more to the point, some of the more sophisticated marketing combines now have domestic military sales departments. General Foods's military service department goes back to 1960 and it has also worked the commissaries into its market-centered customer service system. Procter & Gamble, Revlon, among many others,

have organized military service departments.

The growing computerization of these military outlets will mean that manufacturers will have to improve their distribution service as well as their advertising. Distribution will be put to the test when goods are re-ordered automatically. Advertising will have to be even stronger to create the turnover needed and television, with its nationally-known ability to move goods quickly, will play an important role.

IN GROWING TIDEWATER, VIRGINIA ...

Military Commissaries

Take In A Large Part of the Food Dollar

Tidewater Virginia is now one of the world's busiest military complexes. Some 32 separate military installations have brought more than 20,000 military households to the area.

Serving these households are giant commissaries, just one of which took in more than \$7 million in one year. Strict advertising regulations leave the advertising job to you . . . Bring your nationally advertised product to the military families' attention on WVEC-TV, Channel 13, the station that reaches and reacts to the needs of the military family. Promote your share of the commissary dollar...Promote over Tidewater's big 2-studio TV station.



WVEC-TV

NORFOLK AND HAMPTON, VIRGINIA

 **THE KATZ AGENCY, INC.**
National Representatives



"FOLLOW ME"

This Infantry man statue at Fort Benning depicts the role of a leader of men. It is inscribed "wherever brave men fight—and die for freedom, you will find me. I am always ready—now and forever. I am the Infantry, Queen of Battle. Follow me."

Home of Fort Benning!

World's Largest Infantry
Center and School

MONTHLY DISBURSEMENTS
17.8 Million Dollars*

MILITARY PERSONNEL
AND DEPENDENTS
93,798*

CIVILIAN PERSONNEL
6,031*

ACTUAL CASH PAYROLL
AND ALLOWANCES
14,589,000 Dollars
Per Month*

*Figures shown are for the month of April 1964.



WRBL-TV
Columbus, Georgia

REPRESENTED BY
GEORGE P. HOLLINGBERY COMPANY

Combined estimated civilian military payroll by state:

Alabama	\$310,973,000
Alaska	175,710,000
Arizona	129,851,000
Arkansas	88,696,000
California	1,745,966,000
Colorado	242,876,000
Connecticut	39,484,000
Delaware	44,228,000
District of Columbia	260,354,000
Florida	431,736,000
Georgia	572,507,000
Hawaii	287,766,000
Idaho	30,516,000
Illinois	364,686,000
Indiana	112,704,000
Iowa	9,761,000
Kansas	180,523,000
Kentucky	253,216,000
Louisiana	174,568,000
Maine	72,887,000
Maryland	432,520,000
Massachusetts	300,533,000
Michigan	174,112,000
Minnesota	35,011,000
Mississippi	148,346,000
Missouri	208,626,000
Montana	53,686,000
Nebraska	113,923,000
Nevada	52,449,000
New Hampshire	101,177,000
New Jersey	329,177,000
New Mexico	163,117,000
New York	491,259,000
North Carolina	377,619,000
North Dakota	56,750,000
Ohio	330,958,000
Oklahoma	307,898,000
Oregon	45,842,000
Pennsylvania	500,062,000
Rhode Island	76,694,000
South Carolina	252,710,000
South Dakota	40,415,000
Tennessee	108,290,000
Texas	1,112,030,000
Utah	142,380,000
Vermont	2,461,000
Virginia	838,571,000
Washington	334,974,000
West Virginia	8,459,000
Wisconsin	33,343,000
Wyoming	23,707,000
Undistributed	83,352,000
Washington, D. C. Metropolitan Area	732,621,000
District of Columbia	260,354,000
Maryland	141,664,000
Virginia	330,602,000

Source: Army Times

TALK TALK TALK

- Buyers and sellers of television like to talk about the facilities of broadcasting, power-tower-coverage. These things provide a signal.

- Programming provides the audience.

- WTVY provides both.

- WTVY provides excellent coverage of the tri-state area; on the scene news; comprehensive weather; a well rounded farm program and information and entertainment of CBS Television.

- Ratings, well, we have those too.

- For the story of

WTVY

**Dothan
Alabama**

One of America's great regional stations.
Call Meeker - National Representative;
Southeastern Representatives - Southern
Representative.

new and different—a new show with lots of excitement, and with tremendous Top 10 possibilities.”

Previously, American Motor's use of tv had been relatively limited. Network and spot were used, but what spot there was was concentrated on flights for new-model announcements.

Mr. Farricker points out that the Danny Kaye buy, which was renewed for the coming season, fills certain requirements for American Motors—“gives Rambler star value, a combination of good taste, prestige, wide appeal, and a wide range of merchandising possibilities for the Rambler dealers.”

Since the opening of its new era GMB has not only widened the spread of accounts, it has also set up full-service offices in Racine, Omaha, Los Angeles, and Portland. GMB, of course, had long had major operations mounted in Detroit, for several accounts but primarily for American Motors.

Chicago also ultimately became an important GMB base, and so too did Dayton, where the agency that eventually was to become Geyer Morey Ballard was started in 1911. All eight regional divisions are under direct supervision of executive vice president George C. Oswald, who was instrumental in building the regional operation.

Client List

At the new, dynamic GMB, accounts run the gamut from agricultural machinery to zinc promotion. Underwood-Olivetti, Sinclair Oil, Petro Chemicals and Refining, Ponderosa Pine, Muzak, four savings and loans associations, and radio stations are all on the GMB list. Among the agricultural machinery accounts is the J. I. Case Company in Racine.

The package goods roster is led by Lehn and Fink, which brought its Lysol to GMB some five years ago, and has since spawned a flock of new products (Mediquik, Noreen hair-spray, Lysol spray) with campaigns worked out by GMB. Since its affiliation with the agency, L&F has mush-

roomed into a multi-million account.

In the food field, the Morell Company, makers of Broadcast Hash, came into the shop, were pleased by the results, and have since assigned GMB Red Heart Dog Food.

The overall growth in accounts and billings prompted GMB to move to larger quarters two years ago. Southward along Madison Avenue GMB moved from 595 to 555. It dropped Madden from the corporate name. The agency had been Geyer Morey Mad-

den & Ballard for some time.

Richard J. Farricker believes that to be good, an agency must have a “strong creative set-up at the core of its operations.” At the creative core of GMB is Howard Wilson, a burly bear of a man who pulls no punches, talks straight, and is spendthrift with ideas, of which he has an inexhaustible supply. Although somewhat encumbered with the title “general corporate executive in charge of creative services,” Mr. Wilson remains free-



Gen. PAUL D. ADAMS
STRIKE Commander in Chief



Col. ALBERT SCHINZ
Commander 836th Air Div.



Lt. Gen. BRUCE HOLLOWAY
STRIKE Dep. Comdr. in Chief



R. Adm. FORSYTH MASSEY
STRIKE Command

“For a quarter of a century the men at MacDill AFB have been citizens of Tampa. In fact, MacDill is an ideal base because of the friendliness of Tampa and its willingness to understand the military mission. As the big stories of the Cuban Crisis unfolded, it was our job to get the facts to the people with speed and exactness. This was accomplished well with the aid of Tampa television newsmen.”

ALBERT W. SCHINZ
Colonel, USAF



Maj. Gen. PERRY B. GRIFFITH
STRIKE Command



Maj. Gen. Wm. B. ROSSON
STRIKE Command



Maj. Gen. JAMES B. TIPTON
STRIKE Command

MISSION ACCOMPLISHED

WFLA-TV understands the importance of MacDill AFB to the area's security and economy and always makes sure that the community gets full, fast information on base activities. Arch Deal, WFLA-TV ace newscaster, is one of the nation's few newsmen to have earned his Mach button in a supersonic Phantom II. Earlier this year, he was chosen as the *only* newsmen to fly in a Phantom II to Iran for first-hand advance information about Strike's OPERATION DELAWAR.

It's community coverage like this on-the-spot inside information about military installations and their role in national defense which makes more people more often turn to WFLA-TV FIRST.



TAMPA - ST. PETERSBURG, FLORIDA

wheeling and unfettered in his creative thinking, doesn't sneer at research, and is in fact pretty much a high-caliber marketing man himself. As a result GMB remains unasphyxiated by the airs that intoxicate certain agencies "anxious for to shine in a high aesthetic line." The decks at GMB are clear of artsy-craftsy types eager to camouflage fatuous ideas with rococo embellishments and, as a result, are prone to make ads devoid of real idea but rich in ornament. No furbelows, no pseudo-sophistication torment the art and copy in GMB's ads.

Mr. Wilson remarked that one of the reasons why today there's such a plague of "lousy pretentious, ineffectual commercials that don't sell" is the prevalence of what he calls "The Marienbad Syndrome" — preoccupation with technique, with a flow of pretty pictures, and to hell with content. "I'm fighting it," he said, adding that "in tv commercials technique must follow the idea, just as in good architecture and design "form follows function. First, you must determine what the commercial is trying to say —what's the promise, what's the persuasion, and what kind of picture is to be painted?" On to the copy platform. "Keep it in primer language. Then: determine technique—"image," the feeling you want to get across, the tone of voice you want to speak in.

"But don't start with 'image,' start with the idea—and don't put the 'image' into words. Third, and only now, strive for the 'difference,' what will set your product off from the others. This is where being creative pays off. There's the rub—you don't start with an eyepatch—an eyepatch is the solution to a pre-existing problem, not a stopgap or a sop to a lack of ideas."

"'Difference': We came up with one for Rambler, in the ad 'Why doesn't Rambler enter its cars in the big horsepower races? Because: The Only Race Rambler Cares About Is the Human Race.'" Another result of this trying for something different—the Prize-O-Rama campaign for Sinclair.

"How?" Wilson says the great value of research is "to establish limitations." He quotes Spinoza as saying,

From Russia, With Criticism

"It is the accepted rule in our newspapers, both central and provincial, to review almost every theatrical performance, even second-rate ones, while at the same time the most brilliant television production is passed over in silence, as are political programs and scientific educational series. . . .

"Press interest in television is not distinguished by continuity or consistency, and takes the form of episode raids, sometimes favorable and sometimes critical. But television, as something completely new, exceptionally widespread and turbulently expanding, demands constant, close and of course qualified attention. At this moment we need television critics and observers fully experienced in the specifics of television, capable of judging it from high professional . . . standpoints and of assisting in the establishment of a new, higher level of television broadcasting."—From *Sovietskaya Pechat*, Moscow, as translated by the BBC's *The Listener*.

"Recognition of your limitations is your greatest liberation."

At the start of a campaign, Mr. Wilson and his staff indulge in motivational research sessions with Dr. Ernest Dichter, and associates, sessions which can last from three to six hours. Mr. Wilson says of himself, "I'm psychologically oriented, I'm always curious to find out about behavior." MR is helpful, he says, at the early stage of a campaign, it starts ideas flowing. "But there comes a point," he cautions, "where you have to use judgment, to select the most logical way to go to an idea." Without such selective judgment, says Mr. Wilson, agencies would deteriorate into mere "talk factories." Later, in his estimate, the Schwerins come in handy (on package goods accounts), but not so much for "the numbers." He's less attentive to norms than to the need for distinction.

Swingers Needed

Building his staff, Mr. Wilson looks for "the restless intellectual types—curious, wondering, 'offhorse,'" who make, in his experience, the best "architects of persuasion"—men who will find The Shortest Way to sell a product. And for his staff he wants swingers, not "aesthetes."

"Young talent," says Mr. Wilson, "is not a gamble—it's an investment in the future—and the future of advertising lies greatly in the quality of its young people, the high I.Q. types who bring to the business a fresh point of view."

The creative heart of GMB is organized flexibly, not along rigid hierarchical lines. There's a tv copy group, at the heart of the operation, and also tv copy groups on three of the largest accounts in the shop: Lehn & Fink, Sinclair, and Rambler.

Executive vice president George C. Oswald says that re-investment is the key to the renewed vigor and vitality of GMB . . . re-investment in "brains and talent, bringing in the best people whenever we find 'em, not just when we need 'em in staffing up for a new account." GMB, says Mr. Oswald, "searches out the best people in the agency business."

To attain a high level of vitality, Mr. Oswald says, "you've got to plan for growth—and work like Hades." This growth depends on two factors: client growth, as in the case of Lehn & Fink and Irish International Airlines, and new accounts. The agency policy of going after the best available talents, Mr. Oswald emphasizes, is akin to "re-investment." GMB is not akin to "re-investment."

In its day-to-day operations, GMB, according to Mr. Oswald, strives to keep a flexible organization. "No bottlenecks" is the way Mr. Oswald puts it. All the departments pull together and work together. The plans and review board consults with department heads in its work-sessions.

Mr. Oswald, who came to GMB in January 1961, started his advertising career with the J. Stirling Getchell agency—"the hottest creative agency in its day," Mr. Oswald recalls. "For Getchell you worked all night, and you

learned everything about the business. If you were a copywriter [he was], Getchell made you get to know photography, and the writers made layouts." There, Mr. Oswald did both copy and contact. "It was great for a young guy," he says now. "If you goofed once, out you went." (Mr. Oswald didn't goof.) When Mr. Getchell died, and the agency was dissolved, Mr. Oswald went to Wm. Esty.

As Mr. Oswald sees it now, Esty was a good part of his education in advertising, since Getchell had handled no package-goods. Mr. Oswald worked in the creative department on Camel cigarettes; five years later became an account executive on many accounts. He was in on the marketing of the first Aerosols, for Bridgeport Brass. Mr. Oswald stayed nine years at Esty, until 1950, then went over to Cecil and Presbrey. There, he worked heavily in tv. Earlier, at Esty, he made what he believes may have been the first commercials on network tv, for Camels. Esty, for Camel, had in 1948 bought a "network" program on NBC-TV's four-station hookup, *John Cameron Swayze and the News*. Mr. Oswald was given one month to make the commercials. He flew out to the coast, since at that time there were few studio facilities in New York. "It was pretty much like working in the dark," he recalls. "Nobody had any idea what length a tv commercial should be. We settled it then by making 80-second films, with cuts to 60-second, and by deadline, had a half-dozen ready to go on the air."

After Cecil & Presbrey, Mr. Oswald went to work in the tv dept. of Kenyon & Eckhardt, as a vice president and account supervisor working with David Stewart on the first Ed Sullivan show (*Toast of the Town*, that was). Mr. Oswald supervised the Lincoln-Mercury dealers account, and of course worked closely with Howi Wilson, who was then creative director.

Because of the experience and highly-developed creativity brought to bear by Mr. Farricker, along with Mr. Oswald and Mr. Wilson, simplicity and what Howi Wilson calls "people talk"—straight language—characterize the agency's work, just as they do the talents on the premises. No double-

Great Day in the Morning!



Station **WNCT**
CHANNEL **9** CBS
Program: **CAROLINA TODAY**
6:30-8:30 a.m. **37,700***
ADULT WEEKDAY AUDIENCE

Serving the Military at
Camp LeJeune
Cherry Point
Seymour-Johnson Air Base

Long before folks in many parts of the country are up and around, the production and talent staff at Park Broadcasting's WNCT in Greenville, North Carolina, is on the air — and an average of 37,700 adult viewers start their day from 6:30 - 8:30 AM with **Carolina Today**. That puts it in the top 45 of all shows in the Greenville-Washington market — prime time included.

With this outstanding local program, WNCT brings into play the professional showmanship that sets a pace worthy of the fine CBS programming that joins local programming to keep it the leadership station for Eastern North Carolina.

To practice good television service first on the home front, Park Broadcasting stations emphasize good news and local programming. That's why the metro audience share for the WNCT 11:00 pm News ranks 8th among all three station markets (55% share). WDEF, Chattanooga, ties for 17th (48% share). And WJHL, in the two-station Johnson City-Bristol market, takes a 68% share with its late news.*

Size the Park Television Stations up and you'll find solid CBS affiliates with leadership track records.

You'll find that local shows sell, too. Whether it is *Memo from Ilo* at 1:00 PM weekdays at WJHL, Johnson City; *Lunch 'n Fun* at 1:00 PM weekdays at WDEF, Chattanooga; or *Carolina Today* weekday mornings at Greenville, local-live leadership delivers the goods.

Park BROADCASTING, INC.

Administrative Offices, 408 E. State St., Ithaca, N. Y.



GREENVILLE, N. C.

WNCT-TV CHANNEL 9 CBS
WGTC-AM 5,000 WATTS CBS
WNCT-FM 107.7 MC CBS

CHATTANOOGA,
TENN.

WDEF-TV CHANNEL 12 CBS
WDEF-AM 5,000 WATTS NBC
WDEF-FM 92.3 MC NBC

JOHNSON CITY,
TENN.

WJHL-TV
CHANNEL 11
CBS-ABC

Represented nationally by George P. Hollingbery Co.

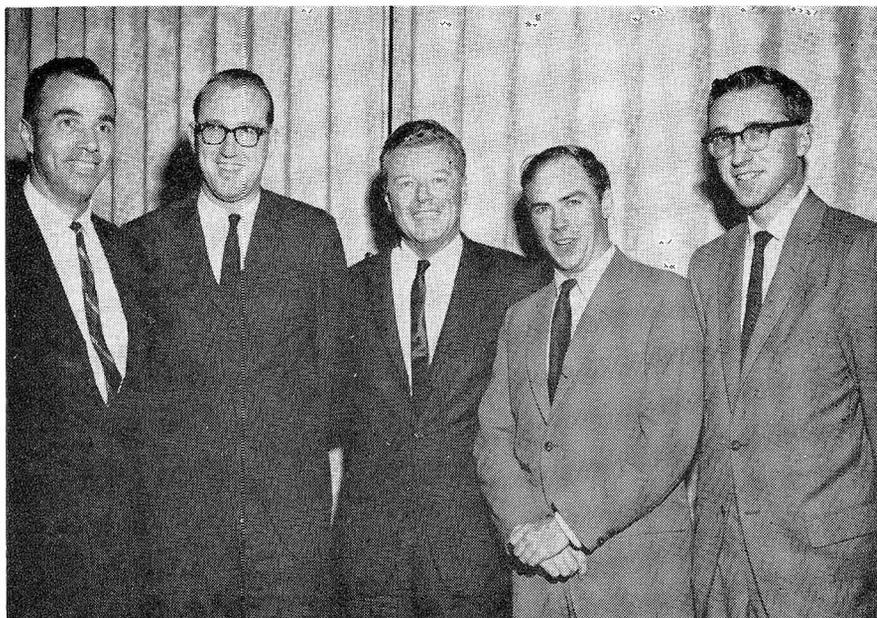
* Ratings source: March, 1964 ARB.

talk, no razzle-dazzle, but plain unadorned speech that gets straight to the point. The direct, no-nonsense approach that prevades the agency's offices, is typified in such ads as the prize-winning "long pullback" commercial for Sinclair, and the brake and "rustproofing" story on Rambler. (And, notably, "The Way of the Rambler" campaign for American Motors.)

The Lysol story is a good example of how GMB works. GMB's Ed Gumpert took this 70-year-old product, long a household word, at a time when its sales had seemed to top-off, and its markets were not growing apace with the economy as a whole. GMB cast aside the lurid superannuated copy that was, until the agency change, being used to plug the disinfectant, concentrating instead on the fact that "because ordinary cleaning may not be effective against germs, Lysol should be added to cleaning water for cleaning chores in the house." In GMB's first commercial made following the new copy platform, the opening line was "Even the most careful mothers can't completely protect families from household germs." This was to avoid letting any viewer feel that she had been a less than perfect housekeeper.

Objectives Needed

Lehn & Fink account's senior vice president and chairman of GMB's plans board, Ed Gumpert, says, "The important thing in advertising and marketing is to have a sound and proper understanding of your *Objectives*." Pre-planning has worked brilliantly for two of Lehn & Fink's newer products—Mediquik and Lysol Spray. By staking out objectives after thorough market evaluation, Lysol Spray, breaking into a market where such established competitors as Florient, and Glade, sold at .59 cents, the aerosol within a year hit \$7 million by selling at .98 cents. "It takes discipline, not bells and bugles, and determination," Mr. Gumpert stressed, "to do the job in sufficient depth." For Lehn & Fink products, GMB builds creative platform around "core-selling ideas." In the early stages, Mr. Gumpert says, "Schwerin tests are ex-



KCOP Los Angeles held a series of presentation luncheons recently at the Drake Hotel. The subject of the presentation was the station's new Fall program schedule. Among the attendees, left to right were: Dick Trapp, Edward Petry & Co., Inc.; John Von Leesen, Benton & Bowles; Bill Andrews, KCOP Los Angeles; Dave Logan, Foote, Cone & Belding.

tremely helpful."

Although some manufacturers claim that "tv copy testing is ineffective and costs too much," Lehn & Fink, and for that matter, GMB, have found that pre-testing commercials can be both effective and inexpensive. Mr. Gumpert says that GMB has found a way to test commercials for relatively little, using "talking storyboards."

Before GMB tackled the problem, Lysol and its scare campaign had been mostly in print, in women's mags. Taking it boldly into tv, Ed Gumpert, coordinating with the media department, scheduled the commercials in a scatter pattern, with a flock of participations in daytime network programs and heavily, in summer, in nighttime slots putting Lysol into the same league as the big soap makers. The goal: widest possible reach within the budget limits; penetration and impact through frequency could be relegated to a secondary importance, since the new campaign had such "news" value, and the product name was so well known, even if housewives, aware of the trademark, were unaware of its utility as a cleanser. Since the new campaign flashed via tv over the country, Lysol sales have more than doubled. Lehn & Fink,

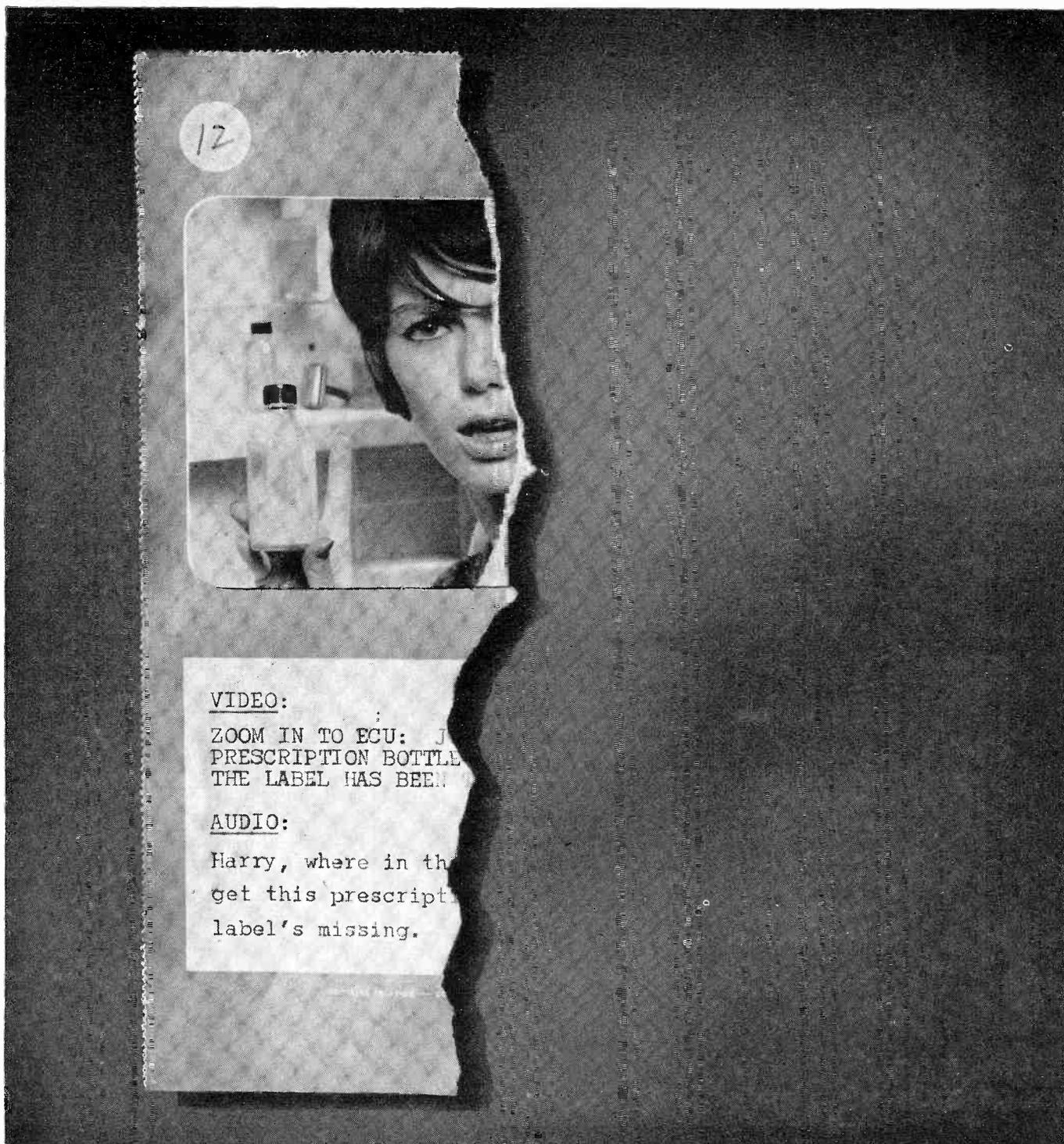
spurred with redoubled impetus, and two new products are chasing after it—Lysol Spray, and Mediquik.

The growth of the American Motors Detroit office of GMB has also marked the agency's climb in the past decade. When Senior Vice President and Rambler account supervisor John F. Henry went to Detroit in the early 1950's, he recalls that there were "scarcely a dozen" employees; since then, the staff and responsibilities have grown until there are now about 75 GMB employees working for Rambler in Detroit.

All Rambler Dealer Association activities are also centered in Detroit, and many involve heavy use of tv on a local level, with other accounts ranging from Philadelphia to Portland and from Detroit to Dallas. The office handles all of AM's collateral work—promotions, sales literature, etc.

Mr. Henry is enthusiastic about the '65 auto product program: the company in its model announcement this fall will use two and one half times the tv it used last year.

Another Geyer Morey Ballard account that has become increasingly important in tv is Sinclair Oil. W. G. Martin, account supervisor on Sin-



Are you giving your storyboards only half a chance?

Probably . . . unless you cost them out for video tape as well as for live or film. Because today, more times than not, video tape (SCOTCH® BRAND, of course) can do the best job. And the only way to discover this yourself is to get the costs and counsel from your local tv station or a tape studio in terms of *your* commercials.

Look what you have to gain: Incomparable "live" picture and sound quality without chance of a live goof. Instant playback that lets you see immediately how you're doing. Pushbutton-fast special effects, no lab processing. And you may save weeks over film, with new convenience and often lower cost in the bargain.



Over 175 tv stations are now participating in 3M's comprehensive new program to help advertisers and agencies create better commercials. *These stations offer workbook manuals, other printed materials, as well as a 25-minute demonstration reel. Call your local stations for details. (If we haven't contacted them yet, write to Magnetic Products Division, Dept. MCL-84, 3M Company, St. Paul, Minn. 55119.)*

"SCOTCH" AND THE PLAID DESIGN ARE REG. T.M.'S OF 3M CO. ©1964, 3M CO.

Magnetic Products Division 

clair, says "tv is a forceful, lightning—fast source of action" for the gasoline account. Sinclair, he adds, "is now putting more of its budget in tv than in all other media combined." Although Sinclair is a billion-dollar corporation, its sales are not entirely national: Sinclair is in 40 states. With this in mind, Mr. Martin points out that in buying magazines, you get coverage where you have no distribution, unless you pay a regional premium. It would be the same problem for Sinclair on network tv, so, Mr. Martin says, "the solution for Sinclair is to buy both spot tv and local tv programs. Local news and sports programs are Sinclair's chief vehicle, and such schedules are beneficial since they permit seasonal campaigns, important in the gas business, and opportunity to pinpoint local deals. "We've got a savvy media department," Mr. Martin adds, "and they know just what the best local programs for Sinclair are, and where." GMB runs 60-second spots in the local programs. What's more, he added, "we can go live overnight to meet local needs or emergencies."

An account that has grown to greatness with the agency is Irish International Airlines. GMB handles the carrier's advertising in the U. S. and Canada. Talking about the Aer Lingus account, John T. McHugh, vice president and account supervisor, says "We've grown together." The airline's billings have tripled since GMB won the account, which it took over in 1960.

And the airline's growth rate in North America has generally exceeded many transatlantic carriers leading Aer Lingus to set up offices in Toronto, Philadelphia, Washington, Cleveland, Detroit, Los Angeles, Dallas and Montreal. Before GMB, the airline only maintained four offices in the U. S.—in New York, Boston, Chicago, and San Francisco. One byproduct of the campaigning has been the growth, by leaps and bounds, of the tourist industry in Eire. Ireland now ranks fourth in the list of European countries most frequently visited by U. S. tourists, (a couple of years ago Eire was 11th on that list). As an indication of the continuing swelling surge

In The Swim

Splashing up a little excitement in Houston and promoting up a storm for KTRK-TV lately has been a group of aquatic felines—well actually, they're known as "swimming kittens"—and when you get right down to sea level, they're five teen-age girls who make up a synchronized swimming team.

In their first competition, they placed second in the South Texas AAU Invitational Synchronized Swimming Meet recently in San Antonio. Last month they were in Albany, N. Y., to compete in the AAU Woman's Senior National Championships at which time they performed for ABC's Wide World of Sports' cameras.

As sponsor, KTRK-TV foots the bill for the group's activities, and the girls seem to love it—the first stringers practice every day for two hours. A release from the station says: "Besides their competition swimming, the Kittens are available for private events such as conventions, parties, exhibitions, picnics, celebrations, large meetings, etc." Assuming, of course, that one can offer them a little more than the average bathtub.

of the airline's growth, in both freight and passenger bookings, this past May Irish International scored the highest load factor over the North Atlantic. 10,554 passengers flew Aer Lingus across the Atlantic that month, as against 5,620 in May 1963. And cargo was up 52 per cent last May on the eastbound run.

The Irish International sponsorship of the March 17 festivities on tv in New York has already become a perennial institution. Irish International began the practice in 1961, underwriting four-hour telecast of the parade on WPIX New York; last March 17 the airline added two-hour coverage on WNBC-TV to the whole show on WPIX.

GMB has many other travel and transportation accounts, among them American Association of Railroads,

Union Pacific, Swedish-American Lines, Seaboard Airlines, etc.

Geyer Morey Ballard, now among the top 20 agencies in billings, had its origins in Dayton, Ohio in 1911, when B. B. Geyer set up shop, handling Frigidaire and other accounts, and later Kelvinator. (Mr. Geyer was the man who invented the lever device for getting ice cubes out of trays. He sold his patent to General Motors "for one dollar and other valuable considerations." Inland division of GM, maker of "Magic Touch" ice cube trays, is to this day a GMB account.) He also developed the Hydrater container for Frigidaire, the first of the bottom of the refrigerator vegetable trays that, he discovered, keep food moist. This patent he also sold to GM.

He campaigned for seat belts when they were a matter of indifference to most of the automobile industry. (Seat belts implied that automobiles were unsafe; Nash, however, was one of the first makers to equip new cars with seat belts as they rolled off the production line. Through the Advertising Council, and the National Safety Council, Mr. Geyer plugged for them, argued widespread use would save some 15,000 lives a year.)

Mr. Geyer sums up his attitude to life with this phrase: "May you always be urged by an idea so fantastic that no one could possibly make it work but you."

The Geyer agency has been involved in tv since the beginning. When the medium was still in the experimental stage, a Geyer client, Kelvinator, participated in the Du Mont experimental telecasts. First time as a tv sponsor, on experimental tv, was in 1940 during the Republican convention which nominated Wendell Wilkie.

Media Director A. C. "Del" De Piero, who's also a vice president and a director of the agency, says the performance of a tv campaign out of GMB often justifies an increase in budgets, as in the case of Lehn & Fink, where the ad money goes entirely into tv, much of it daytime.

The media department does much of its own media research, but there's a complete research department at the agency that does things from motiva-

Portrait of a media salesman who thinks he got the order

If only he knew!

The man *he* sold has to sell his account group. Then they have to sell the client.

Meetings and questions; challenges and more meetings.

And at these meetings your "friend at court" is alone with his conviction. Well, not quite alone. He usually* has his copy of **SRDS** with him.

So, with your Service-Ads in **SRDS**, **YOU ARE THERE** selling by helping people buy.



*In National Analyst, Inc. survey,
83% of agency executives say SRDS
is accessible in client meetings.

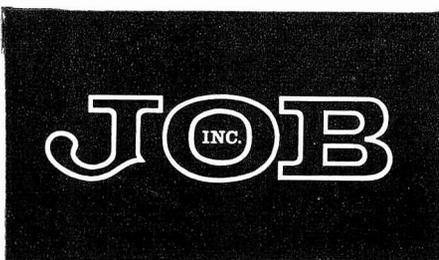
SRDS

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function
C. Laury Botthof, President and Publisher
5201 Old Orchard Road, Skokie, Ill. 60078 Yorktown 6-8500
Sales Office—Skokie • New York • Atlanta • Los Angeles

tional studies to store audits. Research is headed by Stephen H. Hartshorn, also a vice president. Working under his direction is a staff of 15, including Don O'Brien, who is a fulltime economist. Mr. Hartshorn explained that GMB, when preparing a new campaign, may use as many as eight steps of research processes, and often more, as in the instance of a new strategy or a new copy platform. In the early stages, Doctor Dichter is brought in to brief the writers, while other staffers comb through the library, make economic forecasts and industry studies. Then come copy testing, name testing, package testing, theme testing, and more copy testing, especially Schwerins of semi-finished commercials. Later in the game is the time for certain kinds of follow-up research: store audits, trade studies, and studies of consumer usage and attitudes.

Mr. Wilson, who has a postgraduate degree in marketing, says that research can lead to functional and exciting ads. He qualifies this by noting that "if research is a tool, it's helpful—but if it's too rigid, it can be a handicap. Sometimes research people tend to get dictatorial, he remarked, adding that "they can't say how to make ads." Or, in the words of Eddie Condon, when advised that some French jazz historians had been criticizing his music, "I don't tell 'em how to step on a grape, do I?"



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Market-by-Market Workshop

In a San Francisco otherwise occupied with the Republican Convention, more than a hundred advertising agency executives, potential or actual tv advertisers, copy writers, artists and other creative people were guests of KP1X and TvAR at a television advertising workshop.

While Senator Goldwater was making his first appearance at a convention press conference in an adjoining suite at the Mark Hopkins, examples of the best of contemporary commercials were being taken apart and put together again to see what makes them tick.

The workshop is one of several being held this year jointly by Television Advertising Representatives, Inc., and the stations it represents. WBZ-TV Boston began the parade on May 13, followed by WTOP-TV Washington June 23. KDKA-TV Pittsburgh and KYW-TV Cleveland held workshops after KP1X, and there are more to come at WJZ-TV Baltimore, WBTV Charlotte and WJXT Jacksonville, as well as a wind-up session for the Detroit market October 21.

Television commercial consultant Harry McMahan conducts the workshops, which are preceded by a luncheon at which Bob Hoffman, TvAR's vice president in charge of research and promotion, shows the rep organization's latest presentation, *How to Be a Giant*.

The workshops' purpose, according to TvAR managing director Robert M. McGredy, is to bring to areas outside of New York a wide sampling



of the top creative work being done today in the tv commercials field. By helping advertisers and agencies turn out better commercials, the stations, in the long run, will be helping themselves and their audiences.

At the KP1X-arranged workshop in San Francisco, Mr. McMahan repeatedly emphasized the need to "break through viewer apathy" and said "the viewer is getting smarter than we are."

Using as examples a Corning commercial showing its ware being carried through intense heat to be plunged into cold water, and a Kodak Instamatic commercial showing pictures being taken by a falling parachutist, Mr. McMahan said that demonstrations "with an almost ludicrous situation" were becoming increasingly important.

"We learned long ago," he said, "that the human mind remembers the ludicrous far better than it remembers the ordinary, the commonplace. We don't know enough about it, but don't laugh at it."

Mr. McMahan, who collects examples of tv commercials each year for his historical collection, said he saved more than 200 last year, while he normally saves from 100 to 150. This, he said, indicated the rapid changes commercials are undergoing currently to get over the barrier of the blasé audience.

Lavin (Continued from page 33)

payment on a used Studebaker. "I took that car into every city of 15,000 people or over in the United States and opened up 2,400 accounts for a new permanent wave. When I finished, I was \$60,000 richer and had met every major buyer of toiletries in America."

A central shaping force in Lavin thinking was his experience with Stopette. Mr. Lavin's Excello Sales Agency had exclusive sales and advertising rights to the product. He came to understand the power of tv when he saw how instrumental *What's My Line* was in pushing the squeeze-bottle deodorant to first place in its classification.

He has never forgotten that lesson. Today, about 99 per cent of the 40 million dollars spent for advertising goes into television. Alberto-Culver is already the nation's leading toiletry advertiser; and among the big time tv spenders will not be far behind the first five in 1961.

Dangerous Life

Mr. Lavin is not afraid of the dangerous life. He borrowed \$488,000 to buy Alberto-Culver, which was selling 100 products, because he saw the potential of one—its hairdressing. This judgment was proved correct and later set the pattern for the purchase of such other products as Rinse Away, Derma-Fresh, and Tresemme. These were products with track records—they were being sold to professionals in beauty salons. The American public was not too far behind in using them once they were placed on the market.

In 1960, Mr. Lavin made another decision, both crucial and perilous. Despite warnings that distribution was difficult, if not impossible to achieve (85 brands were already being sold), despite the fact that the line had declined in volume from 81 to 75 millions in the previous year, despite the failure of his company with another product in the same category, despite the investment needed to enter the sweepstakes—the largest in his firm's history, Alberto-Culver went ahead and introduced a new hair spray. The

gamble was taken because Mr. Lavin was convinced that his product was greatly superior to others.

Mr. Lavin constantly stresses flexibility. This principle rewarded him when he took on P&G in the medicated-shampoo wars. The Cincinnati-based package goods empire had been testing Head and Shoulders for a year in four cities when independent European research convinced Alberto-Culver that there was a market for medicated shampoos. It moved with the speed of wind: the product was

given a name, Subdue, a package was created and a marketing plan was devised. Yet the chemists at Alberto-Culver were unable to create a product. Commercials were produced. Finally, after numerous agonizing experiments, a product was formulated.

In three weeks Subdue was in national distribution, well before its giant rival moved to bestir itself. What of the risk? Says Mr. Lavin: "We knew there was a market for a second medicated dandruff, so even if we had been unable to beat P&G to

AIRWAYS

RENT-A-CAR

ONE DAY

FREE



CALL...



AND WE'RE THERE!

To introduce you to AIRWAYS Rent-A-Car — "The Better Service At Lower Rates," your first day rental is ABSOLUTELY FREE . . . all you pay is mileage. OFFER GOOD FOR FIRST TIME USERS ONLY. For any additional days rental you enjoy AIRWAYS low commercial rates — lower than any major car rental system. For a 1964 Impala you pay only \$7 a day plus 8c a mile. Only \$6 a day plus 7c a mile for the popular Chevy II — Even greater savings on new economy compacts . . . prices as low as \$4.50 a day plus mileage. AIRWAYS price is always based on a full 24 hour day with NO HIDDEN CHARGES. AIRWAYS price INCLUDES GAS, oil and insurance. AIRWAYS offices are conveniently located adjacent to the airport. Remember, a one day free rental for a first time AIRWAYS user even if you rent for only one day. We know once you try AIRWAYS you will never rent a car any other way.

All major credit cards accepted. Write for free International Directory.



1964 CHEVROLET IMPALA

Over 100 AIRWAYS offices in U.S. Consult Telephone information upon arrival at airport or write for free International Directory.

81A

YOU MUST PRESENT THIS COUPON FOR FREE DAY RENTAL. (Pay mileage only). Good at any AIRWAYS Rent-A-Car office in U.S. One coupon to a customer. Expires December 31, 1964.

Name _____

Address _____

City _____ State _____

ATT: Airways Counterman!

Bearer is entitled to national account rate for any additional days.

AIRWAYS Franchises still available for 4 major cities. Write: D. M. Capelouto, President, AIRWAYS RENT-A-CAR SYSTEM. 5410 West Imperial Highway, Los Angeles, California 90045

the punch, the money spent on marketing development would have been turned to account."

The 45-year executive has not been afraid to break ground for several new marketing concepts. In contrast to the usual practice (introduce new products in a range of sizes and in low and medium prices), Alberto-Culver has taken a completely opposite tack: it has limited itself to one size and priced its products considerably higher, though it gives the consumer more for his money. The most popular-priced shampoo, to illustrate, sells for \$.60 for a four-ounce size. Alberto-Culver's VO5 shampoo sells for \$1 for seven ounces and its hair spray about \$.50 more than competitors.

By limiting itself to one size, Alberto-Culver is able to lower its production costs, increase its turnover in that size and diminish inventory, both for itself and for stores. To mop up demand created by its advertising, Alberto-Culver introduces flanker brands; thus, VO5 Hair Spray was followed rapidly by VO5 Hair Spray for Hard-To-Hold-Hair.

Greater Profits

Naturally its higher prices allow for greater profits. These profits, in turn, are ploughed back into aggressive investment advertising. Of this practice, Mr. Lavin observes: "What we've done is trade up the mass market for toiletry products. It is my conviction that in the post-war years the mass market was willing to pay more for superior products than it was being charged."

It is the vast sums placed behind its products for advertising which has given Alberto-Culver such an explosive kick. Some also believe the firm over-advertises. This was conceded by Mr. Lavin himself when he said: "We have advertised heavily, indeed, extravagantly."

The figures more than bear him out: Alberto-Culver's selling and administrative costs as a percentage of sales averaged 65.5 per cent between 1959 and 1962, compared to a 46.5 per cent average for industry leaders. Nevertheless, this kind of spending pays off handsomely: sales in some



Hugh Kibbey, sales manager of WFBM-TV Indianapolis, introduced an eye-opener at a recent breakfast sales meeting held at The Katz Agency, national sales representatives for the station. Taking no chances on less than a wide-awake audience, he brought along the Gordon Pipers to open the meeting. Led by Dr. Wallace Gordon Diehl, Indianapolis veterinarian (the bagpiper on the right), the Gordon Pipers are frequent and popular performers on WFBM-TV.

years have increased 84.5 per cent compared to the 20 per cent improvement common to even the better package-goods companies. On each dollar invested in advertising, sales return 50 cents the first year, 75 cents the second year and in the third year the profits really begin to build.

Alberto-Culver's total advertising budget is not fixed at a pre-determined level of sales as are its competitors. Instead it is varied in accordance with the requirements of each product. Here, Mr. Lavin's flexibility gives him a decided edge. When the fish begin to bite, the Midwesterner really baits the hook so as to make certain they do not escape him. Initial advertising budget for Alberto VO5 Hair Spray was \$2.5 million, a million below Adorn, its chief competitor—and the leading brand. Once advertising showed a strong public response to its hair spray, Alberto-Culver poured in another million and kept adding to that in subsequent months.

To Mr. Lavin, advertising obviously means television. So staunch a supporter of television is he that he has accused many advertising executives of "being terrified and trauma-

tized by tv. They pine for the time that tranquility prevailed in the market place, when print was king."

In his view such agency personnel are not sufficiently in step with the times. Mr. Lavin finds tv particularly valuable to firms with new products because it communicates more economically and rapidly to the consumer. He is nevertheless, as well aware of tv's limitations. He has said: "Tv can, of course, be used unwisely, wrongly and uneconomically. It can be used to fight an invincible opponent. It can be used to peddle a product with no mass appeal. It can be used indifferently."

Mr. Lavin's record shows he makes none of these mistakes. Alberto-Culver's nighttime programs in the 1962-63 season reached three million more homes than the average nighttime program; its daytime programs reached a million more homes than the average daytime program. Alberto-Culver keeps the advertising pressure on all year-round. "People buy all year round and we advertise the same way," he says.

One-third of Alberto-Culver's advertising budget goes into spot, two-thirds into network. Spot is especially useful

in the early months of a new product's introduction until distribution is complete (then the toiletry advertiser spends heavily in the top 30 markets and underplays network exposure). The advertiser maneuvers and sets his timing to the realities of product response and timing. Spot, too, is of value in blitzing and to exploit those markets of greatest potential for various products. For example, Los Angeles is especially good for toiletry items because women there are so appearance-conscious.

Mr. Lavin has been a center of controversy because of his use of piggyback commercials. He finds 30-second commercials almost as effective as one-minute commercials in certain categories, and vastly more economical when combined into two. Naturally, he has refused to stop piggybacking. He reached this conclusion through tests made on his commercials, tests he has found particularly valuable in spotting their relative effectiveness with consumers.

One-Man Show?

Alberto-Culver is said to be pretty much a one-man show. Leonard Lavin denies this. He points to the team of top executives he has built for the company. He talks about his recent hiring of vice president George Polk from BBDO to head up his advertising and of John Burns, formerly with Procter & Gamble, to head up marketing.

Yet it would be generally conceded that around the Chicago-based package goods firm Leonard Lavin has the last word—and more so than most company presidents. He is not very much different from most self-made men. Success gives such individuals a sometimes unendurable confidence which almost amounts to cockiness. Most have no other real interest but their business (Mr. Lavin, however, likes to play golf and read history). He is articulate, adept at learning from those around him and trusts his instincts implicitly.

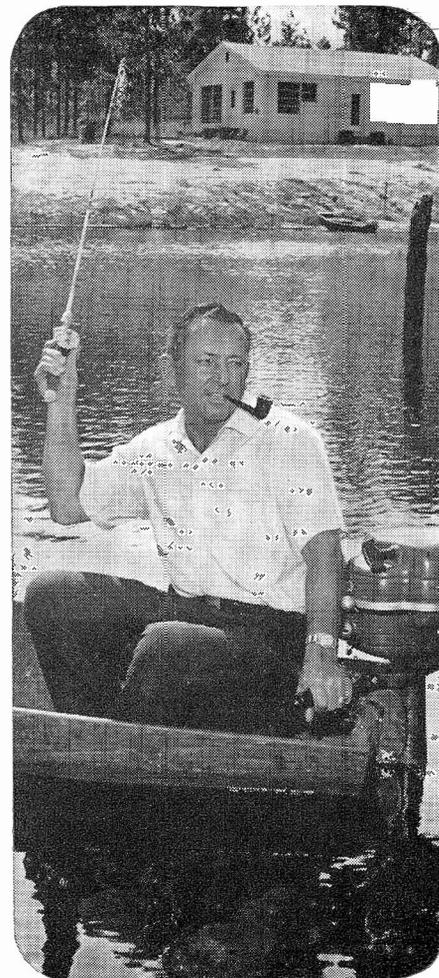
The tall, thin ex-salesman has a common characteristic of his kind: he is demanding, both on himself and on his subordinates. "Someone once asked why it was that a man's useful-

ness to an organization always seemed to decline when he was given an assistant. The question was asked half in fun and half in earnest. The truth of the matter is—at least this is what I think—that the fewer assistants a man has, the better he is at his job." So it is that he has a six-man advertising department handling \$40 million in billings and directing three agencies.

The prematurely white-haired package goods specialist agrees that many of his executives are overworked, but he sees them as impatient men, driven by the same furies that goad him. "I don't believe that an outsider can understand that many of the people at Alberto-Culver have an almost religious attitude toward the company. I see them working after hours, and on Saturdays and Sundays. I don't ask them to do that. They take joy in their work." Those who have this attitude, and who produce for him, are munificently rewarded. But there are others who are not willing to cancel their vacations and put in extra hours. Naturally they find working for him difficult.

Mr. Lavin exerts a similar pressure on his agencies. Virtually all the services offered by Compton, BBDO and J. Walter Thompson are fully utilized by Alberto-Culver. But Mr. Lavin demands a high quality of work and is not slow to shift products around, if it is lacking. Mr. Lavin also has the kind of mind that goes directly to the heart of a problem. He is not taken in easily by fools or poseurs and here

With all Alberto-Culver's success, the verdict is still out as to its permanence. Mr. Lavin wants very much to build a stable, lasting firm. He refers to this aim often. Many of those who compete with him, however, wonder how lasting his success will be. They have seen other skyrockets whoosh into the air and come to earth with a thud. They note the few product failures of Alberto-Culver. They distrust decisions that seem to them to be made instinctively. Regardless of their doubts, however, Mr. Lavin's record of accomplishment in the past, marks him as a man to watch in the future.



How Lucas Ray built himself a lake with U.S. Savings Bonds

Like umpteen million other Americans, Mr. Ray loves to fish. Unfortunately, in his part of South Carolina, public lakes are scarce.

Not one to be discouraged, he cashed in a few thousand dollars' worth of Savings Bonds and built his own. He has it well-stocked with crappies, catfish, bass and other fish. And an attractive 4-room cottage sitting beside it (also built with Savings Bonds).

In case you're wondering, Mr. Ray possesses neither great wealth nor superhuman powers as a saver. He accumulated the money for the lake, fish and cottage by joining the Payroll Savings Plan where he works.

Every week the company sets aside \$9 from his paycheck and puts it toward the purchase of a \$50 Bond every month. His savings build up automatically.

Americans with all kinds of savings goals buy Bonds on the Payroll Savings Plan. And while their dollars build up a nest egg for their future, they help Uncle Sam safeguard our freedom right now.

Must be lots of important things you'd like to have in your future. Why not sign up for the Payroll Savings Plan where you work and see if it isn't the easiest way in the world to save for them?

Help yourself while you help your country

BUY U.S. SAVINGS BONDS



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YOU NEED
TERRE HAUTE,
TOO . .



• More and more leading advertisers are choosing the Top Two Indiana Markets (**Indianapolis and Terre Haute**) for maximum TV impact on the more than Six Billion Dollar Hoosier Sales Potential.



• PABST BLUE RIBBON is one of more than 120 brands which have added WTHI-TV which covers the Second Largest Indiana TV Market.



• These discerning advertisers recognize the pronounced impact of WTHI's single station coverage which added to Indianapolis TV, offers more additional TV homes (with a slice of Illinois as a bonus) than even the most extensive use of Indianapolis TV, alone.

WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station*

(March 1964 ARB)

*except Indianapolis

WTHI-TV

CH 10 TERRE HAUTE, IND.

REPRESENTED BY



THE ORIGINAL STATION REPRESENTATIVE

THE LIGHTER SIDE

In camera

"How did the ancient Incans quit smoking, when nagged by the Incan medicine man?" This question was asked by the Nut-of-the-Month Club, Minneapolis, which, expectedly, had the answer. It seems that a favorite prescription was the nibbling of roasted Sunflower seeds because they were considered good luck by the Incans who seemed to think that a smoker needed lots of luck to kick the habit. Appropriately, the Nut-of-the-Month Club has introduced a new product—*toasted Sunflower seeds in a plastic vial shaped for nibbling.* Says a press release: "For serious converts to the fag-quitting theory, it is suggested that 17 Sunflower seeds be nibbled each time the urge seems overwhelming."

All right. Nut Club, sounds simple enough. But how much does that nagging Incan medicine man cost?

* * *

Ah, the woes of moving, but perhaps it's actually the joys. On the first of the month, WCBS-TV news migrated across town in Manhattan to its new Broadcast Center on West 57th Street. It was a solemn occasion as Mike Wallace brought down the curtain on the last Late News from Studio 41 at Grand Central. Viewers were undoubtedly getting a bit sentimental as the camera moved slowly back—exposing the innards of an operation that they'd known so long, so well—when alas, a voice rang out: "Gotta little booze on your breath hey Genie baby?" Then, as always, came The Late Show.

* * *

A few weeks back the epitome of propriety known as *The New York Times* decided to liven up its tv listings. Rather than simply run the program title and a one-line plot description as it's done for years, the *Times* added capsule critiques in some instances—and came up with a severe case of the "cutes." Some examples:

1:00 *The Great Jesse James Raid.* Podner, it ain't.

2:15 *The Arkansas Traveler.* An Ozarks art film . . .

3:55 Late, Late Show: *King of Alcatraz.* Three fine actors—railroaded.

11:00 *Invisible Stripes.* Convicts, not zebras.

1:25 *The Bride Wore Boots.* Worn out and unwearable . . .

10:00 *Loving You.* A singularly unlovable Elvis Presley vehicle.

2:40 *Bahama Passage.* Madeleine Carroll, Sterling Hayden and awful.

* * *

Quoted, without comment, from a Triangle news release:

"Perle Mesta and Triangle Stations have rented adjacent mansions in Atlantic City, for different uses, during the Democratic Convention this month. The station group will house its radio-tv news staff dormitory style, with absolutely no cocktail parties."

* * *

Another item in *Triangle News* informs us that "Dr. Joyce Brothers will return to the home screen this fall via a 39-week psychology series for Triangle Stations' video outlets. Her kickoff segments are titled *Stocks and Sex* and *Bachelor Resistance.*"

* * *

To Tell the Truth producer Willie Stein wonders who's telling the truth.

"*To Tell the Truth* isn't telling the truth when it announces Zone 22 as part of its address in New York City," Mr. Stein was informed in a letter from James C. Farley, Deputy Special Assistant to the Postmaster General, in Washington, D. C.

"As of July 1, 1963, zone numbers ceased to exist as part of an address for users of mail. Its replacement, Zip Code, will observe its first anniversary next July 1.

"It would be awfully nice if you would help to celebrate this great event by listing the correct address in asking people to write in (to CBS at 485 Madison Avenue) for tickets for the program. The correct Zip Code number is 10013."

(Unfortunately, both CBS and the postmaster's office in New York City adamantly disagree with Mr. Farley. The Zip Code for 485 Madison is 10022.)



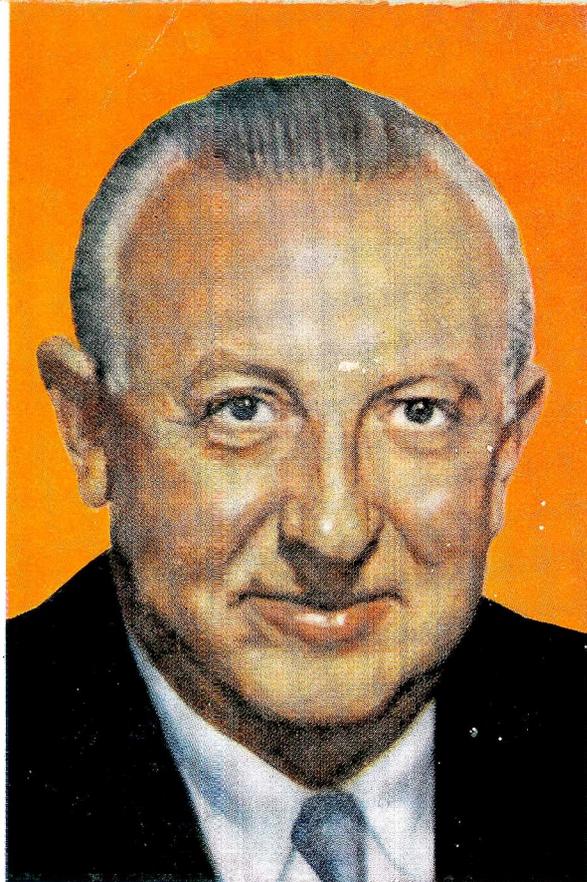
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Why WNEM-TV bought Volumes 1, 2, 3, 4, 5, 7 and 8 of Seven Arts' "Films of the 50's"

Says James Gerity, Jr.:

President of Gerity Broadcasting Company
WNEM-TV 5 Flint-Saginaw-Bay City, Michigan

"The people of the Flint-Saginaw-Bay City Metro Market, and all of Eastern Michigan as well, are a sophisticated and discriminating audience. They buy more—(our Market has higher retail sales than five other markets with larger populations and higher daily television circulation)—and they expect more for their money.

The same holds true in their viewing habits. They demand the best. And with Seven Arts' 'Films of the 50's' we give them the best.

WE NEEDED A GOOD SUPPLY OF TOP QUALITY COLOR FEATURES TO MEET OUR EXCITING FALL COLORCASTING SCHEDULE

Seven Arts' 11:00—5 minute Cartoons
"OUT OF THE INKWELL"
will also be part of
WNEM-TV's Fall Schedule in Color!



... Seven Arts came up with just the quantity and quality we were looking for ... and, therefore, this Fall we'll be colorcasting such excellent films as 'SAYONARA,' 'DESK SET,' 'THE REMARKABLE MR. PENNYPACKER,' and many many more.

As an NBC affiliate, TV-5 prides itself on offering the finest programming in the market, including: First Run Seven Arts' 'Films of the 50's,' the best of NBC and complete Local News seven days a week. *We are the only station in Eastern Michigan with colorcasting facilities.*

Further, TV-5 has delivered continuous service to the 462,400 television homes in the Flint-Saginaw-Bay City Metro Market and Eastern Michigan for more than 10 years UNDER THE SAME OWNERSHIP.

Seven Arts' features play a big role in WNEM-TV's quality programming—further proof that TV-5 is always first with the finest."



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CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
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LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's"
see Third Cover SRDS (Spot TV Rates and Data)