

# Television Age

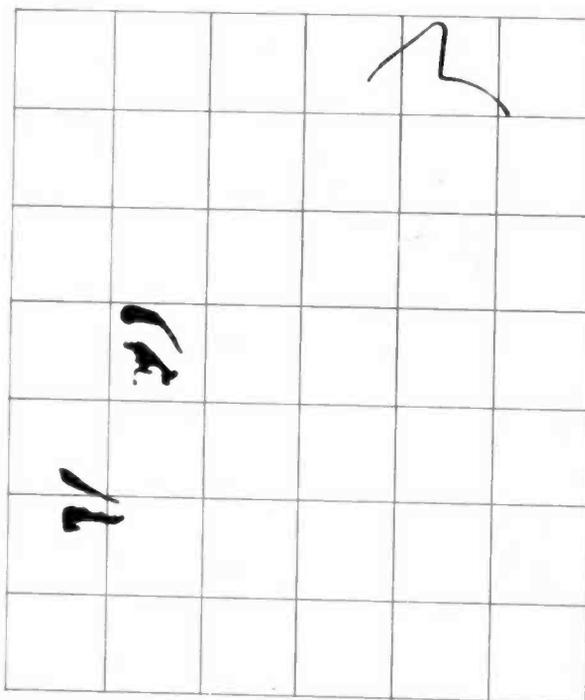
Why the middleman is no longer an influential in tv  
Daytime tv: demographics are where the action is  
Hf—it ain't easy to succeed but guys are doing it

PAGE 23

PAGE 26

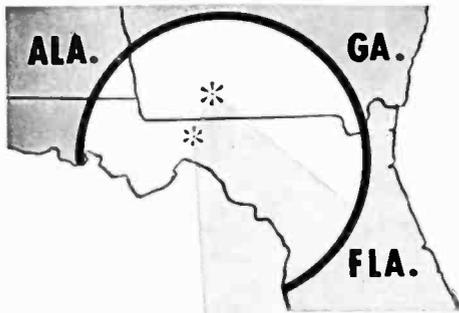
PAGE 28

How to draw an audience.



Draw Hazel.

And draw every daytime advertiser's dream audience—young women during their spending years, eighteen through thirty-four. Nielsen Audience Composition estimates (Nov. 1962–Nov. 1965) reported that Hazel, during its network run, had a solid thirty-four percent share of these women. Complete your programming picture with Hazel: one hundred fifty-four half-hour episodes, one hundred twenty in full color. Available exclusively through **Screen Gems**



# 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...and we're *total color* equipped, too!



**WCTV  
6**

TALLAHASSEE  
THOMASVILLE



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

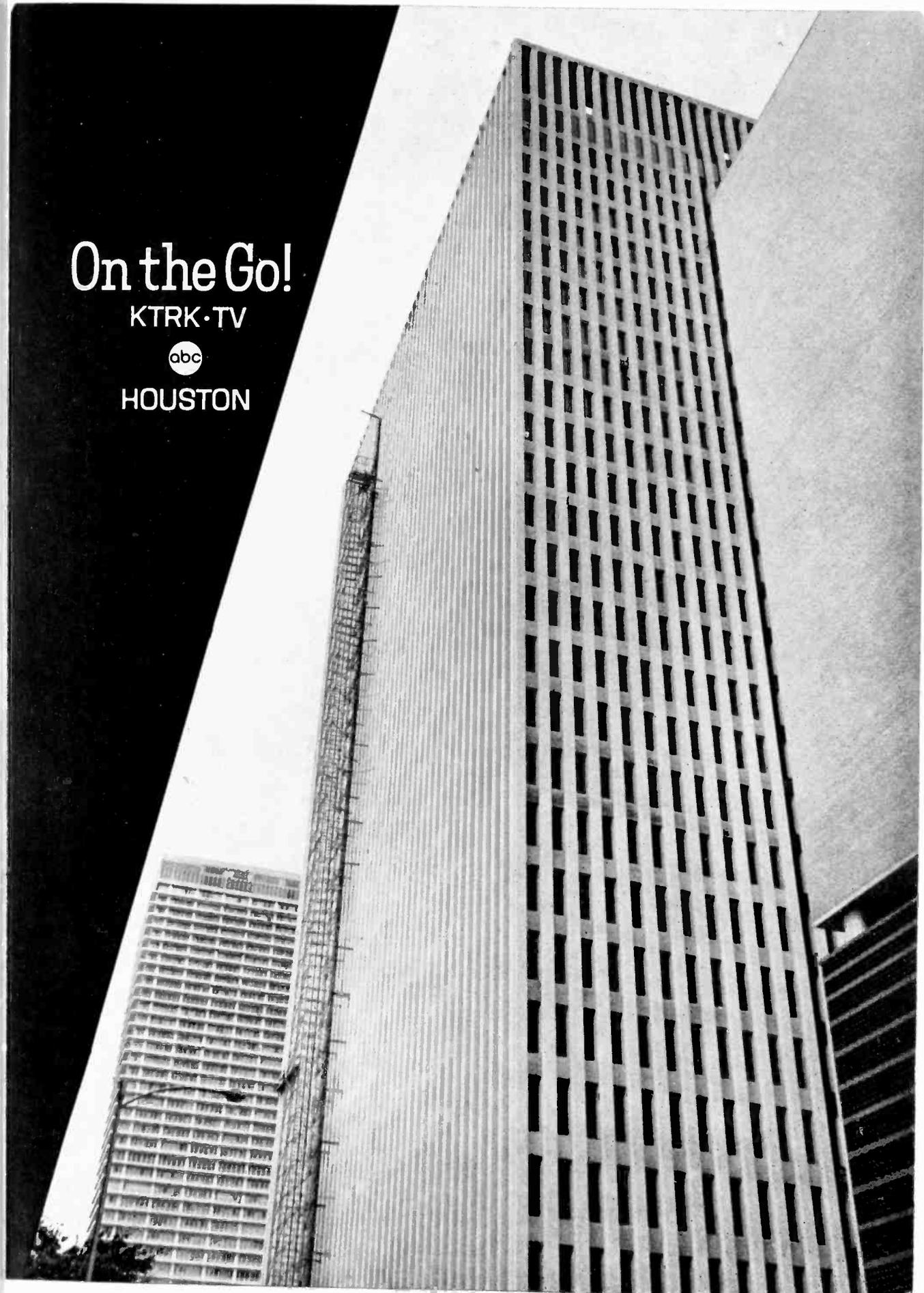


On the Go!

KTRK-TV



HOUSTON



**Another  
open letter  
to the  
color TV  
commercial  
film  
industry:**

## When it comes to color TV commercial film processing, Movielab has always been number one.

Since the advent of television advertising, Movielab has continually sought and engineered advanced film processing and printing methods to give "Madison Avenue" quality, faster service and the right price. Our aim is to insure that your presentations of our sponsors' products represent the utmost in technical perfection.

Since our last open letter to you, we have, as always, been moving ahead. This is a report of progress in which we are sure you will be vitally interested.

While we already have the largest optical reduction color spot printing capacity of any laboratory in the country, we are now completing construction of the first additive color scene-to-scene version of the Octette.

*Thus, Movielab will become the first laboratory in the world to produce eight 16mm color prints at one time from an original 35mm optical negative by means of superior optical reduction printing . . . with obvious benefits to our customer in quality, service and economy.*

Meanwhile, we can fulfill the demand for color commercials using the contact method, having increased our capacity over fivefold. In this connection, our double rank equipment (which utilizes a double rank negative) enables us to now give faster service and better quality with added assurance to our customer that the life of his negative will be maintained longer by this unique method of printing.

Movielab has also introduced the first double rank sound track recording equipment in the country, by means of which two negatives are recorded or transferred simultaneously at very little extra cost. This gives our customer two advantages: extra speed in release printing plus insurance that should anything happen to one side of the negative, production is not held up and delivery dates will be kept.

Another upcoming Movielab exclusive will be the first electronic production control system to be used in printing of commercial spots. This automatic device will double check production output on a multi-print order so that if a shortage should

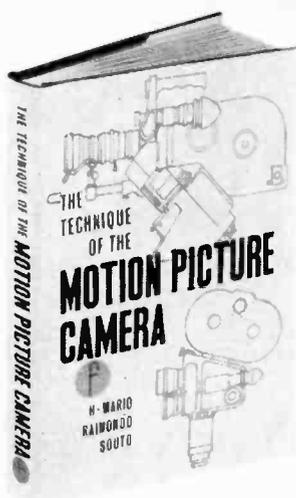
occur, it is spotted electronically and the order can be completed immediately while the job is still "in work." Designed to meet the industry problem of shortages in delivery, our new "Spot Check" is just one more innovation in our program for constant improvement of customer service.

Backed by more than 35 years of experience, Movielab continues as the industry's pacemaker in color and black and white TV commercial film processing. When you buy film processing, remember there is no substitute for quality of product and dependable service. At Movielab, progress is our business. Profits are continually reinvested for growth and technological advancement in the best interest of our stockholders and customers. For sponsor satisfaction you can depend on Movielab—where the customer is always Number One.



Saul Jeffee  
President  
Movielab, Inc.

JUST PUBLISHED!



## The Technique Of the MOTION PICTURE CAMERA

by  
H. Mario Raimondo Souto

Mr. Souto, one of the world's foremost authorities on the motion picture camera, has put together the perfect textbook for both the professional and amateur cameraman.

This book is the first comprehensive study of the modern film camera in all its forms, from 70mm giants to the new Super 8s. Comparative material is included on virtually all film cameras available from the U.S.A., Britain, France, Russia, Japan and other countries.

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered.

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

**\$14.50 each**

TELEVISION AGE BOOKS  
1270 Avenue of the Americas  
New York, N.Y. 10020

Gentlemen:

Enclosed find \$ for copies of "The Technique of the Motion Picture Camera."

Name .....

Address .....

City .....

State ..... Zip .....

Add 50¢ per copy for postage and handling.

SEPTEMBER 25, 1967

# Television Age

## 23 THE 'MIDDLEMAN'S' VOICE

*Influence of the distributor, wholesaler, broker, etc., in affecting media choices has declined.*

## 26 DAYTIME NETWORK TV: WHERE THE ACTION IS

*Networks' daytime revenue grows as admen chase young housewives in the audience.*

## 28 UHF: IT ALL DEPENDS

*Though progressing, uhf can't succeed just anywhere. That doesn't mean it can't make it in smaller markets.*

## 30 DO SCATTER BUYS LEVEL THE AUDIENCE?

*Study confirms that checkerboarding network minutes will not provide even ratings across the country.*

## 32 SECOND QUARTER SPOT NEWCOMERS

*The number of new, better mousetraps, etc., offered on spot tv is down 26 per cent from April-June, 1966.*

## DEPARTMENTS

### 10 Publisher's Letter

*Report to the readers*

### 14 Letters to the Editor

*The customers always write*

### 18 Tele-scope

*What's ahead behind the scenes*

### 19 Business Barometer

*Measuring the trends*

### 21 Newsfront

*The way it happened*

### 33 Viewpoints

*What makes a hit show last?*

### 34 Film/Tape Report

*Round-up of news*

### 43 Wall St. Report

*The financial picture*

### 51 Spot Report

*Digest of national activity*

### 53 One Buyer's Opinion

*The other side of the coin*

### 77 In the Picture

*A man in the news*

### 78 In Camera

*The lighter side*

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## Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.



# KBOI TELEVISION

Channel 2 CBS  
BOISE

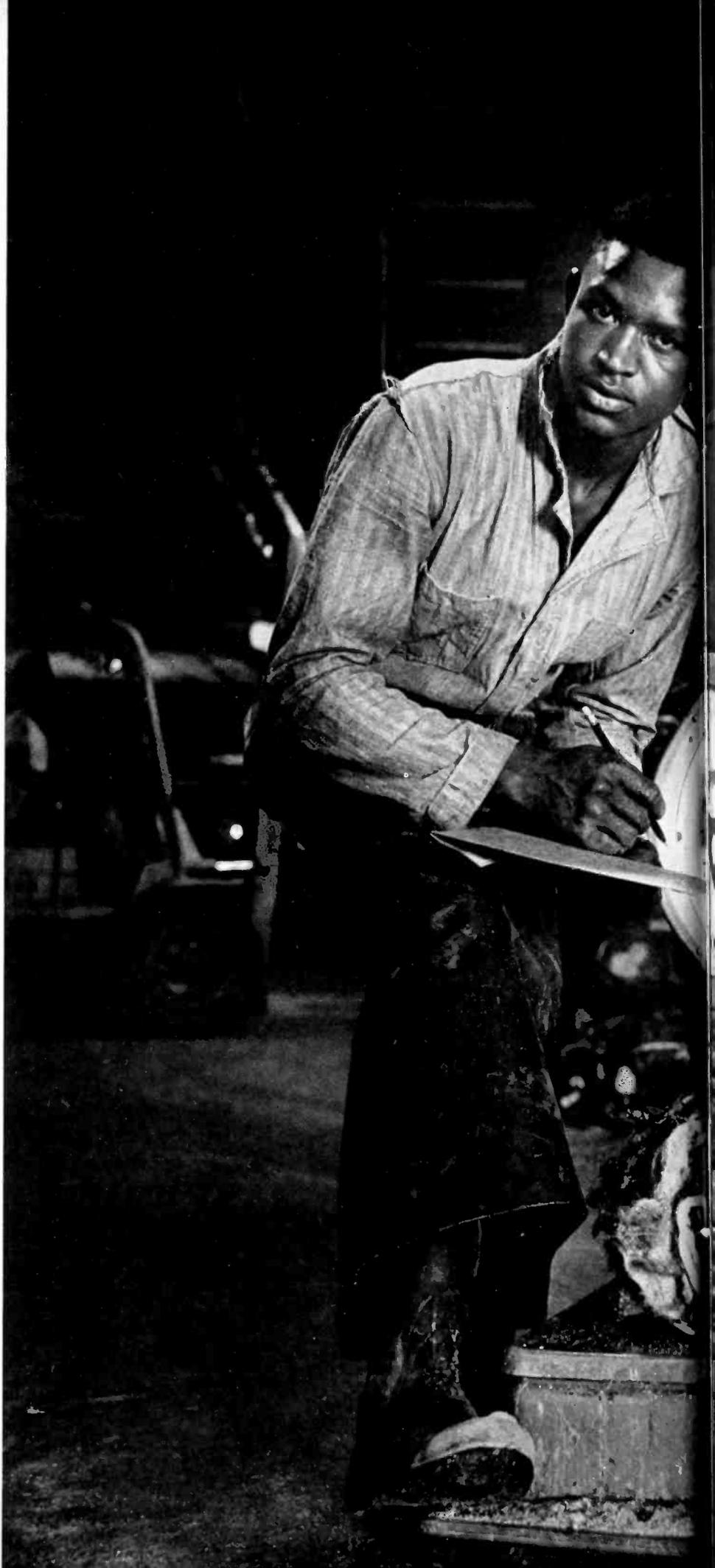
Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, KID-TV Idaho Falls.

Represented by



**P**ETERS, **G**RIFFIN, **W**OODWARD, INC.

**James  
Seaberry  
knows  
what makes  
CBS Owned  
television  
stations  
so special.**





# Do you?

Twenty years old... a grammar school dropout... unemployed. The future of James Seaberry, like the past, seemed clouded with frustration and doubt.

Until recently.

WBBM-TV, the CBS Owned television station in Chicago, believed there must be a practical, down-to-earth way to help James, and thousands like him. And they created it: "*Opportunity Line*," a weekly half-hour series, specifically designed to help Chicago-area viewers find jobs or job training. Particularly those from disadvantaged minority groups where unemployment is highest. Working closely with state and local employment services, "*Opportunity Line*" provides up-to-the-minute information on job openings in all fields, and includes a "hot line" phone connection to the Illinois State Employment Service for immediate action.

Response to the series has been as unprecedented as its concept. In the first three months on the air, more than 30,000 calls were received, several thousands of which resulted in job or training placement (James Seaberry is now successfully employed as a hide trimmer/inspector at M. Aschheim Co., a hide processing plant). Illinois Governor Otto Kerner calls "*Opportunity Line*" "...one of the best uses of television public service time ever brought to my attention." A similar program is now under way on CBS Owned stations in New York, Philadelphia and St. Louis, and is scheduled to begin shortly in Los Angeles.

"*Opportunity Line*" is a perfect example of the stations' total community involvement. Of communication that overleaps normal barriers to reach deep into the hearts of people and their needs. This, then, is one of the things that makes the CBS Owned stations so special... to vast audiences in five major population centers and, of course, to advertisers who recognize something special when they see it.

## ©CBS Television Stations

CBS Owned WCBS-TV New York, KNXT Los Angeles,  
WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

# NOON TIME



IS  
**PRIME TIME**  
IN  
**SHREVEPORT!**

KSLA-TV's "NOON NEWS" (12-12:30 pm., Mon.-Fri.) DELIVERS MORE HOMES than EITHER OF OTHER TWO STATIONS delivers IN PRIME TIME! (6:30-10 pm, Sun.-Sat.)\*

Look at the figures! KSLA-TV's "Noon News" delivers:

**97,600** Adults

**63,300** Women!

**66,900** Homes!

**72% Audience Share!**

Only KSLA-TV's prime-night figures (6:30-10 pm, Sun.-Sat.) manage to top this noon-time delivery in Adults and Homes!

**A Rating Fluke . . . ?**

**No . . . Things were the same way last Fall!**

Interested in some Noon Time Prime? See your H-R-P rep for limited availabilities in this . . . and other prime news blocks.

**KSLA-TV 12**

SHREVEPORT, LOUISIANA

\*A.R.B. Feb.-Mar. '67 (Subject to reasonable error)

## Letter from the Publisher

### The Economic Picture

Last February TELEVISION AGE published an analysis comparing the Dow Jones averages with national spot and local billings. The conclusions were apparent. There was no correlation between national spot and stock market activity. There was a relationship, however, between the Dow Jones averages and local business. Because of the volatility of national spot, there is an obvious correlation between those billings and the *general* economic picture.

Station management, by and large, has developed a parochial outlook over the years with respect to economic conditions. Their interest has been primarily in their own billing picture—as long as the revenue figures were flowing in an orderly fashion. Since this has been an up-and-down year for many stations, station management now finds that a closer look at business conditions is called for.

National spot projection for the last quarter of 1967 continues to be cloudy. The economists in both industry and government are attempting to weigh all of the indicators for the last quarter of the year as well as making some projections for 1968.

The projections for the last quarter are, of course, tempered by the labor situation in the automotive field. A shutdown in any of the major plants sets off a general reaction felt throughout the entire economy. Most economists seem to feel that the administration will get some kind of a tax bill through Congress during 1968. However, 1968 is an election year and no politician wants to put a tax increase into effect when he has to go to the polls. The proposed tax hike has a definite effect on the television business. Retailers and manufacturers of consumer products are apprehensive that the projection of a tax increase will cut down on consumer spending. Previous studies show that purchases are considerably influenced by a comparatively small change in take-home pay.

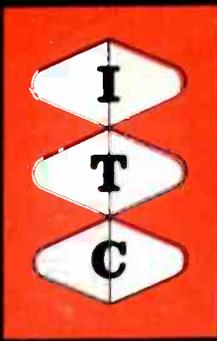
### Trend Indicators

At this point the trend in retail spending is upward. There are some other indications that uneasy business conditions may level off going into 1968. Inventories, always a prime indicator, are being readjusted. Inventory in relation to retail sales is at the lowest point that it has been in the past 17 years. The Magazine of Wall Street index of business activity is showing some slight gains. In addition to retail sales, industrial production, new construction and personal income show gains. The recent advances in the wholesale commodity price index is another indication according to the Washington economists that there should be an upsurge in the economy in 1968.

While advertising expenditures for 1967 may be under 1966, television's share of the advertising dollar has continued to increase. In 1966 television represented 18% of total advertising expenditure, in 1967 it has increased to 23%. The overall advertising billing, including television, is inevitably interrelated with the general business conditions.

Cordially,

*S. J. Paul*



# INDEPENDENT TELEVISION CORPORATION

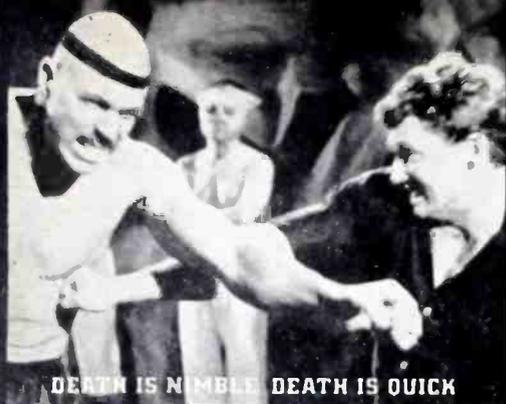
Most experienced, most successful distributor of dubbed, import features; packager of

**THE EXPLOITABLE 13**

**20 The DeLuxe Twenty**

a record of sales and audience acceptance unmatched in the industry. . .

- |                              |                               |  |                                  |
|------------------------------|-------------------------------|--|----------------------------------|
| NEW YORK, New York           | SAN ANTONIO, Texas            | ALBUQUERQUE, New Mexico                  | COLUMBUS, Ohio                   |
| LOS ANGELES, California      | ROANOKE, Virginia             | DULUTH, Minn.-SUPERIOR, Wisc.            | SYRACUSE, N.Y.                   |
| CHICAGO, Ill.                | PORTLAND-POLARIS SPRINGS, Me. | AUSTIN-ROCHESTER, Minn.-MASON CITY, Iowa |                                  |
| PHILADELPHIA, Pennsylvania   | OMAHA, Neb.                   | PEORIA, Ill.                             | SACRAMENTO-STOCKTON, Calif.      |
| BOSTON, Massachusetts        | PHOENIX, Arizona              | CEDAR RAPIDS, WATERLOO, Ia.              | BINGHAMTON, N.Y.                 |
| DETROIT, Michigan            | ROCHESTER, New York           | HONOLULU, Hawaii                         | MEMPHIS, Tennessee               |
| SAN FRANCISCO, California    | WICHITA, Kansas               | SIoux CITY, Iowa                         | JOHNSTOWN-ALTOONA, Pa.           |
| PITTSBURGH, Pennsylvania     | TULSA, Oklahoma               | TALLAHASSEE, Fla.-THOMASVILLE, Ga.       | DENVER, Colo.                    |
| HARTFORD-NEW HAVEN, Conn.    | GREEN BAY, Wisc.              | CHARLESTON, S.C.                         | GRAND RAPIDS-KALAMAZOO, Mich.    |
| PROVIDENCE, Rhode Island     | LITTLE ROCK, Arkansas         | TUCSON, Arizona                          | NEW ORLEANS, Louisiana           |
| DALLAS-FT. WORTH, Texas      | ROCKFORD, Illinois            | MONROE, La.-EL DORADO, Ark.              | PORTLAND, Oregon                 |
| CINCINNATI, Ohio             | FRESNO, California            | WICHITA FALLS, Tex.-LAWTON, Okla.        | SAN DIEGO, Calif.                |
| MINNEAPOLIS-ST. PAUL, Minn.  | TOLEDO, Ohio                  | GREENVILLE-Spartanburg, S. C.            | ASHEVILLE, N. C.                 |
| INDIANAPOLIS, Indiana        | EL PASO, Texas                | WAUSAU, Wis.                             | ALBANY-SCHENECTADY-TROY, N.Y.    |
| ATLANTA, Ga.                 | MOBILE, Ala.-PENSACOLA, Fla.  | COLORADO SPRINGS, PUEBLO, Colo.          | DAYTON, Ohio                     |
| MIAMI, Fla.                  | WILKES BARRE-SCRANTON, Penn.  | SAVANNAH, Ga.                            | SALT LAKE CITY-OGDEN-PROVO, Utah |
| SEATTLE-TACOMA, Washington   | MADISON, Wisconsin            | BAKERSFIELD, Calif.                      | SPRINGFIELD-HOLYOKE, Mass.       |
| BUFFALO, New York            | YOUNGSTOWN, Ohio              | SALINAS-MONTEREY-SANTA CRUZ, California  |                                  |
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| KANSAS CITY, Missouri        | FT. WAYNE, Indiana            | HARRISBURG-LANCASTER-LEBANON-YORK, Pa.   |                                  |
| HOUSTON, Texas               | SPOKANE, Washington           | LAS VEGAS, Nevada                        | RALEIGH-DURHAM, N. C.            |
| IDAHO FALLS-POCATELLO, Idaho |                               | TAMPA-ST. PETE., Fla.                    | MANKATO, Minn.                   |



DEATH IS NIMBLE, DEATH IS QUICK



ENTER INSPECTOR MAIGRET



THE HUNCHBACK OF SOHO



SPY TODAY, DIE TOMORROW



A LOTUS FOR MISS QUON



EPITAPH FOR A FAST GUN



HIGH SEASON FOR SPIES



REBELS ON THE LOOSE



THE SINISTER MONK

TITLE	COLOR OR B/W	RUNNING TIME	RELEASE YEAR
1. DEATH IS NIMBLE, DEATH IS QUICK	COLOR	90	1967
2. SPY TODAY, DIE TOMORROW	COLOR	93	1967
3. REBELS ON THE LOOSE	COLOR	92	1967
4. ENTER INSPECTOR MAIGRET	COLOR	90	1967
5. A LOTUS FOR MISS QUON	COLOR	92	1967
6. SO DARLING, SO DEADLY	COLOR	93	1967
7. GUNS OF NEVADA	COLOR	93	1967
8. COUNTDOWN TO DOOMSDAY	COLOR	86	1967
9. KILLER WITH A SILK SCARF	B & W	82	1967
10. TRAP FOR SEVEN SPIES	COLOR	90	1967
11. THE HUNCHBACK OF SOHO	COLOR	87	1967
12. HIGH SEASON FOR SPIES	COLOR	92	1967
13. THE SINISTER MONK	B & W	87	1967
14. EPITAPH FOR A FAST GUN	COLOR	82	1967
15. AS LONG AS YOU LIVE	B & W	92	1964



**INDEPENDENT  
TELEVISION  
CORPORATION**

555 Madison Ave., N.Y. 22, N.Y., Plaza 5-2100  
17 Cumberland Place, London W1, Ambassador 8040  
100 University Ave., Toronto 1, Ontario, Empire 2-1181  
Mexico City, Paris, Rome, Buenos Aires, Sydney, and  
offices in principal cities in 45 countries around the world



FOR SEVEN SPIES



SO DARLING SO NEARLY



COUNTDOWN TO DOOMSDAY

**UNCONDITIONALLY GUARANTEED BY ITC**

TO BE THE BEST QUALITY, AMERICAN DUBBED FEATURE FILM PACKAGE EVER RELEASED TO TELEVISION

# The Magnificent 15

**MAJOR CO-PRODUCTIONS** with the most talented, creative moviemakers in Europe  
ITC exercising approval of script, cast and director for guaranteed American audience acceptance; all mod-  
ern; 14 are brand-new 1967 productions.

**STUNNING COLOR** that fills the screen with the spectacle of on-location sites, sweeping  
color backgrounds, exciting and eye-filling production and sets.

**EXCEPTIONAL DUBBING BY ITC** that has to be seen to be believed; every detail  
meticulously supervised by ITC's New York staff of trained specialists, from selection and approval of writer,  
script, director and performers to recording, interlock, mix and answer print; the results: television's best dub-  
bing—guaranteed!



START WITH A SILENT SCARF



THE GREAT ESCAPE



THE GREAT ESCAPE



## Letters to the Editor

### What's Cooking At KFC

An excellent article on Kentucky Fried Chicken in the July 31 issue (*Franchised outlets vote 'Yes' for tv*). A lot of exciting things are coming up on this account in the next few months.

HAROLD GOODRUM  
Account Executive  
Noble-Dury & Assoc.  
Nashville, Tenn.-37219

### Ohio Clarifies Status of TVs

Your reference to Ohio University (*In Camera* item, TELEVISION AGE, August 14) was incomplete.

There are more than 30 fine universities in the United States which offer doctoral degrees in radio-television. Ohio University one of only five of this larger group which also is a licensee of a non-commercial television broadcast station—an invaluable asset in providing practical experience along with the academic curriculum.

We would appreciate your clarifying this point—as would our colleagues around the country.

PRESLEY D. HOLMES, Director  
Ohio Univ. Television-Radio  
Athens, Ohio 45701

### Color Comes To Lebanon

In your recent article, *Color Comes To Europe* (TELEVISION AGE, July 3), there is a statement that Lebanon will be equipped in color in 1970 by the PAL System.

May we draw your attention to the fact that our company will start color in March, 1968, using the SECAM System. This will make Lebanon, therefore, the third country in the world equipped with SECAM.

We would be grateful if you could correct this statement in your next issue.

GENERAL S. NOFAL  
Board Chairman and General  
Manager  
Compagnie Libanaise de Television  
Beirut, Lebanon

### CBS Philosophy on Specials

I think the article on *Specials: The Outsiders Move In* (TELEVISION AGE, August 14) is fine. However, the reference to CBS being unwilling to touch musicals is not based on a judgment of how good or bad they might be, but is a personal philosophy of the network. We would prefer to place our time and efforts in serious classical drama rather than in musicals.

MICHAEL I. CAMPUS  
Director of Special Programming  
CBS Television Network  
New York, N.Y. 10019

### Uhf and Diary Stories Praised

I read your article, *The Changing Face of Uhf* (TELEVISION AGE, August 14), with pleasure and wish to commend you on its contents. You

covered the complexities of uhf extremely well and I am looking forward to the next article.

Also, while I'm at it, let me compliment you on that recent piece you did on the general subject of research, *Local Tv Diaries Under Fire* (TELEVISION AGE, July 17). It was a fine job.

Keep up the good work. Your staff makes me eagerly await each issue of TELEVISION AGE.

STERLING C. "RED" QUINLAN  
President and General Manager  
Field Communications Corp.  
Chicago, Ill. 60610

### Spanish Bouquet For Uhf

I found your lead article, *The Changing Face of Uhf* (TELEVISION AGE, August 14) very well done and the type of reporting you can justly feel proud of.

RENE ANSELMO  
Executive Vice President  
Spanish International Network  
New York, N.Y. 10017

### Capt. Peacock Flies Again

As "The Lighter Side" section of TELEVISION AGE must be one of the better read pages, it was nice to see a letter from NBC Press' Captain Peacock in print (*In Camera*, TELEVISION AGE, August 14).

You may feel that the generation gap is unbridgeable, but we may be filling the gap rapidly as Captain Peacock is the single most successful space-getter yet devised for Saturday morning television; and we thank you for your space, despite its negative overtones.

GENE WALSH  
Manager, Business and Trade  
Publicity  
National Broadcasting Company  
New York, N.Y. 10020

## ■ SUBSCRIPTION SERVICE

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

New  
Subscription  Renewal

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Type of Business \_\_\_\_\_

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

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

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

### FCC, Not FTC

I read with great interest, *Tv Cop: Peddling Slowly Ahead* (TELEVISION AGE, August 14). You stated that double-billing is on the decline due largely to a 1965 FTC edict. This should have read "FCC" and it is in fact part of their formal regulations governing broadcast media.

ARTHUR S. FAY, Manager  
Advertising Checking Bureau, Inc.  
New York, N.Y. 10010

# Marconi Band IV/V television transmitters

A universal drive transmitter and a range of amplifiers  
up to 50 kW power rating

## drive

Designed for colour with highly accurate independent adjustment of differential gain and phase.

Unique linear diode modulator operating on the absorption principle.

Sound and vision equipment integrated to ensure good sound to vision carrier stability.

Designed for parallel operation.

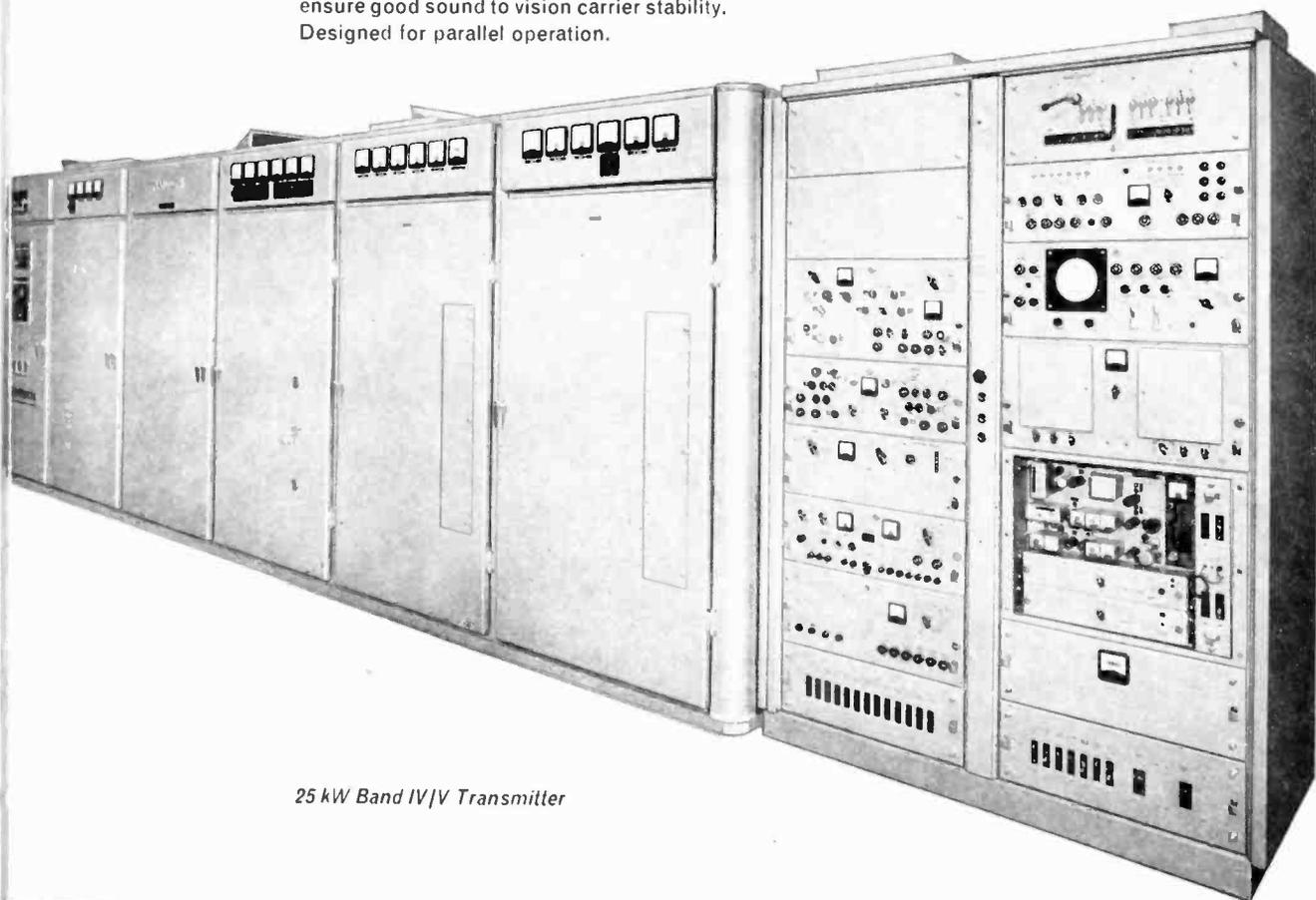
## amplifier

Similar klystrons used for vision and sound amplifiers.

Air cooling employed up to 10 kW. Water cooled klystrons used for higher powers.

No back access required.

Specially designed for parallel operation.



*25 kW Band IV/V Transmitter*

## Marconi television systems

The Marconi Company Limited, Broadcasting Division, Chelmsford, Essex, England

LTD/B50

△ ALL EYES ARE ON AVCO BROADCASTING

# 300,000 WOMEN LOVE HIM!



Meet Bob Braun, new host of Avco Broadcasting's "50-50 Club," a 21 year entertainment tradition in WLW-land. He's handsome, talented—no wonder he's a winner.

The program's first ratings with Bob as host were phenomenal! In Cincinnati, Dayton and Columbus the show leads in ratings, total homes share, adults, women, and women 18-49. It's a close 2nd in all categories in Indianapolis. That's less than \$2.00 CPM.\*

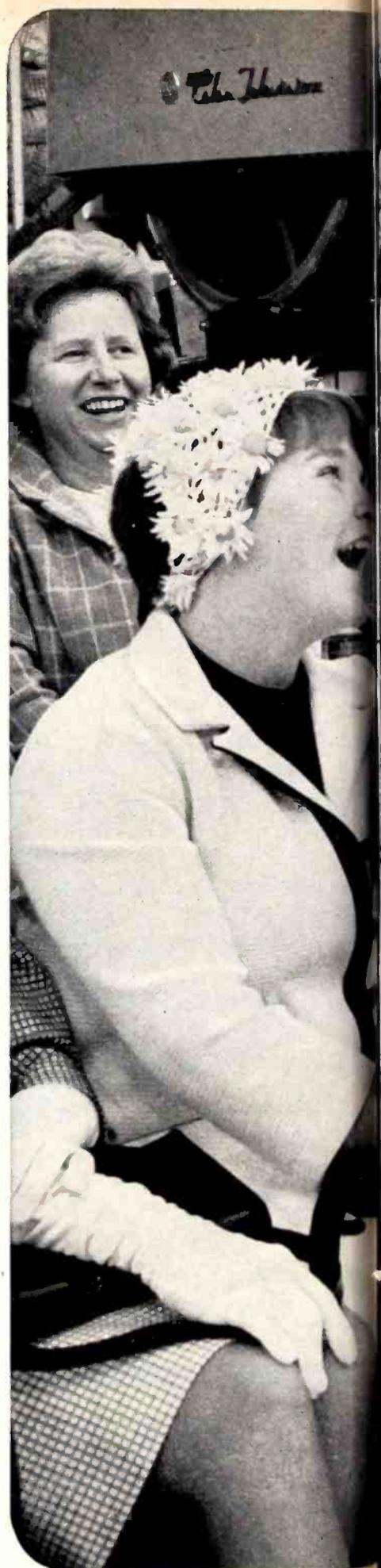
What's more, that's sales for "50-50 Club" sponsors such as: Procter & Gamble, Miami Margarine, Kahns, Serta, Nabisco, Kellogg, Folgers, Bristol-Myers, Toni, Sears, Colgate, Standard Brands, General Electric, Schick and Culligan.

Ask your BCG man for all of the facts on the Midwest's best noontime buy.



**TELEVISION:** WLW-T Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio / **RADIO:** WLW Cincinnati / WOAI San Antonio / WWDC Washington, D. C. / KYA & KOIT San Francisco / Represented by BCG / WWDC-FM Washington, D. C. / Represented by QMI.

\*NSI Feb./Mar. 1967 Cincinnati, Columbus, Dayton and Indianapolis. Based on service indicated and subject to qualifications of service. Available on request.





**See Substantial Savings via 'SOS'**

Anxiously-awaited final report on "Systems of Spot" program, developed by consultants Arthur Young & Co. for the Television Bureau of Advertising, estimates substantial out-of-pocket savings to agencies and stations—but not much for reps—through standardization and simplification of spot paperwork. Savings are based on a manual system, do not take into account cost-paring due to computerization nor—what is more important—benefits to spot in attracting more business.

Savings data are based to medium-to-large agency, medium-to-large rep and medium volume station. Net savings to an agency billing around \$10 million a year on spot tv would be about \$75,000, or five per cent of agency's actual income from spot. In terms of directly-related costs (those costs involved in the area simplified, not the entire spot buying operation), an agency would save 75 per cent in media department salaries, including those of buyers, estimators, typists and bill-pay clerks.

Directly-related savings for a station would amount to about 40 per cent, while those for a rep would be miniscule, if anything. Reason for the latter is the assumption that, even though system is manual, requirement of 24-hour delivery of confirmations means use of a computer service to prepare confirmations. Though paying no fee for this (agencies and stations would support it), reps would pay transmission line charges for messages they originate. This would offset paperwork savings.

**No Package Buys Required**

"No insult-packaging," promises feature film syndicator Richard Perin, who earlier this month set up Perin Film Enterprises to distribute a bundle of four pictures acquired from Hemisphere Pictures, Inc. Perin says stations won't have to buy the dross to get the blockbuster. They will be able to order the pictures on a custom-tailored basis, buying one title or several.

**TvB Has New Spot Door-Opener**

Responding to station dissatisfaction over softness of spot revenues this year, officials of the Television Bureau of Advertising and member reps have been quietly making the rounds of major advertisers with a short sales presentation designed to boost interest in spot tv advertising. The promo is viewed as a door-opener which TvB hopes will set the stage for further dialogue between advertising and broadcast management. Chief purpose is to answer advertiser's questions about the uses and advantages of spot.

**ICO's "Think Drink" Going Network**

International Coffee Organization will continue in spot when it goes network next January with its "Think Drink" push to boost coffee sales. Colin E. Smith, ICO account executive at McCann-Erickson, Inc., said the move to network would meet requests of West Coast coffee roasters who want greater tv exposure in their areas, but added that the company would maintain a heavy pressure in 17 major markets in 1968.

**New Markets for Catv Firms?**

Television Presentations, Inc., is vying with the Dow Jones-Scantlin Electronics Quotron service and the Tran-Lux stock quotation service by offering catv firms a news ticker printed from the UPI wire and a delayed stock quotation ticker from the New York Stock Exchange. It predicts the news ticker may bring catvs new customers—nickel-and-dime advertisers who couldn't afford tv production costs but who can have their copy run on the ticker. And new subscribers, too—storekeepers, hotel operators, airports—anywhere people wait.

**Not by Bread Alone**

The usual form of recognition for most copywriters, art directors and agency film producers is monetary. Many batten on the esteem of fellow toilers within their own shops, but the outside world usually remains unaware of who did what in the creation of even the most talked-about campaigns. For some there is an occasional moment of glory and publicity, when awards are handed out. Jack Tinker and Partners, Interpublic component, is doing something to resolve the paradox of obscurity for men whose talents make products famous. The agency this fall and winter is holding a weekly series of one-man shows of the bread-and-butter work of its staffers. Coming up September 28, to quote from the Tinker Gallery announcement, is "White: Unpublished Print & Unproduced Tv;" October 5, "Russo: The First Decade;" October 12, "Oliver: Style as Content;" October 19, "Pioneers in New Products I : Heisler."

**For Late-Night You Need Another Road Map**

Perhaps as a sign of the shrinking supply of syndicated features, the late night variety shows are spilling over far beyond the boundaries of the originating networks. ABC-TV's *Joey Bishop Show* now goes to 20 of CBS-TV's primary affiliates and to six independent stations. (The show has also been gaining clearances within the network, with 118 of ABC-TV's 142 primary affiliates now taking the post-primetime feed.) NBC-TV's *Johnny Carson Show*, which goes to 199 of the network's 205 primary affiliates, also goes to nine "secondary" affiliates.

**'Dream' Gridiron Games Via Computer?**

Triangle Program Sales, which syndicates a yearly "dream" baseball World Series in radio, is mulling possibilities of putting the idea into television. The radio series has the player's moves determined by a computer. Conceivably, there's enough footage of the diamond greats each going through the moves, from bunting to stealing third, to make an exciting visual playing out of the computer's printout. Also on the drawing boards at Triangle are plans for a tv football series along similar lines; there's even more available gridiron footage than baseball.

# Business barometer

The signs are becoming more frequent. For the third time this year, spot registered a minus sign. Revenue from this segment of station income was down in July 7.5 per cent—from \$62.8 million in '66 to \$58.1 million this year. There had also been declines in April and June. March was about the same as last year while the remaining three months were up.

Spot has not dropped during more than one month in any year of this decade and this happened on only two occasions. In July '60, it declined 6.8 per cent and in November '63—the month of President Kennedy's assassination—it went down 5.1 per cent.

For the seven months this year, spot revenue, as adjusted (see Business Barometer in issue of September 11), came to \$481.5 million, a drop of 1 per cent from the \$486.4 million in '66.

The worst decline in July was among stations with annual revenue of between \$1 and \$3 million. Their average drop was 10.7 per cent. Stations above \$3 million in revenue went down 6.3 percent, while the under-\$1 million group dipped 3.5 percent.

While dollar calculations are not made for the various classes of stations, the indications are that the smaller stations have suffered least of all from the drop in spot. Of course, they have less to lose, which is part of the explanation. However, there have been complaints from reps that a major factor in the softness of spot is more concentration of business in larger markets.

A review of the percentage losses month-by-month in '67 also indicate that, on the average, the larger and medium-size stations declined about the same. The large stations have the dubious distinction of showing declines during four months this year, while the other groups registered declines during three.

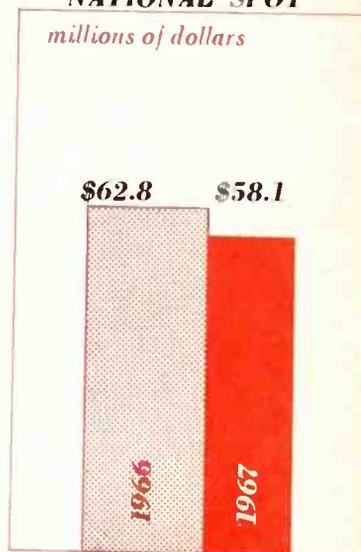
All three groups showed declines in June as well as July. The larger stations also dropped during March and April. The medium-size stations dropped, in addition, in April and the smaller stations also declined May.

Next issue: a report on local and network compensation income in July.

(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

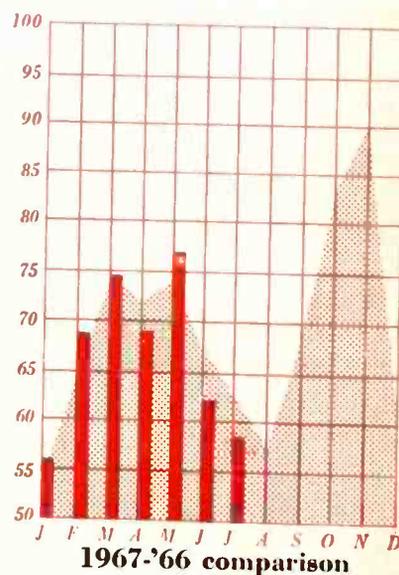
millions of dollars



July (down 7.5%)

### Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$1 million	- 3.5%
\$1-3 million	-10.7%
\$3 million-up	- 6.3%



# We and the Eastern Iowa Market are epiphytic

We derive nourishment from the air. And supply it—to a market which also derives tangible sustenance from industry and agriculture (mostly the former—the ratio was something like 3 to 1 in 1966).

If your impression of Iowa is based on the touching but incomplete sentiment of a well-known song (“That’s where the tall corn grows”), consider:

Less than 30% of Iowa’s labor force is directly employed in agricultural production. The other 70% contributed to Iowa’s \$10.2 billion of

industrial output in 1966. Factory employment averaged better than 200,000 a month in 1966. Of *For-*

*time’s* top 500 firms, 115 have Iowa locations.

The Eastern Iowa market (WMTland) contains 60% of Iowa’s population and buying power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa’s largest population centers.

Practically the only unemployed folks in our market are job placement specialists.

Check the Katz Agency, our national representatives, for further information.

## The WMT Stations

Mail Address: Cedar Rapids, Iowa  
WMT, WMT-FM, WMT-TV  
KWMT, KWMT-FM, Fort Dodge  
*Represented by The Katz Agency*

### Station Libraries

For some reason not readily apparent, the broadcast industry has been slow to build specialized libraries. The fishing and bicycle industries alone have about 100 specialized libraries each and the automotive and housing fields can boast of thousands.

Until recently broadcasting could count its collections on its fingers. But this year, according to the Special Library Association, there has been "a sudden rise in the number of libraries created by radio and television stations."

**About 500 Each.** The current average number of volumes per station library is about 500—a volume being described as a book, research report, or a year's worth of magazine issues.

According to SLA, the leading broadcast libraries, excluding the networks, are at the WFIL stations, Philadelphia, WBBM-TV Chicago and the Television Information Office in New York.

SLA says the WFIL library is the largest for any station in the world and, except for the networks, may be the biggest broadcasting library in existence. It has 12,000 volumes.

**Professional Librarians.** The Chicago station has the second largest library of its kind and, as did the Triangle outlets, started its collection in 1963. The two are the only stations which employ professional librarians. The fast-rising TIO library is now building rapidly past 7,500 volumes.

The Philadelphia stations' librarian, Margaret Hogensen, organized the library, and files six newspapers and 84 magazines regularly in addition to new books which come through station purchase or private gift. She is a member of SLA and holds the degree of Bachelor of Library Science from the University of Denver.

The library was housed recently in the Triangle Broadcast Center and is open by appointment to agency executives, advertisers, civic officials and broadcasters. Mrs. Hogensen reports more than 500 outside visitors



*William Saunders, Pennsylvania chapter president of Special Library Association, consults with Margaret Hogensen, WFIL stations librarian, on making her material available to high school students.*

so far this year. Biggest users, of course, are station staff members.

There is also a separate film and tape library in the same building under the direction of Ralph Goldstein. Outside borrowing here is confined to schools and public service program series.

### Station Seminar

The upcoming seminar being run by TV Stations, Inc., reflects the broader view the non-profit, co-operative program service is taking of its basic function as a station consultant on programming. Satellites, cable, pay-tv and other long-term possibilities will be examined during the two-day affair to be held September 28-29 at the New York Hilton.

TVSI now has about 140 members, compared with 32 when it opened for business in 1955. Slanted toward the smaller markets originally, the organization now has members in three of the top 10 markets. Two recent additions were KTLA Los Angeles and WFIL Chicago.

A network board chairman, a contemporary prophet, FCC Commissioners, U.S. senators and representatives, station group heads and a nationally-known newscaster are among the scheduled speakers. There will also be bread-and-butter sessions, includ-

ing one on station promotion.

The panel on the long-term outlook, dubbed "The Communications Explosion," will include James H. Green, associate director of Telecommunications Management from the Executive Office of the President. Others include Hugh M. Beville, Jr., vice president, planning for NBC; Robert P. Haviland, from General Electric's Satellite and Space Systems operation; Irving B. Kahn, chairman and president of TelePrompter Corp., and Theodore W. Pierson, senior partner of Pierson, Ball & Dowd. The panel will be moderated by Dwight W. Martin, vice president, WDSU-TV New Orleans.

**Scott Will Speak.** The keynote speaker is Walter D. Scott, board chairman of NBC. The September 28 luncheon address will be given by Dr. Marshall McLuhan, Albert Schweitzer Professor at Fordham University. He will be joined in his presentation by his colleague, Dr. Ralph Baldwin, communications theoretician and management consultant. The September 29 luncheon talk will be given by Walter Cronkite, CBS News. Summing up at the end of the two-day affair will be TVSI president Herb Jacobs.

The session on government, to be moderated by Frederick S. Houwink, vice president of the Evening Star Broadcasting Co., will hear two FCC commissioners, Kenneth A. Cox and Lee Loevinger, as well as Rep. Torbert H. MacDonald, chairman of the House sub-committee on communications.

An agency panel, called "Dialing for Dollars," will hear Ave Butensky, Dancer-Fitzgerald-Sample vice president; Norman E. Cash, head of the Television Bureau of Advertising; Jerome R. Feniger, Grey Advertising vice president; Joseph St. Georges, Young & Rubicam vice president, and Donald W. Severn, Ted Bates vice president. Moderator will be Edward P. Shurick, president of H-R Television.

A panel on the station image will be moderated by Carl E. Lee, executive vice president of Fetzer Broadcasting Co. ■

# EQUATION FOR TIMEBUYERS

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

\*PICK A SURVEY - - - ANY SURVEY



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



*Influence of the distributor,  
wholesaler, broker, etc.,  
in affecting media choices  
has declined*

## The voice of the middleman



**A**bout four or five years ago, there was evidence that the intermediate levels of distribution—the wholesaler, food broker, district sales manager, distributor, etc.—were playing a stronger role in influencing choice of media by agencies and advertisers.

Today, this influence appears to be declining and, moreover, it's said, the middlemen are accepting a reduced role in this area. Where such influence is still important is among companies with regional distribution and industries where the franchised dealer or manufacturer (such as in the beverage and auto fields) has an important marketing voice. There is also sporadic in-

fluence felt in instances of new production introductions.

But the media departments of most of the large advertising agencies have little direct contact with on-the-scene businesses and, by and large, don't want any. They consider media their own specialty and often disdain what they consider interference on the part of the middleman.

Frank B. Kemp, senior vice president for media and radio-television programming at Compton, observes that wholesaler-broker-dealer influence on media is on the decline because media judgments are moving more and more to the corporate level. Dealers, he says, are

consulted only on sales and merchandising matters because "in most cases, they don't know anything about media."

They may, he adds, have some say-so in product categories in which they have a particularly big stake—such as automobiles—but, otherwise, their influence is small—"in recent years, at any rate."

Regarding dealer attempts to influence media decisions, Albert Petcavage, vice president in charge of media at Doyle Dane Bernbach, reports that "I haven't bumped into it for quite some time"—specifically, three or four years ago on a toy account. Sometimes, he says, they may inquire as to the basis for a particular media move (this has been "fairly routine for a number of years"), but as far as active pressures, or even suggestions, on behalf of certain media, "we really get very few of

on the question of whether there are extensive local pressures in favor of certain media, "generally speaking, the answer is no, although many of our media decisions take into account the need to impress the wholesaler or broker." Over the past years, he recalls, there was attempted influence "maybe once or twice," but "in almost every case it is our selection."

Such local moves, which Maneloveg considers unwarranted interference, are, he believes, probably limited to "maybe a few small regional accounts," or perhaps to situations in which the local dealer is a particular friend of the manufacturer's.

Rodney Erickson, vice president and tv-radio director for Kenyon & Eckhardt, believes that "the local man's pushing for something in media causes hang-ups, because his

One agency man who seeks such advice is Sam Vitt, Ted Bates' senior vice president and executive director of media and programming.

"We find local people extremely important and very helpful," he declares. "They are in a pretty good position to read the local market. We encourage their counsel. The more marketing information you can get, the more effective your advertising can be. You're only as good as your information."

Agency data on demographics, he feels, can and should be supplemented by the intelligence of "a man in the field directly involved in the selling process." But, while "local influence is always going to be taken into consideration," he agrees with Compton's Kemp that it will become increasingly "more channelized" and more often appropriated by higher management levels.



them."

Jules Fine, vice president and media director for Ogilvy & Mather, notes that while local men "comment on some of our national media decisions," they are "very seldom right," because they are "influenced by personalized judgments" and lack the overall expertise required. This has been true in past years and will probably remain true in years to come, he feels.

At Batten, Barton, Durstine & Osborn, vice president-media director Herbert Maneloveg comments that,

reasons are rarely scientific; they're not professionals in the advertising business."

But even when influence is attempted by a local product man ("whenever there's a sales meeting"), tv is not in the picture, Erickson says, because "there are so many commercials on tv he feels he's getting lost." So he usually recommends billboards, and management, which "often doesn't know any better," sometimes strings along.

Not all agencies are hostile to the sound of the middleman's opinions.

But Bates is in the minority. The others prefer to rely on their own expertise and data—telling the middleman in effect: "Get off the media-buying bus and leave the driving to us." BBDO's Maneloveg says flatly that he doesn't need non-media men to advise him on local market data. "If I don't know that already, I should be fired."

As for car dealers, according to Richard P. Jones, vice president and media director at J. Walter Thompson, they are "very vocal" about media choices, especially Ford deal-

ers, who have their own ad funds. (Thompson handles Ford division advertising.)

Yet, adds Jones, "while the dealer does have an opportunity to be heard, he generally doesn't have a decisive voice." Why? "The guys in the field don't really have the knowledge" of media.

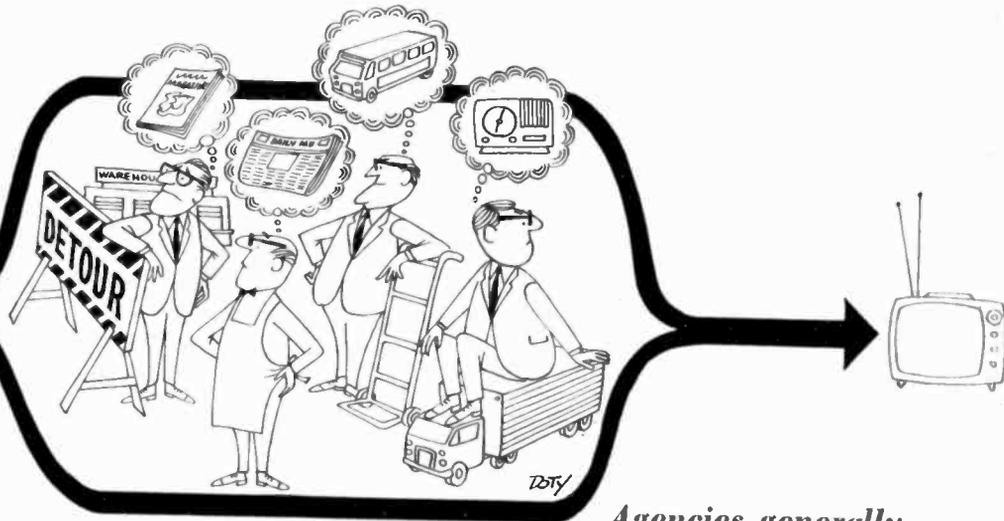
An official familiar with auto dealers says that "the factories run the big ads on tv" and local dealer advertising is limited chiefly to radio, newspapers and buses. The major obstacle between dealers and media, he notes, is the dealer's me-only attitude. "I wouldn't say," he says, "they're the most cooperative people."

In the appliance area, the major distributors restrict most of their advertising to large newspapers, which they consider the medium most effective for reaching consumers

On the food front, "brokers are frequently consulted on many elements of a campaign," according to Harold Bruce, executive secretary of the Association of Food Distributors. But, as with appliances, the larger the company, the less the local influence on media. The wholesaler, says Bruce, has "very little say," since chain stores work mostly with brokers. "The broker might have some influence on the local level," he suggests, but essentially with smaller firms only.

Overall, he reports, in the five years he has held his present post, the subject was "never discussed or taken up here at all."

An off-beat example of the declining influence on media of the local food dealer is the case of Lawrence Johnson, the Syracuse supermarketer who exerted a special brand of economic pressure on broadcasters,



*Agencies generally question the competency of local-level sales people in making media evaluations*

consistently, contends a partner in a major "trans-shipping" firm (sellers of appliances to dealers).

He says the smaller manufacturers aren't "so harsh" in their media regulation, and allow individual dealers a choice, or, at least, a say. These smaller makers, however, usually can't afford tv anyway and use it "very rarely," preferring papers and, perhaps, "now and then a spot announcement on an independent station whose rates they can afford. Many dealers, he says, feel tv costs are out of line.

agencies and sponsors a decade ago. Johnson's primary intent was to clear the airwaves of un-American performers.

While he did not seek to control the extent of tv advertising of the products he stocked, he did threaten to remove from his shelves the products of manufacturers who wouldn't stop sponsoring programs featuring performers he felt were Communists. K&E's Erickson believes the industry wouldn't let it happen again.

When it comes to regional beers,

*(Continued on page 72)*

## Daytime network tv: where the action is

Three daytime shows aimed to deliver audience with heavy concentration of young housewives are, top to bottom, ABC's "Newlywed Game," NBC's "Another World," and CBS' "Splendor of Thing."



*Networks' daytime revenue grows as admen chase young housewives in the audience*



**D**aytime is where the action is, and demographics are the major reason.

Advertisers have long known the tremendous potential of the daytime audience with its millions of housewives who are the real decision-makers when it comes to buying most of the package goods sold on television. And, compared to nighttime, the rates for daytime are low—with cpm (tv homes) price tags like \$1.50.

In addition to the prime target of the buying marrieds, much of the daytime audience has consisted of pre-school kids and ladies in or near the senior citizen category, neither of which would properly qualify for the label of big-time spenders.

But, with more and more computers being used by the rating services, networks and ad agencies, and with the computers able to handle and produce more and more sophisticated and detailed audience data, all three networks and their advertisers now feel they are better able to zero in on the prime target.

A notable example which premiered last week is *Love Is A Many Splendor of Thing* in the 2 p.m. time slot on CBS. The new serial replaces *Password*, a game show which at one time was one of the best-rated daytime shows on any network.

Unfortunately, *Password* had a handicap that is common to many game shows. A large part of its audience consisted of women over 50. This handicap, plus stiff program competition, gave the final word to *Password*: fini.

The competition was NBC's daytime serial, *Days of Our Lives* (se-



**Composition of the daytime weekday tv audience per average minute, 10AM to 5PM**



Source: A. C. Neilsen Co.

rials usually seem to have more young housewife appeal than the usual game show), plus ABC's powerful new contender for the afternoon audience, *The Newlywed Game*.

The latter is itself a game show, but with extra benefits. It has built-in appeal for young housewives and its placement in the 2 p.m. time slot is regarded as skillful programming strategy by ABC against the network giant of daytime tv. *Splendored Thing* is, in no small degree, the CBS response to the ABC assault.

The new serial has been carefully built to appeal to the young housewife. The show's three main characters are all women in their early 20s. One is a Eurasian girl studying medicine in San Francisco. The other two are daughters in a neighbor's family; one can best be described as a swinger, her sister is a novice in a nunnery.

CBS's substitution of *Splendored Thing* for *Password* is only one example of shifts made by all three networks in pursuit of the same goal. In the 11 a.m. time slot, NBC cancelled the *Pat Boone Show* two months ago and replaced it with *Personality*. The principal purpose of the move was to win more young female viewers. *Boone's* rating was more than satisfactory by traditional media yardsticks. But demographic data showed he had much more appeal to older women. Result: pffft.

A reverse of the same problem marked the end of *Father Knows Best* on ABC earlier this year in the 12:30 p.m. time period. *Father* was terrific with young kids but audience data showed half of the homes tuned

in didn't have a woman watching. So ABC put a new panel show, *Everybody's Talking*, in the 12 noon position and moved the former noon-time entry *The Donna Reed Show*, into *Father's* 12:30 location.

The strategy was not just to build up the 12:30 audience with more young housewife viewers, which *Donna Reed* has lots of, but also hopefully, to pass them along to ABC's one-hour action adventure serial, *The Fugitive*, which starts at 1 o'clock.

The burgeoning interest in daytime has additional meaning other than advertiser interest. Daytime is the place where the networks have the most merchandise to sell. Almost twice as much of it, in fact. Prime-time involves just 3½ hours. Daytime has 6½ from 10 a.m. to 4:30 p.m. (except ABC which programs from 10:30 a.m.).

Historically, the daytime giant in network tv has been CBS. It was CBS that first decided to program throughout the day and thus gained an audience advantage that has continued to the present. In the past five years, CBS consistently won about 46 per cent of the gross billings in daytime network tv, according to Broadcast Advertisers Reports. Over the same period, NBC has garnered about 32 per cent each year and ABC got the remaining 22 per cent, give or take a couple of percentage points.

Here's the network-by-network breakdown in gross daytime billings according to data compiled by Leading National Advertisers for the

(Continued on page 71)

# Uhf: it all depends

*Though progressing,  
uhf can't succeed just  
anywhere. That doesn't  
mean it can't make it  
in smaller markets*

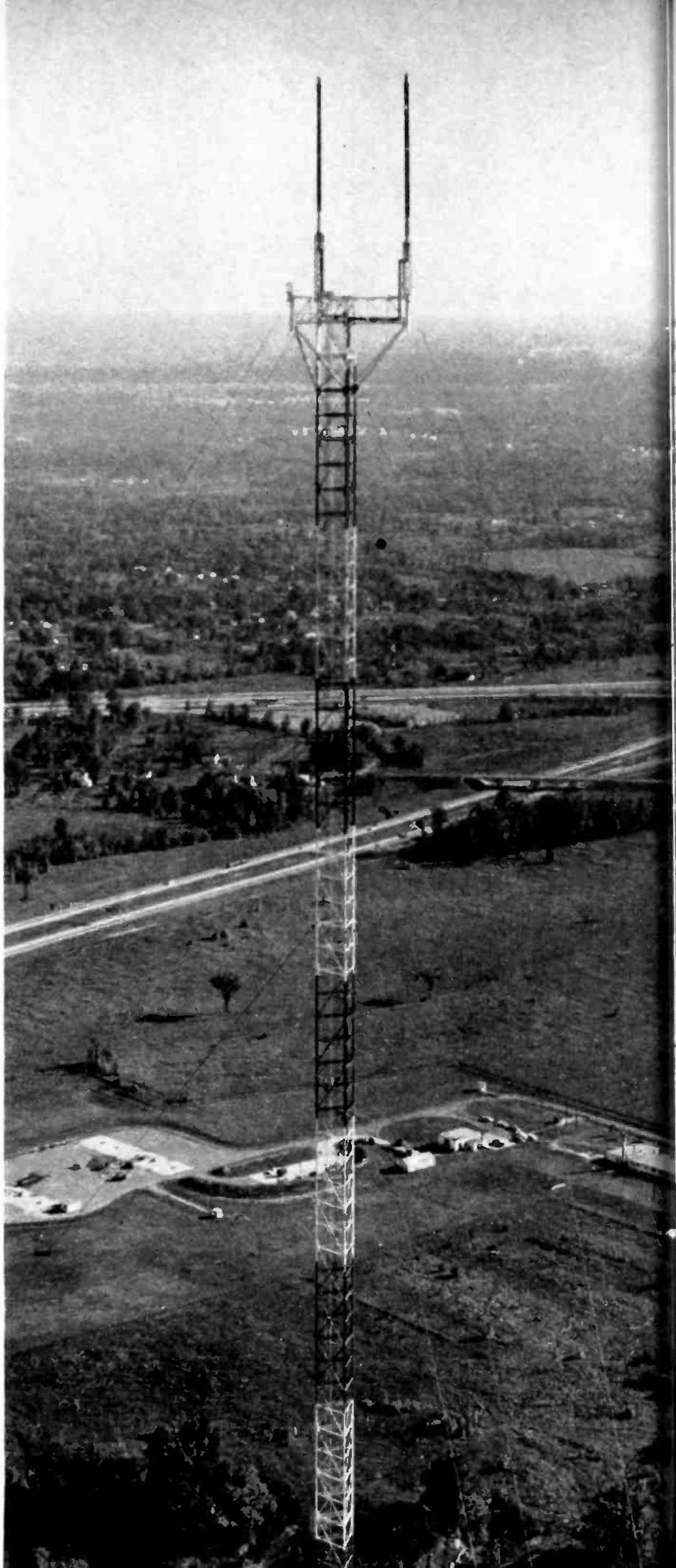
**W**hat makes a uhf station successful? There is no simple answer. Whatever the factors, it takes more effort than in putting over a vhf outlet—more ingenious management, programming and sales. It takes the right market at the right time; sometimes it may require a bundle of money to make the necessary impact.

Uhf is seldom a shoo-in. The advertiser doesn't need uhf, except, perhaps, in all-uhf markets. Uhf can improve the effectiveness of his advertising. But he has to be convinced. The agencies, as a rule, will listen sympathetically; some, such as Y&R, will go out of their way to examine a new operation. But they're hard-nosed about it and won't invest money just to give a guy a start. The station has to prove it can deliver. An agency's responsibilities to its clients permit no other policy, ad men make clear.

All the money and ability in the world won't work if the cards are stacked. Some markets are full-up with stations. In others, the return isn't worth the effort.

It depends, of course, on what return the broadcaster is after. A small businessman will be satisfied with less than a network or large group. A lean, imaginative operation can make it relying mainly on local busi-

*Triangular platform on tower  
built for WKBD-TV Detroit  
will serve three uhf stations*



## HOW TWO UHF STATIONS ARE DOING

(1966 vs. 1965)

### WWLP Springfield, Massachusetts

Channel 22 is one of two uhf stations in the Springfield-Holyoke market, both of which went on the air in 1953. The other is WHYN-TV (channel 40).

	Amount	%	Change from '65
<b>REVENUE</b>			
Network	\$289,722	16	+\$3,810
Nat'l spot	538,705	30	-46,752
Reg'l spot	195,523	11	+39,061
Local	709,529	39	+59,050
Other	70,116	4	-8,787
<b>Total</b>	<b>1,812,595</b>	<b>100</b>	<b>+46,382</b>
Less agency/rep commissions	234,664	13	-2,432
Net revenue	1,577,931	87	+48,814
<b>OPERATING EXPENSES</b>			
Technical	258,523	14	+214
Program	425,052	23	+36,771
Sales	212,196	12	+6,599
General/administrative	325,227	18	+7,055
<b>Total</b>	<b>1,220,998</b>	<b>67</b>	<b>+50,639</b>
<b>NET OPERATING INCOME</b>	<b>356,933</b>	<b>20</b>	<b>-1,825</b>
<b>OTHER INCOME/EXPENSE (NET)</b>	<b>37,810</b>	<b>2</b>	<b>+26,013</b>
<b>NET INCOME BEFORE TAXES</b>	<b>\$394,743</b>	<b>22</b>	<b>+\$24,188</b>

### WKEF Dayton, Ohio

Channel 22 faced two uhf outlets in 1966 (WLW-D and WHIO-TV) was joined by WKTR (channel 16) this year. It went on the air September 1964. Both WWLP and WKEF are owned by Springfield Television Broadcasting Corp.

	Amount	%	Change from '65
<b>REVENUE</b>			
Network	\$ 28,829	9	+\$15,556
Nat'l spot	60,671	20	-6,382
Local	191,875	62	+78,066
Other	28,836	9	+8,921
<b>Total</b>	<b>310,211</b>	<b>100</b>	<b>+96,161</b>
Less agency/rep commissions	45,262	15	+12,286
Net revenue	264,949	85	+83,875
<b>OPERATING EXPENSES</b>			
Technical	125,347	40	-12,287
Program	198,560	64	+27,305
Sales	109,032	35	+53,244
General/administrative	88,952	29	-1,201
<b>Total</b>	<b>521,891</b>	<b>168</b>	<b>+67,061</b>
<b>NET OPERATING INCOME</b>	<b>-256,942</b>	<b>83</b>	<b>+16,814</b>
<b>OTHER INCOME/EXPENSE (NET)</b>	<b>593</b>		<b>+33,061</b>
<b>NET INCOME BEFORE TAXES</b>	<b>-\$256,349</b>	<b>83</b>	<b>+\$49,875</b>

(Continued on page 74)

It is well-known and incontestable that network program ratings vary considerably by market. It is similarly well-known and incontestable that these ups and downs do not, except by a fluke, apply advertising weight in each market according to the needs of a product.

These facts have been the basis of one of the fundamental arguments for spot and against network tv advertising. The argument runs that either the advertiser should supplement his chain advertising by adding pressure in those markets where network impressions are not adequate or else forget about network altogether and tailor advertising in each market according to what's required.

This contention has been used in any number of presentations by reps and stations. Among the more notable have been those by Television Advertising Representatives, the Westinghouse sales arm. Whatever their impact, they have, as a by-product, laid before advertisers much useful information about brand shares and advertising in both network and spot and, of course, particularly in those markets where the firm represents stations.

The latest of TvAR's annual excursions into spot promotion might be called "Zig-Zag Revised." It updates last year's "Zig-Zag" presentation as well as a five-year-old study called "Tilt." (See "Network tv: up here, down there," TELEVISION AGE, April 11, 1966.)

The latter made the point that al-

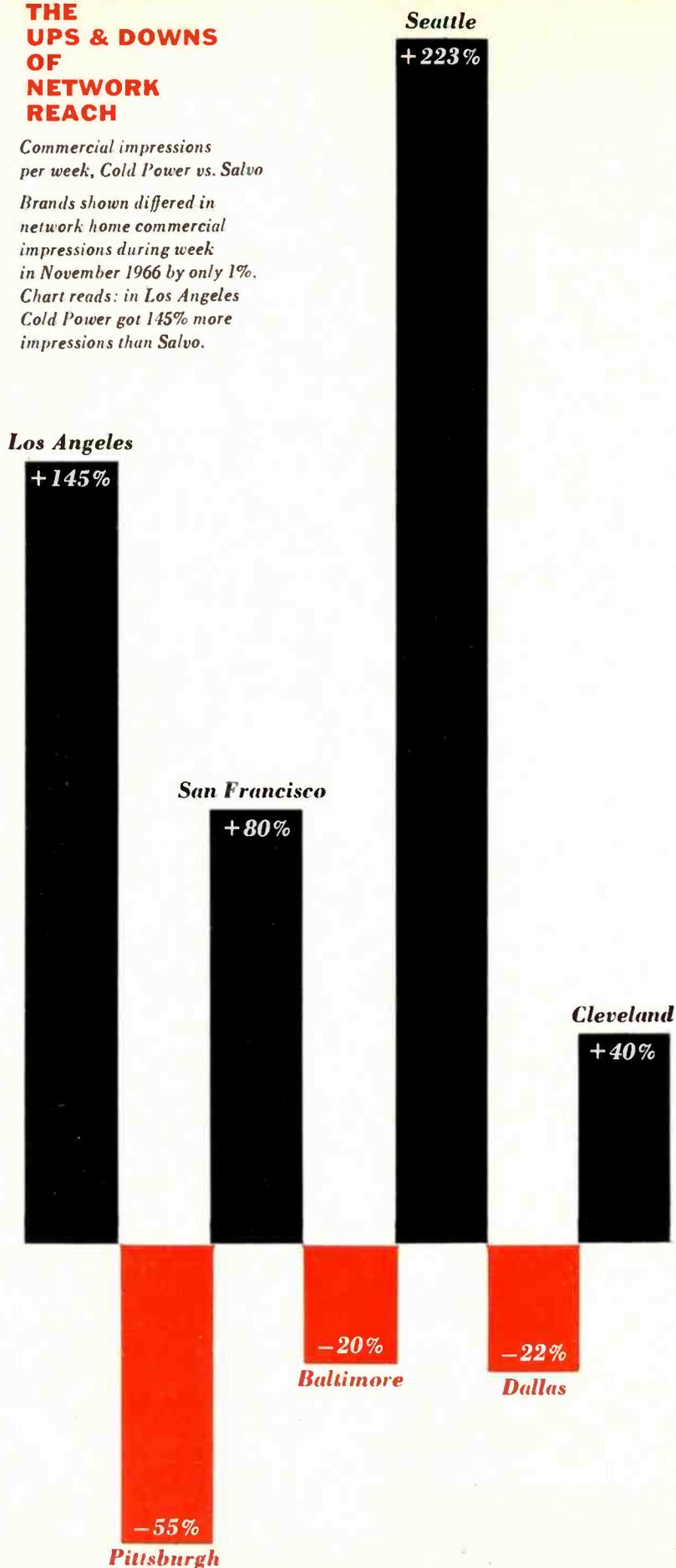
*Study confirms  
that checkerboarding  
network minutes  
will not provide  
even ratings  
across the country*

## THE UPS & DOWNS OF NETWORK REACH

*Commercial impressions  
per week, Cold Power vs. Salvo*

*Brands shown differed in  
network home commercial  
impressions during week  
in November 1966 by only 1%.*

*Chart reads: in Los Angeles  
Cold Power got 145% more  
impressions than Salvo.*



though the top 20 markets contain about half the tv homes, most programs do not get half of their audiences in these markets. They get less, as a matter of fact, and, presumably, for most advertisers this is not the way they planned it, since the big markets are the key markets.

Last year, TvAR revisited the theme to see if the growing use of scatter plans on the networks changed things any. With scatter plans, the rep feared, a brand's ups and downs in various markets might even out, and its argument would go phfft. TvAR's marketing and research vice president, Robert M. Hoffman, had to look at the picture somewhat differently so he measured brand commercial impressions on the networks, rather than programs.

This necessitated a major fact-gathering chore out of which came not only comparisons of brand ad weight in the top 20 markets vs. the rest of the country (including weight in each of the 20 markets) but data on the share of home impressions for each brand within its product category.

With the latter information, TvAR was able to make the point that many brands are so overshadowed in home impressions that they might be better off pulling out of network and concentrating their budgets in key markets. In that way, they could make a big noise and offset competitive ad pressure where it counted.

The data in last year's presentation, based on March 1965 NSI fig-

ures, indicated that scatter buying did not change the essential patterns of (1) uneven brand ad weight by market and (2) the less-than-proportionate audiences in the top 20 markets.

Just in case some potential spot clients doubted the validity of one study and because it got a lot of mileage out of the brand data collected, TvAR went through it again this year. It increased the number of products and services analyzed from 652 to 755, picked another season of the year to measure (November 1966) and spewed out a mass of data on brand audiences.

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*For brand shares of network commercial impressions for 755 products and services in 127 categories in 1965 and 1966, see page 63.*

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The new "Zig-Zag" study found that eight out of 10 network-advertised products and services failed to get half of their ad weight in the top 20 markets. A large number—136 in all—didn't even get 40 per cent. The study also found that many of those which did get half or more of their impressions in the top 20 were regional rather than national network users.

Among the less-than-40 per cent group were a number of well-known brands. Here they are along with their ratio of ad reach in the top 20: Nescafe (35 per cent), Toni permanent (35), Top Job (35), Tang (36) and Jif peanut butter (38).

The study spelled out the meaning of the "loss" in this example: Sanka

instant coffee used nine network programs in the November 1966 week measured, getting a total number of home commercial impressions of 29.6 million. In the top 20 markets the impressions totaled 11.7 million. But the proportionate share would be 14.8 million. The "deficiency" of some 3 million, according to TvAR calculations, equaled the commercial impressions for this brand in Los Angeles, Chicago and Boston combined.

The study also dramatized the zig-zag angle in comparing the reach of competitive products in individual markets in cases where the products have practically identical national impact. For example, total home impressions for Cold Power and Salvo differed by only 325,000 or 1 per cent. But the former got 145 per cent more impressions than the latter in Los Angeles, 55 per cent fewer in Pittsburgh, 80 per cent more in San Francisco, 20 per cent fewer in Baltimore, etc. And this is not an isolated case, the study said.

Another way TvAR looked at the competitive aspect of network television was via comparisons of total impressions for each brand within a product category. This was done for the full network, for the top 20 markets and for each of these markets individually; 127 categories were involved.

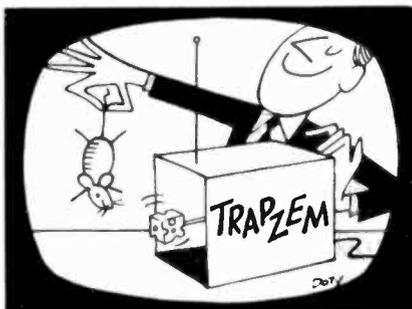
For example, in one product category—flour—two brands used network tv in November 1966. Together

*(Continued on page 63)*

## Do scatter buys level the audience?

# Second quarter spot newcomers

*The number of new,  
better mousetraps, etc.,  
offered on spot tv  
is down 26 per cent  
from April-June, 1966*



**T**he TvB list of spot newcomers during April, May and June is down nearly 26 per cent from the total for the same period a year ago. However, total dollar volume for spot tv in the year's second quarter was up 1.3 per cent, the industry organization reported.

According to LNA-Rorabaugh data released this month by the Television Bureau of Advertising, a total of 164 products made their first appearance in spot tv during this year's April-June period. In last year's second quarter, the medium welcomed 208 newcomers.

Spot tv dollar volume for the second quarter totaled \$317.6 million, TvB said, compared to \$313.6 million for the same period last year. The second quarter decline in spot newcomers follows a 20 per cent drop in new users for the first quarter.

As usual, the biggest single category of spot newcomers was Food and Grocery Products. The list of edibles totals 54 items, including five from General Foods.

The next largest category, as usual, consisted of cosmetics and toiletries; the list includes 22 new items including seven from Bristol-Myers Co., the largest number by one advertiser. The food and toiletries categories combined represent 46 per cent of all new users of spot tv in the three-month period.

Following is the complete list:

## Agriculture

Great Plains Chinchillas  
*Great Plains Chinchillas*  
New Idea Farm Equipment  
*New Idea Farm Equipment*  
T & T Chinchilla Inc.  
*T & T Chinchilla Promotion*

## Alc, Beer, Wine

G. Heilman Brewing Co. Inc.  
*Braumeister Beer*  
Latrobe Brewing Co.  
*Rolling Rock Beer*  
National Brewing Co.  
*007 Malt Liquor*  
Renfield Importers Ltd.  
*Martini & Rossi Vermouth*  
Standard-Rochester Brewing Co.  
*Topper Beer*  
United Vintners Inc.  
*Margo Wines*

## Amusem'ts, Ent'm't.

Putt Putt Golf Courses of Amer.  
*Putt Putt Golf Courses*  
Six Flags Over Georgia  
*Six Flags Over Georgia Amus.*  
Walt Disney Productions  
*Disneyland Productions*

## Automotive

Porsche of America Inc.  
*Porsche Local Car Dealers*  
Trailer Coach Assn.  
*Trailer Coach Mobile Homes  
and Recreational Vehicles*

## Bldg. Mater'ls, Equip, Paint

Burgess Forbes  
*Burgess Forbes Paints*  
Dierks Forests Inc.  
*Dierks Fence Posts*  
Dutch Charm Paint  
*Dutch Charm Paint Dealers*

Pittsburgh Plate Glass Co.  
*Herculite Plate Glass  
& Mirrors*

Remington  
*Remington Chain Saws Distr.*  
St. Louis Paint Mfg. Co.  
*Panda-Victory Paints*  
Western Supply Co.  
*Western Heating Equipment*

## Cleansers, Waxes

Duncan Sanitary Products  
*Du Kleen Hand Cleanser*  
S. C. Johnson & Son Inc.  
*Glory Rug Cleaner*  
Shulton Inc.  
*Down The Drain Cleaner*

## Clothing, Acces.

Irving Drew Corp.  
*Irving Drew Women's Shoes*  
Scholl Mfg. Co.  
*Dr Scholl Shoes*  
Williamson-Dickie Mfg. Co.  
*Dickies Clothes (Men, Boys)*

## Confections, Soft Drinks

Belfast Beverages Inc.  
*Mug Root Beer*  
Cliquot Club  
*Cliquot Club*  
Schweppes Ltd.  
*Schweppes Bitter Orange*  
Spangler Candy Co.  
*Dum-Dum Lollypops*

## Consumer Services

Bache & Co. Inc.  
*Bache Investment Brokers*  
Employer's Insurance of Wausau  
*Employer's Insur. of Wausau*  
Famous Artists Schools Inc.  
*Famous Photographers Course*

(Continued on page 44)

## 'Africa'—Courage in Programming

The American Broadcasting Company has had major problems from the beginning of its existence. Being the last of the majors it has had difficulty getting proper station lineups for all but the most desirable programs.

Psychologically it has been called the third network. Even the average weekly ratings place it one or two points behind the neck and neck competition of NBC and CBS.

Despite these handicaps ABC has performed well for many advertisers from an efficiency point of view and occasionally spectacularly from every point of view. The four-hour look at *Africa* Sunday, September 10, from 7-11 PM, is a case in point.

*Africa* is an example of a little guy thinking bigger than his competitors. Following the surprising success of the National Geographic shows, ABC figured on starting the new season with a bang, combining educational and news qualities with bait for high exposure.

Whether or not the government's current examination of the proposed merger with ITT had anything to do with it is besides the point. ABC's stock with the thinking segment of the public went up considerably.

Last year ABC and Ford pioneered with the night-long *Bridge Over The River Kwai* and came up with all the roses a network and client can get, including a plan to repeat the program in 1968.

*The Robe* was almost as successful, even though *Hans Christian Andersen*, *Guys and Dolls*, and *Forgy and Bess* missed the boat somewhat. The important point is that ABC had the courage to uproot all of its regular programming to accommodate a big idea.

They also are willing to deal with stations in order to cut down on the interruptions for anything but station identification. The latter move, which comes over the lead bodies of many station owners, greatly helps the importance of the occasion. Clustering of commercials, as in *The Robe*, also is a big step in the right direction.

Somehow or other ABC has had a hard time programming successful half-hour shows. True there are exceptions like *Batman*, *Peyton Place*, *Rat Patrol*, *Bewitched* and others, but, in general, their claim to parity comes with movies, Lawrence Welk, the original Disneyland, the FBI, and action hours in general. ABC deserves credit for being the first network to program movies importantly in prime time.

*Africa* was the most ambitious project to hit the network programs so far. To put together a documentary on Africa is tough enough to begin with, because of the lack of cohesion in the subject matter. The problems of Africa vary from Arabs to the white supremacy rule in South Africa with the blacks in between. The politics are widely and wildly unrelated. Yet the subject matter is of interest to everyone.

The actual presentation itself could be critically taken apart without effort. It sprawled, it was superficial, it

treated only a handful of the pressing problems of the continent, it editorialized too much and not enough, it lacked a continuity and a point of view.

But all that is relative. We live in a world of a single question; 'instead of what?' Realistically seen in that light, *Africa* was head and shoulders over any other program like it.

The color and the photography were spectacular. The personalities came on strong. The colonies turning into nations were clearly seen from both sides. The savagery and the hope were intertwined.

The logistics of the project came through in such a fashion that there could only have been awe on the part of the viewer that so many miles of space could have been covered and so many miles of film could have been edited. The whole thing was BIG.

Rumor has it that the venture was not a financial success. For a long time the ABC sales department tried to sell it, first in one piece and then in smaller units. Allegedly the 3M companies took half and then, at the last minute, got the other half at bargain basement rates.

If this is true, it is a pity. Advertisers have an obligation to encourage this kind of programming. An obligation which is quite painless since the price is right and the cost per thousand favorable.

But, regardless of the profit or loss first time around, the ABC network will get dividends for a long time to come. The project was talked about in the right circles, before and after the event. The first re-runs will be in one-hour segments in the daytime over four weeks.

The network will undoubtedly run it again since most of the subject matter is not yet dated. The bulk of the content can be syndicated world wide and later run on educational stations. As a matter of fact, given a little updating from time to time, the film will have a long life.

There is little doubt that the pattern set by *Africa*



IT TOOK MORE THAN PROGRAMMING COURAGE

and the other whole night pre-emptions, like last year's *Kwai* and this year's *Mutiny on the Bounty* is the pattern of the future. A show to be important must be longer and have an important subject matter.

If a viewer is going to set aside a whole night to view a single subject, that subject matter better be of universal interest and move along intellectually and pictorially.

So far, only ABC seems able, or willing, to take such

(Continued on page 73)

# Film/Tape Report

## GROWTH STOCKS

Among the many companies branching out into broadcasting and show business is a real-estate (Dinkler Hotels, etc.) and insurance firm called Transcontinental Investing Corp.

Last year TIC bought—in a \$3.5 million deal—an outfit specializing in the marketing of discotheque chain licenses, Spectrum Productions, Inc., which licenses provincial versions of Arthur and Hullabaloo.

This year TIC is moving into the tv syndication field, setting up Spectrum Distribution, Inc., with veteran syndicator Hardie Frieberg, former head of Telesynd, at the helm.

The first thing Frieberg did at Spectrum was to take a solidly implanted local show and move it out into the station-to-station road: *The Joe Franklin Show*, on WOR-TV New York.

*Franklin* is one of the longest running properties anywhere in broadcasting; Joe has been on the station for 15 years, and had a radio version on the sister AM even before that.

He's kept the radio version going concurrently with the daytime tv show. One measure of *Franklin's* success is that all of the 31 sponsors on the SRO show are national advertisers.

*Franklin* down the years has been going in heavily for nostalgia, but now to bridge the generation gap he's going in for more recent material, and using less of the hallowed-by-time stuff.

Frieberg said the market for the show, which is available for five days across the board in either 60 or 90-minute lengths, is a big one.

"The burgeoning of *uhfs*—120 of them at the latest count—has resulted in a brand new syndication market," Frieberg noted. "What's more, in their need to compete with the *vhf's*, the *u's* are paying up-scale."

"Stations need personalities who can deliver personalities," Frieberg said, and preferably the host should have a local feel. "As a local-built show, Joe, who's low-key and knows



JOE FRANKLIN AND FRIEND FONDA

everybody, and vice versa, is a good solution for many a daytime slot." Often, Frieberg continued, stations were interested in the show for the 11 a.m. to 2 p.m. slot.

While launching *Franklin* into syndication, Frieberg also began marketing *International Children's Theatre*, a package of 10 titles acquired in a distribution deal with World Presentations.

Four of the pictures were sponsored last winter by Xerox on CBS-TV's Sunday afternoon *International Children's Film Festival*. The pictures are all tailored to a 60-minute format.

So far, Frieberg said, requests for the package have come in from the BBC, and from as far afield as Australia. The six pictures that were not run on CBS-TV are being dubbed by Titra at a cost of about \$15,000 per picture.

Frieberg said that Spectrum might add more titles to the package before long. He is looking for more children's films in Europe, and studying deals to shoot English tracks for children's films now in preparation abroad.

Frieberg added that "children's" may be a misnomer for such pictures; "the audience comp for the four that ran on CBS is like the comp for *Lassie*, all-family."

## EN NUEVA YORK

Filmex is branching out into feature film production with the setting up of Filmex International to make two pictures for the Hispanic market, one of them an epic on LSD that

is being made with the help of Dr. Timothy Leary.

Dr. Leary not only has given his blessing to the project, but will be dropping in on the set to clue in the actors and the director, J. M. Fernandez Unsain.

Both *LSD* and the other picture, *El Regreso* are being produced by Frank Marrero, who joined Filmex last year. Marrero produced and directed commercials, features and documentaries in a number of Latin countries.

The two pictures are co-productions between Filmex and Mexico. Appearing in both films will be Miguel Angel Alvarez and champion boxer Jose Torres.

Commenting on the venture, New York's Mayor John V. Lindsay said he believed the two pictures would be the first Spanish language features to be shot in their entirety on U.S. soil.

The films will be dubbed into other languages, including, of course, English. Senator Robert F. Kennedy said the co-productions would be "an important step toward understanding between the U.S. and all Spanish-speaking countries."

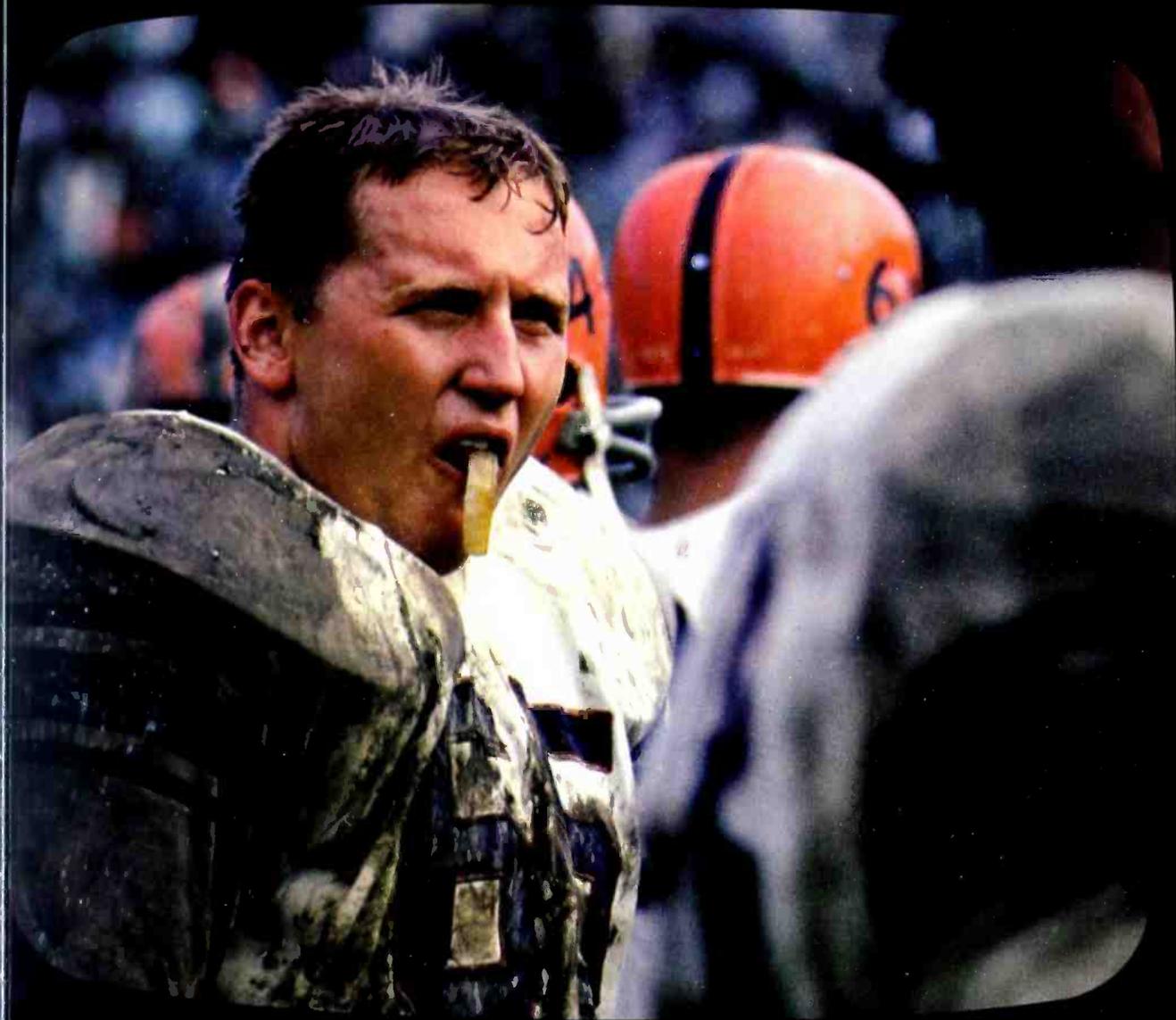


FERNANDEZ AND CONSULTANT LEARY

Slavko Vorkapich, the montage pioneer who is head of Filmexperimentale, Filmex' workshop in film techniques, will design the "trip" sequence for the *LSD* film.

The project will provide work for scores of Spanish-speaking New Yorkers, in bit parts and as extras.

Filmex president Robert Bergmann said "the very subjects of the films show there's a greater sophistication in the Spanish market;" producer



## Local color can do a lot for your profit picture

Now that you're transmitting network color, the next step is obvious—and necessary and profitable. You should be filming your news in color and broadcasting it to a rapidly growing TV audience that appreciates this extra concern you show for local events. Kodak makes it all possible with a versatile new system: *Kodak Ektachrome EF Films* and a virtually foolproof process with easy-to-use chemistry. Immediate laboratory processing is available in many areas. But if not in yours, consider processing the film yourself. Kodak engineers will "fine tune" your process. They'll provide your cameramen with technical information, your lab technician with training and reference materials. Naturally, they'll always be available for continued service. For complete information, call your nearest Eastman Kodak motion picture engineer.

### Eastman Kodak Company

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200  
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131  
New York: 212/MU 7-7080 San Francisco: 415/PR 6-6055

**Kodak**

*People in the Commercial Production Department of agencies must be kept informed.*

*We are fortunate to have a magazine such as TELEVISION AGE to help us keep up-to-date on what is going on. It certainly does a great job in this respect.*

**FRANK T. MARTELLO**  
Vice President and Manager  
Commercial Production Department  
Leo Burnett Company, Inc., New York



Frank Martello graduated from Temple University in Philadelphia. Prior to this he spent three years in the Naval Air Corps in the South Pacific.

Frank was Director of Radio and Television for the Chicago branch of Kenyon & Eckhardt before moving to Leo Burnett Company as an agency commercial producer.

In 1963 he was appointed a Vice President, and Manager of the Commercial Production Department for Leo Burnett in New York.

## **Television Age**

Marrero said there's a need in Latin America, Spain, and in Hispanic communities in the U.S., for better pictures.

### **HEADQUARTERS**

On Fourth St. in New York, half-way between the Bowery and the Hippie Rialto (Second Ave.), police cars can be observed night and day parked outside an old mansion into which troop miniskirted blonde young things, longhaired hippies, and well-tailored uptown types. Several times a day the cops rush in and don't come out for hours.

No, it's not an orgy house. Nor a bookie joint. Nor a pot palace. The grey old building is the headquarters of *N.Y.P.D.*, the Talent Associates flatfoot saga on ABC-TV. The cops are actors, the police cars are props—real patrol cars borrowed from the real Department. The girls and the hippies and the boulevardiers are actors, too.

The dismal old brownstone is a landmark cherished by thousands of the city's showbiz buffs: it once housed the production offices of *Naked City*. Today it's one of two production centers operated by *ABC Studios*—no relation to the network—on the lower East Side; the other one is on Fifth Street.

Inside "headquarters," there are climate-controlled cutting and editing rooms and a screening room in the basement, a carpenter shop and makeup rooms on the main floor, and, up a wide balustraded stairway, the permanent—as long as the series lasts—precinct set where Robert Hooks and Frank Converse commiserate with Jack Warden over the tough life of a cop.

Up on the topmost floor of the old building is the lair of Bob Markell, associate producer of the show, who reigns over the chaos downstairs and keeps the whole thing moving.

A gentle bearded man who started out as a civil engineer designing bridges, later became a set designer in the early days of tv, Markell has been producing tv shows ever since the early 50s, when Herbert Brodtkin, who had himself begun as a set designer, asked him if he would take over the producing chore on a *Playhouse 90* entry (Markell had already designed a number of Brodtkin productions for Studio One.). Later he

did a number of *Defenders*.

Up in the production office, Markell keeps a number of gesso panels lying around in case he ever finds himself with an unoccupied minute. None of the panels have been used so far. Markell keeps longer hours than any detective, getting the 16 mm episodes into the can.

**CROWD CONTROL**

Sometimes the business can be confusing: going out on location, Markell and the crew are never sure which of the police cars parked in the street are "theirs." (It's a lively neighborhood.)

If the location is police headquarters, Markell runs the risk of telling an on-duty cop "hey, get back over to the other side of the room," an order he once gave to a policeman he took for an extra.

Since the show is being shot in 16mm, location work is a lot faster and more flexible than it used to be, Markell said, and director of photography George Silano whips around town with a blimped Eclair at a fast clip.

Crowd control is less of a problem than it used to be, Markell added. "New York's become more of a film-oriented town; people are blasé. It's more of a problem to get a crowd when you want one than to keep 'em away when you don't."

**ON THE DOTTED LINE**

For **Independent Television Corp.**, sales this year will top a lot more than \$4 million, as reported here September 11. ITC's sales for the fiscal year ended April 30 were over \$14 million.

The \$4 million figure was the projection for "foreign" sales alone, i.e., sales outside the U.S.

Since ITC's properties are British productions, we figured foreign sales were any outside the UK. Wrong, says ITC. They're any outside the U.S. and the UK combined. (ITC is a wholly-owned subsidiary of Lew Grade's Associated Television, Ltd. in Britain.)

Abe Mandell, president of ITC, expects to sell a lot more than \$14 million worth of film between now and the close of the current fiscal year next April.

In addition to a number of deals with ABC-TV listed here sometime

# Advertising Directory of SELLING COMMERCIALS

A&W Drive-Ins of Canada • Commercial Music



PANTOMIME PICTURES, Hollywood

Avco • McCann/iTSM



LIBRA PRODUCTIONS, INC., New York

Accent • Needham, Harper & Steers



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Barney's • Mogul Baker Byrne & Weiss



PELICAN FILMS, INC., New York

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Birds Eye Frozen Foods • Young & Rubicam



WCD, INC., New York

Aqua Velva • Parkson Advertising



VIDEOTAPE CENTER, New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

ago, ITC recently contracted with the network for a documentary on the more remote reaches of the Amazon, an anthology series called *Love Story*, and a feature film with Patrick McGoochan called *Koroshi*.

In syndication, the company earlier this month launched a dubbed feature film package, *The Magnificent 15*, and a new Supermarionation-process series, *Captain Scarlet And The Mysterions*.

Already the *Supermarionation* series has been sold to 12 countries in Latin America and to Japan and The Philippines.

Japan also signed for *Danger Man* and *Forest Rangers*. Mexico bought *Man in a Suitcase*, *The Prisoner*, *Magic Moments in Sports*, *Survival*, and 28 feature films.

*The Baron* and *Thunderbirds* went to Chile, *Gideon*, *The Saint* and *Fury* to Columbia.

#### BOAT, WAGON, AND STAGE

MCA-TV chalked up sales on a number of its series, among them *McHale's Navy*, *Wagon Train*, *Tales of Wells Fargo*, and *Alfred Hitchcock Presents*. Six more stations signed for *McHale's Navy*, putting the mosquito boat argosy into a total tally of 98 markets.

The six: WJXT Jacksonville, KSLA-TV Shreveport, WCAX-TV Burlington, WNOK-TV Columbia, KROD-TV El Paso and KTVI-TV St. Louis.

Latching on to *Wagon Train* were 11 more markets, for a total lineup of 71 stations carrying the cross-country epic.

The 11: KGW-TV Portland, WJXT Jacksonville, KMID-TV Midland-Odessa, KMEG-TV Sioux City, WTVB-

TV Raleigh-Durham, WESH-TV Orlando, WBTW Florence, KONO-TV San Antonio, WVEC-TV Norfolk-Portsmouth, KLFY-TV Lafayette and KERO-TV Bakersfield.

Three stations bought *Tales of Wells Fargo*, putting the stagecoach saga into 73 markets.

The three: KSWO-TV Lawton/Wichita, KCBD-TV Lubbock, and WAAY-TV Huntsville.

Signing up for *Alfred Hitchcock Presents* were WSVJ-TV Elkhart/South Bend, WMC-TV Memphis, WHYN-TV Springfield and KUHI-TV Joplin.

The stations in Elkhart and Memphis took *Hitchcock* in the half-hour length, those in Springfield and Joplin, in the hour length. With the new sales, *Hitchcock* has been sold in 87 markets.

#### FAST BREAKING

Jerry Weisfeldt, head of *Tv Cinema Sales Corp.*, reported nine sales of *Always Another Wave*, an hour on surfing produced by Lawrence Wolf, with Eddie Albert recounting the history of the sport.

Weisfeldt said the fast-breaking sales were a result of the wave of interest in surfing stirred up in the wake of *The Endless Summer*.

Taking the special were KHJ-TV Los Angeles, WOR-TV New York, KCMB-TV Honolulu, KING-TV Seattle, WTVJ-TV Miami, WISH-TV Indianapolis, KCPX-TV Salt Lake City, KTVU-TV Oakland and KFMB-TV San Diego.

Sandy Frank Program Sales reported that WCTV Athens bought *America!*, *The American West*, *Comedy Capers*, *High and Wild* and *You Asked for It*.

WTSJ-TV San Juan bought *America!*, *The American West* and *High and Wild*, and *Colonel Bleep* was sold to KROC-TV Rochester.

#### THE MOVIES

*TV Cinema Sales Corp.* picked up two tv distribution rights to two feature films, both produced by Jack Broader's Cheryl Tv: *Navy Vs. the Night Monsters* and *Women of the Prehistoric Planet*.

Jerry Weisfeldt of TV-CSC is putting the two titles into a 13-title bundle of U.S. made features. Some of the others are *Paris Underground*, *The Bushwhackers*, *Hannah Lee*, and *Abilene Town*. Weisfeldt is distributing them in the West, *Firestone Film Syndication Ltd.*, in the East.

#### QUICK CUTS

- EUE/Screen Gems is representing Tapix, West Coast videotape commercials production house, around the country. The representation extends beyond sales: EUE/SG will use Tapix videotape facilities, and Tapix will have access to EUE/SC's layout at the Columbia Ranch in Burbank.

- Reeves Sound Studios took delivery of its 13th Ampex VR2000 high-band videotape recorder. Reeves said its total plant and equipment investment now tops \$6 million. Reeves is currently fixing up an eighth audio mixing studio for interlocking feeds to and from 60 recorders and dubbers, and mixing, fore and aft.

- A tv cartoon series based on Jules Verne's *Around the World in 80 Days* is being prepared by a tripartite combination: DePatie-Freleng, the cartoon studio; Mirisch Tv, and Danny Kaye's Dena Pictures.

- In full swing now in Hollywood is the new videotape facility set up by Western Video Industries. The layout, called Hollywood Video Center, has three sound stages, Colortran quartz lighting, and four RCA color cameras leased from LewRon Tv in Baltimore, along with two Ampex highband color vtrs. The *Pat Boone in Hollywood* strip is currently being taped at the new facility. There's room for commercials producers, however.

## Tv Commercials • Industrials



RUSS FORD • HAL WASSERMAN • MARC ANDERSON

18 East 41 Street, New York, N.Y. 10017 (212) 889-7036

Wometco Enterprises bought National Studios, tv slide production outfit, and a National subsidiary, Professional Color Services, for a billion in Wometco stock.

Filmways is acquiring Cinefx, Inc. of Hollywood. Cinefx is an optical house specializing in titles, optical effects and reversal printing.

**COMMERCIALS MAKERS**

Jefferson Productions in Charlotte has set up a New York sales office with BERT SAPERSTEIN in charge. Saperstein was a tv commercials producer with Dancer-Fitzgerald-Sample for seven years.



SAPERSTEIN

Jefferson Productions, a division of Jefferson Standard Broadcasting, recently expanded its commercials videotaping operations in Charlotte, and put a second mobile unit on the road for both commercials and program taping.

Meanwhile, in Charlotte, Jefferson Standard's WBTV set up a creative services group, under creative services manager EDGAR D. WADE, JR., to service local clients and tape spots for them.



WADE

Wade has been with Jefferson Standard for the past 13 years, rising from film assistant to producer-director at the Charlotte station.

# Advertising Directory of SELLING COMMERCIALS

Deep Magic Moisturizing Soap • MAS-P-M



SARRA, INC.

Kenner Toys • Leonard M. Sive



JAMIESON FILM COMPANY, Dallas

Good Seasons • Dgilvy & Mather



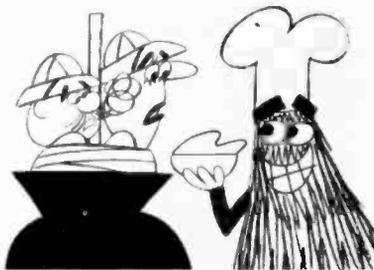
FILMEX, INC., New York

Kinney Shoes • Frank B. Sawdon



MIKE TATICH & PARTNERS, New York

Jello (Canada) • McKim Advertising



PAUL KIM & LEW GIFFORD, New York

Lanvin/Charles of Ritz Inc. • Clyne Maxon



FRED A. NILES, Chicago, Hollywood, New York

Johnson & Johnson • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Lee Pants • Grey Advertising



FILMFAIR, NEW YORK

## ZOOMING IN ON PEOPLE

J. STEPHEN BLAUNER, vice president in charge of new projects in the tv program production division of Screen Gems, was elected a corporate vice president.

Blauner joined Screen Gems as a production executive in 1963, became a divisional vice president in 1965. Earlier he was with General Artists Corp., where he headed up the creative division and was agent for Bobby Darrin.

BERNARD WIDIN has joined Paramount Television as supervisor of the tv editorial department. He had been with Desilu Productions since '58, first as head of the show costs department, later as assistant controller and then production supervisor on *Star Trek*. At Paramount he will be in charge of post production.

Official Films promoted KENNETH BECKER to the post of controller. Becker joined the syndication company in 1962 as assistant controller.

Twentieth Century Fox Tv promoted JOSEPH FUSCO, JR. to a new

position, as director of advertising, publicity and promotion for 20th-Fox Tv in New York. Fusco joined 20th in 1962 and later became director of promotion.

ROBERT M. MICHELSON joined Triangle Program Sales as an account executive. He had been with



MICHELSON

Charles Michelson, Inc. since 1965, specializing in radio syndication.

Earlier Michelson was with ABC Films and before that was a film editor at Ross Gaffney, Inc. At Triangle Michelson will cover the Atlantic States area.

JERRY WECHSLER joined Allied Artists Tv as central division sales manager, headquartering in Chicago. Wechsler had been with United Artists Associated, covering the mid-western territories.

### FILM MEN'S CLIENTS

MERRILL JONAS has joined Ogilvy & Mather as supervisor of casting. Mrs. Jonas was an agent at Ashley Famous from 1961 until now, earlier, she was registrar of the American Musical & Dramatic Academy (Philip Burton's school). Before that Mrs. Jonas was associate director of radio & television for Radio Free Europe Fund.

ARNOLD BROWN has rejoined



BROWN

Dancer-Fitzgerald-Sample as vice president and director of recording. He left the agency in '61 to head up his own tv packaging outfit, Creative Television, Inc.

Later Brown joined the Center for Advanced Practices of McCann-Erickson, supervising radio for Coca Cola. Before leaving D-F-S six years ago, Brown was executive producer in the radio-tv department. He was a director at NBC-TV before joining D-F-S in 1956.

WILLIAM J. CASEY was promoted creative director of The Marschalk Company. Casey joined the agency as a senior vice president and associate creative director last December.

Earlier, he was a vice president and copy group head at Papert Koenig Lois. Before PKL Casey was a copywriter at Doyle Dane Bernbach, Young and Rubicam, and Ogilvy & Mather.

Carl Ally has promoted copy group head DAVID ALTSCHILLER vice presi-



ALTSCHILLER

dent. Altschiller joined the agency in '65, writing copy for Horn & Hardart, Sleepze, Dristan Nasal Mist, and Schieffelin Inc. (Cinzano).

STEPHEN POTTER was elected a vice president of Compton Advertising. The senior creative group supervisor at the agency, Potter joined Compton in 1964. For nine years before that he was with Benton & Bowles.

JOHN F. GAHAGAN was appointed group creative supervisor on the General Motors corporate advertising account at MacManus, John & Adams in Detroit, or more precisely, in Bloomfield Hills.

Gahagan joined the agency in '64 as creative director on the Cadillac account; before that he was with Young & Rubicam as copy supervisor on the Chrysler Imperial and Parke-Davis accounts.

**Ektachrome  
MOTION  
PICTURE**

**same day  
DEVELOPING  
and PRINTING  
ON ALL  
16mm Stocks**

**Overnight on 35**

WRITE, PHONE, CABLE:

**bébell**

MOTION PICTURE DIVISION  
108 West 24th St., New York 10011  
PHONE: (212) 924-8573  
CABLES: LABSBEELL, N. Y.  
for NEW 1967 Price List F-967.

At Doyle Dane Bernbach, copy group supervisors DAN BINGHAM and STANLEY LEE were promoted vice presidents.

JAMES E. ALBRIGHT and JERRY MCPHAIL joined Tracy-Locke in Dallas, Albright as copy supervisor, McPhail as art director.

**PROMO SHOP**

In full swing six blocks south of ABC-TV headquarters in New York's Channel Film Productions, a network subdivision that turns out on-air promos, billboards, wraparounds and trailers.

A joint venture with Hal Seeger Productions, Channel has been in operation for three years, and now is supervised by Harry Hein, who doubles as general manager of Channel Film and director of production service for ABC Films.

The facility is operated as a profit center within the ABC Companies, and also makes commercials for agencies.

Graphics, opticals and animation are a specialty; Channel handles everything from aerial-image work to sound mixing.

The company also makes industrial films and sales presentation films.

**CREDITS**

EUGENE PLESSETTE has joined Don Reid Productions as executive vice president. He had been executive vice president at Madison Square Garden—ABC Productions, running the shows and other arena and tv presentations.

Pleshette had been with United Paramount Theatres and its successor company, American Broadcasting Companies, since 1934.

In that time he has worked in theatre management, music publishing and recording, merchandising, and the production of off-Broadway plays.

Manhattan Sound Studios promoted JAMES A. GLEASON production chief. He had been chief sound engineer—and chief mixer—at the studio since 1961. For 30 years before that he was a sound engineer with 20th Century-Fox. He started out in sound recording when the technique was in its infancy, in 1927.

# Advertising Directory of SELLING COMMERCIALS

Liberty Life Insurance Co. • Doremus



JEFFERSON PRODUCTIONS, Charlotte

Sealy, Inc. • Earle Ludgin



SANDLER FILM COMMERCIALS, INC., Hollywood

ReaLemon • Lilienfeld & Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

Shell Oil Company • Ogilvy & Mather



COLOZIN PRODUCTIONS, INC., New York

Revlon • Grey Advertising



TV GRAPHICS, INC., New York

Snackadoos • Gardner Advertising



PACIFIC COMMERCIALS, Hollywood

Schmidt's Beer • Ted Bates & Co.



ELEKTRA FILM COMMERCIALS, INC., Hollywood

Westinghouse



PGL PRODUCTIONS, INC., New York



PAULL

MANNY PAULL was promoted vice president of Fred A. Niles Communications Centers. Paull joined the company 12 years ago, earlier worked with Fred Niles when Niles was with Kling Studios.



GIFFORD

LEW GIFFORD was elected to the board of directors of the American Institute of Graphic Arts. Gifford is a film director and designer, one of the two heads of Paul Kim & Lew Gifford Productions, Inc.



LEVY

STEVE LEVY has joined BFB Productions as producer in charge of commercials sales. Levy was with Focus Presentations, and before that was a designer with Julien J. Studley. Earlier, Levy was with the Michaels-Stern Co. as an art director and also made Army films.

### SYNDICATED PROMOS

Mark Century Sales Corp., a division of the Music Makers group of companies, reported a flock of sales of Color-Skope, the company's on-air promo service.

Among the recent buyers were the RKO General Stations, Time Life, the Taft group, and KYW-TV Oklahoma City. Sam Slate of RKO General said the promos were doing very well for the group's stations.

Animation for the promos was done by Soundac Color Productions in Hollywood, Florida; the music for them was composed and recorded by Mitch Leigh, creative director of Music Makers. Milton Herson, president of Music Makers, said the company had a 50 per cent interest in Soundac.

Some 92 separate pieces of music figure in the promos available through the service. Stations get a choice of a wide combination of promos, for local weather slots, news slots, movie nights, local programs, sports, local shows, syndicated shows, and the like.

There are dozens of different program promos, a dozen sports promos, openers for movies by genre—combat, science fiction, western mystery, jungle, musical, etc. Also a spate of promos, main titles, and openers for women's shows, local talk shows, etc.

What's more, since each of the promo films can be tailored to the station's requirements, with the station having a choice of 42 type faces for the copy, stations can use the promos as spot carriers, merchandise buys to local advertisers by slugging in sponsor IDs, logos and other copy. All told there are hundreds of pieces of film available through the service.

### FAST TAKES

• Tv film makers are invited to enter the Czechoslovakian Filmforum, to be held in Brno from November 13 to 25. Contact Jerry Rappoport at 630 Ninth Avenue in New York, or write to Ceskoslovensky Filmexport, Vaclavske nam 28, Prague, Czechoslovakia.

• The XVI MIFED—the International Film, Tv Film and Documentary Market—will be held in Milan, Italy, from October 14 to 22. Industrial films can be submitted also. For tv programs, there is a Perla Tv Grand Prize.

• In Milwaukee, January will be Graphic Communication Month, a celebration of advertising and other arts. Among the 18 sponsoring groups are the Wisconsin Broadcasters Association, American Women in Radio and Tv, and the Milwaukee Advertising Production Club.

• Last week American International Tv held its first national sales meeting. The event was at the Warwick Hotel in New York.

On hand to plot the launching of five bundles of features were Stanley E. Dudelson, first vice president; Hal Brown, assistant sales manager; Sal Billitteri, East Coast production head; Chrys Blionas, Dudelson's administrative assistant; and Gloria Bernstein, tv booker.

Also, Mort Golden, assistant production manager; Lou Lagalante, assistant treasurer; George Reeves, assistant secretary and resident legal counsel; Ruth Pologe, Eastern advertising and publicity director, and the following division managers: Karl von Schallern (Midwest); Ben Colman (Eastern); Chad Mason (Southern); Sid Cohen (Western).

• Named honorary co-chairmen for the upcoming Salute to the Laboratory Technician, to take place on both Coasts later this year, were a number of tv executives:

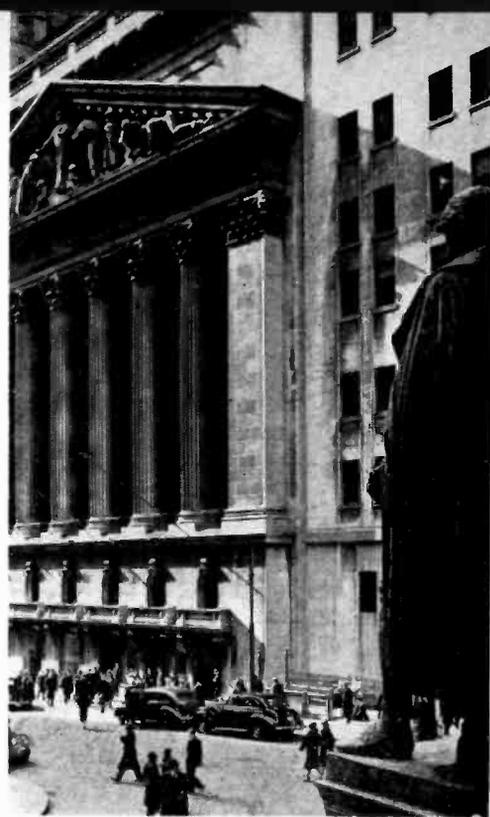
Thomas J. Dunford, head of Pelican and of the Film Producers Association of New York; producers Sheldon Leonard, Ivan Tors, and William Dozier; Irwin Young, head of Du Art Film Laboratories and Saul Jeffee, president of Movielab.

Also, René Aerts of Agfa-Gevaert; Martin S. Ackerman of Perfect Film and Pathe; Alan Freedman of DeLuxe Labs, Paul Fassnacht of Technicolor, Fred Todaro of Criterion Film Laboratories; Paul Guffanti of Guffanti Laboratories, and Alfred E. Bruch of Capital Film Laboratories.

• Delta Films International in San Juan opened up a new sound stage.

• New Mexico is making a pitch for film-making business, with the setting up of a Motion Picture Development Corporation. The group has leased a National Guard Armory for conversion into sound stages. Three armory buildings south of Santa Fe are being turned into the New Mexico Film Center.

# Wall Street Report



**UA's Transamerica.** To find a finance company deeply involved in the TV-electronics field is less of a surprise these days than it would have been five years ago. And Transamerica Corp., which ranks as the largest diversified finance company, gained entrance to the field with its acquisition this year of United Artists Corp., a film financing and distribution company.

UA became the second most important contributor to Transamerica's net income. The life insurance subsidiary, Occidental Life, ranks first with contributing \$26.9 million to total revenues on a 1966 pro forma basis.

UA with \$13.8 million would be in second place with the other companies stretched out with varying amounts. The UA acquisition is only one of a series of moves the giant company has taken in recent years to enable it to offer a complete line of services to the consumer.

**A Holding Company.** Originally Transamerica was a holding company, concentrating primarily in insurance and banks. Originally it was to be the key to a banking network stretched across the United States and controlled by A. P. Giannini, founder of the Bank of America.

But the plan barely got underway when the depression of the Thirties hit, followed by new banking legis-

lating insurance, personal loans, title insurance, real estate development and one odd-ball manufacturing operation. It is also anticipated that the company will move into the fields of medicine and education in the near future. The UA acquisition was the first departure from the financial field.

UA, with a film library of over 2,000 feature length films, is expected to give Transamerica a key entry into the leisure-time field. UA signed a nine year contract with NBC this year to supply a total of 94 feature length films for television at a cost of \$115 million.

UA also has two construction permits for *uhf* stations and has made applications for others. For 1967 UA earnings, aided by the release of another James Bond film, are expected to reach \$14 million.

**Insurance Giant.** Occidental Life, the major revenue producer for Transamerica, now ranks as the fourth largest stock/life insurance company in the U. S. in terms of insurance in force and ninth largest if both stock and mutual companies are counted.

It had \$17.7 billion of life insurance in force and should report approximately \$20 billion in force by the end of 1967. Occidental is also experimenting with new insurance policies.

Occidental is not licensed to operate, another subsidiary, American Life, has been operating in recent years and built up over \$280 million worth of life policies in force.

Occidental is opening 50 new agencies or branches a year and analysts estimate that the earnings of this unit will grow at a rate of 10 per cent or more annually.

The fire and casualty insurance fields are fairly tricky; they have been headaches for the whole insurance industry in recent years and Transamerica is no exception. Both of these types of insurance are experiencing a rate of loss that keeps spiralling upward and the rate structure never seems able to catch up with the claim awards.

**Lopping Off Losers.** The company has been attempting to correct this situation by trimming both unprofitable agents and high risk business off its books. The result has been a decline in ratio of losses and expenses to premiums as well as an advance in the total number of premiums written.

Of course, this year's civil rights riots and heavy windstorm damage claims have insured poor results for most of 1967 but the management is hopeful that the steps taken will produce a turn of the tide in the year ahead.

Another unit, the Pacific Finance Co., ranks fifth among sales

(Continued on page 73)

## Five-year Summary of Transamerica Corporation

	1962	1963	1964	1965	1966*
Net Income (millions)	28.4	32.6	39.7	42.4	47
Per common share	\$1.53	\$1.75	\$2.05	\$2.16	\$2.34
Price range	21¾-37½	35-44	39-54	23-43	28½-41¼
Dividend	62¢	63¢	76¢	80¢	87½¢

\*A 1966 pro forma statement to include UA earnings would show a net income of \$60.5 million and \$2.48 per common share.

ation, a series of events which effectively ruled out any implementation of the plan.

Thus in 1958 the holding company spun off most of its bank holdings and began to convert itself into a service organization concentrating primarily on those connected with consumer services.

**Financial Spectrum.** Now Transamerica's interests range across the spectrum of life insurance, fire-cas-

It has, for example, launched a new group/ordinary policy which enables an individual to retain for himself individually the coverage and benefits obtained in a group plan when he leaves his employer.

**Variable Annuities.** Another subsidiary has been formed, Transamerica Life Insurance & Annuity Co. was organized in 1965 to test the market for variable annuities. In the New York market, where

## Newcomers (From p32)

Iowa Mutual Insurance Co.  
*Iowa Mutual Tornado Ins.*  
Kathryn Kuhlman Foundation  
*Kathryn Kuhlman Foundation*  
Town & Country Charge Card  
*Town & Country Charge Card*  
U.S. Government  
*U.S. Govt. Employment Promotion*  
Wisconsin Nat'l. Life Insur. Co.  
*Wisconsin National Life Insurance*  
Wood Marketing  
*Wood Marketing*  
Evelyn Woods Reading  
*Dynamics Inst. Reading Dynamics Institute*

## Cosmetics, Toiletries

Adonis Radio Corp.  
*Boss Hair Spray*  
Aknell Corp.  
*Akenemed Cream*  
Alberto-Culver Co.  
*Alberto V05 Clear Gel Hair Dressing*  
Alberto-Culver Co.  
*Command Deodorant*  
Alberto-Culver Co.  
*Command Shampoo*  
Borden Co.  
*Sat. Night Hair Straightener*  
Bristol-Myers Co.  
*Assure*  
Bristol-Myers Co.  
*Clairol Midnight Sun Hair Lightener*  
Bristol-Myers Co.  
*Clairol Uncurl Hair Straightener*  
Bristol-Myers Co.  
*Número Uno Mens' Toiletries*  
Bristol-Myers Co.  
*Score Shampoo*  
Bristol-Myers Co.  
*Score Shaving Lather*  
Bristol-Myers Co.  
*That Look Shampoo*  
Gillette Co.  
*Deep Magic Bath Oil*  
Gillette Co.  
*Deep Magic Facial Cleanser*  
Jorlie Inc.  
*Sreakies Hair Piece*  
Posners Inc.  
*Curl Out Hair Relaxer*  
Posners Inc.  
*Guiche Hair Holder*  
Revlon Inc.  
*Mazon Cream & Soap for Psoriasis*  
Union Carbide  
*Dynel Hairpieces*  
Wilkinson Sword Inc.  
*Will'son Sword Shave Lather*  
Yardley Of London Inc.  
*Jaguar Men's Toiletries*

## Drug Products

Amco Pharmacal Inc.  
*Thinz Reducing Tablets*  
American Home Products Corp.  
*Quiet World Tranquilizer*  
Block Drug Co. Inc.  
*Sentrol*

Fleetwood Co.  
*Wate-On*  
McNeil Labs  
*Tylenol*  
Revlon Inc.  
*Comeback Analgesic*

## Food, Grocery Products

American Whipped Products  
*King Sour Salad Dressing*  
Anheuser-Busch Inc.  
*Grants Farm Syrup*  
Bascoms Food Products  
*Bascoms Seasonings*  
Bascoms Food Products  
*Bascoms Sauces*  
Campbell Soup Co.  
*Swanson Cookies*  
Dare Foods Ltd.  
*Dare Biscuits*  
*Dietene Co. Dietene Bread Pudding*  
Consolidated Tea Co.  
*Sweet-Touch-Nee Tea*  
Continental Baking Co. Inc.  
*Cabot Bread*  
Corn Products Co.  
*Mazola Tasty Fry*  
Educator Biscuit Co. Inc.  
*Buzo Cookies*  
Evans Products  
*French City Meats*  
Fairmont Foods Co.  
*Vita-Boy Foods*  
Fasweet Co.  
*Fasweet Sweetener*  
Frank Tea & Spice Co.  
*Jumbo Peanut Butter*  
General Foods Corp.  
*Genie Rice*  
General Foods Corp.  
*Kool-Aid Liquid Concentrate*  
General Foods Corp.  
*Maxwell House Electra Perk Coffee*  
General Foods Corp.  
*Orange Plus*  
General Foods Corp.  
*Yuban Electra Matic Coffee*  
General Mills Inc.  
*Coronados Cereals*  
General Mills Inc.  
*Jets Cereal*  
W. R. Grace & Co.  
*Tang Salad Dressing*  
Grandma Cooky Co.  
*Grandma's Cookies*  
H. J. Heinz Co.  
*Heinz Barbecue Sauce*  
Helme Products Inc.  
*Buchman-Jacks Snacks*  
Hills Brothers Coffee, Inc.  
*Hills Brothers Electra Perk Coffee*  
Hopkinsville Milling Co.  
*Sunflower Corn Meal Mix*  
Hopkinsville Milling Co.  
*Sunflower Flour*  
Horn & Hardart Baking Co.  
*Horn & Hardart Reg. Coffee*  
Kellogg Co.  
*Kellogg Puffa-Puffa Rice Cer.*  
Kellogg Co.  
*Pokes Snacks*  
Larsen Co.  
*Freshlike Foods*  
Monmouth Canning Co.  
*Homemakers Baked Beans*

National Biscuit Co.  
*Nabisco Shakes A La Mode*  
National Biscuit Co.  
*Nabisco Rice Cream Flakes*  
National Dairy Products Corp.  
*Kraft Soft Parkay Margarine*  
National Dairy Products Corp.  
*Sealtest Fruit Ades Drink*  
Nestle Co. Inc.  
*Quik Shake Milk Shake Mix*  
Northern Frozen Foods  
*Frosty Acres Frozen Foods*  
Numeric Corp.  
*Mr. Dippy*  
Old Dutch Foods  
*Old Dutch Dressings*  
Old Virginia Jams & Jellies  
*Old Virginia Jams & Jellies*  
Olin Mathieson Chemical Corp.  
*Sugar Cane 99 Diet Sweetener*  
Pantry Pride Grocery Stores  
*Pantry Pride Grocery Stores*  
Peavey Co.  
*North Country Pancake Mix*  
Pet Inc.  
*Compliment Cooking Sauces*  
Ralston Purina Co.  
*Chic 'n Krisp Crackers*  
Ralston Purina Co.  
*Ralston Snackadoos Snacks*  
Skinner Macaroni Co.  
*Skinner Macaroni Products*  
Swift & Co.  
*Old Homestead Meats*  
Tasty Toppings Inc.  
*Dorothy Lynch Salad Dressings*  
Topmost Food Co.  
*Zippie Tamales*  
Westmoreland Farm Dairy  
*Westmoreland Dairy*

## Garden Supplies, Equipm't.

Business Builders Intl.  
*Geometric Lawn Sprinkler*  
Colorado Flower Growers  
*Assoc., Inc. Colorado Flower Promotion*  
Downtowt Co.  
*Hula Ho Garden Tools*  
Fison Horticulture  
*Fison's Lawn Seeds*  
W. R. Grace & Co.  
*Redi-Earth Garden Products*  
Greenleaf Inc.  
*Greenleaf Lawn & Garden Chem.*  
Wasatch Chemical Co.  
*Morgro Garden Products*

## Gasoline, Lubricants

Superior 400 Oil Co.  
*Superior 400 Gasoline*

## Hotels, Resorts, Restr.'ts.

All Year Club  
*Calif. Vacation Promotion*  
Country Kitchen Restaurants  
*Country Kitchen Restaurants*

## H'hold Equipm't, Appliances

Borg-Warner Corp.  
*York Air Conditioner*  
Cory Corp.  
*Cory Dehumidifiers*  
Health Products Inc.  
*Saunda Facial Sauna*

National Union Electric Corp.  
*Quiet Kool Air Conditioner*

## H'hold Furnishings

Alamo Industries  
*Vectra Carpet Fibers*  
Atlas Mattress Co.  
*Dr. Strum Mattresses*  
Aztec Speaker Systems  
*Aztec Speakers Systems D*  
Bemco Associates Inc.  
*Bemco Mattresses*  
Cabell Chemical Co.  
*Cabell Insect Killer*  
Hamilton Cosco Inc.  
*Cosco Metal H'hold Furniture*  
Viking Carpet Co.  
*Viking Carpets*

## H'hold, General

American Brush Mfg. Co.  
*American Brushes*  
Flamingo Co.  
*Flamingo Pools Dr.*  
Great Lakes Carbon Co.  
*Touch & Glow Charcoal Briquettes*  
Johnston Gaston Corp.  
*Sunburst Anti-mildew*  
Paxton Enterprises  
*Paxton Bug Killer*  
Pet Chemical Co.  
*Holiday Fumigant*  
Rigo Chemical Co.  
*Kill-Ko Insecticides*  
Shell Oil Co.  
*Shell No Pest Insecticide*  
Wolverine World Wide Inc.  
*Revive Shoe Spray*

## H'hold Laundry Prods

A. E. Staley Mfg. Co.  
*Lightning White*  
Corn Products Co.  
*Lint Fabrics Finish*

## H'hold Paper Prods.

Eddy Paper Co.  
*White Swan Paper Products*  
Scott Paper Co.  
*Scott Viva Paper Napkins*

## Pet Products

Hi-Vi Dog Food  
*Hi-Vi Dog Food*

## Sport'g Goods, Bikes, Toys

Raleigh Industries  
*Raleigh Bicycles*

## Stationery, Office Equip.

A B Dick Co.  
*A B Dick Office Equip. Dr.*

## Tobacco Prods., Supplies

P. Lorillard Co.  
*Kent 100 Cigarettes*  
Philip Morris Inc.  
*Marlboro 100 Cigarettes*  
R. J. Reynolds Tobacco Co.  
*Camel Filter Cigarettes*

## Watches, Jewelry, Cameras

Kays Jewelers  
*Kays Jewelry*



Iowa Mutual  
Iowa Mutual  
Kathryn Kuhl  
Kathryn Kuhl  
Town & Coun  
Town & Coun  
U.S. Govern  
U.S. Govt.   
Promotion  
Wisconsin Na  
Wisconsin  
Insurance  
Wood Market  
Wood Marl  
Evylyn Wood  
Dynamics I  
Reading D)

Cosmetics,

Adonis Radio  
Boss Hair  
Aknell Corp.  
Akenemed  
Alberto-Culve  
Alberto VO  
Dressing  
Alberto-Culve  
Command  
Alberto-Culve  
Command  
Borden Co.  
Sat. Night  
Bristol-Myers  
Assure  
Bristol-Myers  
Clairol Mia  
Lightener  
Bristol-Myers  
Clairol Unc  
Straightene  
Bristol-Myers  
Numero Un  
Bristol-Myers  
Score Sham  
Bristol-Myers  
Score Shavi  
Bristol-Myers  
That Look  
Gillette Co.  
Deep Magie  
Gillette Co.  
Deep Magia  
Jorlie Inc.  
Streakies H  
Posners Inc.  
Curl Out H  
Posners Inc.  
Guiche Hai  
Revlon Inc.  
Mazon Crea  
Psoriasis  
Union Carbid  
Dyneel Hair  
Wilkinson Swanner  
Wilkinson Sw  
Yardley Of L  
Jaguar Mer

# Why didn't 9,643,862 media impressions work?

## Simple!...inadequate distribution!

result of all advertising is measured by a common denominator . . . SALES. investment can only pay off where the decisions are made . . . in the store. out of every 10 purchases result from a decision made in the store.

### ALL PRODUCTS AVERAGE PER CENT OF PURCHASES

Generally	Store		
Planned + Substitute + Unplanned =	Decisions		
17.2	1.8	49.9	68.9

Consumer Buying Habits Study

Why, actionable, in-market distributional data is available to qualified advertisers:

1. **DETAILED INVENTORY** (in-stock or out-of-stock) WITH STORES AND ADDRESSES OF OUT-OF-STOCK STORES.  
2. **PERCENTAGE OF ITEMS ON THE SHELF.**  
3. **POSITION OF SHELF FACINGS.**  
4. **POSITION (top, eye-level, waist-level, etc.).**  
5. **DISPLAYS (aisle-end, bins, etc.).**  
6. **ATTENTION-GETTING DEVICES (special attention-getters, such as shelf talkers, window streamer, etc.).**

MSI serves the following quality media with actionable in-market distributional data:

Atlanta	WAGA-TV	Storer TV Sales
Atlanta	WQXI-Radio	Robert E. Eastman Co.
Baltimore	WITH-Radio	Robert E. Eastman Co.
Buffalo	WGR-Radio	Katz Agency
Charleston, S.C.	WUSN-TV	Eastman TV
Charlotte	WBT-Radio	Blair Radio
Charlotte	WBTV-TV	TvAR
Chicago	WBKB-TV	ABC TV Spot Sales
Chicago	MacFadden Pub.	MB Sales Corp.
Cincinnati	WSAI-Radio	Robert E. Eastman Co.
Cleveland	WIXY-Radio	Robert E. Eastman Co.
Columbus, O.	WBNS-Radio	Blair Radio
Denver	KBTV-TV	Peters, Griffin, Woodward
Denver	KBTR-Radio	Avery-Knodel, Inc.
Detroit	WXYZ-Radio	Blair Radio
Detroit	MacFadden Pub.	MB Sales Corp.
Duluth	WD'0-TV	Eastman TV
Florence, S.C.	WBTW-TV	Blair Television
Hartford	WPOP-Radio	Blair Radio
Huntington/Charleston	WHTN-TV	Eastman TV
Kansas City	KMBC-TV	Metro TV Sales
Knoxville	WKGN-Radio	Robert E. Eastman Co.
Los Angeles	KGIL-Radio	Robert E. Eastman Co.
Los Angeles	MacFadden Pub.	MB Sales Corp.
Miami	WGBS-Radio	Major Market Radio
Milwaukee	WITI-TV	Storer TV Sales
Minneapolis/St. Paul	KRSI-Radio	Areawide Communications
New York City	WPAT-Radio	Katz Agency
New York City	MacFadden Pub.	MB Sales Corp.
Norfolk	WNOR-Radio	Robert E. Eastman Co.
Oklahoma City	KTOK-Radio	Robert E. Eastman Co.
Portland, Ore.	KPOJ-Radio	Edward Petry & Co.
Raleigh/Durham	WTVD-TV	Blair Television
Richmond	WLEE-Radio	Robert E. Eastman Co.
Richmond	WXEX-TV	Eastman TV
St. Louis	WTL-Radio	Edward Petry & Co.
San Francisco	KKHI-Radio	Robert E. Eastman Co.
San Francisco	KGO-TV	ABC TV Spot Sales
Springfield, Mo.	KTTS-TV	Eastman TV
Washington, D.C.	WTTG-TV	Metro TV Sales
100 Cities (Discount Stores)	The Discount Merchandiser	MB Sales Corp.



**MEDIA SURVEY INC**

444 MADISON AVENUE  
NEW YORK, N. Y. 10022  
(212) PLaza 1-1660 Teletype No. 710-581-6776

Drug Produ

Amco Pharm  
Thinz Red  
American Hor  
Quiet Worl  
Block Drug C  
Sentrol

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

Industry spokesmen who predict computers will replace verbal communication in spot buying transactions may view as significant the recent move by Young & Rubicam to begin with a dozen major rep firms in an expansion of its computerized Spot Call System.

Y&R, which acts as a coordinating agency for spot buying on the General Foods, Bristol-Myers, and Johnson & Johnson accounts, has been using Spot Call to monitor and maintain accurate records of buying activity at some 14 agencies assigned to these accounts.

As soon as a buy is confirmed, the buyer at any one of these agencies enters data directly into the Y&R computer via teletype. The computer combines new data with previous information on product activity and prepares a buy sheet every 24 hours.

The system is seen as a way of reducing interagency communication follow-ups which frequently cause buying discrepancies. The agency feels it can also improve communications with reps and stations.

In the past six weeks, reps who use teletype began working with the agency on an experiment whereby data on confirmations, make-goods, credits, schedule changes, and rate adjustments at a few of their stations

are teletyped to the computer by the rep salesman handling the transaction. The buyer checks the computer print-out for accuracy and sends a copy to the rep.

Expansion of Y&R's system means reps and buyers will have the same information on a buy 24 hours after the transaction is completed. Participating reps see the move as "helpful" in reducing communications misunderstandings between buyers and reps over the details of a buy. They indicated they plan to increase participation in the project very soon.

H-R entered the test with WSOC-TV

Charlotte and has expanded participation so far to include KXTV Sacramento, and KCMO-TV Kansas City. Blair is working with WFIL-TV Philadelphia and will bring more stations in "as soon as physically possible."

Among other reps involved are National Tv Sales, which was the first to come in on the deal, and RKO General, Inc., which is testing the system on all represented stations.

With several reps, such as H-R and Katz, installing computer systems of their own to provide teletype-to-computer communications with stations, and with reps hooking into agency computer systems, computer buffs may feel the prophecy of industry-wide computer communications—machine talking to machine—may have been taken one step closer to realization.

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

**American Chicle Co.,**  
div. Warner-Lambert  
**Pharmaceutical Co.**  
(Ted Bates & Co., Inc., N.Y.)

A 15-week buy for CERTS is currently in 14 major markets. Fringe minutes

(Continued on page 54)



At Earle Ludgin & Co., Chicago, Robert I. Zschunke is a vice president and director of media operations.

# Serving the Greater Providence Area



## WTEV greater coverage assures far greater sales power

The NEW WTEV antenna reaching 1049 feet above sea level which achieves 100 Kw ERP has greatly increased the WTEV coverage area and audience reach. The entirely new antenna system plus transmitter, as well as aggressive, skillful programming and a never-ending desire to serve viewers in the Greater Providence Area, assures advertisers a much larger, sales-responsive audience.

Represented by



# WTEV

Providence, R.I.  
New Bedford-Fall River, Mass.  
Vance L. Eckersley, Sta. Mgr.



Serving the Greater Providence Area

STEINMAN TELEVISION STATIONS • Clair McCollough, Pres. • WTEV Providence, R.I./New Bedford-Fall River, Mass. • WGAL-TV Lancaster-Harrisburg-York-Lebanon, Pa. • KOAT-TV Albuquerque, N.M. • KVOA-TV Tucson, Ariz.

## One Buyer's Opinion . . .

### WHAT'S IN A RATING POINT?

To agency and client alike, a rating point is defined as "one percent of all metro area tv homes that are tuned into a given program at a specific time." In most cases, rating points represent percentages of metro area tv homes—since this defines an area commonly covered by all stations' signals in a market. Homes attributed to a program, however, represent both metro and non-metro tv homes.

Although the aforementioned information appears to be cut-and-dry, I have always regarded the rating point to be a somewhat more volatile subject—and a formidable object in the hands of the unskilled media practitioner.

For example, take the rating point as a planning tool. Most agencies, when costing out a spot television campaign, will use a cost-per-ten rating points system for each market in order to derive a total cost for the campaign.

However, working with so many rating points, sometimes the buyer loses sight of exactly *what* he is purchasing. Is he buying rating points or buying prospects? Fifty gross rating points per week or 10,000 women viewers, 18-49 years?

The latter, obviously is the answer. But this is often not derived from our use of rating points—which seem to wrangle their way in and supersede prospect impressions as the reach objective of the spot tv campaign.

Or take the evaluation of that tremendously efficient buy made during the last spot flight—an evaluation also made in cost/10 GRP's. Why, that buy reduced the cost/ GRP's in Podunk from \$13 to \$6! Amazingly good buy? If you call putting 80 per cent of your dollars on a new uhf station in the market amazing (I sure do).

Certainly the goal, metro homes (and thus, rating points), was attained. However, actual coverage of the market (to include many non-metro viewers) was reduced considerably—notwithstanding the importance of non-metro viewers to some advertisers.

Then there's the "seasonally adjusted" rating point (for which every agency seems to have its own secret formula). Since sets-in-use fluctuate seasonally, ratings naturally follow suit. Buyers of schedules in July, for example, adjust the March report's rating data downward, proportionate to the drop in sets-in-use (therefore assuming the program will maintain its *share*, even though the overall rating will drop).

This appears to be a logical inference. However, also reduced by the same proportion is that program's audience data. But is it correct to reduce *all* demographics for a particular program by ten percent, just because the rating for the program is reduced ten percent? In the summer, for example, don't child viewers increase rather than decrease for some daytime programs?

And what about network ratings? These ratings are merely national averages, and will vary by market. For example, a network program may have a 15 rating. However, upon examination of local rating sources, it may be found that the program actually received a 10 rating in Pittsburgh, a 19 rating in Philadelphia, etc.

Advertisers concerned with this variation will often allocate additional dollars to "spot-fill," or "replacement weight." This is spot tv weight purchased locally to make up deficient network rating points. I've always wondered what good replacement weight is when purchased several months after the network spots ran.

In all, the rating point is a chameleon-like object that bears close investigation—lest it be misunderstood.

# IN SOUTH BEND, GO WITH THE BIG ONE!

## WSBT-TV FIRST IN . . .

**POWER . . .** One of the nation's most powerful stations . . . over 2 million watts strong!

**TOWER . . .** Over 1000 feet high. Power-tower combination gives WSBT-TV a market that no other station can reach.

**COLOR . . .** Exclusive local, live color, including Northern Indiana's only in-station color news film processor.

**AUDIENCE . . .** WSBT-TV has 42% share, sign-on to sign-off—ARB Feb.-March, 1967\*.

From South Bend go with the big colorful ONE, WSBT-TV. Why settle for less?

\*Subject to qualifications described therein.



**WSBT-TV** **22**  
SOUTH BEND  
REPRESENTED BY KATZ

## June-July TvQ—Top 10 Evening Network Programs by Income

Rank	Program	Income Groups											
		Total Sample		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	90	44	88	42	87	44	90	46	89	41	88	36
2	Bonanza	91	40	93	40	92	47	94	44	91	38	93	31
2	Family Affair	61	40	59	37	61	40	62	31	55	38	54	32
4	Dean Martin Show	77	38	84	40	80	37	83	35	86	46	87	43
4	Mission-Impossible	60	38	60	35	57	38	59	36	61	33	63	31
6	Smothers Brothers	80	36	81	29	78	28	81	25	83	32	83	30
7	I Spy	67	35	69	33	64	33	66	27	71	31	78	39
8	Gomer Pyle, U.S.M.C.	86	34	86	30	85	40	89	26	86	27	86	19
8	Saturday Night Movies	78	34	80	35	75	40	81	38	84	32	81	28
10	Red Skelton Hour	88	33	90	32	91	39	90	35	91	28	87	22

## Top 10 Evening Network Programs by Market Size

Rank	Program	Market Size Groups											
		Total Sample		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	90	44	88	37	91	50	89	36	91	45	91	50
2	Bonanza	91	40	88	33	90	39	94	39	93	41	91	51
2	Family Affair	61	40	61	40	52	41	63	37	65	43	66	42
4	Dean Martin Show	77	38	78	37	76	41	80	40	74	38	75	32
4	Mission-Impossible	60	38	61	40	52	42	65	43	64	36	60	27
6	Smothers Brothers	80	36	79	35	79	38	84	41	81	36	76	29
7	I Spy	67	35	68	44	64	32	67	30	69	37	64	30
8	Gomer Pyle, U.S.M.C.	86	34	79	23	86	34	89	38	89	33	90	44
8	Saturday Night Movies	78	34	81	23	77	36	80	37	81	34	72	44
10	Red Skelton Hour	88	33	84	24	84	31	90	38	91	36	90	35

\*Familiar—those who have seen program.  
 \*\*TvQ score—those familiar with program who say "it is one of my favorites."  
 Copyright Home Testing Institute/TvQ, Inc., 1967

### Spot (Continued from page 51)

and prime 20's will be used to reach teens through December 31. Buying are Jerry Seufferling and Anna Rodriguez.

### American Home Products (McCann-Erickson, Inc., N.Y.)

This company is testing new commercial format for OLD ENGLISH with a 13-week schedule of 30's and piggybacks. Tests will be in three or four selected markets. Bob Brandt is the buyer.

**WJTV..Sells Metropolitan Mississippi**



← Jackson

**Metro Retail Sales up 107.8 %**

### Arnold Bakers, Inc. (West, Weir & Bartel, Inc., N.Y.)

A 10-week push for ARNOLD BREAD breaks October 2. Women are the target of the fringe and day minutes in 10 markets, including New York, Pittsburgh, Baltimore, Boston, Philadelphia, Hartford, and Washington, D.C. John Tobin is the contact.

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

Follow-up to spring campaigning for OZON HAIR SPRAY will involve a seven-week push in Boston and Providence. Women will be the target of the early and late fringe, and day minutes. Buying is Al Peterson.

### Borden Co. (Needham, Harper & Steers, Inc., N.Y.)

Commercials for WHITE LAMB BABY DIAPERS will be in Providence and three or four other markets through October 28. Expansion to Las Vegas, Los Angeles, Sacramento, and other markets is likely at that time. Fringe

and day minutes are being used. Jan Meyer buys.

### Bristol-Myers Co. (Foote, Cone & Belding, Inc., N.Y.)

The Clairol division will introduce new CLAIROL EYE MAKE-UP with early and late fringe minute commercials. Schedule, which breaks at issue date, will be in 26 top Nielsen markets and Hartford through November 19. Buying is Dave Trussel.

### Brown & Williamson Tobacco Corp.

(Ted Bates & Co., Inc., N.Y.)  
 October 2 is start time on a 13-week buy for VICEROY cigarettes. Men will be the main target of prime 20's and 30's in around 31 major markets. Lou Clarke is the contact.

### California Canners & Growers (Cunningham & Walsh, Inc., San Francisco)

An eight-week drive for DIET DELIGHT breaks October 22. Fringe and day minutes to reach women will be in 35  
 (Continued on page 56)



**M**edia directors who complain station reps too often hire way buyers for positions in their own firms, might take note of several buyers who have gone the reverse route. Among them is Gail Gilchrest, newest media buyer at Frank Sawdon, Inc., New York, and graduate of CBS Spot Sales, Blair Television, and TvAR.

"I know at least a couple of other als at Blair who've ended up buying at agencies," she said.

Not only are agencies getting at least some of their buyers from the reps, those that do make the switch come to their new buying responsibilities better equipped to deal with the job. Miss Gilchrest suggested, "My experience working with reps makes it easier for me to deal with them," she explained. "I can understand their problems better. Also, having worked as office manager and secretary to the sales manager in the New York offices of KTTV Los Angeles, I'm pretty well aware of how a station operates. That has definite advantage, particularly

when dealing with make-goods."

What she means, she went on to explain, is that stations can't as easily cry "technical difficulties" to this buyer when a spot has been missed. "I know when technical difficulties are valid and when they're avoidable," she said.

Station, rep. and agency, Miss Gilchrest has had experience with all of them, and she hasn't left the advertiser out of the picture either. When she left the reps, she went to work for Webb Associates, then the house agency for Remco Toys. When Remco moved to Gumbinner North,

Inc. (then North Advertising), the buyer went with the account.

During her four years at Gumbinner, she worked as all-media buyer on Hartz Mountain, Van Heusen products, Sacramento Tomato Juice, and American Home, as well as Remco.

Why did she make the switch to the Sawdon shop? "I like independent tv stations and small agencies for the same reasons," she explained. "There's a greater amount of total involvement. You're not just doing one assigned job."

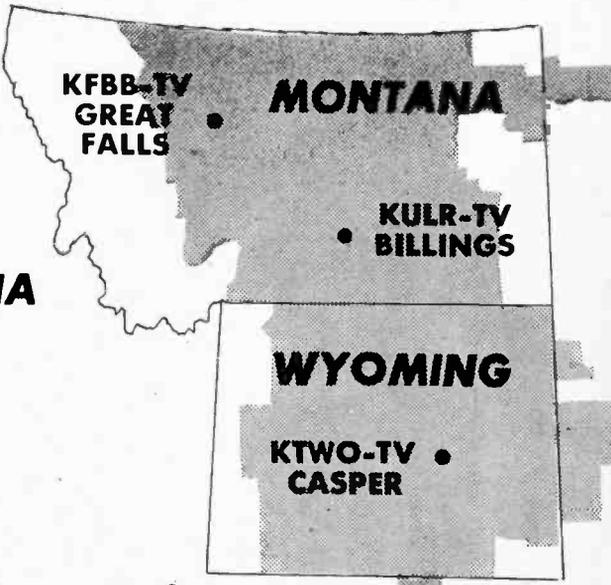
At Sawdon, Miss Gilchrest does all of the buying on the Kinney Shoe account. She hopes for a chance to do some of the planning as well. "Here everybody works together. You get involved in the entirety of an account, not just the buying aspect. The greatest reward for a media buyer," she added, "is in developing an account, putting it into the right media, and seeing the account grow. That means you have to become involved with more than just the buy sheets!"

# How the West is ONE...

## THE Great West Group

SERVING 208,000 TELEVISION HOMES  
IN 60 COUNTIES

- KFBB-TV, GREAT FALLS, MONTANA**
- KULR-TV, BILLINGS, MONTANA**
- KTWO-TV, CASPER, WYOMING**



This broad coverage made possible by  
114 translators and 37 CATV systems.

Salt Lake City      Denver

**GROUP DISCOUNTS AVAILABLE      ASK YOUR MEEKER MAN!**

**Spot** (Continued from page 54)

major markets. Buying is Evie Klein.

**Calo Pet Food Co.**

(Foote, Cone & Belding, Inc.,  
San Francisco)

A six to seven-week push for CALO PET FOODS breaks October 22. Fringe minutes, day and prime 30's and 1D's will be used in 28 major markets. Buying is Sharon Burke.

**Chesebrough-Ponds, Inc.**

(Wm. Esty Co., Inc., N.Y.)

A various-product push breaks in scattered nine and 11-week schedules October 1 and October 15. Fringe and day minutes and piggybacks will be in 90 major and top markets. Buying are Lee Mitchell, Diarmuid White, and Sharon Lalik.

**Chesebrough-Ponds, Inc.**

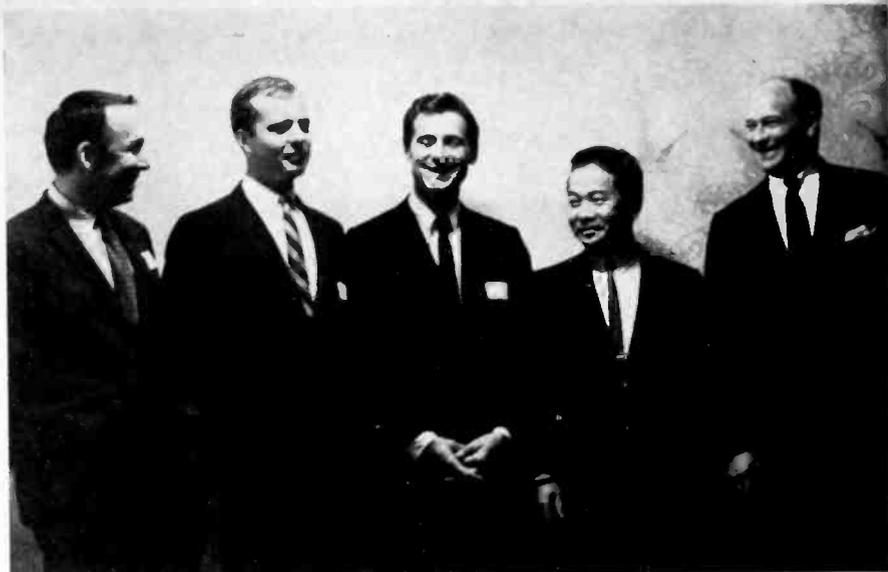
(J. Walter Thompson Co., N.Y.)

A two to three-week pre-Christmas push for Prince Matchabelli's WINDSONG PERFUME breaks December 10. According to current plans, the prime 20's and 1D's will be in 17 markets, but expansion into additional markets is considered likely. Buying is Carrie Senatore.

**Coca Cola Co.**

(Marschalk, Inc., N.Y.)

Commercials for HI-C break October 9. Early fringe and day minutes will be



Discussing Kaiser Broadcasting markets at group's recent presentation in New York, are, l. to r., Richard C. Block, vice president and general manager, Kaiser Broadcasting Corp.; Jeff Charnick, Jack Tinker & Partners; Dick Hughes, Broadcast Communications Group, Kaiser rep; Hank Tom, SSC&B, and Orrin Christy, McCann-Erickson.

used in 110 markets during a three-week push. Buying is Rose Mazzarella.

**The Drackett Co.**

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

Piggybackable minutes have been bought for DRANO and VANISH. Spots will run in 29 major markets through November 19. Bill Monroe is the contact.

**The Drackett Co.**

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

An 11 to 13-week buy for TWINKLE and ENDUST broke September 18. Minutes and 30's will be in 23 markets for Twinkle and 36 markets for Endust. Products will also share piggyback spots in many of these markets. Jeanne Maraz is the contact.

**Eastman Kodak Co.**

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

A three-week flight for KODEL CARPETS

breaks at issue date. Fringe minutes and prime 20's will be in 35 selected markets. Nancy Clifford is the contact.

**General Foods Corp.**

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

Commercials for TOAST 'EM POP-UPS will be in the top 50 markets through mid-October. Women are the target of the fringe and day minutes. Tony Lupo buys.

**General Foods Corp.**

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

Fringe minutes and 30's carry the message on MAXWELL HOUSE COFFEE. The eight-week buy broke September 18 in 65 major markets. Bob Tahler buys.

**General Foods Corp.**

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

A buy for JELLO GELATIN breaks at issue date. Fringe and day minutes and piggybacks will be in 60 major markets for the next nine weeks. Buying is Martin Nankin. A 28-week introduction for BIRDSEYE FROZEN CASSEROLE MIXES breaks October 2. Fringe minutes will be used in Portland and Syracuse. Arete Spero buys.

**Who  
cares about  
Bertha Clopton  
of  
Winterset, Iowa**

**... that's who!**

COLORFUL 13 • DES MOINES, IOWA



O. G. Kennedy, formerly president of Market Planning Corp., was named executive vice president of Norwich Pharmacal Co.

**WJTV..Sells  
Metropolitan  
Mississippi**



← Jackson

**Metro Retail Sales  
up 107.8 %**

## Agency Appointments

CARL M. KRAMPERT, formerly media director in the Detroit office of Benton & Bowles, joined N.W. Ayer & Son, Inc. as account executive for media services in the agency's Detroit office.

BRANTZ BRYAN, EBEN KEYES, AHE KOPELMAN, and SIMON KORNBLOT, account supervisors at Doyle Dane Bernbach, Inc., N.Y., were named vice presidents.

GUY V. PONTIUS, JR., vice president and account supervisor with BBDO, Inc., New York, moved to BBDO-Minneapolis in a comparable position.

CARL J. TUOSTO, account supervisor at Erwin Wasey, Inc., New York, was elected a vice president.

### General Mills, Inc.

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

Commercials break at issue date for ITCHEN TESTED FLOUR and JET 24. The four-week flight will use fringe and 15 piggybacks and 30's in Sacramento, Albany, St. Louis, and Houston. Buying is Bill Becker.

### General Mills, Inc.

*Knox Reeves Advertising, (Minneapolis)*

Four-week flight for BUTTONS AND CLOWS breaks October 23. Kids will be the target of day and fringe 30's in 10 major markets. Buying is Evie McRae.

### Gulf Oil Corp.

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

This company has a special promo, still secret, which breaks for a one-week flight October 15. Kids will be the target of day minutes in 66 markets. John Warner buys.

### International Coffee

#### Organization

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

The "Think Drink" campaign will go into network first quarter, 1968, but will continue to maintain 200 grp

(Continued on page 59)

**WJTV..Sells  
Metropolitan  
Mississippi**



Jackson

**Metro Retail Sales  
up 107.8%**

## Petry Revamps Tv Division

To meet growing demands from advertisers and agencies for more detailed, specific research data on represented stations, Edward Petry & Co. recently announced a series of staff promotions, which involve new responsibilities and expansion of services to clients, in its tv division.

E. C. (Ted) Page, formerly vice president and national sales manager, was named to the new post of vice president and general manager for the tv division. Filling another recently created position, vice president and manager of television sales administration, will be Alfred M. Masini, for the past five years vice president and group sales manager in the tv division.

Masini will coordinate systems and analysis procedures of all three New York sales groups with those of branch offices, and will "broaden his local programming analysis work to include all Petry represented stations who may wish to avail themselves of these services," Page said.

Page joined the rep firm in 1956 as a New York tv salesman. He later



PAGE

MASINI

served as eastern sales manager for tv, is a vice president of the company and director of the executive committee.

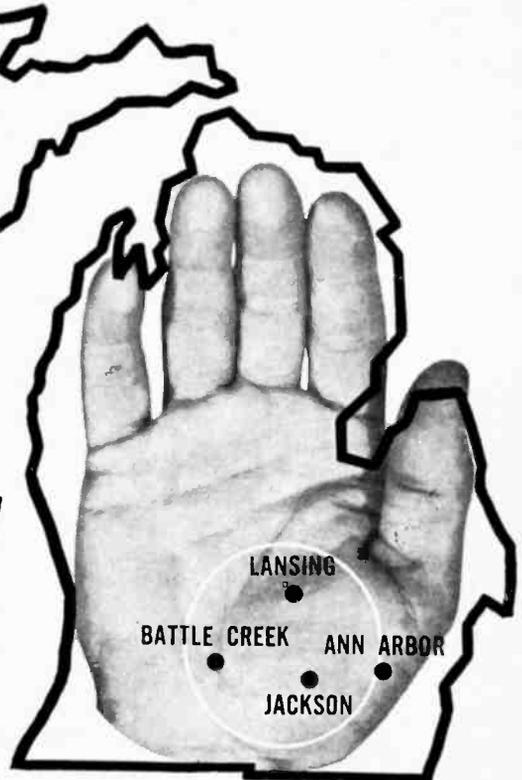
Masini, who also started as a New York tv salesman, became group sales manager of the Petry tv sales group system when it was instituted in 1964.

Assisting Masini in his new post will be Mike Levinton, former group research manager, now named director of program analysis. Succeeding Masini as tv group sales manager, is Len Tronick. Tronick appointed Bill Nugent, formerly coordinator of tv sales presentations, as his group research manager replacing Levinton.

NB

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

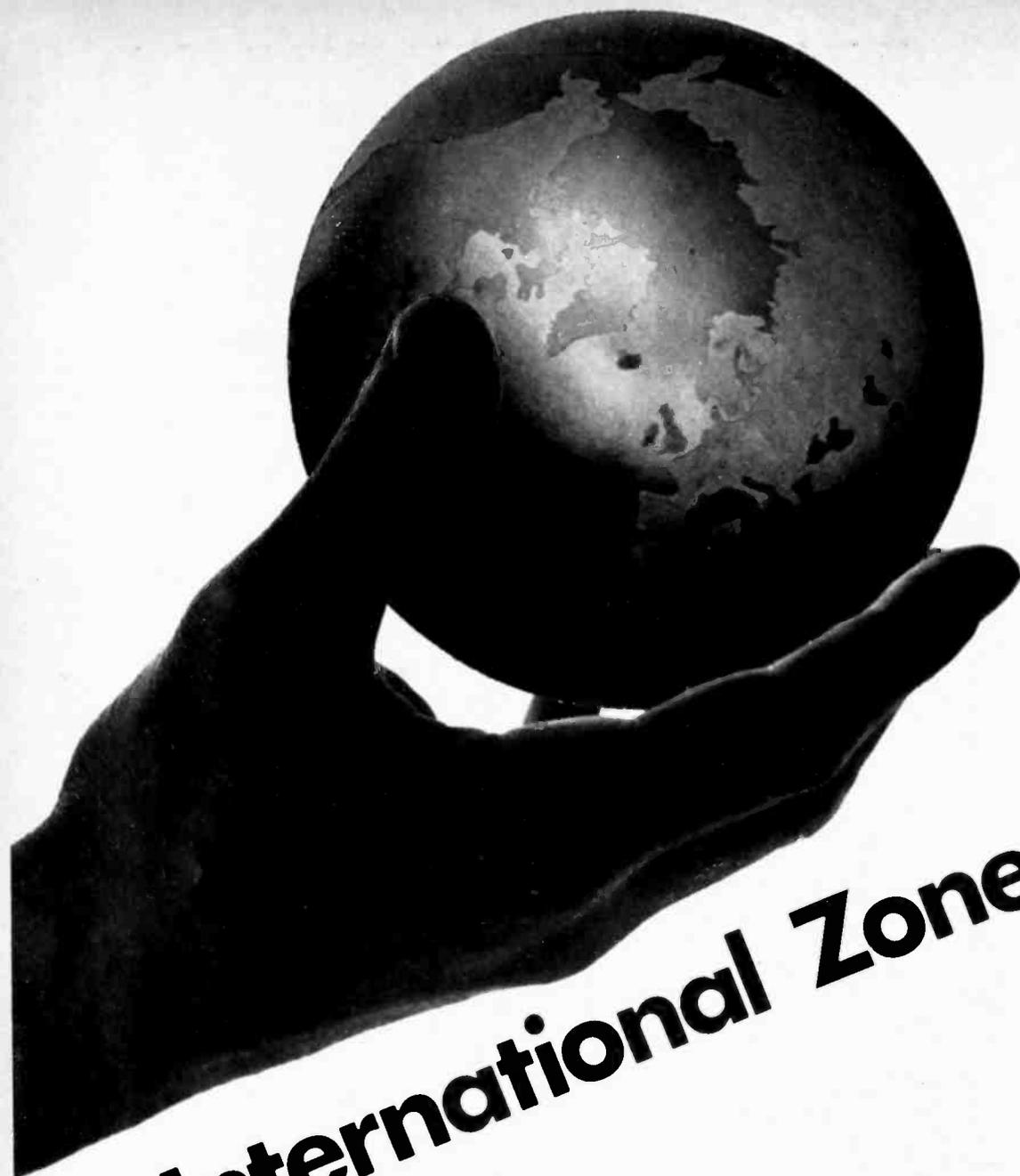
**WILX-TV**



1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



**WILX-TV**  
555 Stoddard Building  
Lansing, Michigan 48933



# International Zone

## New series of TV specials

Real stories of real people around the world filmed on the spot by United Nations Television teams

**U.S. BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS** Thomas B. Shull, Chairman   
Raymond B. Welpott, Executive V.P., NBC, Vice-Chairman  William Kaland, National Program Manager,  
Westinghouse Broadcasting, Chairman, Program Committee.

**EXECUTIVE COMMITTEE:** Roger W. Clip, V.P., Radio & TV Division, Triangle Publications  John T. Murphy,  
President, Avco Broadcasting  F. S. Gilbert, Genl. Manager, Time-Life Broadcasters  Harold Grams, Manager,  
KSD-TV, St. Louis Post Dispatch  Jack Harris, V.P., KPRC-TV, Houston Post  Stanton P. Kettler, President,  
Storer Broadcasting  C. Howard Lane, V.P., KOIN-TV, Portland, Ore.  Clair McCullough, President, Steinman  
Stations  Donald McGannon, President, Westinghouse Broadcasting  C. Wrede Petersmeyer, President,  
Corinthian Broadcasting Corporation  A. Louis Read, V.P., WDSU-TV, New Orleans  James Schiavone,  
General Manager, WWJ-TV, Detroit News  J. S. Sinclair, President, WJAR-TV, Providence, R.I.  P. A. Sugg,  
hon. member  Ben West, V.P., KOCO-TV, Oklahoma City, Okla.  Frederick A. Kugel, Founder.

TV stations can secure the "International Zone" series, retain prints for repeat showings and arrange for official correspondent accreditation at UN Headquarters on inquiry to:

**Mr. Tom Shull**, Chairman  
U.S. Broadcasters' Committee  
for the United Nations  
230 Park Avenue, New York, N.Y. 10017  
or

**Mr. Michael Hayward**, Chief UN Television  
Room 837, United Nations, New York

posure in selected spot markets. buy which begins October 23 renews schedules I.C.O. has had in 14 markets for the last three years and takes commercials in Seattle-Tacoma, Kansas City, and Boston for the first time. Fringe minutes and prime 20's will run through November 19. The network buy is, in part the company's answer to west coast rosters anxious for increased exposure. Harvey Toledo is the contact.

**Kinney Shoe Corp.**  
*Frank B. Sawdon, Inc., N.Y.)*  
three-week flight for KINNEY SHOES breaks October 25. The 15-market push will use fringe and 15 minutes. Buying is Gail Gilchrist.

**Jopman Mills, div. Burlington Industries, Inc.**  
*Altman Stoller Chalk Advertising, N.Y.)*

his company introduces a new fabric, called KLOPMAN OR BUST, starting October 2. The one-week entry will use day and fringe minutes to reach women in Richmond, Indianapolis, and Kansas City. Expansion plans have not yet been firmed. Gail Rivman buys.

**Ever Bros. Co.**  
*Dgilvy & Mather, Inc., N.Y.)*  
various-product push breaks October 5. The 13-week schedule will use fringe minutes, 30's, and piggybacks in 100 markets. Buying is Harvey Hirsch.

**Ever Bros.**  
*ISC&B, Inc., N.Y.)*  
October 15 is break date on a six-week buy for LIPTON TEA. Fringe and prime minutes and piggybacks will be used in the 50 top markets. Buying is Hank Tom.

**National Biscuit Co.**  
*McCann-Erickson, Inc., N.Y.)*  
an introductory buy for NABISCO CHEESE CRACKERS breaks October 2. Women will be the target of day and fringe minutes in four test markets. Buying is Orrin Christy.

**Socell Corp.**  
*ISC&B, Inc., N.Y.)*  
minute commercials for NOVEMA SKIN CREAM will be in 25 top markets through October 16. At that time the schedule changes to include COVER GIRL, INSTANT SHAVE, and SKIN CREAM piggyback spots in the same markets. Fall buy for THERA-BLEM breaks same issue date. Minute adjacencies will be used in 60 top markets. Buying is Roger Staff.

**St. Inc.**  
*Gardner Advertising, Inc., St. Louis)*  
production of four new flavors of SUGO LIQUID DIET FOOD begins October 2. A short, four-week flight will use fringe and day minutes in 100 markets. Jean Hall is the contact.

(Continued on page 61)

## Media Personals

EDWARD I. BARZ, formerly manager of media services, was appointed vice president and national director of media research at Foote, Cone & Belding, Inc., N.Y.

NORA CURRAN joined Street & Finney, Inc., New York, as a media planner on Ice-O-Derm, Pamprin, Creomulsion, and several other accounts. She previously did the buying and planning on the WTS Pharmacrast account at Runrill-Hoyt, Inc.

CLAUDE FROMM joined Paper,

Koenig, Lois, Inc., New York, as associate media director on the Quaker Oats and Piel's Beer accounts. He was formerly associate media director at Young & Rubicam.

ROSALIE FOSSCECO, media director at Holzer/Taylor/McTighe/Dawson, Los Angeles, was named vice president.

GALE GILCHRIST joined Frank B. Sawdon, Inc. as a media buyer. She was formerly a buyer for Gumbinner-North Co., Inc.

## At 6:10 p.m. in Pittsburgh, Mrs. Paul Betz sneezed.



Did she miss your whole campaign?

An exaggeration? Maybe. Maybe she just missed half your campaign. Or one-tenth. The point is, when you buy the high-priced spread, you're often spread pretty thinly yourself.

For the same money, doesn't it make more sense to deliver your advertising message, say, seven times on WIIC-TV rather than only four times elsewhere? And deliver a larger number of homes<sup>®</sup>, to boot!

One case—of many—in point: For less than the cost of nine spots on station B's big-deal late movie, you can deliver your spot in The Tonight Show on WIIC-TV

sixteen times! And nobody, not even Mrs. Betz, sneezes that often.

**Frequency:** The ultimate test of advertising effectiveness is in the marketplace. To achieve impact, advertisers seek continuity and frequency. The problem increases as the ad budget decreases. And quickly the time buyer must seek the most efficient buy. He must consider demographics, CPM, concentration... optimum frequency. For some eye-opening facts about selling to Pittsburghers efficiently, contact WIIC-TV's Len Swanson or your Blair Television man.

November 1966 NSI TV audience estimates. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



# FULL COLOR WIIC-TV 11



Basic NBC Television Affiliate

Co. Broadcasting Corporation WIIC-TV Pittsburgh, WSB AM-FM-TV, Atlanta, WHD AM-FM-TV, Dixon, WSOC AM-FM-TV, Charlotte, WIOD AM-FM, Miami, RTVU, San Francisco-Oakland

# Required Reading

for everyone  
who makes his  
living in the  
television industry.

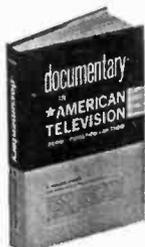
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## THE TELEVISION COPYWRITER

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by Charles Anthony Wainwright, Vice  
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Seventeen industry professionals examine the  
realities of operating a television station. All  
phases of operation are thoroughly treated—  
management, programming, news, advertising,  
promotion, traffic, technical services, etc.  
256 pages.

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A realistic, practical book on the craft of  
writing for television and radio. Contains  
ample, up-to-date illustrative material. 320  
pages, sample scripts, review questions, in-  
dexed. **\$6.95**

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BOOK DIVISION, TELEVISION AGE

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Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95  
 DOCUMENTARY IN AMERICAN TELEVISION \$8.95  
 TELEVISION STATION MANAGEMENT  
 Paper \$3.95       Cloth \$6.95  
 WRITING FOR TELEVISION AND RADIO \$6.95

NAME ..... ADDRESS .....

CITY ..... STATE ..... ZIP .....

(Please add 50¢ per book for mailing and handling.)

Check enclosed.

## Buyers Checklist

### New Representatives

KTRK-TV Houston, Tex., appointed  
Blair Television its national sales  
representative, effective immediately.

### Network Rate Increases

WRBL-TV Columbus, Ga., from  
\$650 to \$700, effective February 27,  
1968.

(Rate summary from CBS affilia-  
tes released recently, listed rate  
increases announced during March-  
June, 1967—not since July, as stated  
in TELEVISION AGE.)



Donald K. Lee was named sales  
manager of KWGN-TV Denver. He was  
formerly an account executive at the  
station.



Albert H. Sanders, Jr., formerly as-  
sistant general manager of WMAZ-TV  
Macon, Georgia, was named general  
manager, succeeding Frank Crowther,  
who retired.

**WJTV..Sells  
Metropolitan  
Mississippi**



← Jackson

Metro Retail Sales  
up 107.8 %

pot (Continued from page 59)

**harmaco, Inc.**

**Vorman, Craig & Kummel, Inc., N.Y.)**

Commercials for CHOOZ, CORRECTOL and CUSHION GRIP will be in the top 40 markets through mid-October. Women over 35 are the target of the fringe and day piggybacks. Buying is Barbara Gerber.

**Phillips Petroleum Co.**

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

Commercials for PHILLIPS 66 will be in 13 west coast markets through December 31. Women are the target of the fringe minutes and prime spots. Buying is Nancy Gray.

**Procter & Gamble Co.**

**(Compton Advertising, Inc., N.Y.)**

13-week buy for CRISCO SOLID breaks October 1. Early and late fringe minutes and piggybacks will be used in 120 markets. Buying is Jim Hickerson.

**Penfield Importers, Ltd.**

**(Reach McClinton & Co., Inc., N.Y.)**

Commercials for MARTINI AND ROSSI VERMOUTH break at issue date. Fringe and prime 30's and prime 20's will be used in about 15 selected markets through December 17. Lori Gruenwald is the contact.

**Schick Safety Razor Co.,**

**(div. Eversharp, Inc.)**

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

13-week drive for various Schick products breaks at issue date. Fringe piggybacks will be used in 40 top markets. Bobbie Cohen is the buyer.

**Stearns Roebuck & Co.**

**(Gilby & Mather, Inc., N.Y.)**

Two-week flight for CLING ALONG on stockings breaks October 1, marking first-time use of spot television on an agency basis for this company. The company, which usually buys local television, will try out the spot format in 73 markets, using fringe minutes. Gene Routh is the contact.

**Shell Oil Co.**

**(Gilby & Mather, Inc., N.Y.)**

Commercials for the AMERICANA

**WJTV..Sells Metropolitan Mississippi**



← Jackson

Metro Retail Sales up 107.8 %

PROMOTION broke September 15. Fringe minutes and prime 20's will reach men in 40 markets for 11 weeks. Charles Hitchins is the contact.

**Standard Milling Co.**

**(Fletcher Richards Co., N.Y.)**

October 16 is start time on a 13-week drive for MAYPO CEREAL. Kids will be the target of day minutes in 70 major markets. Buying is Johnny Johns.

**Textron, Inc.**

**(Sutherland-Abbott, Boston)**

Heavy-up on a September 17 buy for HOMELITE CHAIN SAWS in 25 markets, will involve expansion to 100 major markets starting November 9.

The ten-week schedule is using fringe minutes and prime 20's to reach men. John Spoffard is the contact.

**Vick Chemical Co.**

**(Leo Burnett Co., Inc., Chicago)**

A seven-week push for CLEARASIL breaks October 2. Early fringe minutes and 30's to reach teens will be in 50 major markets. Shirley Babbitt is the contact.

**Wool Bureau, Inc.**

**(Gaynor & Ducas, Inc., N.Y.)**

October 9 is start time on a three-week flight for WOOL CARPETS OF AMERICA. Fringe minutes, prime 20's, and 10's will be used in 30 top and major markets. Buying is Lois Scheuber.



**You're only HALF-COVERED in Nebraska...**

**if you don't use KOLN-TV/KGIN-TV!**

If you want to sew up Nebraska, here's a tailor-made opportunity. KOLN-TV/KGIN-TV dominates Lincoln-Land with the power that ranks us 1st in the nation based on total daily viewing in all-VHF, three-station markets.\*

In fact, KOLN-TV/KGIN-TV is ranked fourth nationally in delivering Total Daily Viewing share of market; fifth in getting you Prime Time audiences; and second among all CBS TV affiliates. Even with UHF-VHF stations added in, Lincoln-Land is solidly yours via KOLN-TV/KGIN-TV.

Your Avery-Knodel man can fit you with more facts about our Lincoln-Land leadership. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



\*Source ARB March, 1966, 84 three-station markets. 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 audience.

**New 1,500-foot tower is tallest in Nebraska!**

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.

**The Feltzer Stations**

**RADIO**  
 WRZQ KALAMAZOO-BATTLE CREEK  
 WJEP GRAND RAPIDS  
 WJEM GRAND RAPIDS-KALAMAZOO  
 WWTV-FM CADILLAC

**TELEVISION**  
 WRZQ-TV GRAND RAPIDS-KALAMAZOO  
 WWTV-TV CADILLAC-TRAVERSE CITY  
 WWUP-TV SAULT STE. MARIE  
 KOLN-TV/LINCOLN, NEBRASKA  
 KGIN-TV GRAND ISLAND, NEB.

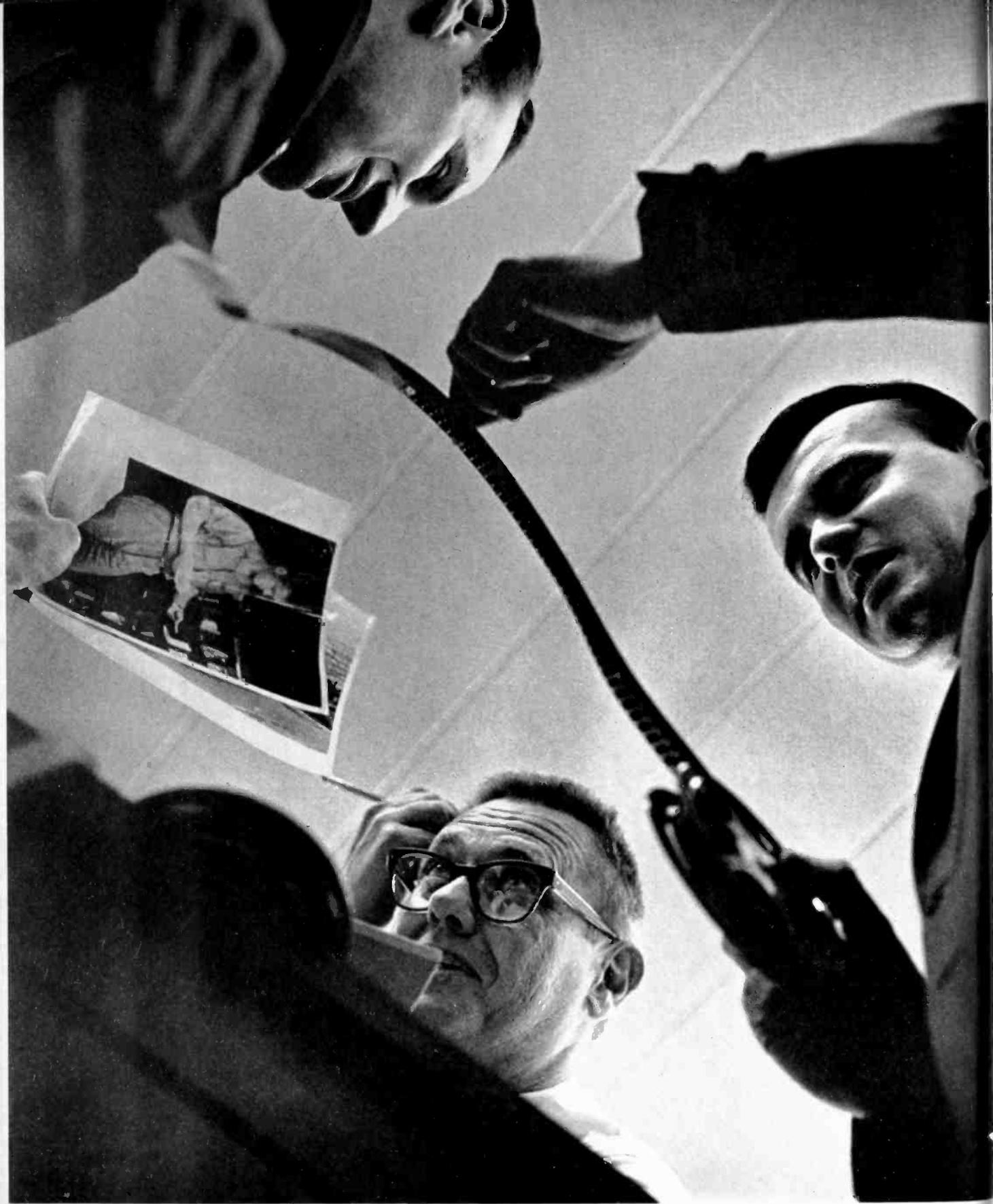
**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
1500 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET**

Avery-Knodel, Inc., Exclusive National Representative



## IMMEDIATE...INCISIVE...INCLUSIVE! News: Designed for Milwaukee

WTMJ-TV brings Milwaukeeans news as it happens... from where it's happening! On-the-spot local reporting by helicopter and mobile units. World coverage by wire services, news bureaus, network facilities, sports and weather wires, and video tape. Complete news coverage... fast! Experienced, intelligent reporting and interpreting by the area's largest news staff provides more in-depth broadcasts than any competing station. And 20 years of experience, coupled with Milwaukee's most modern broadcast facilities, give viewers the best rated news\*... Designed for Milwaukee.

**WTMJ-TV**  
COLOR IN MILWAUKEE



\*A.C. Nielsen Co., Oct. 20-Nov. 2, 1966 (5:30-6:30 P.M., Mon.-Fri. and 10:00-10:30 P.M., Sun.-Fri.).

WTMJ-TV, Channel 4, Local Station • NBC in Milwaukee • Represented by Hearst • Rights & Programs • New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

**catter Buys** (From page 31)

ey produced a total of 54 million commercial home impressions during the week measured. Gold Medal got 10 million, Pillsbury, 24 million. On a share basis, the former got 56 per cent of the total, the later, 44 per cent.

Next, this procedure was repeated for each of the top 20 markets. In New York, for example, Gold Medal got a 66 per cent share, Pillsbury a 34 per cent share. These figures were then converted into an index which reflected the degree to which each brand shares of commercial impressions differed from the network average. In New York, Gold Medal's

index was 118 (the New York share of 66 per cent divided by the national share of 56 per cent). If the brand's local share had been the same as its national, the index would have been 100. Thus, TvAR not only showed the ups and downs of network reach for each brand in the major markets but the ups and downs of reach relative to the competition.

The patterns again revealed wide variances. Mazola margarine displayed this profile in a half dozen of the top markets: Pittsburgh, 56; Atlanta, 150; Baltimore, 50; Dallas, 134; Cincinnati, 50; Minneapolis, 116.

In some product categories small brands were snowed under. Clairol outweighed Casual hair coloring 70

to 1. In cold cereals, Ralston's 5 per cent share was overshadowed by Kellogg's 42 per cent and General Mill's 38 per cent.

TvAR nails down its point by quoting Sam Vitt, executive director of media at Ted Bates: "The public's advertising sophistication has reached the point where it is quick to sense, simply from the weight of advertising volume, which product seems to have the edge." The pressure of ad weight, says Vitt, in cases where product differences are not dramatically distinct or unique, "has long been established as vitally critical in establishing the decisive sales-producing edge."

In short, says TvAR, put your money where your market is. ■

**NETWORK BRAND SHARES OF HOME IMPRESSIONS IN ONE WEEK**

(S1) Totals listed in bold type

Category and Brand	November 1966 Impres- sions (000's)	Share (%)	March 1965 Impres- sions (000's)	Share (%)
<b>Airlines</b>				
American Airlines .....	12,618	16.6	—	—
Boeing Airlines .....	8,412	11.1	—	—
Eastern Airlines .....	43,277	57.1	9,534	100.0
United Airlines .....	11,496	15.2	—	—
	<b>75,803</b>		<b>9,534</b>	
<b>Antacids &amp; Stomach Distress Aids</b>				
Alka-Seltzer .....	68,987	29.6	81,036	35.0
Antone .....	7,261	3.1	—	—
Chodol Mints .....	13,762	5.9	18,211	7.9
Dom-Seltzer .....	3,727	1.6	4,499	1.9
Doz .....	—	—	6,756	2.9
Leys M.O. ....	13,725	5.9	13,057	5.6
Opto Bismol .....	25,887	11.1	22,682	9.8
Phillips Milk of Magnesia	45,880	19.7	49,358	21.3
Relieve .....	14,869	6.4	—	—
Relaxids .....	39,307	16.8	36,102	15.6
	<b>233,405</b>		<b>231,734</b>	
<b>Automobile—Passenger</b>				
Chick .....	21,890	4.9	—	—
Chevrolet .....	101,037	22.8	90,887	30.3
Crysler .....	12,632	2.8	13,401	4.5
Edge .....	35,887	8.1	34,260	11.4
Ford .....	85,731	19.3	49,169	16.4
Genery .....	27,023	6.1	9,789	3.3
Jeep .....	38,869	8.8	15,921	5.3
Lincoln .....	71,463	16.1	40,307	13.4
Oldsmobile .....	—	—	22,906	7.6
Plymouth .....	21,653	4.9	16,778	5.6
Volvo .....	—	—	6,701	2.2
Volkswagen .....	27,841	6.3	—	—
	<b>444,026</b>		<b>300,119</b>	
<b>Automotive Accessories</b>				
Oil & Gas Filters .....	—	—	6,880	19.8
Spark Plugs .....	7,151	28.4	6,880	19.8
Autolite Batteries .....	—	—	12,632	36.3

Autolite Spark Plugs ....	—	—	8,421	24.2
Champion Spark Plugs ..	9,662	38.4	—	—
Delco Energizer Battery .	8,336	33.1	—	—
	<b>25,149</b>		<b>34,813</b>	

**Baby Products**

Johnson's Baby Lotion				
Shampoo & Powder ...	24,662	60.1	29,590	76.2
Mennen Baby Magic & Powder .....	16,346	39.9	4,329	11.1
ZBT Baby Powder .....	—	—	4,920	12.7
	<b>41,008</b>		<b>38,839</b>	

**Baked Goods—Cakes, Pies, Pastries & Sweet Rolls**

Hostess Cakes .....	2,943	4.2	—	—
Hostess Fruit Pies .....	—	—	4,035	3.1
Hydrox Cookies .....	—	—	3,314	2.6
Nabisco Cookies .....	4,875	6.9	44,602	34.7
Pepperidge Farm Frozen Dessert .....	—	—	22,639	17.6
Pillsbury Refr Cookies & Pastrie .....	50,470	71.3	40,276	31.4
Sara Lee Frozen Cakes ..	12,501	17.7	13,501	10.5
	<b>70,879</b>		<b>128,397</b>	

**Bandages**

Band-Aids .....	12,096	53.4	9,789	32.9
Curad .....	10,562	46.6	19,982	67.1
	<b>22,658</b>		<b>29,771</b>	

**Bath Oils**

Calgon Bath Products ...	18,612	63.1	46,797	91.5
Softique .....	10,884	36.9	4,329	8.5
	<b>29,496</b>		<b>51,126</b>	

**Bath Products—Children**

Fuzzy Wuzzy Bath Soap .	12,385	79.9	—	—
Mr. Bubble .....	3,109	20.1	4,061	15.6
Soaky .....	—	—	21,915	84.4
	<b>15,494</b>		<b>25,979</b>	

**Beer & Ale**

Ballantine .....	8,412	14.0	13,901	13.7
Budweiser .....	8,266	13.7	8,998	8.9
Falstaff .....	25,236	41.9	—	—
Miller .....	10,690	17.8	25,944	25.6
Pabst .....	—	—	9,691	9.6
Schaefer .....	—	—	11,869	11.7
Schlitz .....	7,593	12.6	30,872	30.5
	<b>60,197</b>		<b>101,281</b>	

<b>Bleach</b>				
Action Powdered Bleach . . . . .	11,353	59.7	27,951	54.4
Beads-O'-Bleach . . . . .	—	—	6,713	13.1
Snowy . . . . .	7,669	40.3	16,759	32.6
	<b>19,022</b>		<b>51,423</b>	

<b>Blenders &amp; Mixers—Electric</b>				
GE Blenders . . . . .	3,503	24.3	—	—
GE Portable Mixer . . . . .	3,305	23.0	—	—
Sunbeam Mixmaster . . . . .	2,067	14.4	—	—
Westinghouse Blenders . . . . .	5,152	35.8	—	—
Westinghouse Portable Mixer . . . . .	368	2.6	—	—
	<b>14,395</b>			

<b>Building &amp; Construction Material</b>				
Acrylite Ceilings . . . . .	—	—	1,070	3.0
Alcoa Aluminum . . . . .	14,776	39.4	—	—
Armstrong Ceilings . . . . .	5,328	14.2	5,593	15.6
Armstrong Floors . . . . .	3,771	10.0	16,778	46.8
Formica . . . . .	—	—	1,070	3.0
Masonite Wall Panels . . . . .	—	—	2,250	6.3
Presswood Head Board Pkts. . . . .	—	—	2,250	6.3
Royalcote Paneling . . . . .	8,218	21.9	—	—
Weldwood Paneling . . . . .	5,446	14.5	6,436	17.9
Westinghouse Micarta . . . . .	—	—	432	1.2
	<b>37,539</b>		<b>35,879</b>	

<b>Can Openers—Electric</b>				
GE Can Opener & Knife Sharpener . . . . .	11,013	96.8	—	—
Westinghouse . . . . .	368	3.2	—	—
	<b>11,381</b>			

<b>Candy</b>				
Almond Joy . . . . .	—	—	9,864	5.8
Almond Cluster . . . . .	—	—	14,172	8.3
Beatrice Foods Candies . . . . .	1,140	.9	—	—
Bit-O-Peanut Butter . . . . .	—	—	7,692	4.5
Chunky . . . . .	2,046	1.7	12,366	7.3
Clark Bar . . . . .	7,348	6.0	—	—
Cracker Jack . . . . .	5,753	4.7	4,499	2.6
Curtiss Candies . . . . .	17,470	14.2	—	—
Hollaway Various Candies . . . . .	9,478	7.7	—	—
Kit Kat . . . . .	—	—	4,675	2.7
Kraft Candies . . . . .	7,911	6.4	4,951	2.9
Kraft Marshmallows . . . . .	3,956	3.2	—	—
M & M . . . . .	11,546	9.4	—	—
Mars Candy Bars . . . . .	14,489	11.7	25,366	14.9
Mounds . . . . .	—	—	4,308	2.5
Nestle's Chocolate Bar . . . . .	17,038	13.8	32,280	19.0
Nestle's Morsels . . . . .	—	—	8,593	5.0
Peter Paul . . . . .	8,838	7.2	—	—
Tootsie Roll . . . . .	12,858	10.4	17,706	10.4
Tootsie Roll Pop . . . . .	—	—	12,000	7.1
Welch's . . . . .	3,450	2.8	11,716	6.9
	<b>123,321</b>		<b>170,188</b>	

<b>Carpets &amp; Carpet Fibers</b>				
Acrilon Carpet Fiber . . . . .	21,880	42.8	—	—
Cumuloft Nylon Carpet Fiber . . . . .	15,833	31.0	—	—
Herculon Carpet Fiber . . . . .	—	—	12,906	79.3
Lee's Carpets . . . . .	9,882	19.3	—	—
Ozite Carpet . . . . .	3,528	6.9	3,372	20.7
	<b>51,123</b>		<b>16,278</b>	

<b>Cat Food</b>				
Friskies . . . . .	7,847	18.9	88,313	70.6
9-Lives Cat Food . . . . .	5,366	12.9	—	—
Puss'n Boots Cat Food . . . . .	5,466	13.2	36,748	29.4

Purina Cat Chow . . . . .	22,823	55.0	—	—
	<b>41,502</b>		<b>125,061</b>	

<b>Cereal—Cold</b>				
General Mills . . . . .	214,804	37.8	225,655	37.3
Kellogg . . . . .	235,715	41.5	218,914	36.2
Nabisco . . . . .	17,852	3.1	24,492	4.1
Post Cereals . . . . .	50,933	9.0	56,986	9.4
Quaker . . . . .	21,218	3.7	55,941	9.3
Ralston . . . . .	27,256	4.8	22,335	3.7
	<b>567,778</b>		<b>604,323</b>	

<b>Cereal—Hot</b>				
Cream of Wheat . . . . .	16,511	19.0	26,534	60.9
Quaker Oats . . . . .	70,170	81.0	17,068	39.1
	<b>86,681</b>		<b>43,602</b>	

<b>Chain Saws</b>				
Homelite Chain Saws . . . . .	1,510	20.2	—	—
McCulloch Chain Saws . . . . .	5,956	79.8	—	—
	<b>7,466</b>			

<b>Cheese</b>				
Borden . . . . .	2,817	15.1	—	—
Kraft . . . . .	15,822	84.9	—	—
	<b>18,639</b>			

<b>Chewing Gum</b>				
Adams Sour Gum . . . . .	4,873	8.0	—	—
Beech Nut . . . . .	—	—	9,200	10.8
Clark . . . . .	13,614	22.3	25,427	29.8
Dentyne . . . . .	7,641	12.5	9,870	11.6
Trident . . . . .	18,148	29.8	16,664	19.5
Wrigley . . . . .	16,649	27.3	24,261	28.4
	<b>60,925</b>		<b>85,422</b>	

<b>Chocolate Flavoring</b>				
Nestle's Quik . . . . .	29,190	95.7	119,313	100.0
P.D.Q. . . . .	1,325	4.3	—	—
	<b>30,515</b>		<b>119,313</b>	

<b>Cigars</b>				
Dutch Master . . . . .	4,206	5.9	35,392	21.1
El Producto . . . . .	4,206	5.9	17,410	10.4
Erik . . . . .	4,206	5.9	15,069	9.0
Muriel . . . . .	22,511	31.7	26,757	16.0
Robt. Burns . . . . .	9,657	13.6	41,175	24.6
Roi Tan . . . . .	6,807	9.6	—	—
White Owl . . . . .	19,314	27.2	31,649	18.9
	<b>70,907</b>		<b>167,452</b>	

<b>Cigarettes</b>				
Alpine . . . . .	—	—	26,388	2.9
Belair . . . . .	34,190	3.8	42,783	4.8
Benson & Hedges . . . . .	51,576	5.8	—	—
Camel . . . . .	32,430	3.6	36,130	4.0
Chesterfield . . . . .	68,812	7.7	10,367	1.2
Galaxy . . . . .	—	—	30,658	3.4
Half and Half . . . . .	—	—	27,449	3.1
Kent . . . . .	51,328	5.8	57,690	6.4
Kool . . . . .	42,944	4.8	41,071	4.6
L & M . . . . .	28,993	3.3	39,971	4.5
Lark . . . . .	34,585	3.9	33,033	3.7
Lucky Strike . . . . .	30,746	3.5	43,591	4.9
Marlboro . . . . .	29,005	3.3	47,668	5.3
Newport . . . . .	21,613	2.4	14,968	1.7
Old Gold . . . . .	9,638	1.1	7,986	.9
Pall Mall . . . . .	87,140	9.8	41,074	4.6
Parliament . . . . .	33,229	3.7	16,886	1.9
Paxton . . . . .	—	—	44,013	4.9
Philip Morris . . . . .	—	—	47,301	5.3
Raleigh . . . . .	34,190	3.8	42,783	4.8
Salem . . . . .	67,749	7.6	49,976	5.6

pring	—	—	32,295	3.6
areyton	60,330	6.8	47,552	5.3
empo	18,420	2.1	26,732	3.0
rue	28,224	3.2	—	—
iceroy	39,696	4.5	30,136	3.4
7inston	84,859	9.5	56,870	6.4
	<b>889,697</b>		<b>895,371</b>	

<b>Cleaners, Household—General Purpose</b>				
Ajax Liquid	27,935	22.6	24,587	14.9
ysol	4,098	3.3	8,343	5.1
r. Clean	26,980	21.8	22,104	13.4
arson's Ammonia	—	—	33,198	20.2
ne-Sol	7,825	6.3	17,893	10.9
ic & Span	25,785	20.8	16,740	10.2
op Job	31,103	25.1	41,668	25.3
	<b>123,726</b>		<b>164,533</b>	

<b>Cleaners, Household—Bathroom &amp; Kitchen</b>				
rew Bathroom Cleaner	12,249	14.5	—	—
ow Bathroom Cleaner	43,153	51.1	—	—
rano	24,105	28.5	17,402	28.5
ini-Flush	—	—	16,264	26.7
ini-sh	5,008	5.9	27,316	44.8
	<b>84,515</b>		<b>60,982</b>	

<b>Cleaners, Household—Room Deodorizers &amp; Disinfectant Sprays</b>				
orient	—	—	19,169	17.2
ade Disinfectant Spray	5,796	12.4	35,825	31.6
ade Mist	9,304	20.0	13,045	11.5
sol Spray	9,236	19.8	31,258	27.5
ne-Sol Spray Disinfectant	2,903	6.2	—	—
izard Deodorizer	19,382	41.6	13,827	12.2
	<b>46,621</b>		<b>113,424</b>	

<b>Cleaners, Household—Floor Wax</b>				
erowax Floor Wax	23,229	16.2	44,257	24.0
rmstrong One-Step Floor Cleaner	—	—	21,742	11.8
rmstrong Wood Floor Care	4,187	2.9	9,889	5.4
uce	15,883	11.1	1,918	1.0
ic Floor Wax	9,514	6.6	—	—
anson's Bravo	28,901	20.1	—	—
anson's Glo-Coat	17,426	12.1	26,388	14.3
anson's Klear	19,477	13.6	41,887	22.7
olong	8,618	6.0	—	—
noniz	16,355	11.4	38,140	20.7
	<b>143,590</b>		<b>184,221</b>	

<b>Cleaners, Household—Furniture Polish &amp; Wax</b>				
hold	5,432	5.4	—	—
st 'N Wax	—	—	10,549	9.3
ust	28,942	28.9	29,011	25.6
anson's Jubilee	10,854	10.8	9,288	8.2
anson's Pledge	30,309	30.3	39,206	34.6
anson's Pride	8,213	8.2	9,258	8.2
noniz Tone Wax	16,355	16.3	15,896	14.0
	<b>100,105</b>		<b>113,208</b>	

<b>Cleaners, Household—Oven</b>				
w	9,248	32.7	27,173	30.3
sy-Off	19,022	67.3	38,010	42.4
en-Guard	—	—	24,437	27.3
	<b>28,270</b>		<b>89,620</b>	

<b>Cleaners, Household—Window</b>				
wax Window Cleaner	20,509	32.3	13,833	17.1
ay-Off Window Spray	7,370	11.6	25,611	31.7
ld Seal Glass Wax	—	—	11,837	14.7
ndex	35,662	56.1	29,484	36.5
	<b>63,541</b>		<b>80,765</b>	

<b>Cleansers—Scouring Powder</b>				
Ajax Cleanser	25,535	48.3	25,653	42.8
Comet	27,340	51.7	30,299	50.5
Dutch	—	—	4,019	6.7
	<b>52,875</b>		<b>59,971</b>	

<b>Coffee</b>				
Chase & Sanborn, Instant	—	—	25,990	14.0
Chase & Sanborn, Regular	18,247	8.5	—	—
Decaf	—	—	29,830	16.1
Maxwell House, Instant	19,476	9.1	29,527	15.9
Maxwell House, Regular	25,019	11.7	21,840	11.8
Nescafe	16,832	7.8	15,741	8.5
Sanka Coffee, Instant	29,567	13.8	27,264	14.7
Sanka Coffee, Regular	32,658	15.2	35,492	19.1
Yuban Coffee, Instant	36,477	17.0	—	—
Yuban Coffee, Regular	36,477	17.0	—	—
	<b>214,753</b>		<b>185,684</b>	

<b>Cold Remedies—Cold Tablets &amp; Pills</b>				
Citrison	47,111	23.5	—	—
Coldene	3,641	1.8	10,069	7.2
Congesperin Children's Cold Tab	31,873	15.9	—	—
Contac	41,657	20.8	48,705	34.9
Direxin	—	—	29,567	21.2
Dristan	76,086	38.0	36,817	26.3
Groves 4-Way	—	—	14,570	10.4
	<b>200,188</b>		<b>139,728</b>	

<b>Cold Remedies—Cough &amp; Sore Throat—Adult</b>				
Actin	—	—	28,709	33.0
Adulton Cough Syrup	34,829	14.4	—	—
Coldene Liquid	1,781	.7	—	—
Dristan	—	—	8,830	10.1
Isodettes	—	—	44,743	51.4
Listerine Antiseptic Tablets	47,723	19.7	—	—
Pertussin Cough Syrup	32,801	13.5	—	—
Romilar Cough Lozenges	723	.3	—	—
Romilar Cough Syrup	20,529	8.5	—	—
Smith Bros. Cough Drops	11,604	4.8	—	—
Spectrocin-T	4,119	1.7	4,767	5.5
Suerets	37,807	15.6	—	—
Vicks Cough Drops & Discs	28,516	11.8	—	—
Vicks Cough Syrup & Formula 44	22,199	9.1	—	—
	<b>242,631</b>		<b>87,049</b>	

<b>Cold Remedies—Cough &amp; Sore Throat—Children</b>				
Romilar—C F Children's	19,806	29.5	—	—
St. Joseph Cough Syrup	15,560	23.2	18,258	59.5
Suerets	31,759	47.3	—	—
Fletcher's Cough Syrup	—	—	12,436	40.5
	<b>67,125</b>		<b>30,694</b>	

<b>Cold Remedies—Nasal Sprays, Inhalants, Vaporizers</b>				
Contac	—	—	33,078	24.8
Dristan	46,318	73.5	63,010	47.2
Pertussin	—	—	28,709	21.5
Vicks	16,663	26.5	8,787	6.6
	<b>62,981</b>		<b>133,584</b>	

<b>Cold Remedies—Salves &amp; Ointments—For Relief of Pain, Incl. Muscular</b>				
Absorbine Jr.	16,615	23.9	12,286	10.3
Ben Gay	14,670	21.1	31,288	26.3
Deep Heat	—	—	22,493	18.9
Heet	7,409	10.7	18,628	15.6
Infra Rub	9,520	13.7	5,515	4.6
Mentholatum	—	—	15,742	13.2

Musterole .....	—	—	6,547	5.5
Omega Oil .....	4,012	5.8	—	—
Vicks Vaporub .....	17,253	24.8	6,537	5.5
	<b>69,479</b>		<b>119,036</b>	

#### Condiments

A-1 Sauce .....	1,946	3.0	15,943	11.0
Del Monte Catsup .....	6,338	9.7	2,359	1.6
French's Mustard .....	9,698	14.8	13,963	9.7
French's Worcestershire ..	4,737	7.2	6,744	4.7
Heinz Ketchup .....	22,284	34.0	17,881	12.4
Hunt Catsup .....	16,676	25.4	87,761	60.7
Kraft Barbecue Sauce ...	3,956	6.0	—	—
	<b>65,635</b>		<b>144,651</b>	

#### Cookers—Electric

General Electric Automatic Food Cooker .....	3,910	65.4	—	—
Sunbeam Cooker/Deep Fryer .....	2,067	34.6	—	—
	<b>5,977</b>			

#### Corn Remedies

Blue Jay .....	7,055	56.1	11,243	32.6
Freezone .....	5,530	43.9	23,220	67.4
	<b>12,585</b>		<b>34,463</b>	

#### Cream Substitutes

Borden's Cremora .....	1,880	2.6	—	—
Coffee-Mate .....	60,009	84.2	38,938	76.9
Pream .....	9,422	13.2	11,727	23.1
	<b>71,311</b>		<b>50,665</b>	

#### Denture Adhesives

Cushion Grip Dental Reliner .....	9,701	25.3	—	—
Ora-Fix .....	7,959	20.7	9,678	31.5
Poli-Grip .....	18,941	49.4	19,390	63.2
Snug Denture Cushions ..	1,776	4.6	1,633	5.3
	<b>38,377</b>		<b>30,701</b>	

#### Denture Cleaners

Dentu-Creme .....	11,788	15.3	11,550	19.2
Efferdent .....	38,440	49.9	—	—
Ora .....	—	—	6,923	11.5
Polident .....	26,882	34.9	41,730	69.3
	<b>77,110</b>		<b>60,203</b>	

#### Deodorants

Arrid .....	21,972	10.4	29,269	10.7
Ban .....	48,119	22.7	26,444	9.7
Calm Spray .....	2,173	1.0	18,705	6.8
5-Day Pads .....	—	—	14,615	5.3
Fresh .....	12,853	6.1	11,041	4.0
Manpower .....	17,291	8.2	10,771	3.9
Mennen .....	4,206	2.0	31,728	11.6
Ment .....	4,450	2.1	—	—
Mum .....	26,566	12.5	34,274	12.5
Right Guard .....	43,687	20.6	56,525	20.7
Score .....	6,009	2.8	—	—
Secret .....	24,662	11.6	40,073	14.7
	<b>211,988</b>		<b>273,445</b>	

#### Depilatories

Nair .....	2,282	20.4	9,955	69.5
Neet .....	8,927	79.6	4,375	30.5
	<b>11,209</b>		<b>14,330</b>	

#### Desserts

Borden's Ice Cream .....	7,216	4.9	—	—
D-Zerta Dietary Gelatin Dessert .....	14,405	9.8	—	—
Jell-O Gelatin Dessert ..	24,982	16.9	26,730	46.0
Jell-O Golden Egg Custard	20,202	13.7	—	—

Jell-O Instant Pudding ..	11,738	8.0	10,707	18.4
Jell-O Pudding & Pie Filling .....	15,470	10.5	4,452	7.7
Jell-O Whip 'N Chill ....	—	—	6,723	11.6
Mr. Wiggle Candy Flavored Gelatin .....	45,575	30.9	—	—
Royal Gelatin .....	—	—	9,488	16.3
Royal Pudding & Pie Filling .....	8,020	5.4	—	—
	<b>147,608</b>		<b>58,100</b>	

#### Dessert Toppings

D-Zerta Dietary Whipped Topping .....	3,786	13.1	—	—
Dream Whip Dessert Topping .....	21,564	74.7	—	—
Smuckers Fruit Toppings	3,528	12.2	—	—
	<b>28,878</b>			

#### Dinners—Prepared/Entrees

Armour Canned Meals ..	—	—	12,872	4.9
Betty Crocker Dinners ..	—	—	27,893	10.6
Bounty Brand Canned Meals .....	10,898	8.1	—	—
Chef Boy-Ar-Dee .....	68,952	51.1	131,084	49.7
Chun King Chinese Food	5,594	4.1	—	—
Franco-American Canned Foods .....	25,948	19.2	63,278	24.0
Golden Grain Dinners ..	13,600	10.1	—	—
Kraft Dinners .....	3,956	2.9	9,901	3.8
Swanson Frozen Dinners .	6,060	4.5	18,883	7.2
	<b>135,008</b>		<b>263,911</b>	

#### Dog Food

Alpo .....	14,389	7.2	15,742	8.3
Dash .....	—	—	17,844	9.4
Friskies .....	5,433	2.7	15,031	7.9
Gaines Burgers .....	11,856	5.9	8,228	4.3
Gaines Meal .....	31,515	15.8	—	—
Gravy Train .....	—	—	26,606	14.0
Hartz .....	1,781	.9	15,444	8.1
Ken-L .....	62,461	31.2	27,283	14.4
Milkbone .....	9,777	4.9	16,890	8.9
Prime .....	24,115	12.1	14,257	7.5
Purina .....	29,345	14.7	32,297	17.0
Top Choice .....	9,272	4.6	—	—
	<b>199,944</b>		<b>189,622</b>	

#### Dryers, Clothes

Maytag .....	10,636	85.0	—	—
Westinghouse .....	1,874	15.0	—	—
	<b>12,510</b>			

#### Eye Makeup

Maybelline .....	11,903	71.9	35,733	100.0
Yardley Eye Makeup ....	4,641	28.1	—	—
	<b>16,544</b>		<b>35,733</b>	

#### Fabric Softeners

Downy .....	28,496	36.2	28,195	29.2
Final Touch .....	25,552	32.5	34,323	35.5
NuSoft .....	24,575	31.3	34,163	35.3
	<b>78,623</b>		<b>96,681</b>	

#### Face Makeup & Powder

Corn Silk Face Powder .	20,232	59.9	—	—
Cover Girl Cosmetics ....	13,561	40.1	13,150	100.0
	<b>33,793</b>		<b>13,150</b>	

#### Flour

Gold Medal .....	30,507	55.7	86,591	100.0
Pillsbury's Best Flour ..	24,257	44.3	—	—
	<b>54,764</b>		<b>86,591</b>	

**Frostings & Frosting Mixes**

Betty Crocker .....	61,698	73.3	23,397	30.1
Pillsbury Frosting Mix ...	22,397	26.6	54,310	69.9
	<b>84,095</b>		<b>77,707</b>	

**Fruits—Canned & Frozen**

Birdseye Frozen Fruit ...	2,827	4.9	—	—
California Prune Advisory Board .....	11,844	20.6	—	—
Diet Delight Canned Fruit	14,623	25.5	—	—
Dole Canned Fruit .....	18,951	33.0	—	—
Florida Fruit .....	—	—	23,606	50.5
Libby Canned Fruit .....	9,121	15.9	23,094	49.5
	<b>57,366</b>		<b>46,700</b>	

**Fruit Juices & Drinks**

Birdseye Awake .....	12,432	9.2	4,182	3.9
Del-Monte .....	10,696	8.0	—	—
Florida .....	5,432	4.0	19,456	18.2
Hawaiian Punch .....	5,975	4.4	—	—
Heart's Delight .....	13,943	10.4	—	—
Hi-C .....	18,648	13.9	14,360	13.4
Libby .....	9,003	6.7	5,055	4.7
Ocean Spray Cranberry Juice .....	17,988	13.4	22,031	20.6
Sunsweet .....	—	—	4,499	4.2
Tang .....	6,817	5.1	32,140	30.0
Welch's Juices .....	33,542	24.9	5,470	5.1
	<b>134,476</b>		<b>107,193</b>	

**Frying Pans—Electric**

Corningware Electromatic Skillet .....	1,874	29.4	—	—
Sunbeam Multi-Cooker Frypan .....	4,133	64.8	—	—
Westinghouse Broiler/Frypan .....	368	5.8	2,239	100.0
	<b>6,375</b>		<b>2,239</b>	

**Gasoline**

American .....	25,236	36.9	—	—
Gulf .....	5,147	7.5	—	—
Mobile .....	—	—	10,755	16.6
Shell .....	12,006	17.6	39,035	60.3
Sunoco .....	21,453	31.4	—	—
Texaco .....	4,490	6.6	14,958	23.1
	<b>68,332</b>		<b>64,748</b>	

**Hair Dryers**

General Electric .....	—	—	5,808	100.0
Lady Schick .....	2,872	60.7	—	—
Lady Sunbeam .....	1,860	39.3	—	—
	<b>4,732</b>		<b>5,808</b>	

**Hair Products—Coloring**

Alberto VO5 .....	26,550	12.4	—	—
Casual .....	2,442	1.1	31,080	15.1
Clairol .....	149,260	69.6	121,212	59.0
New Dawn .....	36,158	16.9	38,585	18.8
Moreen .....	—	—	14,394	7.0
	<b>214,410</b>		<b>205,271</b>	

**Hair Prod.—Dressing & Conditioner**

Alberto VO5 Hair Dressing & Con. ....	29,445	83.3	55,166	100.0
Clairol Condition .....	5,885	16.7	—	—
	<b>35,330</b>		<b>55,166</b>	

**Hair Prod.—Grooming Preparations, Men**

Aftershave .....	39,064	30.2	50,372	42.4
Code 10 .....	—	—	14,719	12.4
Room 'N Clean .....	11,174	8.6	—	—
Shave-Up .....	26,258	20.3	—	—

Score .....	21,136	16.3	30,085	25.3
Vitalis .....	31,814	24.6	7,284	6.1
Wildroot .....	—	—	16,270	13.7
	<b>129,446</b>		<b>118,730</b>	

**Hair Products—Permanents**

Bobby .....	—	—	3,389	12.7
Lilt .....	10,689	68.6	6,113	22.9
Silver Curl .....	2,442	15.7	2,462	9.2
Toni .....	2,442	15.7	14,781	55.3
	<b>15,573</b>		<b>26,745</b>	

**Hair Products—Rinses**

Alberto VO5 .....	27,945	37.5	20,725	29.0
Breck .....	11,080	14.9	7,101	9.9
Lady Clairol Hair-So-New	16,710	22.4	24,612	34.4
Tame .....	—	—	19,125	26.7
Toni .....	18,759	25.2	—	—
	<b>74,494</b>		<b>71,563</b>	

**Hair Products—Setting Lotion**

Breck .....	5,116	15.0	23,578	98.1
Dippity-Do .....	16,503	48.4	—	—
Get Set Hair Setting Prod.	12,500	36.6	—	—
Setique .....	—	—	463	1.9
	<b>34,119</b>		<b>24,041</b>	

**Hair Products—Shampoo**

Alberto VO5 .....	32,629	16.4	71,334	20.8
Breck .....	19,890	10.0	26,872	7.8
Enden .....	—	—	16,036	4.7
Halo .....	12,246	6.2	26,677	7.8
Head & Shoulders .....	36,276	18.3	83,057	24.2
Lustre-Creme .....	21,050	10.6	27,329	8.0
Minipoo .....	8,843	4.5	13,069	3.8
Prell .....	47,716	24.0	61,236	17.9
Subdue .....	—	—	16,902	4.9
White Rain .....	1,861	.9	—	—
Woodbury .....	17,996	9.1	—	—
	<b>198,507</b>		<b>342,512</b>	

**Hair Products—Spray**

Adorn .....	17,526	29.7	14,249	21.3
Alberto VO5 .....	17,329	29.4	30,102	45.0
Helene Curtis .....	—	—	7,774	11.6
Hidden Magic .....	22,031	37.4	—	—
Miss Breck .....	2,046	3.5	—	—
White Rain .....	—	—	14,716	22.0
	<b>58,932</b>		<b>66,841</b>	

**Hand & Face Lotion & Skin Conditioners**

Albolene Cleansing Cream	6,985	4.0	—	—
Campana .....	—	—	674	.4
Chapans .....	11,771	6.7	10,116	6.1
Desert Flower .....	3,549	2.0	—	—
Deep Magic .....	21,200	12.1	25,694	15.4
Derma Fresh .....	—	—	36,932	22.1
Dermassage .....	—	—	1,988	1.2
Jergens .....	61,341	34.9	43,701	26.2
Noxzema .....	42,905	24.4	18,205	10.9
Pacquin's .....	10,567	6.0	29,789	17.8
Pond's .....	17,305	9.9	—	—
	<b>175,623</b>		<b>167,099</b>	

**Headache Remedies—Adult**

Alka-Seltzer .....	68,987	13.9	81,036	18.7
Anacin .....	114,491	23.1	132,146	30.4
Bayer Aspirin .....	80,325	16.2	70,194	16.2
Bromo-Seltzer .....	3,727	.8	4,499	1.0
Bufferin .....	91,809	18.5	85,926	19.8
Cope .....	34,604	7.0	—	—
Excedrin .....	60,948	12.3	60,538	13.9
Measurin .....	4,922	1.0	—	—

Resolve .....	14,869	3.0	—	—
Vanquish .....	20,302	4.1	—	—
	<b>494,984</b>		<b>434,339</b>	

#### Headache Remedies—Children

Bayer Aspirin .....	22,187	44.3	53,147	76.0
St. Joseph Aspirin .....	27,867	55.7	16,738	24.0
	<b>50,054</b>		<b>69,885</b>	

#### Hosiery (Women)

Cameo Stockings .....	9,882	16.7	—	—
Fascination Hose .....	7,695	13.0	—	—
Fling Support Hosiery .....	21,293	35.9	52,589	82.4
Supp-Hose .....	20,462	34.5	11,194	71.6
	<b>59,332</b>		<b>63,783</b>	

#### Insurance

Aetna .....	4,383	3.2	1,538	1.2
Allstate .....	30,226	21.9	29,369	22.5
Continental .....	6,080	4.4	21,809	16.7
Insurance Co. of North America .....	14,302	10.4	—	—
Kemper .....	3,557	2.6	—	—
John Hancock .....	22,675	16.4	15,638	12.0
Liberty Mutual .....	—	—	6,465	4.9
Metropolitan Life .....	6,338	4.6	—	—
Mutual of Omaha .....	8,841	6.4	23,790	18.2
Prudential .....	26,394	19.1	21,051	16.1
State Farm .....	15,225	11.0	11,136	8.5
	<b>138,021</b>		<b>130,796</b>	

#### Irons

General Electric .....	—	—	5,808	100.0
Sunbeam .....	2,067	21.3	—	—
Westinghouse .....	7,633	78.7	—	—
	<b>9,700</b>		<b>5,808</b>	

#### Jams & Jellies

Kraft .....	3,956	13.3	4,951	47.5
Smuckers .....	4,989	16.8	—	—
Welch .....	20,709	69.8	5,470	52.5
	<b>29,654</b>		<b>10,421</b>	

#### Knives—Electric

General Electric .....	1,461	9.7	—	—
Sunbeam .....	13,641	90.3	—	—
	<b>15,102</b>			

#### Laxatives

Carter's Little Pills .....	—	—	17,861	12.3
Correctol .....	9,978	11.5	9,956	6.8
Ex-Lax .....	9,644	11.2	10,643	7.3
Feen-A-Mint .....	—	—	6,387	4.4
Fletcher's Castoria .....	—	—	9,840	6.8
Haley's M.O. ....	13,725	15.9	13,057	9.0
Phillip's Milk of Magnesia .....	45,880	53.0	49,358	34.0
Serutan .....	7,261	8.4	28,277	19.5
	<b>86,488</b>		<b>145,379</b>	

#### Light Bulbs

General Electric .....	2,884	30.0	13,682	52.3
Westinghouse .....	6,737	70.0	12,486	47.7
	<b>9,621</b>		<b>26,166</b>	

#### Margarine

Blue Bonnet .....	38,384	29.4	9,520	21.4
Borden .....	9,440	7.2	—	—
Chiffon .....	14,043	10.8	—	—
Fleischmann .....	12,902	9.9	16,808	37.9
Golden Glow .....	17,041	13.1	—	—
Imperial .....	19,854	15.2	6,475	14.6
Kraft .....	12,412	9.5	9,901	22.3
Mazola .....	6,495	5.0	1,694	3.8
	<b>130,571</b>		<b>44,398</b>	

#### Meat Products

Armour Canned Meat .....	4,556	4.2	—	—
Honeysuckle Sliced Turkey .....	20,206	18.5	—	—
Oscar Mayer Meat Products .....	18,696	17.1	10,224	100.0
Rath Meat Products .....	5,999	5.5	—	—
Swift's Meat Products .....	36,032	33.0	—	—
Treet Luncheon Meat .....	3,890	3.6	—	—
Underwood Spread .....	19,724	18.1	—	—
	<b>109,103</b>			

#### Mixes—Cake, Pie, & Muffin

Betty Crocker .....	35,444	33.1	50,117	37.2
Dromedary .....	6,412	6.0	—	—
Duncan Hines .....	36,426	34.0	31,006	23.0
Pillsbury .....	17,371	16.2	53,590	39.8
Royal No-Bake Pie Mixes .....	11,442	10.7	—	—
	<b>107,095</b>		<b>134,713</b>	

#### Mixes—Pancake

Aunt Jemima .....	39,677	54.7	19,740	30.3
Duncan Hines .....	9,523	13.1	—	—
Hungry Jack .....	23,292	32.1	—	—
Pillsbury .....	—	—	45,463	69.7
	<b>72,492</b>		<b>65,203</b>	

#### Mouthwash

Colgate 100 .....	51,363	13.9	10,389	11.0
Green Mint .....	—	—	7,153	7.6
Lavoris .....	37,168	10.0	17,573	18.8
Listerine .....	98,746	26.6	40,058	42.8
Micrin .....	31,874	8.6	18,465	19.7
Reef .....	25,664	6.9	—	—
Scope .....	126,033	34.0	—	—
	<b>370,848</b>		<b>93,538</b>	

#### Peanut Butter

Jif .....	24,999	55.6	23,316	38.7
Peter Pan .....	19,967	44.4	22,991	38.2
Skippy .....	—	—	13,887	23.1
	<b>44,966</b>		<b>60,194</b>	

#### Pens, Ballpoint

Bic .....	11,828	41.6	29,651	100.0
Paper-Mate .....	16,620	58.4	—	—
	<b>28,448</b>		<b>29,651</b>	

#### Phonographs

RCA .....	11,975	41.3	—	—
Singer .....	2,578	8.9	—	—
V-M Phonographs .....	4,989	17.2	—	—
Zenith .....	9,473	32.6	—	—
	<b>29,015</b>			

#### Photographic Equipment—Consumer

Honeywell .....	—	—	1,707	3.4
Kodak .....	17,897	24.7	48,990	96.6
Polaroid .....	54,675	75.3	—	—
	<b>72,572</b>		<b>50,697</b>	

#### Pop Tarts & Pop Ups

Kellogg's Pop-Tarts .....	34,703	57.5	—	—
Toastems .....	25,632	42.5	—	—
	<b>60,335</b>			

#### Potatoes, Instant

Betty Crocker .....	16,135	58.0	—	—
Borden .....	863	3.1	5,377	26.9
French .....	10,820	38.9	14,643	73.1
	<b>27,818</b>		<b>20,020</b>	

#### Refrigerator/Freezer

Admiral .....	16,634	80.1	—	—
General Electric .....	—	—	10,967	70.9
Hotpoint .....	4,133	19.9	4,499	29.1
	<b>20,767</b>		<b>15,466</b>	

Salad Dressing				
Frenchette	—	—	13,621	29.7
Good Seasons	11,946	31.7	4,302	9.4
Kraft Miracle Whip	7,911	21.0	4,951	10.8
Kraft	7,911	21.0	9,901	21.6
Seven Seas	9,858	26.2	—	—
Wishbone	—	—	13,157	28.6
	<b>37,626</b>		<b>45,932</b>	

Sauces & Gravies				
Chef Boy-Ar-Dee Sauces	—	—	5,213	6.8
Contadina Tomato Paste	28,128	35.6	7,888	10.4
Franco-American Gravies	7,634	9.7	5,372	7.1
French's Gravy Mixes	25,254	31.9	24,768	32.5
Hunt Tomato Sauce and Paste	18,064	22.8	32,911	43.2
	<b>79,080</b>		<b>76,152</b>	

Scouring Pads				
Brillo	5,569	10.0	14,925	34.7
Jobie	2,720	4.9	12,010	27.9
Rescue	34,324	61.3	—	—
Scotch Brite	—	—	3,457	8.0
S.O.S.	13,349	23.9	12,680	29.4
	<b>55,962</b>		<b>43,072</b>	

Shave Prod.—After Shave & Cologne				
Aqua Velva	18,123	19.3	32,426	57.6
British Sterling	34,428	36.7	—	—
Brittania	—	—	1,321	2.3
Fennen Afta Shave Lotion	—	—	9,374	16.7
Fennen Skin Bracer	8,412	9.0	6,042	10.7
Line Flaggs	11,033	11.8	—	—
Old Spice	12,530	13.4	—	—
Hardley Black Label	9,281	9.9	7,098	12.6
	<b>93,807</b>		<b>56,261</b>	

Shave Products—Cream				
Barber Shave	9,166	15.9	13,277	6.9
Aqua Velva	9,872	17.1	63,926	33.3
Barba Shave	—	—	14,316	7.5
Collette Foamy	24,630	42.7	50,198	26.1
Fennen Sof' Stroke	4,206	7.3	1,947	1.0
Excema	2,380	4.1	14,918	7.8
Palmolive Rapid	6,688	11.6	15,494	8.1
Seaside	717	1.2	3,969	2.1
	<b>57,659</b>		<b>192,130</b>	

Shave Products—Razor Blades				
Collette	57,189	51.5	66,422	58.7
Personna	53,862	48.5	21,258	18.8
Wilkinson	—	—	25,566	22.5
	<b>111,051</b>		<b>113,246</b>	

Shavers—Electric, Men				
Remelco	14,407	18.0	—	—
Armington	29,415	36.8	—	—
Chick	2,872	3.6	—	—
Sunbeam Shavemaster	33,318	41.6	4,499	100.0
	<b>80,012</b>		<b>4,499</b>	

Shoe Polish				
Giffin	12,037	47.8	12,340	31.4
Hanson	13,164	52.2	26,901	68.6
	<b>25,201</b>		<b>39,241</b>	

Shortening & Oil				
Pasco Oil & Shortening	88,731	88.4	74,273	100.0
Wesson Oil	11,604	11.6	—	—
	<b>100,335</b>		<b>74,273</b>	

Skin Blemish Prod.				
Neutrasil	12,030	73.8	16,329	67.0

Jergens Med. Complexion	3,256	20.0	—	—
Stri-Dex	1,023	6.3	8,038	33.0
	<b>16,309</b>		<b>24,367</b>	

Sleep-Aids				
Nytol	11,788	13.6	31,977	33.2
Sleep-Eze	16,168	18.7	22,803	23.7
Sominex	58,594	67.7	41,455	43.1
	<b>86,550</b>		<b>96,235</b>	

Snacks				
Cheetos	7,467	7.9	15,307	11.9
Doritos Tortilla Chips	15,307	16.1	—	—
Franklin Peanuts	—	—	8,810	6.9
Frito's Corn Chips	23,844	25.2	60,627	47.2
Jiffy Popcorn	5,206	5.5	12,940	10.1
Lay's Potato Chips	36,399	38.4	—	—
Planter's Peanuts	3,222	3.4	5,181	4.0
Ruffles Potato Chips	3,337	3.5	22,960	17.9
Sunshine Cheezit	—	—	2,629	2.0
	<b>94,782</b>		<b>128,454</b>	

Soap & Detergent—Bar				
Camay	33,383	13.6	22,127	9.8
Dial	44,993	18.3	49,083	21.7
Dove	13,205	5.4	4,047	1.8
Ivory	33,857	13.8	29,392	13.0
Lava	5,499	2.2	6,113	2.7
Lifebuoy	8,057	3.3	9,512	4.2
Lux	29,817	12.1	34,357	15.2
Palmolive	8,230	3.3	49,041	21.7
Safeguard	27,328	11.1	—	—
Sweetheart	17,326	7.0	6,040	2.7
Woodbury	12,298	5.0	10,187	4.5
Zest	12,199	5.0	6,113	2.7
	<b>246,192</b>		<b>226,012</b>	

Soap & Detergent—Dish Washing Prod.				
Calgonite	2,067	28.7	—	—
Cascade	5,127	71.3	3,521	100.0
	<b>7,194</b>			

Soap & Detergent—Liquid				
All—Cold Water	—	—	6,723	2.2
Chiffon	10,358	4.4	20,128	6.6
Dove	17,692	7.5	—	—
Ivory	44,899	19.0	31,732	10.4
Joy	28,172	11.9	43,130	14.2
Lux	17,918	7.6	49,471	16.2
Palmolive	50,649	21.5	—	—
Swan	14,472	6.1	31,183	10.2
Thrill	25,448	10.8	29,181	9.6
Trend	10,923	4.6	7,672	2.5
Vel	—	—	35,462	11.6
Wisk	15,495	6.6	50,042	16.4
	<b>236,026</b>		<b>304,724</b>	

Soap & Detergent—Powder & Tablet				
Ajax	49,377	11.6	46,537	13.8
All	35,880	8.4	20,046	5.9
Bold	41,833	9.8	—	—
Bonus	9,367	2.2	—	—
Borateem	—	—	13,759	4.1
Breeze	—	—	18,074	5.4
Cheer	43,913	10.3	46,597	13.8
Cold Power	24,277	5.7	—	—
Dash	18,204	4.3	31,210	9.2
Duz	11,197	2.6	17,265	5.1
Fab	28,839	6.8	—	—
Ivory	31,554	7.4	30,269	9.0
Oxydol	22,035	5.2	29,140	8.6
Rinso	39,264	9.2	—	—

Salvo .....	23,952	5.6	22,772	6.7
Tide .....	46,370	10.9	57,742	17.1
Trend .....	—	—	4,019	1.2
	<b>426,062</b>		<b>337,430</b>	

### Socks—Men

Burlington Socks—Men..	7,304	36.4	—	—
Supp-Hose—Men .....	12,767	63.6	11,194	100.0
	<b>20,071</b>		<b>11,194</b>	

### Soft Drinks—Carbonated

Coca-Cola .....	33,417	46.0	19,336	65.4
Dr. Pepper .....	5,222	7.2	3,836	13.0
Pepsi-Cola .....	34,000	46.8	6,388	21.6
	<b>72,639</b>		<b>29,560</b>	

### Soup

Campbell .....	57,077	76.1	62,464	94.4
Lipton Mixes .....	17,965	23.9	3,732	5.6
	<b>75,042</b>		<b>66,196</b>	

### Starch

Babo 4-In-1 .....	10,514	64.4	—	—
Easy-On .....	5,820	35.6	11,287	72.8
Niagara .....	—	—	4,215	27.2
	<b>16,334</b>		<b>15,502</b>	

### Sugar Substitutes

Sucaryl .....	10,297	54.2	15,700	57.8
Sweeta .....	8,700	45.8	4,767	17.6
Sweet-10 .....	—	—	6,676	24.6
	<b>18,997</b>		<b>27,143</b>	

### Syrup

Aunt Jemima .....	41,623	60.3	—	—
Log Cabin .....	14,822	21.5	13,174	43.1
Mrs. Butterworth .....	12,580	18.2	17,427	56.9
	<b>69,025</b>		<b>30,601</b>	

### TV

Admiral .....	26,480	17.5	6,624	11.7
G E .....	6,196	4.1	—	—
Magnavox .....	2,131	1.4	—	—
Motorola .....	45,323	29.9	17,310	30.7
Philco .....	10,809	7.1	—	—
RCA .....	34,326	22.6	16,330	29.0
Westinghouse .....	2,189	1.4	16,143	28.6
Zenith .....	24,164	15.9	—	—
	<b>151,618</b>		<b>56,407</b>	

### Tires

Firestone .....	11,035	30.1	15,297	20.1
Goodrich .....	—	—	30,281	39.9
Goodyear .....	25,659	69.9	—	—
U. S. Royal .....	—	—	30,357	40.0
	<b>36,694</b>		<b>75,935</b>	

### Toasters

GE Toast-R-Oven & Toaster .....	11,013	66.5	5,808	100.0
Sunbeam Toaster .....	5,543	33.5	—	—
	<b>16,556</b>		<b>5,808</b>	

### Toothbrushes—Electric

General Electric .....	13,492	47.4	11,430	87.1
Sunbeam .....	14,948	52.6	1,686	12.9
	<b>28,440</b>		<b>13,116</b>	

### Toothpaste & Powder

Colgate .....	58,670	20.2	83,072	20.0
Crest .....	53,246	18.3	87,967	21.2
Cue .....	—	—	56,727	13.7
Dr. Lyon's Powder .....	—	—	6,738	1.6
Fact .....	10,019	3.4	—	—
Gleem .....	67,600	23.3	62,729	15.1

Ipana .....	28,624	9.8	15,681	3.8
Macleans .....	39,064	13.4	50,372	12.1
Mighty White .....	4,049	1.4	—	—
Pepsodent .....	29,428	10.1	19,755	4.8
Plus White .....	—	—	1,135	3
Stripe .....	—	—	30,747	7.4
	<b>290,700</b>		<b>414,923</b>	

### Toys & Games

American .....	15,029	2.6	8,791	5.0
Ben Cooper .....	4,530	.8	—	—
Binney and Smith .....	—	—	6,053	3.4
Crayola Crayons .....	4,877	.8	—	—
Deluxe Reading .....	49,109	8.4	49,672	28.3
Deluxe Topper Toys .....	62,826	10.8	—	—
Hasbro Toys .....	6,002	1.0	8,813	5.0
Ideal Toys .....	62,179	10.7	—	—
Kenner Toys .....	30,219	5.2	9,335	5.3
Mattel .....	184,194	31.6	71,554	40.7
Marx .....	59,956	10.3	—	—
Milton Bradley .....	14,456	2.5	15,420	8.8
Multiple Products .....	10,296	1.8	—	—
Parker Games .....	7,021	1.2	—	—
Rainbow Craft .....	6,929	1.2	6,053	3.4
Remco .....	53,243	9.1	—	—
Silly Putty .....	8,829	1.5	—	—
Structo .....	3,405	.6	—	—
	<b>583,100</b>		<b>175,691</b>	

### Trucks

Chevrolet .....	9,460	35.2	—	—
Ford .....	13,817	51.4	3,893	59.6
GMC .....	3,623	13.5	—	—
White .....	—	—	2,641	40.4
	<b>26,900</b>		<b>6,534</b>	

### Vegetables—Canned & Frozen

Birdseye Frozen Veggies ..	13,938	13.6	—	—
Campbell's Beans .....	15,954	15.6	—	—
Del Monte Canned Veggies ..	3,727	3.6	8,028	17.7
Green Giant Vegetables ..	17,530	17.1	7,871	17.3
Libby .....	35,272	34.4	—	—
Niblets Corn .....	16,069	15.7	29,520	65.0
	<b>102,490</b>		<b>45,419</b>	

### Vitamins

Chocks .....	12,517	15.3	8,971	9.0
One-A-Day .....	51,862	63.2	67,692	67.7
Zestabs .....	17,689	21.6	23,270	23.3
	<b>82,068</b>		<b>99,933</b>	

### Washing Machines

Hotpoint .....	—	—	4,499	21.3
Maytag .....	10,636	52.8	—	—
Westinghouse .....	9,490	47.2	16,660	78.7
	<b>20,126</b>		<b>21,159</b>	

### Watches

Bulova .....	4,095	13.9	—	—
Timex .....	25,264	86.1	23,251	100.0
	<b>29,359</b>		<b>23,251</b>	

### Wrap & Bags—Food

Alcoa .....	3,694	4.3	45,342	21.5
Baggies .....	18,358	21.5	49,643	23.5
Cut-Rite .....	—	—	32,155	15.2
Glad Wrap & Bags .....	16,865	19.8	20,606	9.8
Handi-Wrap .....	13,219	15.5	12,221	5.8
Hefty Bags .....	15,814	18.6	—	—
Reynolds .....	17,290	20.3	26,028	12.3
Saran .....	—	—	25,014	11.9
	<b>85,240</b>		<b>211,009</b>	

preceding four years, plus a total for the first seven months of this year according to data from BAR:

	1963	1964	1965	1966	1967
	(million-)				(7 mos.)
CBS	\$35.5	\$39.5	\$52.8	\$77.9	\$10.3
NBC	104.7	109.5	127.1	159.7	98.4
ABC	71.5	77.3	93.2	95.0	57.7
Totals	211.7	226.3	273.1	332.6	196.4

Although all three networks are striving to increase the quality of their daytime audience (i.e., a bigger percentage of young housewives), and while total daytime billings have limbered 50 per cent in less than five years, the proportion of tv homes involved in daytime viewing has increased only 17 per cent. Five years ago daytime data could claim only 3 per cent of the nation's tv homes. Today the total is 27 percent, an increase of more than one-sixth.

Here are the A.C. Nielsen figures on daytime viewing by tv homes for an average minute, Nov.-Apr., for the previous four years, plus partial data (Jan.-Feb) for the current year:

	'62	'63	'64	'65	'66	1967
	1.62	'62-63	'63-64	'64-65	'65-66	(Jan-Feb)
	1.0%	23.2%	24.5%	26.6%	26.0%	27.0%

But while daytime has a smaller audience than nighttime, it offers some advantages. Daytime, for example, doesn't suffer from the seasonal swings that typify nighttime viewing, Nielsen data shows. At its mid-winter peak, daytime captures an average 27.8 per cent of tv homes per minute. In mid-summer the figure only drops to 23.4 percent. This compares with 64.3 per cent in the winter and 40.2 per cent in the summer for the average weekday minute in primetime.

CBS' number-one position in daytime billings stems from its original advantage as the daytime network leader but, in addition, CBS has added that advantage through skillful programming, particularly with daytime serials. Story continuity is a powerful weapon in the contest for audience loyalty.

Nine of the 12 shows in the CBS daytime lineup this fall have story continuity. Of the three that do not, *andid Camera*, *Art Linkletter's House Party* and *To Tell The Truth*, only the latter qualifies as a game show.

NBC follows a different daytime

## The Top Twenty In Daytime

National Nielsen tv ranking (Two Weeks Ending August 6, 1967)

Rank	Program	Nielsen Average		Share of		Prog. Covg.
		Audience %		Audience %		
NAA	Weekday Daytime	This Report	Last Report	This Report	Last Report	
1	As The World Turns	10.9	11.5	39.2	41.5	99.3
2	Dick Van Dyke Show	10.7	11.1	50.0	50.2	98.6
3	Another World	9.9	9.9	35.4	35.5	97.2
3	House Party	9.9	9.0	36.8	34.0	99.3
5	Guiding Light	9.7	10.1	37.7	39.5	99.1
5	Search For Tomorrow	9.7	10.5	38.8	41.3	99.1
7	Andy Of Mayberry	9.6	10.3	50.5	52.0	96.2
8	Doctors, The	9.1	9.0	34.1	34.2	97.6
9	Newlywed Game	8.7	8.7	33.2	33.9	94.8
10	Let's Make A Deal	8.6	7.5	31.0	27.3	86.7
11	Love Of Life	8.3	8.9	34.3	36.2	98.4
11	To Tell The Truth	8.3	8.2	30.1	29.9	98.7
13	Beverly Hillbillies	8.1	8.4	47.4	47.2	93.8
13	Edge Of Night	8.1	9.5	32.0	35.6	98.7
13	Eye Guess	8.1	7.7	32.1	30.2	91.6
13	You Don't Say	8.1	8.6	32.0	32.5	97.4
17	Days Of Our Lives	8.0	7.4	30.3	28.7	95.6
17	Secret Storm	8.0	9.1	31.0	33.0	98.6
19	General Hospital	7.9	7.9	28.6	28.4	98.1
19	Password	7.9	7.8	29.9	29.9	98.0

**"TOTAL NEWS"—WEEKDAYS—6 & 11 P.M. PICKED AS THE FAVORITE IN WHEELING-STEUBENVILLE'S RACE FOR TOTAL HOMES SUPERIORITY!\***

\*Nielsen Station Index (NSI) Audience Estimates—June 1967



**WSTV TV 9**

Represented by Peters, Griffin & Woodward, Inc.



**RUST CRAFT BROADCASTING**

WSTV-TV-AM-FM-Steubenville, WROC-TV-AM-FM-Rochester, WRCB-TV-Chattanooga, WRDW-TV-Augusta, WJKS-TV-Jacksonville, WPIT-AM-FM-Pittsburgh, WRCP-AM-FM-Philadelphia, WSOL-AM-Tampa, WWOL-AM-FM-Buffalo

programming strategy. Its daytime lineup this fall has only three serials; the remaining nine have a game or panel format. ABC steers a programming course between the two; its daytime lineup this fall has four shows with story continuity and seven without.

Although shows with story continuity tend to win more viewer loyalty, there is a difference of opinion as to the value of story continuity. Serials can take months to build a satisfactory rating, according to one prominent account executive at a major ad agency. But a key planner at another major agency scorned this view. "You can tell what a show is going to do three weeks after it goes on the air," he declared.

Of particular significance to the value of story continuity in daytime serials is not only the story but also who writes it. Irna Phillips, undisputed queen of daytime-drama writers, now has five programs in daytime network tv.

She is the creator and writer of two long-running daytime serials on CBS, *The Guiding Light* and *As The World Turns*. And she is also the creator and writer of this fall's new entry, *Love Is A Many Splendored Thing*, assisted by Jane and Ira Avery. The Averys, a husband-and-wife writing team, were for three years the writers of *The Secret Storm*, another serial success in the CBS daytime lineup.

Miss Phillips has been writing daytime drama since her first serial, *Painted Dreams*, made its radio debut in 1930. Her long list of successful network serials also includes *Today's Children*, *Young Doctor Malone*, *Road of Life*, *Woman in White* and *The Right to Happiness*. She is 66.

### **Writes for NBC too**

Miss Phillips, incidentally, does not confine her talents to CBS. She also writes *Another World*, the number-one daytime serial in the NBC lineup, as well as *Days Of Our Lives*, another winner in the NBC daytime lineup. Tom Donovan, who is producer-director for *Splendored Thing* on CBS, was also associated with Miss Phillips in her serial on NBC, *Another World*. Somewhere, within the collaboration of writers and producer-director, is a secret ingredient that usually spells success.

But whatever it takes to make a

successful serial, agency and network executives agree that to reach young housewives, the story line of a daytime serial must be about everyday life and involve a woman or women that young female viewers can identify with.

The same goal determines the format of most successful game and panel shows produced for daytime tv. Participants and subject matter are both chosen to permit easy self-identification by young housewife viewers.

But, despite the formulas and effort, this most desirable segment of the daytime tv audience still is one of the hardest to capture. A well-researched study of the medium by Glick and Levy titled *Living With Television* explored the phenomena of tv's smaller audiences of teenagers and young adults.

### **Audience profile sags**

When charted by age groups, a profile of the tv audience produces a U-shaped curve that sags between the ages of 12 and 35. The reason for this decline is two-fold, the authors concluded.

Teenagers are attracted to tv in a limited way because they want first-hand reality, direct involvement with life, the book says. Young adults, on the other hand, are attracted to tv but are too busy establishing their homes and families, are occupied with the challenge of reality but would probably like to have more time for daytime television.

At one network, however, the research department promotes the value of the network's daytime audience by emphasizing its greater number of female viewers aged 35-49. This is a special advantage, the network claims, because young women in the 18-34 age bracket, are undesirable since they have less money to spend, according to research data offered by the network.

But the media director of a major ad agency disagreed with this view. He declared that, "The objective today is to pitch to the 18-34 age group; that's where more of the money is going.

"Sure, it's hard to separate the ones under 35 from the ones over 35. So we aim the show at the 18-49 audience in general, but we try to skew it downscale. Family formation is where the money is." ■

### **Middleman** (From page 25)

agencies aren't likely to give brewers their head on media matters, though they will seek their opinions. At Sullivan, Stauffer, Colwell & Bayles, where the only regional account is a beer, vice president-media director Ira Gontsier says distributors are consulted on campaigns. But their advice "doesn't influence an overall campaign," but merely helps distribution.

For instance, even though a distributor may request less tv advertising in favor of more in another medium, "we don't decrease it for them," relates Gontsier. But the question is moot, he notes, because beer men are more apt to ask for radio or newspapers.

As for advertiser attitudes on the middleman's opinions, a Bristol-Myers spokesman says: "There is not a great deal of influence. They're basically sales people, not trained in media." And he echoes Maneloveg when he adds that B-M feels it has a "very fine scientific system" of demographic data.

In the drug field, the middleman's media influence occurs only in cases of local, regional, seasonal or new products. Otherwise, "it doesn't exist," says Walter Cousins, editor of *Drug Trade News*. Speaking from 30 years' experience in the drug industry, he states:

"I don't think that in this day and time the wholesaler has any media influence. I would just assume the manufacturers wouldn't bother with them. Marketing is far too sophisticated today. Although it may be a good idea, I cannot imagine a wholesaler being asked what medium to use for a campaign. I'm not sure the average distributor is qualified in media selection."

The managing supervisor on a cosmetics account at a large agency says he is unaware of any attempted local voice in advertising policy in the drug and cosmetics areas, and adds that the agency, in turn, doesn't consult the dealers or wholesalers on media questions. "The trade and the sales force," he says, "comment most often on media decisions when the advertising is promotional—on, say, a newspaper ad that contains a coupon rather than on a spot campaign on tv."

But others concerned with cos-

netics disagree. One agency media director says that in this product category the district sales manager is "very important person" whose media recommendations are highly regarded—but his preference is for print media. And a spokesman for *Cosmetics World* and *Beauty Fashion* magazines asserts, "There is no question about it; sales people do have a great deal of influence."

Station reps seldom have direct dealings with intermediate distribution people. "They don't even know what a station rep is," says David Simmons, tv sales manager for Every-Knodel. "All the alert ones make their wishes known to their suppliers and stations. The reps learn indirectly from the stations." He says that middlemen are mainly interested in "where the product is bought and sold," while reps care only about "where tv time is bought and sold."

#### Another rep concurs

Katz Television agrees. A spokesman comments that "we rarely hear directly from these people," and that Katz's "most extensive contacts" are with the local station, which, in turn, may have approached distributors or sales managers.

It is also understood that some reps are notably apprehensive about the antagonism that will result from interference in what one source called "the neat, tidy marketing strategy" of the agencies.

Concerning local-station initiative seeking out dealer-distributor-wholesaler media opinions, it can vary depending on the size of the station and the market and the stature of the manufacturer and his local sales rep. But even in similarly-sized cities, the differences can be startling.

In New York, for example, three stations—two flagships and an indie—agree that local merchandisers are at the best sources of media know-how and that they do not have much contact with the stations' sales departments. Says Martin F. Connelly, vice president and sales director for Detromedia's tv stations, including NEW-TV New York:

"As a generality, the advertising agency is in control of the media application. Their expertise in the selection and evaluation of various

media tends to dictate what specific application is made."

Yet in Los Angeles, also a top market, the spread-out geography of the metropolitan area makes product distribution almost nightmarish, according to a knowledgeable source, with the result that there is, for mutual benefit, more cooperation between station and local jobber or dealer.

Looking to the near future Manelover of BBDO says: "The next 15 months will be critical for many advertisers. We're going through a recession, plain and simple. Profits are harder to come by. We must be more effective than we've ever been. The fact that dealers believe in a certain medium doesn't mean that it's the thing to buy. We would hope they would not stick their two cents into it."

Finally, whatever merchandiser influence on media is still extant may well be dissipated one of these days by the ever-pervading specter of automation. The drug industry's Cousins presages the possible world of the future when he ventures that eventually, "the voice of the computer will be speaking for everybody." ■

#### Wall St. (Continued from page 43)

finance companies extending loans to consumers, financing commercial business as well as retail instalment receivables.

Their personal loan business accounts for 48 per cent of Pacific's total business with sales finance accounting for 35 per cent and commercial loans for 17 per cent.

Transamerica's title insurance company ranks third in size among such companies in the nation and operates in seven states. A development company is involved in large scale real estate projects in lower California and the company added mortgage banking to its activities three years ago; today it services over 44,000 mortgages worth over \$695 million.

For 1967, Wall Street analysts estimate Transamerica earnings will total \$2.70 a share and should reach the \$3 per share mark the following year. The company has 23.5 million shares outstanding and the stock is now paying an annual dividend of \$1 per year. ■

#### Viewpoints (From page 33)

a venture and make it work. It may be because ABC is less sold out than its big brothers, or more willing to take a financial bath in order to improve its image, or simply because it has to think big in order to get business and beat its competition.

Whatever the reason, ABC and the producers of *Africa* are to be congratulated and encouraged to continue to program events of historic or geographic or scientific importance in such a way that they are thorough and have stature. Important in a way that schools can make them required viewing and individuals with higher education and higher incomes can take time to watch.

According to the preliminary rating estimates, a high percentage of available television homes sampled *Africa*. If this is supported by later ratings, it is an encouraging sign for not only the medium but for the taste of the viewers as well.

May this be only the first of many future steps to pre-empt the little, ordinary and dull programs with frequent specials that are long enough and good enough to cover an important subject well. —J.B.

#### Tv Helps Sweden Switch to Right

One hundred tv programs and 150 tv spots were part of the ad campaign used in Sweden to help that country's successful switch to driving on the right. The 20-month campaign, carried out by two agencies—Ervaco and Gunther & Back of the Interpublic Group, joined to form EGB—was in five stages and cost 10 million kronor (\$1,933,000).

Other media involved: 200 radio programs, 30,000 poster sites, 300 million milk cartons, 20 million soft drinks, 10 million paper bags, 9.5 million booklets (with special editions for the blind and foreigners), and four films shown every day for a week in Sweden's 700 cinema houses. Stage 6 is ready to counteract any special problems.

vice president of Rust Craft Broadcasting, says the station has accomplished in a year what might have taken three. For one thing, uhf home penetration is close to 70 per cent, if it hasn't come there already. This level was reached from about zero when the station went on the air. Weber claims this is the fastest growth in uhf penetration of any market.

There had been a "u" in the market before but, despite the fact that when it went on there was only one "v" (the second and only other commercial "v" didn't go on until 1957), it couldn't make the grade. The possibility of de-intermixture clouded the market's future for a while but, once the question was resolved, Rust Craft moved fast. It went on the air about two and a half months after construction started.

#### **Power sufficient**

The station pushes out over a megawatt of power, using a 50 kw transmitter. Considering the market, the flat terrain and the frequency, says Weber, the power is sufficient.

Despite the station's good start, Weber concedes, "We have our work cut out." The biggest problem is the rating report. There are substantial errors in the diaries, the Rust Craft executive maintains. "We know that families have been crediting other stations with our programs. We've seen the ARB diaries."

If the buyer looks at homes delivered, he resists buying the station, says Weber, but if he looks at cost-per-impression, he finds it an efficient buy.

Catv is no problem—yet. The station is carried on a number of systems. However, some applications have been filed recently by operators who intend bringing distant signals into outlying areas in the market. Weber is not worried, but he feels the FCC should enforce a consistent policy regarding outside signals.

Having a network affiliation is obviously smoothing the way for the Jacksonville station. Most uhf outlets must fight their way to profitable operations without it. One independent station close to the black—it may crack the barrier this fall—is WDCA-TV on channel 20, Washington.

The station faces two other indies, one a "v"—Metromedia's WTTC. The other is WOOK-TV, channel 14. Milton Grant, president, general manager and a major stockholder of WDCA-TV says the station has been getting up to \$50,000 a month in national business, has a third more local advertisers than any other station in the market and in a recent month was sold out in prime time.

Programming in prime time is heavy with movies and network reruns. The station has a big investment in movies, lists 1,500 titles and runs them at 9 and 11 p.m. Colgate buys the prime time show on Mondays. There are also movies at Noon and 2 p.m. These daytime programs lure audiences with prizes, the earlier show going under the title of *Money Movie*, the latter as *Prize Movie*.

"Our strategy," says Grant, "is counter-programming. 'Where they aren't, we are.'" Other program segments: In the morning at 9:30 there's an exercise show, followed by *Romper Room* and a Loretta Young strip. At 4 p.m., there's Patty Duke, succeeded by an audience participation show called *Wing Ding* and then children's programming from 5:30 to 7.

#### **Sports important**

Grant says that sports are an important program element. The station carries a complete Redskins game at 7 p.m. on Mondays; this is a film produced by the NFL. Also aired is hockey out of Baltimore, minor league pro football (a Redskins farm team), wrestling and bull-fights.

Like WJKS-TV, the Washington outlet is color-equipped except for live programming and in both cases cameras are reported coming shortly.

Neither the Washington nor Jacksonville station would be where it is without the all-channel set law, passed in 1964. There is no question that its passage is responsible for the uhf renaissance. But even 100 per cent uhf penetration won't do a uhf station much good if the competition is too strong.

For example: there is the situation of a station on the fringe of a big market. Take WJZB-TV, Worcester, Mass., channel 14, the only station in a market roughly the same distance from Boston as Providence (three uhf channels are allocated).

Owned by Springfield Television Broadcasting Corp., the station has been hanging on and getting nowhere since 1958. It originally went on the air in 1953 but closed two years later. William L. Putnam, president of Springfield, says flatly: "Worcester as a tv market does not exist."

Since it is regarded as an appendage of the Boston market for all practical purposes (Putnam says Worcester is charged Boston prices for film), the broadcast firm has applied for an okay to move its tower to the east. "We want to call it a Boston station, because that's what it is, anyway," Putnam explains.

There are already two independent "u's" in Boston (one owned by Storer, the other jointly by Kaiser and the *Boston Globe*), with another due to come on. How many independents can Boston support? "I don't know," Putnam says frankly. "But look at Los Angeles. There are about a dozen in the area."

Helping to keep WJZB-TV alive are the profits from another uhf station WWLP(TV), Springfield-Holyoke, Mass., channel 22. The latter made nearly \$400,000 last year before taxes. It took in around \$735,000 from national and regional spot and nearly that much from local business. One of two stations in an all-u market, WWLP has been around since 1953.

All is not golden in Springfield. The fact that spot is currently soft with Putnam's outlet there would ordinarily be of no consequence, considering general conditions, but the station's national spot dropped off about \$47,000 last year, when the medium was booming. Fortunately, this was more than offset by a \$40,000 rise in regional spot and a \$60,000 jump in local. This year, WWLP's overall business is up as local continues to thrive.

#### **More orders**

Putnam is cheered by the prospect of Springfield Broadcasting's Dayton, O., outlet WKEF (TV), going into the black this fall. The station lost \$250,000 last year but the broadcast executive reports that as of July 31 the station had more orders on its books for the last quarter than it billed for the corresponding quarter in 1966. The station has been on the air since September 1964.

Dayton has two "v's," one owned by Avco, one by Cox. A second "u" recently came on. Helping Putnam along is "better treatment" by the networks. Half the network evening schedule is CBS, half NBC, while daytime chain programs come from ABC. Running what the primary affiliates don't want has its problems: "We don't have enough lead time to sell properly."

### Valuable CP

Springfield Broadcasting has a CP in Pittsburgh, WENS(TV), channel 2, which Putnam calls "probably the most valuable CP today." The firm is waiting for a tower site change to be okayed. A CP for channel 22 in Raleigh, N.C. (Springfield Broadcasting appears to have a special affinity for that channel number), is being sold to a local group of businessmen.

One problem worrying uhf broadcasters is catv. They are not all of one mind, because there are occasions when catv can be of value in extending a uhf station's reach. But the first fear the importation of outside signals, which, on top of other competitive factors, makes the battle fight much harder. There is also long-range concern with the possibility that catv operators may become major program competitors via their own originations.

One of those hit hard by catv is the all-u market of Wilkes-Barre-Scranton. "Catv has stunted our growth," says David M. Baltimore, general manager of WBRE-TV, channel 28, which goes back to 1953. There are about 150,000 homes on catv in the area; the systems bring in programs from Philadelphia, the New York independents and Lancaster, Pa. An NBC affiliate, WBRE-TV must contend with the fact that other NBC stations also get into the market.

"There's been no growth in spot advertising about a year," Baltimore reports. He feels the reason goes beyond general business conditions and says smaller markets have been hurt by network selling practices, by the stress on big markets and by piggy-backs. He doesn't see any upturn in advertising for him in the near future but is hopeful that by sending out a new 5 megawatt signal in about two years business will pick up.

A broadcaster who sees catv work-

ing in his favor is Lowell Paxson, owner of WNYP-TV, Jamestown, N. Y., on channel 26, scheduled to go on the air November 6. He is confident wired tv will help him enormously because of the hilly country and despite the fact that the catv systems bring in signals from the New York independents.

But Paxson has a lot of other things going for him. The list of advantages points up the fact that simplistic generalizations about uhf won't help. "All the factors are important," says Paxson. "If I were weak in any one, I might not be able to make it. It's like cooking a fancy dish—every ingredient is important."

A major source of strength is his ownership of WKSX-AM-FM, one of the two radio operations in town. "I'd never come into a market like this cold," he says. "Now, the people know me and how I operate." Since this is clearly a Main St. operation, being in solid with the local merchants is critical.

That Paxson is in solid is indicated by \$200,000 of business on the books, all local. He figures his annual operating costs at \$300,000 and predicts he'll be in the black when he goes on the air.

### Only channel

Also important is the fact that WNYP-TV has the only channel allocated to Jamestown. The city has about 40,000 people, the metro area around 90,000 and Paxson estimates his "A and B" contours cover about 500,000, which means about 150,000 families. About a third are on catv and it's estimated that about 70 per cent of the homes will have all-channel sets when his signal goes on the air.

The market is halfway between Erie, Pa., and Buffalo; it's about 50 miles to Erie, about 60 to Buffalo. Because of the latter market, Paxson was not able to get a network affiliation but he maintains the Buffalo signal is not a good one in Jamestown.

Being the only station in his local market keeps Paxson's program costs down. He spends an average of about \$12 an hour for programming and syndication salesmen can either take or leave it. They usually take it. All told, it costs Paxson about \$1,000 a week for programming.

Another cost-saving factor is that many personnel work on both tv

and radio. Both tv and radio will move into joint quarters in a new 15,000 square-foot building.

Before deciding to go ahead, Paxson made a careful study of the market's potential. He also visited about 60 stations to find out what makes a station successful and to make sure he didn't overlook anything. He took into account such elements as outside signals and the fact that Jamestown has a number of distributors. The latter means, explains Paxson, there will be some pressure for the use of local media.

The station will go on with full color. This was a heavy burden and Paxson found that manufacturer financing (the equipment is GE, which, like others, gives five-year terms) was not enough. So he went to a bank.

Another station set to go on in November—and with promising prospects—is KTSB-TV, Topeka, first "u" in a market which has only one other station, WIBW-TV, a 14-year-old vhf'er. The channel 27 outlet comes on as a primary NBC affiliate and is currently sold out on the network.

Alan Bennett, vice president of Highwood Service, Inc., and general manager of the Studio Broadcasting System Division, operators of the station, questions whether the market is ready for a second "u" at this time (there is one planning to come on). He sees, however, the broad geographical area developing into a Kansas City-Wichita megalopolis, with Topeka right in the middle.

K.C. is one of the problems for Topeka, says Bennett, since many families put up high antennas in the past to receive NBC and ABC programs. This "bleed-off" meant, says Bennett, that local business did not become tv oriented and his station will have to perform some heavy selling chores to change that.

### Anticipates growth

The station is targeting gross income of about \$450,000 its first year and its operators will be happy if \$75,000 of it is spot. Bennett expects this ratio to go up but says that, because of the K.C. bleed-off, Topeka ranks as 129th market on the ARB list and cannot figure on its full spot potential right now. It will be eventually be the 100th, he predicts. There have been no surveys of uhf

penetration; the station estimates on the basis of sales to dealers that it will be close to 55 per cent when the station goes on the air.

An interesting all-u market to watch will be Lexington, Ky., where Reeves Broadcasting and Roy White, a local businessman and owner of a Lexington radio station (WBLG), are partners in WBLG-TV, channel 62, set to go on the air in May. Two "u's" are there now, one of them, WKYT-TV, recently sold by Taft Broadcasting to a group of investors headed by Garvice D. Kincaid. The latter has insurance interests (Kentucky Central Life Insurance) and is the principal owner of Bluegrass Broadcasting Stations, which owns radio outlets in five markets in Kentucky and Florida.

The market's tv revenue is put at more than \$2 million and one observer familiar with the local scene considers it too small a melon for three stations to cut. Reeves' president, J. Drayton Hastie obviously disagrees. He figures his operating costs at less than half a million and estimates his competition spends about the same. "Even if total operating costs for three stations come to \$1.8 million, we see the market growing at about \$100,000 a year, so there should be enough for everybody." Hastie projects his station's revenue as follows: local, 50 per cent; spot, 25 per cent; network (with an ABC affiliation), 25 per cent.

Walter Windsor, manager of the Kincaid station, which switched from ABC to CBS, disclosed that over the past year, income has divided this way: local, 60 per cent; spot, 20 per cent; network 20 per cent. Some of the difference between the two stations may be explained by how regional spot is handled. Windsor says that the new local ownership of WKYT-TV (WVLK-AM-FM Lexington are Bluegrass stations) means greater emphasis on creating local identity.

In the major markets at least, uhf television is independent television. This, and not the frequency of the signal, is what's important. So uhf is frequently sold to national advertisers as either (1) a low-cost medium for those who can't afford the prices of the big-reach outlets and/or (2) as a supplement to the affiliated "v's" in order to increase audience reach.



The fall program promo at KOB-TV Albuquerque, New Mexico, featured a champagne breakfast at which over 200 agency and advertising executives previewed station's fall line-up. Enjoying an 8:30 a.m. glass of champagne with KOB-TV general manager Jerry Danziger (right), are Becky Boyter and Bill Capron, of Stevens, Capron & Smith Advertising.



Fred E. Walker, recently named general manager of Avco Broadcasting's WLW-TV Cincinnati, was elected a vice president of the company.



E. H. (Ernie) Shomo takes over as president of Field Communications Corp. and chief executive officer of WFLD Chicago October 2.

The latter, some feel, is the essence of the buying so far as uhf is involved. "Studies indicate," says National Television Sales' Judge, "that an advertiser with a representative schedule can improve his reach by dropping one or two announcements from the traditionally programmed vhf station and converting this money to a schedule on a 'u.'

"This is particularly true, if the announcements dropped are from early or late evening time, where the "v's" are programmed largely to reach those people who spend more time viewing television than others—and whom the advertiser is also reaching with great frequency."

The independent "u," as any in-

dependent, can often corral sizeable male audiences readily since it can program sports in prime time. Most important to some uhf proponents is the concept that the uhf viewer is an involved viewer. This is because he may turn to the independent to avoid standard program fare and because he has to make an extra effort on the dial to find what he wants.

Whether this involvement makes the uhf viewer a better customer—which is what's implied—is not known. And it may not be too easy to find out. But, certainly, the uhf viewer is worth pursuing. There may come a time when the distinction between "u" and "v" will disappear. But that time is not here yet. ■

## In the picture

One of the most difficult problems facing advertising agency management is how to move the creative man up the ladder without sacrificing the talent which enables him to move up in the first place. As the creative man gets more administrative responsibility and spends more time with clients, he has less time to do what he really wants to do—turn out good advertising.

So says **Lawrence T. D'Aloise**, senior vice president and director of creative review boards for J. Walter Thompson, New York. Certainly the case of a man who has moved up the creative ladder, D'Aloise (pronounced "dal-whaz") feels that his present combination of executive and creative responsibilities is the best that can be hoped for in an imperfect world. "Agencies are making some progress in solving this problem," he says, "but maybe it can never be completely solved."

D'Aloise merits attention by virtue of his being moved up to senior vice president recently along with four other creative supervisors—Arnold Grisman, Page Procter, Andrew Nelson and Wilson Seibert. The appointments, while they involved no new responsibilities, are considered significant in that creative people had never held that title at JWT. It was one of the first decisions made by Dan Seymour after becoming chief executive officer of the agency.

D'Aloise denies the promotions mean any increased emphasis on the creative man at JWT but they were certainly a message to people both inside and outside the agency that J. Walter Thompson is second to none in its appreciation of the creative function.

While D'Aloise shares the senior vice president's title with four others, he is number one among equals. As director of creative review boards, he might be called the creative head of the New York office, which accounts for well over half of the agency's U.S. billings, but he demurs at the description. "J. Walter Thompson has never had a creative head," D'Aloise points out. "We have no rigid structure here. Responsibility is shared and the

final decisions are with top management." However, the agency itself has officially noted that his stewardship of the review boards is the first since James Webb Young.

While D'Aloise has no specific account responsibilities, he is chairman of 16 of the 55-odd creative review boards in the New York office. (There is one board for each account, except where an account has many brands, in which case the brands are split into groups.)

In addition, he is an ex-officio member of the remaining 40 or so boards, not to mention ex-officio member of all the plans boards. This cross-linkage of responsibility is shared with Donald B. Armstrong, Jr., senior vice president and head of plans boards, who has ex-officio status on the review committees.

D'Aloise still finds occasion to knock out copy, which is his forte, but this is usually where some special problem is involved. He is careful not to take any prerogatives from a writer, a policy which reflects a carefully thought out philosophy of creative leadership. For example, if he were dissatisfied with a piece of copy, he would not do it himself but would give it back to the writer.

"The essence of leadership," he says, "is to direct without demoralizing, to be tough without bruising and to be kind without softening." He sees his role as one of stimulation, of working with people, rather than administering. It is this approach which takes the sting out of executive responsibilities and satisfies his need for being *involved* with creative work.

While J. Walter Thompson has not been prominently identified with the surge of creative advertising in recent years, D'Aloise has no sour grapes attitude toward it. Certainly, considering the agency's size and continued growth, its creative output needs no apology from him. As a matter of fact, D'Aloise bows in the direction of his competitors. "We are delighted with these developments. It stirs you up. It stimulates everybody. It's like seeing



LAWRENCE T. D'ALOISE  
*Up the creative ladder at JWT*

a good play. You come away wishing you could write one."

He's even loath to criticize some of the more extreme examples of today's off-beat ad output. "When you work on new ideas like these, you're pioneering, you're reaching and stretching and there's bound to be some failures." As for his own agency: "We're more interested in copywriting than in copying." The farthest he'll go is to point out that "both style and substance are important. Sheer entertainment is not enough."

The creative man is supposed to be (and often is) hostile to copy research, but D'Aloise does not fit the mold. "Research fascinates me," he admits. "That doesn't mean I buy everything it says. But it's healthy to try to get information. Sure, some of the results may be disconcerting. There's no doubt that it's a ticklish problem for creative people and causes anguish at times. But, on the other hand, you balance research with intuition and judgment."

D'Aloise came to JWT in 1944. He left after five years, moving to Benton & Bowles as a copy group head. In 1954, he joined Dancer-Fitzgerald-Sample as a copy supervisor. Nine months later he was made creative director—the only man to hold that position in D-F-S' history. In 1960, he returned to JWT.

Humble Oil & Refining Co. plans to set up a system of professional titles in its exploration and production departments that will recognize progressive levels of individual achievement and "put professional people on a basis more nearly comparable to that of employees who hold administrative positions."

This step is in line with the trend in many businesses to provide psychological satisfactions instead of advancement or salary increases. The title boom has already affected the advertising agencies and, with their wealth of creative talent, they could carry this trend far. For example:

A young man from Hippe & Hoppe meets a friend from Creative Associates some time in the future.

H&H: Jimmy boy, haven't seen you for a long time! What are you doing these days?

CA: Good to see you, Ben. I'm at CA, getting along pretty well. They recently made me Creative Supervisor, Drug Products.

H&H: Great! I didn't know they had many drug accounts there.

CA: We don't, really. We still have Pills Unlimited and—uh—I guess that's the only one.

H&H: Swell! Guess you got a big crew of copywriters and art directors under you, eh?

CA: Not exactly. I help Dan Gar-

land on tv copy. Dan's Senior Creative Supervisor, Drug Products, but he's trying to get out of that rut. He's bucking for Executive Creative Director but he's got about 20 Senior Creative Supervisors all out for the same title.

H&H: He'll get there. He's got talent.

CA: Yeah, he's got the stuff. He'll probably be a Management Creative Supervisor before he's 30. Then, you know, Senior Management Creative Supervisor, Executive Management Creative Director, Assistant Vice President and creative supervisor, associate vice president and creative supervisor, the whole bit. Then, maybe one day he'll make copy chief.

H&H: What's that?

CA: That's a kind of slang term we use for our Executive Management Creative Vice Presidents. We have about half a dozen of them.

H&H: Boy, I gotta hand to you guys. You sure got the titles.

CA: Yeah. Which reminds me, what about you? You've been a tv buyer for about eight months now, haven't you?

H&H: Correction, Jimmy boy, I've been a Visual Broadcast Media Specialist for eight months. But my boss—he's an All-Media Planning Director—tells me I'll be moved up to All Broadcast Media Specialist

within two months. Then watch my steam! All Broadcast Media Analyst, All Broadcast Media Supervisor, All Broadcast Media Director, All Media Specialist, All Media Analyst, All Media Supervisor, All . . .

CA: Hold it! H&H doesn't do so badly in the title department, either.

H&H: Well, I suppose we're pretty close to the top there. (Silence for a few seconds.) You know, I wish I could say the same thing about the money department.

CA: I know what you mean. I figured out recently each promotion is worth about \$2 a week.

H&H: Yeah, sometimes I think we'd be better off with dough instead of titles. Still, it sounds pretty good at home.

CA: That's what I keep telling myself.

H&H: And it does give you psychological satisfaction.

CA: That's what I keep telling myself.

\* \* \*

Facial expressions in tv commercials must be realistic, says Dr. Ernest Dichter. He points out that "tastes of particular foods result in certain natural expressions that can't be faked. Meat foods cause salivation from the top of the mouth, while bread and macaroni products cause salivation from the bottom of the mouth, for example."

*Sounds like meat balls and spaghetti would be a helluva problem, even for a method actor.*

\* \* \*

The first paragraph of a press release from KCOB Los Angeles said the following:

"Florence Thalheimer, producer and moderator of the Intelligent Parent, in its 10th year, Essentially Sex, in its 3rd year, and Potentially Potent has been named Public Affairs Director for the station."

*Are they trying to tell us something?*

\* \* \*

One well-known tv personality is said to have cut his drinking in half. He doesn't take chasers anymore.



"If we all eat fast, we won't miss any tv programs."

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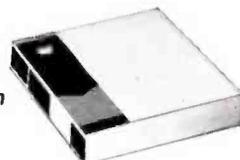
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