

MAY 9, 1966; FIFTY CENTS

# Television Age

**Under scrutiny: the network/affiliate relationship**  
**Can broadcasters fill the feature-film void?**  
**The uncaloried candy-colored soft-drink market**

**PAGE 21**  
**PAGE 26**  
**PAGE 28**

Indiana University  
 JUN 6 1966



**PETRY**

color spot

THE TV MEDIUM FOR '66

Color Television has come into its own. The number of Color TV sets and viewers is soaring to new heights. Let the Television stations we represent present your products to full sales advantage—with Colorspot.

COLORSPOT—FOR FOUR DIMENSIONAL SELLING



THE ORIGINAL STATION REPRESENTATIVE

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



*“...and from  
Washington,  
Lew Shollenberger”*

Washington, D. C. is now our local beat. Network newscasts, fine as they are, don't reach deep down into the stories affecting each local station coverage area. Gilmore Broadcasting's new Washington bureau can.

Headed by veteran radio and television correspondent, Lewis W. Shollenberger, this direct pipeline from Washington will bring our audiences first hand, in-depth news and comment on matters of area importance, including exclusive interviews with their elected representatives and the top news-makers in the nation's capital.

This wider dimension in local programming is another important plus for Gilmore Broadcasting audiences and advertisers one more example of community responsibility in broadcasting.



James S. Gilmore, Jr., president

A responsible factor in the community

**GILMORE BROADCASTING CORPORATION**

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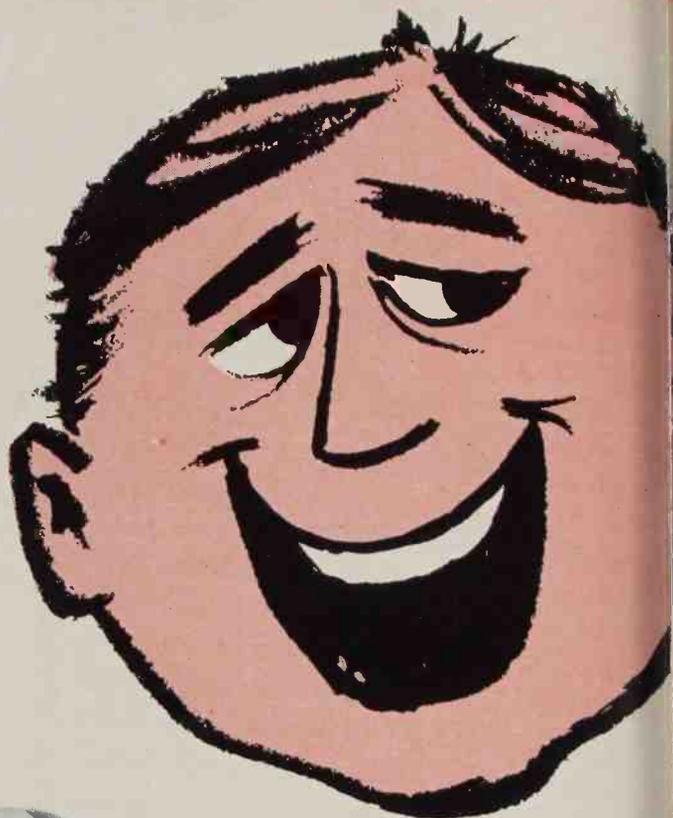
KODE-TV-AM Jop  
WEHT-TV Evansv  
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WSVA-TV-AM-FM Harrisonb



On the Go!

KTRK-TV abc HOUSTON

# EVERYBODY'S



# SPORTS EXPERT...



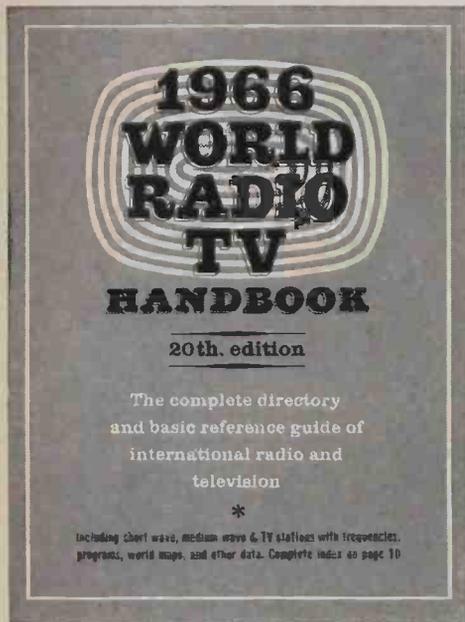
But when  
Avco Broadcasts Sports...  
Real Experts  
Deliver the Action!

The sights and sounds of local sports events—that's where you'll find Avco Broadcasting. Major league baseball...top caliber basketball (high school, college, and professional)—football...“The 500”...world-famed golf events harness racing...where there's a cheering crowd, there's the local Avco broadcaster, the “expert's expert”! □ In sports, news, color, live entertainment, personalities... Avco Broadcasting has its pulse on the markets—Cincinnati, Columbus, Dayton, Indianapolis, San Antonio and Washington, D.C. That's part of Avco Broadcasting's FORWARD LOOK!

**AVCO**  **BROADCASTING CORPORATION**

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# JUST OFF THE PRESS



## 1966 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook  
Sundvej, 6, Hellerup, Denmark

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

MAY 9, 1966

## Television Age

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*Network-affiliate relationship, unique in U.S. industry, viewed in a constantly changing perspective*

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*Stations and groups contemplating co-production of films fill void find more than money is needed*

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**Publisher**  
S. J. Paul

**Editorial Director**  
Dick Donnelly

**Managing Editor**  
Don Dunn

**Associate Editors**  
Ed Dowling  
Henry Neiger

James L. Abernathy

**Financial Editor**  
T. A. Wise

**Advertising**  
Norman Berkowitz  
Advertising Director

Mort Miller  
Advertising Manager

Marguerite Blaise

**Sales Service Director**  
Lee Sheridan

**Production Director**  
Fred Lounsbury

**Circulation Director**  
Carmen Fernandez

**Readers' Service Dept.**  
Carol Wiles

**Business Office**  
Miriam Silverman

**Branch Offices**  
Midwest

Paul Blakemore, Jr.  
3120 St. John Road  
Des Moines, Iowa 277-2660

South

Herbert Martin  
Box 3233A  
Birmingham, Ala. 35205  
205-322-6528

West Coast

Jules Thompson  
William J. Healey  
Thompson/Sherman Company  
681 Market Street  
San Francisco, Calif. 94105  
415-362-8547

Stanley Sherman  
Thompson/Sherman Company  
6290 Sunset Blvd.  
Hollywood, Calif. 90028  
213-466-8321

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## Buy KBOI-TV Sell IDAHO!

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



**KBOI**  
**TELEVISION**

Channel 2 CBS

**BOISE**

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



Represented by

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



## *Two good men, by George!*

That's George in the middle—Director of all WIBW farm programming. He's always in the middle of the Kansas farm picture.

These three—Don Edson, George Logan and Larry McGhee—give the "Voice of Kansas" the most active farm department in the land. They sell Kansas agriculture in a big way. AND they sell products and services to Kansas farmers with the kind of *personalized* salesmanship that is **available only through WIBW.**

WIBW's college-trained farm broadcasters need no introduction to Kansas farmers. Twenty hours on Radio and 3½ hours on TV every week, plus 80,000 road miles annually calling on farm organizations and dealer groups, have taken care of that! It takes BIG farm programming to serve Kansas agri-business—a billion and a half dollars gross annual income BIG . . . **and WIBW delivers it!**

You just can't sell Kansas farmers (or their suppliers) effectively without these three astute fellows working for you. Ask Avery-Knodel.

 Or call 913 CRestwood 2-3456, by George.



TV • Radio • FM  
Topeka, Kansas

Broadcast Services of Stauffer Publications

## Letter from the Publisher

### The First 40

It seems incredible that an event so fraught with overtones of middle age should be upon us so soon. We refer, of course, to NBC's 40th anniversary, which will be noted in Hawaii this week at the annual convention of affiliates. Ordinarily, it would be an occasion for reflection, even nostalgia, but in this business there is little time for that. Things move too swiftly.

Rather than signaling the onset of middle age, NBC's 40th birthday serves as a sharp reminder that the accomplishments of the past, considerable as they are, are as nothing compared to the possibilities of the future. Technological advances have a way of accelerating in pace: the NBC radio network commenced operations in 1926; in 1939, at the world's fair, television was exhibited; in 1952, with a 52-station line-up, NBC-TV went coast-to-coast. And now, just as it would seem possible to settle down, whole new revolutions in technology are upon us.

As RCA's board chairman David Sarnoff put it several months ago: "We stand on the threshold of a new era in communications, in which the physical barriers of space and time will be abolished and in which a global system of instant sight and sound will link people everywhere. It will provide communications media with the ability for the first time to reach the entire population of the earth simultaneously."

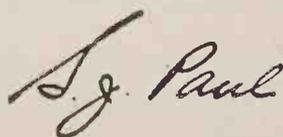
Mr. Sarnoff said that some of the following should reach practical form by the 1970's: laser "pipes" providing communication among major population centers; microwave channels carrying television, telephone, facsimile newspaper, telegraph message and computer data into the home or office; continental and global networks of computer centers; transmitting satellites of vastly greater power and versatility.

### A Sensible Plan

If this seems too far-fetched, or if the seventies seem too far away, consider the NBC proposal for domestic communication satellites. It is neither far-fetched nor far away; indeed, it has been greeted as a sensible, realistic plan that has obvious technical and economic advantages over the present cable system. The system would use six satellites capable of full color television on a 24 hour-a-day basis, as well as serve all the radio networks. Not unimportantly, it would save each network approximately \$8 million annually. And it could be operational three-and-one-half years after authorization.

Obviously, we live in a challenging era and there will be people in it who will have seen the old crystal radio set and heard the Happiness Boys and who will yet see and hear via a laser beam. The first 40 years may have been the hardest, but they were only the beginning.

Cordially,



## IT'S SPRING AND MOST EVERYTHING IN SOUTH BEND IS UP

South Bend's blooming and booming. Flowers, greenery and construction starts are sprouting all over town. Building activity gained \$½ million in the first two months of 1966. Employment for all practical purposes is 100%. Income and retail sales are setting new records.

And WSBT-TV continues to dominate the South Bend-Elkhart market. Our February Nielsen\* is as beautiful as the spring scenery . . . we have 33 of the top 51, and six of those are WSBT-TV originations. Now that spring is here get with WSBT-TV, and get in on the Long Green.

*\*Survey data subject to qualifications available on request.*

TOTAL COMMUNICATION  
**WSBT**  
AM/FM/TV IN SOUTH BEND  
Represented by Katz

## Letters to the Editor

### Those Toy Totals

I certainly was interested in the lead story (April 11) on toys and television. For those of us connected with the industry—and probably many outsiders, too—anything giving an overall picture of the business is both helpful and interesting.

When including as many specific pieces of information as are contained in your article, you always run the risk of errors or misstatements. I find a few things in your article with which I do not agree. They are as follows:

1. In your write-up on Mattel, you say it will “again outdistance all other companies in its financial commitment to television.” Yet on the very next page, you have a chart which shows Topper spent more than Mattel on spot and network television in 1965. How do you reconcile the two?

2. Your write-up mentions last year's No. 1 doll was Mattel's “Baby First Step.” We believe the No. 1 doll last year was Topper's Baby Boo. I guess there's no way to prove which company is correct.

3. Apparently there is a typographical error in the section on Topper toys. You say, “In 1963 we (Topper) grossed \$63 million.” The year should be 1965.

ROBERT J. BUCK  
Vice President  
Dancer-Fitzgerald-Sample, Inc.  
New York, N.Y.

[Mr. Buck, whose agency handles the Topper account, is substantially correct on the “typo” and on the expenditure data: while TvB records show Topper outspent Mattel by \$1.5 million in tv last year, the total Mattel advertising budget is estimated as having been the largest in the toy industry, and reportedly will be so ‘again’ in 1966. Ed.]

### One and One Makes One

In your April 11 issue you were kind enough to give us a mention on one of our campaigns (*Spot Report*). We appreciate the mention, but would like your help in establishing our full corporate name as an entity. Just as you wouldn't split Bausch & Lomb, Burleigh Brooks, Caesar-Saltzman, DeJur-Amsco, General Aniline, General Electric, or Revere-Wollensak, please do us a favor and refer to us as Agfa-Gevaert.

It will help us get the merger across faster. . . .

GEORGE BERKOWITZ  
Public Relations Manager  
Agfa-Gevaert, Inc.  
Teterboro, N.J.

### Book Without Pages

We are most interested in Dr. Bruce Spencer's book, *The Fallacy of Creative Thinking*, which was mentioned on page 32 of the April 11, 1966, issue of TELEVISION AGE, but have been unable to find it locally.

Can you please tell us where we can get a copy?

NAME WITHHELD  
Dallas, Texas

[Besieged by requests for Dr. Spencer's book, TELEVISION AGE turned to Alan Abel of Spencer Productions, New York, and was told that when the requests reached a total sufficient to insure a profitable sale, Dr. Spencer would write the book in question. Ed.]

### Zig-Zag Zing

. . . let me take this opportunity to extend my thanks and appreciation for your fine treatment of our Zig-Zag report (*Network tv: up here down there*, April 11, 1966). It was a superb write-up which captured the entire meaning and significance of our presentation.

ROBERT M. HOFFMAN  
Vice President  
Marketing and Research  
Television Advertising  
Representatives, Inc.  
New York, N.Y.

### Creativity in Groups

Extremely interesting and informative (*Producing in Proximity*, April 28, 1966) . . . a good job.

PHIL EARNSHAW  
Compton Advertising, Inc.  
New York, N.Y.

I enjoyed your article (*Producing in Proximity*) very much.

You covered a lot of territory in a lot of “countries” and handled it just beautifully.

It is interesting to note that the trend to “totality” is almost universal (with perhaps one exception).

ALFRED L. GOLDMAN  
Creative Director  
Benton & Bowles, Inc.  
New York, N.Y.

## SUBSCRIPTION SERVICE

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

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

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

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

NAME

ADDRESS

CITY

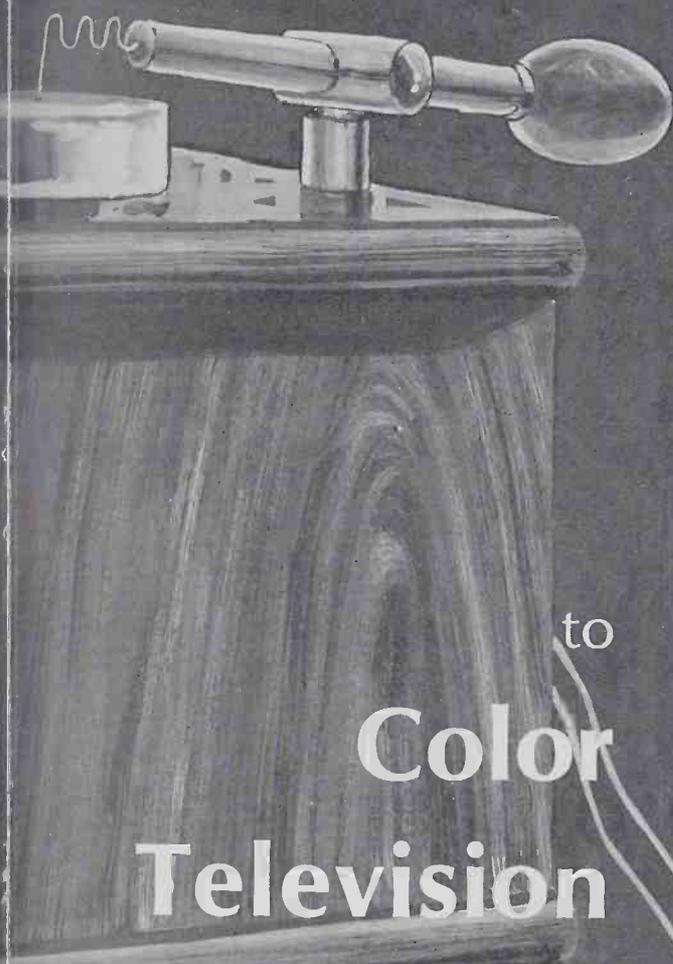
STATE

ZIP CODE

TYPE OF BUSINESS

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

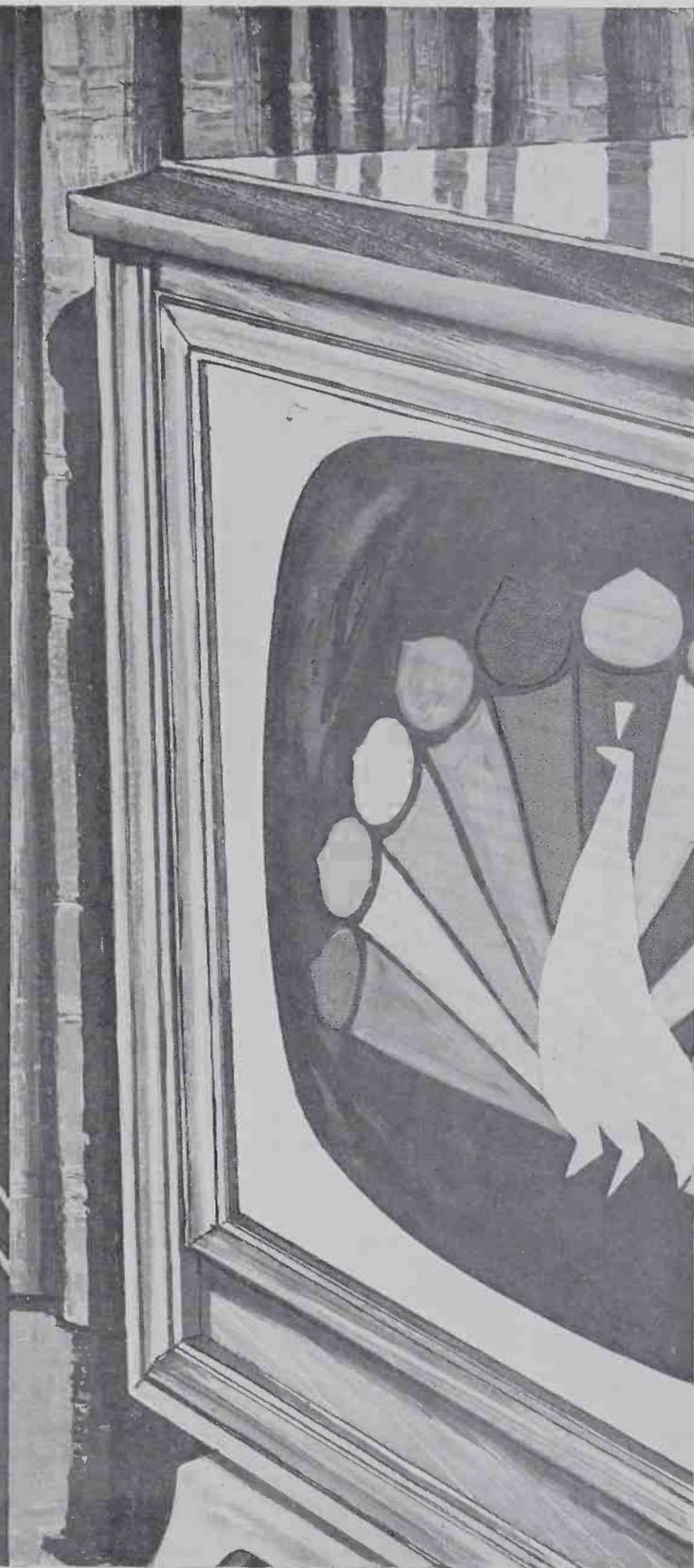
from  
**The Crystal  
Set**



to  
**Color  
Television**

It Has Been Our  
Privilege To Be  
A Member Of The  
**NBC NETWORK FAMILY!**

We Can Hardly  
Wait To See What  
The Next 40 Years  
Bring!



Edward Petry & Co., National Representatives



**IN HOUSTON, TEXAS**

*Television Age, May 9, 1966*



## The Embassy of Uruguay

His Excellency Juan Felipe Yriart,  
Ambassador of Uruguay, with Mrs. Yriart,  
in the living room of the Embassy . . .  
another in the WTOP-TV series on the  
Washington diplomatic scene.

**WTOP-TV**   
**WASHINGTON, D. C.**  
*Represented by TvAR*  
**A POST-NEWSWEEK STATION**



# Ever wonder why we call KNBC Los Angeles "your community-minded station"? These four Emmy Awards help tell why.

This year KNBC Channel 4 won four Emmy Awards from the Hollywood Chapter of the National Academy of Television Arts and Sciences. More than any other Los Angeles television station. (Last year we won three awards. Also more than any other station.) Honors for the best local programming of 1965 went to KNBC's special, five part documentary of the Watts riots, "Out of the Ashes," and to the weekly KNBC "College Report." KNBC's Bob Wright was presented an award for his outstanding work as a public affairs and news reporter. A special, Governor's

Award went to retiring NBC Vice-President and KNBC General Manager, Thomas C. McCray, for his outstanding contributions to television programming.

KNBC is grateful to the Academy for these honors. More important, we're encouraged. Because each year we strive to improve our community-minded programming, and each year we seem to be rewarded a little more.

**KNBC**  **4**  
OWNED

KNBC your community-minded station.



**Monopoly in the Ratings Future?**

Industry research executives reportedly are expressing growing concern over the failure of major advertising agencies to show support for at least two tv rating services. Without this support, they feel, the situation could arise where only one service would be in business. The firm being squeezed hardest is ARB, say the researchers, with Jim Seiler's young Mediastat operation, the NABAMS committee "wait and see" theme and A. C. Nielsen's expanded local-market efforts all serving to put on pressure. A Nielsen monopoly in the field is feared for a number of reasons, chief among them being that ARB was said to be more flexible in preparing special data the researchers need. But one top agency man said buying both Nielsen and ARB service would cost his research department \$25,000 a year, and—despite the fact the agency bills well over \$100 million—it can't afford it.

**Ne CBS Money**

With CBS's vaults already overflowing with liquid assets—\$18 million in cash, \$27 million in short-term securities, and \$128 million in notes and accounts receivable—one wonders what CBS really plans to do with the \$45 million loan it is now negotiating. Board chairman William S. Paley's announcement of the loan, to be repaid over 25 years at 5.5 per cent, raised the level of the persistent loud rumors of some gigantic corporate marriage in the offing. Although the stated use of the funds is for capital investment, it's conjectured that a merger, acquisition of, or association with, among others, Time Western Union, Curtis Publishing, any number of publishers, and a wide range of computer-electronic companies may be imminent.

**Red-up Ball Game**

There is a strong possibility the FCC may remain a lame-duck commission for a prolonged period of time. LBJ is said to be in no rush to name a successor to E. William Doyle and there is the possibility that the Senate Commerce Committee will take its time in confirming any new commissioner. To avoid the chance of some tie vote, the stunted FCC is said to be reluctant to vote on important matters, especially in close cases.

**Hot-Tight Little Island**

The little heard-of Iceland will have its first commercial television network on the air late in the fall of '66. Though there are only 10,000-plus sets at present in the volcanic isle, the population is only 190,000. Per-capita income is high and the residents must pay a whopping 200-per-cent import duty on sets, so, though advertising will be limited,

many international advertisers feel that the place is an excellent market for consumer goods.

**Somewhere, Over the Sea**

No matter how some syndicators—and networks and network series producers—may poormouth it, overseas sales can be wonderful gravy. Independent Tv Corp. chalked up \$2 million in international sales in the first fortnight of April alone. Half that sum was accounted for just by Canadian sales, with the movement of *Secret Agent, The Saint, Gideon . . . C.I.D., Thunderbirds* alone. That was in English-speaking Canada; in the French-speaking areas nine series were sold.

**Another New P&G Record**

It seems as though the love affair between television and Procter & Gamble has lost none of its fire. The medium's largest and most astute advertiser was able to report an increase of 10 per cent in earnings for the nine months of its fiscal year over the comparable period last year. Net sales in the same period climbed by nine per cent.

**Xerox on a Long Tv Haul**

After IBM and General Telephone pull out of documentary sponsorship on network tv, and with only *CBS Reports* and *ABC Scope* regularly scheduled primetime documentary slots in the fall schedule, it's interesting to note that Xerox plans no lessening of its activities in news program sponsorships. The four Telsun specials have run their course, with one—*The Poppy is Also a Flower*—now going out into theatrical release, in a longer version, but now Xerox is further amplifying its network programs (*Death of a Salesman, Ballet for Skeptics, and Wall Street, U.S.A.*) Now in the works: a Bob Drew Associates 60-minute film on narcotics, using *Life's* report on "Needle Park" habitues.

**The Race for Special Space**

The three networks, offering up this fall what has well nigh universally been received (throughout the agency business) as "the worst" season in tv's short history, are now vying mightily to see who can come up with the most prestigious list of primetime specials. ABC-TV, of course, is out in front with their epochal *Stage '67* plans. But NBC-TV, long-riding with the image of "the specials network," is not about to discard a policy that has long enhanced the lineup. Reportedly, NBC-TV is spending as much on specials next season as is ABC-TV (somewhere from \$18 to \$20 million), and CBS-TV has an estimated \$15 million earmarked for oneshots.



When it comes to color, some people wait around (and wait around, and wait around and wait around) to see what develops. **We can ours fresh.** At Videotape Center your color commercial is ready in a matter of days, not weeks or months. We take no credit for it. It's the nature of our medium. Shoot your next color commercial on tape. It's the natural thing to do.

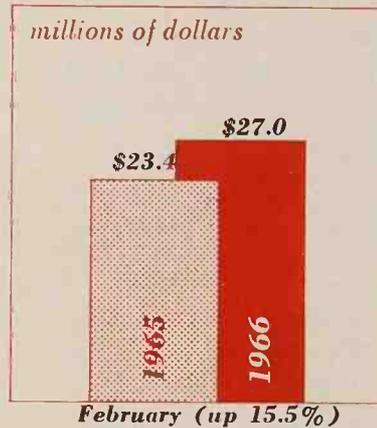
**VIDEOTAPE CENTER**

Videotape Center, 101 W. 67 Street, New York, N. Y. 10023 (212) TR 3-58

# Business barometer

February revenue to stations from local sales and from network compensation rose over the gains of the same month in 1965, according to the Business Barometer sampling of stations throughout the country. For the industry, local volume was up 15.5 per cent this past February compared to the same month in 1965 (that month had shown an increase of 12.7 per cent over its 1964 counterpart). Compensation in February was up 4.2 per cent over February '65, a gain that more than doubled the 2.0 per cent increase, February '65 to '64.

**LOCAL BUSINESS**



**NETWORK COMPENSATION**



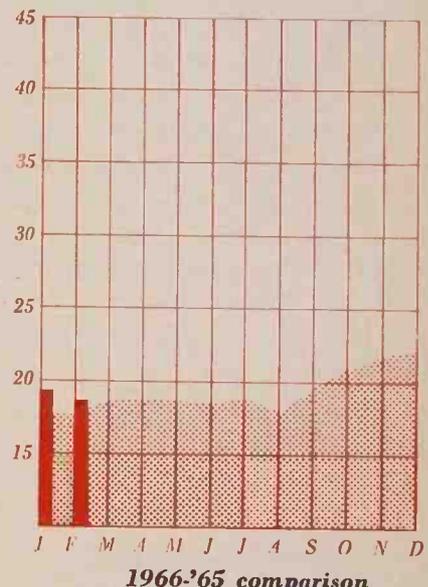
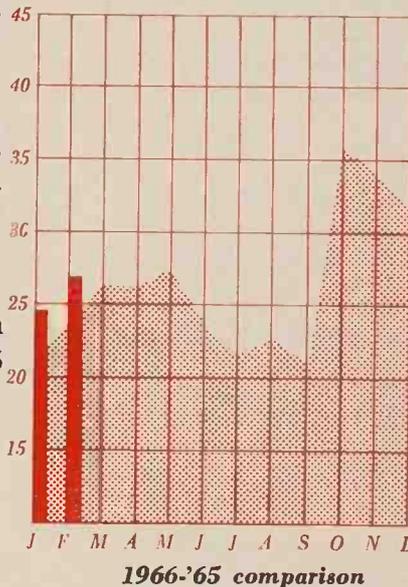
In dollars, the nation's stations are estimated to have sold \$27.0 million dollars worth of local time, as compared to \$23.4 million in February last year; and to have been paid \$18.4 million by the networks, as compared to \$17.7 million in the previous February.

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

Station Size	Local Business	Network Compensation
Under \$1 million	16.6%	5.8%
\$1-3 million	9.8	3.6
\$3 million-up	18.8	4.5

Comparing the month's activity with that in January immediately preceding, local volume was up 3.7 per cent, while compensation declined 3.5 per cent.

A look at the gains by size-of-station indicates the greatest local increases were registered by the largest stations, but that the smallest outlets did well, too. The middle group of stations, with annual volume of from \$1 to \$3 million had a below-average gain of not quite 10 per cent.



On compensation, the smallest stations showed the greatest increase—5.8 per cent—and again the middle group had a gain below the average.

**NOTE:** On this page in the April 11 issue, the lines of type indicating local and compensation increases for January, appearing directly beneath the bar-charts, were transposed. The text matter had the correct figures. To clear up any confusion, January local revenue ran 14.7 per cent ahead, and compensation ran 7.4 per cent ahead, of the same month in 1965.

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.

## That Special Factor called "Reach"

There are several thousand homes in our television market you can only touch with a 1,355' pole.\*

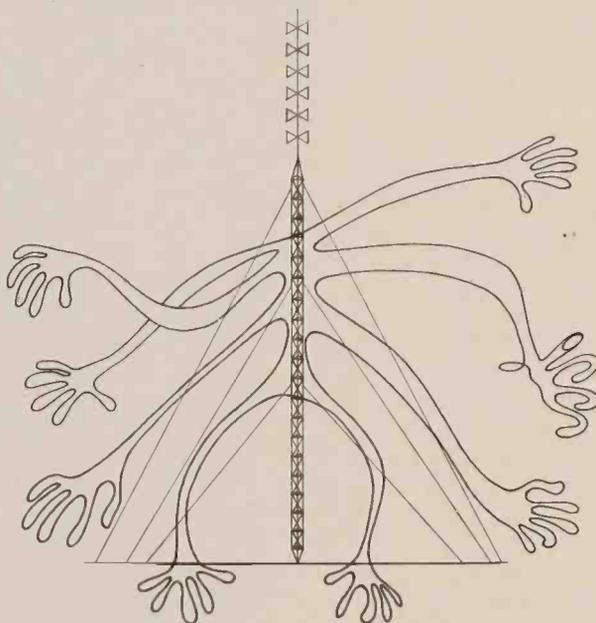
That's an over-simplification, of course. It takes more than a big stick: It takes programing, outstanding network work, and a place in the hearts of one's countrymen (and countrywomen and citymen and citywomen).

Because of coverage and competitive factors, WMT-TV gets into a great number of homes in Eastern Iowa—significantly more than Stations X and Y in our market.

The difference adds up to more than two million more viewer hours per week than either X or Y.\*\*

Of Iowa's eight largest population centers, four (Cedar Rapids, Iowa City, Waterloo and Dubuque) are included in WMTland, which constitutes 60% of Iowa's population and purchasing power.

You disregard at least 11% and as much as 65% of your potential net weekly circulation, depending on time of day or station, if you disregard WMT-TV. (Supporting data upon request.)



- ° 1,449' above average terrain.
- °° Station X: 1,782,700 hours per week;  
Station Y: 2,336,400 hours. WMT-TV:  
4,478,700 hours.  
Data quoted or derived from audience surveys are estimates subject to sampling or other errors. Advertisers and their agencies are referred to the complete survey report (ARB TV Coverage/1965 Study, Iowa Station Report) for details.

### **WMT-TV**

*CBS Television for Eastern Iowa*

**Cedar Rapids—Waterloo**

**Represented by the Katz Agency**

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

## Tower Meets Ferry

New York supporters of California's icon-rattling Center for the Study of Democratic Institutions recently invited Charles Tower, executive vice president of Corinthian Broadcasting Co., to comment on a paper published by W. H. Ferry, the center's "rebel in residence." Mr. Ferry, a member of the Ad Hoc Committee on the Triple Revolution, a founder of the Sonic Boom Resistance League, and defector from the Democratic Party in protest over current Viet Nam Policy, had charged in a special Center study that what he called "Masscomm" (mass communications) had allied itself with "organized rapacity" . . . had signed up with the rich and powerful, with the government, with the successful and prestigious.

"The prime consequence of signing up," Mr. Ferry said, "is the stupefaction and brutalizing of the nation." Masscomm, he wrote, "is a chief contributor, though not the only one, to the social and cultural malaise plaguing us all."

**Real Kick.** Mr. Tower, remarking that he would prefer the term "popular media" to Masscomm, and even Popcomm but for the punning possibility, led off by saying that now and then everybody really kicks one, and Mr. Ferry, you've really kicked one." He called the paper (entitled, incidentally, *Masscomm as Gru*) "intemperate, undocumented, non-analytical and permeated with personal bias." He particularly opposed Mr. Ferry's claim that "we are rapidly going downhill ethically toward war," and that "a great share of the responsibility for our general attitude toward cataclysm must be borne by the instruments and the system of mass communication."

"Tough talk," Mr. Tower termed Mr. Ferry's remarks. He countered the charge that Masscomm pursues a trivialization (of vital issues) and of

ostrichism toward such questions as Negro rights by noting stories in current issues of a number of large circulation magazines. Mr. Tower cited "Our Dying Waters" in *Saturday Evening Post*; "Life in Siberia" in *Life*; "Our Failing Foreign Policy" in *Look*; "Is the Moon Race Worth It?" in *Reader's Digest*, as examples of mass media concern with grave issues.

"Mr. Ferry's real quarrel is with the competitive profit system," Mr. Tower said. To the charge that Masscomm had long misrepresented the plight of the Negro, North and South, Mr. Tower asserted that Masscomm has been and is "the primary instrument of Negro progress in America." Masscomm, he added, has led the way in this area, and has been all along in a state of evolution far in advance of public opinion.

As to Mr. Ferry's claim that Masscomm trumpets the way to Armageddon, Mr. Tower said no one, not even President Johnson, is certain our course is right in Viet Nam. "But only far-out dissenters know their course is right; however, they're not responsible."

**Fact-Minded.** Among the chief attributes of Masscomm, Mr. Tower said, are respect for fact, and a willingness to explore below the surface. Hinting that much of Mr. Ferry's jeremiad seemed to single out broadcasting, Mr. Tower said that radio and television, "the most popular media in history," give most of the people what they most want—"entertainment." "And there's nothing wrong with that," he added, remarking that broadcasting has made "a great contribution to the entertainment variety available to the American people."

To the charge that Masscomm ignored its function as teacher, Mr. Tower said that education in tv means information, and for an abundance of that, one has only to look at the Sunday listings. Mr. Tower added

that specialized tv programming is available, but that the audiences for it are limited. "Look at etv ratings!"

He summed up by saying that tv performs well three functions: to entertain, to exhort (commercials), and to inform, along with schools and the home.

Mr. Ferry took the stand to declare that after hearing Mr. Tower's remarks, he was certain Masscomm stood "not the slightest chance of improvement." He characterized Masscomm as "homeopathic."

Mr. Tower rejoined that with the electronic media, "more voices are being heard in American life than ever before."

**Point Missed?** At this point, John Henry Faulk took the floor, claiming that Mr. Tower had missed Mr. Ferry's main point—"most minorities are unheard in mass media—for example, why are National Liberation Front spokesmen not seen or heard on our tv?"

Mr. Tower countered that on the contrary, minority views of, say, the Viet Nam situation are overcovered. "Senators Morse and Fulbright, etc., are given more time than the opposition's numbers justify. Dissenters get more mileage out of news media than the great number of (non-dissenters). Without mass media, Martin Luther King would still be talking only to people in churches."

As for covering developments before they break out into news items, Mr. Tower said that such concern is a matter for "the people and their elected representatives."

From the floor, a Sunday school teacher popped up to say that his classes were incredulous when he cited them the "Ye shall beat your swords into plowshares" text from Isaiah, and wondered whether mass media might be at the root of such premature cynicism.

**A Tough World.** Mr. Tower denied mass media could "cause" such

(Continued on page 69)

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$P = \frac{E}{I}$$

$$\text{Eff} = \frac{P_0}{P_I}$$

$$f = \frac{106}{2\pi V L C}$$

$$X_C = \frac{1}{2\pi f C}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$Q = \frac{X}{R}$$

# EQUATION FOR TIMEBUYERS

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**The chains...**

*Network/affiliate relationship, unique in U.S. industry, is reviewed in a constantly changing perspective—always influenced by economics*

**the links**

The lines of communication are wide open. And, in many instances, the gloves are off. Some evidence:

*"The networks are ruining our spot business" . . . "Spot dollars for the stations have skyrocketed."*

*"The networks are running scared, making all kinds of 'wild spots' available at cut-rate prices" . . . "In a competitive system, price reductions are a perfectly legitimate and sometimes necessary business move to parry competitive efforts."*

*"We haven't gotten a rate increase from the network in five years" . . . "Last year we paid*

*out more money to the affiliates than ever before."*

*"The network's profits are at an all-time high, and largely at our expense" . . . "The stations make much more than we do, and they take no risks."*

It doesn't take any supersensitive electronic "bug" to overhear the charges and countercharges at meetings of broadcasters and network officials, or in their offices. The comments are plainly and loudly spoken. But they're not new in television today; they've long been part of the network/affiliate relationship, since tv began and before that, in radio.

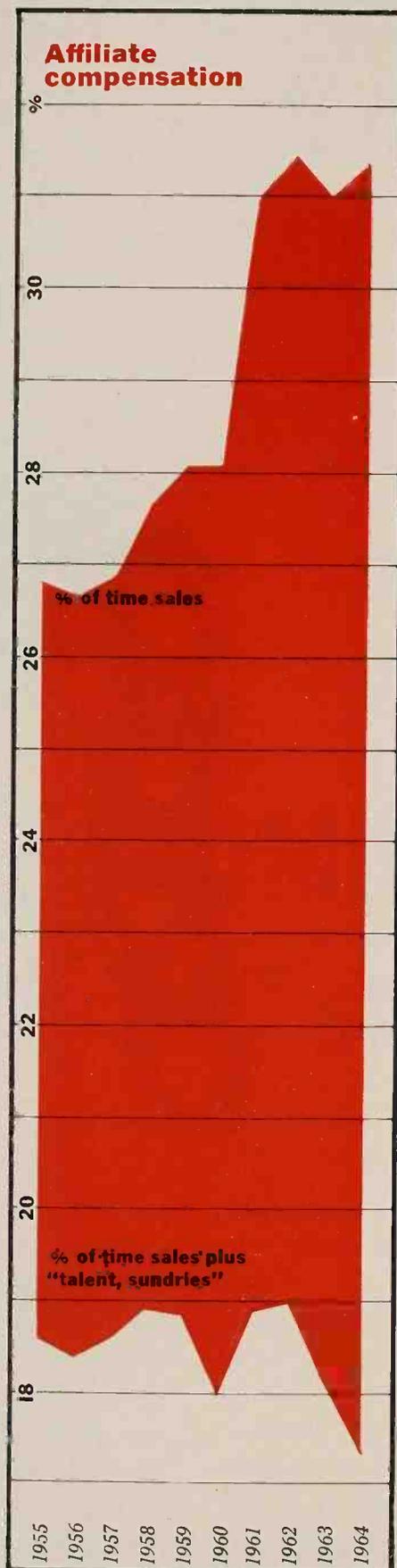
## Is compensation keeping pace with Network revenue?

This spring, however, the dry tinder that constantly underlies that relationship was sparked into a brushfire. The match was the "fourth-minute controversy" that began when ABC-TV scheduled another one-minute commercial in *Batman*, twice weekly at 7:30 p.m., in addition to the three commercials customary in that early prime-time period. The reasons behind the fourth minute were openly stated one way, privately whispered another, but the minute went in and proved to be an economic success. It was so successful, in fact, that the network was soon considering expanding the idea to other nights of the week. For various reasons—again, the publicly stated and privately whispered reasons often did not coincide—the ABC affiliates firmly resolved to take a strong stand against the network on the idea. For the immediate present, at least, the issue is tabled.

### New Stresses

The unusual and forceful action of the ABC-TV affiliates is symptomatic of new and severe stresses and strains in the relationship between stations and networks. The pressures are not unique to ABC-TV; they are present at CBS-TV and NBC-TV as well. They are now almost a "way of life" in the heightened competitive atmosphere of television in the mid-'60's.

What is responsible for the new undercurrent of tension between network and station? What forces are making the affiliates appear so nervous? Why are networks pushed into making decisions that many affiliates question vigorously? What are the grievances on both sides? How real are those grievances, and will they pass or linger as a permanent part of the business? This study, the first of two parts, will seek to answer some of the foregoing questions.



Compensation as percent of total network revenue has fallen as networks put emphasis on income from sale of "talent and sundries" rather than from sale of time.

To begin with the obvious: in short 18-year career the sight-and-sound medium has become the second-largest carrier of advertising in the country. Its volume of business is now more than \$2 billion a year. It has performed countless sales miracles.

But tv is no longer the prodigious son. It is a mature advertising medium. Its early period of spectacular growth is behind, and it must de-

**"Sure, the network pays out more in compensation yearly, but we clear more hours"—an affiliate**

now with the more mundane and difficult problems of maturity. Among these are intensified competition from both within and without the broadcasting industry and the changing patterns of advertising. Both problems place a new burden on the relationship between network and affiliate.

There can be no question that the older media have intensified their competitive thrust. At first badly knocked off balance by tv's inherent advantages, the traditional media have recovered their equilibrium. They have toughened themselves and learned how to sell in new, more attractive, highly efficient ways. The weaker operations have been eliminated. One newspaper—but a strong one—is common in many large cities. Magazines are more sharply edited to aim for a specific audience. Radio has increased its services to listeners and segmented its audience for the advertisers' benefit.

As a consequence, greater billings are accruing to some of tv's competitors. Estimates are that in 1965 wo-

...s magazines grossed 11 per cent more than they had a year earlier; newspapers were up 7 per cent, and radio gained 5 per cent. The fact that tv scored increases, too, does not detract from the significance of the revitalized appeal of rival media. At the same time that this has been going on, the power structures of television station operation have been changing. In the early days of tv the leading stations were headed by those men who crossed the bridge from radio. Now many of that old guard have died or retired. The group owners, important in the early days, have a new strength now. Owners of five, six, seven stations are powerful forces on the network/affiliate relations scene.

**Tv as a Business**

In 1948 group owners controlled about 35 per cent of the tv stations. Now, better than 59 per cent of stations are owned by more than 100 multiple-station operators. While merely owning tv stations does not produce influence, the size of the major groups indicates depth of management, sophistication, alertness to situations that can help or harm their positions.

The "old days" are over. TV now is so much in the public eye, so much

**"Just try to get the affiliates to clear a poor show" —a network chief**

... big business that it must be conducted on a businesslike basis. The station relations departments have grown both physically and in ability. (CBS, for example, the departmental force has increased some 25 per cent in the last 10 years.) The members of the station relations staff

are continually up front, on the firing line, selling and servicing and handling a wide variety of duties.

In radio and in the early years of tv, the group owners were likely to be tied to one network. Crosley (now Avco) was linked with NBC, Storer with CBS, and there were similar situations elsewhere. As the groups expanded, they bought or built stations that had or acquired affiliations with different networks. What this has meant is that where a group might have once been able to negotiate from strength against a single

at the stations. Networks, constantly solicited by stations who want to change their allegiance, are continually looking at station presentations.

But the networks have concluded that the difference among most stations in major markets is not as great as it once was. Through the years most stations have improved their technical facilities. Their programming does not vary too greatly in audience appeal. The networks have seen that even when a shift is made it takes at least two years be-

**How do Affiliates Share in Network dollars?**

	1964	'63	'62	'61	'60	'59	'58	'57	'56	'55
<b>Network time sales</b>	\$563	537	520	477	469	443	425	394	368	309
<b>Affiliate compensation</b>	\$177	167	165	148	132	125	118	107	99	83
<b>Network time sales plus 'talent, sundries'</b>	\$1,010	918	863	779	727	661	620	568	533	443

*Source FCC*

network, some can now use their strength against two or more.

Networks have been noticeably reluctant, particularly in the last few years, to change affiliations within a market. At CBS, for instance, there were no changes in 1964, only one in 1965. As uhf stations come on the air in greater number, ABC has added affiliates at a rapid tempo to fill in gaps in its coverage caused by allocations problems. In 1962 a significant shift—perhaps the last of its kind—took place involving large markets when the Taft group moved WBRC-TV Birmingham and WKRC-TV Cincinnati from CBS-TV to ABC-TV.

This unwillingness to make changes is far greater at the networks than

fore it works out to their benefit. In three-station markets they realize that one can only make two changes. A mistake is likely to be very costly. So when they change affiliation it is usually because they have been provoked by lack of clearance, or because of some new factor which may change the balance of power in a market.

While network and station are not locked in together in three-station markets, they seem bound more closely together because of limited alternatives. This and other considerations have led to more stable network-station relationships and less wrangling between them.

Too much attention cannot be



given to the uniqueness of their relationship. These different entities can prosper only when they cooperate. It is stating the obvious to say that there is a direct relationship between the success of a network's programming and the ability of its affiliate to sell spot. The network because it furnishes the programming has the balance of power when that programming succeeds. Nevertheless while the two forces are truly partners, they are partners only up to a point.

Yet the greatest single asset a station has is its network affiliation, and that testifies to the network's influence in the relationship. In 1964 the Chris Craft stations sued ABC and the Fisher stations because the network switched its affiliation from KPTV Portland, Ore., to KATU, the Fisher station. The suit is for treble damages, treble the estimated \$5 million Chris Craft valued its network tie for the life of its contract with ABC. The Corinthian Broadcasting Corp. also estimated that its CBS

***"In dealing with the network, we've been lucky in that we've always dealt with gentlemen"—an affiliate***

network affiliation was worth \$4.6 million for WISH-TV Indianapolis and WANE-TV Fort Wayne in a celebrated tax case it lost to the government.

Going back further into tv history, Westinghouse in 1956 estimated that the WPTZ Philadelphia affiliation for the life of its contract with NBC was worth \$5 million. And since today affiliations in the top 10 markets are worth more, experts have

declared their asset value may range between \$7.5 and \$10 million.

Even those affiliates that often differ with their networks are quick to acknowledge the value of their network ties. Westinghouse has on many occasions questioned network decisions. Says Donald H. McGannon, president of Westinghouse Broadcasting: "Our objective is always a mutually productive relationship. When we differ with the network it is not out of disloyalty but rather an honest difference of opinion. We want to open a dialogue between us and the network that works out to the benefit of both."

#### ***Difference of Opinion***

It was not long ago in the late '50's when Westinghouse and CBS had an honest difference of opinion. CBS, at that time under the leadership of James Aubrey, tried to enforce a contract which would have paid Westinghouse 40 per cent of its compensation for the first 60 per cent of the programs that it cleared, and then 60 per cent for the last 40 per cent of the programs cleared. Westinghouse would not sit still for this arrangement and when the matter was brought to the FCC, CBS agreed to forget the idea.

In spite of this brief impasse, the affiliates, and Westinghouse, responded to the curtailment of option time by the FCC by clearing more programs than ever before and not because of contractual obligations. They were well aware of the value of network programming to them. At NBC and CBS about 95 per cent of those programs submitted are cleared, and ABC is not far behind, though on a smaller lineup of stations. Not all programs, of course, are cleared. The weaker ones have trouble.

The struggle for clearances is most

visible in the two-station markets and in the three-station markets in which one of the outlets is a uhf station which is less attractive as an affiliate because of its generally smaller audiences.

As the number of markets increases where there are three stations with equal facilities, the networks' po-

***"The networks have more power than they have ever used"—  
a network spokesman***

tion becomes somewhat stronger its relationship with the affiliate. The payment rate for clearances can be held closer to the accepted formulas. In recent years, the percentage paid to affiliates has dropped a point or two, although the affiliate hour rates have gone up. Both NBC and CBS now compensate at 28-30 per cent of the station's hourly rate report the industry's trend-watcher while ABC traditionally pays a little more.

In problem markets, where two or all three networks seek clearances the stations are not hesitant to use their position to obtain more money. Because clearances in top markets are so vital, ABC will often offer greater compensation to obtain them.

A chief bone of contention between networks and affiliates: local features presented in prime time. The networks last season showed four movies each week: two on NBC Tuesdays and Saturdays; one on CBS Thursdays; and one on ABC Sundays. Next season CBS will add Fridays.

In many cities the network affiliates present their own features. In Cincinnati each of the network affiliates has one movie in prime time; in Miami one station carries

## Have Network sales affected Spot?

features. Local prime time movies can also be viewed in such cities as Hartford, Atlanta, New Orleans, Memphis, Seattle, Indianapolis, Kansas City, Boston, Baltimore, Houston and San Diego.

The networks naturally resent the large blocks of prime time that such programs fill. It adds to their clearance problems and makes for delayed broadcasts.

Both CBS and NBC are particularly adamant about clearances of their feature film shows. They will not tolerate any delayed broadcasts for movies, though ABC does. Next season the networks have devised schedules that will make it more difficult to fit local features into prime time periods without losing the impact of their network shows.

### The Mother Lode

In their part, the stations see prime time as the mother lode of their operations, an always saleable commodity. They contend they are clearing for more prime time shows than ever in their history. They need some of these prime time periods to provide the valuable minutes that advertisers are demanding. Features bring these big dollars into their coffers.

Some stations are not happy about the network trend to features. They believe this form of programming can as easily be presented by stations. Yet the swing to features has only started to gather momentum. Judged by network investments in such programming, it is here to stay. Stations are already learning that the price of features has risen to such a degree that the likelihood is they will be priced out of the market for newer ones.

If the networks seem to find less difference between stations, the stations seem to find less difference be-

tween the networks. CBS, of course, remains the acknowledged leader during the daytime hours. Yet in nighttime, the margin between networks has closed considerably in the last five years. Since the battle is now more even, dominance is often only temporary. CBS and NBC are bunched more closely together in ratings, and ABC is not too far behind. This season ABC suffered some reverses, but with *Batman* has scored a signal success.

This changing balance of power, of course, erodes loyalty which is directly tied to performance. It has also placed an emphasis on sales as against programming and on sales policies as a tool to win business away from the rival networks.

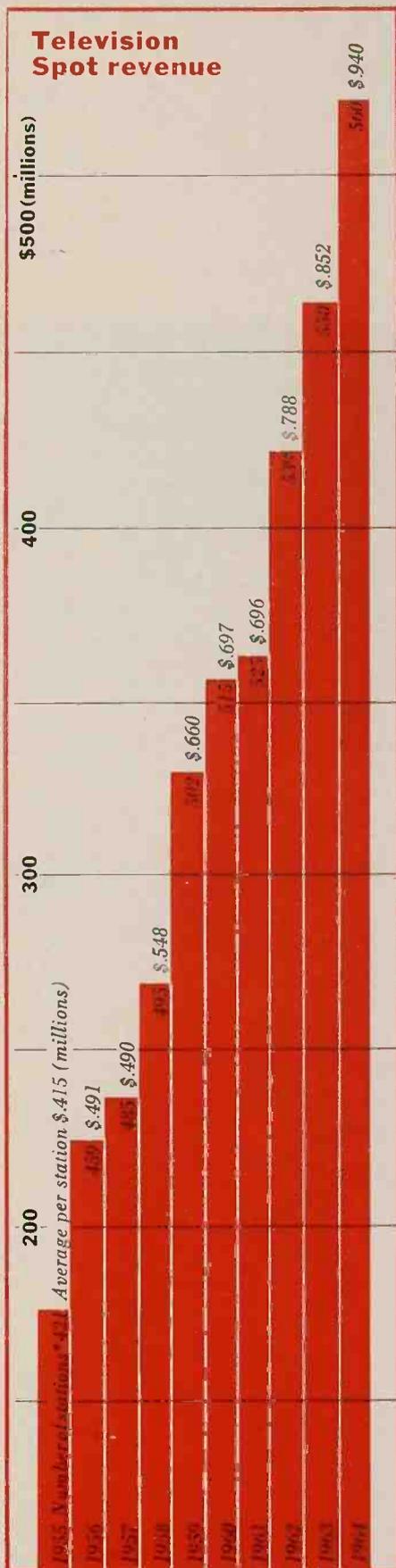
In advertising, especially among package goods firms, the post-war era has been one of proliferating products. Television has played a leading part in this development for it has enabled these companies to

**"It's the old 'scratch my back' arrangement" — a station manager**

change public tastes quickly and to move new products off the shelves in record time.

Today the greatest need of advertisers is for segments of commercial time that enable them to promote a large number of products efficiently. The minute has become the ideal vehicle for such a purpose. One has only to look at spot tv expenditures as compiled by TvB/N.C. Rorbaugh Co. They show that from 1956 through 1965 40-second or longer announcements went from \$666.5 million to \$730.4 million. Spot program buying decreased from \$81.5 to \$73.7 million during the same years.

(Continued on page 60)



\*Network-owned stations excluded  
Source: FCC data

*Stations and groups  
contemplating co-production  
of films to fill  
Hollywood void find that  
more than money is needed*

## Feature fade-out?

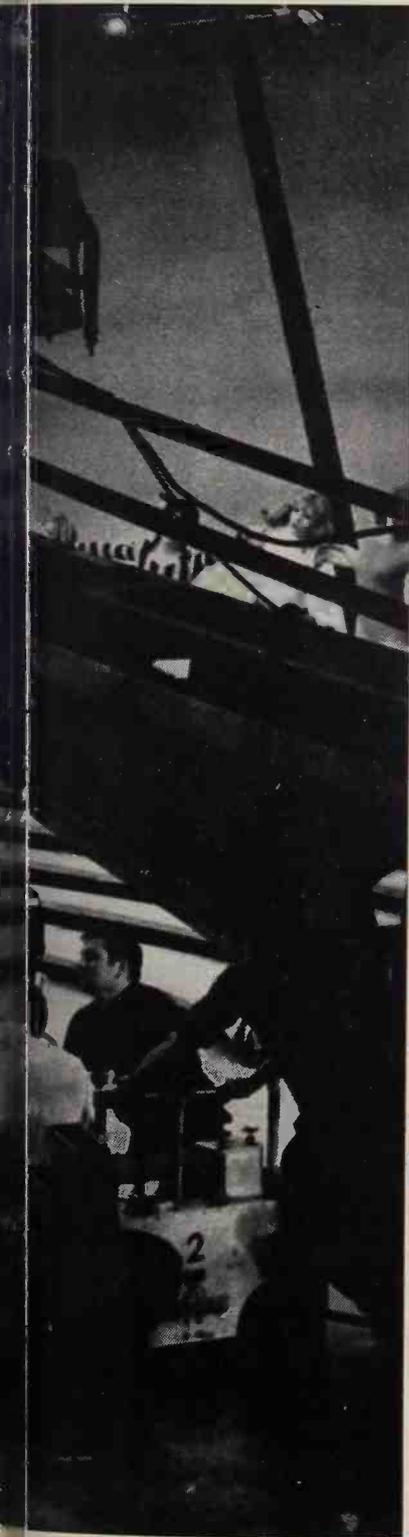
**T**he future of feature film programming as part of a station's weekly schedule might not get to the point where the 421st re-run of a once-powerful multi-million-dollar blockbuster results in a rating of .000013629. It *might* not get that bad, but don't make book on it. Out of a natural instinct for preservation of the species, if not out of plain old ordinary fear, a number of broadcast station groups have plunged into production deals to bring forth new feature product. And other groups are poised to take similar steps.

As is well known, the main pressure on the feature film supply has come from the networks. In four years of network prime-time feature showings, backlogs of big-budget, big-name motion pictures have dwindled almost to nothing. The plans for five network movie nights next season alone were enough to send prices soaring on the few remaining worthwhile films. Against the prices paid by the networks, no station, no group of stations can compete. And the situation is due to get worse, as the uhf's proliferate in many markets and compete for film libraries.

Syndicators now are selling off-network movies in the packages offered to stations. Since networks are spending money to coproduce features for theatrical distribution, then later network showing, it's probable that some of that money will be returned in future years when stations pay to run those films off-network. Meanwhile, the tv distributors are searching for any movies that might find a tv market, buying films that were made for and distributed in



...s films stage show, holds costs down



limited "local" markets: Italy; the Spanish-speaking world; France, and the French-speaking world.

Underlying the anxieties of station programmers, and spurring the efforts of syndicators, is the ratings history of movies in local markets. Low-budget action-adventure and exploitation films apparently do well enough in ratings to invite comparison with high-budget, big-name attractions.

"Action-adventure," is the name of the game in features syndication, not excluding two other highly successful genres: science-fiction, and horror. In fact, action-adventure so far is the only kind of film being bankrolled by station groups. The bellwether in group backing of features production is Group W. The Westinghouse operation is engaged not only in financing but in co-production of features, with a \$15 million, 30-picture deal with Sidney Pink, a U. S. producer headquartered in Spain.

#### *First of Several*

Richard Pack, Group W senior vice president, programming, said the production arrangement was in no way a step deal. "No backing away or backing out. This may be only the first of several features production projects," Mr. Pack said. "We're looking for a regular supply of pictures, as many as 100 a year. Possibly, someday we may produce directly ourselves, sans co-producer. Of course, we shall continue to buy pictures, too."

Mr. Pack remarked that even 100 pictures a year would be far from

enough to fill the Group W stations' needs. But, he said, feature films have rare durability, compared to other forms of programming.

Action-adventure films, Mr. Pack pointed out, do not "date" as do certain other genres of feature, notably musicals and comedies. "Action-adventure films are almost indestructible." The executive said there was a likelihood that after completion of the present package of 15 films, Group W might make films in London, Mexico, Hollywood. "But we don't want Hollywood-type overhead, nor to be burdened by the shibboleths of routine Hollywood production."

Asked if there was much risk involved in feature production, and theatrical distribution of the pictures, Mr. Pack said that "practical creativity takes courage. In programming, you cannot succeed unless you're willing to risk failure."

Theatrical profits, he said, were a secondary consideration, marginal next to the group's concern with assuring a feature supply for its stations. Theatrical exhibition, with attendant exploitation and promotion, "makes films more valuable for tv."

Already, Mr. Pack noted, tv has become a major factor in the production of theatrical motion pictures, with anticipated tv revenues figuring in production budgets. With the growth of network prime-time movies coming on top of a huge station market, he said, "Tv is becoming the prime partner" in production.

Now that there is a movement of station groups into feature produc-

*(Continued on page 60)*

**The candy-colored chocolate-tasting  
tangerine-caloried market  
is not about to cry wolf:  
the soft-drink race**

**D**uring the past 15 years soft drink case sales have more than doubled, bringing on a corresponding increase in the soft drink share of the total beverage market. Since 1955 the per capita annual consumption of soft drinks has risen from 8.5 gallons to close to 15 gallons, while at the same time beer consumption per capita has dropped over a gallon. (Coffee dropped more than a gallon, tea was up a gallon, and wine remained a constant .9 gallons per capita over the ten-year period.) Even a superficial glance indicates that the soft drink market is booming, often at the expense of other beverages.

#### **New Optimism**

There are a number of factors that combine to make the soft drink industry the fastest-growing segment of the entire beverage industry. These major stimuli have enlarged the overall appeal of soft drinks and have provided the base for a lot of future optimism for the industry. The factors (not necessarily in order of importance) are: low calorie drinks, the 10-29 age market, new flavors and brands, packaging innovations, and vending machines. A carefully documented study of all these factors was recently completed by the research department at the American Broadcasting Co. This report places much of the emphasis of the success of soft drinks on the first reason, low calorie drinks.

Low calorie brands have provided the main sales impetus, accounting for over 50 per cent of the gains in total soft drink case sales since 1961. Introduced onto the market after World War II, low calorie soft drinks were not, until recently, competitively priced, and were also relegated to special shelves in supermarkets—shel-

ves reserved for hard-core dieters and diabetics. A large drawback to the original success of the low-calorie brands was a sweet aftertaste combined with a rather unstimulating first taste. Recent taste refinements have done much to eliminate this problem, and, combined with an increasing national diet-consciousness, have helped the drinks to make spectacular gains in recent years. It is no longer the regular or occasional dieter who sticks to local drinks.

There is not, in fact, a specific diet-drink market. The major bottlers were caught off guard several years ago when the diet drink revolution first started, and the first big sales gains were registered by "old-timers" in the field like Cott, Beverages International and Kirsch Beverages. Today in any supermarket, mixed in with the regular brands are Tab, Fresca, Sprite, Diet-Pepsi, Teem, Patio, Diet-Rite, Upper 10 (diabetic), Like, Canada Dry (diabetic), Diet Dr Pepper, Diet Crush, Diet Cola, Metri-Cola, Diabetic Squirt, Pommac Low Calorie Drink, Frostie Diet Cola, and the products of other local lo-cal bottlers.

#### **Increased Markets**

This plethora of pops is being supported by a vastly increasing market, made up of the second factor in the list, the 10-29-year-old age group. With half of the country under the age of 25, and *all* of the country youth conscious, it is little wonder that this is the demographic group responsible for a great deal of the soft drink industry's boom. It is estimated that by 1975 the 10-29 market will expand to 78 million, or more than a third of the total population. This is an interesting projection to the soft drink manufacturers because it is estimated that this age group

now accounts for 45-50 per cent total soft drink sales. The youth market combined with the adults who are concerned about diet problems make the soft drink field a healthy one in terms of future sales potential.

During recent years the soft drink manufacturers have introduced new lines and flavors with the intention of attracting a wider spread of the population and widening the sales base. According to a survey taken by the National Association of Retail Grocers of the United States the average food store offers the soft drink broiler approximately 38 different flavors from a selection of 13 brands. A special emphasis of late has been on fruit flavors, running the gamut from cherry to grapefruit. An interesting addition to the "flavor" concept is the impending introduction of new chocolate drinks into the soft drink world.

#### **Think Chocolate**

Yoo-Hoo, a chocolate brand, has been around for a long time but some of the problems inherent in maintaining quality control were not resolved until recently when the formula was altered somewhat to enable the chocolate drink to be stored over long periods of time. Last year Yoo-Hoo sales were a small three million cases—a drop in the soda bucket. The company, however, recently swung a deal with Pepsi-Cola for a period of five years, offering Pepsi the chocolate drink's "know-how" and some plant facilities. The million-dollar pact is the first big step in the imminent appearance of a Pepsi-sponsored chocolate drink. After the big bottlers lost ground by biding their time during the caloric revolution they are more than anxious to have a chocolate drink ready to drop on to the market at a moment's notice. Coca-Cola isn't

## Pop all over



saying anything about its rumored experiments in the chocolate field but it seems safe to say that if there is a big cry for chocolate drinks all of a sudden, Coke will not be too far off the supermarket shelves. Other manufacturers are reportedly working with chocolate formulas, and after Yoo-Hoo took the initial research burdens on and licked them, there seems to be more indication than ever that a stable chocolate soft drink will be the next marketing step. The advantages of this attack, says a Yoo-Hoo spokesman, are that chocolate is really the most universal popular taste, and that there will be an instant appeal for junior citizens.

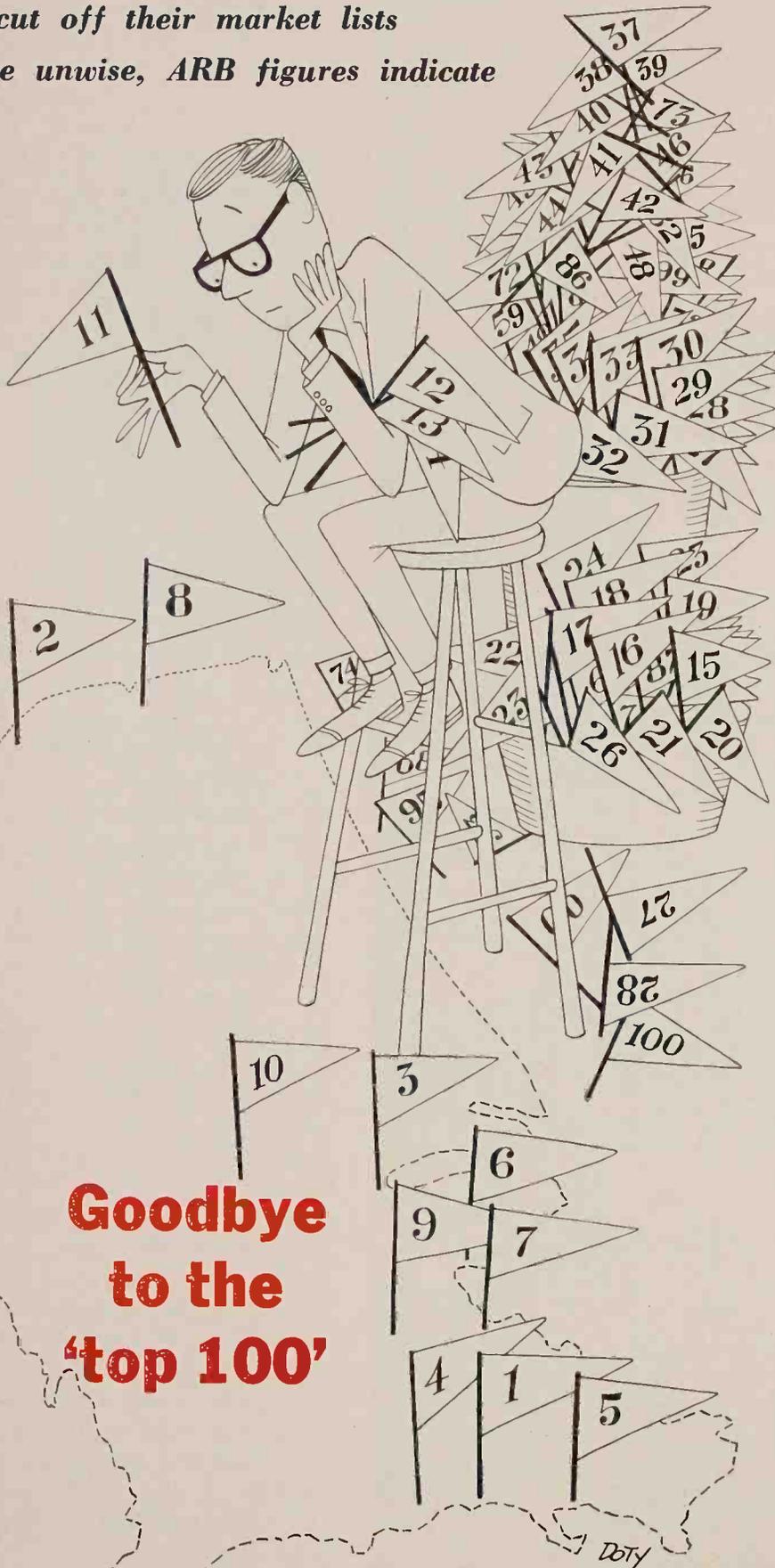
### *Packaging Devices*

A relatively new trend in soft drink development is the introduction of a variety of packaging devices, ranging from variations in bottle size to the use of tin cans. The six-pack and the 12-pack, the giant family size bottle and the mass introduction of cans have been the leading aspects of the renaissance in soft drink packaging. The can has, in some cases, spelled the demise of the cumbersome bottle deposit. The convenience of the disposable can has ended the nagging guilty feeling of conspicuous consumption everytime the consumer throws away a bottle. The introduction of flip-top or pull-top cans immediately followed by "safety" pull tabs (much to the relief of the fingers of the serious drinker) are evidence of the public acceptance of and demand for, new packaging devices.

Vending machines have been instrumental in opening up new areas to soft drink penetration, according to the ABC report. The convenience

*(Continued on page 62)*

*Advertisers who arbitrarily  
cut off their market lists  
may be unwise, ARB figures indicate*



**Goodbye  
to the  
'top 100'**

**D**uring the mid-1940's and early '50's, the battlelines along Madison Avenue were drawn over Motivational Research. When that philosophy faded from controversy the matter of Creativity arose to take its place. By the mid-'60's, Creativity had its archdevotees and its detractors and already a Ho-Hum factor was setting in. Now, because the industries—both television and advertising—appear to thrive on a clash of ideas, a whole new skirmish seems about ready to take place. The battleground is the concept of Segmented Audiences.

The concept sprang in part from the retaliation of other media—radio and print—as television steamrolled over them during the first 15 years of its existence. In due course, the rivals realized tv circulation could never be matched. So they began talking about the “specialized” audience that could be reached if the advertiser selected the right radio station, the right newspaper, the right magazine. “*The New York Post* singles out the Urban Spenders” is a typical headline directed to the agency media man with money to spend. Another: “An average issue of *Life* reaches 45 per cent of all homes in the high-income group, four million more homes than the top-rated tv show.”

Once this type of ammunition was thrown against television, a medium derided as furnishing “mass circulation” and “waste audience,” numerous advertisers began analyzing their sales approaches. Perhaps, they reasoned, it would be best to zero in on only the choice targets, the prospects most ripe for a particular product or service.

To hold these advertisers, television's adherents set out to prove that in addition to being a mass medium, tv was also a class medium. It could

*(Continued on page 35)*

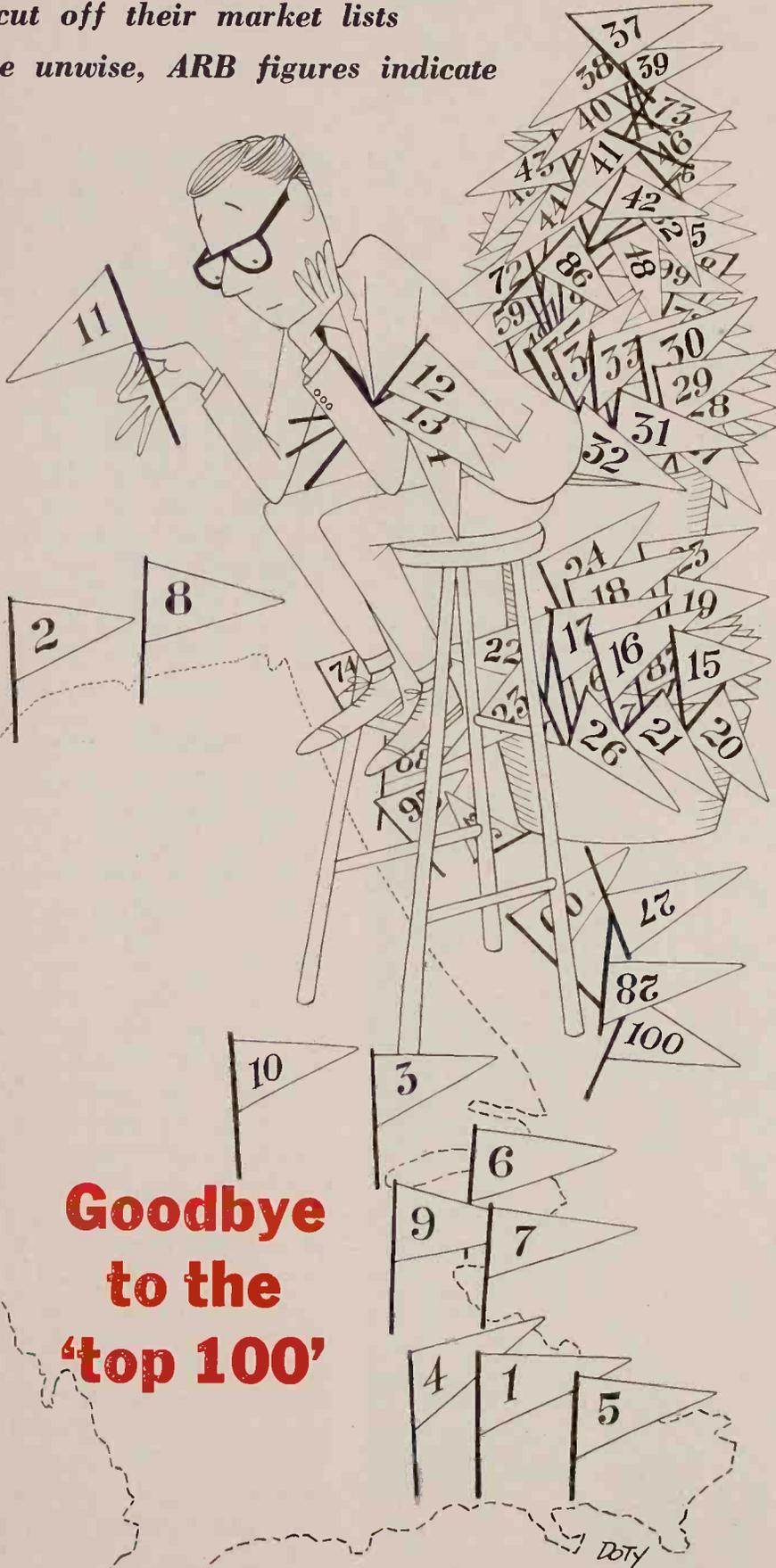
Note: This gatefold page is perforated.  
 Tear out and save for ready reference.

These tables are taken from the RKO  
 General 1966 Tv Market Planner, with  
 data tabulated from the November  
 "sweep" of markets by the American  
 Research Bureau. The complete report,  
 reflecting the relative importance of  
 the 230 markets based upon the  
 presence of 15 different groups in  
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 evening and late evening time, is  
 available from: Director of Marketing,  
 RKO General Broadcasting, 1440  
 Broadway, New York. Cost of  
 7 page, 11" x 14" spiral-bound  
 report is \$8.

**Prime time  
 U.S. television  
 market ranking**

Market	Rank	Total Homes (00)	Rank	Total Persons (00)	Rank	Men Total (00)	Rank	Men 18-34 (00)	Rank	Women Total (00)	Rank	Women 18-34 (00)	Rank	And
New York	1	33081	1	64487	1	20928	1	6090	1	27862	1	8582	1	ffin,
Los Angeles	2	19765	2	39048	2	3075	2	4044	2	16717	2	5174	3	inst
Chicago	3	15675	3	33289	3	9877	3	2949	3	13054	3	4093	2	wers
Philadelphia	4	13323	4	27343	4	8247	4	2402	4	11417	4	3283	4	34-
Detroit	5	9464	5	19525	6	5823	6	1637	6	7629	5	2598	5	that
Boston	6	9288	6	18537	5	6012	5	2032	5	7993	6	2412	9	are
Cleveland	7	8022	7	16413	8	5111	8	1450	7	6757	7	2061	6	of
San Francisco	8	7672	8	15303	7	5252	7	1610	8	6479	9	1972	14	ver,
Pittsburgh	9	6682	9	14283	9	4348	11	1125	9	5977	11	1806	8	ffin,
Baltimore	10	6351	10	12902	10	4082	9	1325	10	5366	8	2047	12	inst
Washington, D.C.	11	5820	12	11560	12	3485	10	1301	11	4716	10	1916	10	wers
St. Louis	12	5355	11	12246	11	3597	13	994	12	4683	13	1458	7	34-
Dallas-Ft. Worth	13	5024	13	10792	13	3203	12	1023	13	4382	12	1465	11	that
Birmingham	14	4274	14	8826	14	2736	14	883	14	3596	15	1141	22	are
Minneapolis-St. Paul	15	4213	15	8782	16	2501	19	718	18	3213	19	1053	13	of
Indianapolis	16	3964	17	8240	15	2538	15	839	16	3274	14	1190	17	buy-
Cincinnati	17	3792	18	7869	20	2309	22	644	17	3218	18	1062	19	re-
Houston	18	3754	16	8386	18	2324	18	776	15	3278	16	1139	15	ssed.
Seattle-Tacoma	19	3692	22	7484	17	2446	16	784	22	3053	21	1021	26	the
Madison	20	3609	19	7773	22	2188	24	618	20	3064	20	1022	16	was
Kansas City	21	3516	20	7677	19	2319	20	706	23	2918	23	930	18	of
Atlanta	22	3483	21	7535	21	2265	17	781	19	3122	17	1132	20	nar-
Miami	23	3436	24	6626	24	2068	31	510	21	3059	29	774	55	keep.
Hartford-New Haven	24	3349	23	6632	23	2113	25	613	24	2861	22	949	37	com-
Columbus, Ohio	25	2951	26	6314	26	1947	23	632	27	2434	25	886	28	cies
Sacramento-Stockton	26	2892	25	6371	25	1999	21	650	26	2535	26	854	29	hose
Denver	27	2814	29	6012	27	1823	28	554	31	2277	30	767	27	the
Memphis	28	2774	27	6199	29	1758	26	573	25	2538	24	904	24	that
Portland, Ore.	29	2748	32	5574	32	1708	32	506	33	2252	33	687	41	de-
Tampa-St. Petersburg	30	2701	35	5398	28	1811	53	348	28	2416	47	521	59	r to
New Orleans	31	2613	30	5979	33	1707	26	573	34	2231	27	831	21	s on
Albany-Schenectady-Troy	32	2602	33	5548	31	1712	37	459	32	2268	36	645	43	ng's
Charleston-Huntington	33	2564	31	5962	34	1705	33	496	29	2315	32	736	34	sal-
Providence	34	2556	36	5186	30	1735	35	471	35	2155	35	661	65	l be
Nashville	35	2536	28	6026	35	1701	29	530	30	2308	31	742	23	new
Birmingham	36	2438	34	5489	38	1507	29	530	36	2143	28	783	25	is
Sacramento	37	2414	38	5053	36	1554	36	464	37	2078	43	590	48	owl-
Oklahoma City	38	2261	37	5090	37	1546	40	427	39	1889	45	555	31	h a
Grand Rapids-Kalamazoo	39	2226	39	4868	41	1358	46	394	40	1886	40	599	35	ium
Genevieve-Spartan-Ash.	40	2190	41	4831	39	1451	38	449	38	1909	40	599	49	oses
Louisville	41	2142	42	4704	40	1381	44	415	42	1812	42	598	38	■
San Antonio	42	2102	40	4847	41	1358	39	448	41	1854	38	635	30	
Don	43	2078	46	4380	44	1351	42	425	43	1791	37	642	51	
Nick-P-N News-Hmtn.	44	2067	45	4441	43	1354	34	494	44	1789	34	684	47	
Penix	45	2036	43	4524	45	1312	47	393	49	1632	54	480	40	
Tsa	46	1981	48	4350	48	1301	52	357	45	1734	52	506	46	
San Diego	47	1963	54	3868	51	1204	49	365	46	1714	44	571	80	
San Lake-Ogden-Pro.	48	1933	44	4497	49	1254	50	364	51	1585	49	515	33	
Oaha	49	1918	47	4378	46	1302	48	375	50	1592	55	478	39	
Cons-W. Salm-H. Pnt.	50	1915	50	4119	50	1225	41	426	48	1654	39	621	59	

Advertisers who arbitrarily  
cut off their market lists  
may be unwise, ARB figures indicate



**Goodbye  
to the  
'top 100'**

**D**uring the mid-1940's and early '50's, the battlelines along Madison Avenue were drawn over Motivational Research. When that philosophy faded from controversy, the matter of Creativity arose to take its place. By the mid-'60's, Creativity had its archdevotees and its detractors and already a Ho-Hum factor was setting in. Now, because of new industries—both television and advertising—appear to thrive on a clash of ideas, a whole new skirmish seems about ready to take place. The battleground is the concept of Segmented Audiences.

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(Continued on page 35)

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## Prime time U.S. television market rankings

Market	Rank	Total Homes (00)	Rank	Total Persons (00)	Rank	Men Total (00)	Rank	Men 18-34 (00)	Rank	Women Total (00)	Rank	Women 18-34 (00)	Rank	Children (00)
New York	1	33081	1	64487	1	20928	1	6090	1	27862	1	8582	1	8436
Los Angeles	2	19765	2	39048	2	3075	2	4044	2	16717	2	5174	3	5055
Chicago	3	15675	3	33289	3	9877	3	2949	3	13054	3	4093	2	6590
Philadelphia	4	13323	4	27343	4	8247	4	2402	4	11417	4	3283	4	4418
Troitt	5	9464	5	19525	6	5823	6	1637	6	7629	5	2598	5	3205
Boston	6	9288	6	18537	5	6012	5	2032	5	7993	6	2412	9	2305
Cleveland	7	8022	7	16413	8	5111	8	1450	7	6757	7	2061	6	2547
San Francisco	8	7672	8	15303	7	5252	7	1610	8	6479	9	1972	14	1778
Pittsburgh	9	6682	9	14283	9	4348	11	1125	9	5977	11	1806	8	2356
Buffalo	10	6351	10	12902	10	4082	9	1325	10	5366	8	2047	12	1903
Washington, D.C.	11	5820	12	11560	12	3485	10	1301	11	4716	10	1916	10	2042
St. Louis	12	5355	11	12246	11	3597	13	994	12	4683	13	1458	7	2474
Dallas-Ft. Worth	13	5024	13	10792	13	3203	12	1023	13	4382	12	1465	11	1967
Baltimore	14	4274	14	8826	14	2736	14	883	14	3596	15	1141	22	1236
Minneapolis-St. Paul	15	4213	15	8782	16	2501	19	718	18	3213	19	1053	13	1803
Indianapolis	16	3964	17	8240	15	2538	15	839	16	3274	14	1190	17	1516
Cincinnati	17	3792	18	7869	20	2309	22	644	17	3218	18	1062	19	1450
Houston	18	3754	16	8386	18	2324	18	776	15	3278	16	1139	15	1601
Seattle-Tacoma	19	3692	22	7484	17	2446	16	784	22	3053	21	1021	26	1088
Milwaukee	20	3609	19	7773	22	2188	24	618	20	3064	20	1022	16	1544
San Diego	21	3516	20	7677	19	2319	20	706	23	2918	23	930	18	1511
Atlanta	22	3483	21	7535	21	2265	17	781	19	3122	17	1132	20	1300
Dallas	23	3436	24	6626	24	2068	31	510	21	3059	29	774	55	706
Hartford-New Haven	24	3349	23	6632	23	2113	25	613	24	2861	22	949	37	914
Columbus, Ohio	25	2951	26	6314	26	1947	23	632	27	2434	25	886	28	1080
Sacramento-Stockton	26	2892	25	6371	25	1999	21	650	26	2535	26	854	29	1022
Denver	27	2814	29	6012	27	1823	28	554	31	2277	30	767	27	1082
Memphis	28	2774	27	6199	29	1758	26	573	25	2538	24	904	24	1115
Portland, Ore.	29	2748	32	5574	32	1708	32	506	33	2252	33	687	41	862
Omaha-St. Petersburg	30	2701	35	5398	28	1811	53	348	28	2416	47	521	59	660
New Orleans	31	2613	30	5979	33	1707	26	573	34	2231	27	831	21	1269
San Francisco-Schntdy-Troy	32	2602	33	5548	31	1712	37	459	32	2268	36	645	43	810
Charleston-Huntington	33	2564	31	5962	34	1705	33	496	29	2315	32	736	34	954
Providence	34	2556	36	5186	30	1735	35	471	35	2155	35	661	65	620
Nashville	35	2536	28	6026	35	1701	29	530	30	2308	31	742	23	1202
Birmingham	36	2438	34	5489	38	1507	29	530	36	2143	28	783	25	1113
Sacramento	37	2414	38	5053	36	1554	36	464	37	2078	43	590	48	753
Oklahoma City	38	2261	37	5090	37	1546	40	427	39	1889	45	555	31	970
Grand Rapids-Kalamazoo	39	2226	39	4868	41	1358	46	394	40	1886	40	599	35	929
Greenville-Spart-Ash.	40	2190	41	4831	39	1451	38	449	38	1909	40	599	49	748
Louisville	41	2142	42	4704	40	1381	44	415	42	1812	42	598	38	909
San Antonio	42	2102	40	4847	41	1358	39	448	41	1854	38	635	30	972
Dayton	43	2078	46	4380	44	1351	42	425	43	1791	37	642	51	743
Buff-P-N News-Hmtn.	44	2067	45	4441	43	1354	34	494	44	1789	34	684	47	757
Phoenix	45	2036	43	4524	45	1312	47	393	49	1632	54	480	40	867
Albany	46	1981	48	4350	48	1301	52	357	45	1734	52	506	46	760
San Diego	47	1963	54	3868	51	1204	49	365	46	1714	44	571	80	515
Alt Lake-Ogden-Pro.	48	1933	44	4497	49	1254	50	364	51	1585	49	515	33	958
Omaha	49	1918	47	4378	46	1302	48	375	50	1592	55	478	39	908
Greens-W. Salm-H. Pnt.	50	1915	50	4119	50	1225	41	426	48	1654	39	621	59	660

Market	Rank	Total Homes (00)	Rank	Total Persons (00)	Rank	Men Total (00)	Rank	Men 18-34 (00)	Rank	Women Total (00)
Charlotte, N.C.	51	1863	51	4084	46	1302	43	424	52	74
Wichita, Kansas	52	1842	49	4201	52	1184	55	339	55	10
Wilkes Barre-Scranton	53	1798	55	3829	53	1180	73	268	47	70
Har-Lan-Leb-York	54	1777	58	3765	54	1175	51	362	58	72
Quad City	55	1767	52	4035	56	1138	56	338	59	30
Toledo	56	1760	57	3793	57	1132	56	338	57	73
Orlando-Daytona Beach	57	1726	61	3634	58	1104	67	283	56	05
Shreveport	58	1699	56	3812	59	1095	63	317	53	20
Little Rock	59	1672	53	3923	55	1169	45	407	54	19
Green Bay	60	1669	59	3690	64	981	70	274	64	26
Rochester	61	1586	70	3242	60	1029	58	336	61	81
Richmond	62	1578	63	3397	62	1018	59	333	60	05
Des Moines	63	1565	64	3386	61	1026	62	325	68	27
Chm-Dec-Spfl. (Inc Dan)	64	1564	62	3419	65	967	69	278	67	00
Flint-Saginaw-Bay City	65	1562	67	3284	75	886	65	301	66	04
Mobile-Pensacola	66	1552	60	3665	63	1004	54	340	62	59
Spokane	67	1524	68	3267	66	965	77	258	63	36
Sape Girrd-Pad-Harr.	68	1458	65	3351	67	952	68	281	69	254
Cedar Rapids-Waterloo	69	1441	65	3351	69	949	64	307	73	201
Johnstown-Altoona	69	1441	69	3259	71	940	80	243	65	22
Raleigh-Durham	71	1435	72	3205	68	951	61	326	72	220
Roanoke	72	1429	71	3225	74	903	70	274	71	244
Jacksonville	73	1407	73	3157	73	911	66	284	70	250
Portland-Poland Spring	74	1399	76	2412	72	920	72	269	75	169
Fresno	75	1339	74	3051	70	947	60	327	74	178
Knoxville	76	1260	75	2886	76	847	79	246	76	101
Chattanooga	77	1206	79	2751	78	774	78	254	77	079
Albuquerque	78	1176	78	2788	77	794	75	261	80	066
Jackson, Miss.	79	1161	77	2790	80	751	83	224	78	073
Youngstown	80	1133	84	2476	79	761	87	208	79	075
Madison	81	1101	81	2535	82	733	85	213	89	077
South Bend-Elkhart	82	1082	89	2313	87	678	84	218	83	001
Linc-Hastns-Kearney	83	1065	85	2475	81	744	99	180	84	094
Peoria, Ill.	84	1060	87	2371	88	667	95	191	88	080
Ft. Wayne	85	1056	90	2307	88	667	88	203	85	091
Grnvlle-Wash-N. Bern	86	1051	86	2447	83	709	82	230	81	054
Sioux Falls	87	1029	82	2505	84	706	95	191	93	017
Lansing	88	1023	93	2220	93	637	91	198	92	047
Wheeling-Steubenville	89	1010	91	2301	92	652	102	170	82	013
Hawaii	90	1006	83	2504	85	690	74	266	86	087
Evansville	91	986	92	2234	91	656	86	211	87	082
Beaumont-Pt. Arthur	92	982	88	2358	88	667	81	234	90	064
Duluth-Superior	93	960	95	2070	97	604	119	133	97	764
Baton Rouge	94	948	80	2553	86	682	76	260	91	055
Amarillo	95	904	94	2102	95	612	89	199	96	783
Wichita Falls-Lawton	96	903	97	2046	94	615	100	179	94	789
Binghamton	97	895	101	1940	96	609	106	160	98	757
Columbus, Ga.	98	879	98	2042	98	568	92	197	95	788
Rockford	99	860	100	1947	101	553	102	170	106	699
El Paso	100	847	99	2003	100	554	98	183	101	715
Springfield-Holyoke	101	824	116	1702	109	529	114	141	99	722
Fargo	102	823	104	1869	115	519	111	147	117	614
Colorado Spr-Pueblo	103	807	111	1814	108	533	108	155	108	691
Aust-Mason Cty-Roch.	104	806	102	1890	114	521	107	157	115	636
Columbia, S.C.	105	802	103	1882	101	553	101	174	101	715
Sal-Mont-Santa Cruz	106	798	115	1723	103	551	89	199	110	606
Tucson	106	798	108	1819	111	527	120	132	112	609
Joplin-Pittsburgh	108	788	112	1809	99	567	118	135	107	606
Waco-Temple	109	780	107	1836	104	550	116	137	103	711
Bristol-Johnson City	110	779	105	1862	105	548	104	168	99	722
Augusta	111	777	110	1816	107	542	94	192	110	606
Sioux City	112	759	109	1818	109	529	125	126	116	619
Monroe-El Dorado	113	758	106	1856	116	516	113	145	109	609
Lafayette, La.	113	758	96	2057	117	494	93	194	104	705
Charleston, S.C.	115	754	119	1698	119	475	97	185	114	637
Springfield, Mo.	116	749	114	1738	105	548	126	121	105	702
Hannibal-Quency	117	745	113	1745	112	525	128	119	113	641
Lubbock	118	715	120	1660	113	522	105	165	119	501
Corpus Christi	119	708	117	1701	122	437	112	146	118	607
Odessa-Midland	120	691	118	1700	118	478	108	155	122	532
Burlington-Plattsburgh	121	678	122	1512	121	449	124	128	124	555
Erie	122	671	121	1521	120	450	122	131	121	532
Montgomery	123	649	123	1498	124	423	126	121	120	536
Terra Haute	124	644	124	1467	123	436	114	141	123	563
Columbia-Jeffsn. Cty.	125	616	125	1419	125	416	129	118	125	525
Lexington	126	593	128	1298	126	396	117	136	127	506
Savannah	127	592	126	1383	127	392	110	148	126	571
Cadillac-Traverse City	128	550	132	1198	135	345	133	100	132	504
Bakersfield	129	546	133	1183	137	338	134	99	128	494
Lower Rio Grande V.	130	540	127	1323	133	349	138	93	129	467

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743  
757  
867  
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515  
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908  
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Women Total (0)	Rank	Women 18-34 (00)	Rank (00)	Child- ren (00)
4	46	532	58	668
0	58	467	32	963
0	65	442	76	524
2	56	477	56	686
0	59	462	35	929
3	48	519	57	685
5	74	382	77	522
0	64	444	49	748
9	57	472	53	729
6	66	436	42	833
1	63	447	85	460
5	50	509	73	546
7	69	424	63	636
0	68	428	53	729
4	53	487	64	621
9	50	509	44	791
6	71	404	89	448
4	77	359	52	737
1	67	430	45	785
2	75	372	74	541
20	60	454	67	599
4	72	399	68	594
0	62	451	68	594
9	81	333	105	390
8	60	454	81	514
1	79	355	84	505
9	70	419	82	510
6	76	368	66	611
3	83	318	70	592
5	86	306	102	400
77	90	288	71	559
1	85	307	96	424
94	101	243	82	510
80	93	281	79	518
91	82	320	91	438
54	80	346	95	426
17	101	243	61	642
47	87	296	90	445
13	91	287	98	420
87	73	395	72	552
82	92	286	93	433
64	84	310	78	519
64	106	215	103	398
55	78	357	61	642
783	94	280	87	451
789	98	256	100	408
757	108	213	115	325
788	89	289	104	393
599	104	223	88	450
715	94	280	94	429
722	103	231	132	225
614	108	213	91	438
591	105	217	111	344
636	116	202	86	452
715	97	258	114	332
686	99	248	124	270
669	112	207	106	378
696	121	186	112	339
711	115	203	107	363
722	110	212	118	296
686	96	273	108	362
619	128	157	97	421
689	120	188	110	359
705	88	290	75	526
637	100	246	117	309
702	126	168	119	289
641	129	156	109	360
591	122	180	112	339
607	106	215	101	402
582	114	206	99	412
555	118	193	121	279
583	117	194	127	260
586	110	212	120	284
563	119	189	126	261
525	135	141	122	276
500	123	179	134	219
511	112	207	125	266
446	133	143	131	227
494	127	160	140	200
467	130	155	122	276

## ers, but do the people?

furnish this data for the nation's markets in *prime time*, it repeats the lists for *early evening time* and for *late evening time*. It then divides the country into four regions and lists the top markets in each, again in the 15 categories, and in each of the three classifications. Such dividing and subdividing results in one remarkable fact: virtually every market can appear in *someone's* "top 50" or "top 100" market list.

### Voices of Dissent

How? As an example, Bakersfield, Cal., appears as the 129th market in the ARB measurement of *total homes* during the November prime-time period last year. But that same market ranks 99th when a list is drawn up of markets reaching *men 18-34*, and it ranks 18th among *western markets* in total number of persons viewing when that region's markets are listed separately. Similar tales could be told for nearly every one of the country's markets. (New York has an amazing tendency to stay in the Number One position in almost every ranking, but even it takes second place to Chicago when the markets are ranked by number of children viewing in late evening.)

To the advertiser, the message is plain: if *any* market can be first—or fortieth—or one-hundredth, the buyer ordering one or 50 or 100 markets had better know *which* markets are on the particular list he wants. Markets that appear small and insignificant on a total-homes ranking, for example, had best not be overlooked lest they prove to be large in terms of numbers of prospects. Only through precise pinpointing of specific audiences, say the demographic artisans, can each tv dollar be stretched to its limits.

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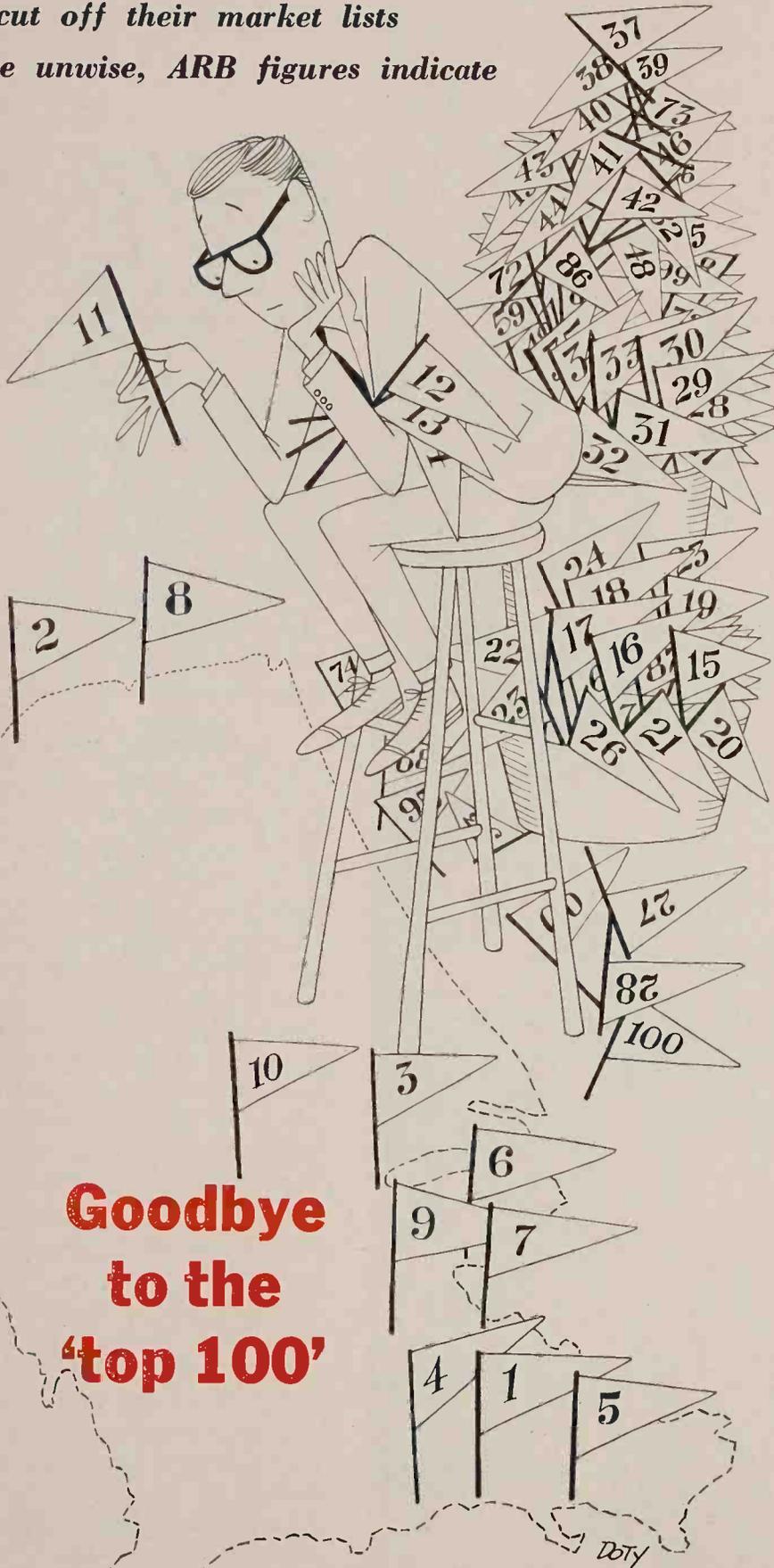
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### Two-Faced Medium

During the first week in May, the American Research Bureau was scheduled to finish distribution of the last of some 230 individual market reports based on its March sweep. As this is being read, no doubt, computers at ARB and various agencies are digesting the data from those reports and comparing it with the November information and with that from the previous March. Then decisions will be made as whether to base next fall's spot tv purchases on last fall's numbers, or on this spring's—or to dispense with the numbers altogether and just buy. There will be proponents of each view in this new debate, but whatever decision is made, it will be in the full knowledge that television truly is both a mass medium and a class medium today, whichever the client chooses it to be. ■

*Advertisers who arbitrarily  
cut off their market lists  
may be unwise, ARB figures indicate*



**Goodbye  
to the  
‘top 100’**

**D**uring the mid-1940's and early '50's, the battlelines along Madison Avenue were drawn on Motivational Research. When that philosophy faded from controversy the matter of Creativity arose to take its place. By the mid-'60's, Creativity had its archdevotees and its detractors and already a Ho-Hum factor was setting in. Now, because the industries—both television and advertising—appear to thrive on a clash of ideas, a whole new skirmish seems about ready to take place. The battleground is the concept of Segmented Audiences.

The concept sprang in part from the retaliation of other media—radio and print—as television steamrolled over them during the first 15 years of its existence. In due course, the rivals realized tv circulation could never be matched. So they began talking about the “specialized” audience that could be reached if the advertiser selected the right radio station, the right newspaper, the right magazine. “*The New York Post* singles out the Urban Spenders” is a typical headline directed to the agency media man with money to spend. Another: “An average issue of *Life* reaches 45 per cent of all homes in the high-income group, four million more homes than the top-rated tv show.”

Once this type of ammunition was thrown against television, a medium derided as furnishing “mass circulation” and “waste audience,” numerous advertisers began analyzing their sales approaches. Perhaps, they reasoned, it would be best to zero in on only the choice targets, the prospects most ripe for a particular product or service.

To hold these advertisers, television's adherents set out to prove that in addition to being a mass medium, tv was also a class medium. It could

*(Continued on page 35)*

## Late evening U.S. television market rankings

Market	Rank	Total Homes (00)	Rank	Total Persons (00)	Rank	Men Total (00)	Rank	Men 18-34 (00)	Rank	Women Total (00)	Rank	Women 18-34 (00)	Rank	Teens (00)
New York	1	16450	1	25410	1	10271	1	3500	1	13695	1	4384	1	1216
Chicago	2	10678	2	17995	2	7233	2	2242	2	9411	2	3058	2	1007
Los Angeles	3	6249	3	9812	3	3943	3	1288	3	5330	3	1731	4	437
Philadelphia	4	5629	4	9028	4	3622	4	1219	4	4803	4	1364	3	457
Detroit	5	3419	7	5340	6	2116	9	581	7	2792	5	964	5	363
Cleveland	6	3408	6	5454	7	2068	7	660	5	2990	7	894	8	299
Pittsburgh	7	3311	5	5522	5	2135	8	643	6	2979	6	957	9	298
Boston	8	3056	9	4786	8	1930	6	683	8	2554	10	765	11	245
St. Louis	9	2854	8	4788	10	1815	10	552	9	2528	9	821	6	330
Buffalo	10	2739	10	4440	9	1913	5	729	10	2225	8	880	12	231
Minneapolis-St. Paul	11	2331	11	3724	12	1401	13	444	11	1958	11	737	10	283
Milwaukee	12	2220	12	3714	11	1460	15	389	12	1956	12	637	15	220
San Francisco	13	2105	14	3357	13	1341	11	512	13	1817	15	573	19	169
Dallas-Ft. Worth	14	2049	13	3552	14	1336	12	456	14	1755	13	615	7	303
Washington, D.C.	15	1931	15	3026	15	1239	13	444	15	1542	14	614	16	188
Kansas City	16	1651	17	2764	16	1067	16	354	17	1368	17	444	14	222
Houston	17	1633	16	2801	17	1025	18	318	16	1433	16	481	13	229
Baltimore	18	1565	18	2511	18	1006	17	324	18	1290	18	413	21	164
Cincinnati	19	1370	19	2157	20	802	23	250	19	1182	20	365	32	116
Denver	20	1226	20	2063	19	821	19	268	21	1006	22	343	18	176
Hartford-New Haven	21	1225	21	1906	21	772	21	253	20	1025	23	338	43	90
Indianapolis	22	1096	24	1754	26	655	21	253	23	893	21	356	26	136
New Orleans	23	1053	23	1810	24	662	26	222	25	882	24	334	16	188
Memphis	24	1046	22	1826	25	660	20	254	22	917	19	372	20	167
Oklahoma City	25	1041	25	1722	22	679	38	160	26	875	30	249	33	115
Seattle-Tacoma	26	1028	27	1672	27	654	29	213	24	886	28	279	36	105
Providence	27	1014	32	1557	30	619	25	231	29	825	29	267	39	101
Miami	28	1011	31	1559	31	603	50	141	27	865	44	202	54	72
Omaha	29	995	26	1700	23	667	27	220	28	848	27	281	27	131
Columbus, Ohio	30	974	29	1587	28	630	24	249	30	794	25	326	33	115
Phoenix	31	946	30	1571	29	620	30	206	34	755	37	222	23	145
Salt Lake-Ogden-Pro.	32	929	28	1607	32	601	35	170	33	765	34	241	22	161
Albany-Schenectady-Troy	33	924	34	1474	33	581	52	135	31	773	42	208	36	105
San Antonio	34	886	33	1542	33	581	28	218	32	772	26	297	27	131
Wichita, Kansas	34	886	35	1465	35	563	36	168	35	748	35	237	38	102
Des Moines	36	829	36	1405	36	542	40	159	38	687	43	206	30	123
Atlanta	37	822	39	1345	37	540	31	205	42	655	31	247	40	94
Columbus, Ohio	38	818	37	1385	39	522	34	171	36	701	33	242	35	114
Green Bay	39	813	38	1382	38	531	48	147	37	695	40	214	31	119
Syracuse	40	796	41	1275	40	500	43	158	40	674	51	184	52	77
Sacramento-Stockton	41	768	40	1294	42	497	32	176	39	680	38	219	41	92
Des Moines	42	755	42	1236	41	498	33	172	43	646	41	212	60	68
Portland, Ore.	43	751	46	1202	45	474	45	153	45	617	46	200	46	86
Dayton	44	748	48	1179	49	447	40	159	41	656	32	246	70	58
Omaha-Dec-Spff. (Inc Dan)	45	740	44	1226	44	478	38	160	44	627	39	218	49	83
Omaha-St. Petersburg	46	723	49	1152	47	463	76	81	47	607	82	102	57	69
Grand Rapids-Kalamazoo	47	721	47	1184	46	467	45	153	46	609	45	201	51	79
Cincinnati	48	711	45	1223	48	450	44	154	48	588	48	194	29	124
Charleston-Huntington	49	706	43	1232	43	481	49	146	49	574	52	183	25	143
Colorado	50	638	53	996	53	393	53	123	53	526	49	189	70	58
Wilkes-Barre-Scranton	50	638	51	1060	50	424	67	92	50	567	70	122	75	56

Market	Rank	Total Homes (00)	Rank	Total Persons (00)	Rank	Men Total (00)	Rank	Men 18-34 (00)	Rank	Women Total (00)	Rank	Women 18-34 (00)	Rank	Total (00)
Birmingham	52	613	50	1104	57	361	40	159	52	527	36	223	24	1000
Cedar Rapids-Waterloo	53	602	52	1022	51	404	51	139	51	530	50	186	64	1000
Har-Lan-Leb-York	54	597	56	926	52	394	60	107	56	474	67	133	100	1000
Rochester	55	572	55	930	54	370	57	122	54	498	59	151	77	1000
Shreveport	56	561	54	956	59	337	53	123	55	494	59	151	44	1000
Nrflk-P-N News-Hmtn.	57	541	57	899	56	367	47	151	58	451	47	199	63	1000
Youngstown	58	532	60	880	55	369	63	104	57	456	65	134	88	1000
Cape Girrd-Pad-Harr.	59	526	59	898	61	328	60	107	60	438	65	134	49	1000
Louisville	60	513	64	828	67	307	58	119	61	436	53	158	72	1000
Duluth-Superior	61	510	61	850	61	328	78	80	59	447	73	120	68	1000
Flint-Saginaw-Bay City	62	507	67	797	73	278	73	86	63	428	56	155	57	1000
Little Rock	63	502	57	899	58	354	37	161	64	417	62	139	44	1000
Peoria, Ill.	64	499	63	830	63	327	64	100	65	410	58	152	57	1000
Madison	65	493	62	840	60	336	60	107	67	406	57	153	56	1000
Johnstown-Altoona	66	486	65	814	65	322	68	90	62	431	71	121	85	1000
San Diego	67	468	73	727	71	279	73	86	69	402	62	139	111	1000
Albuquerque	68	463	68	794	66	320	53	123	71	378	55	156	60	1000
Mobile-Pensacola	69	461	65	814	70	292	59	115	68	403	61	149	46	1000
Wheeling-Steubenville	70	458	72	740	75	271	94	64	66	407	76	111	90	1000
Linc-Hastns-Kearney	71	442	70	764	64	323	82	78	70	381	86	98	93	1000
Sioux Falls	72	427	71	747	68	299	76	81	73	348	86	98	66	1000
Hawaii	73	414	69	773	69	296	53	123	76	340	54	157	41	1000
Charlotte, N.C.	73	414	74	710	74	277	64	100	77	330	71	121	48	1000
Orlando-Daytona Beach	75	413	77	661	79	243	97	60	74	343	101	80	72	1000
Rockford	76	409	76	684	71	279	72	87	75	342	78	107	90	1000
Amarillo	77	406	75	692	77	262	78	80	72	351	69	127	76	1000
Greens-W. Salm-H. Pnt.	78	390	80	632	81	236	66	98	79	309	62	139	62	1000
Fargo	79	380	79	647	78	252	84	76	78	314	75	116	66	1000
Greenville-Spart-Ash.	80	374	78	651	76	266	70	89	86	294	84	100	54	1000
South Bend-Elkhart	81	362	87	576	87	219	75	84	83	300	78	107	100	1000
Sioux City	82	351	82	613	80	242	102	56	80	304	103	78	85	1000
Wichita Falls-Lawton	83	349	83	590	83	227	85	75	81	303	81	103	95	1000
Spokane	84	347	93	543	101	191	107	53	82	301	93	91	95	1000
Portland-Poland Spring	85	344	97	524	86	221	105	55	96	268	102	79	122	1000
Hannibal-Quincy	86	337	86	580	82	231	102	56	87	287	107	74	107	1000
Jackson, Miss.	87	334	81	615	96	204	87	74	84	299	77	108	52	1000
Corpus Christi	88	333	84	584	94	206	89	72	85	297	86	98	69	1000
Colorado Spr-Pueblo	89	332	90	554	90	210	100	58	90	279	94	89	80	1000
Richmond	90	330	91	552	84	225	80	79	89	280	74	117	105	1000
Jacksonville	91	327	92	548	89	216	93	65	94	272	96	84	83	1000
Tucson	91	327	88	568	85	222	115	45	88	282	98	82	92	1000
Beaumont-Pt. Arthur	93	321	96	533	99	198	85	75	90	279	83	101	107	1000
Aust-Mason Cty-Roch.	93	321	95	535	88	217	92	67	95	269	98	82	95	1000
Evansville	95	313	89	564	92	208	91	71	93	278	90	96	95	1000
Baton Rouge	95	313	85	583	92	208	68	90	90	279	68	132	65	1000
El Paso	97	312	94	539	94	206	80	79	97	263	78	107	77	1000
Fresno	98	304	99	507	97	203	71	88	102	246	84	100	83	1000
Joplin-Pittsburg	99	300	98	517	90	210	114	46	98	258	114	63	116	1000
Ft. Wayne	100	299	101	492	102	181	88	73	103	241	86	98	72	1000
Raleigh-Durham	101	292	102	471	100	193	82	78	106	229	91	92	111	1000
Lubbock	102	291	100	500	98	199	89	72	99	253	97	83	113	1000
Knoxville	103	286	102	471	104	178	99	59	101	248	91	92	118	1000
Lansing	104	280	108	444	104	178	95	62	109	220	95	88	105	1000
Roanoke	105	273	107	446	109	162	102	56	107	223	108	73	87	1000
Waco-Temple	106	267	105	460	106	174	120	41	105	235	116	60	116	1000
Erie	106	267	106	450	107	170	111	49	100	249	106	75	131	1000
Springfield, Mo.	108	264	104	462	103	179	123	39	104	237	128	49	119	1000
Chattanooga	109	257	112	435	112	152	95	62	108	222	100	81	88	1000
Odessa-Midland	110	254	110	437	108	169	109	51	111	209	112	65	100	1000
Boise	111	247	110	437	110	161	109	51	112	206	110	68	80	1000
Lower Rio Grande V.	112	241	109	442	111	159	116	44	110	213	109	72	80	1000
Binghamton	113	232	116	360	114	144	120	41	114	195	122	52	144	1000
Sal-Mont-Santa Cruz	114	227	114	370	116	141	105	55	115	194	113	64	123	1000
Columbus, Ga.	115	219	113	378	120	132	100	58	116	191	103	78	93	1000
Springfield-Holyoke	116	218	120	344	118	134	128	36	113	198	116	60	179	1000
Austin, Texas	117	213	115	367	113	146	97	60	117	184	105	77	123	1000
Columbia-Jeffsn. Cty.	118	205	118	353	119	133	108	52	121	170	120	54	113	1000
Hastings-Kearney	119	200	119	349	114	144	119	42	122	169	124	51	130	1000
Montgomery	120	196	121	339	123	120	133	33	118	172	120	54	113	1000
Columbia, S.C.	121	194	117	356	117	135	116	44	119	171	110	68	99	1000
Terre Haute	122	189	122	333	121	131	122	40	119	171	116	60	133	1000
Grnvll-Wash-N. Bern	123	188	125	305	128	108	123	39	123	154	122	52	119	1000
Alexandria, Minn.	124	180	123	327	122	125	126	37	128	140	128	49	77	1000
Abilene-Sweetwater	125	178	126	299	125	114	129	35	123	154	131	44	137	1000
Augusta	126	170	126	299	125	114	113	47	129	139	124	51	107	1000
Lafayette, La.	127	167	124	306	124	116	111	49	126	142	119	59	119	1000
Burlington-Plattsburgh	128	166	130	269	125	114	133	33	131	131	127	50	142	1000
Monroe-El Dorado	129	163	128	296	133	94	130	34	125	148	134	42	100	1000
Charleston, S.C.	130	162	129	281	134	91	118	43	129	139	115	61	100	1000

## The computers want numbers, but do the people?

...ver any specific audience desired. At the ratings services and the advertising agencies, computers began spinning their reels of tape hurriedly in an effort to split the total viewing audience into groups distinguishable by age, education, income, size of family and so on.

...s the demographic data poured forth, an old concept of television buying—the “top markets” idea—shuddered and died. Once a client had been able to look at his budget, calculate how many tv homes it would get him at so much per thousand, and then order the “top 20” markets, the “top 50” or the “top 100” in order to reach that many homes. Now, there was no longer such a thing as the “top 100”—or, rather, there were a variety of *different* “top 100” market rankings, depending on what criteria the advertiser chose to employ. If he were interested in reaching certain numbers of tv homes, he had one list; if he wanted to reach young women specifically, he had another; if he wanted total tv, he had another . . .

### Divide and Conquer?

...most illustrative of the scope of the listing problem confronting the advertiser today is the *1966 Television Market Planner*, compiled by RKO General from the November 1965 “sweep” of the American Research Bureau. A sample of the data in this report appears on a special pull-out (pages 31-34), but it is only a small part of the kind of tabulations that computers can provide these days. The complete *Market Planner* ranks 230 markets in 15 different groupings—total homes, total percentage of men, total women, children, teens, viewing housewives in families of three or more persons, employed housewives, etc. . . .

...furnish this data for the nation’s markets in *prime time*, it repeats the lists for *early evening time* and for *late evening time*. It then divides the country into four regions and lists the top markets in each, again in the 15 categories, and in each of the three classifications. Such dividing and subdividing results in one remarkable fact: virtually every market can appear in *someone’s* “top 50” or “top 100” market list.

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of dissent were heard. Television clients such as Xerox and Eastern Airlines, and a dozen others, proved it was possible to use the largest of mass media—and not worry about the “waste circulation.” The target audience *within* the mass would result in a pay-off large enough to warrant the cost.

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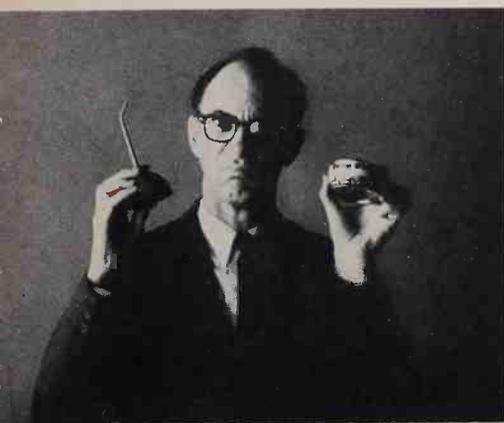
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## One that didn't get away

*Fresh approach  
for fresh client  
produces a tv-and-tuna  
combination success*



*Does oil go with tuna?*

“There’s a job to be done and we can do it,” claimed Ernest Fladell, of Fladell, Winston, Pennette, Inc. and he added jokingly, “even if you only have \$10,000 to spend.” David Jawitz, president of Catz American Co., in search of a new agency to take on his languishing Deep Blue tuna account, replied, “O.K., that’s just how much you’ve got; now *do* something.” On the theory that beggars can’t be choosy, the infant agency, only six months old, accepted its first consumer account.

Riding on the fact that Deep Blue Tuna is packed in water (unlike most other tunas packed in *oil*), Fladell, Winston, Pennette has seen the Deep Blue budget multiply 15 times to \$150,000 in less than two years and is preparing for its second spot television campaign, to begin in June. In order to obtain client approval for television, the agency first had to prove it could produce successful print advertising. Then, the agency, with the aid of the Television Advertising Representatives, Inc., had to sell a hesitant client on tv as an advertising medium for a minor-brand tuna.

### *First Campaign*

The first decision was to concentrate in one market, New York, for the print campaign. But the agency chose only one segment of the New York market—the outlying Nassau and Suffolk counties. “Our reason for the selection of this section of the market was the availability of a single strong medium, and it’s the fifth largest market in America,” Mr. Fladell said. “For several months we appeared frequently and with large space in *Newsday*. This was followed by several more months of small space ads running on shopping days. The ads were tailored to give them the best possible chance of running alongside the supermarkets’ own advertising.”

The campaign urged housewives to buy Deep Blue tuna because it “tastes better, has 50 per cent fewer

calories, and is packed in water. Sales in the Hempstead, L.I., market doubled in a year. In that time the also increased 40 per cent in the New York metropolitan area. “We hoped that in addition to reaching consumers we could attract the attention of supermarket management,” Mr. Fladell said. “Apparently we did both.” The campaign was then moved to Westchester and New Jersey and proved equally effective.

“Now,” thought Mr. Fladell, “we’re ready for the hard stuff—television.” But Mr. Jawitz demurred. After weeks of maneuvering with a reluctant client, enlisting the support of TvAR, and demonstrating the results of the limited print campaign, the agency finally received the green light for television. But not before Mr. Fladell pledged he would “never ask for more money for a large campaign if the tv campaign did not produce results.”

### *Special Survey*

Deep Blue made its debut on television at the beginning of Lent with three seven-week spot campaigns in the product’s three biggest markets—New York, Washington, D.C., and Baltimore. To demonstrate as quick as possible to the client that tv did indeed work, Mr. Fladell arranged with TvAR for a survey on the campaign in Baltimore and Washington. TvAR commissioned Trendex to query 250 housewives before and after the campaign on their tuna tastes. In Washington, the housewives were queried midway through the campaign as well. Because of customary large tuna inventories at the beginning of Lent, a judgement on the tv campaign’s effectiveness on sales is not yet known. But if the Trendex survey is accurate, the sales results for Deep Blue in Washington and Baltimore will be bright indeed. The agency conducted its own, more informal poll of housewives for the New York market and produced cheering figures.

Deep Blue, an underdog in the tuna

*(Continued on page 66)*

## The Children's Power

No one has doubted the influence of children in selecting television programs in the early hours of the evening. In a single-set household this contest has resulted in a pitched battle, usually won by the kids, where one age group picks a show and the other group tolerates it. There may be grumbling and, in time, inevitably a second set, but, the modus operandi is traditional. This is why action shows have predominated in the early hours. Action is the least-common-denominator between adults and children.

To illustrate cause and effect, the Friday time from 7:00-9:00 p.m., which resulted in a devastating series of cancellations, is typical. CBS programmed an hour show, *Wild, Wild West*, followed by *Hogan's Heroes*. ABC had three half-hour kid shows, *The Flintstones*, *Tammy*, and *The Addams Family*. NBC went experimental with *Camp Runamuck*, *Hank*, and their *Convoy*, which was promptly sunk.

For the purpose of this analysis it is easy to scratch NBC as a total loss. It had to start all over. It is also possible to conjecture that none of the NBC shows was proper programming because they appealed to neither adults nor children.

A glance at the evidence says that in the 7:30-8 p.m. time period *Wild, Wild West* had over two million homes more than *The Flintstones* and the same amount of range in people. But, only 32 per cent of the *Wild West* audience was composed of children and teens while that group represented 65 per cent of *The Flintstones* audience. The moral here is that *Wild West* was selected by adults, *The Flintstones* by children—and the adults won the round.

From 8:00-8:30 the adults still lead, with *Wild West* increasing its lead over ABC and *Tammy* by a million homes due to the kids dropping out at ABC—down from 65 per cent to 57 per cent. Either *Tammy* did not appeal to younger children or it was too adult-oriented for all children.

At 8:30-9 p.m. *Hogan's Heroes* picks up over *Wild, Wild West* in every respect, with a slight increase of children and teens from 32 per cent to 38 per cent. *The Addams Family* regains *The Flintstones* million homes that *Tammy* lost with 57 per cent children.

What is the lesson from this exercise? Perhaps the answer is in the roaring success of the controversial *Batman*. *Batman* averaged 11th in the top ARB 25 shows in January, but was not in the top 25 favorites of men and women. However, the show averaged second among children and teens, hence its giant success.

There is no question that children are influential in the selection of shows from 7:30-8:30 at night. After that they begin

going to bed. If *The Addams Family* had been switched with *Tammy* theoretically ABC would have done much better.

It is possible to conclude that no show can survive without children understanding it and tolerating it in the early hours. They must identify with it and be held by it. Even *Wild, Wild West*, although selected by adults, had 8.5 million children and teens watching.

If *The Addams Family* had been programmed at 7:30 or back to back with *Batman*, ABC would have had a probably sure-fire combination better than any new show it might select. *The Addams Family* has appeared to be consistently programmed too late, since it answers the criteria of a show selected by children and enjoyed by adults.

Glancing at next season's schedules, it's obvious that the networks have learned the lesson. With the single exception of NBC-TV's *The Virginian*, which by its 90-minute length alone removes it from the chiefly-for-kids category, the 7:30 line-up on all three networks aims for the youngsters and the teens throughout the week. The action of *Jericho*, the satire of *Run, Buddy, Run*, the western drama of *Shane* all will pull adults, too, but the kids come first in these and the other shows.

Too often a network seeks newness before the older favorites have been properly exploited. *Mr. Ed* is another



case in point. This show was a perennial with children and was mercilessly booted about in wrong time periods.

Of all networks, ABC has most cleverly built its early evening on the child-appeal theory, somewhat at the expense of adult viewers. But, without suitable transition programming the rest of the ABC evening could suffer. It is easier to have children choose a show from 7:30-8:30 than it is to get adults to try and wrest a show from the children. Just attempt to watch a show the kids don't like. Chaos.

Soon the multiple-set factor will be high enough so that programmers can really counter-program. One show in the early hours will be for adults and the other for children. There is evidence that there will be large audiences for both. But just now it is the clever chap who straddles the family in the twilight hours, and reaps the maximum benefits.—J.B.

# Film/Tape Report

## COLOR ME CERTAIN

An end to the hazards and confusions of color film processing is seen likely by a number of the leading tv commercials makers.

Alfred J. "Pete" Miranda, who has just left Campbell-Ewald, where he was senior vice president in charge of tv production to become president of the commercials branch of VPI, said that henceforth, and already for sometime now, "color chips" (for Chevrolet models) have been used to guide frames and footage on Chevrolet commercials from cinematography to release print. "The important thing is to get good color the first time," Mr. Miranda said, "and keep close tabs from there."

"No longer do you start from scratch in color," said the studio president. "You make available pre-printing elements, information on selected scenes, and have the color timer chart the indications."

At MPO Videotronics, Mort Dubin, head of the big studio's editing services, has put into effect a system whereby color can be checked at every stage in the production of a color film.

"We're working to advance the technique of color," said Mr. Dubin. "The color revolution involves new techniques, new methodologies, and if you don't develop them, you'll go under," he warned. To perfect color work on commercials for MPO clients, he has instituted a system of checks and balances to govern color work at every stage.

A balanced color swatch is used for camera focussing at the very start of filming, and other swatches and cinexes are employed to permit efficient realization of color intentions through to the release-print stage, without any wasteful ("could be months long") sampling.

Predicting that most of the snafus and bottlenecks currently bedeviling color production will have been straightened out by the end of next year, thanks to the introduction of

new technology, Mr. Dubin stressed the current need for good color quality control.

MPO, now, he says, has it. With a system, (baffling at first glance to the neophyte) of color filters, color frames, color cinexes, color swatches, simplifying the eye-rocking tasks of maintaining the color originally intended and willed by the copywriter, art director, account man, client.

Mr. Dubin noted that the technology of color is still in a primitive state. "Primarily, its main problem is printing machine control. The industry still depends on a \$1.50 light-bulb that varies from hour to hour." (In reliability, not in price.)

But, he said, it's likely that new developments will make present embarrassments and encumbrances old hat by 1968.

Currently, MPO has a color expert staff (payroll of \$100,000 and more annually.) Lab capacity, Mr. Dubin predicted, will be adequate for anticipated volume by mid-'68. Technology, however, and that includes those critical light bulbs, may take a little longer. Not until well nigh 1970 may the technique of printing machines and light components be perfected.

## ON THE DOTTED LINE

**Embassy Pictures Tv** sold *Dodo* —*The Kid from Outer Space* to WNBC-TV New York and WRC-TV Washington. Earlier, the cartoon color series was sold to KHJ-TV Los Angeles and a number of other stations; among them: WNAC-TV Boston, CKLW-TV Detroit and WTAE Pittsburgh.

**ABC Films** sold *Girl Talk* in five markets: WBAL-TV Baltimore, WFBC-TV Greenville, WBIR-TV Knoxville, WCKT Miami and KGO-TV San Francisco. Also, *Hayride*, new syndication offering, went to WAST Albany, in addition to 13 markets lined up earlier. WWL-TV bought *Buck Rogers* and *Flash Gordon*; WTVK Knoxville took *The Rebel*, and *Eighth Man* went to WHEC-TV Rochester and WBAL-TV Baltimore. Also, the *Harvey*

*Cartoons* were sold to WLUK-TV Green Bay, WLVA-TV Roanoke and WRGB-TV Schenectady.

**Screen Gems** released to syndication 166 halfhours of *The Flintstones*, with kickoff sale to four Metromedia stations: WNEW-TV New York, KTTV Los Angeles, WTTG Washington and KMBC-TV Kansas City. The Hanna-Barbera cartoon show had a six-year run on the ABC-TV network.

## ON TO THE ROAD

E. Jonny Graff's **Tele-graff Film Corp.** is syndicating a children's tv series called *Let's Talk About*, with kick-off sales to WBBM-TV Chicago, WTOP-TV Washington, KNBC-TV Los Angeles, KPRC-TV Houston, WTAE Pittsburgh and WCAU-TV Philadelphia. The series, produced by Boris Morrow Jr., runs to 130 three-and-a-half minute segments, all in color. Tele-graff also sold a full-length feature *The Magic Fountain*, to three CBS Owned stations: KNXT Los Angeles, KMOX-TV St. Louis and WCAU-TV Philadelphia.

**Independent Tv Corp.** kicked off syndication of *Secret Agent* with sales to WNEW-TV New York and KHJ-TV Los Angeles.

**Trans-Lux Tv** chalked up a number of sales on its syndication product, with *Gigantor* going to KSL-TV Salt Lake City, *The Mighty Hercules* to KRIS-TV Corpus Christi and WTOH-TV Toledo, *It's a Wonderful World* to WROC-TV Rochester, and *Top Draw* to WJCT Jacksonville. Contracts for the 900-film *Encyclopaedia Britannica Films Library* were renewed by WTTV Indianapolis and WHAS-TV Louisville. Overseas, *Gigantor* went to New Zealand, *Mighty Hercules* to Thailand, and *Felix the Cat* to Hong Kong.

**Seven Arts** put its 60-minute color special, *The Nutcracker*, into international distribution, with a kickoff sale to ABC International in Chile. In the U.S., CBS-TV will again present the ballet, filmed at Bavaria Studios in Munich, during the Christ-

# Advertising Directory of SELLING COMMERCIALS

ma season. In this country, Seven  
Ar is selling the fourth half hour in  
its *Ian in Space* series, called *That  
He May Survive*, for telecast this  
month. The two remaining specials  
in the series, *Beyond the Moon* and  
*Toy, Tomorrow and Titan III*, are  
now in production. *That He May  
Survive* covers the state of research  
in space medicine.

## NEW SHINGLES

Robert Seidelman, former vice  
president in charge of syndication at  
Seven Gems, set up his own com-  
pany, **Teleworld, Inc.**, to produce,  
buy and sell tv shows and feature  
films. Mr. Seidelman is now working  
on feature film properties which  
could double as pilots for tv series.  
Teleworld has also acquired tv rights  
to a number of already-produced  
features.

## AT THE COMMERCIALS MAKERS

Videotape Center promoted RUDY  
BRAUNSCHNEIDER to staff producer  
and RICHARD A. RANNO to assistant  
production manager. Mr. Braun-  
schneider had been assistant produc-  
tion manager; Mr. Ranno had been  
videotape coordinator in the produc-  
tion services department. Before join-  
ing Videotape Center, Mr. Braun-  
schneider was with WLBW-TV Miami,  
as director, stage manager and assist-  
ant production manager. Mr. Ranno,  
joined Videotape Center in 1960,  
as production assistant with Talent  
Associates.

M PALUMBO joined Savage  
Filman as a director. He had been  
with Group Productions as a director  
and lighting expert, and before that  
was a fashion photographer at  
*Harper's Bazaar* for seven years, and  
five years before that, at *Vogue*.  
Timothy Galfas set up his own tv  
commercials studio, **Galfas Produc-  
tions, Inc.**, with Loren Frank as ex-  
ecutive producer, and Ted Teschner  
and Arthur Cohn as agents. Galfas  
has already completed a number of  
assignments, including five minute-  
spots shot in Ireland for the Irish  
Tourist Board. Earlier the firm  
worked on a number of other com-  
mercials. Mr. Galfas came to New  
York in 1960.

Alcoa • Ketchum, MacLeod & Grove



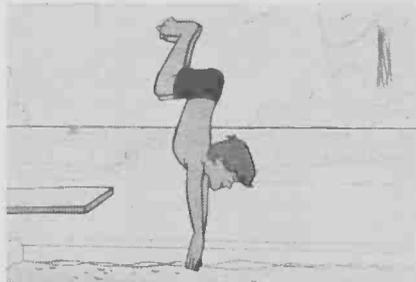
FILMFAIR, NEW YORK

Calif. Federal Savings & Loan • Melvin Jensen



SANDLER FILM COMMERCIALS, INC., Hollywood

American Legion Auxiliary



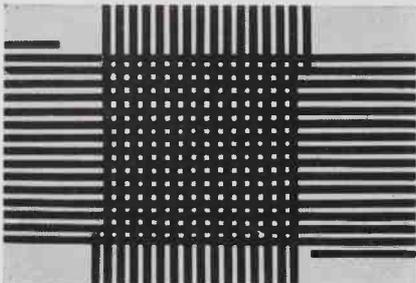
BANDELIER FILMS, INC., Albuquerque

Chemical Bank New York • Benton & Bowles



CKH, LTD., New York

Burlington Industries • Doyle Dane Bernbach



PABLO FERRO, FILMS, New York

Colgate "007" • Ted Bates



FILMEX, INC., New York

Busch Cardinal Baseball • Gardner

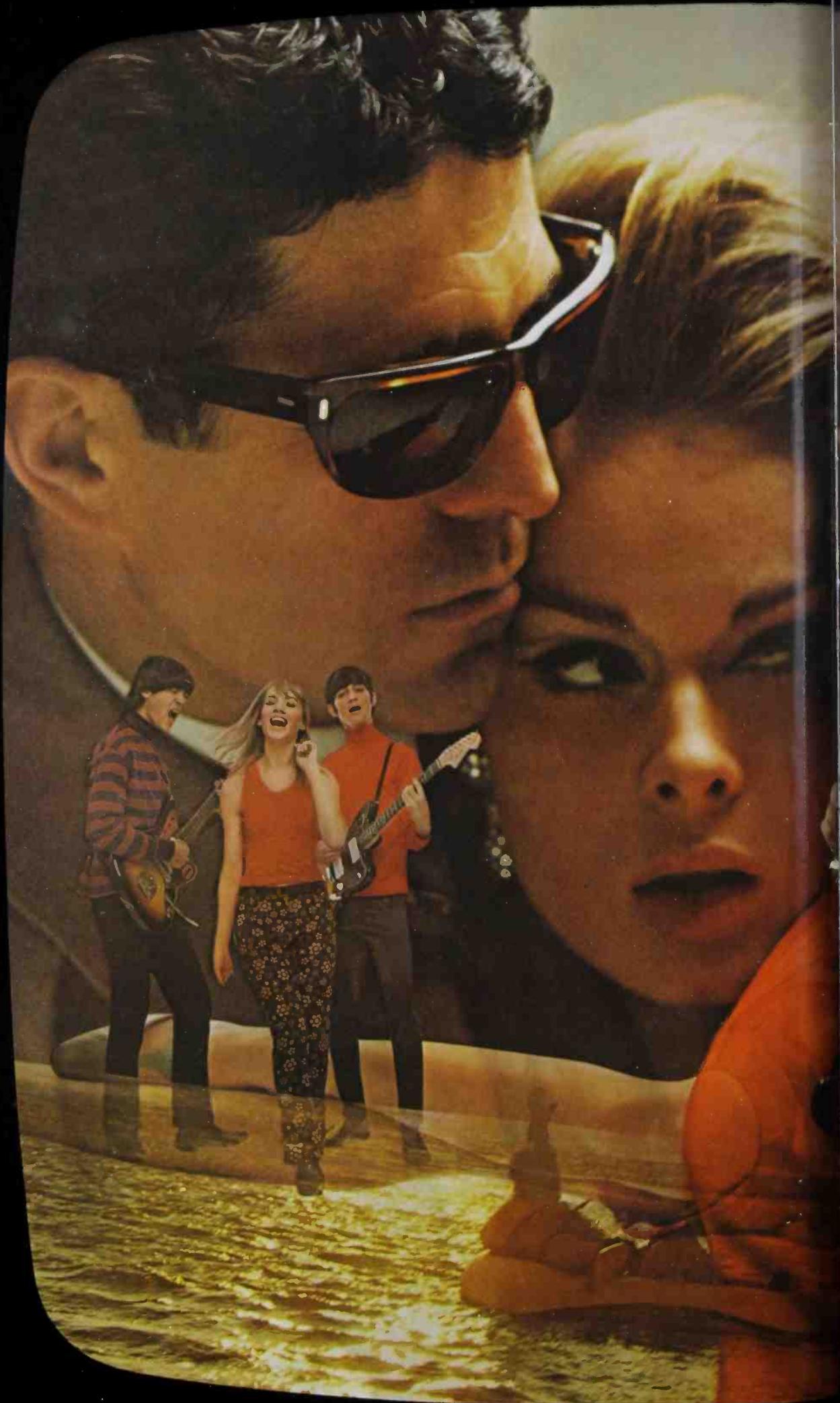


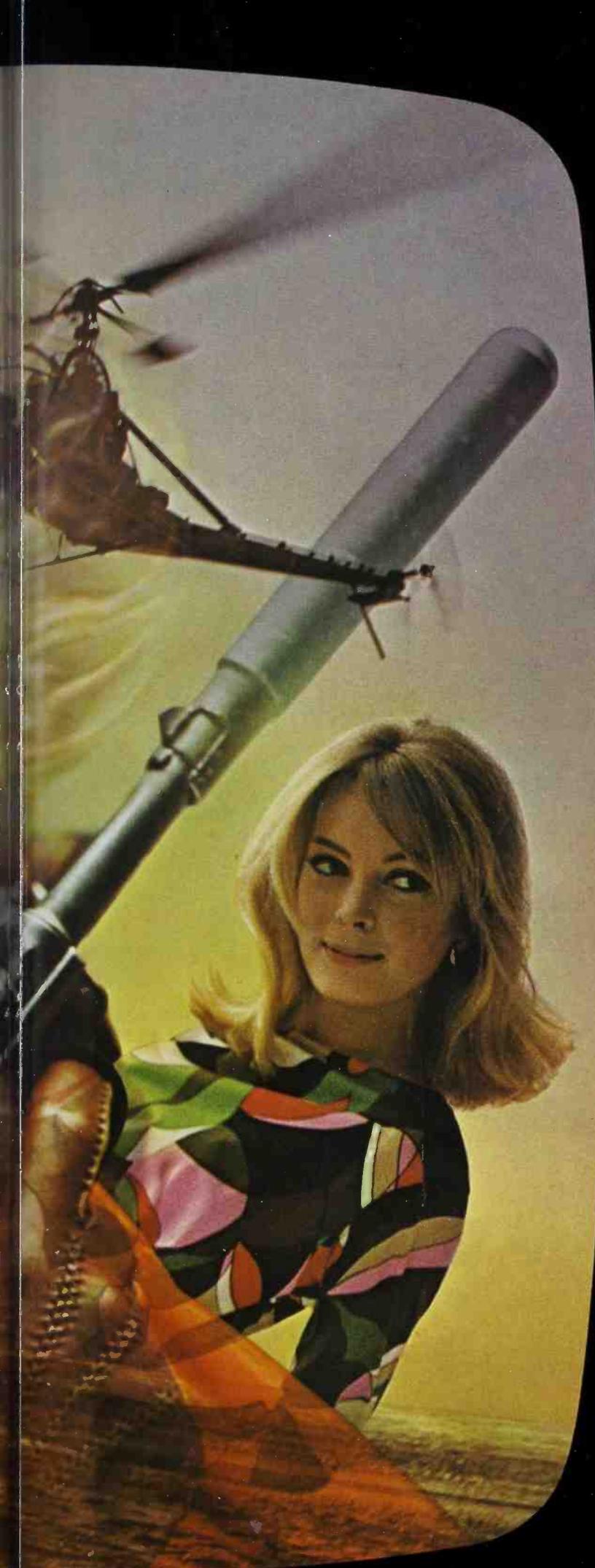
PANTOMIME PICTURES, Hollywood

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODUCTIONS, Hollywood



A woman with blonde hair, wearing a vibrant, multi-colored patterned dress, is looking through a large, professional camera lens. The scene is set against a bright, hazy background, possibly a sunset or sunrise, with a blurred structure of a camera rig visible in the upper left.

**C**olor  
television has  
arrived.

**Are you  
with it?**

Color sells. We're selling color. We say you're missing a major competitive weapon if you're shooting your commercials in black-and-white. Virtually all prime-time programming is now in color, reaching an audience of millions, scoring millions of extra-impact impressions. Shouldn't those impressions be made for your product?

For excellence in color, your producer and film laboratory rely on Eastman Kodak experience, always and immediately available through the Eastman representative.

**EASTMAN KODAK COMPANY**

New York: 200 Park Avenue  
212-MU 7-7080

Chicago: 130 East Randolph Drive  
312-236-7234

Hollywood: 6677 Santa Monica Boulevard  
213-464-6131

dean of the Atlanta Art Institute.

Steve Schenkel resigned from Benton & Bowles to set up his own company, **Steve Schenkel Enterprises**, to make tv shows. Mr. Schenkel was with B&B for six years, as tv producer and associate program director, working on the Philip Morris and Procter & Gamble (Canada) accounts.

#### THE GREAT PUTT ON

Station executives around the country have been seen in some curious postures ever since the NAB Convention, shuffling about on the carpets of their offices and prancing like Chaplin with toes pointing out in ballet positions. What they're doing is practicing a new putting stance, taught to them at the Chicago Convention by a flamboyant golf pro named Julius Bristol, who gave lessons in the WBC Program Sales suite.

Toffishly dressed in the most modish golfing attire Abercrombie and Fitch can offer, Mr. Bristol, hailing from the Valley Country Club in the Phillipines, came on rather like an Al Schacht of the golfgreen, lightening his lessons in Perfect Putting Posture with shenanigans with the new-model putter he was testing, sandpapering the leading edge and putting a shine on it with a new product.

Although Mr. Bristol lost a putting match to a golf pro from the Seven Arts' suite, his verbal expertise in minutiae of golf and locker-room activities on courses from Tasmania to Mindanao amazed conventioners, who were also dazzled by the \$35,000 prize money check he displayed, from

a recent victory in Luzon.

To some conventioners, even those who had never journeyed to



'MR. BRISTOL'

Australasia, Mr. Bristol seemed a little bit familiar. "Aren't you that man from the Society for Indecently Naked Animals," asked one Group W exec. "Wot's that?" said Mr. Bristol, whose accent is Australian. After the convention a WBC Program Sales executive named Milt Shefter tried to pull a hoax, claiming that "Julius Bristol" did not exist, but was an actor named Alan Abel. The conventioners snorted at the attempt.

#### PILOTS AND PRODUCT

Seven Arts Tv is developing five pilots and two specials aimed at the '67-'68 network tv season. One, to be shot in Hawaii, will be written by

John D. MacDonald. Another, *Nemo* which lifts Jules Verne's submariner up from the depths and shoots him off into outer space, will be filmed at Bavaria Studios in Munich. The third pilot, *Sunday in New York* will be produced with MGM-TV, in an adaptation of the feature and Broadway play. The fourth, *Kincaid* will be a western, to be produced by William Goetz from a script by Vance Skarsted. The fifth, *That Led-better Bunch*, features the folk music group, The Back Porch Majority. The specials are on The Karman-Israeli Folk Dancers, now being filmed in color in Europe and Israel, and one on Bobby Darin.

#### ZOOMING IN ON PEOPLE

Screen Gems (Canada) Ltd. promoted BRUCE LEDGER to vice president and general manager. He had been vice president and treasurer of the Canadian subsidiary, and had



MR. LEDGER

been acting general manager since January when former vice president and general manager Ray Junkin came to New York to head the division's domestic sales department. Mr. Ledger has been with SG's Toronto office since its opening in 1955. In Hollywood, Screen Gems signed CLAUDIO GUZMAN to a long-term contract to direct SG tv series and pilots. Last season he directed episodes of *The Wackiest Ship in the Army* and *I Dream of Jeannie*, and is slated to direct an episode of *The Iron Horse*, due this fall.

Official Films promoted AL LANKEN to general sales manager. He had covered the Southern tv markets for the company. Before joining Official



**ADR FILMS INC.,  
45 W 45TH STREET,  
NEW YORK CITY, N.Y. 10036**

There are fuzzy film producers and fussy film producers. And there are fuzzy typographical errors. One of them appeared in this ad last issue. ADR Films is a custom editing service for fussy film producers, not just for fuzzy ones. Honest.

**Al de Rise • Jim Young**

**581-3390**

... years ago, Mr. Lancken was with ABC Films.

... EDWARD RISSIEN joined Filmways Productions as a vice president. He had been with Bing Crosby Productions as vice president in charge of programming since 1962, and earlier, was with ABC-TV.

... MA-TV named ISSAM HAMAOUI to head all the company's activities in the Middle East, headquartering in Beirut. Mr. Hamaoui has been actively engaged in broadcasting throughout the Middle East.

... EDWARD PRICE joined Seven Arts as Eastern story editor. He had been senior editor at Random House. Before joining the publishing company in 1960, Mr. Price was a freelance writer, working with the NBC Radio network and the broadcasting and film commission of the National Council of Churches.

... JACK V. ARBIB, executive vice president of ABC Films, spent a week in the Bahamas recently as underwater consultant for the ABC film—MPO co-production of *Agent 6.236*. Mr. Arbib, an avid Scuba diver is president of the Ridgewood Divers Association in New York.

... JERRY LIPSNER was elected president of Eastern Effects, Inc. Mr. Lipsner, who was formerly executive



MR. LIPSNER

... vice president and sales manager, will continue to supervise sales.

... THOMAS KAVANAU joined WNEW-TV New York as executive producer. He had been executive producer in the documentary film department at WBB-TV Chicago, and earlier, was producer-director at WBZ-TV Boston.

... ANNE LOBSENZ joined American International Pictures' publicity de-

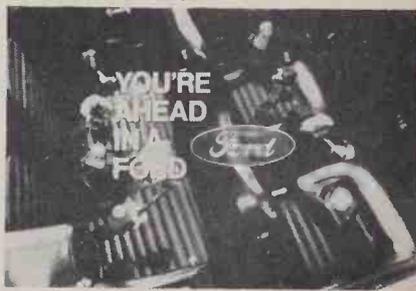
# Advertising Directory of SELLING COMMERCIALS

Delco • Campbell-Ewald



HANNA-BARBERA PRODUCTIONS, Hollywood

Ford Motor Company • J. W. T.



PELICAN FILMS, INC., New York

Dent-U-Creme • Grey Advertising



TV GRAPHICS, INC., New York

Hudson Paper Co. • Grey Advertising



ELEKTRA FILM PRODUCTIONS, INC., New York

First Wisconsin Nat'l Bank • Cramer-Krasselt



SARRA-CHICAGO, INC.

Hunt Foods • Young & Rubicam



FILMFAIR, HOLLYWOOD

Fleetguard Oil Filter • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Jewel Food Stores • Earle Ludgin



MID-AMERICA VIDEO TAPE PRODS., Chicago

partment, as trade, syndicate and wire service contact. He replaced BARRY CHERIN, who went to Paramount Pictures as publicist.

CBS-TV signed JOE LAYTON to a long-term, exclusive contact. Mr. Layton worked on the recent brace of Barbra Streisand specials, choreographed *Once upon a Mattress*, *No Strings*, and *The Girl Who Came to Supper*.

STEVE ELLMAN joined Harold Rand & Co. as accounts supervisor. He had been a press contact at Embassy Pictures, and before that, at Metro-Goldwyn-Mayer. Harold Rand & Co. was retained for publicity by Telegraf Film Corp.

At the same time, Screen Gems (Canada) promoted JOHN VERGE to vice president and director of French operations, reporting to Mr. Ledger. Mr. Verge joined Screen Gems in 1957 as manager of the Montreal office, later was named director of French sales. Earlier, he was with the National Film Board of Canada.

Are  
you  
keeping  
pace  
with  
color?

see page 40

## TV Produces Super Supermarket

A combination of showmanship, promotion, and steady television exposure is transforming the supermarket industry in the Charlestown, S.C., area. Marion Brabham, operator of a local Piggly-Wiggly market, has removed the usual sterility from his mass-produced, mass-sold assembly-line shop and injected the Brabham stamp on everything. Although his imaginative bids for attention have raised the hackles and eyebrows of his more orthodox competitors, he has built one of the biggest followings in the southeast.

Mr. Brabham's success is also notable because his main tools, a flair for promotion and faith in tv advertising, are generally avoided by his conservative colleagues. His business will nearly double when an expansion program is completed this month.

All Mr. Brabham's ideas about advertising and promotion revolve around a central assumption that television is the major force in stimulating sales. When he made his first major move into tv advertising, he sat down with the staff of WCSC-TV Charleston and worked out a campaign he felt would give his store the greatest possible impact.

When Mr. Brabham opens his new, expanded, and lavishly decorated (with antiques, wall-to-wall carpeting and indirect lighting) market this month, he feels he will have achieved his goal to build the finest Piggly-Wiggly on the East Coast. "And television," he states, "was more than a little bit responsible." He believes in the no-gimmick approach to advertising on tv. "We combine institutional advertising with straight product advertising," he says, "and we hit, over and over again, on the major point of *convenience* for the shopping housewife."

The decision to stay open until nine each weekday night was one of the turning points in the Brabham "convenience" story. "When I decided to go ahead," he said, "I contacted the station and worked out a campaign. What I wanted more than anything else was to get across just two things—the location of my supermarket and, even more important, the fact that it is open late." (The campaign was so effective that, reportedly, other supermarkets in the area are forced to stay open until nine to stay in the competitive race.)

Despite his no-gimmick edict, Mr. Brabham's approach to some of his tv advertising can only be described as off-beat. Several of his spots show youngsters doing their homework with dad solicitously helping out; the voice-over urged mom to "let dad help the kids with the homework, while you do your shopping."

One Brabham stunt was "Big Thursday," which he promoted via a series of announcements on WCSC-TV. Billed as "family night," with the offer of free refreshments to all customers, the "Big Thursday" promotion brought in capacity crowds and increased business over 60 per cent for the night. Mr. Brabham has also been known to distribute shamrocks on St. Patrick's Day and to hold a "First Flower Day" in the spring for customers who want to see their own blossoms displayed.

"Since we started our own individual store advertising," Mr. Brabham says, "our sales have risen steadily. Recently, we exceeded \$100,000 a week average and this far exceeds any other store in the Piggly-Wiggly chain." His store does one-eighth of all the food business done in the Charlestown area. Mr. Brabham feels his customers are more interested in location, accessibility, attractiveness, and parking facilities than they are in the fact that an item may be one or two cents cheaper than in another store. "That is why all our advertising constantly reminds the viewer of where our store is, how easy it is to reach, and how much parking we have available," he says.

# Advertising Directory of SELLING COMMERCIALS

Embassy Pictures Tv sold its Top Time package to four more stations: CKLW-TV Detroit-Windsor, WTCN-TV Minneapolis, WFAA-TV Dallas and KGBM-TV Honolulu.

Seven Arts sold its Volume 11 (12 Films of the '50s and '60s) to 11 stations in the first 11 days of release to tv. The buyers: WJW-TV Cleveland, WCCO-TV Minneapolis, WMIN-TV Portland, WOW-TV Omaha, KMBM-TV Honolulu, WAIL-TV Atlanta, WPTI-TV Milwaukee, KBTW Denver, WHP-TV High Point, WNEW-TV Spingaw-Bay City-Flint and KORK-TV Las Vegas.

Meanwhile, Seven Arts in Canada sold feature packages to 10 stations.

Volume 1 went to CJCB-TV Sydney, Volumes 1 and 2 to CJFB-TV Swift Current, Volumes 1, 2, 3 to CFTK-TV Trace, CJDC-TV Dawson Creek, and CJST-TV St. John's. Also, Volumes 1, 2, 3, 4 to CFR-TV Kamloops and CHBC-TV Kelowna, and Volumes 1, 2, 3, 4, 5, 7, 8 to CHCA-TV Red Deer. CJIC-TV Salt Sainte Marie and CFCL-TV Kamloops took Volumes 9, 10.

King Features Tv sold its package of 28 Blondie movies to 19 stations, among them WGN-TV Chicago, KJ-TV Los Angeles, WITI-TV Milwaukee, WTCN-TV Minneapolis, KWGN-TV Denver, WJRJ-TV Atlanta, KGBM-TV Honolulu and KIRO-TV Seattle.

Tele-graff Film Corp. sold an Italian-made western, Minnesota Guy, to three of the NBC Owned stations: WNBC-TV New York, WMAQ-TV Chicago, and KNBC-TV Los Angeles. The 90-minute feature, starring Geron Mitchell, was filmed in Italy in 1964. Dubbing into English was done last year in Hollywood, with Mr. Mitchell flying in to do his own voice.

Tele-graff is readying a number of other features for eventual tv release, after theatrical runs. Among them are Weekend, Italian Style, with Sandra Milo and Daniela Bianchi; \$10,000 for Ringo, a western; End of a Murderer, filmed in Spain; Sedorf's Rebellion, based on a Jules Verne novel, with Louis Jourdan, and Son of El Cid, with Mark Dawson and Antonella Lualdi.

Liberty Mutual • BBDO



PAUL KIM & LEW GIFFORD, New York

Marathon Oil • Campbell-Ewald



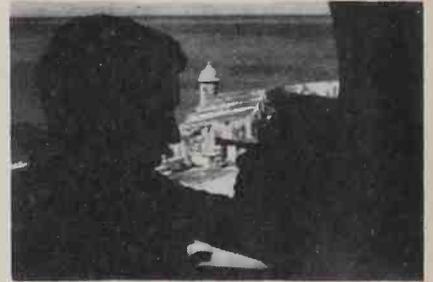
TVA-LEMOINE ASSOCIATES, INC., New York

Lone Star Brewing Company • Glenn Adv.



JAMIESON FILM COMPANY, Dallas

Mercury • Kenyon & Eckhardt



PGL PRODUCTIONS, New York

Lone Star Gas Co. • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Nabisco "Chips Ahoy" Cookies • McC-E



WYLDE FILMS, INC., New York

Manischewitz • Kane, Light, Gladney



KEITZ & HERNDON, INC., Dallas

National Library Association • DOB



JERRY ANSEL PRODUCTIONS, INC., New York

# Advertising Directory of **SELLING COMMERCIALS**

Opel "G.M. Foreign Distributing Div."



DOLPHIN PRODUCTIONS, INC., New York

Sealy Mattress Co. • Earle Ludgin



ROBERT CARLISLE PRODUCTIONS, Hollywood

Sony Corp. of America • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

Swift & Co. • McCann-Erickson



THE FILM-MAKERS, INC., Chicago

## NEW FEATURES

Walter-Read-Sterling spent a reported \$2,400,000 recently to acquire a number of British and European films for tv and theatrical release. Among those to be released to tv are Jean-Luc Godard's *Alphaville*, Marcel Carne's *Les Enfants du Paradis*, Rossellini's *Open City*, Fellini's *The White Sheik*, *Les Miserables*, *The Three Musketeers*, *The Playboy of the Western World*, and *Male Hunt*. To be released theatrically before going to tv are *Dr. Who and the Daleks*, *McGuire Go Home*, and *Gypsy Girl*.

## QUICK CUTS

• A far-flung affiliate of Time-Life, DuMont-Time in Cologne, set up a new production company in West Germany in collaboration with Windrose Productions in Hamburg. The new entity is called Windrose-DuMont-Time Film & Television Productions. It will make tv and industrial films for German commercial tv and corporate clients. Time-Life Broadcast owns DuMont-Time with DuMont Schauberg, a publishing house. Windrose Productions is owned by Peter Von Zahn. Last year his studio turned out some 150 documentaries, in addition to commercials and industrials. Windrose maintains crews in seven countries, including the U.S.; the crews feed film into a main studio and editing facility in Hamburg.

Mr. Von Zahn, incidentally, founded Hamburg radio with Hugh Carleton Greene, then controller of British zone radio (and now head of BBC). Mr. Von Zahn became the first editor-in-chief for German radio, and later, in 1952, opened the Washington office of German radio and tv. Later he set up Windrose to supply films to the German tv networks.

• Now on location in Corsica is Wolper producer Nicholas Noxon, handling details of the National Geographic hour, *Yankee Sails Europe*. The special, on the travels of the brigantine Yankee in the Mediterranean and in inland European

waters, will be telecast on CBS-TV next fall, under continuing Encyclopaedia Britannica and Aetna Life and Casualty sponsorship. From Corsica Mr. Noxon will fly to Kenya to work on *Dr. Leakey* and the *Dance of Man*, another Geographic assignment.

• King Features Tv contracted with London's Tv Cartoons, Ltd., to do the animation on *Cool McCool*, KFS-TV cartoon show due to kick off on NBC-TV this fall on Saturday mornings. Working on scripts for *McCool* (incidentally, created by Bob Kane, originator of *Batman*) is Jerry Siegel, who had a hand in the creation of *Superman*.

• George Burns is starring in a quintet of 60-second spots for I. Producto cigars, filmed on the West Coast at EUE/Screen Gems' Columbia Ranch facilities. The spots were produced by Bill Ayers of Compton with Les Cohen, the account director and Ed Beatty directing.

• A casting agency, Ward-Kemp Talent Agency, is representing some 100 Hollywood actors in tv commercials. Advertising and public relations for Ward-Kemp are being handled by Sicilia Associates. Tom Ward, president of the talent agency, and Sandy Williams, who recently joined Ward-Kemp, say that most of their business will be in tv commercials before the year is out. Among the actors Ward-Kemp is handling for commercial assignments are: David Janssen, Dorothy Malone, Tony Randall, Mary Astor, George Raft, Hanny Youngman, Imogene Coca, Don Knotts, Dorothy Collins and Mort Sahl.

• Focus Presentations set up a print subsidiary, Focus Print Service, Inc. Vice president in charge of the new offshoot is John Guidone, who has been with De Frens Laboratories, John Lewis Opticals, and Movielab. For the past three years Mr. Guidone was general manager of Color Service.

• FilmFair made a deal with still photographer Cal Bernstein, whereby Mr. Bernstein will work as cameraman-director and visual consultant on commercials and other film projects at FilmFair.

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

think the people in small towns and farm areas are not as good prospects for tv-advertised items as the big-city counterparts? If you do says a new study of the Nashville, Tenn., market, you're wrong. Buyers in small towns and rural areas take to the brands shown on tv screens just as heavily as do buyers in major metropolitan centers—on a percentage basis, that is. And the results of this survey, conducted by an associate professor of business administration at Vanderbilt University, pertain only to areas in the southeast, they probably are applicable to the rest of the nation. Indicative of the findings turned up in the study (done under the auspices of WSM-TV Nashville): 59 per cent of metropolitan Nashville homes purchased instant coffee; 63 per cent of homes outside the metro area used the product; 92 per cent of the metro homes were tea purchasers, 91 of the non-metro homes bought tea; 99 per cent of homes in both areas bought laundry soap; 83 per cent of metro-area homes bought household cleaners, while 92 per cent of non-metro homes bought them. The rural-area purchasers were even slightly heavier users of shampoos, mouthwashes, and men's hair dressing than the city slickers."

The complete Consumer Survey of the Nashville Market was based on

421 completed interviews, and covered several dozen products in order to determine brand penetration. The study, which includes maps showing locations of major grocery outlets in all counties, is available from WSM-TV or its representative, Edward Petry & Co., Inc.

\* \* \*

A statement that is certain to be challenged by sellers of spot television was made recently by Dr. Frederick Williams, marketing manager of the Bureau of Advertising, which works with the American Newspaper Publishers Association, Inc. Dr. Williams was speaking at a press conference on a new study by the Bureau of Advertising on cigarette purchasing. "Saturation, market by market,"



At Leo Burnett Co., Inc., Chicago, timebuyer Don Howorth works on the agency's Allstate, Swift and Nestle accounts.

he said, "is available only through newspapers."

The Bureau, it seems, turned up research indicating why each of the many available cigarette brands has only a relatively thin share of the total market: people who smoke the same brand have specific cultural and psychological factors in common. To increase its sales, a brand must appeal to the prospects who have the same factors as those already buying it. These prospects, it was hinted, are *not* to be reached via television. Bureau figures showed that one-fourth of smokers do 64 per cent of the group's tv viewing, so that the medium is concentrating its commercials on heavy and medium-heavy viewers; while almost half of the smokers do only 5 per cent of total tv viewing. The conclusion: "Newspapers should be combined with television advertising to provide more coverage at no increased cost to advertisers."

Rebuttal, anyone?

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

**American Chicle Co.**  
(Ted Bates & Co., Inc., N.Y.)

CLORETS scheduled a 13-week sequence of minutes in about a half-dozen markets. The kick-off date was May 1. Jim Bloom is the timebuyer.

(Continued on page 48)

## Agency Appointments

ROBERT C. SIMON was named a vice president of McCann-Erickson, Inc. The executive joined the agency in 1961 and is director of business affairs for the tv/radio programming and media division. With a legal background, Mr. Simon entered the area of television by serving as legal advisor and technical consultant on the CBS-TV program, *The Verdict is Yours*.

THOMAS L. O'REILLY, senior tv program manager at McCann-Erickson, Inc., was named a vice president of the agency. He has been with M-E since 1955.

JOHN M. MAUPIN was appointed vice president and director of programming, television and radio, at Fuller & Smith



MR. MAUPIN

& Ross, Inc. Most recently with BBDO as vice president and group head for American Tobacco's tv-radio campaigns, Mr. Maupin has also been in sales and programming for a New York radio station, served as an account executive for an agency in Hawaii, and published a weekly newspaper.

THOMAS PRANCE joined Cunningham & Walsh, Inc., New York, as broadcast business manager. He previously held the same position with D'Arcy Advertising.

JOHN HELD joined Cunningham & Walsh, Inc., New York, as a senior tv producer. He previously held a similar position at Dancer-Fitzgerald-Sample, Inc.

EUGENE FAHY and JOHN J. FENTON were elected vice presidents of Grey Advertising, Inc. Mr. Fahy, an account marketing supervisor, was formerly with West, Weir & Bartel; Mr. Fenton, an account supervisor, was with Clyne Maxon, Inc.

EDWARD RATNER, with Grey Advertising for the past seven years as an account executive, joined E. A. Korchnoy, Ltd., as vice president for marketing.

DOUGLAS JOHNSON was named a vice president of McCann-Erickson, Inc. An account director, he has been with the agency since 1956 when he joined as a tv-radio copywriter, moving from Arthur Meyerhoff, Inc., Chicago.

JOHN C. SAVAGE, who for the past two years has served as president of



MR. SAVAGE

Norman, Craig & Kummel (Canada), Ltd., returned to the NC&K headquarters in New York as a senior vice president and senior account group supervisor.

At Papert, Koenig, Lois, Inc., New York, BERNARD ENDELMAN, account supervisor, and JOSEPH SCHINDELMAN, art director, were named vice presidents, and DEL C. HENRY, treasurer, was elected a member of the board of directors.

BBDO formed a new pharmaceutical division to handle special problems of advertisers in that field, and named JOHN F. HOGAN as vice president and manager of the division. Before joining BBDO, Mr. Hogan was senior vice president and a board member of Erwin Wasey, Inc., in charge of the agency's Drug Group.

PETER F. CALLERY was named senior vice president at LaRoche, McCaffrey



MR. CALLERY

and McCall, Inc., and was also appointed to the agency's executive committee. He is in charge of the merchandising department.

JAMES D. CURNUTT joined Sudler & Hennessey, Inc., New York, as vice president and account supervisor on CBS Radio, Caryl Richards and others. He moved to the agency from Doyle Dane Bernbach and previously was with PKL and Y&R.

### American Sugar Corp.

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

Six weeks of spots break at press dates for DOMINO SUGAR in a selected number of markets. Daytime minutes and prime 20's are slated for use in these markets. Hugh Crossin is the buying contact.

### Anderson-Clayton Co.

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

A local campaign for AMERICAN DRESSING will be seen in certain California markets breaking at press date. The activity uses heavy minutes in daytime and fringe timeslots. Don Addams is the buyer.

### Armstrong Rubber Corp.

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

Forty-five top markets are lined up for a

campaign for ARMSTRONG TIRES breaking May 25. Prime and fringe minutes are slated for use to reach men in all markets. The campaign is slated to last for 11 weeks. Marion Jones and Tony Massey are the buying combo.

### Beechnut Gum Co.

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

A stretch of minutes is planned in 20 markets, five or six per week, from May through December. Aimed in early and late fringe time at teens, men and women, 18-34. Ed Radding buys.

### Chatt Medicine Co.

(Street & Finney, N.Y.)

Fresh activity will break May 16 and run through the end of June for PAMPRIN in a selected number of spot markets. Concentration will be on minute spots in early and late fringe timeslots. Jerry Puccio buys.

### Consolidated Cigar Co.

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

A ten-week campaign for LOVERA CIGARS breaks at press date in a select number of spot markets. The activity will use prime time 20 second spots to reach males. Frequency will be about six spots per week. Pete Iorio is the buyer.

### Consolidated Cigar Co.

(Compton Advt. Inc., N.Y.)

Consolidated is telling 'em what to smoke during the summer, via 10 weeks of 20s in primetime, six spots a week per station, aimed at men, in a selected number of markets. Start date: immediate. Pete Iorio buys.

### Continental Baking Co.

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

WONDER BREAD is being pushed in

## One Buyer's Opinion . . .

### THE RIDGEFIELD PAPERS

How long ago was it that all of that talk of "creative media departments" was going around? Not too long, was it? There's new talk now, though, and we all know what it's about. Computers. What influence will they have on the lives of the "professional media man"? The question can perhaps be answered by quoting a few paragraphs from a new marketing booklet, published by a small company in Ridgefield just across the state line. The booklet, known only as *The Ridgefield Papers*, was issued following a series of top-level meetings of agency and advertising executives. It summarizes nicely the eventual state of media departments. Some excerpts:

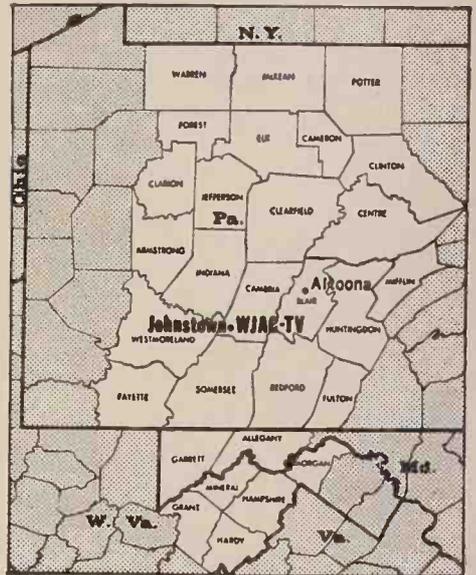
"A veritable apex of action was, of course, the annual announcement of the latest weighting factors. (With the advent of total computerization of the media function, the relative weighting of audience groups became critical to the success or failure of any product.) Toilet goods continued to maintain a major emphasis on older women, 65-105. This group, although small in numbers, accounts for an extraordinary proportion of the sale of those products designed to improve one's appearance. Once again, older women were weighted strongly as the heaviest users of facial creams, ointments, etc., in their valiant efforts to appear as part of the 18-22-year-old group.

"Having reconfirmed the best directional approach to toilet goods marketing, it was obvious that the medium to best reach the dynamic older-women market is spot television during the hours of 6-9 a.m. The figures prove that the older, more mature females need less sleep, wake earlier and therefore view television sooner. This finding, to be sure, is in direct contrast with what was thought true in the days of 'ratings' during the late '50's and '60's. Select programming—like *Life Begins at 80*—even in re-run can capture the market easily.

"A major innovation at the conference was the demonstration of the new Direct Dialing computer equipment. As quickly as the units can be supplied to agencies, it will be possible for the agency to feed the optimum media plan directly into the SS (station service) machine. This national hook-up will immediately screen all current availabilities from the country's 3,212 tv stations and 646 CATV systems; it will automatically lock in the spots which best fulfill the brand's needs, selecting the number of spots in accordance with the available budget. While similar systems have been in use for some time (after the initial decision was made a decade ago to get rid of paperwork once and for all), the new units feature a direct tape pick-up which eliminates any need whatsoever for a 'professional media man'—the man who has been necessary to carry the reel of tape from the media planning computers to the purchasing computer."

Maybe we've been staring too long at the columns of demographic data in the new rating books. Maybe we've grown a little jittery at seeing some of those new electronic calculating machines that light up like a race-track tote board. But looking around at these friendly walls, it's hard not to keep from wondering how much longer a human will be inside them. In our next column, though, we'll try to come up with some reasons why a *good* media man will *always* be needed at the agency. We will, that is, if a computer hasn't replaced us.

# what's in the middle makes the big difference:



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

Number of Counties Covered . . . 31

TV Homes in Area . . . 538,500

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

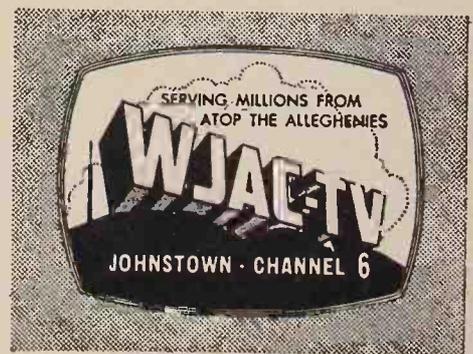
National TV Market Position . . . 27th\*\*

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

\*ARB TV Home Estimates, September 1963

\*\*Television Magazine '64

### America's 27th Largest Market



Represented Nationally by  
**HARRINGTON, RIGHTER & PARSONS, INC.**

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

West Coast markets. Bates is aiming 20s and some minutes to women in a one-month flight. Buyer is Dan Monahan.

**Corn Products Corp.**

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

HELLMAN'S MAYONNAISE will be touted in a series of flights breaking this week in 30 major markets. The two months of commercials will be fringe minutes and prime 20's slanted to reach ladies of the house. Dave Specland is the buying contact.

**General Foods Corp.**

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

This week marks the beginning of a three-week spot campaign for new BRAN & PRUNE FLAKES in a large number of selected markets. The concentration will be in the midwest for most activity. Al Laymon is the buying contact.

**R. T. French Co.**

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

Three flights of spots break June 19 in 26 top markets for French's PACKAGE POTATOES. All spots will be minutes in the campaigns, two of which are six weeks in duration and the third, seven weeks. The commercials will be pitched in daytime slots in order to reach homemakers. Al Brandt is the timebuyer.

*(Continued on page 52)*



Lloyd Sigmon (l.), general manager and executive vice president of Golden West Broadcasters, poses with KTLA Los Angeles telecopter cameraman-engineer Harold Morby and pilot-announcer Larry Scheer after being notified that the station was the only commercial tv outlet in the country to win Peabody Award this year. (All the other awards went to networks or network personalities.) The KTLA citation was for the station's 13-and-a-half hours of coverage of the Watts riots last summer, during which the telecopter was in the air for more than 25 hours. KTLA has the world's only helicopter equipped to transmit live tv pictures (via the small camera held by Mr. Sigmon). Flying over the Watts area at 1,000 feet, the 'copter frequently had to go high to avoid sniper fire.

## Hitch your message to a high-flying I.F.O.\*

Hitch your message to the \$2 billion Shreveport TV market<sup>1</sup> (a profitable \*Identified Flying Object). It now has an average reach of 155,300 homes in prime time, placing it 58th in the national ranking.<sup>2</sup> Since November 1964 there has been an increase of 20,000 TV sets in prime time use. And since March 1965, a 10,000-set increase.<sup>3</sup>

In this land of the super-tall towers, you reach an affluent audience approaching a million and a half residents in Louisiana, Texas, Arkansas and Oklahoma. Specify the high-flying Shreveport TV market area.

<sup>1</sup>Television Factbook, 1965 (25% coverage or more)

<sup>2</sup>1965 ARB Television Market Analysis

<sup>3</sup>ARB, November 1965

**KTAL-TV**

CHANNEL 6  
NBC

**KTBS-TV**

CHANNEL 3  
ABC

**KSLA-TV**

CHANNEL 12  
CBS

**SHREVEPORT, LOUISIANA**



lean and loquacious, media supervisor Bob Geller might have a solution to the much-discussed problem of why many tv stations noticed a downturn in their spot television business during the first few months of the year. "It's just a possibility," he said, leaning back in his chair on the 37th floor of Manhattan's Pan Am Building, "that spot is off because the stations are making it a little more difficult to use it. The one great thing about spot tv—and I'm one of the strongest advocates—is its flexibility. We can do *anything* in spot—move in, move out, use a lot of markets or a few, run day or night or do all kinds of wonderful things. That's why we use it, why I push for it. But anything that tends to limit spot's flexibility is bound to hurt it." The media supervisor, on the Chicago account at Foote, Cone & Blanding, Inc., detailed some of the limitations he had in mind: restrictions on piggyback commercials, a



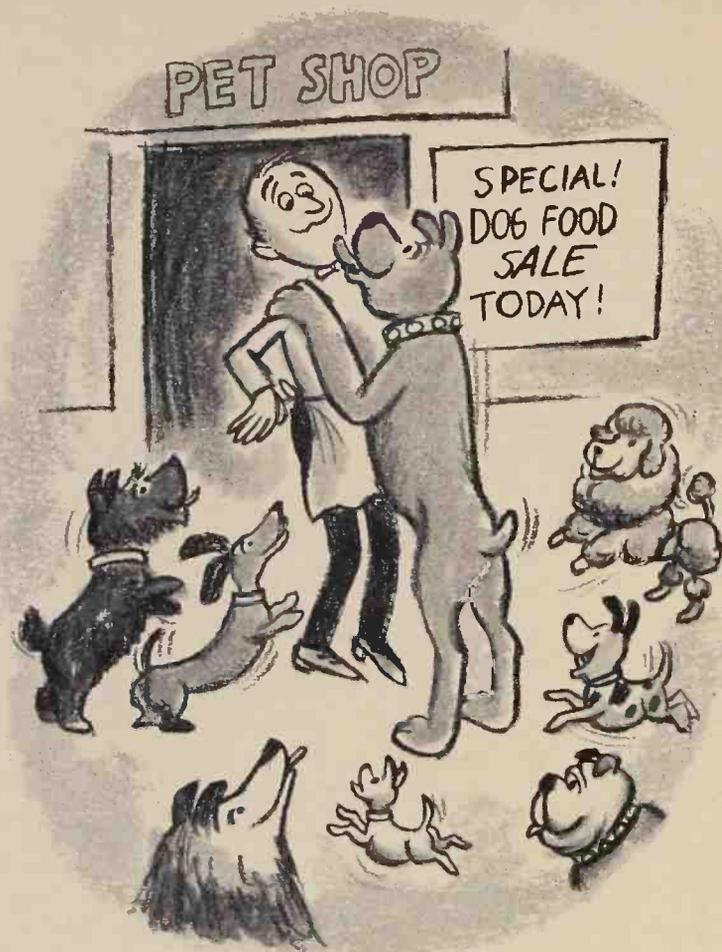
lack of product protection, and a general sloppiness in handling of traffic details. "We schedule piggybacks for a wide variety of products" he said. "For efficiency, we must have up-to-date confirmation from the stations as to which of our products are running, so that we can change commercials if need be. Now we *know* the stations are weighed down with spots for various advertisers, placed through different

agencies, but it's in their own best interest to gear up with computers or extra people, if they need them, to control schedules and give us current information."

Mr. Geller's position at FC&B is one he has held since 1964, after moving over to it from Pritchard, Wood, Inc., part of the Interpublic complex. There he had started as an assistant buyer, then he became a buyer, a media supervisor and eventually head of the New York media department. Before that upward spiral, he had begun his career in advertising at an agency "you've probably never heard of" called Furman, Feiner & Co.

A native of Brooklyn, Mr. Geller was educated in that borough and took his B.B.A. at New York's City College. He still lives in Brooklyn, leading the bachelor life, playing occasional golf or tennis (poorly). He prefers to read history—"Civil War, World War II, that kind of thing"—and hopes this summer to get started on the *Alexandria* quartet he bought seven years ago.

**Specify high-flying Shreveport—the 58th TV market area!**



## COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
- STOCKTON  
CALIFORNIA

Get results in the \$4.48 billion Stockton-Sacramento market with television station KOVR. McClatchy know-how, applied to farm and other local news, is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

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

**KOVR**



**McCLATCHY BROADCASTING**

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

**Spot** (Continued from page 50)

### General Foods

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

B&B is pitching a few primetime IDs in the first week in June to women for POST TOASTIES in over 50 markets. Al Layman is the buyer.

### Gillette Co.

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

Another Father's Day push, this one from May 2 to June 2, for HEAD UP hairdressing. Minutes in pinpointed markets, fringe time appealing to men 18-34, and aiming at gross ratings points of from 20 to 25. Lee Beck buys.

### Humble Oil Co.

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

May 16 marks the start date for renewed activity for this manufacturer's gasoline. The campaign is slated to run for four months in 70 selected markets, using minutes, 20's and ID's to reach gas buying males. Don Garvey and Helen Bergurt are the buying team.

### P. Lorillard Co.

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

A large number of top markets are lined up for a large push for NEWPORT. The spring activity will include minutes and 20's in prime and fringe timeslots. The activity will last until the middle of June. Bob Kelly is the buyer.

(Continued on page 54)

## Buyers' Check List

### New Representatives

KCCM-TV Albuquerque named National Television Sales, Inc., as national representative, effective immediately. Previously NTS represented the station only in major eastern buying centers, while another firm handled representation in midwestern and western markets. In Denver, John P. McGuire & Co. continues as the station's representative.

KOTA-TV Rapid City, S.D., named Eastman Tv, Inc., national representative, effective immediately.

KRDO-TV Colorado Springs-Pueblo, named National Television Sales, Inc., as national representative, effective immediately.

### Station Changes

WEHT-TV Evansville has obtained approval by the FCC of construction of a new tower, 1,000 feet high. Plans call for completion of the facility, which will supplant the present 537-foot tower, by September 1. The station also plans a switch at that time from Channel 50 to Channel 25.

## Rep Report

THOMAS R. MURPHY will head the new Dallas office of Broadcast Communications Group, which represents the Cross-Station Group, among others. Mr. Murphy for the past two years has been manager of the San Francisco office of Ad-



MR. MURPHY

managing Time Sales and previously worked in the ATS Dallas office. A veteran in national sales, he also held executive positions with the Bolling and Person companies, and for three years was Dallas manager for Grant Advertising.

HARRY G. MELINE was named a vice president of Eastman TV, Inc. He joined the firm (then Select Station Representatives) in 1962 as eastern sales manager.

WACK LEVINS and EDWARD J. CLARK were added to the New York tv sales staff of Peters, Griffin, Woodward, Inc. With 15 years of experience in the station representative field, Mr. Clark has worked with Harrington, Righter & Partners, Inc., and most recently was a senior account executive with The Katz Agency, Inc. Mr. Levins' background has been on the agency media side: he most recently was a senior buyer at Fisher D. Richards, and previously worked with Ted Bates on such accounts as American Home Products and Standard Brands.

RON CHAPMAN was appointed National sales manager of Kaiser Broadcasting Corp., headquartered in New York. For the past six years he had been an account executive with independent station WPIX New York, and previously sold in radio for Adam Young.

THOMAS HOLLINGSHEAD was appointed to the New York sales staff of Metro TV Sales. Mr. Hollingshead was previously an account executive with PGW.



# GO FIRST CLASS

## WITH **KMJ-TV**

### FRESNO • CALIFORNIA

Your California sales campaign really gets cooking in Fresno when you put your message on KMJ-TV . . . because first class programming captures the right kind of audience for your advertising. In the nation's Number One agricultural income county, the station to remember is KMJ-TV.

*Data Source: SRDS, January, 1966*

KMJ-TV



### McCLATCHY BROADCASTING

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

# March TvQ—Top Ten Evening Network Programs by Market Size

Copyright Home Testing Institute/TVQ, Inc., 1966

Rank	Program	Market Size Groups													
		Total Audience		Total Adults		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	91	47	93	45	89	40	93	43	93	45	96	46	96	51
2	Saturday Movies	77	44	80	44	86	41	80	42	84	45	78	45	70	45
2	Walt Disney	89	44	87	43	84	43	89	45	92	43	84	45	81	38
4	Man From U.N.C.L.E.	75	43	75	33	80	35	75	33	79	30	73	32	65	32
5	Daktari	50	41	48	34	46	30	44	26	53	32	53	38	49	46
6	Gomer Pyle	82	39	81	32	77	22	82	30	81	27	83	38	82	47
6	I Spy	51	39	54	37	63	40	54	38	60	36	51	36	41	32
8	I Dream Of Jeannie	66	38	58	23	54	21	50	19	64	21	60	23	66	31
9	Red Skelton	87	37	87	34	85	28	87	36	87	30	87	36	90	40
10	Get Smart	63	36	56	20	59	18	57	21	59	23	53	22	53	17
10	Dick Van Dyke	83	36	83	33	80	36	84	33	84	40	84	26	83	28
10	Bewitched	78	36	75	26	78	27	70	24	80	24	73	30	74	27
10	Thursday Movies	65	36	69	37	78	34	68	36	72	42	69	40	59	38

\*Familiar—those who have seen program.

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

## Spot (Continued from page 52)

### Manhattan Shirt Co.

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

A month-long flight in major markets around the country, part of a nationwide, multi-media push for MANHATTAN SHIRTS for Father's Day. From

market to market, tv campaign varies from fringe minutes to prime 20s, three to five spots a week per station, aimed at mothers and fathers. Kicks off May 12. Buyer is Al Krackow.

### Pet Milk Co.

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

A local campaign, centered in Missouri and Iowa, for the Musselman's Apple Products line. The minutes run through May and June in local daytime availabilities. Bob Bolte buys.

### Procter & Gamble

(Grey Advertising Inc., N.Y.)

A fresh year of spot activity for DUZ will be seen breaking at press

date in selected midwest markets. Daytime minutes are being used to reach women who wash. Jim Williams is the buyer.

### Procter & Gamble

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

For ZEST, B&B bought a cycle of minutes in 15 markets, plugging the soap to audiences of women in early and late fringe time. Buyer: Kent Replogle.

### Procter & Gamble

(Compton Advt., Inc., N.Y.)

A contract-year's worth of minutes will be seen on a number of stations, promoting TIDE in fringe time, with spots in 50 markets.



talk to the Young Men about WILX . . .

National Representatives:

YOUNG TELEVISION CORP.



In a series of promotions within the media department of West, Weir & Bartel, Inc., New York, two media supervisors were raised to associate media directors, and the associate media director was elevated to media department manager. Peter Dalton (l.), vice president and media director, introduced (l. to r.) Stu Kaufman and Cliff Greenspan, the new associates, and George Wallace, now manager of the agency's media department.

ing at all women and more especially  
18's. Leo Green is the buyer.

**Quaker Oats Co.**

(Piert, Koenig, Lois, Inc., N.Y.)  
T JEMIMA FROZEN FOODS  
will be touted in commercials in ten  
selected markets beginning at press date.  
White spots will be used to reach  
women in daytime and early and late  
timeslots. Ted Pettus is the buyer.

**Quaker Oats Co.**

(Piert, Koenig, Lois, Inc., N.Y.)  
May 15 marks the start date for a  
campaign for REDI DISH in a selected  
number of top markets. The four  
weeks of activity will employ early  
and late fringe minutes and daytime  
timebacks to reach women.  
Gai Roberts buys.

**Sony Mobil Corp.**

(Doyle Dane Bernbach Inc., N.Y.)  
Month-long flights of prime 20's and  
fringe minutes will be seen starting  
May 1 in the West, Northwest, Midwest  
and South. Mel Roth is the buyer.

**Media Personals**

EDWARD NASS and ROBERT WALSH  
of Edward Cunningham & Walsh, Inc., New  
York, as media supervisors. Previously  
Edward Nass was a media buyer at Need-  
ham, Harper & Steers, Inc. Also at  
N&S, Mr. Walsh was an assistant  
media supervisor.

Fort Worth, Texas, Mrs. JULIE  
KAVANAGH was named media director



MRS. KAVANAGH

Harry Morrell Advertising. She was  
assistant media director and radio-tv  
director for the past four years at Nors-  
thy-Mercer, Inc., Dallas.

ETER L. STEVENS was appointed media  
director at MacManus, John & Adams,  
New York. Before joining the  
agency, Mr. Stevens was a media buyer  
at Richard K. Manoff, Inc., and has  
served in the media departments  
of Hicks & Greist and K&E.

ROBERT H. KARLAN was named media  
director for Solow/Wexton, Inc., New  
York. He was previously with Lennen  
& Jewell, Inc., and Ogilvy & Mather,

**Spangler Candy Company**

(Howard Swink Advertising, Marion,  
Ohio)

A commercial for this manufacturer's  
DUM DUM LOLLIPOPS is in test  
market in Ohio with plans for  
expansion into larger markets.  
Commercials are in color and black  
and white and will be shown in kids  
shows for ten weeks before  
moving to larger markets.

**Squibb Corp.**

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

In pinpointed markets for SWEETA,  
B&B bought two-month flights of

minutes in prime, fringe, and daytime,  
running four to five spots weekly per  
station. Buyer is Les Haber.

**Squibb Corp.**

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

For BROXODENT ELECTRIC  
TOOTHBRUSH, DDB is running  
minutes and 20's around the country  
in four week flights in fringe time and  
news slots. Norm Borden is the buyer.

**Standard Oil of Kentucky**

(BBDO, Atlanta)

June first is the start date of a  
summer campaign for this petroleum  
company. The activity is in addition  
to the current schedule which is also



ARB Coverage/65 credits us with  
NET DAILY VIEWING in 104,000  
TV homes — net weekly viewing in  
141,000 homes — in 39 counties.

Our daily viewers spend  
**\$3,289,520\*** for  
**LAUNDRY SUPPLIES.**

But you can't reach this market from  
Detroit, Lansing or Grand Rapids.  
WWTV/WWUP-TV is the **ONLY** way.

YOU'LL miss about 17% of your poten-  
tial retail sales in outstate Michigan  
if you put your TV dollars only where  
your Michigan wholesalers are.

Why? Because the retailers in our 39  
counties buy downstate, but they sell  
up here! You reach their customers almost  
exclusively on WWTV/WWUP-TV —  
unless you want to use 20 radio stations  
and/or 13 newspapers.

Our daily viewers — 104,000 of them  
— buy \$3,289,520 of home laundry sup-

plies every year—well over a MILLION  
dollars in dry detergents alone.

Michigan wholesalers need your  
advertising support to move your prod-  
ucts into our homes. Ask Avery-Knodel  
about WWTV/WWUP-TV's intense  
coverage and our audience's buying  
potential. They have the figures for  
your industry's products.

\*Statistics on consumer expenditures used by  
permission of National Industrial Conference  
Board, whose study "Expenditure Patterns of  
the American Family," sponsored by Life Mag-  
azine, was based on U.S. Dept. of Labor Survey.



**The Folger Stations**

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

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

# WWTV/WWUP-TV

**CADILLAC-TRAVERSE CITY / SAULT STE. MARIE**

CHANNEL 9 / CHANNEL 10  
ANTENNA 144' A. A. T. / ANTENNA 1214' A. A. T.  
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representative

running in 20 southern markets. Minutes and LD's are slated for the additional action. The buying contact is Mal Murray.

**Stelber Cycle Corp.**  
(Ralph Schiff and Partners, Inc., Boston)

A large color spot campaign for this manufacturer's unicycles will be seen in all top 100 markets, starting in a staggered campaign beginning in Los Angeles. Minute demonstration spots are lined up in fringe and daytime slots. The buyer is not yet assigned for this early summer activity.

**Swank, Inc.**  
(Shaller-Rubin Co., Inc., N.Y.)

JADE EAST running minutes and 20's in major markets around the country to get the urban male to smell better during the summer. It's a Father's Day drive, from June 11 to June 17. Zee Guerra is the buyer.

**Van Heusen Co.**  
(Grey Advertising, Inc., N.Y.)

May 25 marks the beginning of a month of spot activity for PASSPORT 360, a men's cologne. The pitch naturally is for graduation, Father's Day, etc. The commercials will use minute spots in fringe timeslots in a total of six selected markets. Hal Katz is the buying contact.

**Petry on Grocery Spot**

The past five years were banner ones in terms of spot investment on the part of food and grocery product advertisers according to a new study, *Expressway to the Check-out—Grocery Product Spot TV in the Sixties*, prepared by the television division of Edward Petry and Co. The report indicates that between 1960 and 1965 advertiser expenditures in the leading grocery product medium rose by \$243,800,000, or 85 per cent.

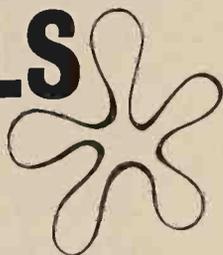
Employing the annual Television Bureau of Advertising—N. C. Rorabaugh report on spot tv expenditures, the study compares the 1960 and 1965 outlays of advertisers in five product categories—food, soft drinks and confections, laundry products and cleansers, household products, and pet products. The largest percentage spot tv gain was registered in the soft drinks and confections field (see page 28) where advertisers invested \$133,544,000 in 1965—more than three times their 1960 spot tv expenditures.

In the largest product field, food, spot investments were up by nearly \$100 million, a 60-per-cent boost. Advertiser spot tv investments in household products and pet foods more than doubled, while laundry product spot tv advanced 33 per cent in the same period.

Petry ascribes the new-product boom and the continuing trend to diversification among grocery products advertisers as the reasons behind the billing bonanza.

The report gives several examples to illustrate the increase in new product lines and diversification and also notes that of the top 25 grocery product spot tv advertisers over the 1960-65 period, 24 increased their budgets in spot tv over the five-year span, 18 of them by more than 100 per cent.

Award-winning WFTV  
**SERVES**  
the market it **SELLS**



**\*SPACEPORT  
U.S.A.**

Florida's THIRD-ranking television market includes the aerospace industries associated with the Cape Kennedy exploration facility and the giant Martin Company missile building industry in Orlando. Thousands of space workers and their families rely on ABC programming and news-in-depth, as well as local news from area special correspondents, through WFTV's powerful Channel 9 in Orlando.

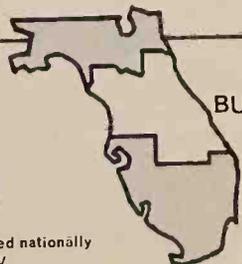
Joseph L. Brechner, president  
Mid-Florida Television Corp.



WFTV's news director, Ray Ruester, feeds live ABC coverage from the home of Astronaut John Young's parents in Orlando.



WFTV remote units in service for national television coverage from Cape Kennedy.



BUY DOMINANCE — BUY COVERAGE

**wftv.** abc

CHANNEL 9 ORLANDO, FLORIDA



Represented nationally  
by Blair TV

## New and Available

Two large pamphlets of interest to the timebuyer have recently been released and are currently available. One is titled *Age of Household Head as it Relates to Family Spending*, and is part of a series of pamphlets on the consumer, published by RKO General Broadcasting sales offices. The second study is the annual C. Nielsen report on the dimensions of tv.

The RKO General book details average weekly expenditures of all non-farm and single consumers and correlates it with the age of the head of the house. The report mentions that there are certain problems inherent in summing certain demographic data:

"Ideally, the advertiser should be able to match . . . family characteristics and their corresponding levels of consumption with comparable media audience information. Unfortunately such data are not always available . . . To family characteristics—Age of Household Head and Stage in Life Cycle—seem best to isolate the greater-spending families, in terms most easily equated with audience data presently available from the major broadcasting rating companies." The booklet points out that the prime advertiser target in terms of higher income families appear to be families whose head is 35-44 or 45-54 years of age. The booklet can be obtained from RKO General Research, 1440 Broadway, New York.

The Nielsen report includes charts on the growth of uhf and tv, among others showing 1965 growth of viewing hours, amount of viewing related to type of household, viewing variations by age and sex, and other viewer characteristics.

The Nielsen booklet may be obtained from the A.C. Nielsen Company, 1290 Avenue of the Americas, New York, 10019.

## Warner Lambert Pharmaceutical Co.

(BBDO, New York)

A spot campaign breaks this week in a group of selected markets for EFFERDENT. Fringe minutes will be used. Rich Frank is the buyer.

## Western Union Co.

(Fuller & Smith & Ross, N.Y.)

Two flights for DOLLY-GRAMS are set to break this week in limited test markets activity in ten markets. The

flights are set for 13- and 26-week runs. Daytime minutes on the product—a telegram complete with real doll—are slated in all markets. Bill Tenebruso is the buyer.

## Wilkinson Sword Co.

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

Fringe and weekend minutes are lined up for renewed activity for the stainless steel brand of this razor blade manufacturer. Minute spots will be seen in selected markets starting May 16. Bertha DaCosta is the buyer.



## Recognize these two television personalities?

That's Johnny Carson, of course, on the left, "prince" of the highly-entertaining TONIGHT show on NBC-TV.

You'd know Jack Thomsen, too, if you lived in WOC-TV-Land. He's the man-in-charge of the professionally-trained electronic journalists who staff the WOC-TV News Department.

WOC-TV viewers count on the TONIGHT Show for entertainment. They count on WOC-TV's newscasts for complete coverage of news events in this Iowa-Illinois area.

You can profit from the listening habits of Quad-Citians who prefer WOC-TV News. (More people in WOC-TV Land get their news from Channel 6 than from any other news source.)\* Your sales message gets special attention on WOC-TV—where the news is.

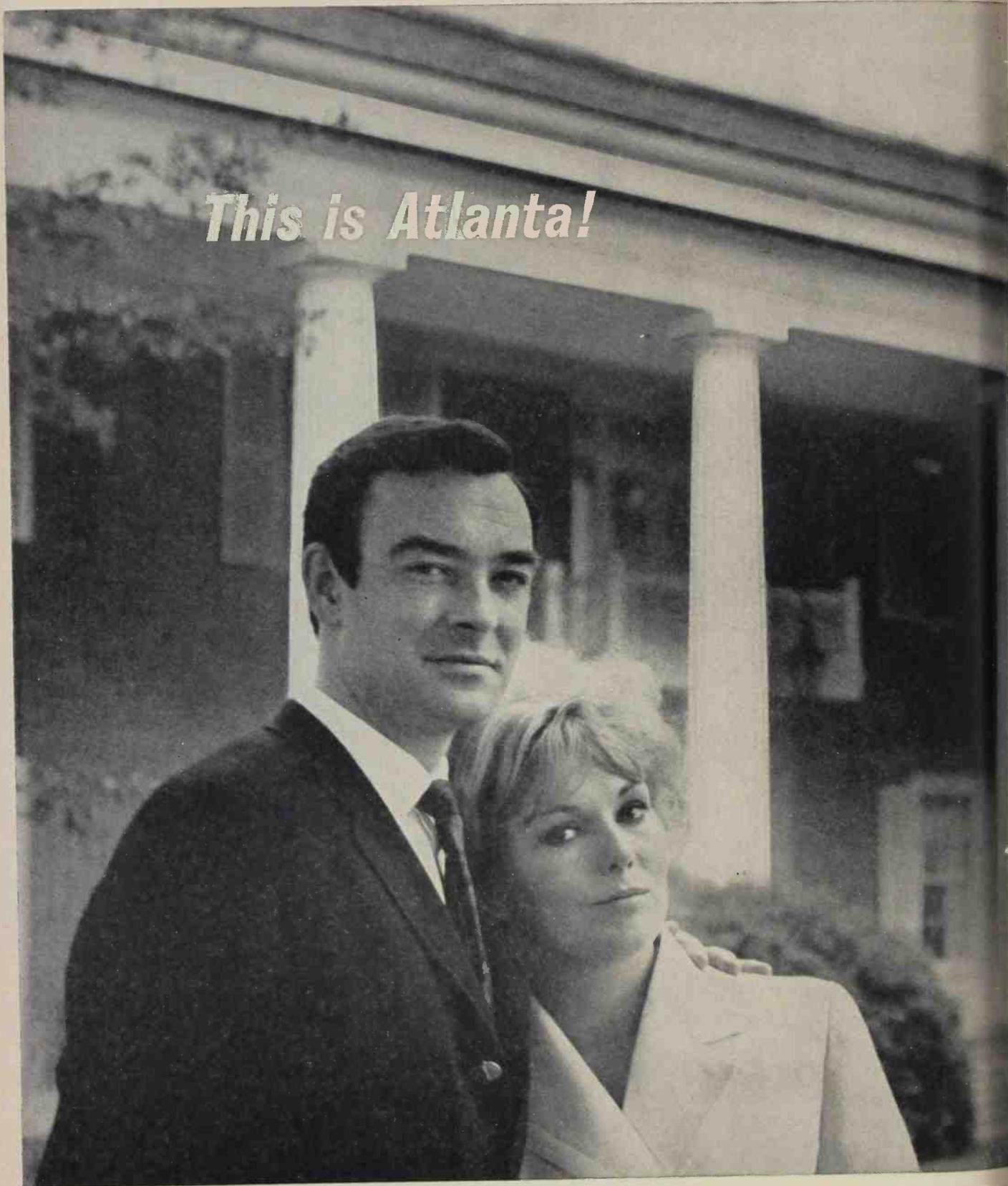
Where the personalities are . . .



Serving the Quad-Cities  
market from  
Davenport, Iowa

\*Quad-Cities (Davenport-Rock Island-Moline) NSI, ARB, Nov. 1965, ABC Sept. '65.  
Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

*This is Atlanta!*



**ARM IN ARM!** Kim Novak and her husband, Richard Johnson, go arm in arm, as WSB-TV goes arm in arm with Atlanta. Like the stars, WSB-TV and Atlanta are a handsome couple. Put your spots on WSB-TV, Atlanta's first TOTAL COLOR station.

**WSB-TV**

Channel 2 Atlanta

NBC affiliate. Represented by Petry



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

# Wall Street Report

**Nielsen's Numbers.** The well-publicized case of Nielsen-vs.-Sparger might, it was feared, do some immediate damage to the rating firm's position on the market, but in late April the A. C. Nielsen stock was continuing its upward climb. As the figures below indicate, the company's rate of growth in sales and earnings for the last five years has been amazing, particularly so when it's remembered that strictly service business is involved.

One of the reasons that Nielsen seems to have suffered minimal harm (at least for the moment) is that the company's major service is not the ratings on both a network and local scale, but its retail index, or the audit, operation. This is a service conducted in 16 countries, designed to tell manufacturers exactly how their products are moving at the retail level. In it, Nielsen employs a

per cent. Recently A. C. Nielsen Jr. disclosed that the service had 925 clients, of whom at least four pay \$1 million annually. Sales of the service in 1966 were reported running well ahead of last year.

Two other unpublicized areas in which Nielsen works are the Coupon Clearing House, which handles the redemption of those millions of coupons housewives turn in to grocers, and the Neodata Service, a form of circulation fulfillment for magazine publishers.

**Partnered with Esquire.** Neodata, a fairly new service, calls for the prompt and orderly recording of a subscriber's change of address, receipt of payments, mailing renewal notices and promotional material. *Esquire* magazine, which operated a similar service, has become partnered (20 per cent) with Nielsen in Neo-



**Base is Strong.** Its rating system is now used in Japan, England and West Germany, and appears to be growing stronger at home all the time. As a consequence, the Nielsen profits increased by 17 per cent in 1965, and in the first half of the firm's current fiscal year, earnings jumped by 38 per cent. The trend toward increased market research can only benefit Nielsen; 50 years ago, only seven firms used market research—now some 2,000-plus do. And the international market research trend is only starting. The future for Nielsen: excellent!

## Nielsen Revenue from Ratings and Research

	1961	1962	1963	1964	1965
Revenues (millions)	\$36.1	\$40.1	\$45.3	\$50.5	\$57.5
Profits (millions)	\$2.4	\$2.9	\$3.2	\$3.7	\$4.4
Per Share	\$1.43	\$1.74	\$1.88	\$2.22	\$2.87
Price Range (OTC)*	45-62	32-64½	45-55	54-69	20-26

*Adjusted to reflect a three-for-one split; covers Class A and Class B common.*

national sample of retail outlets to reflect a valid cross section of all stores.

In the stores Nielsen field men take detailed inventories of all goods on hand along with significant price developments, promotional display information, etc. In exchange for cash or other form of compensation, the owners supply the Nielsen company with their purchase invoices every two months. The data are tabulated via computer and then are passed along to the manufacturers to get a clear perspective on which products are moving best in which areas, at what prices, and so on.

**Sales are Up.** As with its rating services, a sample is used—750 drug stores and 1,600 grocery outlets—the company claims that the possible degree of error in estimating total sales is plus or minus three

per cent. A Univac computer with an IBM optical scanner permits production of printed mailing labels at the rate of 135,000 per hour. Since most publishers are not large enough to use such equipment on their own, Nielsen predicts a steady influx of business for Neodata.

### prime time in a media transaction begins when you consult Blackburn first

The decision of buyer or seller to call on our experience and vast knowledge of the market well ahead of actual negotiations is time well spent. Not to avail yourself of all the facts, both pro and con, could result in the loss of much more than time. Rely on Blackburn, the reliable broker.

## BLACKBURN & Company, Inc.

RADIO • TV • CATV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

**WASHINGTON, D. C.**  
James W. Blackburn  
Jack V. Harvey  
Joseph M. Strick  
RCA Building  
FEederal 3-9270

**CHICAGO**  
H. W. Cassill  
William B. Ryan  
Hub Jackson  
Eugene Carr  
333 N. Michigan Ave.  
Financial 6-6460

**ATLANTA**  
Clifford B. Marshall  
John G. Williams  
Mony Building  
1655 Peachtree Rd.  
873-5626

**BEVERLY HILLS**  
Colin M. Selph  
G. Bennett Larson  
Bank of America Bldg.  
9465 Wilshire Blvd.  
CRestview 4-8151

## Links (Continued from page 21)

breakouts of announcements available for earlier years because 20-, 30- and 60-second spots were all lumped together.

A study of programming made for all three networks by the Arthur D. Little Co., the Cambridge research consultants, shows this in another way. Between 1957 and 1964 multiple sponsorship of programs rose from 13.3 per cent to 77.8 per cent, while alternate sponsorship dropped from 40.4 to 13.9 per cent of the program hours. The multiple sponsors were, of course, using mainly participations.

Faced with heightened demand for minutes and lagging demand for programs, the networks naturally sold what the market would buy. ABC, in a weaker competitive position, did more. It actively created sales packages—10 plans, 20 plans and others—to add to the flexibility of participations. The other networks were not long in following.

### New Competition

This trend to participations on networks has had a profound significance. It has created a kind of intra-network-station competition that never before existed.

Most important has been its effect on station rate increases. In the '50's NBC had an aggressive rate policy to counter the CBS lead in ratings. Its rate increases ran between eight and 12 per cent each year. Because many of its affiliates had started from a lower base, ABC was granting increases even more generously. CBS was most conservative and its increases even then averaged two and a half to three per cent.

Now, however, both NBC and CBS average rate increases run between two and a half and three per cent, and ABC goes a little higher in granting increases to its affiliates.

It is clear today, however, that the days of the big rate increases are all over.

(First of a two-part article. Next issue: the future of rates, spot revenue versus network income, trends in costs.) ■

## Features (Continued from page 27)

tion, Mr. Pack said, Hollywood will benefit. "Tv creative management, less hampered by convention, can offer a great deal" to the movie industry, he said, and will develop new production talent.

Another station group, RKO General, has a 14-film deal working with producers Ed Palmer and Jay Cipes. Worked into the agreement are protective clauses that enable the station group to turn down a film. David Yarnell, Eastern manager for program development at RKO General Productions, said the 14 pictures, all in color and all action-adventure, are being filmed in Europe.

### They Cost Less

Mr. Yarnell said the pictures might be distributed to stations, after the usual 18-month theatrical stretch, by RKO Program Sales or perhaps by an outside syndicator. He said the pictures would cost the RKO group stations less than comparable pictures on the open market.

Robert J. Leder, head of the group, suggested that eventually features first exposed on tv will perform well in subsequent theatrical run, with high tv ratings stimulating theatrical audience acceptance. A *Man from U.N.C.L.E.* experiment and a Universal-NBC deal on such post-TV feature showings are the trend-setters here.

Making a tentative dip into feature production is the ABC Owned tv stations group, which along with the company's syndication arm, ABC Films, is involved with MPO Pictures in a film recently shot in Jamaica and now being edited for summer release. The film, *Red on Red*, is a first venture not only for the ABC stations but also for MPO Pictures. If the picture does well, ABC plans to go into other feature production projects.

Herb Jacobs, president of TV Stations Inc., which acts as programming consultant to some 120 stations and also head of Associated Production Company, said APC was currently considering the possibilities of financing production, "good features

from good sources." Alluding to a cent big-money network buys of features, such as ABC-TV's acquisition of *Bridge on the River Kwai* for \$1 million, Mr. Jacobs said "It's like the handwriting on the wall. Financing feature production is becoming a *must* for stations. The motivation for the stations should be to ensure their own supply," Mr. Jacobs stressed. "Anybody who expects to make money in the theatres is nuts."

Development Program Associate a loose grouping of program directors from some 60 stations, including the major groups, had been pursuing co-production of 13 action-adventure films with Harold Goldman Television Entertainment Corp. The DPA-TEC deal called for sharing of returns from sale to tv stations, and distribution to the tv financiers a part of the returns from theatrical rentals.

### Limp Start

But the DPA-TEC project got off to a limping start, and last month DPA dropped out. "We couldn't get unanimity on the project," said Tom B. Jones, Triangle Stations director of programming and director of programming of DPA. TEC, after that, sold the scheduled pictures—but not with co-financing or any other production entailments—to the CBS Owned stations, for an undisclosed sum. Mr. Jones said DPA was submitting to its members a proposal "whereby we could as a group become involved in underwriting feature film production, but not as in the Goldman deal. We're interested in underwriting pictures in order to acquire *only the tv rights*; we're not interested in theatrical or foreign rights. We would say to the producer, "We don't want to finance the entire picture—that's your problem." DPA will deliberate on the new proposal at a New York meeting in mid-May.

Most feature film syndicators say they are not opposed to station and group financing of feature film production. But Samuel Z. Arkoff, president of American International Tv, takes a contrary stand. He predicts broadcasters who make movies will

get burned" when they try to make the moviehouse rounds. Films made for tv, he said, are too *bland* to succeed on the cinema circuits.

Mr. Arkoff said there was no shortage of pictures theatrically. Nobody can afford to make features for tv alone," he stated, warning networks that "you can't make a profit unless you have to pay the talent and craft guilds everytime you broadcast film on a network."

But in syndicating features already released theatrically, he noted, tv profits can be higher than the theatrical profits, because of lower cost-sale. "Nice, ordinary pictures—not blockbusters—may be okay for tv, but they're no go for theatres. Some broadcasters are going to take a big turning."

Other syndicators, however, do not share Mr. Arkoff's views.

Allied Artists Tv is putting together outlines for 10 science-fiction films, to present to station groups. Budgeted at from \$250,000 to \$300,000, the projects are being offered to stations either on a straight licensing deal or as co-productions. Henry White, executive vice president of AA-TV, said science-fiction was chosen due to requests from stations, and as a result of the success of AA-TV's *Fi I* package, now in over 150 markets.

### *The Great Hunger*

Walter Reade-Sterling at press time was working on negotiations for production deals with station groups. Elliott Abrams, vice president in charge of tv sales, said the current trend "shows stations are hungry for good features, and tired of bottom-of-the-barrel stuff."

A major features distributor, who asked to be unnamed, said the co-production deals only "are as good as the producer. The producer must have good connections with theatrical circuits, as well as tv stations." The deals set so far, he said, are only a drop in the bucket. Meanwhile, more theatrical pictures are being made, due to a booming demand from movie house circuits."

The difficulty for tv feature-backers, he said, is that in theatrical re-



*Tom Ervin, account executive at WLAC-TV Nashville, has been named national assistant sales manager. Mr. Ervin joined WLAC-TV in 1956 and was made an account executive two years later.*

lease, "the tragedy is, most pictures are losers. Whenever there's a need, it will be fulfilled, especially now that pictures on tv are doing so well. This is the heyday of the motion picture as an art form, both in theatrical and tv."

Donald Klauber, executive vice president and general sales manager of Seven Arts, said station production deals are "a great idea, although some stations are going to have difficulties with them, and will get stuck with low-budget quickies. It's important," Mr. Klauber stressed, "for stations to deal with producers who have a good theatrical track record."

Another syndicator, who preferred anonymity, said many stations nowadays can only buy European-made movies, due to a dearth of U.S. product. He said he welcomed the advent of station co-production deals, to the degree that they are soundly prepared, with reputable producers.

Abe Mandell, president of Independent Television Corp., said his company has invested several million dollars in all-color, action-adventure pictures made abroad last year, packaged as *The De Luxe 20*, for release to U. S. stations in June. He had no co-production deals working with station groups, but thought such deals would help to ease "the great shortage" of features.

Manny Reiner, executive vice president of Four Star, said he considered the trend very healthy. "Any-

thing that creates additional good features is good for the stations." He said his company was currently preparing release of a number of features, but had not worked out any production deals with station groups. However, he said, "Four Star is willing to discuss such possibilities with stations."

Edward A. Montanus, vice president in charge of syndication at MGM-TV, said he felt stations should stay out of production. "They're in the broadcasting business; we're in the motion picture business." As to the state of pictures available to tv, Mr. Montanus said, "Tonnage is down; but there's an adequate supply of major motion pictures. We're not feeling any pinch of product. But it took MGM 40 years to learn how to make movies."

Commenting on station production deals, Kevin O'Sullivan, director of program services at Harrington, Righter & Parsons, Inc., said such arrangements are very difficult to put together. "It's important to make

Are  
you  
keeping  
pace  
with  
color?

see page 40

sure the producers are good," he said, adding that "meanwhile, the picture situation is getting tighter." Hitherto, Mr. O'Sullivan said, European films haven't pulled audiences as big as those for U. S. pictures. "But now stations are taking another look at European product."

Avery Gibson, vice president, H-R Facts Division, said that numerous of the rep's large-market stations felt "a tremendous feature shortage, due to the network movies," but the demand for European-made product has been lessening, she noted. "The sword-and-sandal era is over."

At the Katz Agency, Ron Kruger, assistant director of audience development, said Katz would like to encourage stations to prepare co-production deals carefully, with producers solidly trained in production.

#### Advisory Role

Entrance of the representatives into the picture is yet one more indication of the severe shortage. In the past, the station reps have often played an advisory role in helping an outlet select its film properties. Now there are those who feel some major rep firms will ante up some production coin along with the stations, and share in the co-production deals. After all, a rep selling national spot has an easier job if the station has programming on the air that is attractive to both advertiser and viewer. While the remedy for the feature shortage may require drastic measures, it seems likely such measures will be taken. ■

#### Pop (Continued from page 29)

of vending machines in factories, offices and public gathering places has helped to boost sales considerably. Over one million vending machines accounted for 15 per cent of all soft drink sales in 1964, according to the Metal Division of the Continental Can Co.

#### Tv's Share

A large part of the burgeoning of the soft drink empires has been the very effective use of advertising, of which television last year accounted for over 65 per cent of all expenditures. In 1965 four soft drink bottlers, Pepsi, Coke, Dr Pepper, and Seven-Up, invested \$5.2 million in network television while all bottlers and local distributors spent more than nine times that much in spot and local tv. In 1964 the major bottlers supported network television to the tune of \$6,290,000 and spot and local television accounted for an investment of \$46,973,000 from the same advertisers. In the fourth quarter of 1965, according to TvB, Coca-Cola was third among the top 100 spot television advertisers, with an investment of \$7,324,100. Pepsi-Cola was in spot to the sum of \$3,836,700 (qualifying for 11th place), and Seven-Up was up there in 27th place with an investment of over \$2 million.

Something new in terms of soft drink advertising is the recent return of Seven-Up to "straight" advertising. It seems the bottling com-

pany considers itself the incentive behind the current "go-go on beach" craze that has extended itself in commercials to everything from soft drinks to stockings and linoleum. A spokesman for J. Walter Thompson, which handles the Seven-Up account from the agency's Chicago office, says "We've dropped the 'Where the action is' theme in favor of an all-age group approach. Seven-Up is upping its 1966 ad budget by 22 per cent after a slip to fourth place this past year. The new 'Wet and Wild' theme will be seen in all media and will feature shots of a beautiful woman against a background of a moonlit beach clutching a bottle of Seven-Up."

Pepsi, which intends to push its ad budget to somewhere around \$30 million this year will continue its teen and young-adult pitch, pushing its diet labels along with regular Pepsi on national spot, radio, and print. The stress on the 'Pepsi generation' will be as strong as ever and to this end the company will sponsor the Miss America extravaganza again this year.

#### Real Drinkers

Coca-Cola, never noted for verbosity, intends to continue "Things go better with Coke . . ." as the main theme and is still hounding after the go-go crowd with tidbits like teen radio spots. A new wrinkle for Coke is a campaign showing "real people" drinking the brand—a truck driver, for example, gurgling Cokes all day during his grueling route, (viewers will be invited to write the principals in order to get return letters attesting to the fact that the truck driver is a real truck driver). Included in the "real people" pitch will be school teachers and other anonymous folks.

The company hopes to get good interest in this sort of approach and indications are already good that there has been excellent consumer response to the commercial. Other Coke products like Tab are being supported with a typical youth, go-go, trim, slim look campaign.

A problem, often voiced in the



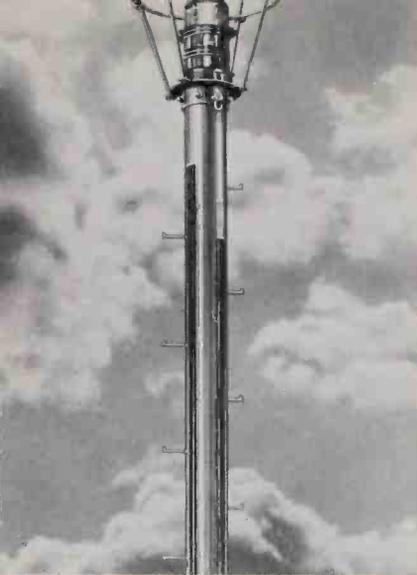
Three copy supervisors in the New York office of Dancer-Fitzgerald-Sample were named vice presidents of the agency at a single stroke. The trio (l. to r.): Thomas L. Lisker, John M. Keil, Robert M. Swiskow.



RCA  
NEW  
LOOK

"PYLON" ANTENNA... AND A LITTLE PAINT

RCA VHF  
(Traveling Wave)  
and UHF Pylon Antennas



Just a "little bit of pain"  
is enough to maintain.

## RCA high-performance antenna

### SUPERIOR IN LOW MAINTENANCE

Other than an occasional coat of paint to meet FAA rules, practically no maintenance is required by "Pylon" Antennas. (Actually, a weatherproof, galvanized coating provides sufficient protection.)

### SUPERIOR IN PERFORMANCE

"Pylon" antennas are engineered to provide excellent pattern circularity. Coverage is essentially the same in all directions (subject, of course, to terrain conditions). Pictures are sharp and snappy, as a result of excellent impedance match across channel.

### SUPERIOR IN RELIABILITY

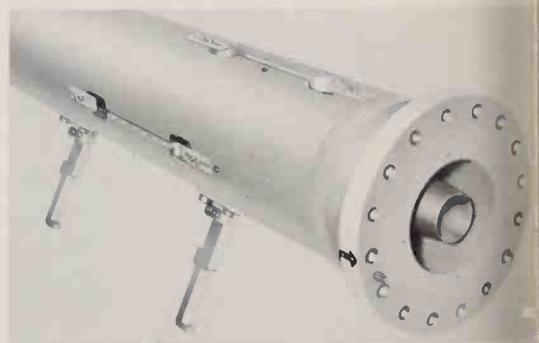
"Pylon" antennas combine radiating surfaces and supporting structure into a simple "pole"—in which all electrical circuitry is contained. Since it has no appendages to catch the wind, tower load is reduced—and, it's impervious to lightning! Rugged design makes this antenna the ultimate in stability.

### SUPERIOR IN STATION PREFERENCE

Many stations have been influenced by the remarkable performance record of these antennas—and some have switched. Several have even taken ads to tell of their success with the "Traveling Wave" (see right).



RCA Testing Facilities are the finest and most complete in the nation.



View showing simple design of "Pylon" Antenna



Two of the stations that have "switched" to "TW" Antenna.

For further information, write RCA Broadcast and Television equipment, Building 15-5, Camden, N. J. Or call your RCA Broadcast Representative.



The Most Trusted Name in Television

Industry is the independent bottler or private label bottler situation. Brand labels have, by far and away, the great share of the soft drink market, running somewhere between 90 and 95 per cent figures. Though there are a few private label companies, they have rather limited and regional sales. There seems to be room, however, in the soft drink industry for growth in the area of private labels, competitive as the marketplace is with the numerous brands sold nationally. Because the soft drink industry depends on national bottlers to handle national sales there is a large incentive for regional labels to appear.

### Upbeat Outlook

The youth market continues to grow and as the major soft drink manufacturers continue to extend lines to entice and keep new business, things appear bubbly for the soft drink outlook. The bottlers seem to be in a most fortunate situation. Every year the demographics of the population swing more and more towards the consumer profile that supports the industry. If the trend continues, it seems that by 1996 everyone in the United States could be under the age of 16, the ideal market for soft drinks. Nobody will be bold enough to drink anything other than root beer. ■

### Tuna (Continued from page 36)

market, showed impressive gains in housewives queried on their brand purchases. In Baltimore before the campaign, 12.6 per cent of 250 housewives called had purchased Deep Blue. The percentage increased by half at the end of the campaign, to 18.4. In Washington, although the percentage buying Deep Blue has always been less, the increase was even more dramatic—from 1.1 to 6.7 per cent in the course of the campaign.

In brand-awareness questions, 35 per cent of the housewives queried in Washington had heard of Deep Blue before the campaign, and 49.2 per cent had heard of it after the tv exposure. In Baltimore, the percentage of Deep Blue awareness went up almost five points, to 75.6 per cent after the campaign. When asked whether they had ever heard of "tuna packed in water" (Deep Blue's stated claim to fame), the percentage increased almost 16 per cent, to 58.8 in Washington during the campaign. In Baltimore, the percentage went up less than three points, to 73.6 in the unaided recall questions.

With these favorable indicators, Fladell, Winston, Pennette is convinced its first attempt in television has succeeded even beyond all initial hopes. From the beginning the agency recognized that the canned tuna market is dominated by several giants

WE'VE GOT TO COVER THE AUGUSTA MARKET!

HMM... THIS LOOKS LIKE A JOB FOR WRDW-TV!

**12**

Represented by  
The Katz Agency, Inc.

**R** A RUST CRAFT STATION

Are  
you  
keeping  
pace  
with  
color?

see page 40



In a general realignment of executive posts to strengthen the corporate management at Taft Broadcasting, three general managers have been moved. Robert Wiegand (l.), vice president and general manager of WTVN-TV Columbus, has been named general manager of WGR-TV Buffalo. Fred von Stade (c.), general manager of WKYT-TV Lexington, Ky., will move to Columbus as general manager of WTVN-TV. Jack Remington (r.), general manager of WWCN-TV radio Cincinnati, assumes Mr. von Stade's post as general manager of the Lexington station. All appointments are effective May 15.

and Deep Blue is not yet one of them. But Deep Blue's trump card, "packed in water," is winning more and more tricks. The agency concluded it wasn't sufficient to simply increase brand awareness, the consumer had also to be educated to the distinct advantages of water packing—fewer calories, less fat, and a non-oily taste.

On a severely limited budget, this was not too difficult in a local newspaper campaign. But in television, the small budget necessitated some grave decisions on which markets to enter, time of spots, and commercial lengths. FWP felt it had to cover New York but could not afford a full minute in the expensive New York market. Therefore, the agency settled for 10-second spots within the *Today* and *Tonight* shows. The agency also negotiated a series of daytime one-minute spots on WJZ-TV Baltimore and WTOP-TV Washington.

With its two 10-second and the one-minute commercials, the agency has earned a reputation that belies

its youth and relative inexperience . . . and limited budget. For the two ID spots, Mr. Fladell said, "We were looking for an excuse to shout." The agency came up with two persuasive excuses. In the first the announcer, holding a can of Deep Blue, warns the viewer in a rising crescendo, "I only have 10 seconds, so listen. Deep Blue tuna has less fat, fewer calories and tastes better because its packed in water." Peeking around a black "wipe" pulled horizontally across the screen throughout most of the commercial, he shouts: "Packed in water. Remember. Deep Blue. Packed in water," and he is then engulfed in blackness.

In the one-minute spot, the advantage of tuna packed in water is exploited with a tongue-in-cheek comparison of water and oil. "Oil may be fine for garden clippers, roller skates, or fans but it doesn't mix well with humans."

Messrs. Fladell, Winston, and Pennette, lounging in their large modern stuffed chairs in new offices on the 31st floor at 777 Third Ave., felt the water in Deep Blue is their greatest asset in selling the product. "Did you know that women have been known to wash oil-packed tuna in water before eating it?" Mr. Fladell asked. "It was a natural to latch on to for Deep Blue." The selling proposition has provided the agency with numerous opportunities to jab its oil-packed competitors. Examples of themes the agency has used in print, but not yet used on television are, "Three out of four plumbers recommend our tuna packed in water . . . tuna packed in oil clogs your pipes," or "Stop eating that greasy kids stuff," or "What happens when everybody discovers that our water-packed tuna tastes better? A shortage. That's what happens."

Ironically, the agency is indebted to American high tariffs for its selling concept. Deep Blue is imported from Japan, and because there are high tariffs on the importation of tuna packed in *oil*, the company packs its fish in water. Until recently, however, water-packed tuna was not considered to have an advantage. ■

**If  
he won't  
see  
your  
salesman,  
answer his  
phone,  
reply to  
your letters,  
don't give  
up.**

**Advertise  
in  
Television Age.  
Then  
you'll  
find out  
that's what  
you  
should  
have been  
doing in  
the  
first  
place.**

That's what advertising is all about.

**Are  
you  
keeping  
pace  
with  
color?**

**see page 40**

**Television Age**  
Reaching TV's top 10,000

**NEW**  
**SRDS** television  
market data  
to appear  
in July

TELEVISION market area rankings, based on ARB county viewing and coverage patterns, will be presented every month in Spot Television Rates & Data starting with the July 1966 issue — to make this catalog more useful to buyers of TV time and therefore more valuable to sellers of TV time.

This material will be presented in three groupings, as follows:

**1** **Marketing Areas** as defined by ARB — unduplicated counties credited to the one and only market whose home stations achieve, in total, the greatest share of viewing hours in each county as reported by ARB.

**2** **Effective Areas** — defined by ARB as including counties in each marketing area plus those counties not credited to the marketing area, but in which at least one of the home stations of that market has achieved a level of 50% or more of the average daily total circulation. Effective Areas are not mutually exclusive areas. Therefore, a county may be assigned to several different Effective Areas.

**3** **Viewing Areas** — which agree with ARB TV Market Report 98% survey areas effective during the March 1965 survey period.

And data on **Standard Metropolitan Statistical Areas** in a new, consolidated table.

The summary rankings show number of households, percent of U. S. households and rank; television households and rank; percent of television penetration; consumer spendable income; total retail, food and drug sales, and passenger car registration.

There is an emerging trend toward the use of county statistics as the basis of television market determination. Agencies and national advertisers have naturally turned to Standard Rate & Data Service to provide these new bases for television market evaluation.

As always, SRDS has been sensitive to the needs of buyers of media and now presents these new data which, we are sure, are in the main stream of market/media selection practice — one more reason why your sponsored buying information in this media catalog will help buyers buy from you.

**Standard Rate & Data Service, Inc.**

The National Authority Serving The Media-Buying Function

5201 OLD ORCHARD ROAD, SKOKIE, ILLINOIS 60076

SALES OFFICES: SKOKIE • NEW YORK • LOS ANGELES

# MS

## MULTIPLE SCLEROSIS

**the greatcrippler  
of young adults**

The National Multiple Sclerosis Society and the patients it serves acknowledge with gratitude the help of the many in the entertainment industry who gave their talent, counsel production facilities and co-operation, without profit to themselves, to make this material available. It is, in this spirit, that we ask for whatever portion of public service time you may be free to give to alert the public of the need for their support in the search, prevention and cure of Multiple Sclerosis.

We are listed in the Advertising Council May-June Radio-TV Bulletin

Thank You

## TELEVISION FILM SPOTS

60, 30, 20, 10 seconds in Color and Black and White, featuring

**FRANK SINATRA • JULIE ANDREWS • SEAN CONNERY**

## RADIO

Transcribed Celebrity & D. J. Spots plus Musical Programs, featuring

**FRANK SINATRA • ANDY WILLIAMS • BURL IVES**



*Plus  
slides,  
telops,  
copy.*

# NATIONAL MULTIPLE SCLEROSIS SOCIETY 1966 CAMPAIGN • May 8th through June 19th

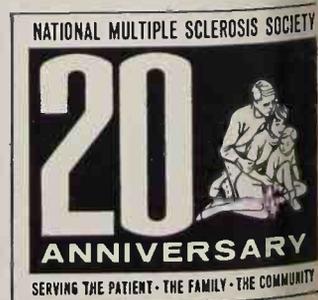
Network contact:

Philip Bershad, Pub. Rel. Dir.  
National Multiple Sclerosis Society,  
257 Park Avenue South,  
New York, New York 10010  
ORegon 4-4100

For local use:

Contact your  
local  
MS Society Chapter

this ad contributed by the publisher



valent ills as juvenile delinquency, stinging that propensity toward violence has been with us through all time. "It's a tough world to live in, let's face it."

Eugene Lang rose to lament that tv in its present base," programs for the least common denominator, digging and pulling people down by pandering to the most prurient interest." Mr. Tower retorted that most entertainment programs were good. He attributed to residual puritanism, feelings that entertainment was "bad."

**Other Views.** In papers published concomitantly with Mr. Ferry's, more restrained views were expressed by other members of the Center. Philosopher Richard Lichtman, for one, said "the profit motive isn't fundamental in masscomm because masscomm only reflects mass desire. Television producers," he remarked, "are members of the culture, and they're responding to the same factors of mass alienation, the freeing of sexual restraints, and so on, that everybody has experienced. Tv has to convince the factory worker, when he gets back home, both that he can escape the limits of the culture and that the culture is essentially sound and doesn't require escape."

In a paper advocating the establishment of an independent, non-government commission to review and criticize the performance of the media, Pulitzer-prize-winning editor Henry S. Ashmore remarked that "we are confronted by a communications system that already comes very close to providing a circus to accompany the bread promised to all by The Gnat Society." He deplored that "any hateful signs born of the newspaper's diversity have been matched by the qualitative decline of the medium which now dominates the mass audience. The continuing loss of excellence is agreed to by almost all of those who are concerned with the quality of tv programming, and is not seriously disputed even by the industry spokesmen who measure progress in dollars."

### Other Media . . .

Several reports in the past few weeks indicate that, powerful as television has become as an advertising medium, its rivals are not yet ready to lie down and play dead.

First, the annual meeting of members of the Bureau of Advertising was told by Bureau president Charles T. Lipscomb Jr. that national lineage in newspapers had risen 10.2 per cent in the first two months of this year, compared to the same period last year. (National lineage, comparable to national spot television, was up that 10.2 per cent at the same time this magazine's Business Barometer showed spot up 7.2 per cent in January, up 5.3 per cent in February.)

Mr. Lipscomb furnished another interesting statistic: the amount of advertising revenue newspapers will gain from classified advertising alone in 1966 is estimated at \$1.33 billion. This is roughly what the entire tv industry gained from all advertising — national spot, regional spot, local sales and network sales — in 1961. The FCC figures for 1964, the most recent official data available, show television had revenues of \$1.8 billion then; and possibly a \$2-billion year might be achieved in 1966. By way of contrast, the newspaper prognosticators are looking for a \$5-billion year in '66, claiming a record \$4.4 billion for 1965's daily papers.

**Travel Budgets.** On another front, Travel Research International reports that the 50 U.S. states increased their combined 1965 resort and tourist ad budgets more than 10 per cent in measured magazines over 1964, but cut their tv expenditures some 31 per cent. Tv expenditures in 1964 had run to \$408,350; last year they were down to \$281,400.

There was one bright spot in the report. The '64 expenditure of just over \$400,000 was entirely from only three states — North Carolina, Florida and Oregon. Last year, those same three again used tv promotion, but were joined by Nebraska, Arkansas, Utah, Alabama and Missouri.

# WAST-13

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

## THE MIKE DOUGLAS SHOW

MONDAY thru FRIDAY

9:30 - 11:00 AM

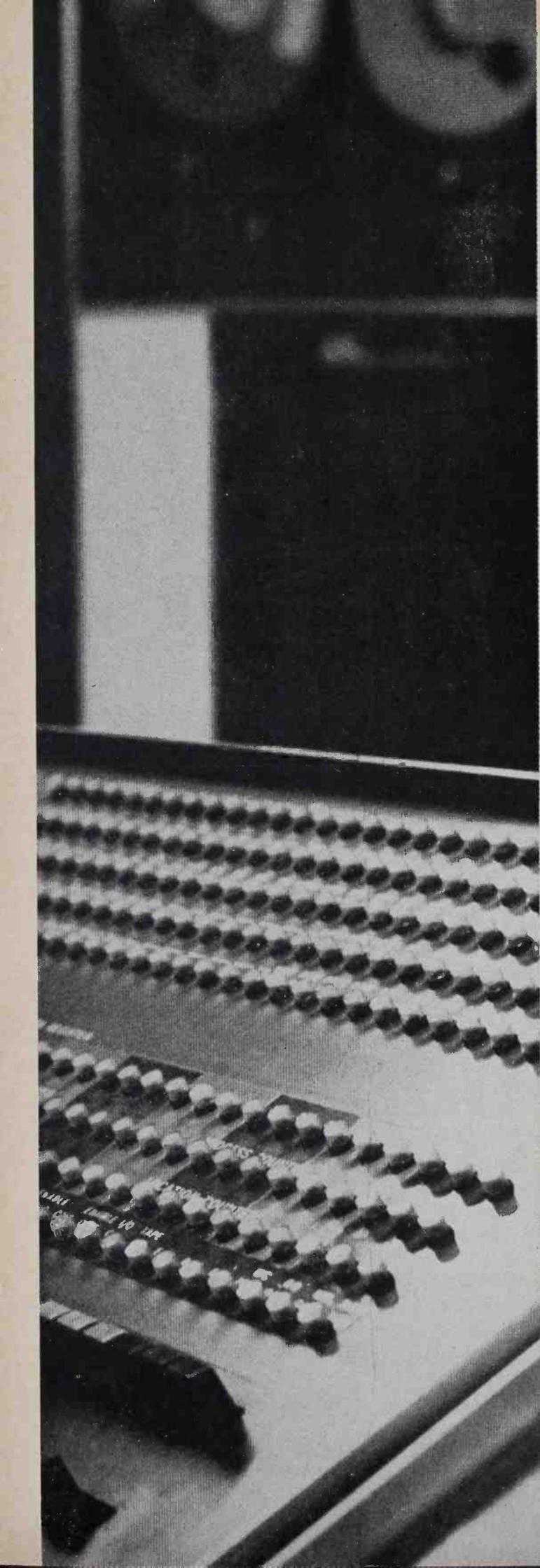
For Hot Avails  
Call:



PETERS, GRIFFIN,  
WOODWARD, INC.

# Are you keeping pace with color?

see page 40



## Why buy a \$500,000 computer when a \$500 computer report may do the job?

You don't have to own a computer to get the *benefits* of a computer in research. As a matter of fact, you don't even have to rent one. ARB Special Tabulation customers are proving it every day.

This year, more than ever before, ARB is staffed to provide a wide range of computer reports and services tailored to individual station and agency needs. From comprehensive and complicated cost efficiency analyses of national product spot schedules (Spot Activity Reports), immediate cost analyses in every viewer category for spot and program availabilities, to swift quarter hour rankings of complete Television Market Reports (Spot Evaluation Guides), talk to an ARB Representative about how you can use ARB's computer capability as your own.

Choose from more than 25 different Special Tabulations designed to give you 'an extra measure of audience' at a low cost . . . and if we don't have one to fit your exact needs, we'll design it. Won't be the first time we have done it, nor the last.



**AMERICAN  
RESEARCH  
BUREAU**

## In the picture



MR. KANNER

*"Financial satisfaction and excitement"*

Not only the rising costs of pilot programs, but a "general unrecurrent of thought" that the advertisers should pay those costs "out of pocket" trouble Bern Kanner, Bantam & Bowles' new director of media management. As Mr. Kanner assumes his post, in which he directs both the agency's media and programming operations, he predicts tv production costs will be his constant case.

Interviewed in Los Angeles where he was meeting producers "for my own education" and discussing the critical problem of rising costs, Mr. Kanner suggested the main financial burden might be misplaced. "There is certainly no uniformity of reasons," he said, "but I am definitely beginning to wonder whether the tv production companies are doing their part in bringing down costs to a more equitable level. I haven't been convinced yet that they've got their house in order."

The tendency "automatically to pass increased expenses of production to the advertiser" will end one day in a breaking point, Mr. Kanner warned, adding that other media will inevitably become more attractive because the advertiser "cannot go on absorbing these costs indefinitely." He declined to predict when that breaking point might be, but insists it is unavoidable unless some major changes in the financing of tv production.

Mr. Kanner assumed official responsibility for B&B programming as well as media last September. He had been in the media department for more than a decade, and unofficially was involved in programming for more than ten years. "I think the media and programming functions of an agency work naturally together," he said. "You can't just look at a show, or read a script, or watch a spot intelligently, without considering the function of media."

Mr. Kanner is one of the few advertising executives on Madison Avenue who can honestly call New York home. He was born, raised, and educated in New York City. Born in the Bronx, he majored in journalism at New York University. The year he was graduated, 1952, he entered the mail room at B&B at \$35 a week, "because that was the only way to get into advertising in those days." He wanted to work in advertising because he felt there would be "greater personal as well as financial satisfaction, and more excitement, than in most other businesses." Mr. Kanner remained in the mail room just long enough to meet his future wife, a fellow employee, before moving on.

In his climb to the top of the media department and to the board of directors' table, Mr. Kanner has held virtually every kind of position. He worked in the media analysis group for a few months before moving to the Procter and Gamble account as a staff assistant. He remained on the media end of the P&G account until 1959 when he was named associate media director on General Foods. He was named vice president in 1961 and manager of the media department in 1962.

In his recent trip to the West Coast, Mr. Kanner spent most of his time discussing with producers ideas for the 1967-68 television season. Aside from who's going to pay for it and how much, "everyone out here, of course, is wondering how much of an effect *Batman* will really have," he said.

He described *Batman* as a gimmick show that will last only as long as the fad lives or another gimmick comes along. He compared *Batman* to *The Munsters*, a gimmicky show put out of business after one year by *Batman*. Mr. Kanner said he is most interested in show ideas that "demonstrate the greatest potential

to develop a sustained and loyal group of viewers whose loyalty to the show will be transferred to the products advertised on it." When evaluating an idea for a show for B&B's clients to finance, Mr. Kanner tries to determine "the ultimate staying power."

Although B&B is one of the few major agencies left that helps set up tv productions for its clients (primarily General Foods), Mr. Kanner said he thinks it's "important that agencies continue to remain another force in the television business, rather than abdicating entirely to the networks." Indeed, he detects an increasing interest among other agencies to get involved in television programming.

Mr. Kanner said neither he nor his wife object to his extensive travel schedule, "so long as I get home on weekends." He lives in Chappaqua, N.Y., with his four children (three girls and a boy), all under ten years of age. His greatest interest outside advertising is American history and he spends much of his free time reading about it, visiting historic monuments in Westchester County, and "getting my kids interested in it, too." He plays tennis and paddle tennis.

Remember what a "sponsor" of a tv show was? We say was because the following press release came in recently from NBC:

"Complete sponsorship of The Roger Miller Show . . . was announced today. . . . Seven advertisers have purchased participation in the series . . ."

Maybe we're o'd-fashioned, but somehow seven advertisers in a half-hour series doesn't quite hit us as sponsorship . . .

\* \* \*

Speaking of press releases, how about declaring a moratorium on all Batman-angled releases that begin "Holy Sales Results!" or "Holy Jumping Profits!" and the like? They've flooded in since the success of the ABC-TV program. The topper arrived recently, boosting a "Batman Peanut Butter" and went like this:

"Holy Royalties!" puffed pudgy Jean Paul Weinstein, 43-year-old Boy Wonder for Marketing at The Leavitt Corporation. "There's not a moment to lose. We've got to let the bat out of the bag" . . . and so on. We haven't tried the product, but

somehow we've already got a sticky taste in our mouth.

\* \* \*

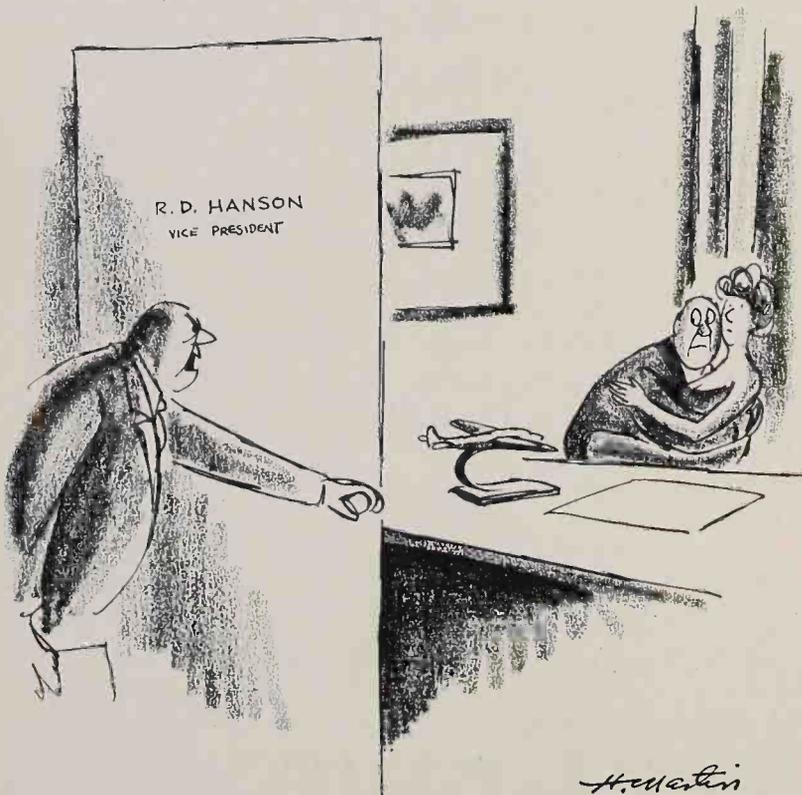
The ABC-TV press department had its release problems, too, in recent mailings. From a network announcement notice: "The Communist Chinese should be drawn into major questions such as peach in Southeast Asia and disarmament, Secretary of State Dean Rusk said today . . ."

Peach? Whatsamatter with apple-crumbs?

\* \* \*

Elsewhere in the ABC-TV press department, a poet on the staff went to work to alert editors everywhere that the name of the network's new major programming effort next fall is NOT *Stage 66*, as often appeared, but that it carried both the network identification and an apostrophe. The poesy went like this:

Dear Sir or Madame:  
Whatever your type face,  
Whatever your style;  
When we appear in your sticks,  
May we be completely known  
As ABC Stage '66.  
For your consideration,



"Hanson! Is this any way to run an airline?"

We thank you, editors all,  
And invite you to savor,  
This coming fall,  
The "Cordon bleu" creative m.  
Henceforth known as  
ABC Stage '66.

Within a few days, a second release—without the verse—went out announcing the program's title was now *ABC Stage '67*.

\* \* \*

Publications, too, have their occasional slip-ups. One occurred recently when a weekly, reporting the death of a noted advertising executive said: "Efforts to track down the facts were frustrated in every direction either by the intervention of predeceased associates or because the widow's wishes prevailed."

Intervention of predeceased associates?

\* \* \*

When asked if the Icelandic television network—to go on the air next August with a main transmitter and five relay stations—had any plans for color transmission, John D. Thorsteinsson, technical manager replied: "Color television? Why, we have enough problems with black and white." In Iceland, says a staff member who interviewed Mr. Thorsteinsson, this is very funny.

\* \* \*

Goodman Ace recently wrote a series of brief narrative interludes between musical segments of *Salutations*, a tribute to Gen. David Sarnoff by composer Morton Gould. Among some of the Ace witticisms:

"In that fanfare we were able to recognize, of course, the sounds of the NBC chimes. We all know there is no N in the musical scale. Actually the three notes are G, E and C. But how would that sound? This is GEC the National Broadcasting Company . . ."

"When radios became a part of everyone's furniture, David Sarnoff was the first to bring opera into the homes—concerts—good music. To say nothing of the A&P gypsies. . . ."

Is TV too fat  
and happy?

Here comes  
the lean and  
hungry one.

What happens to think there's nothing wrong with television that more television can't  
solve.

Competition improves the breed. New stations make old stations a little nervous  
—and when they get nervous they get better.

Which is why Overmyer plans to launch new stations in six important markets this  
year—an unprecedented number. We've just opened our first in Toledo. Others will  
follow in Pittsburgh, Atlanta, San Francisco, Cincinnati, and the Houston area.

We hope to give the establishment a run for its money. And we'll do everything in  
our power to encourage people to twirl that dial.

Including giving them good programs.

Overmyer Communications Company, 201 East 42nd Street, New York, N.Y. Represented by  
National Television Sales, Inc. Tel: 212 TN 7-1440

**The Overmyer Group**

*If you lived in San Francisco...*



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