

PR

Television Age

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Is there a villain behind the dip in spot tv's toy volume?	PAGE 32



In staging area in Viet Nam
 Indiana University
 SEP 29 1967

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

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

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

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

This is KSTP-TV's NEWS in ACTION



Preparing for patrol on Navy PBR



Filming in Seoul, Korea



River patrol in Mekong Delta

COLOR TELEVISION
MINNEAPOLIS ST. PAUL

HUBBARD BROADCASTING, INC.
 KSTP-AM • FM • TV / KOB-AM • TV/W • GTO-AM

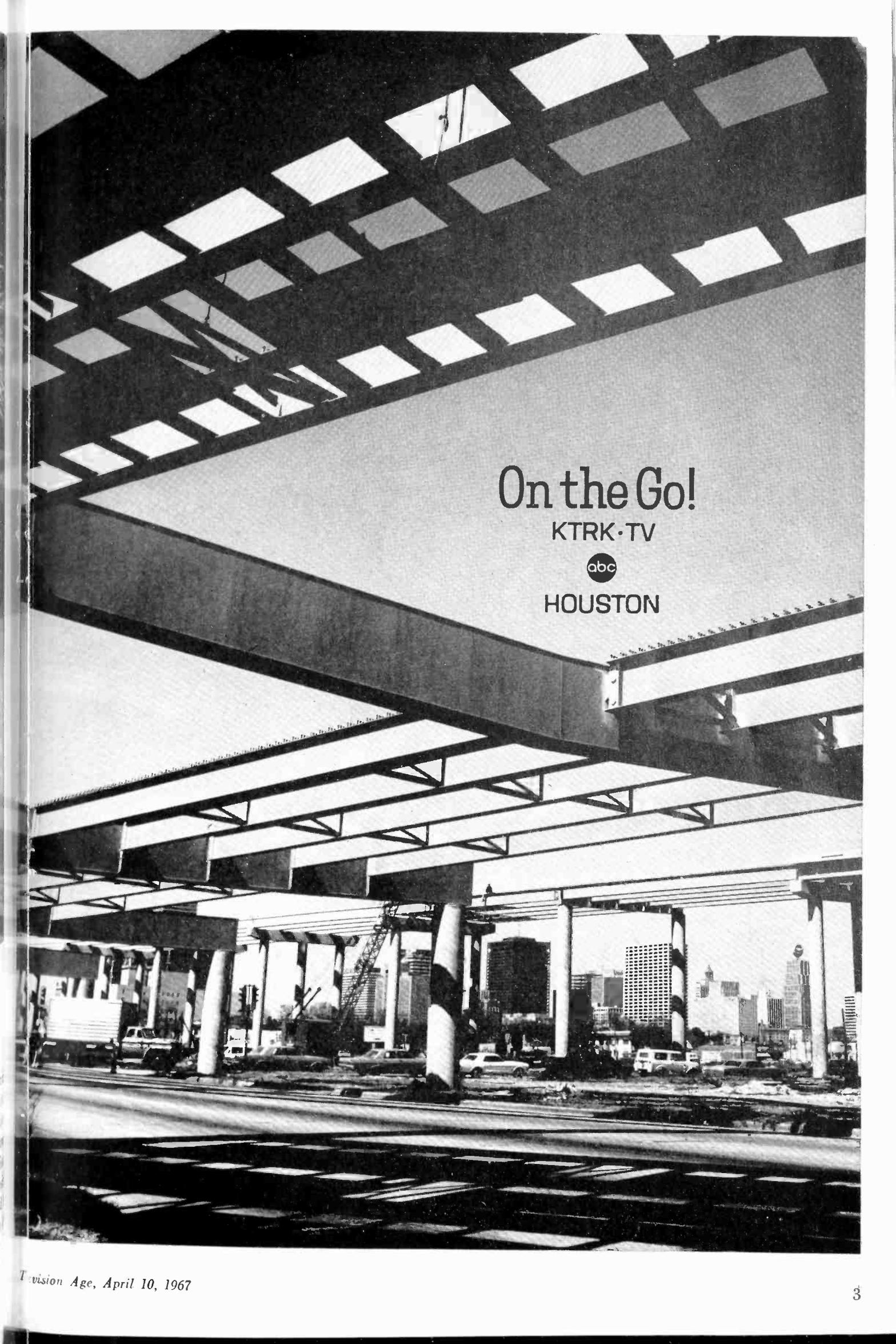


We've passed every eye test, magna cum laude!

Tsk. Tsk. Everybody's staring at our new process! Station Engineers are goggle-eyed about the high-level of color fidelity! The critical-eyes of the networks are pleased by our broadcast quality! Sharp-eyed producers are raving about the consistency of our quality! Ad agencies do a double-take when we meet every deadline! Millions of TV viewers have their eye on us in commercials for Hamm's, Birdseye, Goodyear, Ford, Plymouth, TWA, Winston. Even our competitors are casting envious eyes! Such



flattery could go to our heads; but we won't let it! We're too busy giving *you* the high-level color fidelity, broadcast quality, sensible prices, and on-time delivery you need! If you believe your eyes, try us sometime soon or send now for an eye-pleasing demonstration print! ACME Film & Videotape Laboratories, a subsidiary of Filmways Inc., 1161 North Highland Avenue, Hollywood, Calif. 90038, phone (213) 464-7400 or 51 West 51st Street (Filmways Inc.), New York, New York 10036, phone (212) 581-9200.



On the Go!

KTRK-TV



HOUSTON

A SINGULAR HONOR- FOR TWO



At the April 3 session of the National Association of Broadcasters convention in Chicago, NBC News' Chet Huntley and David Brinkley received the NAB's Distinguished Service Award for 1967.

Previous winners of the award include President Herbert Hoover, Brig. General David Sarnoff, and Edward R. Murrow.

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

Enthusiasm for Chet and David is hardly confined to the industry,

however. From January 23 to February 26 of this year, for example, "The Huntley-Brinkley Report" was seen in more than 10,000,000 homes a minute.* That's the first time an early evening news program has topped the 10,000,000 mark over so long a period.

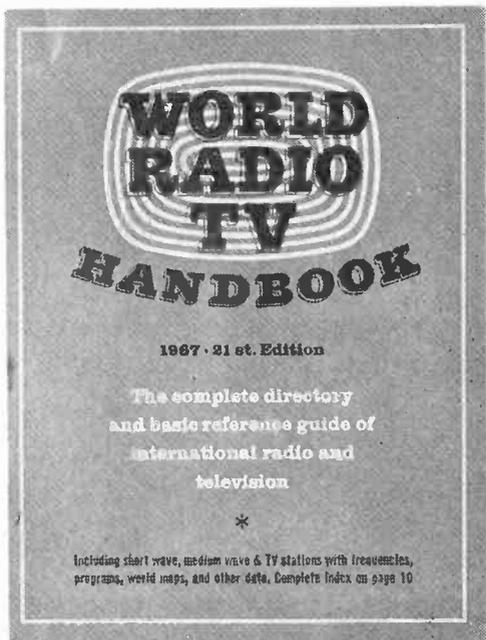
Ever since "The Huntley-Brinkley Report" went on the air more than ten years ago, NBC has been extremely proud of Chet and David's record of achievement.

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

NATIONAL BROADCASTING COMPANY

* Source: Nielsen: Feb. I, II, March I, 1967. Subject to qualifications available on request.

JUST OFF THE PRESS



1967 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook 

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

APRIL 10, 1967

Television Age

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Individual pricing of announcements is taking over in spots though there's little enthusiasm for it

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Desilu's

TEN NEW TOPPERS

TNT

THE TRIAL

—starring ANTHONY PERKINS and ORSON WELLES.

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

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

DANIELLA BY NIGHT—starring ELKE SOMMER and IVAN DESNY.

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

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

THE SECOND TRUTH—starring ROBERT HOSSEIN and MICHELE MERCIER.

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

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

SIGMA III—starring JACK TAYLOR and SILVIA SOLAR.

Desilu
SALES INC.

BERNARD WEITZMAN
Vice President and General Manager
780 NORTH GOWER STREET
HOLLYWOOD, CALIFORNIA 90038
(213) HO 9-5911

New Available!

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

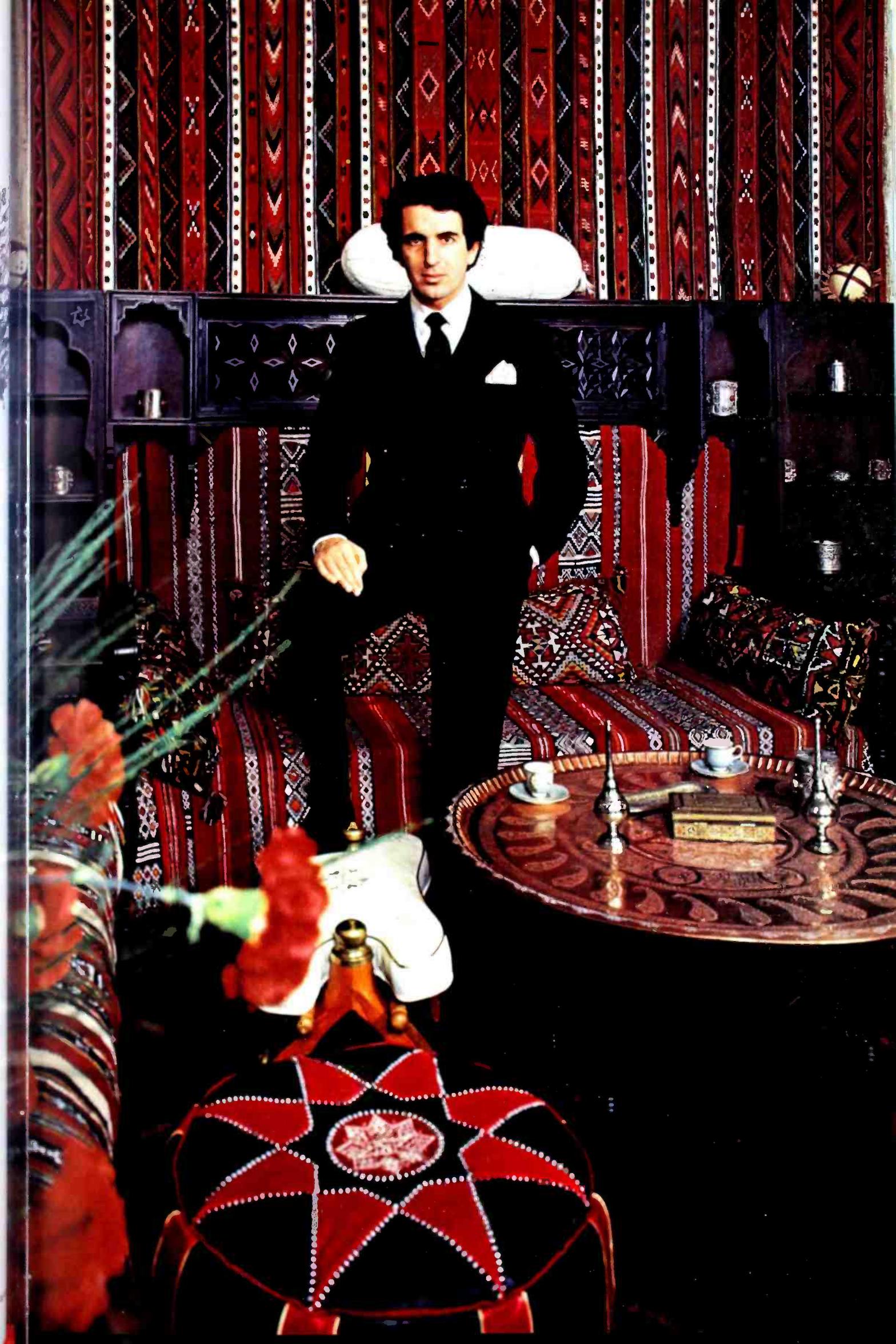
package



The Embassy of Algeria

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

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



Buy KBOI-TV Sell IDAHO!

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



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



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

Television Age

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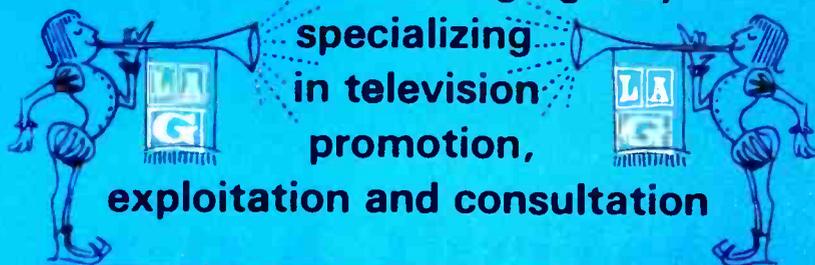
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ANNOUNCING...

a new advertising agency



specializing
in television
promotion,

exploitation and consultation

LEO A. GUTMAN ^{INC.} ADVERTISING

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NEW YORK, N.Y. 

Who needs it . . . ?

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

. . . that's who need it!

...created and produced the original promotions and ad campaigns for:

NETWORK SERIES: The Big Valley*
The Rogues* • Smothers Brothers*
Honey West* • Bat Masterson
Rough Riders • Tombstone Territory.

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Grey Theatre • Rifleman • Dick Powell
Theatre • The Detectives • Richard
Diamond • Ensign O'Toole • West
Point • Rough Riders • The Law &

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mand • Dangerous Robin • Some-
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Celanese Center Stage.

**FEATURE MOTION PICTURE PACK-
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Theatre One • Solid Gold Group.

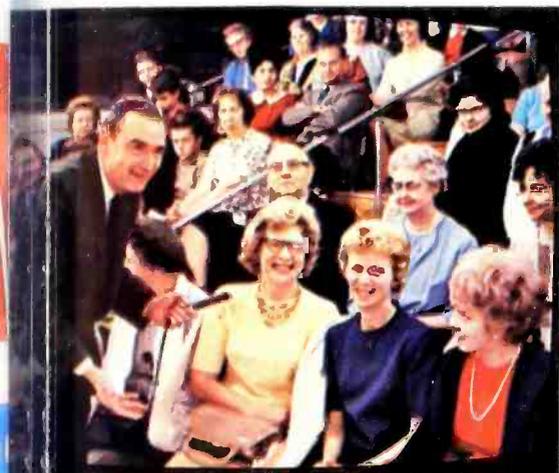
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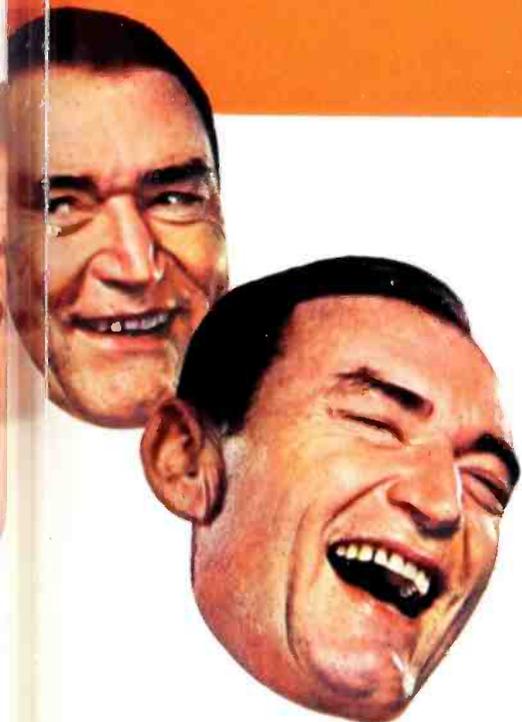
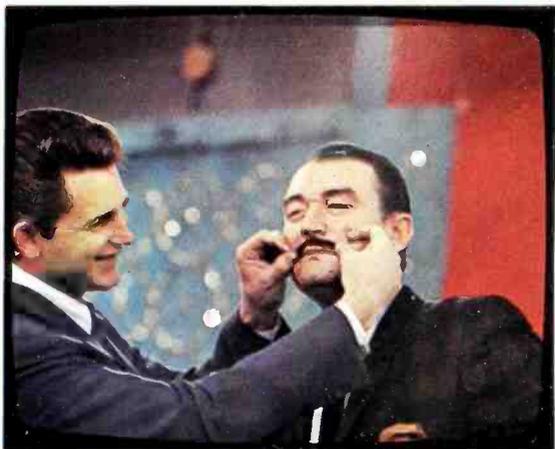
PAUL DIXON



ALL EYES ARE ON AVCO BROADCASTING



Super Salesman



The girls call him "Paul, Baby". He's a clown, a kidder, a winker, a talker. He can't sing. He can't dance. But Monday through Friday 9 A.M. to 10 A.M. he attracts, entertains and sells products to more women viewers in and around Cincinnati, Columbus, Dayton and Indianapolis than watch the nine competing TV stations combined.*

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

*NSI, Oct./Nov., 1966 Cincinnati, Columbus, Dayton and Indianapolis, average, ¼ hour audiences. Data based on services indicated and subject to qualifications of service. Available on request.

THE FORWARD LOOK



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



Soon...
WSBT-TV
will claim
all of...
MeXiCo
(olé!)

The occupation force of 2,175,000 troops — make that watts — is being readied. When it's unleashed early in May, Mexico, Indiana, will be just one of the new territories that will fall under WSBT-TV's new Grade "B" domain.

New areas, new viewers in every direction from South Bend will become part of the expanded WSBT-TV land.

The people of Mexico don't yet know they're about to be occupied. But they will, and so will others in our new markets. Stay in touch — WSBT-TV's big power switch is the big story of mid-west TV!

WSBT-TV
SOUTH BEND

22

Represented by Katz

Letter from the Publisher

Economic Trends that Bear Watching

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

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

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

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

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

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

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

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

Cordially,

S. J. Paul



***IN PITTSBURGH
TAKE THE AND SEE***

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

WTAE-TV 4

BASIC ABC



Letters to the Editor

Money in Merchandising

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

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

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

Again, thanks for an article well done.

DONALD G. GARDNER
President

Don Gardner Associates, Inc.
North Hollywood, Cal.

36-cents Higher

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

MAL PARKS JR.
Tab Books
Thurmont, Md.

Profile Draws Comments

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

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

LLOYD GRIFFIN
President

Peters, Griffin, Woodward, Inc.
New York, N.Y.

Not a Policy Change

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

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

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

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

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

Standard on Unfair Tactics which read as follows:

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

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

Sincerely,

HARRY PASTER

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

Fibers' Flattery

... excellent story (*Express Local*) in your March 13th issue. It is certainly the most complete and comprehensive coverage to date of our unique media package for 1967, and we intend to reprint the story for use internally and with our customers.

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

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

■ SUBSCRIPTION SERVICE

Television Age

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

New
Subscription

Renewal

Name.....

Address.....

City.....

State.....

Zip.....

Type of Business.....

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

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

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

MEET HALF OF THE TOP TEN



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

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

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

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

The only complaints come from compilers of top ten lists. Night Report takes half their fun away.

WMAQ-TV 5 

January, 1967, Mon-Fri., 6:30-10:30 PM. Audience and related data are based on estimates provided by NSI and are subject to the qualifications issued by this service. Copies of such qualifications available on request.

Be heuristic about the Eastern Iowa Market.

Then you'll have the courage of our convictions.

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

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

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

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

World, consider these data:

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

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

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

The WMT Stations

Mail Address: Cedar Rapids, Iowa.

WMT, WMT-FM, WMT-TV;

K-WMT, Fort Dodge;

Represented by The Katz Agency.

Diversification or Backward Integration?

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

Electronic Scratch Pad

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

Age of Anxiety

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

New Kind of Drug Ads

Commercials for Sleep-Eze, a Whitehall Laboratories product, will have a new look this spring, one developed at the company's newly appointed agency, Carl All New York. The agency feels the new commercials,

which have not yet been tested, will represent "a dramatic break with typical drug advertising." A heavy network drive supplemented by spot buys in up to 50 major markets will use minutes and piggybacks starting in May. If testing is not completed by that time, the new ads will appear in June.

Canada Studies Caribbean Network

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

Shotgun Wedding?

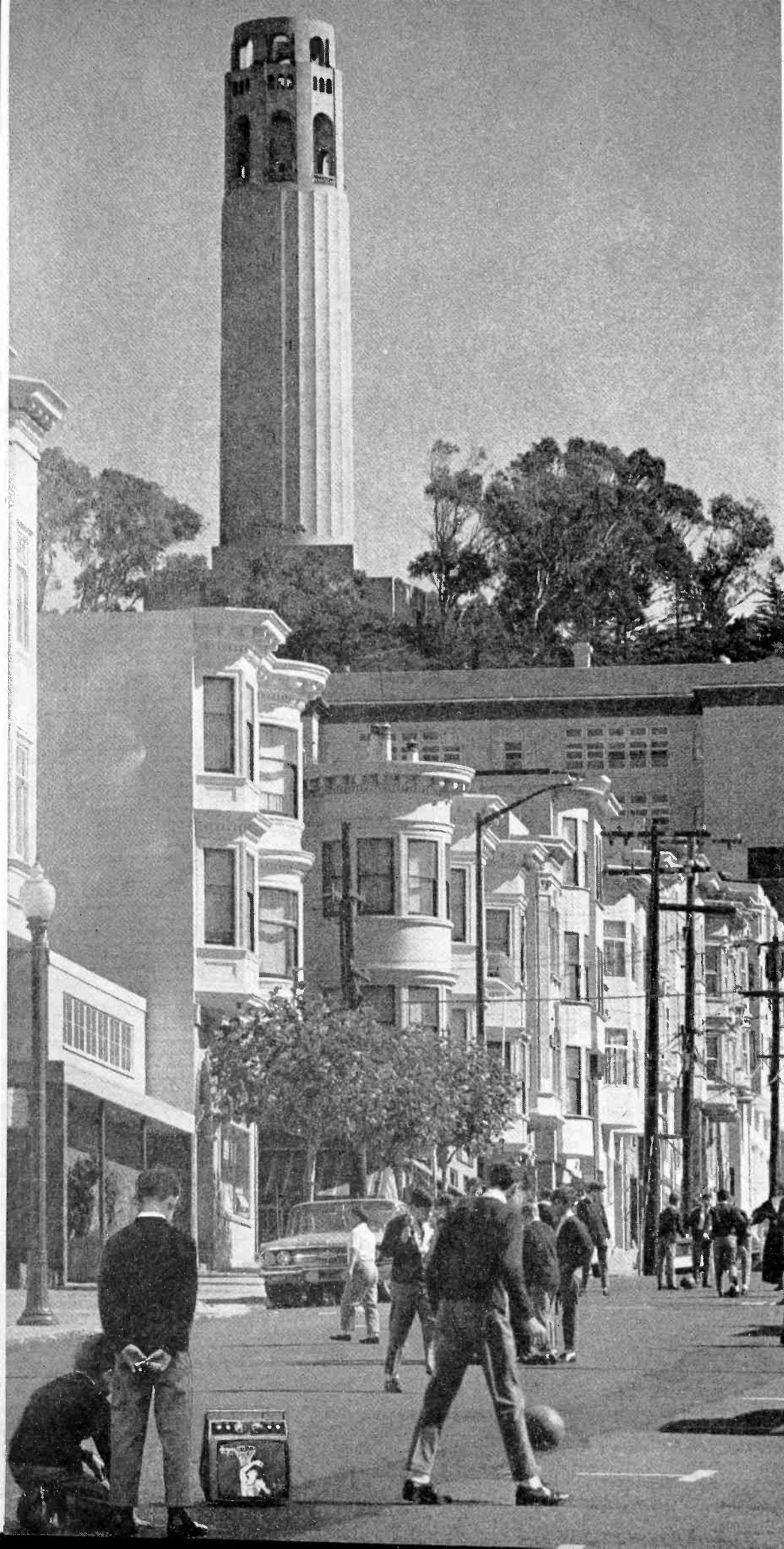
ABC-TV's courtship of the theatre has some of the elements of a shotgun wedding. With movie supply tightening, the network, like its competitors, needs something to run in movie slots to stretch out the available supply of features. It requires programming that would at least be as prestigious, as strong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

Seven Arts and Warner Brothers

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

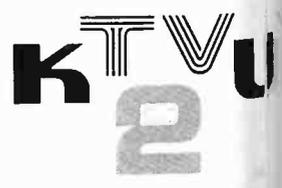
The Return of Andy Hardy

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



San Francisco's sporting season is year 'round on KTVU.

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



SAN FRANCISCO-OAKLAND
Represented by H-R Television

 Cox Broadcasting Corporation
WSB AM-FM-TV, Atlanta
AM-FM-TV, Dayton; WSOC AM-FM-TV,
WIOD AM-FM, Miami; WIIC-TV, Pittsburgh
KTVU, San Francisco - Oakland

Business barometer

Local sales by stations in January, as with spot activity, increased—but at a smaller rate of climb than the industry's been accustomed to over the last few years. According to the Business Barometer sampling of stations across the country, local volume rose 8.8 per cent over that of January '66. That growth rate might be more impressive if the records didn't show that the climb in January '66 over '65 was 14.7 per cent; the previous year's was 10.5 per cent, and the year before that, a 17.1-per-cent gain was registered.

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

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

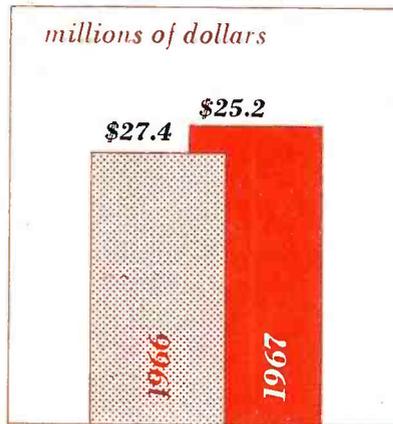
Particularly hard-hit, as can be noted by the data on percentage changes by size of station, were the smallest outlets, which registered a decrease in compensation and only the slightest of increases in local business.

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

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

LOCAL BUSINESS

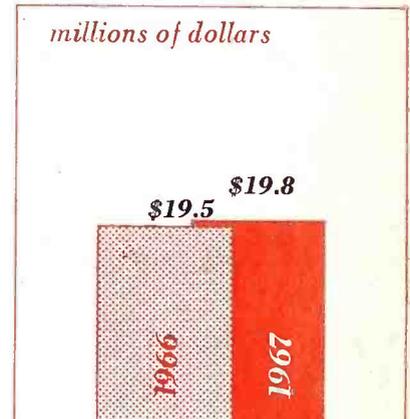
millions of dollars



January (up 8.8%)

NETWORK COMPENSATION

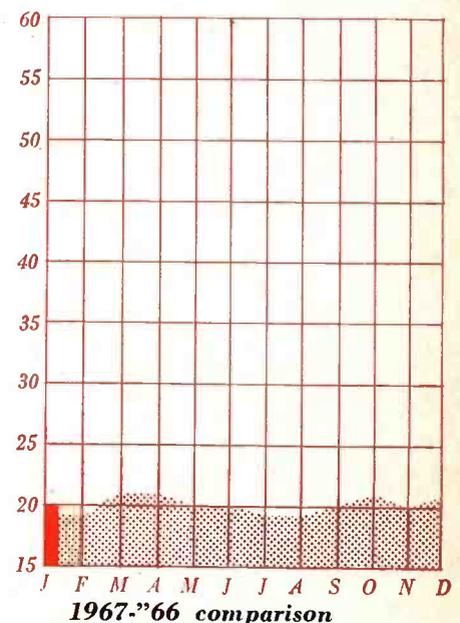
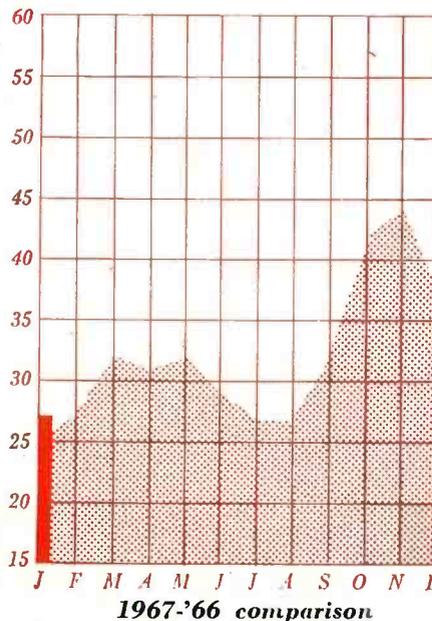
millions of dollars



January (up 1.9%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	1.1%	-3.8%
\$1-3 million	13.7	2.6
\$3 million-up	7.4	2.0



Copyrighted feature of TELEVISION AGE. Business Barometer is based on a cross-section of stations in all income and geographical categories. Station is tabulated by Dun & Bradstreet.)

We take the fifth...

.....Anniversary of Metro TV Sales as a special occasion to salute the aggressive and imaginative station managements for whom we work, whose exciting program schedules have made it possible for us to achieve significant national spot sales increases for every one of our represented stations in the first two months of 1967—our quinquennial year.

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

to thank...

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

*Estimated air date Fall, 1967

METRO TV SALES

A Division of Metromedia, Inc.
New York, Chicago,
San Francisco, Los Angeles,
St. Louis, Philadelphia,
Atlanta.

Longer Puffs

Good old black-and-white may be "in" among art directors and other creative types in advertising these days, if a recent commercials award ceremony is any indication. Two of the six first-prize "Andy" awards passed out by the Advertising Club of New York went to b-&w commercials produced for Benson & Hedges by Wells, Rich, Greene (Howard Zieff). One of the young agency's monochrome films for the 100-centimeter cigarette won in the 60-second category, and one tintless Benson & Hedges "shorter than 60," produced by Howard Zieff and Televideo, won the campaign classification.

Among single entries under 60 seconds, a Wells, Rich, Green Burma shave film, again shot by Howard Zieff in color, took a first, and producer Zieff's Benson & Hedges "under 60" spot took a second prize. The three firsts put Wells, Rich, Greene at the head of the winner's list.

Doyle Dane Bernbach's black-and-white Volkswagen *Jailbreak* film (Televideo) took second prize among the 60's.

Young and Rubicam led in the two longer-than-60 second classifications, singles and series, with its work for Eastern Airlines, singles and series, (Audio Productions) taking a first and second prize in the long-single category and first among campaigns of long commercials.

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

The first-prize Andy for a series of 60-second commercials went to Jack Tinker & Partners for the Alka-Seltzer series (Howard Zieff), with second

prize going to Wells, Rich, Greene for its Braniff campaign (Libra, Howard Zieff).

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

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

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

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

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

runner-up campaigns "longer than 60 seconds," and shot the win, place and show entries in the long-single category.

Auto Ads in 70's

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

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

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

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

EQUATION FOR TIMEBUYERS

ONE BUY

X

=

DOMINANCE*

WKRG-TV • MOBILE
ALABAMA

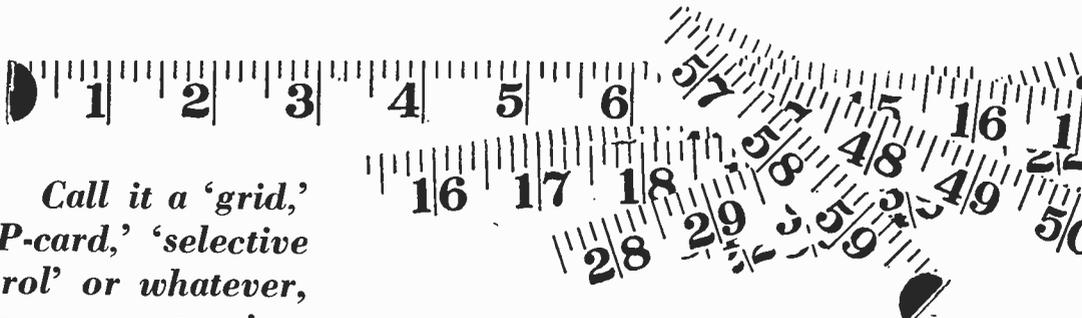
*PICK A SURVEY - - - ANY SURVEY



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



Made-to-measure rates



*Call it a 'grid,'
'P-card,' 'selective
control' or whatever,
individual announcement prices
are taking over in spot*

Call it a revolution, call it an evolution, something significant has happened to station rate cards. It's the practice of pricing announcements individually and, while it's come on slowly, it bids fair to become the standard method. Oddly enough, it's taking over with no great enthusiasm from either the buyer or seller of spot tv—and is still controversial.

Individual announcement pricing goes under various names; some call it a "grid card," some a "P-card" (after Edward Petry & Co., which gave the method its greatest impetus), others use the term "selective control." There are those who feel that the more flexible type of "section

rates" (a fixed price plus a series of preemptible prices) exhibit the characteristics of a grid.

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

In one form or another, the grid has been around about five years. Agencies, stations and reps have had sufficient time to test it under

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

*Edward Page, v.p. and national sales manager,
Edward Petry & Co., Television Div.*

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

*Lloyd Griffin, president
Peters, Griffin, Woodward*

"With grid cards it is difficult to find rates when you want them and hard to budget in advance for your frequency and rating point objectives."

*Frank Gromer, v.p. and director of marketing services,
Foote, Cone & Belding, New York*

most conditions, the one major exception being a serious economic recession. What has been their experience?

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

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

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

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

At the Petry Television Division

What's a 'grid,' anyway?

A 'conventional' grid

Cost per announcement, Class AA breaks

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
8:00	11	10	14	9	11	12	15
8:30		11	14	13	3	6	10
9:00	6	9	9	15	4	8	6
9:30		4	3		4	15	6
10:00	12			12		15	9
10:30		15	5	12	14	15	11

'Section' rates

Cost per announcement, Class AA 30/20 breaks, Mon-Sun

Fixed	\$500	2nd preemptible level	\$400
1st preemptible level	450	3rd preemptible level	350

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

"The grid card takes a lot of challenge out of timebuying. I don't like a station to tell me how a new show will do. The buyer should have some say in this."

*Elaine Art, media supervisor,
Papert, Koenig, Lois*

"You take your chances with conventional rate cards but you can improve your spots. With the grid you can't go too far off but you can't be a hero, either."

*Douglas McMullan, group media supervisor,
D'Arcy Advertising*

ations, basic "recoding" is done three times a year, says Edward Page, vice president and national sales manager. One is effective in the fall and represents the educated guesses of station and rep about the upcoming programming on its own and competitive schedules.

The second evaluation takes place in January, based on the November rating books, which give sellers a better fix on how shows will perform during the winter and spring.

Finally, with the March rating books in hand and summer reruns in mind, a third recoding is made. Variations of this practice can be found at other reps.

At H-R Television, where about half of its 40 tv stations use grid cards, basic changes are made twice a year.

Of course, nothing prevents a station from making selective changes between major revisions. However, Mr. Page says his stations will make "major upward coding" in the fall once prices are set. "Our station will not go out and up their prices because a given show is number one on the national Nielsen or Arbitron." Still, some stations do make scattered changes throughout the year, either because of local rating changes or supply and demand factors, and it is these that particularly riles the agency buyers.

Reluctant Rep

Some of the reps support the agencies' grievance. Says Lloyd Griffin, president of Peters, Griffin, Woodward, a representative which has accepted the grid reluctantly, "There's no doubt that with grid cards, individual changes are, in ef-

fect, hidden changes."

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

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

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

Nevertheless, buyers find that the growth of the grid has made it more difficult to keep track of the level of spot rates. This becomes critical when planning a campaign because of the need to meet budget targets for individual markets. One method

used by reps to help the agencies is to provide an "average" announcement level for the various day parts but, even here, problems remain. "With a big campaign," explains Douglas McMullan, group media supervisor for D'Arcy, "the averages are handy because you're buying enough spots to make a meaningful average. But when you're budgeting for a small schedule, that isn't very helpful."

Protection Problems

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

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

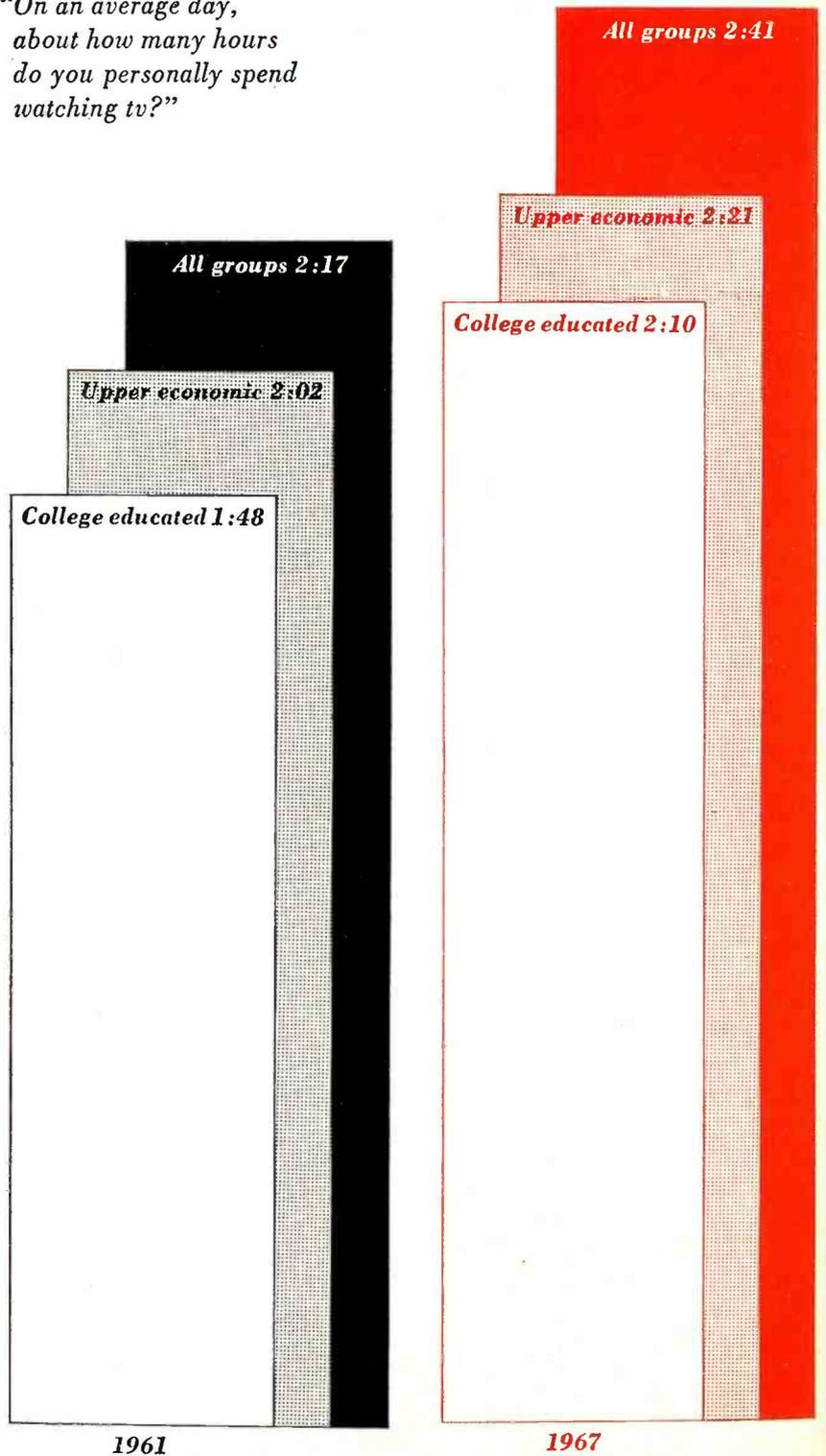
(Continued on page 67)

How's this, Mr. Harris?

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

Viewing by upper socio-economic groups rising

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



Key finding in national study of tv viewing habits and attitudes by Roper Associates for TIO shows upper socio-economic groups parallel others in video viewing. This chart and other tables are based on sample of about 2,000, covers people 21 and over. Study is fifth in a series, starting in 1959, done for TIO by Roper group.

Lou Harris says television is losing many of its upper-income, better-educated viewers, but Roper Research Associates answers: "There is not 'disaffection' with the medium on the part of upper economic and educational levels. On the contrary, these upper economic and educational levels show *growing* support for television, just as the public as a whole does."

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

The Roper field staff conducted 98 interviews during the second week of January for the new study. It is based on a probability sample, a nationwide cross-section of the adult population 21 years and older living in the continental United States. Similar studies were made by Roper in 1959, 1961, 1963 and late 1964.

The answers to practically every

The richer, well-educated 'prefer' television now

"Suppose that you could continue to have only one of the following—which one of the four would you most want to keep?"

	College educated		Upper economic levels	
	1959	1967	1959	1967
Television	27%	39%	35%	45%
Newspapers	47	38	41	33
Radio	15	13	15	13
Magazines	9	8	7	6
Don't know or no answer	2	2	2	3

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

One of the most revealing set of answers came from this question: "Suppose that you could continue to have only one of the following—radio, television, newspapers or magazines—which would you most

want to keep?" The results show that 53 per cent of Americans would pick television, a hike of 11 per cent over 1959. The percentages for newspapers, radio and magazines all declined. The report labeled this question "probably the best single, overall measurement of attitudes toward the medium in toto . . . an excellent question for crystallizing people's overall feeling about one medium versus the others."

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

The report noted "allegations in recent months of disaffection with television on the part of the better-educated and upper economic levels." To ascertain whether this is, in fact, true, the company tabulated certain questions separately for the different educational and economic levels, as

How does Tv compare with others in performance?

Performance rated "excellent" or "good" by:

	College educated		Upper economic levels	
	1959	1967	1959	1967
Television	57%	64%	60%	63%
Schools	67	70	66	63
Newspapers	62	57	64	56
Local government	47	50	44	52

in the viewing question, and, in order to measure trends, went back to earlier studies and retabulated them. The report concluded that the richer and better educated have always watched tv less than others, but found all categories of viewers are watching more. In other words, they are watching tv more, but still do not watch as much as everybody else.

Also, like the general public, the college-educated and upper-income groups seem to get more of their news from tv than they used to. When respondents were asked whether they get most of their news about what's going on in the world from tv, newspapers, radio, magazines, or other people, television ranked first in 1963 and is now well ahead of newspapers. In 1959, 51 per cent of

How the public regards programming

	1961	1963	1964	1967
Agree with "serves the public interest" statement	55%	65%	62%	53%
Agree with "vast wasteland" statement	23	18	20	29
Agree with both	9	7	8	10
Agree with neither	3	3	3	2
Don't know or no answer	10	7	7	6

didates for local offices through newspapers but tv is the great acquaintance for state and national offices. The company's previous study in 1964 asked about national offices and showed that the farther a candidate was removed from "here in town," the stronger television was as the source of a person's political infor-

offices, this year television is only 1 percentage points behind newspaper. Tv trailed newspapers by 15 points two years ago.

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

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

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

Most people don't mind commercials—and many enjoy them

"Which one of these four statements comes closest to describing how you feel about commercials on television?"

	1963	1964	1967
I dislike practically all commercials on television	10%	10%	11%
While some of the commercials on television are all right, most of them are very annoying	29	26	26
There are some very annoying commercials on television, but most of them are perfectly all right	31	35	33
The commercials on television seldom annoy me—in fact, I often enjoy them	24	23	23
Don't know or no answer	6	6	9

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

The report says that the public becomes best acquainted with can-

mation. "While this year's study did not ask about national offices (there was no presidential election last fall), the latest results reflect the same pattern." While newspapers are number one as the public's source of information about candidates for local

total medium, a growing support for television as a source of news and public affairs and a decline in approval of its entertainment fare during the last two years."

The respondents were also probed on the believability of television news versus radio, magazines, and newspapers. If they received conflicting reports from the various media, 41 per cent said they would accept the television version while a total 39 per cent said they would believe over their newspapers, magazines or radios. In 1959, only 29 per cent said they would accept tv as the truth-sayer while 52 per cent were split among newspapers, magazines and radio. "Television continues to be the most believable of the four media," the report concluded. The results of a reverse question on which media were "least believable": 65 per cent of the respondents picked tv, while magazines, newspapers, and radio were considered "most believable" by a total of 65 per cent of the respondents.

The Roper study seeks to determine whether viewers consider tv a bad effect on children by comparing reactions to that issue with seven other current issues. The results show

that the fewer viewers consider the bad effects of tv on children as serious as government bribes, juvenile delinquency, false advertising claims, disarmament, school segregation, atom bomb testing, and public school prayers. Still, the percentage of those

to be meaningless in and of itself, although the fact that this item has registered a six-per-cent increase since 1961 suggests that it is of increasing, even though low-ranked, concern to the public," the report states. The groups most critical of

Most people get most of their news from tv

"Where do you usually get most of your news about what's going on in the world today—from the newspapers or radio or television or magazines or talking to people or where?"

Source of most news	1959	1961	1963	1964	1967
Television	51%	52%	55%	58%	64%
Newspapers	57	57	53	56	55
Radio	34	34	29	26	28
Magazines	8	9	6	8	7
People	4	5	4	5	4
Don't know or no answer	1	3	3	3	2

(Multiple answers accepted; column totals therefore exceed 100%.)

who think the effects of tv on children are a "serious moral problem" increased steadily from 1961 to 1967. In 1961, 42 per cent said it was serious; in 1967, 48 per cent said it was serious.

"The change in percentage from two years ago to now is so minor as

tv's effect on youngsters were those people who: do not own tv sets (61 per cent); have a grade school education or less (58 per cent), and who do not have children (56 per cent).

Commercials were the subject of three kinds of attitude-probing questions: toward the concept of commercially sponsored tv; the commercials themselves, and specific functions or aspects of commercials. A whopping four out of five respondents agreed that the commercials were a fair price to pay for free tv. Further, most viewers don't object too strongly to the content of most commercials: 56 per cent reacted positively to commercial content, saying they were sometimes or seldom annoying, sometimes enjoyable, and mostly okay; 37 per cent reacted negatively, saying they dislike all commercials, or think some okay but most annoying.

(Continued on page 52)

Few want more government control over programming

	1963	1964	1967
The government should exercise more control over what programs are on TV	16%	19%	18%
There is about the right amount of government control of TV programming now	43	41	40
The government should have less control over what programs are on TV	27	26	28
Don't know or no answer	14	14	14

The rewards the U.S. toy industry could derive from television appeared to be endless 15 years ago. The medium seemed to work indiscriminately for the relatively few number of toys advertised on tv. The more any toy was pushed on tv, the greater its sales.

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

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

establishing new relationships with the jobbers.

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

Why the Decline?

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

penditures by the top eight toy companies declined from \$16.5 million in 1965 to \$11.6 million in 1966. Many toy and tv industry observers predicted spot expenditures in excess of \$20 million in 1966.

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

"The cost of tv has definitely overshadowed the efficiency of the medium," said one advertising director of a major toy company, who normally increases his tv budget by several hundred thousand dollars annually. "Last year I spent \$20,000 in print and \$1 million in tv; this year I intend to spend about \$200,000 in print and \$1 million in tv." He cited one station as an example of his disenchantment with tv: "It increased its typical price for a kid show spot to \$1,200 this year; three years ago it was \$500." He said the kid-show ratings on another station went down 10 per cent while tv rates went up 20 per cent. "That can

***Behind toy spot dollars downtrend:
increased rates, too many toys,
fewer shows—and, above all,
the toy jobbers***

Trouble in tv's toy land



gon forever," he said. "The gap between children time and adult time is rapidly closing."

But spot rates are not the only headaches for the toy industry. The very success tv racked up in selling toys is beginning to backfire. There seems to be too many companies and too many toys on television these days for everyone to be a winner. In order for any toy to stand out, it is necessary to buy an increasing number of spots for it. In the crowded toy tv showcase more impressions are constantly needed to create the same impact. In New York City, for example, 327 different toys and games competed with each other on tv for the toy dollar in the 1966 fourth quarter.

Fierce Competition

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

In respect to the jobbers, however, television presents the toy industry

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

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

However, the jobber's interest in the toy manufacturer's tv advertising did not remain passive. Soon, the jobbers became directly involved in purchasing time. In fact, many of them became time wholesalers as well as toy wholesalers. They developed close relations with their local sta-

tions and began to buy time and resell it to their toy suppliers. Originally (and today, but to a lesser extent) most toy manufacturers welcomed this as a healthy service to the toy industry.

Some Enthusiasm

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

Many stations were and still are enthusiastic about accepting jobber accounts. By selling to jobbers a station can lock up its kid-show schedules much earlier and it does not have



the expense of selling to individual agencies and advertisers.

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

No One Talks Publicly

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

ship in which the toy manufacturer and the toy jobber buy and sell from each other.

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

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

Most toy manufacturers, especially if they are not one of the big two or three, need the jobbers' business more than the jobbers need theirs. The jobbers can often go elsewhere for substantially the same toys, but the manufacturer is not as free to shop around for distribution. The giant toy companies, Marx or Mattel, find it easier to set their own terms because they place most of their ad-

vertising themselves. Consequently they create a demand for their products that the jobbers *have* to respond to by buying their toys. But smart companies who need the jobber's sales efforts are more vulnerable to jobber pressure to buy tv from them.

How Much Lost?

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

Most companies spend a lesser percentage of their spot budgets through jobbers. One company, Marx, is se-



TOYDOM'S TOP TV SPENDERS

Manufacturer	1966 network*	1966 spot*	Est. 1967 TV Budget	Est. 1967 network†	Est. 1967 spot†
1. Mattel	\$6,449,000	\$2,907,920	\$10,000,000	\$7,000,000	\$3,000,000
2. Ideal	1,959,000	953,010	3,750,000	2,500,000	1,250,000
3. Topper (Deluxe)	4,849,800	2,801,800	3,500,000	2,000,000	1,500,000
4. Hasbro	740,800	1,752,880	2,850,000	850,000	2,000,000
5. Marx	1,313,000	1,155,700	2,750,000	1,500,000	1,250,000
6. Kenner	826,200	768,960	2,200,000	1,200,000	1,000,000
7. Milton Bradley	1,111,800	567,620	2,150,000	1,400,000	750,000
8. Remco	1,313,000	695,520	2,100,000	1,350,000	750,000
9. A. C. Gilbert¹	369,500	133,440
10. American Character²	153,550
Totals	\$18,932,100	\$11,890,400	\$29,300,000	\$17,800,000	\$11,500,000

*Network and spot figures as reported by Television Bureau of Advertising, based on N.C. Rorabaugh/LNA-BAR.

†Network and spot estimates based on manufacturers' statements, toy trade sources, schedules already placed, past records, and projected plans.

¹ Gilbert sold its toy lines to Gabriel Industries.

² American Character, in financial trouble, is not certain whether it will be in tv at all in 1967.

ner to have purchased any television time through a jobber.

The biggest complaint the manufacturers have about jobber tv is money. There is nothing stopping a jobber from hiking his rates as high as he can and "forcing" toy companies to buy by playing his trump card—to buy elsewhere. While the original attraction of buying time from jobbers was low cost, most toy manufacturers now complain that there are no apparent controls on the jobbers' prices. Many are convinced that they are being pressured to pay

more for their spot tv exposure than they would if they placed the time directly through their agencies.

"It's getting worse and worse as the jobbers multiply and begin to compete among themselves," said one harried advertising director during the Toy Fair. "One jobber threatened not to buy our line unless we bought all our tv time in his market through him—and none of it through his competitor. It's blackmail. The toy industry better go back to being toy advertisers as well as manufacturers or we are in for trouble. Even some retail-

ers are getting in on the act this year. One of them came in yesterday and had a look at our toy line. When it came time for an order, he said, 'No thanks, my toy order will come through my jobber, but how about buying some of my tv time?'"

Another agency account executive for a major toy and game manufacturer said, "The whole business is in the twilight of ethics. The jobbers say they can buy tv cheaper, but we know exactly what's going on and are determined not to pay them off any-

(Continued on page 69)

The toy jobber, standing between the manufacturer and the stations, can often be an obstacle to the most efficient advertising





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

A commercial designed to sell a product, not just to call attention to a product, agencies have discovered doesn't have to be displayed to an overwhelming mass of people. (Commercials that may or may not work on the other hand, should be seen to the greatest amount of people—in the hope that they'll work on *somebody*.) More clients and agencies believe in aiming their messages to those most receptive. As detailed in a previous article (*Goodbye to the 'Top 100'* May 9, 1966), few companies today blindly order a campaign to be run in "the top 100 markets." Rather, they want markets in which the commercials will be witnessed by the largest number of women in certain age classifications, or by teen-agers or by larger families, etc.

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

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When people are numbers

	Rank	Women 18-34 (00)	Rank	Total Men (00)	Rank	Men 18-34 (00)	Rank	Total Child (00)
<i>Note: This gatefold is for out and save for</i>	54	429	49	1182	49	334	37	873
<i>These tables are tabulated from general 1967 TV data tabulated by "sweep" of market research Bureau.</i>	63	378	55	1088	65	256	41	827
<i>Reflecting the relative size 230 markets presence of 15 different viewing audiences during and late evening available from: Data RO General Brochure Badway, New York 7-page, 11" x 14" format is \$8.</i>	50	454	53	1106	55	294	59	642
	57	405	52	1118	57	288	87	455
	55	411	51	1137	51	324	60	641
	64	376	56	1061	60	275	54	696
	65	373	57	1023	66	255	47	758
	52	448	60	985	53	319	57	647
	49	464	63	923	61	273	46	769
	66	369	58	992	67	254	66	573
	59	385	59	988	64	261	67	568
	68	346	66	903	75	223	45	773
	58	400	67	899	63	268	76	528
	56	410	68	895	56	290	50	741
	78	312	61	970	71	234	69	559
	70	340	69	893	72	230	53	701
	81	289	62	929	78	216	91	435
	61	380	71	876	62	270	64	594
	79	302	64	921	79	212	63	599
	74	322	70	877	70	235	71	551
	71	339	74	834	73	229	85	459
	69	345	73	841	59	285	58	645
	60	382	65	906	54	317	77	521
	61	380	72	848	52	321	79	499
	75	318	75	805	81	206	86	456
	77	315	76	719	85	186	111	337
	86	271	78	711	91	173	62	602
	76	316	77	714	74	226	89	445
Market	84	284	79	709	83	193	80	494
	82	287	80	705	87	183	92	430
New York	87	270	81	700	80	211	83	484
Los Angeles	72	337	82	690	77	217	78	506
Chicago	97	225	91	621	94	168	82	485
Philadelphia	79	302	87	636	82	196	65	578
Boston	83	285	89	628	86	185	70	552
Detroit	94	233	84	666	76	219	102	372
Cleveland	87	270	88	634	84	188	100	381
San Francisco	99	222	83	672	88	177	74	539
Pittsburgh	67	347	86	648	68	244	73	542
Bufile	90	243	90	625	96	162	95	424
Washington, D.C.	03	210	95	585	104	143	84	468
St. Louis	92	234	98	556	114	128	103	369
Dallas-Ft. Worth	73	323	93	615	69	238	72	543
Minneapolis-St. Paul	00	220	85	657	93	169	106	359
Indianapolis	12	182	92	620	102	148	67	568
Baltimore	89	257	94	602	89	174	90	443
Cincinnati	05	204	96	580	98	157	97	419
Houston	19	172	97	563	110	133	81	487
Seattle-Tacoma	91	236	103	526	95	166	94	426
Milwaukee	85	282	98	556	92	172	98	416
Hartford-New Haven	96	226	104	518	99	156	112	330
Miami	92	234	108	491	108	136	120	281
Atlanta	25	151	106	496	106	139	88	452
Kansas City	14	180	101	538	101	150	108	338
Sacramento-Stockton	10	195	101	538	100	155	108	338
Columbus, Ohio	04	209	111	469	106	139	117	301
Memphis	00	220	105	502	97	161	121	277
Tampa-St. Petersburg	15	178	100	545	111	131	101	374
Portland, Ore.	24	156	110	478	119	117	99	382
New Orleans	07	203	113	458	122	114	106	359
Denver	22	163	109	484	113	129	123	272
Albany-Schenectady-Troy	08	197	124	428	118	118	141	194
Providence	12	182	119	445	123	113	113	323
Syracuse	21	169	107	492	119	117	115	313
Nashville	09	196	114	455	104	143	116	310
Charleston-Huntington	00	220	112	459	115	124	93	429
Grand Rapids-Kalamazoo	98	223	121	444	103	146	122	274
Lowville	26	148	118	446	124	109	105	360
Birmingham	05	204	122	434	116	123	104	364
Oklahoma City	36	124	117	447	127	99	124	271
Canon	16	176	115	449	111	131	118	296
Greenville-Spartanburg	23	158	125	417	127	99	128	254
Norfolk-P-N-News-Hampton	19	172	123	433	108	136	127	263
Phoenix	36	124	116	448	125	105	108	338
San Antonio	95	231	119	445	89	174	96	421
Salt Lake-Ogden-Provo	11	183	128	376	117	120	142	179
Tulsa	16	176	126	383	121	116	132	220
Cross-W. Salm-H. Portland	35	125	126	383	126	104	124	271
Charlotte, N.C.	46	96	133	325	149	64	135	212
San Diego	38	119	135	315	139	76	114	316

**Rating
Position
ings**

**Total
Child
(00)**

Market	Change
Phoenix	
Flint-Saginaw	
Roanoke	
Knoxville	
Richmond	
Raleigh-Durham	
Tulsa	
San Antonio	
Shreveport	
Rochester, N.Y.	
Little Rock	
Fresno	
Wichita-Hutchinson	
Omaha	
Wilkes-Barre	+
Portland-Pollock	+
Salt Lake-Ogden	-
Harlan-Lebanon	-
Green Bay	-
Chattanooga	-
Quad City-Davenport	-
Mobile-Pensacola	-
Johnstown-Ashtabula	-
Des Moines	-
Champaign-Decatur	-
Cape Girardeau	
Cedar Rapids	
Bristol-Johnston	
Wheeling-Steubenville	
Ft. Wayne	+
Grinnell-Washtenaw	-
Albuquerque	-
Lansing	-
Peoria, Ill.	-
Beaumont-Port Arthur	-
South Bend	+
Evansville	-
Salinas-Monterey	-
Youngstown	-
Duluth-Superior	+
Madison	-
Augusta	-
Charleston, S.C.	
Columbus, Ga.	
Jackson, Miss.	
Binghamton	
Columbia, S.C.	-
Baton Rouge	+
Hawaii	-
El Paso	+
Burlington-Port Washington	-
Amarillo	-
Colorado Springs	-
Lincoln-Hastings-Beatrice	-
Terre Haute	-
Wichita Falls	-
Fargo	-
Monroe-El Dorado	-
Tucson	
Yakima	
Rockford	
Erie	
Montgomery	
Las Vegas	
Sioux Falls	
Bangor	
Savannah	
Sioux City	
Eugene	
Springfield, Ill.	
Corpus Christi	
Cadillac-Travelers Rest	
Waco-Temple	
Wilmington	
Joplin-Pittsburg	
Lafayette, La.	
Springfield-Hartsville	
Bakersfield	
Lexington	
Chico-Redding	



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

These tables are taken from the RKO
General 1967 Tv Market Planner, with
all data tabulated from the November
'66 "sweep" of markets by the American
Research Bureau. The complete report,
reflecting the relative importance of
some 230 markets based upon the
presence of 15 different groups in
the viewing audience in prime, early
evening and late evening time, is
available from: Director of Marketing,
RFD General Broadcasting, 1440
Broadway, New York. Cost of
74 page, 11" x 14" spiral-bound
report is \$8.

Prime time U.S. television market rankings

Market	Rank	Total Homes (00)	Rank	Total Adults (00)	Rank	Total Women (00)	Rank	Women 18-34 (00)	Rank	Total Men (00)	Rank	Total Children (00)	Rank
New York	1	33976	1	49124	1	28134	1	8352	1	22879	1	7971	1
Los Angeles	2	20011	2	28476	2	16979	2	5366	2	12803	2	6039	3
Chicago	3	15329	3	20189	3	11465	3	3500	3	9391	4	7677	2
Philadelphia	4	12585	4	17478	4	10430	4	3530	4	7945	3	4485	4
Boston	5	8794	5	11867	6	6915	7	1956	5	5423	7	2729	7
Detroit	6	8635	6	11687	5	6969	5	2564	6	5313	5	3525	5
Cleveland	7	7632	7	10447	7	6123	6	2170	7	4879	8	3166	6
San Francisco	8	7258	8	10012	8	5860	8	1901	8	4655	6	2359	10
Pittsburgh	9	6164	9	8620	9	5145	11	1511	10	3948	10	2603	8
Buffalo	10	6030	10	8371	10	4892	9	1714	9	3950	9	2114	12
Washington, D.C.	11	5572	11	7690	11	4757	10	1618	11	3302	11	1543	18
St. Louis	12	4926	12	6654	13	3785	13	1124	12	3165	12	2430	9
Dallas-Ft. Worth	13	4645	13	6526	12	3890	15	1083	13	2938	14	1707	14
Minneapolis-St. Paul	14	4034	17	4928	17	2973	17	1008	17	2225	15	2140	11
Indianapolis	15	4032	14	5477	14	3314	14	1094	16	2385	18	1669	15
Baltimore	16	3940	15	5454	15	3245	12	1146	14	2522	13	1393	19
Cincinnati	17	3581	19	4863	16	3005	20	926	22	2104	23	1592	17
Houston	18	3573	18	4880	18	2960	16	1054	19	2159	22	1992	13
Seattle-Tacoma	19	3558	16	5076	19	2887	18	950	15	2386	16	1147	22
Milwaukee	20	3419	23	4429	24	2578	28	688	23	2052	28	1654	16
Harvard-New Haven	21	3389	21	4699	21	2762	22	879	20	2125	20	1036	28
Miami	22	3333	20	4816	20	2817	30	632	18	2191	32	737	51
Atlanta	23	3238	22	4594	22	2737	21	913	21	2115	17	1117	24
Kan. City	24	3179	25	4255	25	2570	23	773	25	1834	24	1247	20
Sacramento-Stockton	25	2942	24	4373	23	2596	19	927	24	1959	19	1115	25
Columbus, Ohio	26	2776	27	3912	27	2343	27	704	26	1821	26	978	31
Memphis	27	2719	28	3862	28	2306	24	746	29	1732	27	1099	26
Tampa-St. Petersburg	28	2713	26	4013	26	2381	42	560	27	1781	43	625	61
Portland, Ore.	29	2644	29	3697	30	2125	38	578	28	1741	31	831	40
New Orleans	30	2603	31	3624	29	2258	29	680	35	1516	34	1200	21
Denver	31	2571	30	3648	31	2103	25	737	31	1671	25	1055	27
Albany-Schenectady-Troy	32	2458	32	3551	32	2032	33	607	30	1678	40	983	29
Providence	33	2435	35	3329	34	2004	31	622	32	1570	21	752	48
Syracuse	34	2433	33	3417	33	2031	26	728	34	1517	33	980	30
Nashville	35	2425	34	3331	35	1962	37	579	33	1541	30	1124	23
Charleston-Huntington	36	2258	36	3212	36	1947	35	589	36	1491	36	841	39
Grand Rapids-Kalamazoo	37	2233	40	2981	40	1755	32	612	41	1345	35	934	35
Louisville	38	2216	38	3121	39	1830	36	584	38	1430	42	971	33
Birmingham	39	2169	39	3069	38	1863	39	577	39	1422	38	865	38
Oklahoma City	40	2149	37	3178	37	1880	40	574	37	1450	39	959	34
Cayuga	41	2028	42	2886	41	1716	34	592	43	1303	43	801	44
Greenville-Spartan-Ash.	42	2005	41	2939	42	1690	41	571	40	1410	29	807	43
Richmond-N. News-Hmtn	43	1962	44	2730	43	1650	43	552	47	1222	46	729	52
Phoenix	44	1932	43	2818	44	1634	51	452	42	1330	58	922	36
San Antonio	45	1917	46	2653	46	1536	47	489	45	1242	45	818	42
Salt Lake-Ogden-Provo	46	1873	49	2565	48	1509	44	515	48	1201	37	973	32
Tulsa	47	1838	45	2668	47	1524	53	444	46	1223	50	747	49
Greene-W. Salm-H. Pnt	48	1829	47	2580	51	1446	46	492	44	1248	41	685	56
Charlotte, N.C.	49	1795	48	2573	45	1543	45	504	50	1181	47	689	55
San Diego	50	1752	53	2439	52	1438	48	468	54	1104	48	534	75



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When people are numbers

Market	Rank	Total Homes (00)	Rank	Total Adults (00)	Rank	Total Women (00)	Rank	Women 18-34 (00)	Rank	Total Men (00)	Rank	Men 18-34 (00)	Rank	To Ch (0)
Phoenix	51	1085	55	1251	52	754	61	179	59	577	67	127	40	
Flint-Saginaw-Bay City	52	1071	56	1245	60	680	53	209	56	617	53	166	39	
Roanoke	53	1055	53	1331	53	748	49	228	53	648	52	167	71	
Knoxville	54	1048	50	1439	50	834	51	215	52	663	61	142	78	
Richmond	55	1038	57	1218	64	644	68	161	54	643	57	150	63	
Raleigh-Durham	56	1032	52	1336	55	721	47	239	50	692	38	237	57	
Tulsa	56	1032	58	1215	56	711	62	176	63	538	76	111	75	
San Antonio	58	1029	62	1170	61	659	58	184	60	574	51	173	70	
Shreveport	59	1011	64	1134	57	685	59	182	65	516	62	141	54	
Rochester, N.Y.	60	1000	59	1207	58	681	55	196	61	572	56	154	52	
Little Rock	61	991	60	1200	58	681	63	170	57	593	58	149	72	
Fresno	62	984	54	1322	54	731	49	228	51	665	44	210	45	
Wichita-Hutchinson	63	972	66	1031	68	601	65	167	67	499	62	141	58	
Omaha	64	944	72	933	75	517	78	132	72	454	83	105	62	
Wilkes Barre-Scranton	65	941	65	1077	66	612	74	142	64	526	68	122	51	
Portland-Poland Spring	66	932	63	1139	63	645	56	195	62	551	64	140	50	
Salt Lake-Ogden-Provo	67	929	73	921	73	526	70	158	74	441	68	122	41	
Har-Lan-Leb-York	68	918	69	1008	71	546	72	146	66	506	65	138	46	
Green Bay	69	902	77	890	77	502	77	135	79	425	77	110	42	
Chattanooga	70	896	61	1192	62	656	63	170	58	590	55	160	77	
Quad City-Davpt-Rk-Mol	71	889	76	892	78	486	86	125	73	442	83	105	53	
Mobile-Pensacola	72	868	67	1025	65	621	60	180	68	480	66	137	69	
Johnstown-Altoona	73	854	70	986	69	564	67	163	70	459	60	148	58	
Des Moines	74	804	74	910	74	524	73	145	76	435	72	117	84	
Champ-Dec-Spfld (Dan)	75	798	75	908	72	532	78	132	80	418	95	86	79	
Cape Girardeau-Pad-Har	76	763	71	980	70	556	88	118	71	455	106	69	80	
Cedar Rapids-Waterloo	77	757	87	695	87	395	84	126	86	357	70	120	61	
Bristol-Johnson City	78	703	68	1009	67	602	68	161	69	472	81	107	111	
Wheeling-Steubenville	79	692	80	865	80	451	95	108	75	440	86	99	88	
Ft. Wayne	80	681	78	880	79	477	89	117	77	431	77	110	81	
Grnvll-Wash-N. Bern	81	672	79	878	76	510	94	112	78	426	75	113	93	
Albuquerque	82	647	83	722	84	405	66	165	84	364	73	115	68	
Lansing	83	646	81	801	81	441	80	130	81	392	73	115	87	
Peoria, Ill.	84	633	92	673	92	380	105	87	89	338	93	88	74	
Beaumont-Port Arthur	85	606	90	681	83	416	75	140	93	325	89	95	96	
South Bend-Elkhart	86	605	84	719	88	392	84	126	86	357	77	110	75	
Evansville	87	601	95	639	95	354	100	98	94	324	98	76	82	
Salinas-Monterey	87	601	82	739	86	398	81	128	83	367	90	93	88	
Youngstown	89	593	86	704	91	386	82	127	82	374	85	102	97	
Duluth-Superior	90	578	93	661	93	374	99	99	92	326	92	90	90	
Madison	91	566	119	480	122	260	98	100	114	242	97	80	64	
Augusta	92	557	87	695	89	390	91	114	90	337	93	88	85	
Charleston, S.C.	93	544	89	687	90	387	82	127	88	350	71	118	100	
Columbus, Ga.	94	541	94	641	94	367	87	122	95	322	86	99	86	
Jackson, Miss.	95	535	91	676	82	421	93	113	98	299	101	74	127	
Binghamton	96	522	97	624	103	313	111	79	85	359	88	98	90	
Columbia, S.C.	96	522	98	604	98	344	97	101	97	300	96	83	98	
Baton Rouge	98	521	85	707	85	402	76	137	91	331	81	107	104	
Hawaii	99	503	102	557	102	315	71	152	99	293	77	110	83	
El Paso	100	486	110	518	105	307	90	115	105	257	103	73	92	
Burlington-Plattsburgh	101	483	96	632	97	349	107	84	96	309	118	60	114	
Amarillo	102	482	101	571	99	336	100	98	107	256	113	63	107	
Colorado Spr-Pueblo	103	475	103	553	106	306	119	72	101	282	101	74	106	
Linc-Hastns-Kearney	104	460	115	499	120	270	113	76	110	250	110	64	101	
Terre Haute	105	453	99	581	100	319	135	55	100	289	114	62	131	
Wichita Falls-Lawton	106	442	116	487	114	282	124	64	118	230	126	52	104	
Fargo	107	429	130	438	130	243	127	63	127	213	121	56	94	
Monroe-El Dorado	108	428	100	572	96	352	105	87	113	245	124	53	122	
Tucson	109	425	104	537	101	316	121	68	103	261	100	75	129	
Yakima	110	424	106	533	108	299	124	64	108	254	131	44	117	
Rockford	111	414	120	472	116	276	102	94	120	226	105	71	116	
Erie	112	413	111	512	119	274	103	89	105	257	98	76	109	
Montgomery	113	410	112	501	112	288	123	65	115	238	110	64	135	
Las Vegas	114	408	108	528	107	302	104	88	109	253	110	64	103	
Sioux Falls	115	407	134	403	135	215	138	51	133	202	134	43	95	
Bangor	116	405	104	537	114	282	113	76	102	272	114	62	109	
Savannah	116	405	106	533	109	297	96	107	111	248	104	72	133	
Sioux City	118	404	124	462	117	275	124	64	132	203	136	42	118	
Eugene	119	389	109	521	113	284	116	75	104	259	118	60	131	
Springfield, Mo.	120	386	121	469	127	251	132	57	119	227	131	44	112	
Corpus Christi	121	382	131	431	125	254	113	76	130	210	120	57	126	
Cadillac-Traverse City	121	382	126	449	128	246	144	46	126	214	141	38	102	
Waco-Temple	123	379	113	500	104	312	128	61	129	212	141	38	165	
Wilmington, N.C.	124	376	129	442	129	245	122	66	123	220	123	54	108	
Joplin-Pittsburg	125	371	127	443	126	253	132	57	127	213	134	43	129	
Lafayette, La.	126	368	117	484	110	295	91	114	121	224	91	91	128	
Springfield-Holyoke	127	366	132	419	132	242	116	75	131	205	114	62	120	
Bakersfield	128	362	117	484	117	275	110	80	115	238	128	50	124	
Lexington	129	361	122	467	130	243	111	79	111	248	106	69	115	
Chico-Redding	130	356	125	459	121	261	118	74	122	223	122	55	122	

... in a "top 10" or "top 50," etc., ranking of markets by "total homes" and by "total women, 18-34, viewers," or any other demographic classifications. Additionally, the ranking of a single market can change from year to year, from broadcast season to broadcast season.

In the pull-out section of this article appears a listing of roughly 100 major markets, ranked first by numbers of total homes tuned to all stations during the average quarter hour (in both prime time and early evening). In addition, the markets are then ranked according to the numbers of men, women and children in various age groups—in viewing lines.

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

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

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

Some comparative rankings, '65 vs. '66

Total Women, Prime Time

	1966		1965		Change
	Rank	Total (00)	Rank	Total (00)	
New York	1	28,134	1	27,862	+
Los Angeles	2	16,979	2	16,717	+
Chicago	3	11,465	3	13,054	-
Philadelphia	4	10,430	4	11,417	-
Boston	6	6,915	5	7,993	-
Detroit	5	6,969	6	7,629	-
Cleveland	7	6,123	7	6,757	-
San Francisco	8	5,860	8	6,479	-
Pittsburgh	9	5,145	9	5,977	-
Buffalo	10	4,892	10	5,366	-

Women, 18-34, Late Evening

Sacramento-Stockton	26	260	38	219	+
Des Moines	48	161	41	212	-
Portland, Ore.	50	155	46	200	-
Dayton	58	139	32	246	-
Champ-Dec-Spfld. (Dan)	34	210	39	218	-
Tampa-St. Pete.	64	126	82	102	+
Grand Rap-Kal.	43	172	45	201	-
Nashville	45	167	48	194	-
Charles-Hunt.	39	185	52	183	+
Toledo	51	154	49	189	-
Wilkes B-Scran.	68	117	70	122	-

Total Men, Prime Time

Madison	89	628	82	733	-
S. Bend-Elkhart	79	709	87	678	+
Linc.-Hast-Kearney	83	672	81	744	-
Peoria	78	711	88	667	+
Ft. Wayne	91	621	88	667	-
Green.-Wash.-N. Bern.	84	666	83	709	-
Sioux Falls	92	620	84	706	-
Lansing	88	634	93	637	-
Wheeling-Steub.	81	700	92	652	-
Hawaii	86	648	85	690	-

Source: ARB

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

	Rank	Total Homes (00)	Rank	Total Adults (00)	Rank	Total Women (00)	Rank	Women 18-34 (00)	Rank	Total Men (00)	Rank	Men 18-34 (00)	Rank	Total Ch (0)
Bay City	51	1085	55	1251	52	754	61	179	59	577	67	127	40	
	52	1071	56	1245	60	680	53	209	56	617	53	166	39	
	53	1055	53	1331	53	748	49	228	53	648	52	167	71	
	54	1048	50	1439	50	834	51	215	52	663	61	142	78	
	55	1038	57	1218	64	644	68	161	54	643	57	150	63	
am	56	1032	52	1336	55	721	47	239	50	692	38	237	57	
	56	1032	58	1215	56	711	62	176	63	538	76	111	75	
	58	1029	62	1170	61	659	58	184	60	574	51	173	70	
	59	1011	64	1134	57	685	59	182	65	516	62	141	54	
Y.	60	1000	59	1207	58	681	55	196	61	572	56	154	52	
	61	991	60	1200	58	681	63	170	57	593	58	149	72	
	62	984	54	1322	54	731	49	228	51	665	44	210	45	
hinson	63	972	66	1031	68	601	65	167	67	499	62	141	58	
	64	944	72	933	75	517	78	132	72	454	83	105	62	
Scranton	65	941	65	1077	66	612	74	142	64	526	68	122	51	
nd Spring	66	932	63	1139	63	645	56	195	62	551	64	140	50	
den-Provo	67	929	73	921	73	526	70	158	74	441	68	122	41	
York	68	918	69	1008	71	546	72	146	66	506	65	138	46	
	69	902	77	890	77	502	77	135	79	425	77	110	42	
	70	896	61	1192	62	656	63	170	58	590	55	160	77	
vp-Rk-Mol	71	889	76	892	78	486	86	125	73	442	83	105	53	
cola	72	868	67	1025	65	621	60	180	68	480	66	137	69	
loona	73	854	70	986	69	564	67	163	70	459	60	148	58	
	74	804	74	910	74	524	73	145	76	435	72	117	84	
pfld (Dan)	75	798	75	908	72	532	78	132	80	418	95	86	79	
au-Pad-Har	76	763	71	980	70	556	88	118	71	455	106	69	80	
s-Waterloo	77	757	87	695	87	395	84	126	86	357	70	120	61	
on City	78	703	68	1009	67	602	68	161	69	472	81	107	111	
ubenville	79	692	80	865	80	451	95	108	75	440	86	99	88	
	80	681	78	880	79	477	89	117	77	431	77	110	81	
N. Bern	81	672	79	878	76	510	94	112	78	426	75	113	93	
	82	647	83	722	84	405	66	165	84	364	73	115	68	
	83	646	81	801	81	441	80	130	81	392	73	115	87	
	84	633	92	673	92	380	105	87	89	338	93	88	74	
rt Arthur	85	606	90	681	83	416	75	140	93	325	89	95	96	
lkhart	86	605	84	719	88	392	84	126	86	357	77	110	75	
	87	601	95	639	95	354	100	98	94	324	98	76	82	
erey	87	601	82	739	86	398	81	128	83	367	90	93	88	
	89	593	86	704	91	386	82	127	82	374	85	102	97	
ior	90	578	93	661	93	374	99	99	92	326	92	90	90	
	91	566	119	480	122	260	98	100	114	242	97	80	64	
	92	557	87	695	89	390	91	114	90	337	93	88	85	
.C.	93	544	89	687	90	387	82	127	88	350	71	118	100	
	94	541	94	641	94	367	87	122	95	322	86	99	86	
	95	535	91	676	82	421	93	113	98	299	101	74	127	
	96	522	97	624	103	313	111	79	85	359	88	98	90	
.C.	96	522	98	604	98	344	97	101	97	300	96	83	98	
	98	521	85	707	85	402	76	137	91	331	81	107	104	
	99	503	102	557	102	315	71	152	99	293	77	110	83	
	100	486	110	518	105	307	90	115	105	257	103	73	92	
attsburgh	101	483	96	632	97	349	107	84	96	309	118	60	114	
	102	482	101	571	99	336	100	98	107	256	113	63	107	
-Pueblo	103	475	103	553	106	306	119	72	101	282	101	74	106	
earney	104	460	115	499	120	270	113	76	110	250	110	64	101	
	105	453	99	581	100	319	135	55	100	289	114	62	131	
-Lawton	106	442	116	487	114	282	124	64	118	230	126	52	104	
	107	429	130	438	130	243	127	63	127	213	121	56	94	
orado	108	428	100	572	96	352	105	87	113	245	124	53	122	
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	114	408	108	528	107	302	104	88	109	253	110	64	103	
	115	407	134	403	135	215	138	51	133	202	134	43	95	
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	116	405	106	533	109	297	96	107	111	248	104	72	133	
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olyoke	127	366	132	419	132	242	116	75	131	205	114	62	120	
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Production crew, agency men ponder in-studio action

Did you say Charlotte?

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

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

Jefferson Productions' huge (65x45) color studio stands along the east side of the hilltop headquarters of Jefferson Standard Broadcasting and WBTV Charlotte. Behind a sloping glass wall high above the new studio, on the south side, is a big, two-level video-tape editing layout and behind

this control room, stretches the tape recording room. Under these electronic facilities is a two-story-high prop loft and scene shop. West of the big studio are two other studios, one of them 60 x 40, the other 40 x 40, each entirely in view of its own glassed-in editing control room.

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

Remotes Travel Far

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

For location shooting, Mr. Dillon said the mobile units can take produc-

tion crews to the mountains in 90 minutes, to the outer banks of Hatteras in three hours, to peach orchards, cottonfields, lakes and forest within 20-minute drive.

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

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

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

(Continued on page 71)

**There's a colortape upsurge
as Madison Avenue learns
North Carolina is just
90 minutes away by air**

Betty White tapes one for Fantastik



More Good News

The high estate of culture in the form of good drama, musical comedy, Mark Twain as seen by Hal Holbrook, and other fare has been gleefully reported here. The hope for a television medium that is commercially viable and culturally progressive has been predicted based on current ratings and trends. Perhaps the best news of all is the progress of educational television in prime time. The happily dead old days of television several decades could be counted on to get high ratings consistently: (1) *Girl Watching* in the form of Miss America, Miss Universe, Mrs. America, Miss Teen Age America, etc.; (2) The Award Nights—Oscars and Emies; (3) Bob Hope specials; (4) *Peter Pan*, *Cinderella*, and *The Wizard of Oz*, and similar shows oriented to children. Now this wasn't all bad—just a little disappointing.

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

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

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

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

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

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

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

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

The original argument of the networks was that all news must be under their control—ergo production. And so it came to be that only network-produced news specials were programmed. The result was disastrously small audiences. Not only was the subject matter worthy of



far greater exposure, but the poor productions actually pulled down other network shows on the same night and caused inflated ratings for competitive shows. This was a high price to pay for an egotistical policy that is close to nepotism, or self protection of the inadequate staffer against the talented outsider. The argument that the content must be so guarded as the responsibility of the network news department is the thinnest of excuses for mediocrity. Any outside production of a news special

(Continued on page 52)

Film/Tape Report

COOKING WITH LE GAS

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

As Le Moustache flamboyantly praised the merits of gas behind the



glass wall separating his kitchen from the salon, actor-waiters served up actor-diners with Brioche de Charolais Pompadour and Boeuf Bourguignon (extra close-up).

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

EAGLE EYE

CBS Films picked up a local show,

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

SPORTS AND PROS

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

CBS GOES FEATURE-WARD

It has long been conjectured that it would be logical for tv networks to produce their own motion pictures, and now one network is doing it.

Joining the Columbia Broadcasting System to supervise its feature-film making activities is an executive from Columbia Pictures Corp., Gordon Stulberg, who had been vice president and chief studio administrative officer of the Hollywood major since

1960. Now CBS will make features here and abroad, for theatrical release, and it's a virtual certainty the pictures eventually will turn up on the CBS-TV network after run around the circuits.

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

QUICK CUTS

- Lew Schwartz/del Sol Inc. made a 150-second trailer for *The Bird the Bees and the Italians*, Seven Arts feature which premieres in New York next week. Last month Schwartz/del Sol made a 150-second film for the opening and closing of the Ton Awards telecast on ABC-TV network.

- Dimension Productions, Ltd. made an 11-minute film, in 35mm color, called *Effort at Speech between Two People*, to show what the recently-formed studio could do in the way of cinematography. The film was produced by Len Steckler, Dimension's creative director hitherto known primarily for his still photography. Dimension is using *Effort* instead of the usual sample reel to solicit tv commercials assignment from agencies.

- Last week at the TFE/NAB Trans-Lux Tv demonstrated two distinct yet simultaneous program services on the same screen: the company's stock quotation program



service, in use in recent months on several stations and CATV's, and its second tape service, a moving tape carrying news and announcements and running below the continuously moving strip carrying price fluctuations on the New York Stock Ex-

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share. Together, the stock-quote service and its concomitant news tickers are designed to suit CATV and other operations as well as v.s. Last month Trans-Lux sold the service to Manhattan Cable Tv Services and to the Cleveland Area Tv company a CATV operation based in Lakewood, Ohio, and owned by Cox Broadcasting and *The Cleveland Plain Dealer*.

Prospects for the service, according to Robert Weisberg, vice president of Trans-Lux Distributing Corp., are ATVs and v.s. in towns where local news stories are normally disregarded by news media in nearby cities and in retirement communities, where stockholders abound. According to research conducted for the New York Stock Exchange, the greatest change in stock ownership from '60 to '61 occurred in towns of 2500 to 25,000 population.

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

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

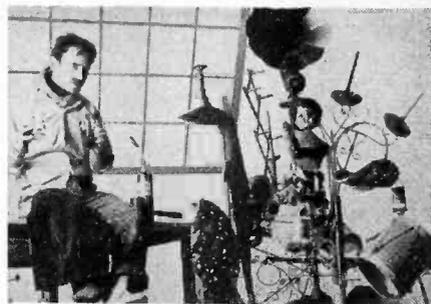
Bebell & Bebell Color Laboratories have been running both 16mm and 35mm ME-4 Ektachrome machines in their facility on the West

Bayer Aspirin • Dancer-Fitzgerald-Sample



PELICAN FILMS, INC., New York

Coca Cola • McCann-Erickson



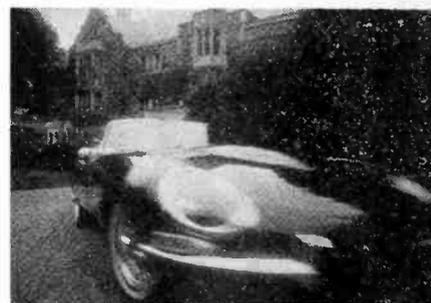
VIDEOTAPE CENTER, New York

Boy Scouts of America • Tatham-Laird & Kudner



FRED A. NILES—New York, Hollywood, Chicago

Colgate • Ted Bates



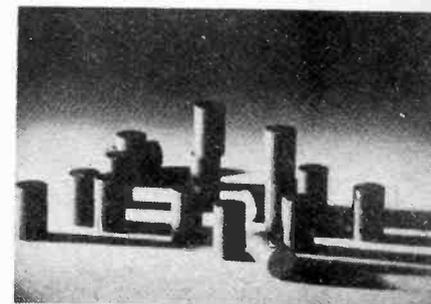
PGL PRODUCTIONS, INC., New York

Chemstrand • Doyle Dane Bernbach



(CPI) COLODZIN PRODUCTIONS, INC., New York

General Electric • BBDO



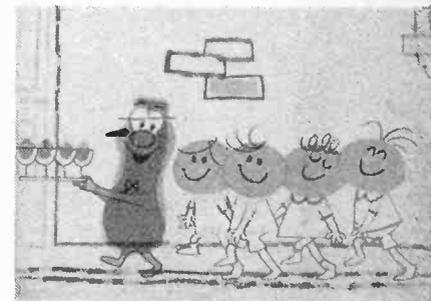
PAUL KIM & LEW GIFFORD, New York

Chevrolet • Campbell-Ewald Co.



THE TVA GROUP, INC., New York

General Foods Corp. • Young & Rubicam



FILMFAIR, HOLLYWOOD

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

WILLIAM B. MOSELEY
Senior Vice President &
Associate Director
Norman, Craig & Kummel, Inc.



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

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

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

Television Age

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

THE DOTTED LINE

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

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

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

RKO Pictures Co. assigned NBC International worldwide distribution, outside the United States, of *Abbott and Costello*, series of 156 five-and-a-half minute color cartoons now in production at Hanna-Barbera. The series, a joint venture of RKO Pic-

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and Jomar Corp., is available for all syndication. Meanwhile, RKO General Productions began the second year of production on *Firing Line* with William F. Buckley, Jr. Going into the lineup for the weekly 60-minute debate, in color are WBBJ-TV Atlanta, KSL-TV Salt Lake City, and KIRO-TV Seattle, making a 25-market tally.

BC Productions, the syndication arm of Group W, chalked up newsales tallies on *The Mike Douglas Show* and *The Merv Griffin Show*. With sales last month to nine stations, the Douglas show now goes out to 133 markets. The newcomers to the lineup: WKY-TV Oklahoma City, WRDW-TV Augusta, KSOO-TV Sioux Falls, WCOV-TV Montgomery, KMP-TV Medford, KYTV Springfield, KBT-TV Boise, WJHL-TV Johnson City, and KHON-TV Honolulu. With recent sale to 15 stations, the Griffin show now goes out to 83 markets. The new taks: KVAL-TV Eugene, KCGM-TV Albuquerque, KPRC-TV Houston, KBOI-TV Boise, WBTV Charlotte, WICS-TV Springfield, WUSN-TV Charleston, WT-TV Norfolk, KULR-TV Billings, WPT-TV Lansing, WKTR-TV Kettering Dayton, WNEM-TV Bay City, WPTV Ft. Wayne, KCRL-TV Reno and WRD-TV Chattanooga.

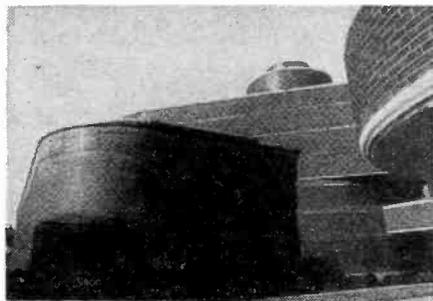
H. I. Du Pont de Nemours & Co. is sponsoring *Triangle's Auto Racing Highlights of 1966* in more than 116 markets. The 60-minute special covers the major sports car races of the year. Last year Du Pont sponsored two earlier Triangle autoracing series in syndication: *The American Challenge* and *Auto Racing Highlights of 1965*. More station clearance on this year's special are expected, since earlier Du Pont buys between 150 and 200 markets.

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

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

Volper Television Sales is syndicating Hanna-Barbera's *Laurel and Hardy Show*, *The Alan Burke Show*, produced by Metromedia's WNEW-TV New York, and two specials: *The*

Johnson Wax



PANTOMIME PICTURES, INC., Hollywood

One-A-Day Plus Iron • Jack Tinker & Partners



LIBRA PRODUCTIONS, INC., New York

Kitchens of Sara Lee • Foote, Cone & Belding



SARRA-CHICAGO, INC.

Oscro Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Nalley's • Carson/Roberts



N. LEE LACY/ASSOCIATES, LTD., Los Angeles

Pearl Brewing Company • Tracy-Locke



JAMIESON FILM COMPANY, Dallas

Benjamin Moore Paints • Dreher Advertising



ELEKTRA FILM PRODUCTIONS, New York

Pepsi-Cola • J. Walter Thompson



HERB SKOBLE & ASSOCIATES, New York

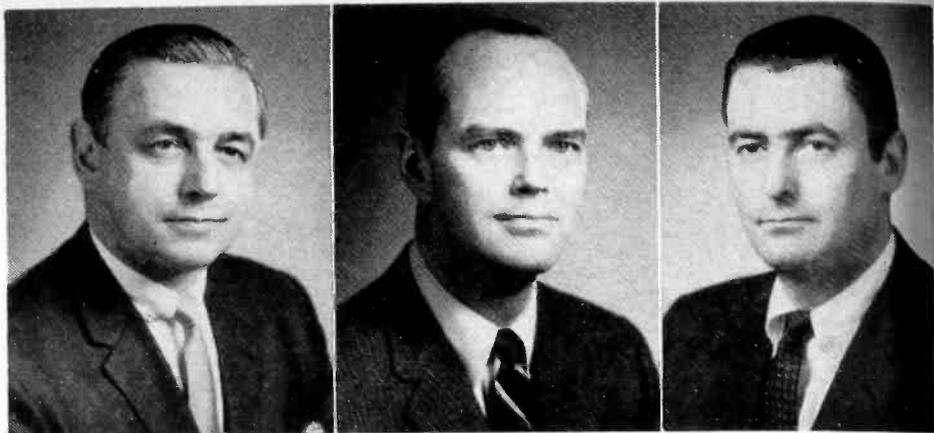
Ray Conniff Christmas Show, *The Mean Mr. Firecracker*. There are 26 two-hour shows on color videotape in the Burke series. *Laurel and Hardy*, produced by Hanna-Barbera, runs to 32 half-hour cartoons, all of which can be broken up into five-minute episodes (or 156 segments in all).

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

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

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

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



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

in the history of syndication.

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

ZOOMING IN ON PEOPLE

M. KENNETH HYMAN rejoined Seven Arts as executive vice president in charge of production. In London the past couple of years as an independ-



ent producer (*The Dirty Dozen*, for MGM), M. Hyman earlier was in-

involved in production for Seven Arts and through the past six years with the company's production liaison with Britain's Hammer Films.

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

Screen Gems promoted DICK CAMPBELL to Western division sales manager. He had been sales representative in the western division since last November. Mr. Campbell joined Screen Gems in 1958 as southwest sales representative.

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

STUART HAGMANN joined EUE/Screen Gems in Hollywood as a studio director.

Three producers at Ted Bates Co. were elected vice president: HENRY BATE, JAMES HARBUR and STANLEY LACEY. Mr. Bate joined Bates in '64 after a stint as a senior tv producer at Ogilvy and Mather. Mr. Harbur joined the agency in '64 from Benton & Bowles, where he was a senior producer for nine years and Mr. Lacey joined Bates two years

Tv Commercials • Industrials

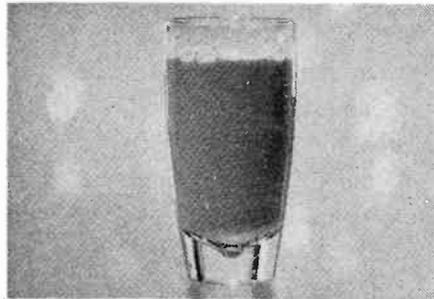


Russ Ford
Sy Shaffer
Marc Anderson
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PACIFIC COMMERCIALS, Los Angeles

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SANDLER FILM COMMERCIALS, INC., Hollywood

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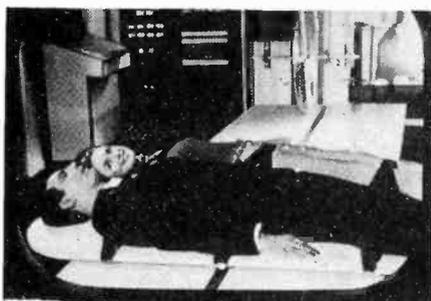
FILMFAIR, NEW YORK

Royal Crown Cola • D'Arcy



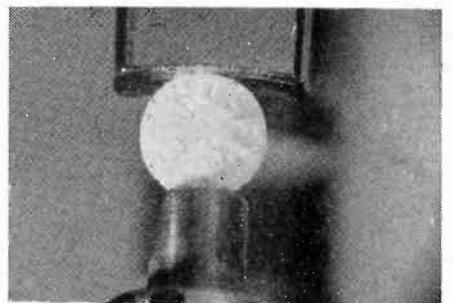
KEITZ & HERNDON, INC., Dallas

Reef Mouthwash • J. Walter Thompson



TAPEX, INC., New York

St. Joseph Aspirin • Lake-Spiro-Shurman



WCD, INC., New York

Rival Pet Foods • Dancer-Fitzgerald-Sample



JEFFERSON PRODUCTIONS, Charlotte

Stridex • Richard K. Manoff



TV GRAPHICS, INC., New York

ing from J. Walter Thompson, where he was a tv art director and producer.

ARLAN MYERS succeeded William R. Wilgus as manager of the Hollywood office of J. Walter Thompson. Mr. Wilgus, who has retired, joined JWT in 1943 as a radio producer and moved to the West Coast in 1956. He became a vice president in 1958, manager of the Hollywood branch in '59, and associate director of broadcasting for JWT in 1963. Mr. Myers joined the agency's Hollywood office in 1956, and was elected a vice president last year. Before joining JWT he was with Young and Rubicam on the Coast as tv program supervisor.

KE KRAFT joined Elektra Film Productions, after a stretch as executive vice president of Studio Associ-



International. Earlier Mr. Kraft was with MGM Telestudios and Pelican Films, as producer and director. He started out as a copywriter with Young & Rubicam, and later opened his own agency in Boston before returning to the New York production field.

RECURRING THE FEATURES

Associated Film Artists Productions, headed by Louis Hayward and Edgar Ulmer, made a deal with the five CBS Owned television stations to make 13 features in color. The deal was made by Gentry International Management and Harold Hoth, vice president, program services of the CBS station group. The group will get them pictures in 1970, after they've made the moviehouse rounds. Last year the CBS station group made similar deals with Television Enterprises Corp. and Sagittarius Productions.

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

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

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

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

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

Screen Gems chalked up 13 sales of its *Post '60* package within 60 days of placing the bundle (60 titles, half of them in color) on the syndication market. The first takers: WABC-TV New York, KABC-TV Los Angeles, KPIX-TV San Francisco, KDKA-TV Pittsburgh, WBKB Chicago, WTVJ Miami, WBAY-TV Green Bay, WVUE New Orleans, KCPX-TV Salt Lake City, WLOS-TV Asheville, KEYC-TV Mankato, KGLO-TV Mason City and WNEM-TV Bay City. Among the titles in the package: *Bye Bye Birdie*, *Five Finger Exercise*, *Good Neighbor Sam*, *Damn the Defiant*, *Fail Safe*, *The Victors*,

Baby the Rain Must Fall, and *Love Has Many Faces*.

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

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

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

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

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

THE COMMERCIALS MAKERS

LARS SWANBERG joined Filmex as a producer and consultant. Mr. Swanberg comes to the New York studio from Stockholm, where he was direc-



tor of photography with Sandrews Films (*Dear John*, et al.). Earlier, he

studied under Ingmar Bergman at Swedish Film Institute and made films for Swedish television, and before that studied at the Chicago Institute of Design on a grant from American-Swedish Foundation.

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

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

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

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

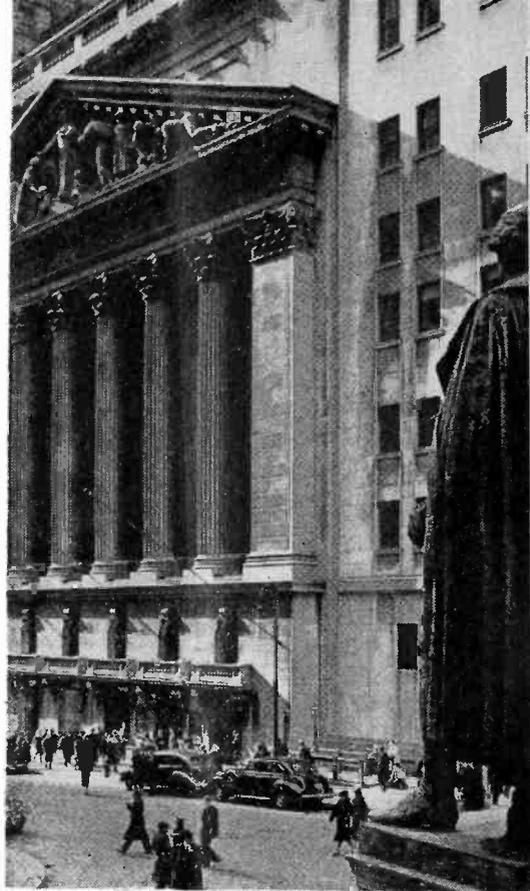
On the West Coast, Peter Baron was named director of Lori Production's tv commercial department in Los Angeles. Before joining Lori, Mr. Baron was broadcast director for Collyer Advertising in Toronto, and earlier was with Foote, Hilton and Atherton in New York.

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

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

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

Wall Street Report



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

By bringing out lower price sets with fewer frills it is assumed the set makers can re-ignite the consumer buying flame—although there is always the likelihood that enthusiasm once dampened cannot be re-aroused. But for investors who believe that the demand for color tv sets will continue to expand there is a relatively new entrant in the marketplace with qualities that seem to assure that the investors will benefit from the long-term growth that is ahead for the industry no matter what happens to prices, styles or in-

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

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

Volume Up Ninefold. Output of this mask has been the prime factor in pushing B-M's volume up nine fold in the last six years and will push it up again by almost 100% in 1967.

It's now estimated that for 1967 the company may have sales of between \$65 and \$70 million and profits may jump to \$3.30 per share. The interesting part of this development is that the company, 60 years old, has a fairly well diversified operation, anyway. It is basically divided into three groups. The indus-

trial group produces the masks. It also makes fine mesh grids for radar and other photomechanical reproduction techniques such as imposing an image on sensitized metal, glass or plastic. The image is then used as a

guide for etching, or electroforming the end product.

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

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

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

Buckbee-Mears' Last Five Years

	1962	1963	1964	1965	1966
Sales (millions)	\$4.8	\$10.5	\$13.6	\$22.2	\$36
Earnings	10 cents	21 cents	40 cents	80 cents	\$2.27

trial set makers. The Buckbee-Mears Co. seems to have worked itself into a strategic position almost too good to believe. Buckbee makes the aperture mask or shadow mask needed by every color tv picture tube

trial group produces the masks. It also makes fine mesh grids for radar and other photomechanical reproduction techniques such as imposing an image on sensitized metal, glass or plastic. The image is then used as a

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

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

Viewpoints (Continued from page 43)

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

The brave new world of television is now over the horizon. Shows are getting longer and subject matter more mature. The idea that each state of the union can be theoretically treated in an educational manner and rate higher than average television fare is exciting. The fact that earthquakes, tides, time, space, the senses, the mind, the sea, the air, animal life, sea life, and all the great subjects in the natural world can now be seen in

TIO (Continued from page 31)

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

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

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

The study posed a battery of questions on broadcast editorializing and support of political candidates. It concluded: "Fifty-four per cent of the entire public favors candidate endorsement." But among those who have experienced candidate endorsement by television stations, 68 per

cent approve of it. It seems that those who have experience in editorializing and political endorsements are more favorable to the practice than those who are not. It is also evident that the public supports the Fairness Doctrine, the FCC requirement that equal time be offered to spokesmen for opposing points of view.

Tv in Courtroom

This year the Roper interviewers investigated for the first time public attitudes on various news media coverage of courtroom trials. It is clear that the public discriminates sharply on the type of coverage it feels is proper in the courtroom. Newsmen who only take notes in courtrooms are more acceptable than other more physical aspects of news reporting. Television broadcaster news photographers, radio broadcasters, and even artists making sketches are decidedly frowned upon. The more disruptive the coverage thought to be, or the more the coverage may affect the way the participants in the trial act, the more critical is the public.

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

prime time is enough to make the most rugged iconoclast go out and buy a television set for his children. Even the upper income, upper educated viewer will come back and the viewers with less advantages will be helped up to a higher plateau of learning in a painless way via a medium that was designed for that purpose in a higher society.

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

April 1967

Television Age Network Program

AM	SUNDAY ABC	CBS	NBC	MONDAY-F ABC
9:00				
9:15				
9:30				
9:45	Beany & Cecil	Sunrise Semester		
10:00				
10:15	Linus The Lionhearted	Lamp Unto My Feet		
10:30				Dateline: Hollywood
10:45	Peter Potamus	Look Up & Live		Children's Doctor 10:55
11:00				
11:15	Bullwinkle	Camera Three		Supermarket Sweep
11:30				
11:45	Discovery '67			One In A Million
12:00				
12:15				Everybody's Talking
12:30				
12:45		Face The Nation		The Donna Reed Show
1:00			Meet The Press	The Fugitive
1:15	Directions '67			

ABC's Wide World of Sports ABC
ABC Sat 5 J. B. Williams, Bristol-Myers, participating

Amateur Hour CBS Sun 5:30
J. B. Williams

American Bandstand '67 ABC Sat
1:30 Heinz, Carter, Vick, part.

Andy of Mayberry CBS M-F 11
participating

Another World NBC M-F 3 part.

As The World Turns CBS M-F 1:30
P&G, participating

Atom Ant NBC Sat 9:30 participating

The Beagles CBS Sat 12:30 part.

Beany & Cecil ABC Sun 9:30
Multiple Products, Gen Foods,
participating

The Beatles ABC Sat 10:30 Deluxe,
Nabisco, Alberto-Culver part.

Beverly Hillbillies CBS M-F 10:30
participating

The Bugs Bunny Show ABC Sat 12
Deluxe, participating

Bullwinkle ABC Sun 11 Del
Foods, participating

Camera Three CBS Sun 11 P
Candid Camera CBS M-F 10

Captain Kangaroo CBS M-F
CBS Sports Spectaculars
1:45, Sat 1:30 part.

Children's Doctor ABC M-F 1

Concentration NBC M-F 10:

Cool McCool NBC Sat 12 P

Dark Shadows ABC M-F 3:

Dateline: Hollywood ABC M
part.

The Dating Game ABC M-F

Days of Our Lives NBC M-F
participating

Dick Van Dyke Show CBS M
participating

Directions '67 ABC Sun 1 P

Discovery '67 ABC Sun 11:3
Multiple Products, Ge
participating

The Doctors NBC M-F 2:30
participating

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MONDAY-FRIDAY			SATURDAY		
ABC	CBS	NBC	ABC	CBS	NBC
Fugitive	As The World Turns	Let's Make A Deal News—1:55	American Bandstand '67	CBS Saturday News	
The Newlywed Game	Password	Days of Our Lives			Sandy Koufax
Dream Girl of '67 News—2:55	House Party	The Doctors	CBS Sports Spectaculars	Major League Baseball	
General Hospital	To Tell The Truth News—3:25	Another World			
Dark Shadows	The Edge Of Night	You Don't Say			
The Dating Game	The Secret Storm	The Match Game News—4:25	Golf Package (various times)		
			Golf with Sam Snead		Vietnam Weekly Review
	Late Afternoon News 5-5:10		ABC's Wide World Of Sports		
Peter Jennings With The News					

Milton The Monster ABC Sat 11:30
Remco Multiple Products, part.
NBC Religious Series NBC Sun 1:30
New Casper Cartoon Show ABC Sat 11
Multiple Products, participating
The Newlywed Game ABC M-F 2
participating
News ABC M-F 2:55, 4:25
News CBS M-F 12:25, 3:25 part.
News NBC M-F 10:25, 12:55, 1:55,
4:25 participating
Pat Boone NBC M-F 11 part.
Password CBS M-F 2 participating
Peter Jennings with the News ABC
M-F 5:30 part.
Peter Potamus ABC Sun 10:30
Gen. Foods, participating
Porky Pig ABC Sat 9:30 Gen Mills,
Multiple Products, participating
The Road Runner CBS Sat 12 part.
Sandy Koufax NBC Sat 2 part.
Search For Tomorrow CBS M-F 12:30
P&G,

Secret Squirrel NBC Sat 11 part.
The Secret Storm CBS M-F 4 part.
Snap Judgment NBC M-F 10 part.
Space Ghost CBS Sat 10:30 part.
Space Kidettes NBC Sat 10:30 part.
Sunrise Semester CBS M-F 1, Sun
9:30 part.
Super 6 NBC Sat 9 participating
Superman CBS Sat 11 participating
Supermarket Sweep ABC M-F 11
To Tell The Truth CBS M-F 3 part.
participating
Tom and Jerry CBS Sat 1
Mattel, Quaker Oats, part.
Underdog CBS Sat 9:30 participating
Vietnam Weekly Review
NBC Sat 4:30
You Don't Say NBC M-F 3:30 part.

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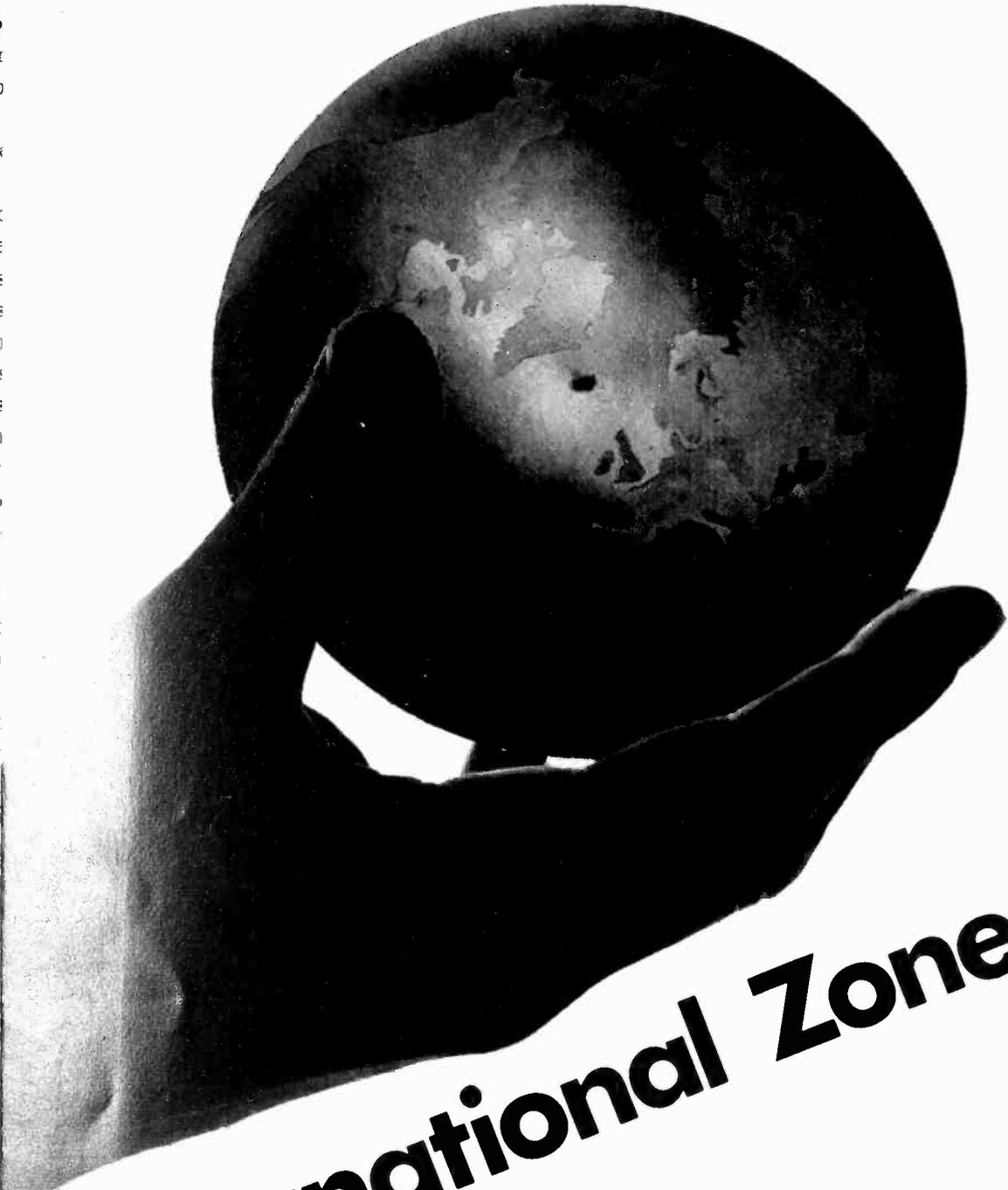
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International Zone

New series of TV specials

is subject: **ories of real people around the world filmed on the spot by United Nations Television teams**

BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS Thomas B. Shull, Chairman
 B. Welpott, Executive V.P., NBC, Vice-Chairman William Kaland, National Program Manager,
 Use Broadcasting, Chairman, Program Committee.
COMMITTEE: Roger W. Clip, V.P., Radio & TV Division, Triangle Publications John T. Murphy
 Avco Broadcasting F. S. Gilbert, Genl. Manager, Time-Life Broadcasters Harold Grams, Manager,
 t. Louis Post Dispatch Jack Harris, V.P., KPRC-TV, Houston Post Stanton P. Kettler, President,
 dcasting C. Howard Lane, V.P., KOIN-TV, Portland, Ore. Clair McCullough, President, Steinman
 Donald McGannon, President, Westinghouse Broadcasting C. Wrede Petersmeyer, President,
 Broadcasting Corporation A. Louis Read, V.P., WDSU-TV, New Orleans James Schiavone,
 anager, WWJ-TV, Detroit News J. S. Sinclair, President, WJAR-TV, Providence, R.I. P. A. Sugg,
 Jer Ben West, V.P., KOCO-TV, Oklahoma City, Okla. Frederick A. Kugel, Founder.

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

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

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

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

A recent probe of media directors by a top New York rep firm reveals that attitudes vary toward the sale of independent 30-second adjacencies at more than half the minute rate, an encouraging note for stations anxious to sell the 30's at a premium.

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

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

"Although 20's are soft nationally, locally they are still salable in many markets," he said. "In markets

like San Francisco, where national business is heavy, stations might make less room for 30's, while in other markets, where 20's are soft, the 30 might have a better chance and at a cheaper rate.

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

With NBC-TV officials talking about the expansion of regular station breaks in evening programs from 42 to 52 seconds, and the other two networks indicating they would have to follow suit, more 30 second

spots will become available. And ABC-TV president Thomas Moore is saying that stations are being pressured by advertisers to lengthen the evening break to as much as 63 seconds to accommodate two 30's.

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

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

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

Archway Cookies, Inc.

(Marineau Advertising, Inc., Detroit)

A three-week flight for ARCHWAY COOKIES begins at issue date in about 35 major markets. Another two-week flight begins May 15. Women are the target of the fringe minutes and prime 20's. Judy Anderson buys.

American Home Products

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

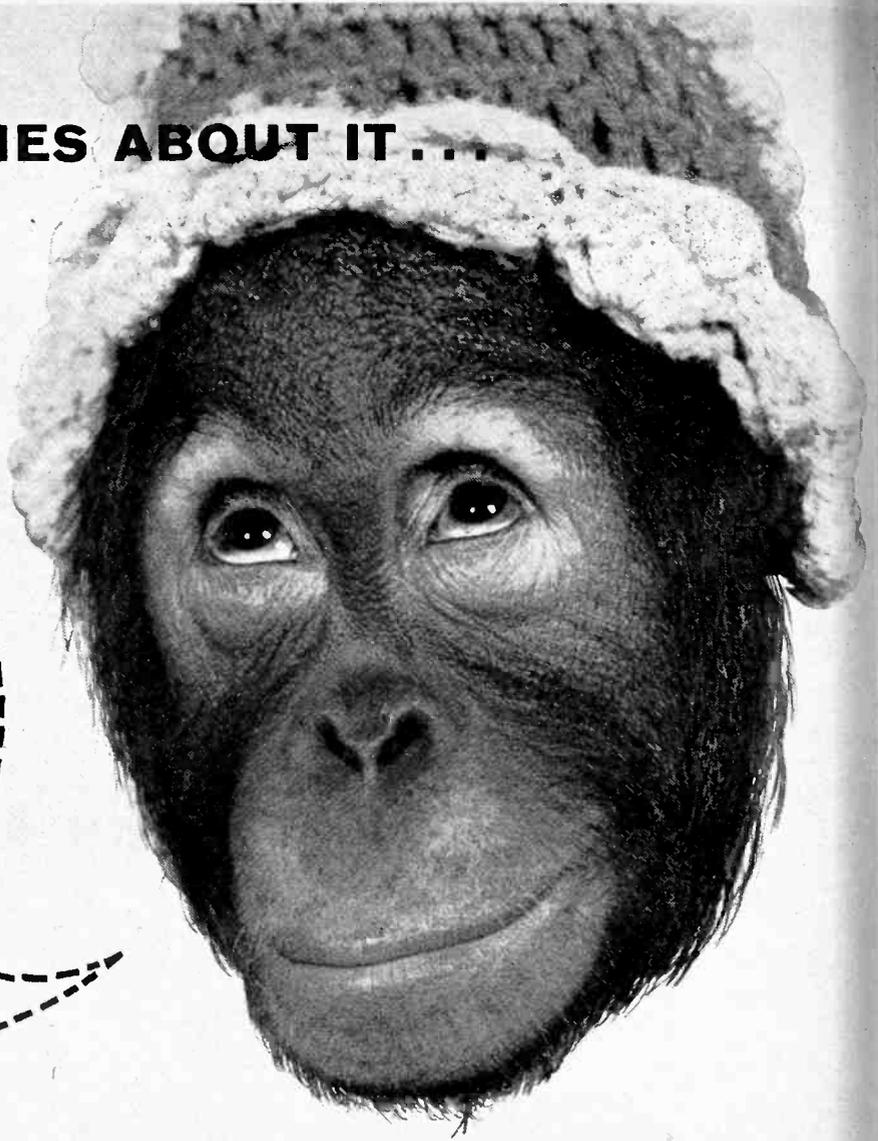
Fringe minutes and prime 20's will carry

(Continued on page 62)

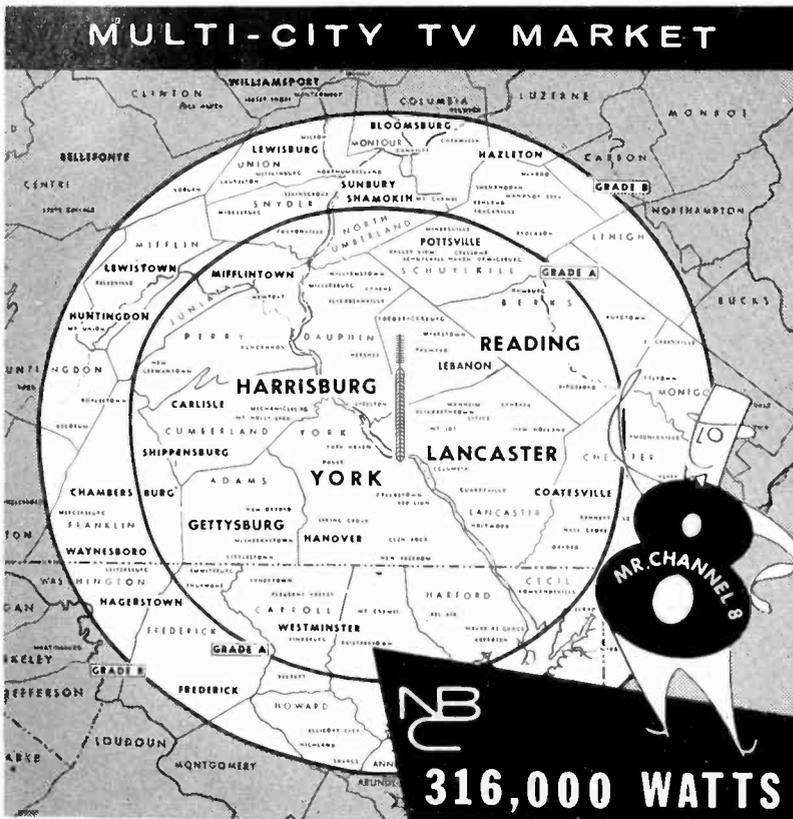


Carol Posa is a senior buyer on the Colgate account at Ted Bates & Co., Inc., New York.

NO MONKEYSHINES ABOUT IT...



LANCASTER-
HARRISBURG-
YORK-LEBANON
IS ONE
TV MARKET WITH
WGAL-TV
CHANNEL 8



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

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

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

WGAL-TV
Lancaster, Pa.

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

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

One Buyer's Opinion . . .

THE AVAIL SHEET IS THE MESSAGE

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

The station rep then usually hand-carries the avails to the buyer, along with a small verbal "presentation" or "pitch" for the business.

call these two first steps "relatively simple" because the communicative process up to this point has been "two-way." The buyer and the rep have been directly involved in making comments, answering questions of one another, and the like. However, there ends the implicitness of the communication.

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

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

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

Negative reactions—To avail sheets accompanied by aimless puffery in the form of envelope stuffers; particularly material which displays no semblance of association with the requirements of the buy. Also, too that puffery which may be of value, but which is too cumbersome to be kept neatly in the buyer's avail folder (like a 36" x 36" roadside I once received). All supplementary material, therefore, should be 8½ x 11 inches in size and should relate to my particular buy.

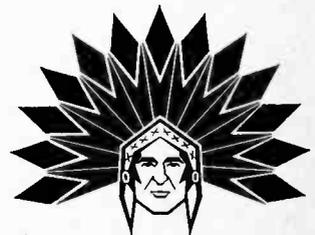
Positive reactions—To the inclusion of rate cards and of station program lineups, particularly when the latter includes that programming of the competition. Reps would really score points if the programs' latest rating data were included.

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

It is the buyer's duty, certainly, to make each buy as rationally as possible. However, as in the aforementioned examples, within the "one-way" transmittal of avails are subtleties which tend to toy with the buyer's attempt to be completely objective during analysis. There are many more than mentioned here, I'm sure. A simple query of the buyer by the rep might relate some; and at the same time, might explain why the rep lost that last order.

**Why
KWWL-TV
took
a stand
against
"MARRIAGE"
...and won
an award
for doing
so!!!**

In February KWWL received a special Radio and Television award from the Northwest Broadcast News Association for "Thorough Research and Documentation" in recognition of the station's disclosure of the "Marriage Mill", a radio and television news documentary exposing wholesale marriages in Preston, Minn., just over the Iowa state line. As a result of the program, two public officials were indicted for perjury and charges are pending against two others. This award winning program was just another of the outstanding documentary programs produced by the KWWL-TV "Coverage Plus" news department.



**BLACKHAWK
BROADCASTING
COMPANY**

Waterloo, Iowa

KWWL-TV • KMMT-TV
KWWL Radio • KLWW Radio
KAUS Radio

the word on various of this company's products starting at issue date. Activity in upwards of 100 markets will continue through June 30. Piggybacks among various products are also planned. Buying is out of the American Home spot buying group.

Avis Rent-A-Car System, Inc.
(Doyle Dane Bernbach, Inc., N.Y.)

This company plans an eight-week push in between 20 and 30 markets to begin April 16. Men are the target of the prime 20's. Buying is Werner Ziegler.

Bristol-Myers Co.
(Doyle Dane Bernbach, Inc., N.Y.)

April 17 is start time on commercials for CLAIROL KINDNESS. The three-week flight will be in 15 top markets. Women are the target of the fringe minutes with some piggybacks also planned. Jim Meller buys.

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

Commercials for CLAIROL HAIR DEW will be in 26 top markets until May 29. Fringe minutes and some piggybacks will be used to reach women and teenaged girls. Margaret Hoeksma buys.

Carter-Wallace, Inc.
(Ted Bates & Co., Inc., N.R.)

Piggyback adjacencies for CARTER's

PILLS and ARRID deodorant will be in 90 markets for the next 26 weeks. The day, weekend and fringe spots will reach women 18 to 34. Trudy Dineen buys.

Chesebrough-Ponds, Inc.
(J. Walter Thompson & Co., N.Y.)

Commercials for PRINCE MATCHABELLI and WINDSONG perfumes break April 30 in 50 major markets. The pre-Mother's Day push will last from two to three weeks using prime 20's and ID's. Carrie Senatore buys.

Eastern Air Lines, Inc.
(Young & Rubicam, Inc., N.Y.)

A Summer Travel push for this company begins April 15 in about 18 markets. Fringe minutes, prime 20's and some ID's will be used. Charlotte Mrazik buys.

General Foods Corp.
(Benton & Bowles, Inc., N.Y.)

Spring activity for POST ALPHABITS breaks at issue date. Fringe minutes to reach kids will run from three to four weeks in about 130 markets. John McGuire is the buyer.

General Foods Corp.
(Doyle Dane Bernbach, Inc., N.Y.)

Commercials for GAINES MEAL break April 17 in approximately 35 selected markets. Fringe minutes and some piggybacks will be used to reach women during a seven-week push. Elaine Tannenbaum is the contact.

General Foods Corp.
(Ogilvy & Mather, Inc., N.Y.)

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

General Foods Corp.
(Young & Rubicam, Inc., N.Y.)

Commercials for JELLO CHEESECAKE MIX will be in 25 major markets starting April 17. The drive will last through next December and will use fringe and day minutes as well as piggybacks with other GF products. Plans are currently underway on an April or May buy for MINUTE RICE MIX and INSTANT PUDDING. Estelle Nisson is the contact.

Lever Bros., Co.
(Ogilvy & Mather, Inc., N.Y.)

This company will seek expanded coverage for its new SOF-SPREAD IMPERIAL MARGARINE in about two weeks. Commercials are now in the New England and Mid-Atlantic states and will now enter midwestern markets. Future plans are still highly confidential. Gaston Vadasz is the contact.

Rep Report

DAVID W. JOHNSON joined the sales staff of Katz Television, New York. He will be assigned to Katz



TV Midwest. Mr. Johnson was formerly an account executive with WNBC-TV New York.

DICK WALLACE joined the New York sales staff of Blair Television as an account executive.

JOHN J. WALTERS JR. (I.), formerly vice president, midwestern sales, in the Chicago offices of Harrington,



Righter and Parsons, Inc., moved to New York as vice president in charge of sales. He was succeeded in the Chicago post by PETER F. RYAN (r), previously account executive in the New York office.

Lever Bros. Co.
(SSC&B, Inc., N.Y.)

An 11-week schedule for LIPTON INSTANT TEA will be in up to 45 markets starting May 22. The push will use fringe minutes and prime 20's. Activity also breaks at that time for regular LIPTON TEA in about 20

Who was first in Vietnam?



WHO TV

...that's who!

In Iowa: first and only! WHO-TV News Director Bob Wilbanks went to Vietnam to report the "Iowa story." Who cares? The WHO-TV audience, that's who!

WB COLORFUL 13 • DES MOINES, IOWA

WJTV.. Sells Metropolitan Mississippi



\$8,641 Per Household Buying Income

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

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

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

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



always less clear."

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

He did a good deal of media planning at D'Arcy and emphasizes that

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

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

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

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

markets. An 18-week drive will use fringe minutes and some prime 20's and ID's. Hank Tom is the buyer.

Leggett & Myers Tobacco Co.

(Walter Thompson Co., N.Y.)

A 1-week push for LARK cigarettes breaks April 16 in 22 top markets. Men are the main target of the prime 20 and fringe minutes. Ethel Melcher buys.

Mn Co., Inc.

(Lung Smith & Dorian, N.Y.)

A two-week pre-Father's Day push for the company's ENGLISH LEATHER begins June 4 in 25 top markets. Prime 20's and ID's will be used. Bung is Judy Marston.

Mennen Co.

(Walter Thompson Co., N.Y.)

A 6-market push for SKIN BRACER and PUSHBUTTON DEODORANT breaks April 16. The six-week flight will use fringe minutes and some prime 20's. Diane Rose does the buying.

Minute Maid Co.

(Marschalk, Inc., New York)

A 4-market push for HI-C breaks April 17. Kids are the target of fringe and day minutes during the first three-week flight. An additional three-week push begins May 29, and a third, running for from four to five weeks, will break July 10. Buying are Gene McGuire and Vera Barta.

Mobil Oil Co., Inc.

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

Commercials for MOBIL OIL will be in about 70 markets for the next ten weeks. Men are the target of the fringe minutes and prime 20's. Buying is Jerry Levy.

North American Philips Co., Inc.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)

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

Chas. Pfizer & Co., Inc.

(LaRoche, McCaffrey & McCall, Inc., N.Y.)

This company is testing LASPRIN, a new pain reliever, in three to four markets. Fringe and day minutes to reach women will be used through the end of April. Future plans for the product are still highly confidential, a company spokesman said. Jim McCollom is the agency contact.

Procter & Gamble Co.

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

Commercials for ZEST soap will be in about 30 markets until August 31. Late

fringe minutes are the main vehicle. Marty Schmidt buys.

Pro-phy-lac-tic Brush Co.

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

Two-week flights starting April 16, May 14, and June 11 will carry the word on PRO-PHY-LAC-TIC TOOTHBRUSHES in about 20 markets. Fringe minutes will be used. Dorothy Thornton is the contact.

The Pure Oil Co.

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

A 20-market push for PURE OIL products will use fringe minutes and prime 20's to reach men through next December. A heavy-up buy is expected to come sometime next fall. Russ Swenson is the contact.

(Continued on next page)

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Ronson Corp.

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

A one-week pre-Mother's Day push for COMET POCKET LIGHTERS will be in 25 top markets starting May 8. Late fringe and day minutes are the main vehicle. Buying is Annette Mendola.

Schick-Safety Razor Co., div. Eversharp, Inc.

(Compton Advertising, Inc., L.A.)

Commercials for SCHICK RAZORS and BLADES will be in about 40 major markets through June 30. Men are the target of fringe minutes with some prime 20's also planned. Ro Brammel is the contact.

Schick-Safety Razor Co., div. Eversharp, Inc.

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

April 30 is start time on a drive for SCHICK HAIR DRYERS and MEN'S SHAVERS. Fringe minutes and 40/20 piggybacks will be in 33 markets for a two-week flight. Buying are Bill Becker and Bobbie Cohen.

Sterling Drug, Inc.

(R. K. Manoff, Inc., New York)

Minute adjacencies for STRIDEX break at issue date in 18 top markets. The two-month push will use fringe minutes. A renewal buy after the first push is currently under consideration. The contact is Jerry Strauss.

The Welch Grape Juice Co., Inc.

(R. K. Manoff, Inc., N.Y.)

A seven-week schedule for "WELCH'S" FRUIT DRINK begins April 17. Fringe and day minutes and some prime 20's will be used in about 25 markets. Buying are Yolán Toro and Joy Felstein.

Toro Manufacturing Corp.

(Campbell-Mithun, Inc., Minneapolis)

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

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Media Personals

WILLIAM SEGAL was named vice president and director of media at Henderson & Roll, Inc., New York.

GLENN C. MESSER, formerly director of research, was named director of media and research in the Cleveland office of The Marschalk Co., Inc. MARION REEVES and WILLIAM THOMAS were appointed assistant media directors.

MORT KESHIN, media director at Lennen & Newell, Inc., New York, was named senior vice president.

SANDY WASSERMAN became a media buyer on the Revlon account at Grey Advertising, Inc., New York.

MARY BURACK was named senior media supervisor at Delehanty, Kurnit & Geller, Inc., New York. She was formerly in charge of tv/radio and print buying for the agency.

DANIEL BORG, media director at Ketchum, MacLeod & Grove, Inc.,

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

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

ROBERT I. ZSCHUNKE joined Earle Ludgin & Co., Chicago, as vice



president and director of media. He formerly held a similar position at BBDO, Chicago. Mr. Zschunke succeeded DAVID MORSE, who transferred to the agency's account management staff.

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



New York, was appointed vice president.

Buyer's Checklist

Network Rate Increases

ABC-TV:

KABC-TV Los Angeles, Calif., from \$4,400 to \$4,650, effective Oct. 1, 1967.

KOVR Stockton, Calif., from \$1,000 to \$1,050, effective Oct. 1, 1967.

KEZI-TV Eugene, Ore., from \$300 to \$325, effective Oct. 1, 1967.

KBTV Denver, Colo., from \$1,050 to \$1,100, effective Oct. 1, 1967.

WNAC-TV Boston, Mass., from \$3,000 to \$3,250, effective Oct. 1, 1967.

WVEC-TV Norfolk, Va., from \$950 to \$975, effective Oct. 1, 1967.

WLCY-TV St. Petersburg, Fla., from \$600 to \$625, effective Oct. 1, 1967.

WBJA-TV Binghamton, N.Y., from

\$200 to \$225, effective Oct. 1, 1967.

WWTW Cadillac, Mich., from \$475 to \$500, effective Sept. 21, 1967.

WRDW-TV Augusta, Ga., from \$450 to \$475, effective Sept. 3, 1967.

CBS-TV:

WAFB-TV Baton Rouge, La., from \$525 to \$575, effective Sept. 17, 1967.

KGMB-TV Honolulu, Hawaii, from \$375 to \$400, effective Sept. 17, 1967.

WCCE-TV Rockford, Ill., from \$250 to \$300, effective Sept. 17, 1967.

NBC-TV:

WIBW-TV Topeka, Kan., from \$525 to \$550, effective Sept. 3, 1967.

KTVO Ottumwa, Ia., from \$325 to \$350, effective Sept. 17, 1967.

Spot newcomers

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

According to TvB president Norman E. Cash, there were 76 national and regional newcomers in all in 1966, each spending anywhere from \$20,000 to \$3 million. Twelve first timers, including advertisers who hadn't spent over \$20,000 in the last five years, invested a total of \$7.9 million in 1966.

TvB attributed the total 10.6 per cent boost in spot billings last year over 1965 in part also to spot's flexibility for the efficient introduction of new products and pointed to the healthy increase among advertisers in their "regular" product groups.

A shift in ranking among some of the top ten users of spot included a drop from ninth to 12th place for PepsiCo/bottlers. Colgate-Palmolive and Coca-Cola/bottlers switched third and fourth, Lever Bros. and Bristol-Myers switched fifth and sixth and Warner-Lambert replaced Kellogg in 10th position. Procter & Gamble remained on top with billings of \$77,905,000.

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Agency Appointments

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

LEONARD V. KOCH was named vice president in charge of radio/tv commercial production and business affairs at Norman, Craig & Kummel Inc., New York. He was formerly assistant vice president and programming manager at that agency. PETER GERMAN joined the agency's London office as an account supervisor. He previously supervised the American Home Products account at Ted Bates & Co., Inc., New York.

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

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

WALTER R. SILBERSACK, ARCHIE C. DALTON, and C. KENTON, JR. were

named vice presidents at Young & Rubicam, Inc., New York. Messrs. Silbersack and Thomas are account executives. Mr. Dalton is an account supervisor.

THOMAS HOOSON and PATRICK J. MCCRATH became management supervisors at Benton & Bowles, Inc., New York.

R. BOWEN MUNDAY joined Dancer-Fitzgerald-Sample, Inc., New York,



as vice president and account supervisor on Riviana Foods, Inc. He was formerly senior vice president and management supervisor at West, Weir & Bartel, Inc.

Whitehall Laboratories, div.

American Home Prods. Corp.
(Carl Ally Inc., N.Y.)

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

Wilkinson Sword, Inc.

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

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

Williamson-Dickie Mfg. Co.

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

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

WTS Pharmacraft, div. of

Wallace & Tiernan, Inc.

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

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



Put the
middle
of the
mitten..

in the palm of your hand

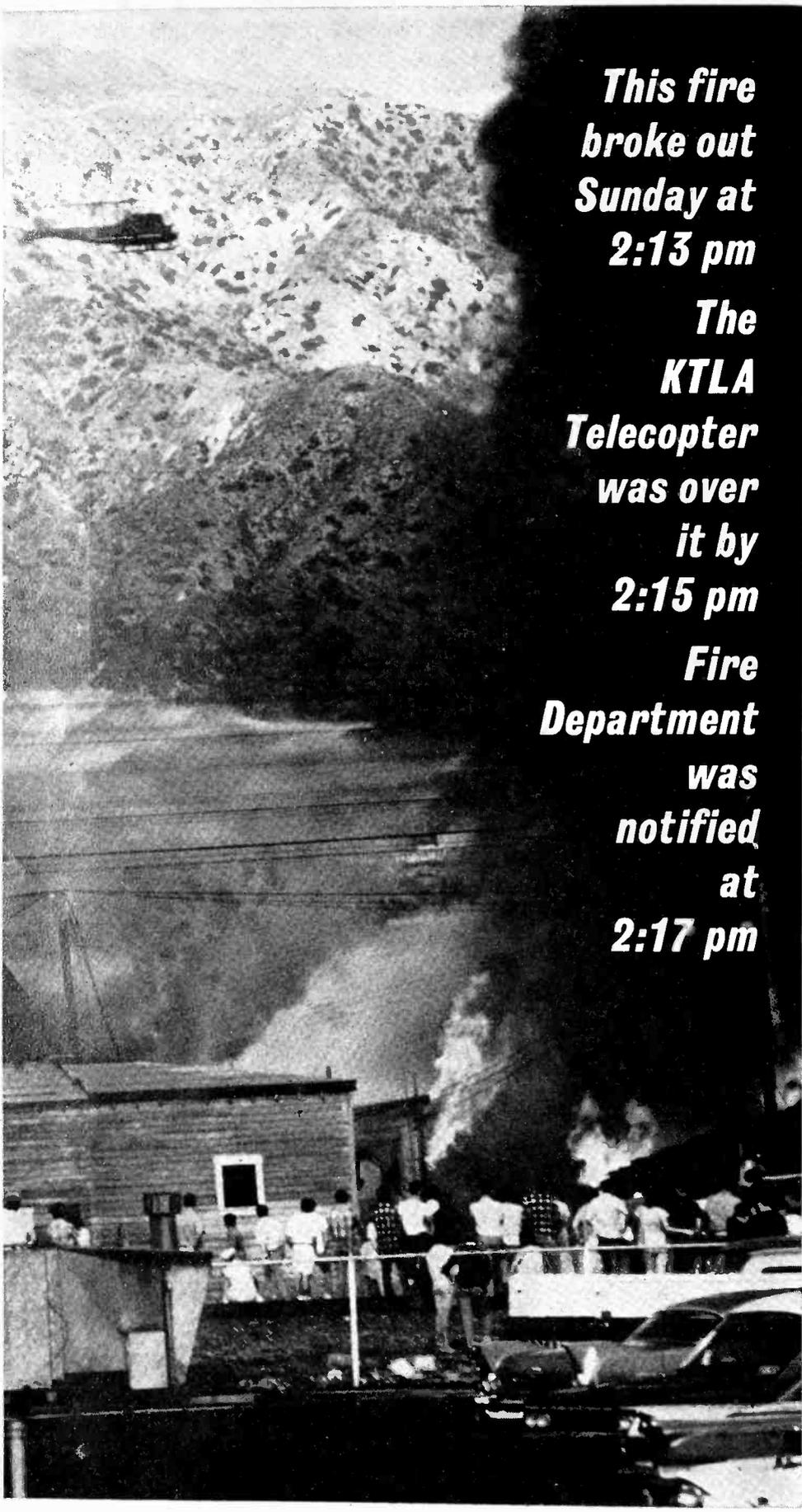
WILX-TV 

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



WILX-TV
555 Stoddard Building
Lansing, Michigan 48933

68



**This fire
broke out
Sunday at
2:13 pm**

**The
KTLA
Telecopter
was over
it by
2:15 pm**

**Fire
Department
was
notified
at
2:17 pm**

Immediate coverage of local stories is another reason why the GEORGE PUTNAM NEWS ON KTLA 5 is Southern California's most popular independent newscast.

GWB A Golden West Broadcasters station
Represented by Peters, Griffin and Woodward, Inc.
KTLA and KMPC, Los Angeles
KSFO San Francisco • KEX Portland • KVI Seattle-Tacoma



Promotion Service

A new service is available to stations interested in what other radio and tv outlets are doing in newspaper promotion. The company offering it, World Clippings, Detroit, provides subscribers with weekly micro-



fiche cards (microfilm containing 72 small frames) covering broadcaster ads in the top 40 markets.

The service covers about 125 newspapers and provides about 200 ads a week. Included is a microfiche reader which enlarges the tiny frames 24 times to 8½x11". The company says a year's collection of the "Best-Ads-Of-The-Week by Radio-TV Stations" takes up less than one inch in an index file. The reader occupies less than a square foot.

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

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top or same cost-per-thousand. Here, the longer protection period is not necessary.

related argument which ties in the issue of frequent rate changes is that stations would be willing to protect an advertiser for a longer period (even a year) if he committed himself firmly. "But advertisers dump us soon as the rating goes down," said a rep executive, "so why shouldn't we take advantage of higher audiences when they come along?"

Though stations and reps are increasingly embracing the grid as they find more evidence that it works, a number of aspects still worry them. They agree with agencies for example, on the dangers of frequent rate changes. The reps fear, of course, any situation where competitive moves are hidden but they also say that, from a broad industry point of view, the ease of hiding rate throws a fog over spot tv prices which hurts the buyer-seller relationship, creating distrust.

Compelling Reasons

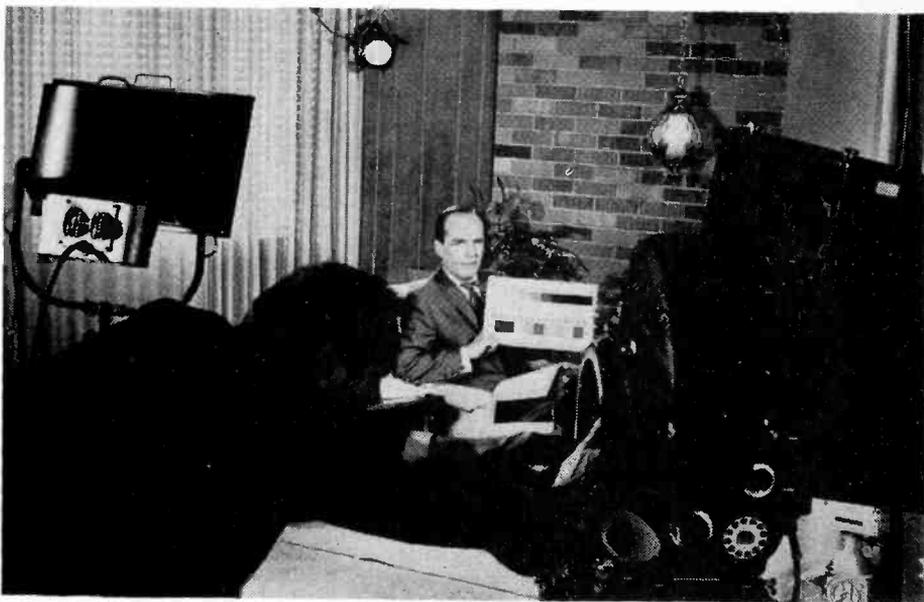
A salesman, reps are only too conscious that the flexibility of the grid offers strong temptations to sell price rather than station quality or the marketing needs of the client. "The key to using the grid properly is sales management," says Mr. Grid. "When a salesman has trouble, his first reaction is to cut his price and sometimes sales management will go along. Bad rates drive out the good. Both top and sales management must impose a firm hand when the grid is instituted."

Obviously, there are compelling advantages to the grid if its use is spreading. These can best be understood in terms of tv's relatively short history. The tv pioneers were also radio station operators and it seemed natural to take over the latter medium's practice of pricing by day part. As tv grew, however, the wide variations in audience patterns and the growing cost of the medium made the daypart system zero in on specific an-

Color Boosts Public Service

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

The series now is on approximately 150 stations, says Robert Holton, director-narrator-host. Of the total, 60 are recent additions to the line-



up, which came in because the show went completely to color in 1965. (Local congregations in 38 markets buy airtime for the series, Mr. Holton also noted.)

"While color has cost us about 25 per cent more for overall production," the director said, "we're now getting at least \$1 million worth of free television time—and a more effective format—for our efforts." Production costs on the series last year were about \$429,000.

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

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

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

his market really needs. "He might buy 300 dozen instead of 100 dozen because he knows he's going to sell tv time," he said. "He can really get into bad trouble because you can't move all the toys bought artificially to boost time sales." Mr. Steiner said he did not think the incidence of jobbers using their toy-buying power to force manufacturers to buy tv time was increasing.

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

Pay More, But—

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

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

Tag-lines explain why more retailers are now buying time and re-selling it to manufacturers. "Some retailers

are now selling time, the chief purpose being to add their own tags to the commercials. We feel that tags are illegal unless equally distributed and therefore we never permit them," said one toy ad director. "If the retailer or the jobber insists on the tags, as they often do, we don't buy." For the first time many companies wrote into their agreements with jobbers that no tag lines, audio or video, will be permitted, and threatened not to pay for tagged spots.

No Commissions

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

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

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

The area of commissions often spells the difference whether a company pays more or less through jobbers or directly to the stations. Many jobbers are associated with agencies (usually house agencies) that actually do the tv buying and

selling. This agency frequently gets the commission. From the toy companies' point of view, this strains relations with its agency that is threatened with a loss of its spot billing. Some companies split their billing with the jobbers' agencies, and others have been forced to set up a special fee arrangement with their agency to keep the account worthwhile.

The main reason most agencies and station representative firms are actively against jobber tv is because of commissions. "Jobber tv involve millions of dollars of advertising time," said one station rep executive. "From our standpoint it's difficult to handle, but we feel quite honestly this business should be dealt with in such a way that we would be commissioned. If jobbers can do it for toys, why not every industry? Then we would be out of business. In the past three or four years the toy jobbers have ballooned into a major problem for us. Initially it looked like a smart idea, but in the long run it's hurt spot tv—and that means it hurts the station and us. It's a better policy to let the stations' national reps sell the national spot and let the stations' local sales department sell to local customers. Practically all toy business is national spot. The manufacturers thought they were getting a good deal, but now are being put under the gun by their jobbers."

It is Legal?

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

In view of the jobber effects on spot television, it would appear the problem is no longer one of concern only to the toy industry, but to the television industry itself. ■

Jefferson Productions also tapes *The Villagers*, a weekly half-hour color show running from rock to rail and syndicated in 16 markets by Hi Attractions, a company based in Charlotte. Executive producer on the show is Jim Owens.

Commercials-taping, however, is the company's principal activity, and in the four years Jefferson Productions has been in existence, Mr. Dillon estimates it has handled well over 1,000 assignments. Currently Jefferson Productions is doing all the work in Dicer-Fitzgerald-Sample's "mystery" campaign for Rival dog food. The six-week campaign has just run its course in Chicago and may soon kick off in New York.

The mystery campaign, involving five 60-second spots, six ID's and a 45-second sales promotion spot, was shot last November and was completed a day ahead of schedule, saving eight hours from the production budget.

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

Long Client List

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

In the past couple of years, and especially since the opening of the new color studio, more and more national accounts have come to Charlotte to tape, Mr. Dillon said. He noted that the new studio has been booked to capacity since it was opened. On two recent days, Carl Rigrod, senior vice president in charge of broadcast production at West, Weir & Bartel, was in the studio



Asa Stallworth, (l.), formerly general manager of WJBF-TV, Augusta, Ga., is now executive vice president of Fuqua Communications, Inc., with responsibilities for broadcasting operations in four states. He is succeeded by John Radeck.

with director Lee Trenner, working on a series of color spots for Dr. Scholl's foot treatment line. On the floor, three production crewmen in freshly pressed chinos and white short-sleeved shirts moved cameras and setups in response to the directions reaching them through the earphones, while a "foot" model stood poised nearby to stick her toes into the picture. The crewmen, according to Mr. Rigrod, are eager to work with producers and directors from out of town, and so have contributed to "the creative climate."

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

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

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

Lately Jefferson Productions has been pioneering a new field; furniture advertising in color tv. The studio has made a number of color

commercials for big furniture manufacturers in North Carolina, among them Henredon, Cabin Crafts and Drexel. The commercials are to go out to the markets on a cooperative basis with department stores.

On staff at Jefferson Productions are a number of experienced tape producers: production manager Jim R. Rogers; senior producer-director Donald E. McDaniel; production assistant Reg Dunlap, and technical operations director Frank F. Bateman. Mr. McDaniel has worked in commercials production in Charlotte for 14 years, and was a producer-director for WBTV for the past seven.

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

His estimate does not seem inflated in view of what has been said about the company by knowing producers. David Davidow, producer at D-F-S, said, "It's gratifying to know that after our fourth trip down there the

there's no question when buying

JACKSONVILLE

MORE love

WJKS abc TV 17

Represented by Edward Petry & Co., Inc.

A RUST CRAFT STATION

When RCA announced a cut-back in production of color sets recently, rumors went buzzing from Wall St. to Madison Avenue. What did it mean? What was the reasoning behind it? What would be the effect on the industry . . . the economy?

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

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

* * *

Those who have long been taught that "cleanliness is next to godliness" may want to change the motto, substituting "television" for "clean-

liness." Again, the source of inspiration is the Times: which noted recently in an article on a new school-building:

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

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

* * *

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

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

last year. The Gardner set has been in just a few weeks.

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

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

* * *

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

Instead of throwing a big blarney or buying a new piece of furniture for the office with the \$500, the representative's Bureau of Missing Persons swung into action. Stan Miguel they found, had been drafted just after he submitted his entry. Where was he now? Basic training at Fort Dix? No? On his way to Vietnam? No. He'd received a medical discharge and was already out of the army.

More tracing. He wasn't at a rival agency. He hadn't become a rep salesman. He wasn't even opening his own media consultant office. He was enrolled at San Francisco State College, working toward a master's degree in biology.

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



"I don't care whether it already ran as part of a tv series . . . whether it was made as a pilot for a tv series . . . whether it's a movie made for a tv feature-film showcase . . . or whether it's just a movie that eventually will be on tv—I still don't like it."

How would you like to have this guy's success with women?

In the first year, The Merv Griffin Show has tripled its number of stations. Merv is now broadcast in more than 80 major markets. How does he rate with females? In Chicago (broadcast with four VHF stations) Merv gets 75% of total women. And nearly that many of their jealous husbands. He has an impressive track record in markets large and

small throughout the country.

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

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

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September 1966 share of women viewers 4-5 pm. The audience figures shown are a reflection of the original survey estimates. Their significance is a function of the techniques and procedures used. The figures are subject to the conditions of the service noted or described in their report.

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BATON ROUGE ... WBRZ	DALLAS <small>(call letters to be advised-new UHF station, Channel 33)</small>	LAS VEGAS KLAS	PHOENIX KTAR
BOSTON WSBK	DETROIT WJBK	LOS ANGELES KHJ	SEATTLE KIRO
CHICAGO WGN	GREENVILLE, S. C. WFBC	MILWAUKEE WITI	TOLEDO WSPD

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