

Television Age

What's ahead in '66: a special television forecast	PAGE 21
Will stations have to turn producers to fill the void?	PAGE 28
Television helps create a giant new market	PAGE 26

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1966

THE YEAR OF DECISION



Sales problems will be intensified. Alert representation reflecting efficient station management is recognized by agencies and advertisers.

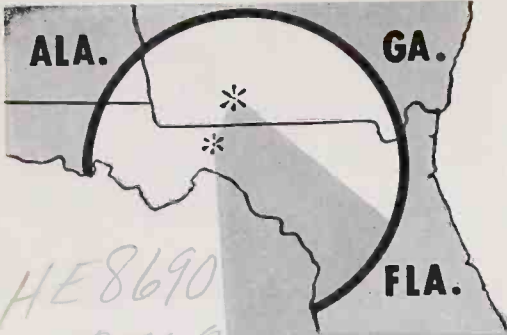
VENARD, TORBET & McCONNELL, INC.

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WCTV-land

land of YEAR-ROUND

good living, good business

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

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WCTV
6

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company





(On the Air January 4, 1966)

The channel of change in Chicago TV

We can tell you now that WFLD is here to stay. We can promise you that it will make a real dent in the Chicago TV pattern, almost certainly a very large dent.

We can tell you now some very certain things about why we will succeed, and how we will go about it.

Our purpose in life will be to gain and hold the interest of adult men and women on Channel 32. WFLD will not be an electronic egg-head, but it will be intelligent. It will not live on slap-stick or soap opera, but it will not balk at reaching hearts and funny-bones as well as minds.

We will succeed because of four simple facts. Because there is a great and growing potential UHF audience. Because in seeking that audience we will use equipment and facilities never before used by any single TV station. Because we will fill the existing program vacuum with a new richness of viewing fare. And because we will make available to advertisers, large and small, cost-and-audience possibilities that do not exist anywhere else.

Audience potential? Every new set built in the last year and a half is equipped to receive UHF. Close to 800,000 of these are already in reach of Channel 32. Before you know it, the area's 2.4 million TV homes will all have at least one UHF set.

We are not about to wait for a random explosion of this new audience. We are out to trigger it, controllably.

Facilities? Nearly \$3,000,000 has already been spent for equipment and mechanical facilities that are new, ultra-modern, the best. They include 1 million watts of effective transmitting power. They include portable vidicon cameras with 10-1 zoom lenses, capable of getting under a city's skin as TV has never before been able to do.

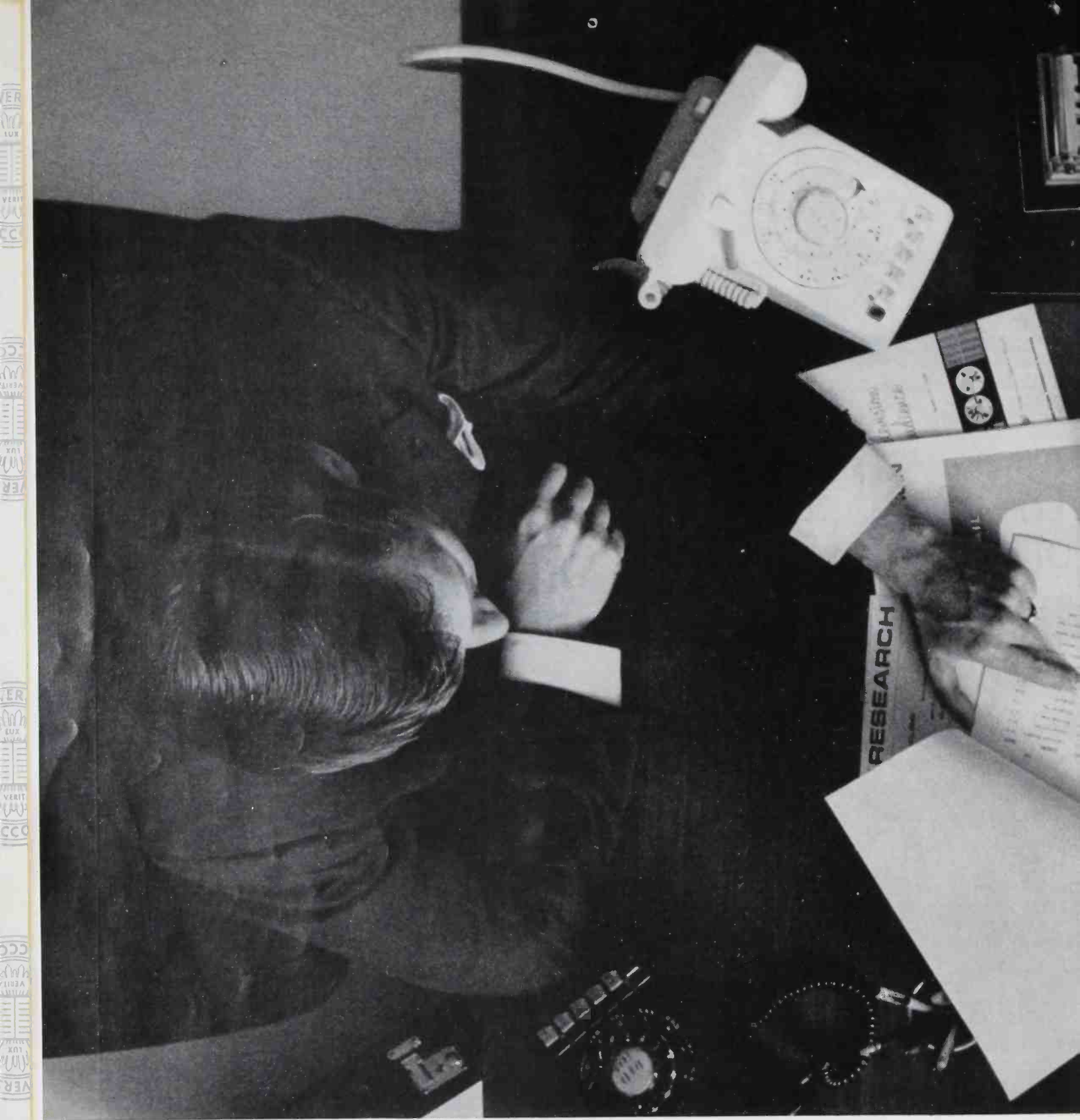
Another facility, too, is unique. We are blood brothers to two great metropolitan newspapers. Their immediacy, authenticity and excitement in news-getting can be shared by our viewers. Their newsrooms, from which live reports will be made, will be part of our operation. Their experts will serve our viewers well. Their combined circulation is over a million per day. Through them, we can directly invite their audience to be ours.

Programs? From 6:30 to 8:00 we will present adult entertainment. Charlie Chaplin revived. The Richard Boone Theatre. Profiles in Courage. Innovations yet to come. From 8:00 to 10:00, Channel 32 will be a sports theatre. Live, almost entirely. Current. Seasonal. Mostly big-time colleges. Notre Dame, Northwestern, Loyola, Illinois, Michigan State, and De Paul. Finally, 10:00 to midnight. Our news theatre. News in depth. News documented and interpreted by expert, experienced newspaper men.

Last but far from least, we will succeed through the new opportunities we open to advertisers. Into the dearth of good prime spot time we bring new openings. Into a TV world of ever rising costs, we bring a schedule of advertising rates you can eminently afford. To the adventurer in commercial technique, we bring an affordable place for adventure. To the advertiser with a special interest in the Chicago market, we bring a new force to implement that interest. To advertisers of vision and courage and imaginative foresight, we bring an extraordinary opportunity to stake out a claim on the ground floor of a sure thing. It certainly means something that one of the world's largest advertising agencies has bought our whole opening night for its own sponsorship.

This is WFLD, Channel 32, signing off for now, We will grow and we will succeed. Why not grow and succeed with us? Life will not be dull along the way. Life will be a little richer as we get there—for the viewer, for the sponsor, and for yours truly,

Field Communications Corporation
Marina City—Chicago



**Who helped Madison Avenue
improve time buying estimates?**

You guessed it. Blair Research.

(Just one more reason why Ted Bates' Sam B. Vitt* listens when Blair talks television.)



*Blair Television's Pat Devlin meets with Sam B. Vitt, VP and Executive Director of Media-Program at Ted Bates.

Which will be the hot new shows come next fall? The best time buys?

Lacking a crystal ball, advertising men have had to seek the answers by relying on such time-tested devices as past performances, advice, instinct, and maybe a little coin flipping. And at the local level, the situation was even wilder.

That is, until Blair Television turned its Research Department loose on the Nielsen and ARB ratings. We dug into mounds of network projections, local conditions, audience surveys and the like. (Maybe we'll tell you how we did

it someday.) And we came up with our own system for estimating fall ratings on a *local basis* months ahead.

Has it paid off? You bet it has. Agencies now accept Blair estimates because they find them reliable and objective. They know they can bank on them. And advertising men can forget about flipping coins.

It's just one more example of Blair's service to agencies and stations. We call it Enlightened Marketing. It means creative choices. Thorough Research. And Blair Television experience.



BLAIR TELEVISION

A Division of John Blair & Company | 32 Years Serving The Broadcasting Industry

OFFICES IN 10 MAJOR CITIES: New York/Chicago/Atlanta/Boston/Dallas/Detroit/Los Angeles/Philadelphia/St. Louis/San Francisco

Television Age



The importance we attach to our information responsibilities is implicit in the clean, crisp, professional presentation as well as the content. In Houston, people prefer.... KTRK-TV abc

21 PROSPECTS '66

Indicators point to new highs for television—which plays a more active role in moving the economy

26 TV STATIONS—OR FILM PRODUCERS?

As the supply of features and series dwindles, new answers are needed to the problem of obtaining programming

28 LOVE FOR SALE?

A new and gigantic market—men—is being created and tapped by the nation's cosmetics makers

30 WHY SHORT-CHANGE RESEARCH?

Television spends far less than other industries in improving its product, assessing its true value

48 PROFILE: COLOR-SET OWNERS

They eat more, drink more, drive more, fly more; a special study shows the value of this market

DEPARTMENTS

8 Publisher's Letter

Report to the readers

13 Tele-scope

What's ahead behind the scenes

15 Business Barometer

Measuring the trends

19 Newsfront

The way it happened

31 Viewpoints

Programming pros and cons

32 Film/Tape Report

Round-up of news

38 Wall St. Report

The financial picture

39 Spot Report

Digest of national activity

58 One Seller's Opinion

Don't argue—Cancel!

61 In the Picture

Richard Uhl

62 In Camera

The lighter side

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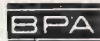
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WANT THE HEALTHIEST TV CIRCULATION IN WEALTHY IDAHO?

Daytime, early evening, prime time, late evening and total. KBOI-TV has the largest average daily circulation of any TV station in Idaho.

Source: ARB 1965 Television Coverage. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.



KBOI
TELEVISION

Channel 2 CBS

BOISE



Represented by

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

Letter from the Publisher

Tomorrow and Tomorrow . . .

This is the time of year when every business man takes a good, hard, long look at his 1965 figures, makes projections for 1966, and attempts to look forward to 1970. The TELEVISION AGE estimates (see page 21) based on our Business Barometer show a 9.6-per-cent increase in revenue for the industry in 1965 over 1964. In 1964 the industry grossed \$1.5 billion. In 1965 it will be approximately \$1.7 billion. For 1966 TELEVISION AGE predicts an 11-per-cent increase in spot, a 7.7-per-cent increase in network time sales, and a 10-per-cent increase in local. Therefore, the over-all industry gain for the upcoming year is estimated at 9.8-per-cent.

National spot got off to a fast start at the beginning of the year, and racked up phenomenal gains for the first six months. The last six months of the year showed precipitous drops in many markets. Several explanations have been put forth for the tapering off of national spot—political billing the previous year at national rates, retrenchment for year-end profit statements, the lag in starting dates due to the time required for color commercials, etc. Significantly, however, all advertising expenditures were off in the latter half of the year. The dramatic gains of national spot the first half of the year more than offset the drop the last six months so that the industry wound up with an over-all increase for the year.

It should be emphasized that any industry estimates and projections are based on averages. These figures are useful in charting of trends, and this is intelligent utilization of the Business Barometer. It is risky for stations to chart their own figures on a basis of industry averages, since individual revenue figures are subject to local competitive conditions, facilities, and complexities of the market.

Looking ahead, by 1970 the total advertising expenditures are estimated by reliable industry economists to be about \$4 billion.

Color Plays its Part

Primarily because of color, television expenditures are expected to grow at a faster rate than total advertising revenues. At present television accounts for 16.2-per-cent of all advertising billing. By 1970 this is expected to increase to 20-per-cent. On an overall basis, television activity, particularly national spot and local, react very quickly to changing economic conditions. The economists predict the gross national product in 1966 will soar to a record high of over \$710 billion, and television more than ever will be the catalytic agent in the economy in the year ahead.

It's not just that the advent of color will mean more advertiser dollars will be invested in the medium of tv. But the sales of color receivers—if they materialize anywhere near what the predictions now call for—will necessitate huge new construction programs, increases in employment levels, heightened advertising budgets on the parts of the manufacturers, new orders for glass bulbs, cabinets and other components. *That's* why tv '66 represents a new and vital force in the economy.

Cordially,

S. J. Paul

augusta's
tv station
with
the

**SPECIAL
DELIVERY**



you
want

WRDW / TV 12

Represented by
The Katz Agency, Inc.

A RUST CRAFT STATION



ONE
...for your money
WSYR-TV

Again, overwhelmingly the
**LEADER IN THE CENTRAL
NEW YORK MARKET.**

WSYR-TV dominates...because
of eight years of unbroken
leadership in the market, in
ARB Reports.

Again, it is number one in
homes delivered—

*41% more than station no. 2

*76% more than

station no. 3

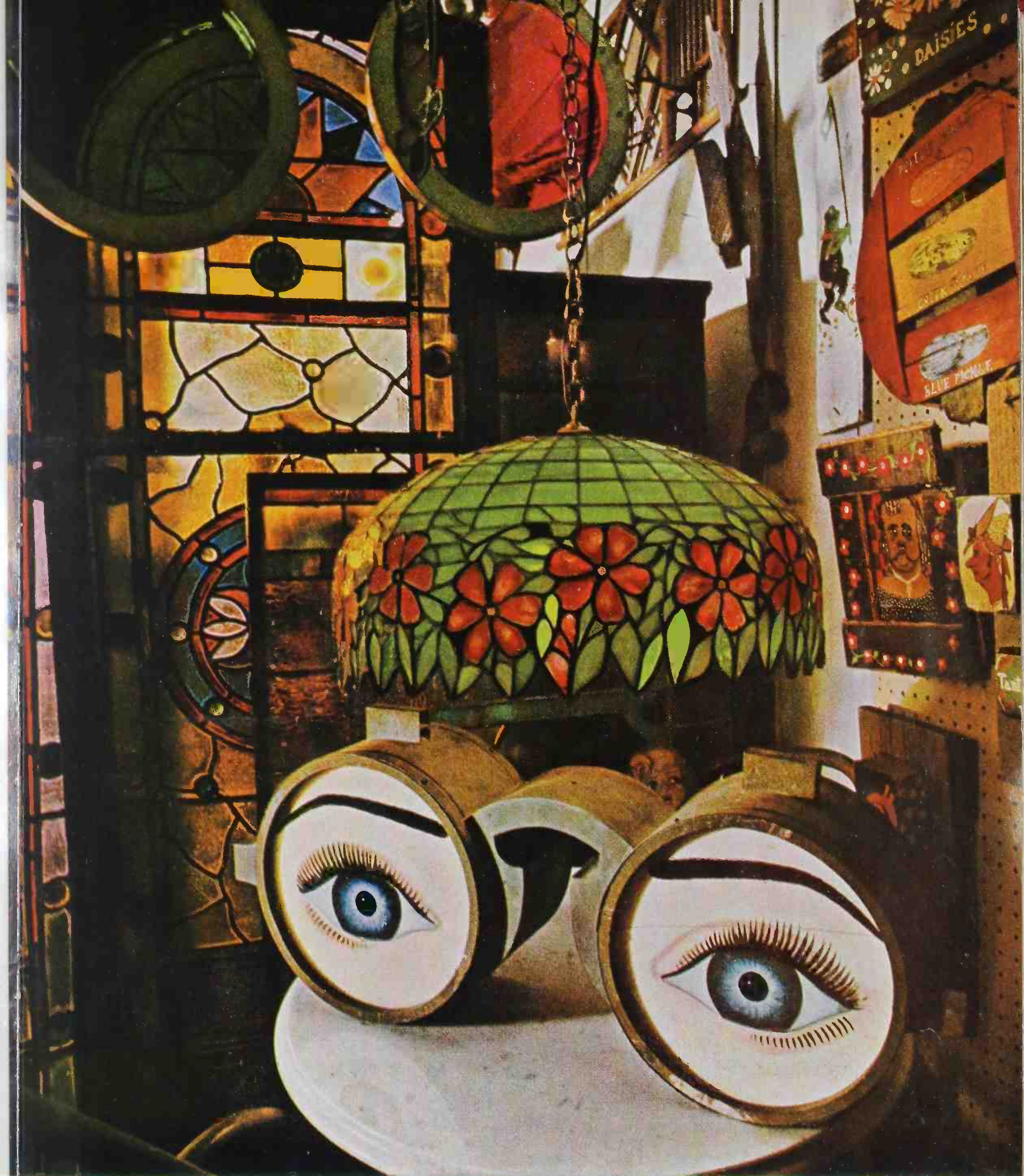


*ARB FOR MARCH 1965.
SIGN-ON TO SIGN-OFF. MONDAY THRU SUNDAY.

WSYR-TV

Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



WCBS-TV is an old hand at **Good looking!** providing good viewing for its audiences. singled out the "fluidly imaginative camera" and praised the overall program as "an attractive color photo album."

For example, "Simple Gifts," a recent locally-produced exploration of enjoyable pursuits (antique buying, fox hunting) and pleasures (sailing, mountain climbing).

"Simple Gifts" was the station's first full-hour prime-time special in color, and the critics' raves left no doubt that Channel 2's touch was as deft and sure as ever.

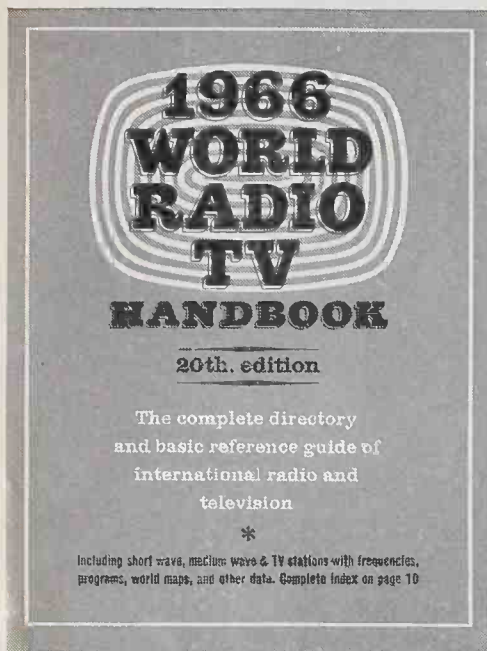
The New York Herald Tribune headlined its rave, "Poetry through Eyes of Camera,"

Newsday called it "a lovely color documentary." And Variety summed up "Simple Gifts" as "magnificent...all the more so because it is the work of a station rather than a network."

New Yorkers know a good thing when they see it. Season after season, they find just what they are looking for on **WCBS-TV**

Channel 2 in New York/CBS Owned. Represented by CBS Television Stations National Sales.

JUST OFF THE PRESS



1966 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark

or

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

Video Tape Recording, New Markets and Products, by Chris H. Schaefer, Cedric L. Suzman & Associates; Hobbs, Dorman & Co., Inc.; 104 pp. \$12.

"Within a few years it is possible that the American consumer may own a tape recorder with which he can record and play back programs received on his television set, or with which he can make his own family television shows. This possibility is a reflection on the rapid technological change which is underway in the field of video tape recording . . ."

With those words a group of collaborators begins a slim and informative text on the history, current status and future of the video-tape recorder—and it is a tribute to the world's electronic technology today that the words are, of course, already out of date. The American consumer for some months has been able to purchase several models of home vtr machines, complete with auxiliary cameras for home-tv-movie use. *Video Tape Recording*, published just last month, suffers a few other deficiencies in its timeliness: it provides some interesting comparisons of the number of sales of audio tape recorders with such things as sales of Polaroid cameras, phonograph records, movie cameras, etc., in an effort to determine how many home vtr machines might be sold in the future; but unfortunately its data stops in each instance at 1961 or 1962. Later and more pertinent fig-

ures are missing. Again, the number of tv stations in the U.S. in September 1963 appears odd in a book issued at the end of 1965.

Why the tardiness? *Video Tape Recording* began its existence as a research report of a group of students at the Harvard Graduate School of Business Administration. The academic world moves slowly in getting its reports to a publisher and into print.

However, the group effort has its value. The students went fairly deeply, and with an avoidance of technical language, into the operation of various kinds of recorders; pricing, portability and such factors of existing units are discussed, as are the possibilities of GE's experimental Thermoplastic Recording process and other future image-recording techniques.

A large section of the book is devoted to an inquiry into new markets for video-tape recorders. In addition to the home-entertainment market, the authors see vtr units being employed in closed-circuit application in everything from carnivals and circuses to prisons and universities.

Unfortunately, *Video Tape Recording* spends much time—as a number of publications did a few years ago—on the much-touted Telcan and Par recorders. A complete bibliography suffers from the same troubles: it's as up-to-date as November 1964, and in the world of electronics, a month can be a decade, a decade can be a century.

SUBSCRIPTION SERVICE

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

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

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

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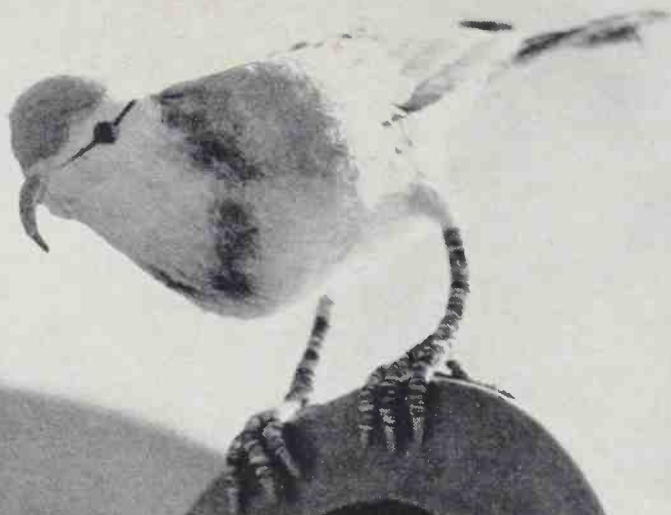
ADDRESS _____

CITY _____

STATE _____

ZIP CODE _____

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




BIG bore

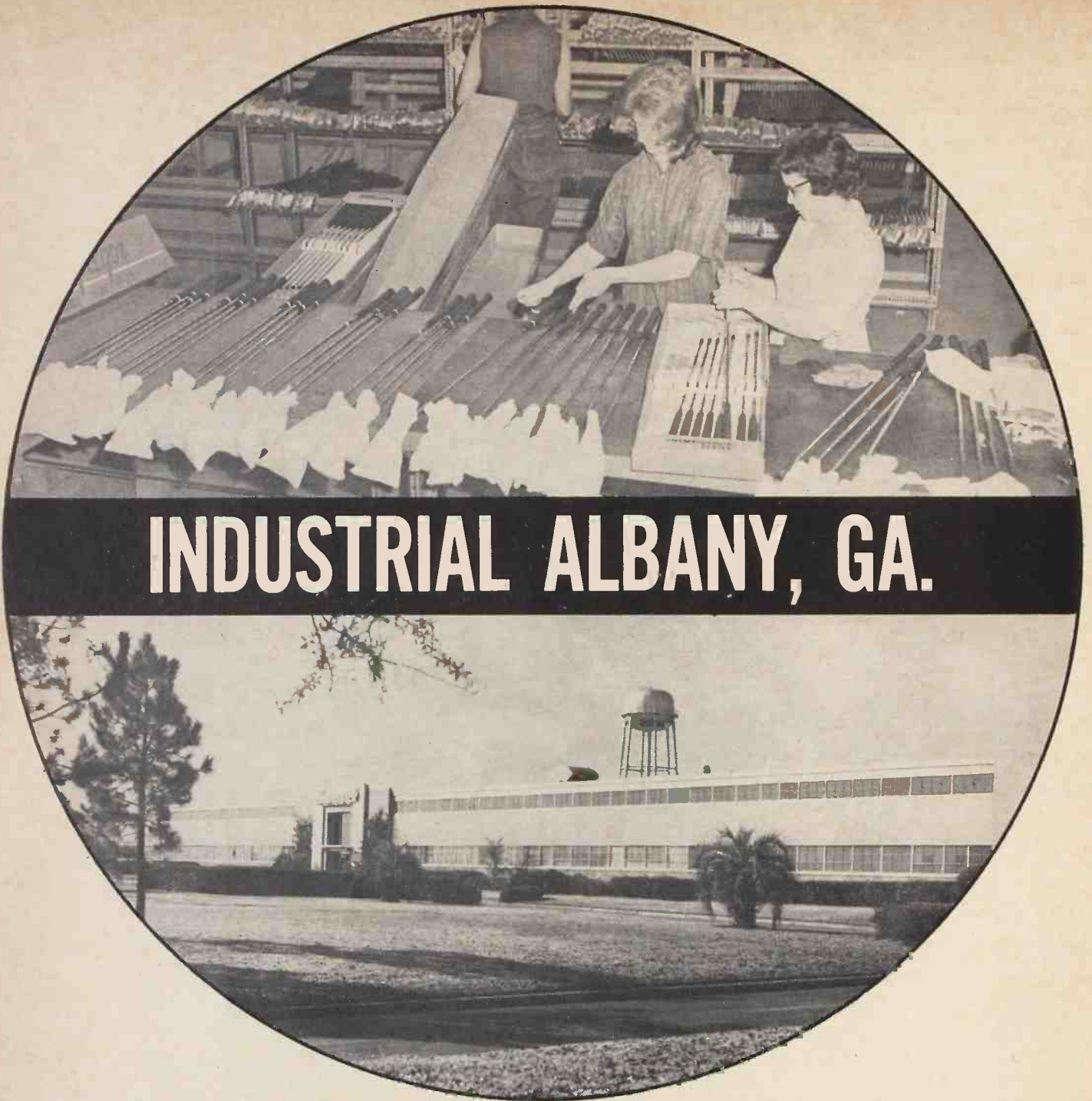
Most people in the U. S. would be bored stiff by the 20 hours of strictly farm programs on WIBW Radio every week. And the 3½ hours of farm lookin' time on the TV side would kill ratings most anywhere else. But not in Kansas. Farming is BIG BORE (caliber, that is) here. A broadcaster who expects to do a big caliber job of serving Kansas farmers has to think big, and be big in the farm program department.

WIBW broadcasters, like Farm Director George Logan, Farm Editor Don Edson, and Farm Reporter Larry McGhee, cover Kansas like a blanket to report on day-to-day farm activities across the state. So if you want to sell the over 100,000 Kansas farm families (and their suppliers) who represent a billion and a half gross farm income, contact Avery-Knodel. Or call 913—CR 2-3456.



RADIO - FM - TELEVISION
Topeka, Kansas

EVERY  **KNODEL.** A broadcast service of
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Represented nationally
by Avery-Knodel

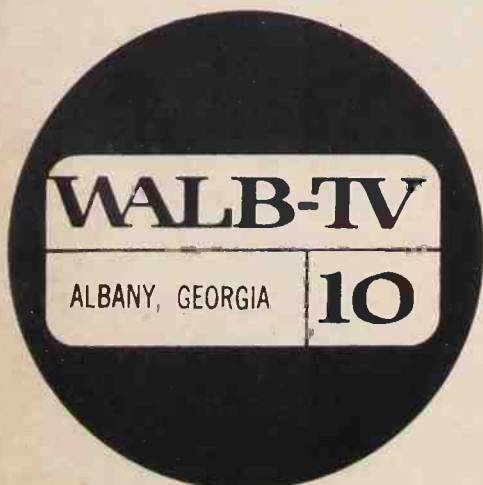


INDUSTRIAL ALBANY, GA.

Home of MacGregor-Brunswick

Did you know they are manufacturing golf clubs in Albany? Albany-made MacGregor Golf Clubs are sold throughout the world. The manufacturing facility is considered to be the

most modern in the golf industry. MacGregor—the greatest name in golf—is another economic asset to the rich Southwest Georgia area served by WALB-TV.



and WALB-TV

MacGregor-Brunswick's large family of employees, plus 899,500 more Southwest Georgians, look to Albany's WALB-TV for the best in entertainment, news and information. Channel 10's Southwest Georgia area continues to grow providing you, the advertiser, with the very best industrial and agricultural market. In this billion dollar market the mass media with the power and people capable of delivering for you is WALB-TV.

Raymond E. Carow, General Manager WALB-TV, Albany, Georgia
 Represented Nationally By Venard, Torbet and McConnell
 And In The South By James S. Ayers Company

Storer Next to Go EDP?

Electronic Data Processing is in the immediate-future plans for Storer Television Sales, and the reason is the familiar one: salesmen spend more than half their time in the offices, writing out sales reports, checking bills, etc. Management feels the staff could better earn the high salaries paid, and could increase their own commissions, by spending more time making actual sales calls and aiding buyers in heightening the effectiveness of schedules.

CBS, Ford Working on Deal?

CBS-TV reportedly is making somewhat frantic overtures to Ford Motor Co. in the hope of holding on to a major share of that client's business. The auto-maker has made little secret of the fact that it was far less than satisfied with its NFL buy on the network. From the beginning, so it's said, Ford believed the \$65,000-per-minute price was too high in the football games, and subsequent cpm's bore out its convictions. Since it's doubtful that the NFL minutes will go for less in the future, look for Ford to shift a large part of its budget into other forms of programming.

Drugs Bounce Back

This past year was the turning point for new drug products, declining until recently in number after the big Food and Drug Administration shakedown and the Kefauver investigations several years ago. New drug products introduced in 1965 totaled 147 (including 15 analgesics), an increase of 13 over the number brought out the previous year. Observers feel that this upsurge will result in new ventures into tv and more advertising expenditures.

Blair Reports on Local Markets

Blair Television recently produced a factbook comparing color tv penetration with major magazine circulation in Blair television markets. The markets were broken down into categories of total tv homes, percentage of color penetration, estimated number of color tv homes, and into circulation figures of the seven top selected magazines. The import of the compilation is that, in many cases, the number of color homes in the market exceeds the circulation of many of the magazines in the same market. For instance, according to Blair, in Fresno, where color tv penetration is 14 per cent, there are more color homes than homes which subscribe to *Time*, *Life*, *New Yorker* or *Saturday Evening Post*.

ARB Makes Good

Word has gotten around to some reps that the ARB special-order demographics and cost sheets are easier to handle and less complicated than the competition's.

Both major rating services put out essentially the same material but the more streamlined approach of the ARB forms is winning the research bureau friends in the industry. The advantage may soon show in subscription figures.

Financing feature films

Look for more broadcasters to ante up financing for feature films. Already, the ABC Owned tv stations are co-producing a feature film with MPO Videotronics. The recent acquisition of Hanna-Barbera by Taft Broadcasting, although not as yet directly related to feature films, may be a move in that direction, too, which would result in theatrical product to play later on tv.

Aerospace

Network news departments all may eventually staff aerospace editors to handle the expertise on the increasingly important area of space exploration. ABC News has had general science reporter Jules Bergmann working in the aerospace field, now NBC News is about to name one or two aerospace editors. (CBS News reportedly is not yet ready for such a move.) The *New York Times* provided an example for the profession to follow when late last year it hired three aerospace editors.

What's In a Name?

Pharmaceutical manufacturers are contemplating Medicare with mixed emotions. While pleased with the certainty that the medical plan will substantially increase the use of pharmaceuticals and result in more money for manufacturers, the concerns are worried about government control and a rise in the use of 'generics' or non-brand drugs, which account for about 13 per cent of current drug sales. There has been talk of a widespread brand identification campaign on the part of several large drug manufacturers in order to anticipate this very possibility.

Tape Prices in New York to Rise?

Some agency producers reportedly are worried about the tape-commercial situation in New York since the merger of MGM Telestudios with Videotape Productions. They feel that under the ever-present bid system, it's difficult to beat down prices when there are only a few sources of supply. With Telestudios out of the picture, the agencies can get their bids from Videotape Center or NBC-TV's Telesales unit, and it's felt tape prices might go higher than they've been in the past. Of course, they can't climb too much as the film production houses are always more than willing to be competitive—and tape's low cost has been a primary tool in the selling wars against film.

15 MEN HAVE LEFT WFBM

Tom Carnegie left for Scotland, and brought back a fascinating documentary film he produced on race driver Jimmy Clark.

Bob Gamble left for Europe, and brought back filmed reports from Paris and Berlin.

Gene Slaymaker has just returned from filming two special programs in South America.

Howard Caldwell will soon leave for Pakistan and India.

In all, we've sent 15 men* packing.

They usually bring back something for your pleasure or enlighten-

ment, on film or tape. And they *always* bring back something else: a better perspective, a deeper understanding of the *background* to the world news they report.

Perhaps all this has made you wonder "Who's watching the store?" Don't worry. Even if all 15 left at the same time, we'd still have more men covering the local news than any other station in town. The world is our beat. But Indianapolis is our home.

The WFBM Stations • Time-Life, Inc. • TV • AM • FM
Indianapolis • Represented Nationally by The Katz Agency

***FOREIGN ASSIGNMENTS:**

TOM CARNEGIE, SPORTS DIRECTOR; BOB GAMBLE, NEWS DIRECTOR; ERNIE CRISP, CHIEF PHOTOGRAPHER; ELDON CAMPBELL, MANAGEMENT; BOB BROCKWAY, ENGINEER; GENE SLAYMAKER, RADIO NEWS EDITOR; RALPH GRANT, NEWS PHOTOGRAPHER; CHUCK O'DONNELL, PRODUCER; BERNIE HERMAN, MOVIE HOST; PAUL WILSON, NEWS PHOTOGRAPHER; LES WALDEN, NEWS PHOTOGRAPHER; EARL SCHUMAN, EXECUTIVE PRODUCER; HARRY MARTIN, FARM DIRECTOR; HUGH KIBBEY, TV EXECUTIVE STAFF

Business barometer

As was the case with spot tv in October (reported here last issue), local volume similarly was down considerably from the percentage increase racked up in October '64 over the same month in '63. But where spot's increase declined from 14.8 to 8.4 per cent this past October, local's fell from 38.9 per cent to 3.2 per cent.

The figures, derived from the monthly Business Barometer sampling of stations, might be disheartening were it not for one very important and vital fact: spot and local totals in October '64 were swelled considerably by large sums spent for political-campaign advertising. Therefore, the increases—particularly on the local front—were much larger than might ordinarily be expected. (As an illustration, a year earlier local tv's gain in October '63 over '62 was only 2.3 per cent.)

On the network-compensation scene, an increase of 6.3 per cent was recorded this past October over the same month of 1964. This indicates a slightly better picture for the affiliates, since the '64 over '63 increase was 5.0 per cent, and the previous year October compensation declined 0.5 per cent.

Looking at local and compensation business on the month-to-month basis, October to September immediately preceding, the picture was also bright. Local time sales were up 32.0 per cent (again not so good as the 43.2-per-cent gain registered in October '64, but a gain achieved without the added impetus of election dollars). Compensation increased 6.2 per cent, October over September.

A final look at the 3.2-per-cent increase in October local volume: the figure is not only extremely low in comparison with the increase of the previous October, but it is the lowest gain registered in any month of 1965 (April's 3.4-per-cent increase was the previous low figure). The unanswerable questions are, was local selling activity relaxed because spot tv has been running so well, or was October '64's gains so huge that the industry could do little more this year than climb slightly above them?

LOCAL BUSINESS

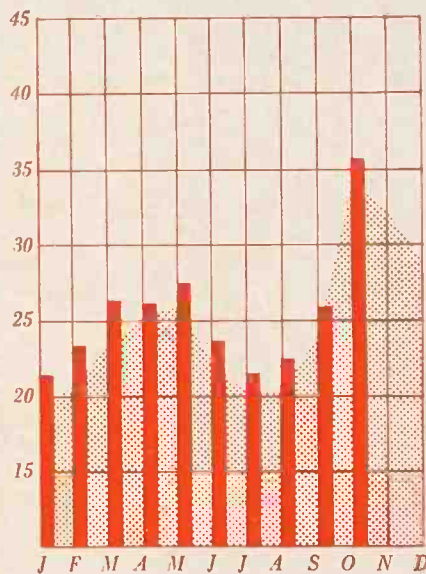


October (up 3.2%)

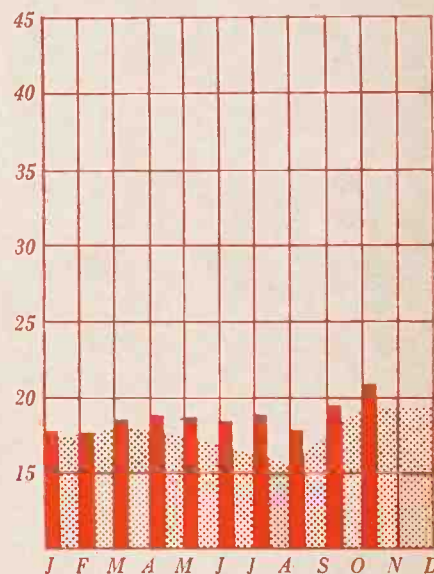
NETWORK COMPENSATION



October (up 6.3%)

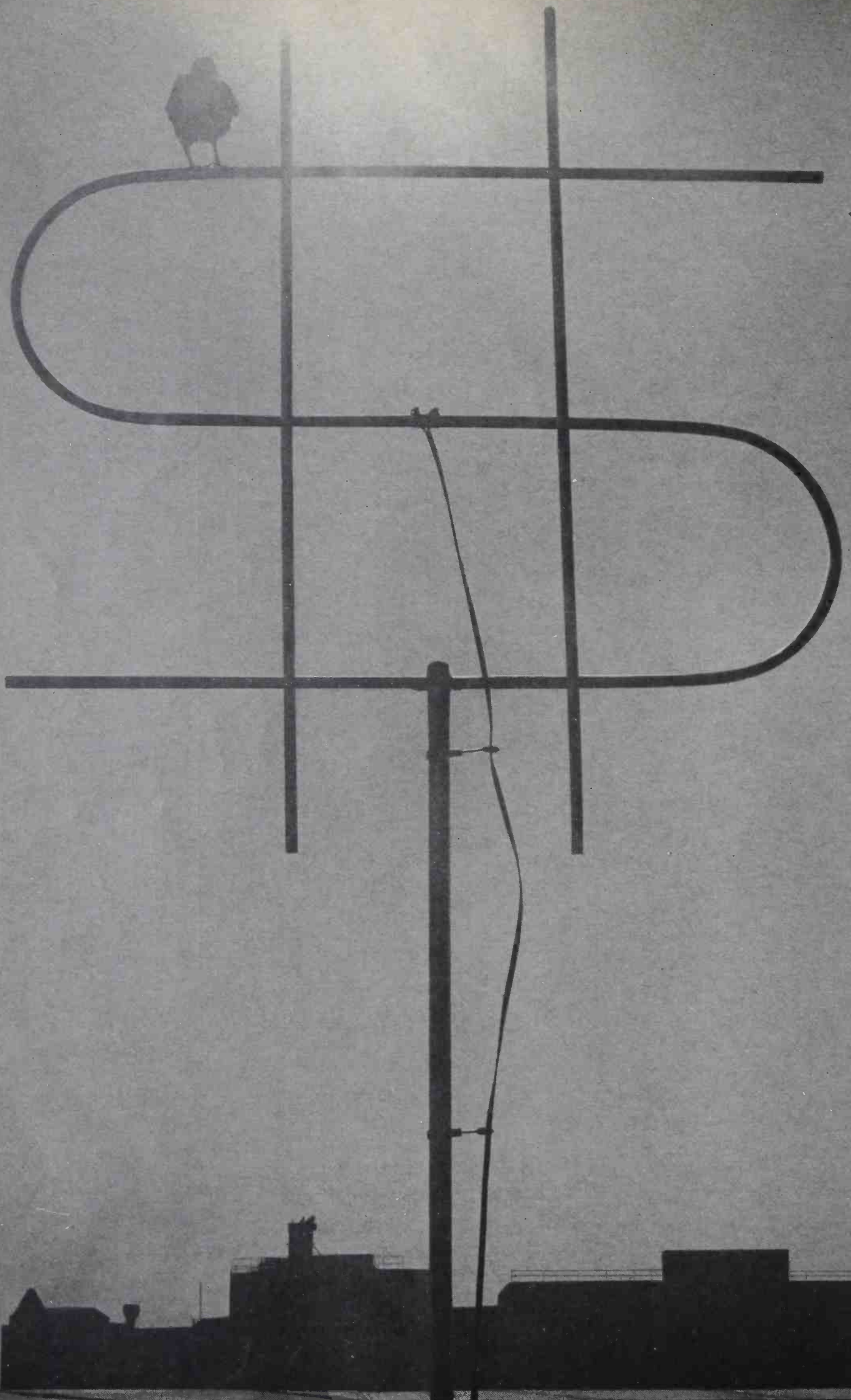


1965-'64 comparison



1965-'64 comparison

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



do you see what we see?

Most of our readers get the message every issue: television time is money. We recognized this vital fact of television life from the day we began publishing ten years ago. The result?

Ten thousand executives who regularly reach for Television Age to get the buy and sell information they need to make the buy and sell decisions.

You'll find it everywhere in television . . . from trend-measuring Business Barometer to trend-setting Telescope . . . from our Wall Street Report to our Spot Report.

It's the kind of editorial climate that makes your advertising all the more meaningful, because Television Age always means business.


Television Age meets the needs of the people who spend over \$1,000,000,000 in television annually



KFDM-TV, AMERICA'S NO.1 CBS STATION

In Metro Share of Audience

In Texas' 4th largest market, BEAUMONT-PORT ARTHUR-ORANGE, KFDM-TV delivers 48% average of the metro share of audience*. 48%! Almost one-half of a 3-station market! Total audience: 50,000 homes — average quarter hour 9 AM till midnight. Total TV homes: 214,200, an increase of 8,000 in one year! *ARB, March 1965

KFDM-TV ★ CHANNEL 6 ★ BEAUMONT ★ PORT ARTHUR ★ ORANGE  Peters-Griffin-Woodward



Church and Tv

The American hierarchy of the Church of Rome is taking a page or two from Madison Avenue to reach infidel and faithful alike through tv. The Roman Catholic Bishops of the U.S. have set up a National Office for Radio and Television, chaired by The Most Reverend John A. Donovan, the auxiliary Bishop of Detroit, and staffed by Father Raymond Bluett, a candidate for a doctorate in marketing at New York University. Bishop Donovan shortly will announce a layman as director of the office.

Father Bluett said the Office, which will in no sense be a counterpart to the former Legion of Decency (now called the National Catholic Office of Motion Pictures), will use the most sophisticated apparatus of modern marketing to advise programmers on when and where to run a religious program, and who to program for. First on the agenda is a far-reaching demographic survey which will determine the makeup of the present audience for religious (and especially Roman Catholic) programming, and the dimensions of the potential audience for such programming.

The Office plans to conduct extensive research on audience attitudes toward the Church and toward religion in general, and will also study viewing habits. It will not get into the production end of tv, an area handled by various religious orders—Paulists, Franciscans, etc.—within the Church, and, at the network level, by the National Council of Catholic Men.

CARTA-Backed Move. The initiative to set up the Office was taken by the bishops of the U.S. as they met in Rome for sessions of the Vatican II council. The original impetus for the episcopal move had come from members of CARTA, the Catholic Apostolate of Radio, Television and Advertising. Among the CARTA members prominent in broadcasting

are Donald McGannon, president of Group W; William Steers, board chairman of Needham, Harper & Steers; Thomas Deegan of Interpublic; Philip C. Carling of BBDO; Thomas Kearney, sales manager of Corinthian; Metromedia's John McArdle, and William McAndrew, president, NBC News.

The Office will be headquartered somewhere along network row on the Avenue of Americas in New York.

300 Shopping Days

Remember Christmas? The country's toy manufacturers have forgotten it, not because it was an unhappy selling season (on the contrary it was generally reported excellent), but Christmas '65 is behind the industry now, and it's *next* Christmas that's getting the attention. First of the firms to rush word of its 1966 plans was Hassenfeld Bros., Inc., maker of the fantastically successful "G. I. Joe" line. The company's Hasbro brand, which had a budget of \$2,000 just 13 years ago, now will have \$6.3 million in advertising support this year.

The surge in toymakers' budgets is largely a result of television, of course, as before tv there was really no medium in which toys *could* be widely advertised. Comic books, children's magazines, adult magazines, newspapers were infrequently used, and the total investment in all of the media by all the toy companies was probably less than \$1 million. For 1965, TELEVISION AGE estimated last April 26 that toys would be advertised on tv to the tune of \$40 million.

Sizable as that figure is, it represents an advertising-to-sales dollar ratio of less than 1.7 per cent, surely one of the lowest among industries which are major users of tv time. The toy industry is estimated as having sold some \$2.344-billion worth of games, bikes, guns, dolls and other playthings during the period between May 1964 and March 1965.

Survey Shows Size. The \$2.3-billion figure came out of a survey, the first of its kind, conducted for the Toy Manufacturers of the U.S.A. Some 7,700 interviews with 4,000 toy purchasers were taken in homes to learn which toys sold best, how much was spent on them, why and where they were bought, and what influence advertising of various kinds had on the purchase. The exact size of the toy industry has long been difficult to judge for a number of reasons: there is often little agreement as to what constitutes a "toy;" many toy firms are family- or privately-owned and guard their sales figures zealously; "hot" items offered at one price are often quickly copied and dumped into the market at lower prices by quick-kill operators who cease being toymakers as soon as the fad drops off.

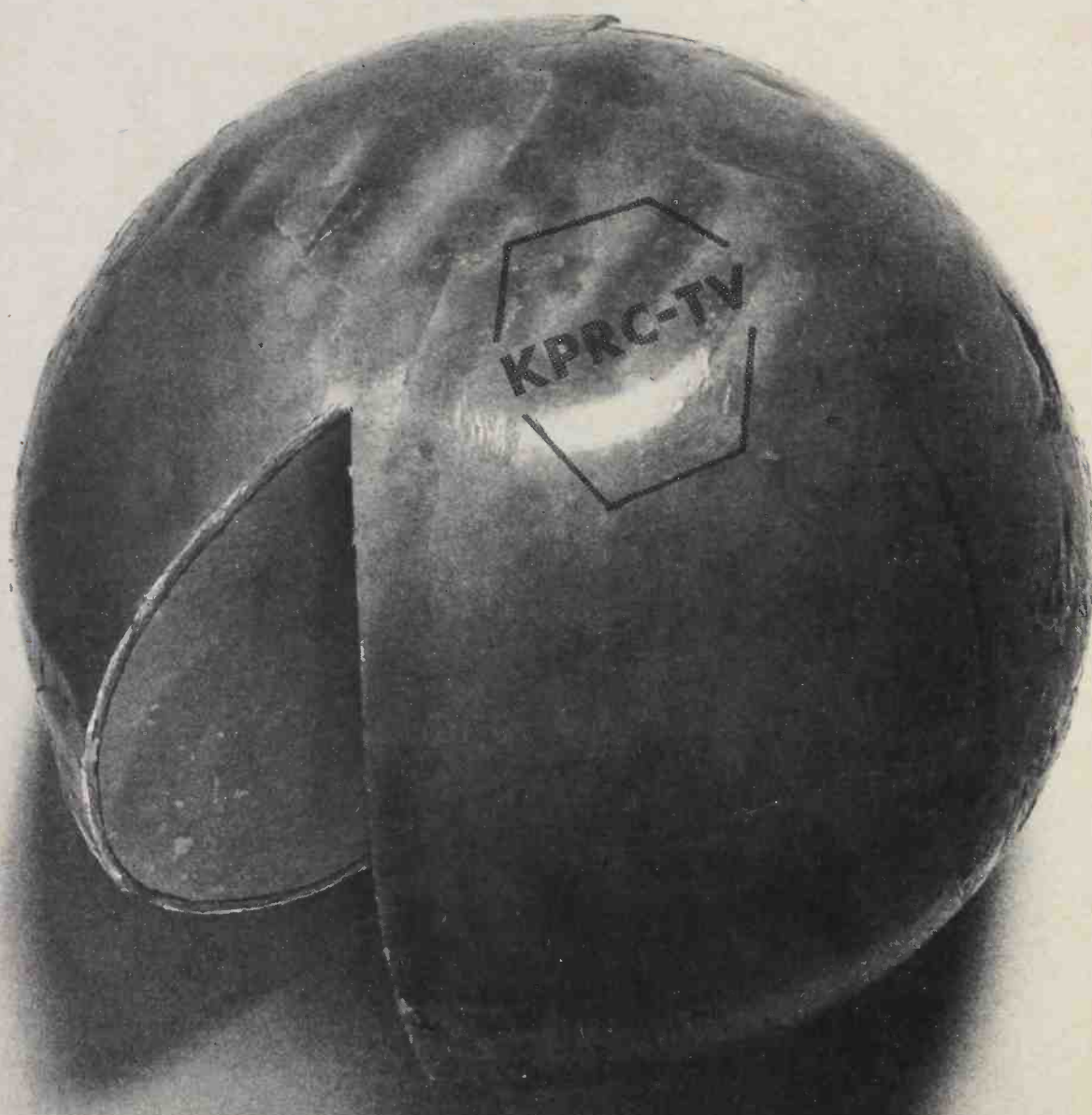
Still, in addition to providing the first research-grounded estimate of the industry's size, the A. J. Wood Research Corp. survey turned up some other interesting facts for both the toy and tv worlds.

One finding was that 45 per cent of all toys are purchased in the two months before Christmas. A toy executive professed amazement on this point and claimed that most of those within his industry would have put the figure much higher, at perhaps 80 per cent. Such a finding is of considerable merit to tv stations and networks endeavoring to convince toy advertisers that there is truly a year-round market for properly advertised toys. (Most of the tv leaders have already discovered this.)

Why They Buy. Women outnumber men in buying toys, the survey showed, with six out of 10 women reported as having bought toys over the survey period as compared to four out of 10 men. Most buyers (75 per cent) have decided to buy a toy before they go shopping, and almost six out of 10 have decided on a par-

(Continued on page 47)

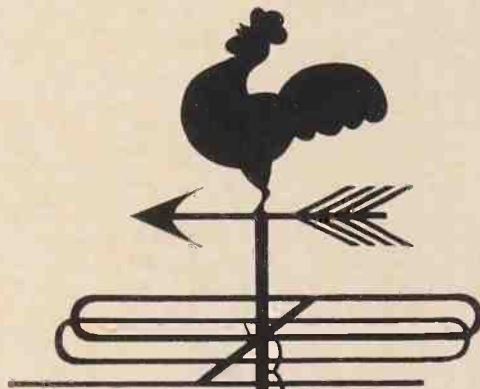
**Pâté costs more than liverwurst.
Bisque costs more than soup.
Stroganoff costs more than stew.
KPRC costs more than other Houston TV.
Life is short.**



KPRC OF HOUSTON

Courtesy of Cheese of Holland

JANUARY 3, 1966



Forecast '66

Indicators once again point to new highs for television—which this year plays a more active role in moving the entire economy

One of the better-publicized musicals on Broadway this season is titled *On a Clear Day You Can See Forever*. The story concerns a young lady of rather ordinary abilities who, when hypnotized, can see extraordinarily far, far into the future. Perhaps one of the reasons the show has not developed into the hit many thought it would be—since it was written by the author of *My Fair Lady*—is that people are less awed these days at a person's ability to foretell coming events.

At a desk in Houston, Texas, for example, a man states that in precisely three hours

and 14 minutes an object will drop from 200 miles in the sky, and will fall into the ocean at such-and-such a latitude. Three hours and 14 minutes later, there is a splash in the Atlantic at that exact spot. Or, a man watching an assembly line in a giant manufacturing plant in the midwest calculates how much raw material is needed to produce so many thousands of completed units—as the sales force will be able to sell that many thousands in the next six months. He orders the materials; the plant produces the units, and the sales force sells just about the predicted inventory. It happens every day. To be sure,

a Cassius Clay or Jeane Dixon can evoke a ripple of wonder among the unsophisticated by prophesying a boxer's or politician's fate. But, by and large, today almost *anyone* can see into the future—if not forever, at least for a few weeks or months ahead—simply by correctly reading the road signs laid out for him.

That is why the outlook for the television industry is particularly bullish: the road signs are bright, big and highly visible. Indeed, where the favorable indicators for the economy in general are large, those for television are larger. Where there are small danger warnings for the over-all economy, those warnings for television are smaller.

1965 Up 9.6%

As road signs eventually lead to a final destination, TELEVISION AGE on these pages presents figures purporting to show up-to-date industry revenue from the sale of time to network, spot and local advertisers. Admittedly the figures for 1965 are estimates, and those for 1966 are predictions. The estimates, however, are based on considerable factual material, notably figures for the first 10 months of 1965 from this magazine's Business Barometer survey of spot, local and compensation revenue accruing to a sample of stations across the country. Also used are Television Bureau of Advertising tabulations as compiled by N. C. Rorabaugh and LNA/BAR for spot and network billings during the first half and first nine months of the year, the comprehensive McCann-Erickson estimates, and other data from various network and spot-representative sources.

For 1965, then, the amount of time sold by networks and stations to advertisers is estimated at more than \$1.7 billion. This represents an increase of 9.6 per cent over the FCC-reported total of \$1.55 billion

in 1964. While the increase is less than that of 11.5 per cent for 1964 over 1963, the "dip" can be justified by pointing out that the base from which any gains must be made grows higher with each passing year.

Additionally, a 9.6-per-cent climb in television's fortunes undoubtedly will surpass increases made in any other medium, in a year when all

'65 was put at \$670-675 billion at mid-December, which would mean a climb of about 6.5 per cent over the 1964 GNP total. Thus, while advertising expenditures over-all are not keeping up with the GNP growth, television is more than doing its part in helping to push the U.S. economy, and its concomitant standard of living, to new heights.

Revenues from time sales (\$ millions)

(Does not include talent or production costs)

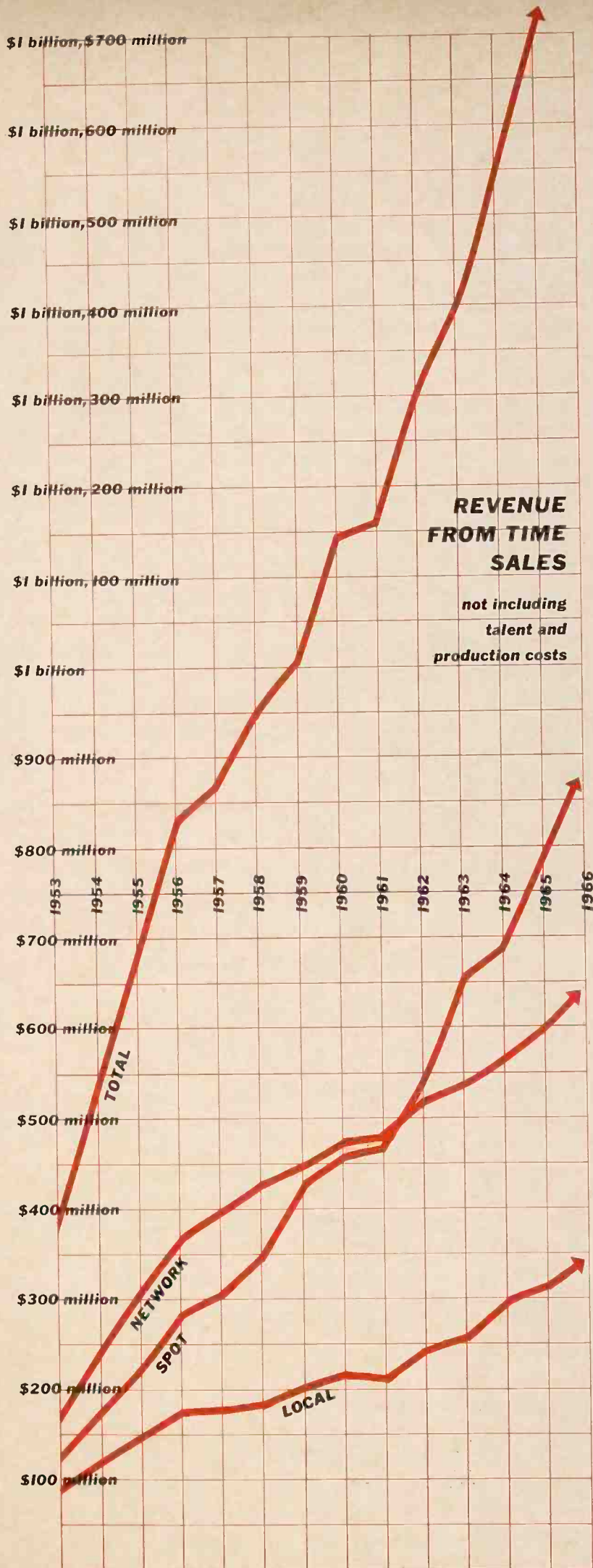
	network	spot	local	total
1950	\$ 35.0	\$ 25.0	\$ 30.4	\$ 95.5
1951	97.1	59.7	51.3	208.1
1952	137.7	80.2	65.3	283.1
1953	171.9	124.3	88.5	384.7
1954	241.2	176.7	120.1	538.1
1955	308.9	222.4	149.8	681.1
1956	367.7	281.2	174.2	823.1
1957	394.2	300.5	174.0	868.7
1958	424.5	345.2	181.3	951.0
1959	445.8	424.2	200.6	1,070.6
1960	471.6	459.2	215.8	1,146.6
1961	480.3	468.5	211.2	1,160.0
1962	521.5	539.5	242.5	1,303.5
1963	537.9	600.7	256.1	1,394.7
1964	563.4	689.5	297.0	1,549.9
1965	599.0*	791.2*	316.8*	1,707.0*
1966	645.5*	882.0*	347.5*	1,875.0*

All figures from FCC except those marked * which are TELEVISION AGE estimates based on Business Barometer reports.

media appear to be gaining ground. Various estimates have magazines increasing their volume by 7-9 per cent, radio going up 1-7 per cent, business papers up 7-8 per cent, and newspapers and outdoor increasing fractionally.

Another important point is that the growth rate of television during the year just past was greater than the increase in advertising as a whole. Total advertising volume is estimated at having grown some 5.5-6.0 per cent in 1965, or a point or two under the increases for 1964 over 1963. Similarly, the growth rate in tv time sales is racing ahead of the pace of the nation's economy as measured by Gross National Product. GNP for

There is a new element to the television-and-economy picture this year that hasn't existed previously. For roughly a dozen years—since the big tv "gold rush" of the early 1950's—the tv receiver industry has moved along as a part of the appliance industry in general. That is, receiver sales settled down to about six million annually, while the dollar value of the sets (as measured in factory production) leveled off around \$850-900 million. Production in 1960 was 5.7 million sets, according to figures from the Electronic Industries Association; fortunately the development of low-cost portable receivers reversed the downtrend and production moved up to 6.1 million



in 1961, 6.4 million in '62 and 7.1 million in '63. But the lower prices on the portables didn't make for comparable increases in the dollar volume totals.

In addition, the "plateau" reached by television from a technological standpoint was serving to put a brake on equipment sales of all kinds. Most stations had serviceable cameras, tape facilities, transmitters and the like. While miniaturization was helping the various manufacturers move some new equipment, and while a few new stations were coming on the air each year, the equipment picture was fairly bleak as a whole.

Almost overnight, of course, the entire industry was turned upside down, and the magic ingredient was color.

More Money in Color

The color surge began to be felt in 1964, when about 1.4 million tint receivers were moved, along with about 8.1 million black-and-white sets. Higher prices for color receivers drove the dollar value of manufactured sets to almost \$1.4 billion, a figure not neared since 1950.

But in the year just ended, all past records were toppled. Again some 8.1 million black-and-white sets were estimated as having been manufactured and sold to dealers, and 2.7 million color sets followed the same route. Most interestingly, though, the dollar value of the color sets was expected to pass the value of the b-&-w sets. Total dollar value estimates for the year came to about \$400 million more than the '64 figure for an all-time high. In 1966, when about five million color sets are expected to be produced and sold, about \$2 billion in factory dollar volume will come from color alone.

But it isn't only the sales of color receivers that is helping spark the economy. To produce the color sets,

the leading manufacturers have embarked on ambitious construction programs of their own. RCA, which announced at mid-year a major addition to its Indiana facility, at year-end told of another \$25-million project in Canada. Philco is adding a \$20-million color-tube plant at Lansdale, Pa., and a half-dozen other manufacturers similarly have multi-million-dollar expansions underway.

Construction, Cars

The boost such projects give to the various components of the construction industries is considerable, and along with the color boom go many millions of dollars for glass bulbs, wooden cabinets and the various sub-components of the tint receivers. In addition, stations and networks are spending more millions for new cameras, tape equipment, transmitter modifications, and other requisites for color programming. In sum, the tv industry is playing a far greater role in spurring employment, sparking production and putting dollars into circulation than it has for many a year.

Such activity is partly responsible for figures that came out of the Federal Reserve Board throughout the year, showing factory production climbing steadily (except for a September drop following the wage settlement in the steel industry). Tv sets, apparel, consumer staples, appliances all helped the FRB index hit a new high last November, while automobiles led the product parade. The automotive industry, of course, is one of the chief barometers of the country's industrial well-being, and a record-shattering 9.2 million car sales was the 1965 prospect as the year ended.

Of that total, some 550,000 cars were imports, while 8.6 million were domestic models—a figure far ahead of the 7.1 million domestic cars sold in 1964. Almost to a man, the leaders

of the automobile industry predict that the year ahead will match the one just behind in volume.

The fortunes of the car industry have an immediate effect on the steel, rubber and fabric industries, with steel perhaps most closely watched as an indicator of economic conditions to come. At mid-December, the automakers appeared to be running out of surplus stocks at some plants and the entire steel market was talking of a sustained upturn. Joseph L. Block, chairman of Inland Steel Co., had predicted a 4-per-cent rise in steel consumption during the first half of 1966, according to a survey of industrial leaders conducted by the First National Bank of Chicago, but some other steel experts viewed the situation more optimistically. At the same business-outlook session, the chairman of a major construction firm foresaw a 4-per-cent gain in that industry's fortunes during the next six months; the chairman of Sears, Roebuck & Co. expected consumers to have 5 or 6 per cent more after-tax income this spring; Joseph Wright, president of Zenith Radio Corp. looked for an increase of 20 per cent in appliance sales.

Unanswered Questions

With such optimistic projections by the majority of experts, the general theory is that Gross National Product in 1966 will rise again by 6 per cent. This would move GNP from the current \$670 billion to \$705-710 billion. There are elements of confusion, however, but most are being pushed into the background. Among the factors that make accurate predictions difficult are how *much* defense spending will increase in 1966, whether or not taxes will be raised to pay for Vietnam and Great Society projects, whether the Government will take new money-tightening measures to reduce inflation, and whether or not it's possible to continue to find jobs

for the ever-growing labor force. (On this last point, in some industries the shortage of workers is severe and bottlenecks are developing. Such bottlenecks in the right places can affect other industries by slowing the supply of needed goods or services. Here, it's a question of training new workers fast enough to keep the supply lines moving.)

Rates to Rise

As noted previously, the expenditures for all advertising haven't kept pace with the growth in the GNP, but it is expected that this situation will change in the year ahead. The reason again is color tv: with stations and networks spending more for color equipment and programming, the time is very near at hand when advertising rates for television commercials will be raised. Behind the increases, of course, will be a considerable amount of factual data showing that color results in greater viewer attention, more viewers per set, increased retention, etc.

Additionally, there has been a growing undercurrent of discussion in the year just past about television pricing over-all, with various voices raised against the entire cost-per-thousand idea. More and more, it's been noted that no one (except some of the medium's larger advertisers) has ever said what the *ideal* or *only* cpm for television should be. It's contended that tv costs can't be compared with those of other media, for the other media don't possess the qualities that make television so potent an advertising vehicle. Add to this the fact that the networks have shown clients can be induced to spend as much as \$60,000 for a single minute of time in football on a Sunday afternoon, and it's small wonder that the treasurers and sales departments are having new thoughts on what they can and cannot charge—and get.

One thing more on the question of increased rates. This past fall, the three networks simultaneously came close to posting the "Sold Out" signs. After years of talk of "a 2½-network economy," the sudden tight-minutes situation startled many. True, it was pointed out that CBS-TV, after losing its dominant position in 1964, had lowered its prices—and this undoubtedly resulted in more money being made available to the other networks. But, at the same time, both ABC-TV and NBC-TV had raised their prices, so the balance remained level. The obvious conclusion is that new money, more money was being poured into the network coffers. The sales figures posted by most of tv's major clients this past year certainly

wouldn't indicate that many were having bad luck with their choice of advertising media, so it can be assumed that they'll be back in the months ahead with larger advertising budgets based on larger sales. What this will mean is that the networks will be sold out even more quickly, and a three-network-plus economy will exist.

Program Costs Climb

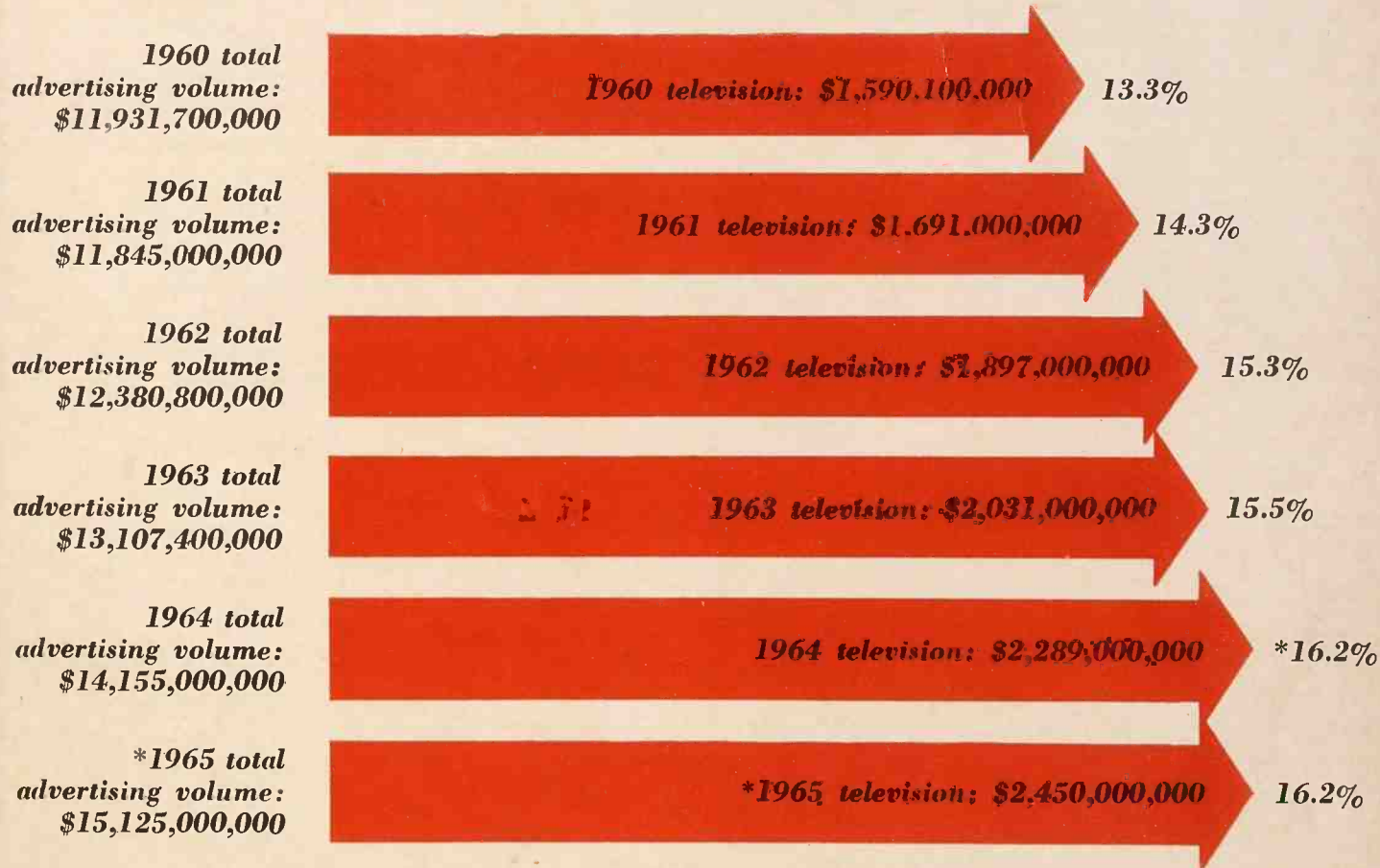
When there is more business than the networks can handle, the next move is obvious: prices will be raised. Rate increases will not be made merely to relieve the pressure of clients struggling for airtime; they will be made necessary by increased costs of talent, technicians, program

suppliers. The CBS-TV experience with the National Football League games is the readiest example at hand: where the NFL received about \$14 million for its games in 1965, it was reported asking nearly \$25 million for its games in 1966; and where CBS-TV charged \$60,000 or so for a minute commercial in the '65 games, it would necessarily ask more next fall. Feature film prices, too, have soared.

Similarly, artists and laborers in the talent and crafts unions have quick ways of learning what advertisers will pay for programs, and ask increasingly more for their efforts. One observer of the tv scene, Manny Gerard of Roth, Gerard &

(Continued on page 50)

Tv Share of Total Advertising Volume, 1960-65



Source: McCann-Erickson, TvB. *Estimates.

The year is 1972 and the station manager and program manager of a typical network affiliate have a problem: what to program in the non-network hours. Tonight, after the news, *High Noon* will run for the 30th time. Tomorrow, just ahead of the early news, *Lifeboat* is on again, and it has run so often there is a stronger anti-German sentiment in the market than there was during the war. Next weekend, the station is set with several foreign imports, dubbed and cut (because of their erotic scenes), and there are a few off-network hours and half-hours left to fill in the holes. These series, too, have been played time and again in every conceivable timeslot. Original syndicated material? Nothing of consequence has been turned out for years because of prohibitive costs.

Yes, there's always *Amos 'n Andy*, but could it go *another* run?

Skeptics may sneer at the possibility of such a scene ever taking place, but realists in programming would probably argue over only one point: the date. If not in 1972, they'll agree, it may happen in 1975 or 1980 or soon after. But happen it will—unless new sources of non-network programming are developed, and developed quickly.

The supply of feature films and of off-network series has been much in

question lately. Prices on big-budget Hollywood films, both by single picture and by package, have been sent up to boom-town levels by the increasing reliance of the networks on features. At the same time there's been an overall reduction in the number of "A" features turned out in Hollywood each year, and with the death of the double feature, the B's have become almost nonexistent (except as imports from Italy, Germany, Yugoslavia and other farflung metropoli of production). But Hollywood production could reattain the volume of pre-tv days from the stimulus of producing new pictures especially for tv, a possibility much talked about these days in Hollywood, at networks, and in syndication circles.

ABC, NBC, CBS Deals

The networks more and more are venturing into feature production, as in the ABC/7 Arts and CBS deals with Warner Bros. for co-production

of a bundle of features to be shown in theatres, then on tv, and as in the recent and ill-fated *Project 120* which NBC-TV attempted with Universal as a way to fill two hours of prime-time with a made-for-tv movie.

Stations in Act, Too

But today *stations* also are looking into the possibilities of financing production. The ABC Owned stations, for example, have entered into a deal with MPO Videotronics and Paul Heller, head of the firm's fledgling feature department, to make a film, as yet revealed only as a "drama." "If this one works out," said Ted Shaker, head of the ABC Owned tv stations operation, "we'll make more features, putting this experiment on a larger scale." Phil Mayer, programming director on Mr. Shaker's staff, predicted that "every major user of film will go into financing feature production as the availabilities run out." Mr. Shaker added that, not

Television stations . . .

or film producers?



aving a big backlog of features as o the CBS Owned stations, the ABC nchors "had to innovate."

Of the three network owned-station perations, ABC's could be said to eed feature films the most, especialy since the double debacle of Les rane. The NBC Owned stations, with ohnny Carson on tap, have the in- omniacal hours taken care of. And he CBS Owned stations still have he huge stockpile of films they be- an acquiring back when they inno- ated *The Late Show* idea. Hal ough, vice president and director of program services for the CBS Owned tations, is not worried about future upply of features. "We're good hrough 1970," Mr. Hough remarked, dding that the backlog now runs to ome 1,800 features, "much of it irst-run." With such stock on hand, e's not interested in financing fea- ure production. "Networks can af- ord to put money into feature pro- duction but stations can't," Mr. ough believes.

Can They Afford It?

Whether or not stations can indeed afford to finance feature production in some way or other is being put to the test by entrepreneurs like Harold Goldman, of TEC (Tv Entertainment Corp.), who wants to get a good line-up of stations to ante up some pre-production cash for his slate of 13

low-budget features already said to be underwritten by BankAmerica. The stations would share in half the profits once box-office and tv sales have been counted.

Features, considered important by two-thirds of the country's network-owned stations, and increasingly by the networks themselves, are the stock of some of the RKO General stations and other independents, though many independents rely on off-network series to stay in business.

'If Stations Unite . . .'

Meanwhile, from affiliated stations the cry continually goes up for first-run shows to fill the fringe-time slots. Akin to a nostalgia for vaudeville, the "bring-back-first-run" sentiment, coupled with the sharpening appetite for features, has over the past year led to the formation of two groups, Development Program Associates (DPA) and Associated Production Corp. (APC). DPA, a loose grouping of program directors from some 50 stations (among them outlets in the Triangle and Westinghouse groups), so far exists to buy and/or consider the production of low-budget offerings, travelogues, game shows, variety assemblages, the same sort of merchandise that characterizes whatever can be called the "first-run field" today. But the possibilities of DPA members getting together to finance

new production of any kind seem remote.

The second and newer group, APC, was set up by a number of small-station group operators together with Herb Jacobs, whose Tv Stations Inc. acts as a central buyer for some 100 stations.

Will APC make or merely buy? Probably both, if its plans work out. An industry veteran said that APC would very likely go in for financing feature and series production. "If they get together, the stations could compete with the networks both in buying and in producing features," he remarked, "if the features went out in theatrical release before tv exposure."

Media Men Worry

Whether anything comes out of APC or DPA or any comparable attempts to ensure a continued supply of programming, media men reportedly are beginning to look askance at proposed buys into "worn out" programs on station schedules.

In a recent interview, Richard A. R. Pinkham, senior vice president in charge of media and programs at Ted Bates & Co., said his agency looked for "vigor" in locally-scheduled programs. Stations had better "get cracking," he remarked, deploring the paucity of program ideas

(Continued on page 58)

**As the supply of features
and series dwindles, new answers
are needed to the problem
of obtaining programming**

The hair is tinted and beautifully shaped, the skin is tanned and toned, the eyes gleam moistly, the nails are elegantly manicured and the body exudes the heady scent of cologne. Who is it? The girl next door? Wrong. It's the average American male in three years' time, according to the predictions of people in the toiletries business. If the speculations are to be believed (and at this point they look like more than speculation), male toiletry expenditures in 1969 will equal female purchases in the same field.

In the last three years the men's toiletry industry has broken wide open. Of the estimated \$2.5 billion in total toiletry sales in 1965, 17 per cent is accounted for by purchases of products directed specifically at men. According to those who should know, a great deal of this sum represents an increase in sales of products that until recently had been considered suitable for use only by the more "ethereal" segment of the male population. What are the reasons for the lessening of the traditional reserve the American male once had about certain toiletry products, and what accounts for the tremendous break-through in the men's toiletries field?

History to Overcome

The male has historically been the colorful dresser and the more daring in personal fashion. Everyone can conjure up an image of the Indian in war paint and the foppish courtier of the Renaissance. It was only when the Calvinist Reformation swept over a great part of Europe that drab attire and a somber mien became regarded as virtues. America has a Calvinist tradition and with the expansion of the west there

was little time for the pioneer to care about his appearance. The result was that the American image of masculinity was based on the concept of the rough and hardy male in a buckskin jacket and a bare chest, smelling of sweat. This is the image that toiletry manufacturers have had to cope with for generations—an image that the purveyors of scent had found, until recently, insurmountable. Until the sweet-smelling sixties.

Changing the Image

Toiletry manufacturers owe a great debt of gratitude to youth. In the middle 1960's over 50 per cent of the population is under 25 years old. This 50 per cent has more money in its pocket than any previous generation. It is this group that in the past three years has accounted for the toiletries boom and is responsible for realignment of the traditional masculine image.

The significant break-through was in the field of cologne. Men have been using an after-shave lotion or witch-hazel for years, but only recently has there been a demand for a longer-lasting, more powerful fragrance. As one men's products executive put it, "Women are mostly responsible for the scent boom. We've made women perfume-conscious and they are demanding that their men smell nice, too. Over 70 per cent of our men's colognes are purchased by women as gifts."

There are currently more than 190 separate cologne products available. Almost without exception these are advertised in blatantly sexual tone. The copywriters decided that in order to sell something traditionally considered unmasculine the image had to be completely revamped. Cologne

is handled like an aphrodisiac. A look at one of the most successful advertising stories gives an idea of the over-all theme currently running through the market.

Major Success Story

Jade East, introduced three years ago by Swank, a company noted primarily for its cuff-links, is one of the best-selling of the men's fragrances. Dave Nathan, radio-tv director at Shaller-Rubin, Swank's advertising agency, recounted the success the company had with the *Jade East* line. He pointed out that the thing that sold the cologne was "a mood, not a hard sell." The company, one of the few to advertise on television, owes most of its success to the medium. "When we introduced *Jade East* three years ago in Atlanta, Detroit and Los Angeles, the response was immediate and terrific," said Mr. Nathan. "From that original campaign we were able to determine that television was going to be our prime advertising medium. We upped our markets to seven, and then to 27. Now we're in 56 markets and every time we run a flight we move the product off the shelves for the next 30 days." The *Jade East* commercials center on an Eurasian girl in a jungle spring looking seductively up as the camera (her lover?) approaches. The ad is tremendously popular and the sales figures have borne out Mr. Nathan's statement. The first year it was introduced *Jade East* racked up \$750,000 in wholesale sales. In 1965, two years later, the company anticipated sales of about \$20 million. "This is the most exciting thing I've been involved with," said Mr. Nathan with understandable feeling.

Another manufacturer of men's

*A new and gigantic market —
men — is being created and tapped
by the nation's cosmetics makers*

Love for sale



colognes using television is Revlon. The well-known women's cosmetics firm has introduced a heavy fragrance called *Pub*. This cologne, in its packaging and name, is another example of stressing the supposed "maleness" of cologne use. The giant \$10 size comes in a miniature keg complete with spigot. Charles Diker, vice president of marketing for Revlon, attributes the popularity of men's colognes to women. "The man is becoming more fragrance-conscious. It is the woman who makes most of the dress and clothing decisions for the man, and she is demanding that he be more aware of fashion and style." Mr. Diker stated that he felt that the cologne boom was a logical extension of the aftershave lotion popularity. "There is a definite popular demand for these products," he said.

They 'Made' a Market

The question as to whether or not the men's toiletry market was artificially created by the manufacturer and the advertising agency in the face of an indifferent market was discussed by an advertising representative of another major cologne manufacturer. Mike Collins, account executive with the Marshalk Company for Speidel's *British Sterling*, said, "Yes, this is definitely a created market. Everybody has been speculating on the potential of this thing but nobody has really put together a definite marketing report. Of course," he continued, "there is more of a general awareness of good grooming, but it is the advertiser that has made the field of men's toiletries come alive."

British Sterling can be bought in jewelry stores and is advertised on

(Continued on page 54)

Why short-change research?

Television spends far less than other industries in improving its product, assessing its true value

By MARY L. McKENNA

Currently vice president in charge of research and sales development for Metromedia, Inc., Mary McKenna's lengthy career in broadcasting has encompassed all aspects of sales promotion, media and market research, sales development, timebuying and media supervision. She has worked for Hearst Radio, Benton & Bowles, WNEW New York and Metropolitan Broadcasting. Among the organizations in which she has held executive positions are the International Radio and Tv Foundation, TvB, NAB, Traffic Audit Bureau and the Radio-Television Research Council.



The medium of television, both network and spot, is the "in" medium for major and medium-sized national advertisers. The television industry through constantly improving technology has developed programming and transmission techniques with a courageous attitude of assessing the costs for these developments on a long-range and investment-spending basis rather than on an historical, immediate and absolute basis.

As we know, the reason an advertiser purchases time in television is to deliver his sales message to the viewers of the program or programs in which he is scheduled. The amount of money he feels this advertising time is worth must basically be determined by his concept of the various dimensions of this viewing audience (numbers and types of viewers per message, unduplicated coverage of households of various types over the length of time his commercials will be scheduled, etc.). These facts are determined by only one means—media research.

On the score of measuring the dimension of the ultimate product in terms of the advertising revenues it should command, the television industry has adopted a very strange attitude of indifferent passivity. Bearing in mind that measured dimensions of audience provided through research services constitute the absolute value for determining what advertising revenues a program or

station should command, the television industry has elected to "let George do it"—"George" in this instance being two independent research companies that operate a business for profit.

Neither Nielsen nor ARB, both respected independent research organizations, should be responsible for the research well-being of the television industry. They are entrepreneurial organizations operating for a profit and not blessed with unlimited funds to perform exhaustive re-examinations of how to provide the most complete measurement of television. Within the normal limits of a profit-making business they have engaged in some methodological research, but to characterize the efforts of either company as all-encompassing would be an untruth.

Further, neither Nielsen nor ARB have a prime stimulus to make certain that all of the television viewing being done, in whatever terms (people viewing or homes viewing) is fully counted.

As we know, it has been a traditional understanding in American advertising circles that the burden of proof of audience size and characteristics rests on the shoulders of the medium and if the medium can document dimensions based upon acceptable methodologies performed by known and respected researchers, advertisers and agencies will accept these valuations with whatever per-

Continued on page 55

Trends in Television

At this time of year it is stylish to gaze into the future and come out with the ever-elusive prognostication of trends in television programming based on historic patterns modified by the last quarter of 1965. Having done all of them there things the Oracle of Delphi confidently predicts that the trend is to variety and anthology at the expense of comedy serials, or family serials, or any other category.

The reasons are obvious to the long-range observer, and just as subject to error and to the unpredictable vagaries of show business wherein the unlikely sleeper becomes a big hit. Television is passing from the era when a family would watch anything in a comatose state to an era of watching by individuals, and quite selectively.

There is also evidence of greater sophistication on the part of mass audiences. Historic events like the Gemini flights, the visit of Pope Paul, specials treating government affairs, international affairs, and other formerly limited-appeal programs have been getting more circulation than would have been expected. In special cases, they have rated among top shows. The conclusion inevitably must be that the new crop of viewers are better educated, better oriented to world affairs (thanks to television and other communications media), very concerned with their future, and bored with the ordinary tv fare.

There is further evidence that the enduring shows are really variety showcases bound together by a performer as a catalytic agent. Take Ed Sullivan, the most durable of the variety shows. This non-performer has cleverly presented, in an almost sloppy manner, timely, vital personalities, headline events and contemporary vaudeville favorites. It is not Ed Sullivan who attracts mass audiences year in and year out, it is the vitality of the attractions.

To a lesser extent Jackie Gleason, Red Skelton, and Danny Kaye do the same, albeit with personal performances by themselves. *Hollywood Palace*, Lawrence Welk, and similar shows serve the same purpose. Even Walt Disney is a framework for a multitude of variety programming.

Perhaps the greatest variety of programming and, as often stated here, the most reliable is variety as represented by the motion picture playhouses—loosely held together as they are, they will ultimately equal 20 per cent of prime time on all networks. Call them anthologies, variety, or plays, the fact is that theatrical motion pictures represent a complete cross section of entertainment wherein one night must stand alone. But, the infinite variety of the pictures is the factor that makes this programming perpetual and not subject to the vagaries of fatigue and lessening of popular appeal.

The specials like *Charlie Brown's Christmas* (which showed extraordinary strength) is another argument for the variety fare, an argument becoming more and more in evidence. After a period of decline the special is climbing back again to a new popularity because it serves to break up the monotony of the ordinary little shows and promises a change of pace, a superior production, and a breath of fresh air.

Perhaps it is a shift to professionalism as well as the nature of the programming. Theatrical motion pictures are big-league, done by industry leaders—producers, directors, writers, actors and technicians. Television has been amateurish by comparison. The decade of growth has changed the status of some but the strata is small-time even in the best of the half-hour shows.

That leads to the other dimension—the time span. It is obvious that a half-hour is not time enough to establish character except over a long period. And then only the character of the leads can become clear. To be important, and to gain empathy, a show needs at least one hour and preferably two to establish human relationships. Hence the trend to longer units.

The one variable in this thesis is the kids. They will continue to support half-hour shows—adventure, cartoon, or comedy—because their taste and attention span accommodate that kind of programming. But, the overlaying trend to individual tuning will separate the men from the boys, the women from the girls, and lead to counterprogramming and sponsorship by brands with selective sales targets.

Arithmetically, the plans of CBS to add another two-



hour movie block to the one they have adds credence to the variety thesis. Research supports the theme of the hipper audience as the increasing numbers of high school-, or better, educated war babies grow up. The quintile that drifted away from television can be attracted back by movies, good specials and public events.

Indeed all the signs point to a reduction of the half-hour shows and the expansion of the participating longer shows. The only stumbling block to "success fou" is the multitude of commercials that trip the emotional continuity of the motion picture stories. But, alas, viewers have been long accustomed to these interruptions and tolerate them. Hail to the new era. —J.B.

Film/Tape Report

FILM SPUTNIKS

As if the color processing situation in the commercials industry were not already bad enough, centered as it is around a shortage of trained technicians, it seems that now the Russians are catching up on us.

Returning from a tour of Soviet motion picture studios and laboratories, Saul Jeffee, president of Movielab, warned that the Russians are overtaking us in several phases of film and tv engineering, and that the U.S. industry must take steps to encourage more intensive film training both within the business and in schools and colleges.

In the course of his tour, which was made under SMPTE and State Department auspices, Mr. Jeffee observed that the success of the Russians' effort in film has been due to their technical training program. In Moscow, the All Union Research Institute of Cinema and Photography (NIFKI) has a \$5 million budget for film research alone; in Leningrad, the Institute of Film Engineers trains students in lab operations, electronics, optics, acoustics and the rest of the film-making process.

"There are Cinema Design Centers in Moscow and Leningrad de-

voted solely to improving methods of production, processing and projection," Mr. Jeffee pointed out in a report on his trip.

He noted that trainees at the Soviet technical schools are paid to study. "The U.S. film industry lacks comparable training facilities and curricula in the motion picture and tv sciences, and this should be the basis for a crash program," Mr. Jeffee said.

"If we ignore the film equipment 'sputniks' that our delegation saw, and do not rise above the lethargy that surrounds our own research and training plans," he warned, "American initiative will be overshadowed by dramatic developments abroad."

As soon as he got back, Mr. Jeffee donated \$25,000 to launch the scholarship program of SMPTE. He is also working with New York City school authorities to set up vocational school programs to train film handlers, and to retrain other industry workers.

In order to keep ahead of the Russians, Mr. Jeffee proposed the Federal Government put some of the funds it has set aside to set up an American Film Institute into technical research projects in film and tv sciences.

SHOOTING SLATES

Bob Banner Associates will produce a *Kraft Summer Music Hall* for NBC-TV's Tuesday slot to start June 6. Show will star baritone John Davidson.

Four Star Tv signed Peter Fonda for the lead role in its *High Noon* pilot.

Men against Evil, pilot for ABC-TV, is rolling at 20th Century-Fox Tv, with Richard Murphy as executive producer. The show deals with police work and the off-duty lives of cops. Stars: Howard Duff, Jeanne Crain, Ben Alexander.

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On the West Coast, Screen Gems in association with Procter & Gamble is making a pilot called *Where's Everett?* a half-hour comedy-fantasy. Producer is Ed Simmons; director, Gene Nelson.

Candid Productions is planning to co-produce three sports specials for network this year: for NBC-TV and CBS-TV. The specials: the North American Gymnastic Championships in Montreal, the world figure skating championships in Davos, and the European skating championships.

EYES ON NEW YORK

VideoReCord threw open the throttle on its new, highly-automated tv monitor at the company's headquarters in New York. The huge device can monitor seven or more channels simultaneously. If seven, for example, brand-new 60-second commercials are running simultaneously on the market's seven commercial



Movielab's Saul Jeffee (c.) studies Russian film equipment.

Advertising Directory of SELLING COMMERCIALS

channels, the device—called Multiplex Electronic Center—can take PhotoScripts (stills) of 15 representative frames from each of the seven commercials, and make kinescopes of the commercials on as many as three of the channels, all at the same time. The machine can also simultaneously transfer the kines to 16 mm film.

The PhotoScripts are made in color or black-and-white. The 15 frames in the record are accompanied by a frame-by-frame transcript of the complete audio. VideoReCORD developed the processes from a prototype used by U. S. Teleservice, which was acquired by the Bonded Services division of Novo Industrial Corp. earlier this year. Bonded changed UST's name to VideoReCORD.

The company operates monitoring services for both radio and tv in over 100 cities across the country. But the Multiplex Electronic Center in New York is automated to the point where a single operator can run the PhotoScript recording on seven channels simultaneously with kinescope recording on three.

Company is also offering clients the VideoReCORD Bulletin, on all new commercials monitored in New York and in test and regional markets.

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Among the stations that signed up early were WABC-TV New York, WXYZ-TV Detroit, WBKB Chicago, KABC-TV Los Angeles, KCRG-TV Cedar

Amour & Co. (Dial Soap) • FC&B



FILMFAIR, HOLLYWOOD

Black Cow Suckers • Don Kemper Company



KEITZ & HERNDON, INC., Dallas

Armstrong Cork Company • BBDO



PAUL KIM & LEW GIFFORD, New York

Bosco • Dancer-Fitzgerald-Sample



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Avon Products, Inc. • M. F. Dreher Company



WYLDE FILMS, INC., New York

CandyGram • Cole Fischer Rogow



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Black & Decker Power Tools • VS-D



GERALD SCHNITZER PRODUCTIONS, Hollywood

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Rapids, WISH-TV Indianapolis, WIRL-TV Peoria, WTEV Providence, WNYS-TV Syracuse, WMAL-TV Washington, WANE-TV Ft. Wayne, WMTW-TV Poland Spring, KCPX-TV Salt Lake City, WEMT Bangor, WDAU-TV Scranton, KBTV Denver, WLUC-TV Marquette, WHP-TV Harrisburg, WNAC-TV Boston, WKOW-TV Madison, WAOW-TV Wausau, WOI-TV Ames, WREX-TV Rockford, WHIO-TV Dayton, WKYC-TV Cleveland, KTVH Wichita, WTVJ Miami, WILX-TV Jackson, WLCY-TV St. Petersburg, WLOS-TV Asheville, KRDO-TV Colorado Springs, WIBW-TV Topeka, WLUK-TV Green Bay, WSBA-TV York, WLYH-TV Lebanon, WMAZ-TV Macon.

Twentieth Century-Fox Tv chalked up a number of renewals around the world for its current network series. In Canada, the Independent Tv Organization (ITO) renewed *12 O'Clock High* for a second season in 11 markets. In Uruguay, Sonimago renewed four series for a second season: *Voyage to the Bottom of the Sea*, *Peyton Place*, *12 O'Clock High* and *Daniel Boone*. The Montevideo company renewed *12 O'Clock High* before putting the first year of the series on the air.

Elsewhere, *Daniel Boone* was renewed for a second season by CKCO-TV Kitchener, TV International Corp. in Mexico; Austarama Ltd. in Australia, and WAPA-TV San Juan.

Voyage to the Bottom of the Sea was renewed for a second season in Mexico by Tv International Corp., and *12 O'Clock High* by CHSJ-TV St. Johns (Canada) and Tv de CR in Costa Rica.

CONFLICT DEVELOPMENT

As the first tangible result of screenings at last month's Development Program Associates meeting in Philadelphia (see TELEVISION AGE, Dec. 20, 1965), Screen Gems sold *People in Conflict* to WPIX New York. Ray Junkin, recently named director of the domestic sales department of Screen Gems International, showed the samples of the half-hour series to DPA members. The show has been on in Canada since 1962, over the CTV network. It's pro-

duced by Screen Gems (Canada).

COMMERCIAL CLAPBOARDS

RENE J. OULMANN joined TVA Jacques Lemoine Associates. The producer-director had most recently been with Filmex; earlier, he headed his own studio, Arco Film Productions.

KEN JOSEPH joined Four Star International as vice president, domestic sales. He had been with United Artists TV and its component companies for 15 years. Before 1951, when he joined the Ziv affiliate, World Broadcasting System, he spent seven years with radio stations.

TOM HOLLYMAN joined Spectra Films as a producer-director-cameraman. Among the noted photographer's credits are some 38 covers and 1,000 pages for *Holiday* magazine. For the Jordan Pavilion at the New York World's Fair, Mr. Hollyman made a film called *Welcome to Jordan*. He directed photography on *Lord of the Flies*. Spectra has working arrangements to use the facilities of 20th-Fox in Hollywood and FIDES. (La Fiduciare D'Editions de Films) in Paris.

RICHARD O'CONNELL joined Collage Films as vice president in charge of business development.

ROBERT MURRAY joined Gerald Schnitzer Productions as production coordinator. He had been location director on *Candid Camera*.

FRANK B. THOMPSON, the chief engineer of Logos Teleproductions in Arlington, Va., was elected vice president, engineering. CHARLES F. RILEY, operations vice president, was elected to the board.

ZOOMING IN ON PEOPLE

DONALD J. TOYE joined CBS films in the newly-created position of manager of sales development for the company's domestic sales department. Mr. Toye had been director of research for WCAU-TV Philadelphia since 1960. Earlier he was a ratings analyst for H-R Television, Inc.

Twentieth Century-Fox Tv appointed JACK SONNTAG as tv pro-

duction supervisor, replacing the late Gaston Glass. He had been assistant to producer Frank Glicksman on *The Long Hot Summer*. Earlier, Mr. Sonntag was with Four Star Tv as production supervisor.

JACK L. PRICE joined RKO General Productions as head of the company's sport sales, reporting to Alvin Sussman, vice president and director of sales. Mr. Price had been with WNEW-TV New York, NBC Spot Sales and Sports Network.

LEE CANNON, a Screen Entertainment Co. executive for the past eight years, was named vice president of the organization. In making the announcement SEC president Henry G. Saperstein said Mr. Cannon will handle special projects and assignments in major markets, and be in charge of the company's Eastern division from his headquarters in Chicago. Before joining SEC as midwest manager, Mr. Cannon was with ITC as midwest division manager and TPA (Tv Programs of America) as spot sales manager (middle west).

E. JONNY GRAFF resigned his post as vice president, tv, for Joseph E. Levine's Embassy Pictures. His future plans are expected to be announced shortly.

FEATURING THE FEATURES

Seven Arts signed up nine stations for packages in the *Films of the '50s* bundle of 215 titles. *Volume 9* went to WVUE New Orleans, WGHP-TV High Point, KSLA-TV Shreveport, WBIR-TV Knoxville, WNDU-TV South Bend, KGGM-TV Albuquerque, KGUN-TV Tucson, KIFI-TV Idaho Falls and KRCR-TV Reading.

KGUN-TV Tucson and KIFI-TV also signed for *Volume 8*; WBIR-TV Knoxville also bought *Volumes 3, 5, 7 and 8*.

Meanwhile, *Volume 7* went to seven CBS-TV affiliates: WMAR-TV Baltimore, KTHV Little Rock, WANE-TV Fort Wayne, KROD-TV El Paso, WTHI-TV Terre Haute, KID-TV Idaho Falls and KVOS-TV Bellingham. WTHI-TV Terre Haute also bought 15 features from *Volumes 1, 2, 3 and 8*.

Advertising Directory of SELLING COMMERCIALS

Abroad, Embassy Pictures TV sold its *Kickoff Catalogue*, along with *Adventure 26* and *Sons of Hercules*, to WSVI-TV St. Croix, Virgin Islands, and by itself, to WRIK-TV Ponce, Puerto Rico. At the same time, Embassy is making *The Reluctant Spy* available for telecast this month. Picture is part of Joseph L. Levine's *Top Time* package.

Walter Reade-Sterling sold *Cinema 70* to KBAK-TV Bakersfield, KTVI-TV St. Louis, WNEM-TV Bay City/Maginaw, KCGM-TV Albuquerque and WTAE-TV Pittsburgh.

Cinema 70 went to WVUE New Orleans, WHA-TV Madison, WBZ-TV Boston and KCPX-TV Salt Lake City, and *Cinema 90* went to WTIC-TV Hartford, KMJ-TV Fresno, KOMO-TV Seattle, WGR-TV Buffalo, WPHL-TV Philadelphia and WTTV Indianapolis.

QUICK CUTS

The score for the Alka-Seltzer *Stomachs* commercial has made the pop music charts. "No Matter what Shape Your Stomach's In" was originally composed by Sascha Burland of C/Hear Services for Jack Tinker & Partners' Alka-seltzer *Stomachs* campaign, winner of many an award. Liberty Records liked it well enough to record and release it as a single by a group called the T-Bones. With an okay from C/Hear, Miles Laboratories, and the Tinker workshop, the record was produced, and then test-released in Detroit, where it sold 21,000 copies in one week. From there it was sent into national distribution, and has been reported as selling at the rate of 20,000 a day. Sascha Burland wrote some lyrics to go with the instrumentals, and the vocal versions are now being sent to market.

Jim Henson's Muppets, Inc. released a feature-length theatrical film for worldwide distribution through Pathe Contemporary Films. The feature is called *Time Piece*. Film, made early last year, won a Venice Film Festival Award.

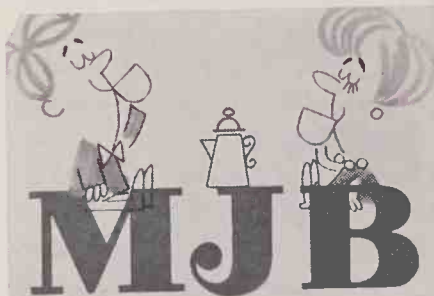
Paul Kim & Lew Gifford held a ten-week night course in film technique recently for Sullivan, Stauffer, Colwell & Bayles. The class made ex-

Colgate "007" • Ted Bates



FILMEX, INC., New York

MJB Coffee • BBDO



PELICAN FILMS, INC., New York

General Tire • D'Arcy



JAMIESON FILM CO., Dallas

National Beer • W. B. Doner



QUARTET FILMS, Hollywood

Instant Maxwell House • Benton & Bowles



TV GRAPHICS, INC., New York

Northern States Power • Campbell-Mithun



ROBERT CARLISLE PRODUCTIONS, Hollywood

Lowrey Piano • Doyle Dane Bernbach



VIDEOTAPE CENTER

Noxzema • Wm. Esty



PGL PRODUCTIONS, INC., New York

perimental movies in eight-, 16- and 35-mm, and developed a quantity of storyboards for films commercial and otherwise.

Last month Chris Ishii, vice president of Focus Presentations, took off to Puerto Rico to take a look at animation facilities there. Focus is planning to set up its own animation department this month, and possibly use Puerto Rican facilities for part of the operation.

Commercials making in New York got a brief glance from the producers of *Hollywood on the Hudson*, a 60-minute documentary telecast last month on WNBC-TV New York. In the station's documentary, much time was given to oldtimers' recollections of how it was when D. W. Griffith was working at the Biograph studio, and how it is when a director of the order of Sidney Lumet or John Frankenheimer makes *Seconds* or *The Group* on Westchester locations. Lost in the shuffle was the business that is the grand arena of film-making in New York—commercials. Fred Mogubgub was heard from and there was a montage of the big soundstage at MPO, but the lay viewer probably went away with the strong impression that aside from an MPO Goodyear film, what is happening is Fred Mogubgub. Anyway, commercials making got a little more footage than the phenomena typified by Andy Warhol.

The National Library of Television, a project of the Academy of Tv Arts and Sciences, will be housed on the campus of the University of California at Los Angeles. The library will be a repository for films, kinescopes, tapes, publications, memorabilia, designs and equipment.

EQUIPMENT NOTES

Ampex is marketing a four-Plumbicon color tv camera, the Marconi Mark VII. The new camera is fully transistorized, can be used for studio or for remote color tv. It is manufactured by the Marconi Company, Ltd., of England, with Ampex handling the U.S. distribution. In the description of the camera, Ampex said that broadcast quality color pictures can be obtained with illumina-

tion levels normally used for black-and-white production. Camera can be switched to full-sensitivity monochrome operation in seconds by diverting the total light into the luminance channel. While the unit uses four Plumbicon tubes for live, applications, it can easily accommodate vidicon tubes for telecine operation.

The Mark VII uses standard tv zoom lenses designed for use with image orthicon cameras, and contains two filter wheels for neutral density and color filters. Only one camera cable with a single quick release connector is needed, and up to 2,000 feet may be used.

COUPON CLIPS

Desilu Productions Inc. chalked up a net income of \$476,669 for the first six months of fiscal 1965, up from \$424,032 for the same period last fiscal year.

The net earnings are equivalent to 42 cents a share as against 36 cents during the same period last fiscal year. Gross income reached \$9,667,193 for the first half of current fiscal year, down from \$10,421,434 for the same period last fiscal year.

FESTIVAL SEASON

Named to the New York panel of judges for the sixth annual IBA (International Broadcasting Awards) which take place in Hollywood in March were Sam Magdoff, president, Elektra Films, as chairman, and Robert F. Gibbons, vice president, Clyne Maxon; Bernie Haber, vice president, BBDO; Robert Margulies, senior vice president in charge of commercial broadcast production, Ted Bates & Co.; Martin Slattery, vice president in charge of radio and tv commercial production at Compton Advertising; Jack Sidebotham, senior vice president, LaRoche, McCaffrey, and McCall; Frank Broadhurst, associate creative director, McCann-Erickson, and Fred Frost, vice president and manager of tv production, Young & Rubicam.

The New York creative screening panel is one of 12 IBA panels judging entries around the country.

The National Association of Manufacturers is again working with CINE, the Council on International Nontheatrical Events, in picking U.S. entries for this year's Seventh International Industrial Film Festival in Europe.

Tv Commercials

Dolphin Productions

Completed: Michigan National Bank (banking services), Jepson-Murray; CBS News (news promos), direct; U.S. Coast Guard (recruiting), direct; General Motors Corp.-Foreign Distr. Div. (Chevrolet, Spanish adaptation), direct.

In production: Michigan National Bank (banking services), Jepson-Murray; CBS Television Network (network promos), direct.

Elektra Film Productions Inc.

Completed: J. B. Williams Co. (sleeping pills), Parkson; Purex Corp. (soap), Weiss; American Chicle Co. (soft drink mix), L&N; Plus White (toothpaste), Daniel & Charles; P. Ballantine & Sons (beer), Y&R; G.E. (sales film), Clyne-Maxon; Ocean Spray (juice), M-E; General Foods (french fried potatoes), Y&R; United Delco Co. (battery), C-E; Boyer Bros. Inc. (candy bar), Bauer, Tripp & Foley; Pepsi-Cola Co. (soft drink), BBDO; Chrysler Corp. (Plymouth design), Ayer; National Biscuit Co. (crackers), M-E; 3M Co. (Scotch tape, duplicating machines), MacManus, John & Adams; Aluminum Co. of America, F&S&R; NAB, direct; American Chicle Co. (gum), Ted Bates.

In production: Thomas J. Lipton (salad dressing), Weiss; Eastman Chemical Co. (Packaging machine), direct; Boyer Bros. Inc. (candy bar), Bauer, Tripp & Foley; Miles Products (Tension & Vitamin pills), Wade; Gillette Safety Razor Co. (shaving products), Clyne Maxon; Procter & Gamble (soap products), D-F-S; General Mills (cereal), D-F-S; Marathon Oil Co. (gas), C-E; Hudson Paper Products (paper goods), Grey.

FilmFair

Completed: Kimberly Clark (Kleenex), FC&B; Goodyear (tires), Y&R; Southern California Edison (electricity), Y&R; Heinz (soups), DDB; Chrysler Corp. (Chrysler Newport), Y&R; Kraft (candy), FC&B; Seaboard Finance (financing), FC&B; Hunts Foods & Industries (tomato paste), Y&R; Armour & Co. (Dial soap), FC&B; Laura Scudder (potato chips), DDB.

In production: Best Foods (food supplement), D-F-S; Hunts Foods & Industries (food supplement), Y&R; Foremost (dairy), D-F-S; Libby's (tomato juice), JWT; Borax (hand cleaner), M-E; Heinz (soup), DDB; Dole (pineapple), FC&B; Vancamp Seafood Co. (Chicken-of-the-Sea Tuna), D-F-S; Johnson & Johnson (Band Aids), Y&R; Parson's (Ammonia), FC&B; Conoco (gas, oil, batteries), Clinton E. Frank; Pacific Northwestern Bell (telephone), M-E; Rubin Donnelly Co. (yellow pages), Earle Ludgin; Eldon Industries, Inc. (toys), Sachs, Finely & Kaye.

d Graham Productions

Completed: Nabisco (Milk Bone dog biscuits), K&E; General Foods Corp. (Post cereals), B&B; Insurance Co. of North America (insurance), Ayer; Time, Inc. (Life Magazine), direct; Sylvania (Photo lamp), Kudner.
 production: Nabisco (Milk Bone dog biscuits), K&E.

Paul Kim-Lew Gifford

Completed: Frito-Lay (Ruffles), Y&R; DuPont (Teflon cookware), Ayer; Alcoa, S&S&R.
 production: Chrysler, BBDO; R. J. Reynolds Tobacco Co. (Winston cigarettes), Esty; Chevron-Standard, BBDO; American Sportsman (show opening), Sports Programs, Inc.; Golden Press (History of the World), Wexton.

Paul Lilly Productions, Inc.

Completed: Royal Crown Cola Co. (Royal Crown Cola), D'Arcy; Mattel, Inc. (Mattel toys), C/R.
 production: Mattel, Inc. (toys), C/R; Laura Scudder (peanut butter), DDB.

Rurakami-Wolf Films

Completed: Malt-O-Meal (chocolate flavoring), C-M; Foremost Dairies, Inc. (billboards), D-F-S; Cal Oil West (Chevron), White & Shuford; Ralston Purina Co. (Milk Drop), D-F-S; Bosco Chocolate Drink (Dumbunnies), D-F-S; Pillsbury Chocolate Junction chocolate drink), C-M; Pillsbury (Funny Face Drink), C-M; Hamm's Beer (new can), C-M; Sparkletts Drinking Water, D-F-S; Pillsbury (Funny Face Gelatin), C-M; Skippy Peanut Butter (chopped nuts), D-F-S; Foundation for Commercial Banks, D-F-S; Continental Bank, Earle Ludgin; Del Monte (Mountyana), C-E; Carnation (Evaporated Milk), Edwin Wasey; *Never Steel Anything Wet* (main titles), Executive Pictures Corp.; Chicken Delight, Tilds & Cantz; Pacific Northwest Bell (Christmas Spot), M-E.
 production: Pacific Northwest Bell (yellow pages), M-E; Foremost (Places), D-F-S; Kellogg (Sugar Smacks), Leo Burnett.

Gerald Schnitzer Productions

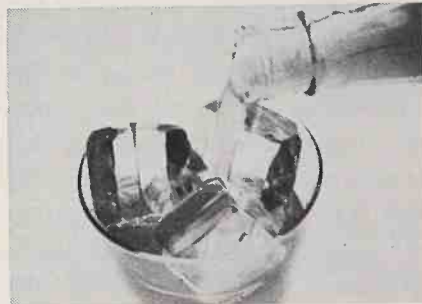
Completed: Ralston Purina (turkey), D-F-S; Chevrolet (Chevy II), C-E; Armstrong Cork Co. (ceilings), BBDO; Mattel Toys (toys), C/R; Post Cereals (Bran Prunes), B&B; Quaker Oats Co. (Ken-Ration dog food), JWT.
 production: Armour Grocery Products Co. (Dash dog food), NH&S; Eastman-Kodak (photography supplies), JWT; Wander Co. (Ovaltine), FC&B; Chrysler Corp. (Plymouth), Ayer; Blatz Beer (beer), K&E; Lifebuoy (soap), BBDO; Galstaff Beer (beer), D-F-S.

Stars & Stripes Productions Forever, Inc.

Completed: Mars Candy Co. (Snickers), NH&S; First National Bank of Boston, BBDO; Southern New England Telephone Co. (show opening), BBDO; Ortho Chemical Products (Ortho), M-E.
 production: Rothmans of Pall Mall, Ltd. (Craven Menthol cigarettes), Hayhurst; General Mills (Kix), D-F-S; General Foods (Jello), Y&R.

**Advertising Directory of
 SELLING COMMERCIALS**

Orange Rock • Bliss/Grunewald Inc.



PABLO FERRO, FILMS, New York

Sears • Reach, McClinton



MID-AMERICA VIDEO TAPE PRODS., Chicago

Pommac • Grant Advertising



SARRA-CHICAGO, INC.

Southern Bread • Edwin C. Huster Co.



MUPPETS, INC., New York

Procter & Gamble • Dancer-Fitzgerald-Sample



ELEKTRA FILM PRODUCTIONS, INC., New York

Transogram "Green Ghost" • FS&R



MARK SHAW ASSOCIATES, New York

Scripto's Scriptip • The Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., N.Y.

Wool Bureau, Inc.



DOLPHIN PRODUCTIONS, INC., New York

Wall Street Report

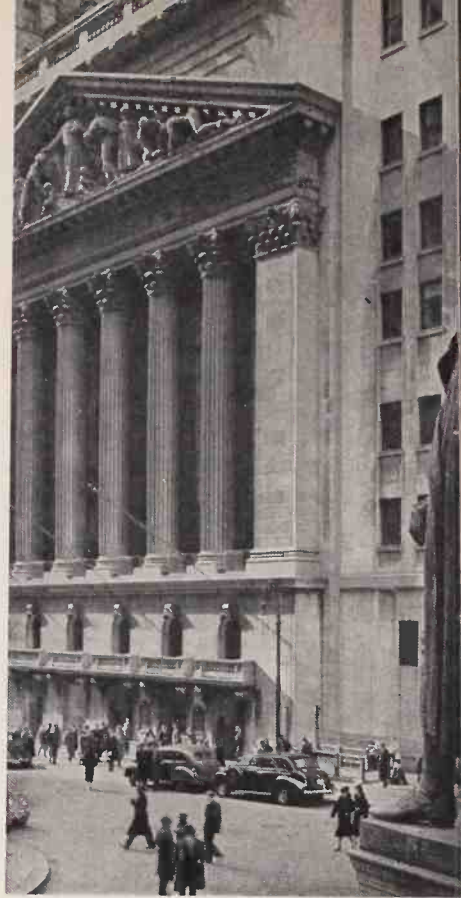
Overseas Agency. Most of the investment community's fascination with the advertising business has been centered on those domestic agencies which invited public ownership of their shares. These gave investors a good look-see at the inside of well-established, conventional advertising businesses. But Grant Advertising, Inc., which also ranks among the nation's largest ad agencies, took a slightly different approach, one that attracted little attention because it represented only part of the advertising business and the part that seems the most uncertain or at least the most risky—overseas business.

Grant offered 202,000 shares of Grant Advertising International, Inc. The international division operates agencies in 15 countries outside the U.S., ranging from Ceylon to Argentina. In March, 1964, Grant sold 47.7 per cent of its South African subsidiary publicly; and then the international company and its South African subsidiary made an agreement with David Hart to form a new corporation—the Grant Holding Company—to which was transferred the remaining 52.3 per cent ownership Grant had in the South African company. Hart, for agreeing to serve as senior vice-president of the South African subsidiary, received not only shares in the holding company, but voting rights on the board of directors, a salary of \$35,000 a year and 10 per cent of the South African subsidiary's profits.

Venturesome Job. This South African deal was, however, the only complex aspect of the offering. The International's headquarters are in Chicago, Illinois, even though it is incorporated in Delaware while the Grant Advertising Agency is a Texas corporation. Both the Securities Exchange Commission and the underwriters who handled the job of selling these shares to the public apparently agreed that it was a highly venture-some undertaking. The prospectus clearly and distinctly labeled the offering as "speculative." And while it was accompanied by the customary admonitions about the hazardous and competitive nature of the advertising business, the additional risks of the international field were stressed. The sometimes unstable political and economic conditions created a special element for investors that both the sellers and the government agency thought should be kept in mind.

The decision to make a public offering to sell shares of the international corporation was made last January when the new company was established to acquire control of the foreign operations from the parent company and four individuals. On page 47 is a listing of the billings and profits of the international division from 1960 to 1964.

The only dividends paid to the U.S. parent company in the pre-1964 period came from the South African, Philippine and Argentinian agencies. The South African company now, as



a matter of policy, has decided that not more than 70 per cent of the company's net earnings should be distributed as dividends. However, it is clear from the performance figures that the Grant company has been steadily gaining ground. Where the steady pattern has been interrupted the management had a few special developments to account for those changes. In 1960, for example, three of the offices operated at a loss and there were losses in the preparatory work involved in acquiring new clients. In 1962, expanded advertising campaigns in Asia and the Far East again incurred some special costs. It is noteworthy that an international ad agency shows less impact from tv as its source of revenue than in the U.S. where it has caused a complete change. Between 1960 and 1964 income from newspapers and magazines had slight variations but they accounted for 46 per cent of the income with considerable consistency. Radio and tv increased their portion of the pie from 21.9 per cent to 24.8 per cent. Charges for art and production coupled with outdoor and cinema circuit advertising accounted for the remainder. The South African account represented \$7.8 million or 36 per cent of the 1964 total billings

(Continued on page 47)

check Blackburn about financing!

Arranging the proper financing that responsible buyers and sellers need to do business is just one of the full range and depth of services of Blackburn, the reliable broker. Others, equally important, include an accurate appraisal or actual as well as potential; a good name that is worth more to us than any single commission could ever be.

BLACKBURN & Company, Inc.

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

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Strick
RCA Building
FEederal 3-9270

CHICAGO

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

ATLANTA

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

BEVERLY HILLS

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

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Before sweeping up the confetti from the *Bon Voyage 1965* party it is not yet too early to consider the past year in terms of spot sales. In light of new estimates from TvB things do not really look bad. The busy statisticians have come up with some figures that, while not exactly overpowering in their tendencies toward bullishness, are nevertheless very reassuring.

TvB expects that total spot sales for the past year will total somewhere around \$850 million, a 9-percent increase over the figures from the previous 12 months. These are essentially healthy numbers and it is only the glow of 1964's sales that tend to lessen their brightness in comparison.

It must not be forgotten that 1964 was an election year and the time purchased by the major candidates alone was enough to increase any sales figures by a substantial amount. Candidates for governors and other statewide posts who bought minutes accounted for most of the rest of the boom.

A reassuring prediction on the part of the same people is that spot sales will be up there again in the coming year. TvB has pointed to a tentative increase of 10 percent in 1966, amounting to a total dollar

figure of \$935 million. With a plethora of new products pouring into the field every week these figures could seem a bit on the conservative side.

One trend that will most likely continue is that the larger markets will get more and more of the cash while the stations in the smaller markets maintain a pretty constant level in terms of spot sales.

(For more on the shape of things to come in 1966, see Prospects '66, page 21.)

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



Hope Martinez, recently named to the new post of coordinator of spot activity at BBDO, oversees the work of the agency's buying group supervisors and their respective buyers.

American Motors

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

Intermittent spots are set to run for this automobile manufacturer's new line of cars. The first flight will break January 9 and run for four weeks in 15 top markets. After four weeks of inactivity, spots will start in the same markets on February 20 for another four-week run. Prime and fringe minutes will be used in both flights. The buyer is Jerry Levine.

California Packing Corp.

(Campbell-Ewald Co., S. F.)

January 23 is the start date for eight weeks of activity for DEL MONTE SEA FOOD. Color spots will be used in 11 markets to reach women. Doris Williams is the buyer.

Campbell Soups Co.

(BBDO, New York)

Three months of spots for CAMPBELL SOUPS break at press date in 30 markets. The campaign uses late fringe minutes and daytime 20's to reach moms and family heads. The buyer is Tom Michaelson.

Carling Brewing Company

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

Carling's BLACK LABEL beer will see renewed activity for the coming year, breaking February 1. The minute spots will be used around five-minute weather and sports shows. Bobbie Kemp is the buying contact.

Cities Service Co.

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

A full year of activity is set to promote the gasoline and new corporate name of CITGO in 10 major and selected markets. The company has bought sponsorship of five-minute weather and

(Continued on page 41)

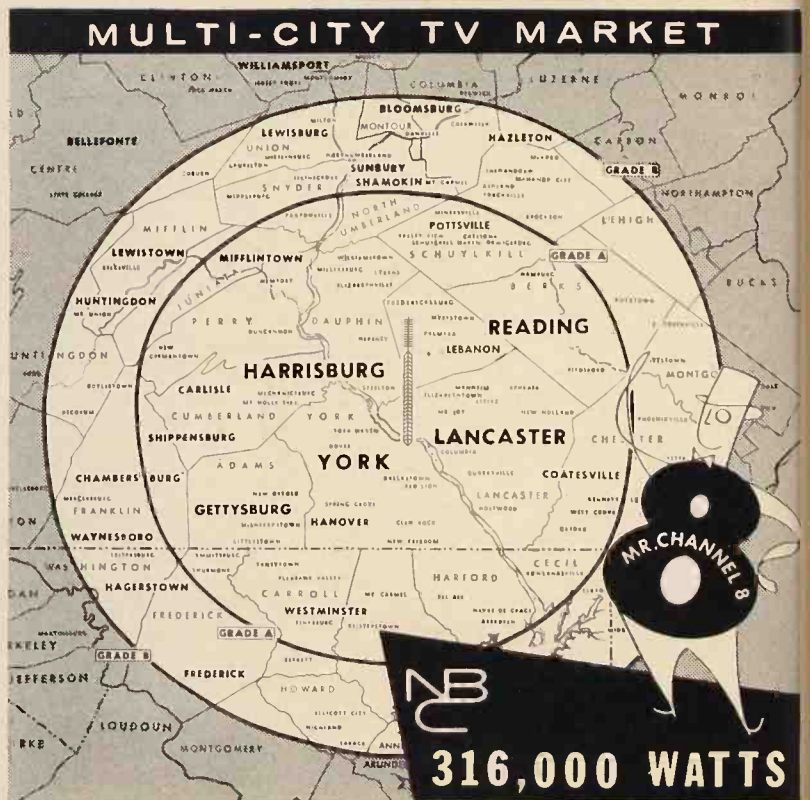


Channel 8 Dance Party is telecast every Saturday afternoon prior to football and other sports events.

Color-Full WGAL-TV Lancaster, Pa.

CHANNEL 8 telecasts the **most** color of any station in Pennsylvania, including Philadelphia and Pittsburgh. **WGAL-TV** telecasts all local programs in color and is affiliated with NBC, the full-color network. Think—the profit possibilities of color, the importance of colorful WGAL-TV in your selling picture.

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



Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Spot (Continued from page 39)

ports shows. The buyer is Betty Whelan.

Colgate-Palmolive Company
Ted Bates & Co., Inc., N.Y.

February 28 marks the date for the national expansion of COLGATE 100, a new red mouthwash which has been a test market for three years. The national advertising campaign involves media purchases of over \$7 million and a great deal of the budget will be devoted to spot. The spots will be seen in over 50 markets and involve an expected 120 million home impressions. Color and black-and-white minutes are scheduled. June Buckley is the home buyer.

Coffee Growers of Colombia
Doyle Dane Bernbach, Inc., N.Y.

Fourteen weeks of television flights are going to break for COLOMBIAN COFFEE January 17. The ads, using the highly successful Juan Valdez, will be seen in major eastern and selected markets. Early and late fringe minutes are scheduled. Charlotte Corbett buys.

Delta Airlines
Burke Dowling Adams, Inc., (Atlanta)

Twelve weeks of seasonal activity for DELTA AIRLINES breaks at press date in six regional markets. Minutes and ID's are being used to reach winter-weary adults. Martin Hollinger is the buyer.

F. T. French Company
Kenyon & Eckhardt, Inc., N.Y.

February 1 marks the start of an advertising campaign for JIFOAM in a large number of selected markets. Minute spots will be used in daytime and fringe slots. The campaign will be over 15 weeks in duration. Louise Gaut handles the buying.

General Cigar Corp.
Young & Rubicam, Inc., N.Y.

Plate of new activity for WHITE OWL and TIPARILLO is shaping up for a break date the middle of January. Minutes and ID's are expected to be used in a large but still undetermined number of markets. Dave McCoy does the buying.

General Foods
(various agencies)

J&B's Peter Mann buys on JELL-O pie filling and pudding and has scheduled an eleven-week campaign breaking at press date and running in 15 plus markets. The spots will be minute-length and appear in daytime timeslots. A four-week campaign for POST HONEYCOMBS breaks the middle of this month in kids shows in ten markets. Mike Elliot at Benton & Bowles has set up minute commercials in these markets.

Greyhound Bus Lines
Grey Advertising Agency, Inc., (N.Y.)

"Leave the driving to us!", the

familiar tag line of this carrier will be touted on five-minute news show sponsorships beginning the 15th of this month. The campaign is planned for a full year and will be seen in a large number of top markets. Mike Koff buys.

Humble Oil Co.
(McCann-Erickson, Inc., N.Y.)

This major petroleum company has purchased a series of flights in a large number of major and selected markets. The first will break the 17th of this month, using 20's and ID's in weekend timeslots in eight markets. Another campaign breaks the first week in February and runs for two months in selected markets. Don Garvey and Helen Berger are the buying team.

Lever Brothers Co.
(various agencies)

Activity for SILVERDUST breaks at press date and runs for four weeks in ten major markets. The campaign uses minutes and ID's to reach ladies of the house. Larry Mintz buys at SSC&B. Garry Press buys for MRS. BUTTERWORTH at JWT and has firmed up a schedule starting the 16th of this month in a selected group of markets, using prime and fringe minutes. At the same agency a campaign is set for LUX LIQUID. The detergent will be promoted in a television campaign running for 17 weeks, breaking at press date. Betty Rettig is the buyer. BREEZE will be seen in 120 major and selected markets beginning January 16. Minute spots will be used in the month-long campaign, placed by Bill Hoey at Doyle Dane Bernbach.

Liggett & Myers Co.
A half-year's schedule of spots for L&M breaks the middle of this month in eight markets. Early and late fringe minutes and prime 20's, scheduled around adult shows, will be used. Ethel Melcher is the buyer.

Narragansett Brewing Co.
(Needham, Harper & Steers, N.Y.)

This Rhode Island based brewing company is planning a continuation of spot activity set to break at press date in New England markets. The four month campaign uses prime minutes and 20's, fringe minutes, and sports adjacencies. Lee Wasell buys.

National Biscuit Company
(McCann-Erickson, Inc., N.Y.)

Kiddies are going to be seeing spots for CHIPS AHOY in a selected number of markets beginning the second week of this month. The four-month flight will utilize minute spots in daytime shows. Ray Conova is the buying contact.

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

A 15-week period of spot activity for NESCAFE breaks January 10 in a small number of selected markets. Early fringe minutes will be used to reach women homemakers. Mike Bennett buys.



PROUD BECAUSE
KKTV 11

IS AGAIN

1st

NOW WITH

*** LOCAL
COLOR**

FROM THE GENERAL MANAGER:

Being FIRST is a habit with us! Southern Colorado's pioneer television station — KKT — has consistently been abreast of or ahead of the industry's advances. This has been, and will continue to be our policy.

Signed: RUSH

REMINDER:

Denver television does NOT cover the Southern Colorado market of some 127,000 plus homes.

KKTV 11

COLORADO SPRINGS - PUEBLO

REPRESENTED BY AVERY-KNODEL

*FILM AND SLIDES

New York Telephone Company
(BBDO, New York)

The third week in January is the start date for a heavy campaign for **EXTENSION PHONES**. The five-week activity will employ minutes and 20's in the seven regional markets. Steve Dickler is the timebuyer.

Noxema Chemical Co.
(SSC&B, New York)

Two flights for **NOXEMA SKIN CREAM** break this week in a variety of selected markets. One, a summer sunburn commercial is set for Florida use, while the rest are the regular skin cream fare, seen in 30 top markets. Fringe black and white minute spots are set in all markets. Chuck Woodruff is the buying contact.

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

Eight weeks of spot activity begin the seventh of February for Peter Paul's **CARAVELLE** candy bar. The inbetween meals treat will be promoted on family shows in prime and early fringe timeslots. 35 markets are set. Gene DeWitt is the buyer.

Charles Pfizer & Co.
(Doyle Dane Bernbach, Inc., N.Y.)

It's still cold weather and in order to reach muscle-ache sufferers, **BEN GAY** will be promoted in a spot campaign



The holidays are over, but one of the highlights in New York was the annual "Plaza Party" of the WNEW stations owned by Metromedia, Inc. Here, Larry Fraiberg (l.), station vice president and general manager, and Metromedia's John Kluge (r.) chat with Benton & Bowles' buyers Jim Andrews and Bob Williams. They were two of several hundred agency media people who attended the affair, which featured music by Count Basie and other merriment.

beginning January 10. Early and late fringe minutes will be used to reach women and men in 12 selected markets. Dave Ackerman is the buyer.

R. J. Reynolds Tobacco Co.
(William Esty Co., Inc., N.Y.)

Two flights break at press date for **WINSTON** and **SALEM** cigarettes. The kick-off of new activity will last

13 weeks in both cases. The products are scheduled to be advertised in over 25 markets, using primetime spots to avoid the impressionable kiddies. Bill Fagan is the buying contact.

Seven-Up Company
(J. Walter Thompson Co., Chicago)

A heavy combined print and time campaign breaks the first of the year for **LIKE** softdrink. The diet-drink will appear in a selected number of top television markets and utilize minutes and ID's. The timebuyer is Mary Porter.

Sun Oil Co.
(William Esty Co., Inc., N.Y.)

Press date is the start of a new campaign for **SUNOCO** gasoline in 41 markets. Activity will be directed at men in the three month schedule. Russ Finley buys.

Sunkist Growers, Inc.
(Foote, Cone & Belding, L.A.)

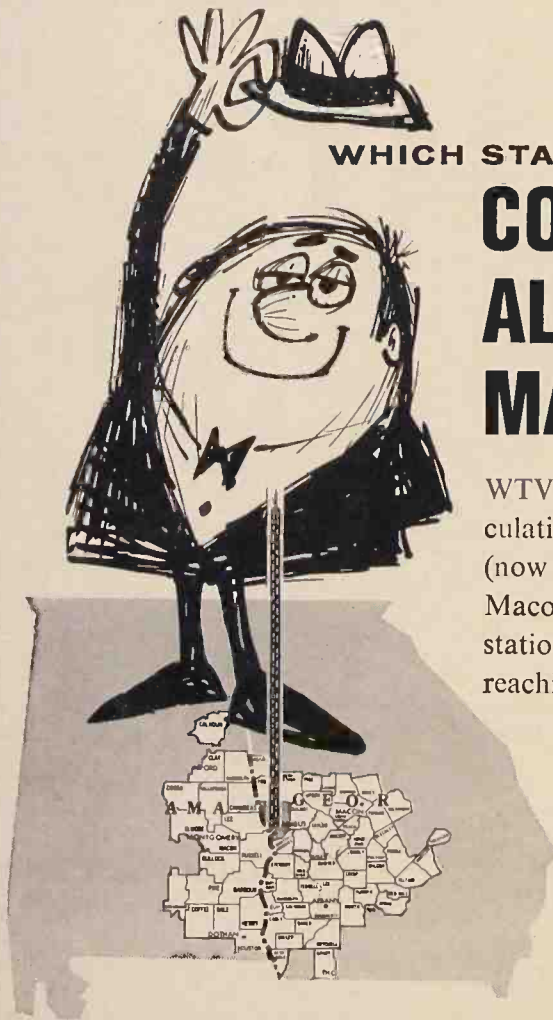
In order to show the kiddies that there are really such things as fresh oranges a ten-week campaign for **Sunkist FRESH ORANGES** breaks this week in the fifteen top markets. All spots will be in daytime kid shows. Larry Witter buys.

Warner Lambert
Pharmaceuticals
(BBDO, New York)

A new year of spot activity begins at press date for **STERISOL** in eleven top markets. Minutes are being used to reach women and young homemakers. Rich Frank buys.

Waterman-Bic Pen Corp.
(Ted Bates & Co., Inc., N.Y.)

Fifty million homes are the target of a lavish saturation campaign for **BIC** pens. The activity, kicking off February 7, will come out of 331 tv stations. This, the largest tv campaign in the manufacturer's history, will consist of minutes and ID's. Jim Puffer is the timebuyer.



WHICH STATION BEST COVERS...

COLUMBUS, GA.
ALBANY, GA.
MACON, GA.

WTVM, the area station, has weekly circulation increases up 39% in Albany (now 18,400 homes) and up 79% in Macon (now 16,700 homes). No other station does such a complete job of reaching your customers!



Don Garvey, an all-media buyer at New York's McCann-Erickson, Inc., got his start in advertising in an interesting way. He had been working with the F. W. Dodge Corporation (construction, marketing specialists and book publishers) on the public relations staff and felt that advertising was more in his line. Mr. Garvey obtained a copy of the 4A directory and sent out 110 resumes and covering letters. In return he received ten interview appointments and, finally, two firm job offers. One of the respondents offering employment was McCann-Erickson.

Mr. Garvey was born in New York City and grew up in Long Island. He spent four years at Fordham University and graduated with a B.A. in English. After a year with F. W. Dodge, he was hired as an assistant in the international media department at McCann. He moved on to become an assistant buyer on the agency's Avis Rent-A-Car account and was

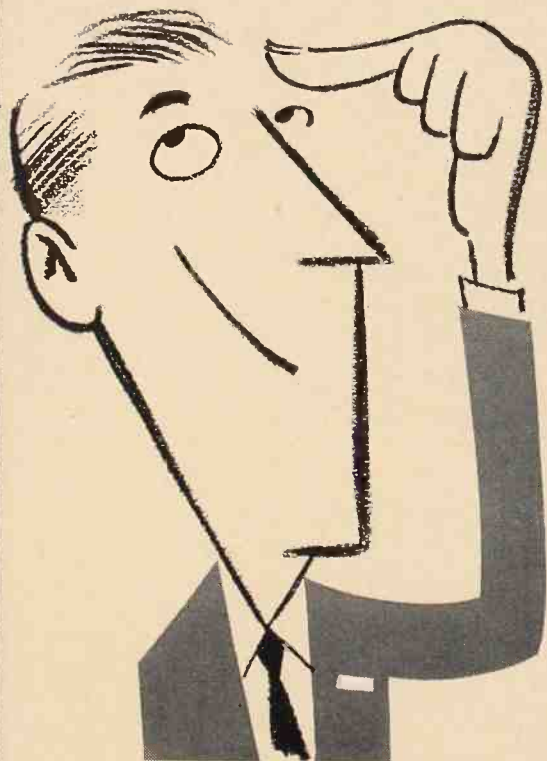


soon promoted to full print buyer. Recently Mr. Garvey was assigned as an all-media buyer on the Humble Oil account, among others.

When interviewed, the timebuyer was involved in placing a large spot campaign for Humble. He had lined up 50 selected markets for four weeks of spot television activity. "The fact that we're placing an early campaign in the first part of January means that we're getting quite a few good timeslots because much of the heavy

Christmas activity is over," said the timebuyer. "This is an ideal time for gasoline advertising because it's possible to get a lot of good adjacencies that really coincide with the objectives of the general marketing strategy." Mr. Garvey explained that the agency was efficiency-conscious and that the target of the campaign was men, thus the concentration on sports and news shows.

Mr. Garvey is married. His wife was, until recently, working as a sales secretary with one of the larger station representatives. The couple live in Mineola, Long Island, and find that owning a house is a full-time occupation. The buyer, a golf enthusiast, tries to get out on the links any chance he can. He feels at this point that he would like to remain in media and considers the field "very fulfilling, and an area that offers as much of an opportunity for creativity as any other in advertising," Mr. Garvey said that, in his opinion, the industry presents an area where ability can take someone as far as he wants to go.



IMPOSSIBLE ?

(not in Rochester, N. Y.)

The lowest unemployment rate in N. Y. State (1.3). (Over 9,000 jobs are begging to be filled) . . . The highest Metro Area Retail Sales per Household in N. Y. State . . . The second highest Metro Area Spendable Income per Household in N. Y. State . . . The most flourishing, prosperous area in Up-State N. Y. **The perfect spot for your TV spot dollars!**

WHEC-TV

CHANNEL 10 • ROCHESTER, N. Y.

Member of the Gannett Group

Agency Adds

PORTER W. JARED and DON R. SCHWAB were named vice presidents of Batten, Barton, Durstine & Osborn, Inc. Mr. Jared is an account



MR. JARED MR. SCHWAB

supervisor in the agency's Los Angeles office; Mr. Schwab is tv supervisor and a tv commercial producer at BBDO Hollywood.

JAMES J. JOHNSTON was appointed creative director of the Griswold-Eshleman Co. He succeeded WILLIAM B. SCHINDLER who was named assistant to the president, creative services, at the agency. Mr. Johnston joined the company in 1964 as a copy supervisor; Mr. Schindler joined in 1960 as an advertising account executive.

Among other appointments at Griswold-Eshleman: PERRY L. BRAND,

vice president and chairman of the plans board, Chicago, was elected to the board of directors; JOSEPH J. SALLAY, advertising group head, was named a vice president; LOUIS F. RUF was named treasurer; and RICHARD G. BALIAN was appointed secretary and assistant treasurer.

GORDON LINK joined McCann-Erickson, New York, as a tv program executive. He was previously a tv executive at Ogilvy, Benson & Mather and BBDO.

ROBERT JACOBY, formerly a vice president and account supervisor at Ted Bates & Co., Inc., rejoined the agency as a senior vice president and account group head. He was a senior vice president, member of the board of directors and managing supervisor at Needham, Harper & Steers, Inc.

At Geyer, Morey, Ballard, Inc., LOU SERRILLE was named to vice president and a creative director. He joined GMB in 1963 as a copy supervisor.

THOMAS G. YOHE, supervisor of tv art and production at C. J. LaRoche & Co., was appointed a vice president.

WILLIAM OGILVIE was elected presi-

dent of Norman, Craig & Kummel, Inc.'s Puerto Rico office. Mr. Ogilvie has had long experience as a marketing executive in the Caribbean area.

THOMAS F. SUTTON was elected executive vice president-international of the J. Walter Thompson Co. Mr. Sutton is the first overseas executive of the company to be elevated to a top corporate position in the



MR. SUTTON

parent agency. Two other overseas executives were named senior vice presidents of the parent company, WILLIAM HINKS, chairman of JWT



in London, and PETER GILOW, manager of J. Walter Thompson GmbH in Frankfurt.

BILL TIMM, director of personnel, was elected vice president of Sullivan, Stauffer, Colwell & Bayles, Inc. Prior to joining SSC&B, he worked in the personnel department of J. Walter Thompson.

DAVID W. THURSTON, formerly advertising and sales promotion planning manager for the Ford Motor Co., joined Cunningham & Walsh Inc. as a senior account executive.

STUART J. MILLER JR. joined West, Weir & Bartel, Inc. He was previously with Papert, Koenig, Lois and Young & Rubicam.

BRUCE KELLY, copy director of Clinton E. Frank, Inc., was promoted to vice president. He joined the agency's creative department in 1963 and was named copy director this year.

GRAHAM ROHRER, vice president and senior account director at Needham, Harper & Steers, has been appointed director of a recently created account executive department. STACY STEVENS, also an agency vice president and senior account director, has been named director of business affairs for the New York division.

Media Personals

RONALD TOTH joined Gaynor & Ducas, Beverly Hills, as media director. Mr. Toth was formerly media director in the Los Angeles office of Fuller & Smith & Ross.

LUCILLE WEBSTER, in the media services-program-business affairs department at Ted Bates & Co., Inc.,



was named a vice president of the agency. She joined Bates in 1956 after 13 years with the Biow Co., Inc., where she had been tv-radio business manager.

ALFRED S. (BUD) TRUDE JR. joined Young & Rubicam, Inc., Chicago, as vice president, media director,

and member of the executive committee. Mr. Trude took over the media post from FRANK GRADY who is active in other departments. The executive joined Y&R from Clinton E. Frank where he was vice president and media director.

FRED BROITMAN was appointed director of market and media analysis at Grant, Schwenk & Baker, Chicago. At the same agency MARGE FLOTRO was appointed media director. Miss Flotron was previously with Peitscher, Janda Associates, Inc., Chicago.

PAT HALE, formerly media director at Bowes Co., Los Angeles, became a copywriter at the agency.

KAREN TRUZACK was promoted to media buyer at Muir & Co., New York. Miss Truzack was formerly a media assistant.

RAYMOND S. SERNIAC was appointed vice president in charge of media and marketing at Turnbull & Allum, New York. Mr. Serniak was formerly assistant media director at K & E.

PETER KELLY joined Cunningham & Walsh, Inc., New York, as a media supervisor. Mr. Kelly was previously a media buyer with Benton & Bowles.

If you had the Quality touch

The importance of local programming and production would be paramount. But, to be different... to reach the optimum... to gain maximum effect... you would showcase your programming in the only completely autonomous suburban television studio in the industry. There, 400,000 shoppers weekly can view the activity of Studio 3, NorthPark Shopping Center... programming, production, merchandising. Interested in the unique? Want to get that Quality Touch? Call your Petryman.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market
ABC, Channel 8, Communications Center /
Broadcast Services of The Dallas Morning
News/Represented by Edward Petry & Co., Inc.



Sam Borden, President, says, "Our expenditure on WMAR-TV is the major advertising effort of Loyola Federal in the Maryland area."

Sam Borden, President (left) with Richard Strader, weather reporter for Loyola Federal.

THINGS HAVE CHANGED . . . SUCCESS STORY - *Baltimore Style!*

A formal nod from an officer of a financial institution to a customer is as outdated as a flying eagle penny. Today, the personal touch is the key to success in a savings and loan operation. Forward-looking, fast-moving Loyola Federal Savings and Loan Association personalizes its services by visiting hundreds of thousands of Marylanders every week via WMAR-TV, and renders a service at the same time!

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In Maryland Most People Watch
COLOR-FULL
WMAR-TV 
CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.

While Canada accounted for 13 per cent or \$2.8 million.

Tax Factors. The background of any investment in companies operating abroad is always complicated by tax factors and currency controls. Earlier in the year Grant International had \$201,194 in unremitted profits in nine foreign countries. These funds were not subject to any taxes in the countries located but approximately 19,000 was restricted by currency

corporation, and the International agency have entered into a 10-year contract which will be automatically renewed for successive five year periods until ended by either party during the 90 days prior to the end of each contract period. The International agency agrees to pay a monthly fee equal to one per cent of its gross commissions, fees and discounts plus all reasonable out-of-pocket expenses for the month. Grant, in turn, plans to coordinate accounting, fiscal and legal matters, provide up-to-date lists of clients of each office to all offices,

particular toy. What influences their selection? According to the Wood researchers, 38 per cent of the shoppers have a particular toy in mind because the child has asked for it. Since eight out of 10 toys are purchased for children under 10, it would seem a great many youngsters ask for toys they have seen advertised on television—as it's unlikely that with the limited circulation of the children's magazines or the adult readership of periodicals in which toy advertising runs, many children under 10 have come into much contact with toy advertising of other kinds. (Many children, to be sure, will ask for toys they have seen other children playing with, but a large share of these toys will have been advertised on television, too.)

In addition to the 38 per cent of toy shoppers who were buying particular items asked for by the recipient, another 9 per cent saw advertising on the particular toy themselves. Tv advertising thus might be conjectured as having a fairly direct influence on almost 40 per cent of all toy purchases. And, in a \$2.3-billion industry, that would work out to just under \$1 billion.

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	1960	1961	1962	1963	1964
Billings	\$13.7	\$15.6	\$18	\$18.8	\$22.1
Commissions	\$ 2.3	\$ 2.7	\$ 3.1	\$ 3.3	\$ 3.9
Salaries	\$ 1.6	\$ 1.7	\$ 2	\$ 2.1	\$ 2.3
Net Income	(\$22,938)	\$202,000	\$181,160	\$93,162	\$285,907
Per Share earnings	(.05)	45¢	40¢	21¢	63¢

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The board of directors of Grant International declared a 10-cents per share dividend, payable last August, and pursues a policy of paying dividends on a quarterly basis. However, if the earnings after taxes of Grant International drop below \$285,000 in any year up to December 31, 1969, Grant has agreed to waive payment of dividends on the 51 per cent of the shares it holds. Another dividend was paid in November, and another is due on February 1. Earnings in the first half of 1965 equalled 23 cents, up from the 22 cents of the same period last year, and it looked like full-year 1965 earnings would match those of 1964. Chairman Grant told shareholders that a 15-per-cent increase in billings was foreseen for 1966. The stock, which was offered at \$7, was selling at 5-5/8 in mid-December.

Since Grant Advertising Inc. owns 51 per cent of Grant International it is important to note that Will C. Grant, chairman of the board and president of the International, along with his family, owns 71 per cent of the voting stock of Grant and thereby controls both corporations.

New Contract. Grant, the domestic

keep all offices informed on all latest developments in the field of advertising, recruit personnel and aid International clients visiting the U.S.

Grant, the domestic company, also agreed that for 20 years it will not open any offices or acquire any interest outside the U.S. or expand in any areas exclusive of those where it presently has offices, Kenya, Mexico, Panama, Peru and Puerto Rico.



Royal Street Corp., owner of WDSU-AM-FM-TV New Orleans, has established separate operating divisions. A. Louis Read (l.) was appointed president of both the corporation's radio and television divisions; Robert S. Schultis (r.), television sales manager, was named vice president and general sales manager of the tv division; Harold M. Wheelahan, formerly manager of WDSU radio, was named vice president and general manager, radio division.

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The study, encompassing the approximately 200 products and services covered in BRI's regular reports, reveals both the expected and the unexpected. Thus, it was found that color-set owners make heavy use of so-called convenience products (automatic dishwasher detergents, prepared cocktail mixes) but they have also, surprisingly enough, virtually the same level of interest in buying color sets as do non-color-set owners (which suggests that there is an important market for second color receivers).

Some highlights from the survey:

- Color-set owners are heavy spenders on household products, with weekly expenditures in grocery stores and supermarkets averaging 21 per cent higher than for all homes.

- The people in color homes are described as "venturesome" in that they tend to use the newer products—movie film rather than snapshot film, electric toothbrushes rather than the regular ones.

- These same set owners travel considerably and are especially good prospects for new cars for, according to the BRI report, they have a 35-per-cent higher level of interest in buying new cars than the general public.

- Status is important to color set owners, and they have a tendency to buy products that reflect this concern. Thus, they have four times the national level of ownership of such

high-priced cars as the Cadillac, the Continental, the Thunderbird. They tend to prefer wall-to-wall carpeting; they are more likely than is the rest of the population to prefer Scotch or Bourbon to Rye.

- Men in color-set homes are well above average in incidence of cigar smoking while adults generally in these same homes are above average in cigarette consumption.

- Color-set owners have a keen interest in their personal appearance, as reflected in the well-above-average purchases of clothing, cosmetics, toiletries, and, predictably enough, diet foods.

The NBC/BRI study goes into considerable depth to document these findings (see tables on these and following pages). In some areas, the difference between the color-set owner and his non-color counterpart is striking. Thus, the number of users of electric shavers in color homes is 19 per cent above the general population while the users of stainless steel injector blades are 32 per cent over the average. On the other hand, the usage of the old-fashioned double-edge blades fell 36 per cent below the norm in color homes.

Other items that have a higher-than-average usage among color-set owners: electric toothbrushes (39 per cent more); movie film (53 per cent more); furniture polish in spray cans (30 per cent more).

Color tv set owners do substantially more investing than the general public. Of particular note: they have relatively greater interest in buying mutual funds than in buying stocks and bonds on their own. Since mutual funds might be regarded as a "convenience" method of investing, this finding ties in with the general picture that emerges in this study of the color set owner: he is strongly oriented to "convenience" products and services.

	Prospects as		Percent
	percent of . . .		
	All	Color	color tv
	men	owners	owners ±
			all men
Mutual funds	8.5%	14.1%	+ 66%
Stocks and bonds	20.3	26.3	+ 30

cial survey shows the qualities that make him a good 'market'

NBC found a similar pattern in so-called convenience products. Usage of spray shoe polish in color homes is 38 per cent above the norm while the use of paste shoe polish is 10 per cent below it. Probably the most dramatic example of this difference is in the use of automatic dishwasher detergent—here color-set owners as compared to all homemakers registered a 145-per-cent plus. This same pattern can be traced in the usage of prepared bottled cocktail mixes. Some 46 per cent more color-set owners use the bottled cocktail mixes than do all the men in the survey. Of color-set owners, 10.1 per cent use bottled mixes, as against 6.9 per cent of all men. In another area of convenience products, usage of such things as paper towels, plastic food wrap and food bags, cellophane tape, aluminum foil and waxed paper sandwich bags is anywhere from 18 to 25 per cent higher among color-set owners.

Men who own color television sets tend to be heavy travelers—and thus are excellent marketing targets for airlines, car rental companies, credit card companies, government tourist boards, etc. They are especially likely to own entertainment-travel credit cards (a "convenience" way to travel).

	Prospects/users as percent of . . .		Percent color tv owners ± all men
	All men	Color tv owners	
Entertainment-travel credit cards	6.2%	16.8%	+171%
Foreign travel	12.3	18.8	+ 53
Air travel	18.8	28.1	+ 49
Car rental	27.2	36.8	+ 35

And the color households have even more dogs and cats than non-color homes. Dry dog food is used by 32.1 per cent of the color owners, as against 23 per cent of all homes; canned or dry cat food, by 16 per cent of color owners, 11.8 per cent of other homes; canned dog food, by 28.3 per cent of color tv

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Usage of paper and other packaging "convenience" products is well above average in color homes.

	Product users as percent of . . .		Percent color tv owners ± all homeowners
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Paper towels	38.1%	47.5%	+25%
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Grant (Continued from page 38)

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Toys (Continued from page 19)

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Special survey shows the qualities that make him a good 'market'

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Cellophane tape	42.2	52.1	+ 23
Aluminum foil	51.0	62.3	+ 22
Wax paper sandwich bags	31.0	36.7	+ 18

own three or more cars. That's compared to only 20.1 per cent of all men who own two or more cars, and 2.3 who own three or more.

The survey stresses the interest, from a psychological as well as marketing viewpoint, of a look at the kinds of cars owned by color tv set owners. Why such stress? Predictably enough, they tend toward more expensive cars. The percentage owning high-priced cars among color-set owners is 307 per cent greater than among all males surveyed. Color owners are well below the national average in ownership of low-priced cars, compact cars and foreign cars. As the study says, "one might infer from this information that 'status symbols' are of some importance to color tv owners." Surprisingly, only 1.2 per cent of color owners own a foreign car, 68 per cent less than foreign car owners among all the men surveyed.

Curiously enough, too, color-set owners are often away from their sets. Some 52 per cent of them are "heavy" users of gasoline, as against 39.6 per cent of all men. This, the survey says, may reflect "such fac-

report said, "since mutual funds might be regarded as a 'convenience' method of investing, this finding ties in with the general picture that emerges in this study . . . the color-owning male is strongly oriented to 'convenience' products and services."

Where only 8.5 per cent of the men surveyed buy into mutual funds, 14.1 of the color-set owners do; where 20.3 of the men surveyed buy stocks and bonds, little more—only 26.3 per cent—of the color-set owners do.

On to wall-to-wall carpeting. Some 58 per cent more of the color-set owners have it than do all U.S. homes. But, "they are slightly below-average prospects for such 'do-it-yourself' items as house paint, wall paneling and tile flooring." Evidently they can afford to hire contractors.

The figures might indicate that the tastes of the color-set owners run only to the more expensive items. This isn't always the case. Take beer, for example. Color-set owners, while preferring the "status" drinks—Scotch, Bourbon, Canadian—also consume a lot of beer and wine.

Still, the alcoholic tastes in general

Outlook *(Continued from page 52)*

Co., investment counselors, points out that even with increased rates, television still will be underpriced on the basis of what it costs to sell an item through tv advertising. He feels any adverse reaction to overall rate increases can easily be offset by a determined effort to woo new advertisers—particularly the mammoth chains such as Sears, Roebuck, J. C. Penney, Montgomery Ward and Woolworth.

"Break any one of these in television," he says, "and you've got the others, too. Let one of them show a \$6 dress on color television and sell seven million dresses the next day, and there will be an avalanche of new dollars into the medium."

The fall '66 season most likely will bring immediate price increases at CBS-TV and NBC-TV (which has been raising prices since the first Nielsen last October). ABC-TV, on the other hand, shouldn't be able to increase prices, but will certainly seek to hold the line. Reductions at ABC are virtually out of the question. The network will make a strong bid to regain equal stature in the ratings race with its competitors and thus will probably have to spend more money for stronger programming and greater promotion. Whether or not this money comes from its soon-to-be parent, ITT, it represents an expenditure that will hopefully be recaptured.

An Easy Case

All in all, the case for increases in the revenues of the three networks is an easy one to establish. The gains in time-sales volume as indicated in the table on page 22 are no longer indicative of the true network picture. For 1965, an increase of 6.3 per cent is indicated, and another increase of 7.7 is predicted for 1966. A few years ago these figures would have had a deep significance in revealing the fortunes of network tv advertising. Today, however, time sales represents but one aspect of the network's revenue, with the charge for time most often included in a "package price" that includes the

Color-set owners spend more than the average household at the supermarket on the weekly food bill—\$4.90 more, to be exact.

	<i>All homemakers</i>	<i>Homemakers in color tv households</i>
Total	<u>100.0%</u>	<u>100.0%</u>
Amount spent in grocery or supermarket per week		
\$10 or less	10.5	2.4
\$11 - \$20	35.1	25.0
\$21 - \$30	29.9	35.3
\$31 - \$40	15.5	22.5
More than \$40	9.0	14.8
Average expenditures	\$23.37	\$28.27

tors as multiple-car ownership and ownership of big cars."

Although they look to be big spenders, color-set owners also invest, a good bit more than does the rest of the population. But they don't spend too much time at it: they're more interested in mutual funds than in buying and selling stocks and bonds on their own. Or, as the

are indicative of their income and educational brackets. The tint homes consume 33 per cent more cordials and liqueurs, 31 per cent more rum, 24 per cent more vodka, 18 per cent more brandy, 6 per cent more gin.

All in all, the figures just above might lead someone to wonder how the color set owners can even see their sets. ■



Mack Harris was elected executive vice president of the Houston Post Co. and president of the broadcast division which operates KPRC-TV-AM Houston. He joined the company in 1947 as station manager of KPRC radio.

cost of program and the recently controversial "distribution costs" and others. Under such a system, it's difficult to gauge the growth in network billings from time sales alone.

The tight situation in 1966 network, where there may well be a surplus of advertisers, and that medium's increased rates are expected to provide an impetus to national spot advertising. In 1965, spot time sales are estimated to have increased 4.7 per cent over the '64 total. This figure, as noted previously, is based on a 10-month Business Barometer record; final 12-month estimates will appear in a subsequent issue of TELEVISION AGE.) On a percentage basis, the increase is precisely the same as that recorded last year in the official FCC figures. While the September-October '65 period was considerably below the gains made in the same months of 1964, since '64 was an election-campaign year, the spring and summer months of the year just past were running considerably ahead of their '64 counterparts.

Similarly November and pre-Christmas spot volume was reported heavy, and all in all, the outlook was to be optimistic.

In the months ahead, as low-budget advertisers balk at paying network rates that can gobble up a year's budget in a few minutes, and as they are offered only marginal

time, many will turn to spot. Here, too, of course, rates will be going up. Current spot users will increase their budgets to allow for color-schedules, and TELEVISION AGE is estimating an increase of 11.4 per cent in spot time sales during the next 12 months.

Sales of time to local advertisers, reported the FCC, rose about 15.9 per cent in 1964 over the previous year. For 1965, a smaller increase of about 6.6 per cent is estimated by Business Barometer as having taken place, and for the year ahead a healthier increase of almost 10 per cent is projected.

As the diagram on page 25 indicates, the estimates for 1965's total advertising volume show an increase of some \$970 million over the '64 total, and of \$161 million in the fortunes of television alone. However, previous predictions have been made that tv through the '60's would gradually increase its share of total ad dollars, until it would have almost 20 per cent by 1970. As can be seen, the medium's upward climb apparently was halted in 1965 when tv once again accounted for 16.2 per cent of total advertising expenditures.

10-per-cent Rise

While it is extremely difficult to prognosticate on the total advertising expenditures and tv time-and-program billings in the year ahead—simply because accurate measurements on the various media are not only difficult to come by but change from year to year in the way they are obtained—the analysts at one television network are looking for a 1966 increase of another \$900 million in total advertising expenditures and for a 10-per-cent increase in tv dollars to bring that total near the \$2.75-billion mark.

Looking five years ahead, the network sees television dollars jumping about 60 per cent between now and 1970. Then the medium would be taking in some \$3.7-4.0 billion. Over the period, it is estimated that networks' dollar share of the tv total will decline from 48 to 44 per cent, while spot will increase from 34 to

37 per cent and local volume will rise slightly from 17 to 18-19 per cent. (These percentages, which involve program and production costs as well as time charges, differ from the FCC time sales figures; in those figures the network share has trended steadily downward for more than a decade, falling from 45 per cent in 1954 to 36 per cent in 1964. The reason, as pointed out earlier, is that network time sales no longer are accurate reflections of network revenues.)

Returning to the outlook for 1966, however, there are the usual number of unanswerable questions that might influence tv's fortunes in the year. Among them:

- With the ABC-ITT merger a virtual certainty, will CBS follow suit and look for a larger "parent"? (Despite the rumors, few observers on Wall St. expect CBS to do so, pointing out that the company is in an extremely solid position on its own.)
- How successful will broadcasters' ventures into diversification be?

**MILLIONS
OF
SPORTS FANS
will be eager
to watch**



**ON UHF's
and Independent V's**

Top Ten Evening Network Programs from the November 1, 1965 TvQ Report

BY MARKET SIZE

Rank	Program	Market Size Groups													
		Total Audience		Total Adults		2 mil. & Over		½-2 mil.		50,000-½ mil.		Under 50,000		Rural	
		Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	91	49	92	46	89	40	93	38	94	51	92	48	94	57
2	Walt Disney	86	43	84	38	82	34	86	41	88	37	84	33	78	46
3	Gomer Pyle, U.S.M.C.	82	42	81	36	74	28	78	35	84	36	85	40	86	43
3	Man From U.N.C.L.E.	68	42	66	32	70	37	67	28	70	34	65	23	56	35
3	Saturday Night Movies	75	42	77	41	78	46	82	43	83	37	71	32	69	44
6	Bewitched	78	41	74	31	70	28	79	33	74	21	74	35	72	39
7	Fugitive	71	39	76	38	73	38	74	33	82	42	79	42	73	39
7	Dick Van Dyke	84	39	84	36	81	38	87	38	80	37	87	31	83	35
9	Lost In Space	48	38	40	20	42	18	35	22	42	18	40	24	41	21
9	Get Smart	42	38	34	18	35	20	39	21	33	11	32	21	30	16

BY INCOME

Rank	Program	Income Groups											
		Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	91	49	92	46	92	55	94	49	92	39	91	37
2	Walt Disney	86	43	84	38	82	42	84	36	86	39	82	34
3	Gomer Pyle, U.S.M.C.	82	42	81	36	82	46	84	38	79	29	77	28
3	Man From U.N.C.L.E.	68	42	66	32	60	27	67	40	69	32	71	29
3	Saturday Night Movies	75	42	77	41	74	43	75	43	82	41	79	36
6	Bewitched	78	41	74	31	69	33	77	30	77	32	74	30
7	Fugitive	71	39	76	38	74	49	81	35	73	34	77	31
7	Dick Van Dyke	84	39	84	36	87	37	85	41	81	33	80	34
9	Lost In Space	48	38	40	20	43	22	43	18	41	22	32	17
9	Get Smart	42	38	34	18	33	11	35	20	35	25	34	20

Copyright Home Testing Institute/TvQ, Inc., 1965

(While some of the diversification moves undertaken will undoubtedly cause trouble for certain broadcasters, the trend that saw CBS buy the Yankees and Storer acquire Northeast Airlines is expected to roll ahead on both the network and station levels. The reason is a simple one: many broadcasting facilities have proved so profitable that large sums of cash are on hand. By investing it wisely, broadcasters can increase the value of their operations and, at the same time, protect themselves from complete dependence on the vagaries of the ratings race.)

• What will the FCC do to affect tv? (With the past year to judge by, it would appear that the Commission will do little in 1966 to rock the broadcasting boat. There is already considerable feeling that the 50-50 proposal is being swept under the carpet, and except for an occa-

sional member's blast—such as Commissioner Lee's recent jab at "smutty" programming—tv will not figure in the Washington headlines. One Wall St. source expressed the opinion that its investigation into AT&T would keep the FCC so busy for the next few years that it might have to forget about television entirely.)

10 Bright Years

• Will there be a uhf explosion, and will a growing number of stations mean more advertiser money for all or less money for some? (There will be more uhf stations on the air in 1966, but no "explosion" is expected. In addition to the many months required to build a studio and install equipment—much of which is back-ordered as manufacturers rush to deliver color equipment—uhf openings are likely to slow down in the months ahead

while the companies holding construction permits or applications study the fate of the newer u's in markets large and small.)

Other imponderables? CATV. The Weaver-Treyz "Prime Network." New moves on the part of rival media, such as three-dimensional printing or the "spot" concept in magazines. Huge expenditures and commercial-advertising cancellations to cover the growing number of space shots, along with news events of other kinds. And there are more.

But no single factor, or a combination of several, appears strong enough—even at its most discouraging outcome—to cast a pall at this time over the outlook for the year ahead. The industry as a whole has been revitalized by color's breakthrough, and there is an excitement that hasn't been felt since the "early days." Small wonder broadcasters are talking of a coming decade as bright as the one behind them. ■

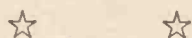
Service is a matter of providing a useful work for the benefit of another. That's Television Age's special characteristic . . . and now we have proved it again with the just-published first edition of the FILM/TAPE PRODUCTION SOURCE BOOK, a complete compilation of firms making up the fast-growing half-billion-dollar television film and tape industry.

VOL. I - No. 1

The first edition of the FILM/TAPE PRODUCTION SOURCE BOOK is a working directory. It lists: 1) *Production Service and Supply Companies*, 2) *Film/Tape Producers of the U.S. and Canada*, 3) *Musical Producers of the U.S.*, and 4) *International Production Facilities*.

Presented also are *Advertising Agency Commercial Producers* and their production executives . . . indexed alphabetically by company name and by state.

Everything is here—the who, the what and the where.



Help yourself to service. Make plans now to have your ad message

reach the advertising agencies, film commercial production firms and the many others who will constantly refer to the upcoming December issue of the Source Book. Meanwhile, be a Volume I—Number 1 collector and see for yourself by attaching your check for \$2 to the coupon below.



Please send me VOL. I—No. 1 of the Film/Tape Production Source Book. I enclose my check for \$2.00.

FIRM _____ Your Title _____
ADDRESS _____
STATE _____ ZIP _____

the FILM/TAPE PRODUCTION SOURCE BOOK
1270 AVENUE OF THE AMERICAS
NEW YORK, N. Y., 10020

network television, where it has become another success story. The manufacturer reports the cologne is being snapped up off the retailer's shelves as fast as it can be stocked. The company went into television for its toiletries line because of the spectacular results achieved from advertising watchbands in the same medium. "We haven't completely gone the sex route," Mr. Collins said, although the company uses the tag line "Make him a legend in his own time" with the product. "American men are so afraid for their masculinity," said the executive commenting on the use of sex to promote colognes, "that many think the only way you can sell the stuff is to handle it this way."

Most people in the toiletries industry agree that the well-known hesitance of the U.S. male to put himself in a position where he can be ridiculed must be overcome by making the users of toiletries appear

hyper-masculine. One of the more well-known television commercials for colognes and other men's toiletries involves the seemingly inexhaustible James Bond image. The line, 007, is boosted in tv spots showing a Bond-type wheeling in and out of dangerous situations and ending up



Scents to kill?

with, you guessed it, the girl. "The license to kill women" is the tag line. Colgate-Palmolive has given Ted Bates \$20 million and the responsibility for making the line go. Again the use of television is noted because of the effort to utilize the medium into a selling vehicle not just for the specific brand but for the products themselves.

A television-advertised product that symbolizes much of the new trends in toiletries is Van Heusen's *Passport 360*. This cologne is advertised with the subtle catch-phrase, "You can go as far as you like" which, aside from the obvious connotations, implies an association with travel and the unlimited horizons of the younger generation. The name of the product itself, according to Dick Courtney of Gumbinner-North, Inc., is directed specifically at the current youth market. "We're certain that the emphasis on toiletries is part of the fashion revolution," said Mr. Courtney. "The male is again becoming the peacock and we older guys are starting to catch on." Spots for *Passport 360* are currently being seen in eight markets and are certain to be expanded into other markets this spring.

One major television advertiser that does not base its pitch on double-entendres is *Currier & Ives*, J. B. William's entrant in the scent stampede. The sex slant is nil and the emphasis is on gracious living

and the manly gentility of the original Currier & Ives era. Common to all of the advertising themes: the heterosexuality of the users of the products is never open to question. This leads to the question of what's next.

It appears from all reports that the only thing holding back overt advertising of products currently in limited use or in test, products that have traditionally been identified with use by the limp-wristed set, is the formulation of an adequate advertising plan. No experienced advertising man doubts that somewhere there is a way successfully to present, say, an eyebrow pencil for men in such a manner that it appears a most natural and masculine product. The problem is to decide exactly what the magic copy will say.

It is the feeling of many observers of the toiletries industry that the remarkable story of cologne has not only broken open a new market for the manufacturer, but it has also indicated an advertising policy



How far do you go?

in terms of the tone of the copy. It is common knowledge that a great many men are currently having their hair tinted and their faces creamed in the dark recesses of hair styling salons (once called barber shops). The challenge to the advertising agency is to get the man who currently uses cosmetics, dyes, etc., to stop doing it surreptitiously in the back room of a barber shop and to encourage him to go out and buy the products and to do it at home. A larger task is to initiate the novice into the use of these products without making him feel he is doing something inherently unmasculine.

Anyone who has walked into a barbershop and has had a hairnet

MAD. & 52 BAR BERRY REST.

Famed decorators have just done us over in their best high styling and our new Chef has redone our menus. You'll find the varieties of food more attractive and appetizing than ever. Won't you come for luncheon or dinner today?

cocktails and supper also
piano moods at dinner

**BARBERRY RESTAURANT
BERKSHIRE HOTEL**

52nd Street and Madison Ave.
Reservations: 753-5800

out over his head has had a momentary twinge of self-consciousness. This ingrained prejudice against anything that might incline the male to feel he is being ever-so-slightly emasculated seems to be fading perceptibly in the younger generation. It is on this hip crowd, the money-pending self-aware group of just-out-of-schoolers, that the toiletries industry is basing all of its hopes.



What they never printed

A more near and present problem is facing the toiletries field as a whole at the moment. For all the lavish success of a number of notable examples, there is a widespread anticipation of post-Christmas-season failure on the part of a great many of the 190-odd toiletry firms. Though it is still much too early to determine any exact marketing figures there is a certainty that a number of manufacturers are doomed. As in any business where there is a great deal of competition, in the toiletries field there are too many products competing for a limited amount of retail shelf space.

The formula that has been instrumental in guaranteeing the fiscal success of the leaders in the industry is three-fold: a good product, attractive packaging, and an efficient local advertising follow-up. As potent as a scent is, and, as a matter of fact, as attractive as the packaging is, the product will never even get on the shelves unless the retailer feels sure that there will be sufficient advertising to make the product move. Regardless whether the item is sold in a department store, a drug store, or, as in the case of the higher-priced products, in a jewelry store, it has been found that advertising is the key to retail sales. In

many cases, effective advertising has meant television advertising. It is no coincidence that most of the more successful men's toiletries lines have utilized television commercials as an integral part of their advertising strategy. The remarkable story of *Jade East* was enough to convince a great many potential advertisers that television should be the basis of any marketing campaign.

Door Has Opened

The toiletries industry is on the threshold of a whole new field of product marketing. From the first well-known American cologne in 1939, *Old Spice* (currently introducing a new line of lotions and cologne in addition to the familiar products), to the proliferation of exotic scents and odors, the world of men's toiletries has opened up a door long closed by tradition and convention.

The reasons for the sudden explosion are still controversial. Some observers agree with the sociologist who said that the vogue in toiletries is due to "an increasing blurring of the traditional social roles of male and female in the equalitarian society." Others put it more succinctly in the manner of the representative of Clairol (the company is testing a men's hair coloring, *Great Day*, in Jacksonville): "Men like to smell nice and look attractive just like everybody else." ■



Gerard Martin (l.) and Louis Nicholas were made executive vice presidents at Geyer, Morey, Ballard, Inc. Both Mr. Martin and Mr. Nicholas were previously vice presidents at the agency and now share the responsibility for all of GMB's accounts.

Research (Continued from page 30)

sonal reservations they may wish to apply.

Therefore, the medium that engages in *extensive* and *meticulous research* to delineate correctly its audience levels, and whose methodology is acceptable to purchasers of the medium, becomes the medium that enjoys maximum advertising revenues per unit sold.

Suppose that magazines had been content to settle for ABC circulation rather than the total dimension of primary plus pass-along audience now delineated and extensively used in the Simmons Magazine Research. This data, accepted by agencies and advertisers, indicates that the magazine-reading audience size is, in actuality, three times on the average what the implied size would be if *circulation* data became the only *criterion*.

The important point is that the magazine industry supports the furnishing of *both ABC circulation* figures and *sophisticated* audience data

ATTENTION

UHF's

and Independent V's:

Your BEST BET for

COUNTER-

PROGRAMMING

THE
SPORTS
PACKAGE

on a basis which gives magazines their full audience extension and dimension.

In contrast, the television industry has never provided for an industry-supported methodological survey to try and determine which of many methods correctly reflects television viewing, whether in terms of home tuning or people tuning or both.

For example, at the present time in all markets except New York, television audiences are measured by two diary reports (Nielsen and ARB). Both services are based upon a home diary kept by a family diary keeper.

ARB has made intimations to the effect that it was possibly considering translating from the current television home diary to a people-based multi-media diary.

Shouldn't the television industry conduct a methodological survey examining *not only* the two methods outlined, but whole groups of possible variables that probably will yield somewhat different findings?

Does the television industry know, for example, whether an open-end diary (the ARB method), which allows the diarist to indicate a span of time, or the closed-end diary (used by Nielsen) which provides space for entries quarter-hour by quarter-hour, yields the most correct results?

Tragic Situation

Should the television industry give up its ability to measure the now evident factor of audience accumulation over four weeks on the basis of home coverage because an outside measurer thinks "the industry would not pay for this measurement?"

Despite the fact that research provides the dimensions needed by the medium to document the rates charged for advertising time units, we have the tragic situation where the per cent allocation of sales dollars to research is, on the overall, one of the lowest in any industry—on the average below one per cent.

The advertisers who purchase the television medium to advertise their products (thus bringing the dimension of their wares and their value to their buyers, the consuming public) will spend on the average three



Atop the WSJS Winston-Salem float, Carol Leonard, Miss Winston-Salem, waves in the annual Holiday Festival Parade. The festivities are co-sponsored by the WSJS stations and the Winston-Salem Merchants Association to promote the downtown shopping area. To offset the competition from suburban shopping centers, a strong merchandising and advertising campaign began on Thanksgiving Day and lasted until Christmas, with excellent results, the station reports.

to five per cent of sales; certain companies spend far in excess of five per cent on advertising.

Companies that manufacture products already having a tangible dimension (box of cereal, package of soap, automobiles) will allocate a normal percentage of sales to product research for improvement of products.

The percentage of sales devoted to manufacturers and advertisers for this purpose certainly *exceeds* one per cent on the average.

One wonders how one of the newest of the industries, television, doesn't recognize the need for product research (and measurements) of a substance and depth to match the sales volume represented.

The television measurers such as Nielsen and ARB and any others who might be interested will certainly welcome the contribution of industry-supported methodological research which would make findings available on an industry basis in order to provide better measurements.

It seems further apparent that the FCC and FTC now expect *responsible television station management* to make a *conscientious attempt* to understand the kinds of research being used to sell time and programs.

I cannot believe that the television industry is reluctant to spend the *necessary dollars* to perform this kind of research. I think rather that their traditional policy of non-involvement in research methodology has resulted in the industry not realizing the actual research needs and the shortcomings of current methods used.

I say this because the television industry is most lavish in providing funds for promotional brochures, presentations, field trips for buyers of the industry, many of which are costly, as well as many other forms of promotional research.

These expenditures are justified, but shouldn't the *first line* of expenditure be to determine accurately the worth of advertising time being sold?

Interestingly, two years ago the radio industry realized the desperate need for a fund of data on how to measure the radio medium and have authorized a \$250,000 research expenditure supported by the entire radio industry.

If the radio industry, whose billings are only a fraction enjoyed by television, can put forth this kind of effort, can television do less?

Let's find out what our medium is really worth! ■



"But 'FIRST' in what, Joe? Your competition has a bigger market, better coverage, more advertisers, more response, lower cost per thousand, more of the right people, greater..."

.....

When your opponent tries hard-sell
Just how will your good story fare?
Your Service-Ad protects you well,
In SRDS
YOU ARE THERE
selling by helping people buy

.....

Another exclusive exposure opportunity for Service-Ads in **SRDS**
STANDARD RATE & DATA SERVICE, INC.

One Seller's Opinion . . .

DON'T ARGUE—CANCEL!

Here we go again. Another agency has come up with one of those "clever" buying situations that can really cause serious problems. This agency is considering eliminating schedule-improvement time by the "incumbent" rep when an acceptable switch-pitch is received by the media buyer. In other words, if another rep pitches a switch that's an improvement over the current schedule, the rep that issued the current schedule doesn't get a chance to match or better the new offer. He gets a cancellation.

The thinking behind this is two-fold. First, the agency feels it would speed up the buying-and-selling process. Second, there's the thought that we reps should be constantly upgrading schedules now on the air. This is true. But taking away the opportunity to accomplish this will not improve the efficiency of the system.

Many times we switch-pitch a schedule, only to have any decision drag on until it's too late to effect a move. The agency's defense in this case is: "I was just too busy to analyze your offer." At other times the buyer will readily admit the switch is superior to his schedule that's running, but for the two- or three-week adjustment he refuses to get involved in the paperwork; so he turns it down. A week later the same buyer will call for avails on a two- or three-week flight and think nothing of the same amount of paperwork (or more) that's necessary to get on the air.

Let's reverse the situation for a minute. How about the thousands of times the agency calls for avails, the rep puts the data together, and no schedule is bought. And there's no word why—unless the rep comes around and inquires as to "wha' happen?"

How about all those avails we put together when the agency has no intention of buying a schedule? Sure, many times the avails go down the drain because the client—for various reasons—has dropped the entire market off the list, but all often the agency just "wants to get an idea of what's available in the market so we can write a plan." Or, maybe, they just want to see "if there's anything better in the market than we're running now."

Nobody's arguing that these aren't legitimate reasons for asking for avails. But it does require a lot of work on the rep's part, and the rep doesn't mind doing work when there's a chance he's going to get some business. It's when that chance is denied that things look rough.

When we submit avails, we feel we're offering the very best we have—at that time. We keep an eye on the current schedules that are running and look for improvements. What the heck, if we can move somebody up from a low-rated spot to a higher one (at a higher price), who's ahead? *Everybody*. On arrival of new books, we re-rate what is on the air and make adjustments before the buyer gets to us.

A switch-pitch, from us or from a competitor, is made to get the business. This improves the client's position in the market, sure, but eliminating an improvement the incumbent might offer in return *deprives* the client of an *additional* benefit. Before anybody goes through with this "sudden death" idea, how about an alternative—a time-limit, strictly enforced. Give us 24 hours to come up with a better schedule, or take your business to the rival rep. If we're doing our job, we can get back to the agency in 24 hours; if we're not, all the time in the world won't make any difference.

Local (Continued from page 27)

at the station level, and the prevailing mediocrity of local slottings: "reruns of reruns, the *Have Gun, Will Travel*, the *Hawaiian Eyes*, and old movies—a pretty cheap way to program. The free ride for local stations is coming to an end," he warned. "Mediocre local programming provokes screams from the intelligentsia, government and advertisers."

So the stations should "establish a program franchise with local viewers. Otherwise, who needs local stations? They could be bypassed when, five years hence, there will be direct transmission via satellite to the home."

Of course some shows, Mr. Pinkham said, bear endless repetition, but "the law of diminishing returns operates. Just like any other industry tv stations need new products," he stressed. "And stations have the money, if not for network quality, then for *good* local programming. For starters, hire *programming* people—not just film buyers who do nothing but check track records on properties they're considering buying."

Home Cartridge Market

The supply of features? Mr. Pinkham said Hollywood could easily bypass former record volume just by making features for tv. But he predicted the big market in features five years hence will be for home cartridge video use.

Until then, however, Mr. Pinkham advised, features made for video should get theatrical release first to get theatrical's pre-selling value.

William Rubens, film buying coordinator for the NBC Owned stations, said, "We are not going into pre-production deals on features. We're in the broadcasting business; we make money selling time, not selling pictures."

Mr. Rubens pointed out that although the feature film distributors cry "Buy now!," many of the packages are overpriced, in his view, and as a result find no takers.

But the NBC Owned stations are

ASSIGNMENT: THE WORLD!



50 HALF-HOUR TV SPECIALS *Immediately available*
13 UPCOMING 1965-66 SERIES *Ready this fall*

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

INTERNATIONAL ZONE

Featuring **ALISTAIR COOKE**

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

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

or
Mr. Michael Hayward, Chief, UN Television
Room 847, United Nations, New York

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very much interested in series production, as evidenced by *P.D.Q.*, a game show partially financed by the NBC anchors and syndicated by Four Star, and *Everything's Relative*, another game show developed at WNBC-TV New York.

The problem of ensuring a good supply of first-run programming has been solved in some degree by several station groups, Triangle, Storer and Group W, through the setting up of production units which could make programs both for the group stations and for syndication through separate program sales arms. Corinthian last year found another approach, going into co-production with Four Star on a musical variety series of hours called *Something Special*, each of the hours being of course a one-man (or one-woman) show.

The undisputed leadership in station production of first-run shows for local slots is held by Group W, which produces 15 hours a week on two shows (*Mike Douglas*, *Merv Griffin*) for its own stations and for long lineups in syndication.



In a major realignment of its top management team at Fuller & Smith & Ross, Inc., New York, Robert E. Allen (l.) was elected chairman of the board and chief executive officer; Arthur E. Duram (l.c.) was elected president; Carl R. Giegerich (r.c.) was named executive vice president; and John Mattox (r.) was elected executive vice president-marketing.

Today Group W, according to assistant director of programming Ray Hubbard, is "contemplating" the possibility of financing feature films.

Two network-owned station groups, the CBS Owned stations and the ABC Owned stations, try to ease the problem of fresh first-run by exchanging programs among their stations. ABC does this informally, CBS rather more formally with *Repertoire Workshop*. *Girl Talk* and *Shivaree*, now syndicated by ABC Films, originated on WABC-TV New York and on KABC-TV Los Angeles. (KABC-TV also launched *Shindig*, thereby setting the pattern for the whole program-a-go-go style.)

News Is Local

The chief area of genuinely local programming continues to be news. Ted Shaker pointed out that news should remain strongly local, supplemented of course by the network, just as most metropolitan news dailies give top play to local stories.

A recent innovation by the ABC Owned stations was in Chicago, where on WBKB a 90-minute morning show, 6:30 to 8:30, was sent in against *Today* on WMAC-TV. It's described as a *Today* for women, with no talking down.

Another morning move, and one that has met with considerable success, is *The Gypsy Rose Lee Show* on KGO-TV San Francisco, which was picked up by Los Angeles and Chicago and then by Seven Arts for national syndication.

Network affiliates, whether members of a group or not, appear to have

no insurmountable programming problems now. But with the growing number of uhf stations, the score and more of independent vhf's are beginning to find themselves in keen competition for available syndication product—"good" product, that is.

A Buyer's Market

One syndication executive remarked that in a town like Chicago, where until recently there had been only one independent, that station enjoyed a buyer's market, could take the pick of all the best offerings as they came off the three networks. But in New York and Los Angeles, where three or more independents in each market fight each other for product and ratings, it's more of a seller's market.

But when the best off-network series cannot be had, stations are turning increasingly to foreign production. To date, Independent Television Corp's *Stingray* has been sold in 100 and more markets. Other shows are being scouted abroad. Production for U.S. tv is afoot in Mexico, Australia, Japan, England, Germany, and France, at latest count, and soon other countries may get into the act.

"Local" programming can come from as far afield as Yugoslavia; and more programs will make their way to local stations in the wake of the trio of imports ITC has placed on network tv (*Secret Agent*, *The Baron*, *The Saint*). Syndication is becoming increasingly international, and so too is television. ■

3 MUSTS

for a

UHF

1. An FCC permit
2. A proper transmitter
- 3.

THE
SPORTS
PACKAGE

In the picture



He likes 'rubbing heads.'

There exists, in Richard Uhl's relatively functional, rectangular-shaped office, a low circular table only three or four feet in circumference whose shape and presence is known well outside the walls that contain it. For Mr. Uhl, who was recently elevated to the post of senior vice president and creative head of Sullivan, Stauffer, Colwell & Bayles, Inc., believes in that table and all that it has come to mean. It is not only a symbol for him of the creative act, it has become a function of it. Mr. Uhl's job is to think and to be creative, and over the years he has come to learn that some conditions favor the process, and some inhibit it. In an interview around that table recently, Mr. Uhl gestured at it enthusiastically and described it as "the single most important tool we've got. People can't imagine how much faster you get answers to questions by sitting around this table. You get a good artist to sit down with a good writer and a good television man, something's got to happen."

The system is officially known as inter-creativity and is carried out on the floors of SSC&B so that artists, writers and television people are integrated, so to speak, rather than grouped together in separate departments. It is described less reverently by Mr. Uhl as "rubbing heads." As the official creative man at the agency, Mr. Uhl takes a hard nosed view of the entire function. He agrees that the term has been abused in advertising circles ("creativity in advertising really is not *inventing* something"). "If you have a good product that the consumer needs or wants or that the consumer can be made to

need or want then I think that it should be given into the hands of people whose minds are trained to think in new ways.

"The biggest job we have today is finding a good selling concept that is related to our self-interest and to the interests of the reader or viewer."

Mr. Uhl's credentials as a creative man go back to his show-business days in radio, to the days when advertising agencies were deeply involved in production. He has a faint nostalgia for those days for he is still convinced that advertising agencies can make important contributions to programming, but he recognizes the difficulties.

He got into the advertising business at that time because there were so many elements of show business associated with it. At Princeton, where he had been involved in the Triangle Club and the theatre, Mr. Uhl was preparing to embark on a career writing music. But he remembers his father suggesting to him that depression year that if he wasn't careful he would miss out on one of the great experiences in life—working for a living. His father had a friend at the then Ruthrauff & Ryan and the young Uhl agreed to give it a try for a year. The try became a career. In a short time, Mr. Uhl was to know and to work with Lanny Ross, Fred Allen, Phil Baker, Al Jolsen.

He has retained his early interest in music and has been a composer member of ASCAP since 1952 (among his commercial successes is the song *A Romantic Guy, I*). During World War II (Captain, Field Artil-

lery) he was temporarily assigned to the Treasury Department to write songs for the Second War Loan.

Mr. Uhl has been with SSC&B almost from its very beginnings 19 years ago. Following the Army, he was assigned to the agency's Hollywood office as a producer of the Hollywood Star Theater, *The Jimmy Fidler Show*, the Lionel Barrymore vehicle, *The Mayor of the Town*. He was brought back to New York in 1948, where he produced the *Big Town* radio show for Lever Bros. and was agency liaison on the *Big Town* television series.

For the past seven years Mr. Uhl was a creative supervisor in the copy department, responsible for work on such accounts as Carter-Wallace, American Tobacco, Best Foods, Beacon Wax, Ballantine Ale, Johnson & Johnson, Lever, Thomas J. Lipton and Block Drug accounts.

Prior to joining the copy department, Mr. Uhl had the assignment of liaison between the television production department and the copy and art departments.

Mr. Uhl is married and is the father of three daughters whom he describes as "indescribably beautiful and talented."

Dick Carlton, vice president and general manager, Trans-Lux Tv Corp., sends along the following "translations" of typical dialogue between film buyers and sellers.

What the prospect said: "We'll let you know on those cartoons as soon as the next rating book comes out."

What he meant: "Well, it's like this. If the ratings are up, we'll stick with what we've got. If they're down, we're going to get the h--- out of the kid business. Besides, by the time we see the November book, it's January, so maybe we won't do anything until March—or later..."

What the salesman said: "I'm not pressing you, but we do have an offer in the market already." *What he meant:* "Let's face it, I'm desperate. I'll do anything to close the deal—just say something!"

What the salesman said: "This one just has to be a winner!" *What he meant:* "We've got more dough sunk in this turkey than we'll ever get out of it. Help!"

What the prospect said: "Why don't you send me another audition print?" *What he meant:* "That's the end of that. Close the door on your way out."

What the salesman said: "You know, I'm really on your side. Let

me call New York and see if I can get the price okayed—but don't get your hopes up..." *What he meant:* "You've got a deal."

* * *

NBC-TV has a daytime soaper called Paradise Bay. Recently the program had a problem that dealt with the teaching of sex education in school, and the show drew more than a thousand favorable letters, claims the network. No one, to be sure, is doubting the claim but one letter quoted in a press release seems a bit suspect. From a "university English Department spokesman," the letter said:

"Bravo!!!... it is the finest half-hour of television education broadcast since television became a medium of communication. Suddenly Paradise Bay has orbited the field of daytime television serials. What imagination, what courage, what a production."

Question: does the "university English Department spokesman" teach a course in how-to-write promotional blurbs?

* * *

For the pun-lovers, this came out of the Triangle Stations' Christmas

party for members of the press. Triangle's Washington correspondent, Ann Blair, prepared to give a report on a frolic that Ladybird Johnson had thrown for the local newshens. "Some of what I'm going to tell you," said Miss Blair, "is not for attribution."

One wag's quick response: "Is any of it for Atra Baer?"

* * *

The Assistant Timebuyer's Dictionary defines "Secondary Market" as "where you do your shopping when you're low on cash and Cristede's is too crowded, anyway."

* * *

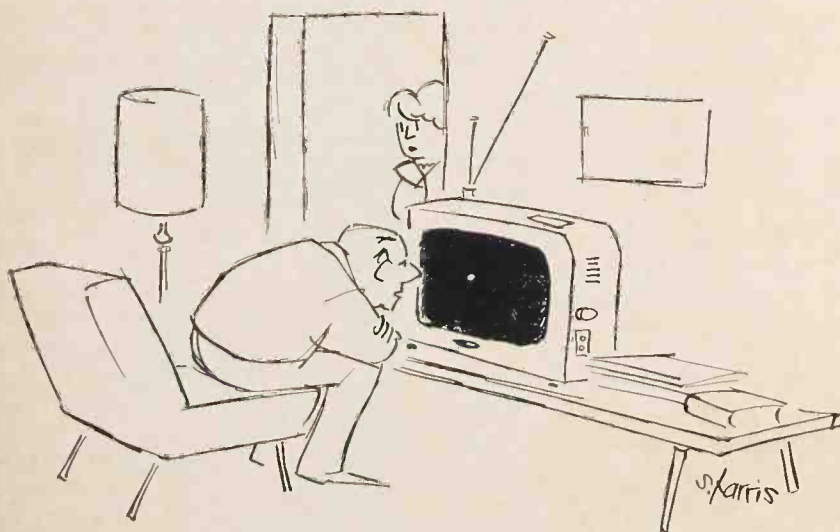
Slanting - the - News Department: *The New York Times* reported last month a story out of Sweden in the following manner—

"Swedish television tonight screened a show in which male and female Americans danced in the nude. It drew a storm of protest telephone calls... Four actors and three actresses of the American Workshop Co. did a slow striptease, then danced naked on a surface of crackling paper."

The *New York Journal American* reported the same story this way—

"An American dance company, including both men and women, performed in the nude last night in a modern ballet shown on Swedish television. The Swedes found it boring... Newspaper critics called the program 'beautiful.' A spokesman on the tv station said he had expected a storm of protest calls but that only 150 viewers called up. He said most protested only that they had been bored."

With such conflicting reports, notes a tv viewer on this side of the Atlantic, how about a repeat via Early Bird so we can make up our own minds?



"I'll be right there, dear. It's almost over."



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