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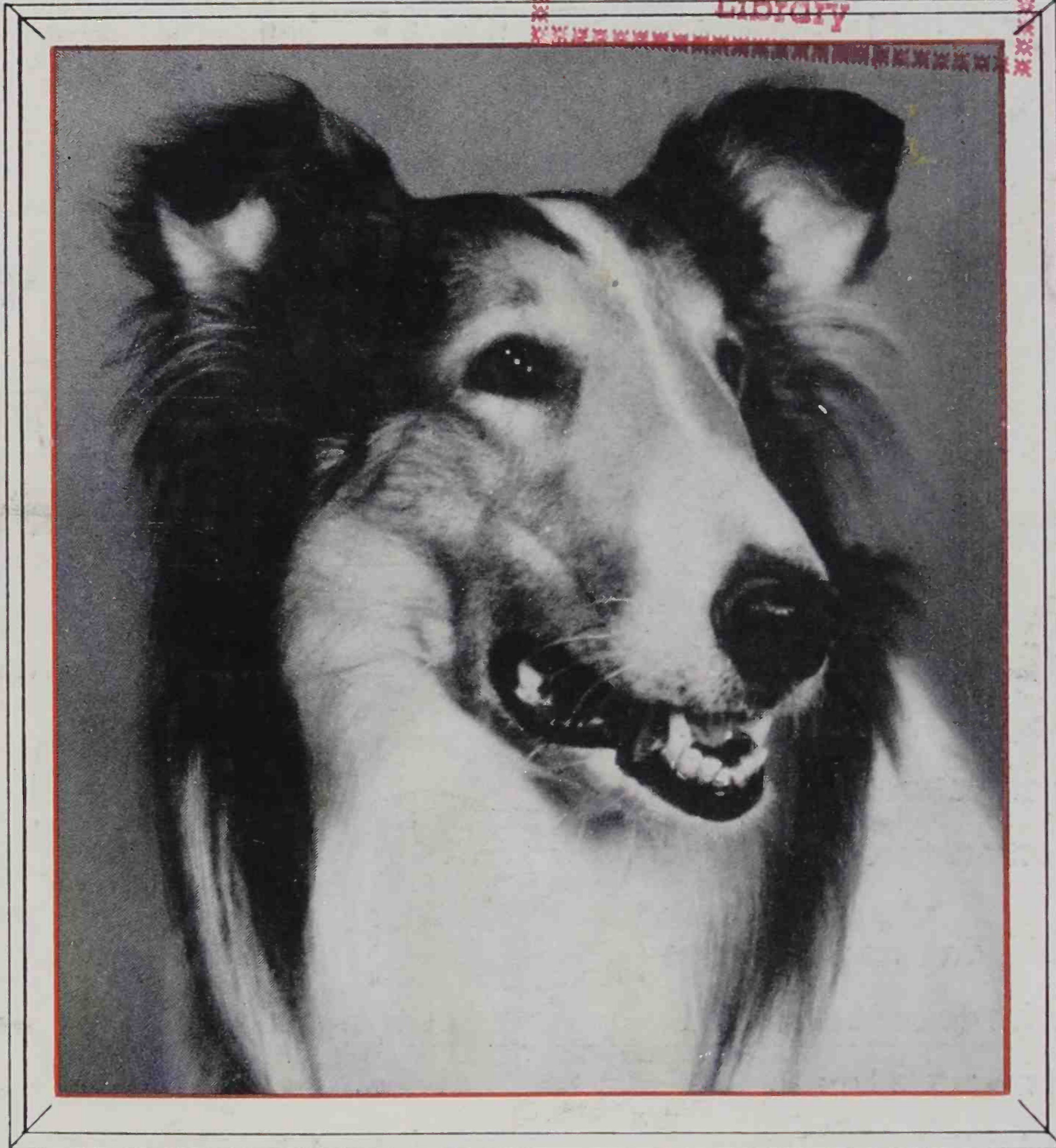
Television Age

| | |
|--|----------------|
| A look at next season's prime time television schedules | PAGE 25 |
| Who has the real power: the child or the advertiser? | PAGE 30 |
| Professionals under fire: tv's Vietnam cameramen | PAGE 32 |

Indiana University

MAR 22 1966

Library



LASSIE

Lassie, television's most beloved and most publicized all-family show is now available to you. We are offering 156 first-time off-the-network episodes entitled "Timmy and Lassie." For information wire or phone collect to

Telesynd A DIVISION OF WRATHER CORPORATION
 375 PARK AVENUE NEW YORK, N.Y. 10022
 HARDIE FRIEBERG, President 212 PLaza 2-3210

Now a regular feature of the NEW NS

COLOR TV SET OWNERSHIP ESTIMATES

The new Nielsen Station Index has been expanded to give you color TV set ownership estimates as a regular feature of its local market report service.

The information is shown as a percentage of TV households with color sets . . . and is reported for each measured market in each report period.

The data are obtained by telephone contact and are current with each report period.

For details . . . write, wire or phone



NIELSEN STATION INDEX

a service of
A. C. Nielsen Company

NSI EXECUTIVE AND EASTERN
SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

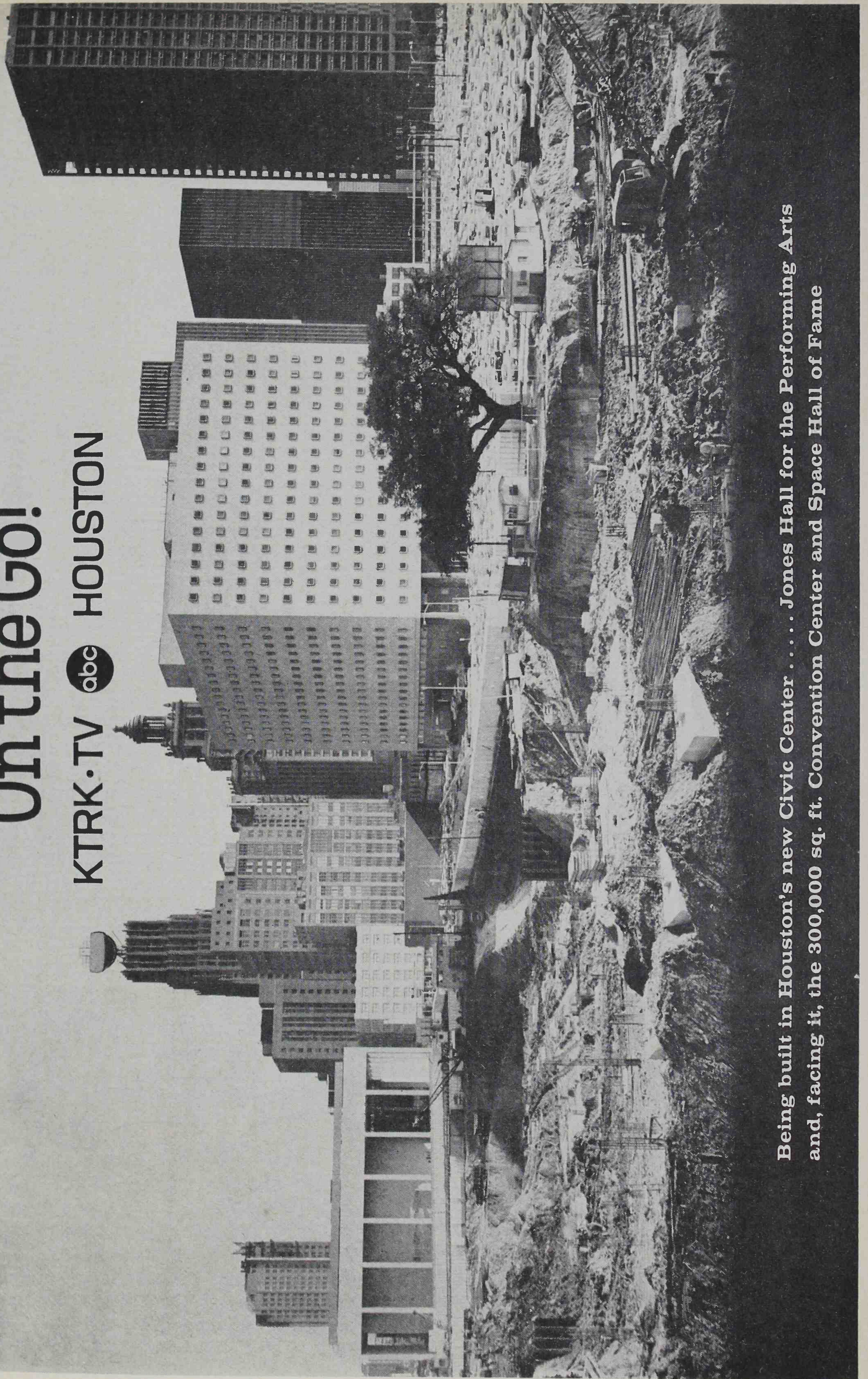
CHICAGO (60601)
360 N. Michigan Ave. • 372-3810

NSI SALES/SERVICE OFFICES
HOLLYWOOD (90028)
1680 N. Vine St. • HOLLYWOOD 6-4391

SAN FRANCISCO (94104)
68 Post St. • YUKON 6-6437

On the Go!

KTRK-TV  HOUSTON



Being built in Houston's new Civic Center Jones Hall for the Performing Arts and, facing it, the 300,000 sq. ft. Convention Center and Space Hall of Fame



Who buys

18 to 34? 35 to 49? 50+?

Don't guess.
 If you want to keep on eating well, don't fail this test. Ask Peters, Griffin, Woodward's research director, Dr. Thayer, who it is who buys the groceries you sell.

PETERS, GRIFFIN
 New York, Chicago, Detroit, Philadelp



more food?

Can tell you a lot about supermarket shoppers: how old they are, how much each age group spends, and how important these three age groups are to 17 different categories of food.

Don't make a check mark at left (or another media decision) until you've checked with Dr. John Thayer at Peters, Griffin, Woodward in New York. Call 212-826-6000. Or use the coupon at right.

Peters, Griffin, Woodward, Inc.
277 Park Avenue, New York, N.Y. 10017.

Dear Dr. Thayer: Who does buy more?

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

WOODWARD, INC. Pioneer Station Representatives Since 1932.
New York, Charlotte, Minneapolis, St. Louis, Dallas-Ft. Worth, Los Angeles, San Francisco.

Television Age



The Features with a
REPUTATION

MGM 6

The
Station
with the
MGM/6
REPUTATION

KOTV TULSA



25 **TOMORROW'S HOPEFULS**

On the fall schedules, the networks cling to themes of past hits interspersed with plenty of features

30 **WHO'S INFLUENCING WHOM?**

Does tv have controlling power over the nation's children, or does their buying power give them control of tv?

32 **CAMERA IN COMBAT**

Network crews in Vietnam "shoot" the action with sound film, while they're shot at—with bullets

34 **HOW TO TOUR THE TFE**

A step in time saves nine, or how to see the most with the least effort on the Hilton's fifth floor

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4th quarter '65 spots include everything from false eyelashes to electric combs and prosaic products

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The lighter side

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Publisher

S. J. Paul

Editorial Director

Dick Donnelly

Managing Editor

Don Dunn

Associate Editors

Ed Dowling

James L. Abernathy

Henry Neiger

Financial Editor

T. A. Wise

Advertising

Norman Berkowitz

Eastern Sales Manager

Marguerite Blaise

Sales Service Director

Lee Sheridan

Production Director

Fred Lounsbury

Circulation Director

Carmen Fernandez

Readers' Service Dept.

Maureen Kelly Flanigan

Business Office

Miriam Silverman

Branch Offices

Midwest

Paul Blakemore, Jr.

3120 St. John Road

Des Moines, Iowa 277-2660

South

Herbert Martin

Box 3233A

Birmingham, Ala. 35205

205-322-6528

West Coast

Jules Thompson

William J. Healey

Thompson/Sherman Company

681 Market Street

San Francisco, Calif. 94105

415-362-8547

Stanley Sherman

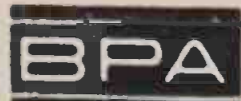
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Hollywood, Calif. 90028

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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

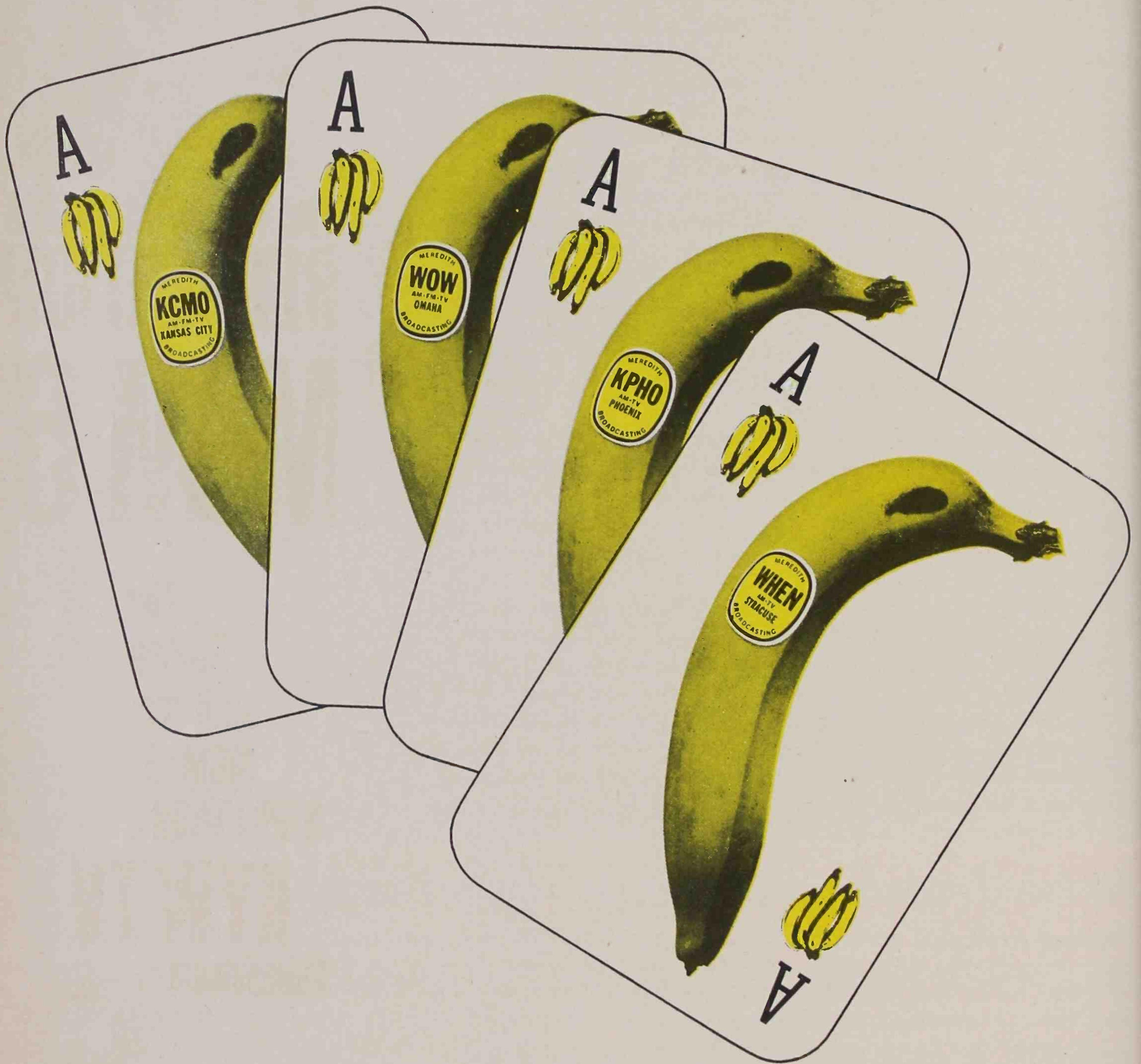
BOISE



Represented by

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

four of a kind



the Meredith bunch

MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

Letter from the Publisher

Coverage Under Fire

The television coverage of the war in Viet Nam, described in our article on page 32, is writing a new chapter in the history of journalism. As the military have pointed out, this is a different kind of war in that there are no definitive front lines, only pockets of resistance. This means that the coverage is not only complex in getting the film back to Saigon and on its way to the U. S., but it also involves precarious chance-taking on the part of the news cameramen. What is even more unbelievable is that the films are telecast 36 hours after the events take place. Because of the impact of the action shots, much of it done in color, there is an immense responsibility on the part of the networks in the presenting and editing of this material. The pictures tell the story, unpleasant as it may be, but at the same time the networks have been ever mindful of their grave responsibilities since the newsfilms are being seen in living rooms across the country. The unsung heroes are the cameramen who are present in the thick of battle action to bring the on-the-scene action to the American public.

Ambitious Project

Our next issue (March 28) will be devoted in its entirety to the Federal Communications Commission. It will analyze FCC activity over the past year as seen through the eyes of Congress, and of the Washington lawyers who are in day-to-day contact with the FCC staff. The issue will also report the FCC introspective appraisal of itself. The observations are the results of over 100 interviews conducted over the past few months. It is one of the most ambitious editorial projects we have undertaken and we feel that the objective results will be well worth the effort.

Speaking of the FCC, Commissioner Rosel Hyde's term in office will expire in June. Mr. Hyde is a career Government official with 40 years background in communications. His knowledge and continuity in office are of inestimable value to the Commission. A modest, conscientious and retiring person, he is not "campaigning" for reappointment. However, his reappointment would be in the public interest. The Government service needs men of Rosel Hyde's dedication and integrity.

Broadcasting as a Career

The Collegiate Conference sponsored by the International Radio and Television Foundation will be held this year in New York on April 14 and 15. It is open to college students planning careers in the communication field. Last year over 200 students had an opportunity to learn more about the broadcasting business and engage in productive question-and-answer sessions with practical broadcasters. Individual stations can sponsor student trips to the Conference by contacting executive director Claude Barrere, IRTF, 444 Madison Avenue, New York 10022. It is a project that is worthy of wide support.

Cordially,

S. J. Paul



The Features with a
REPUTATION

MGM 6

The
Station
with the
MGM / 6
REPUTATION

KYW TV
Philadelphia



Do-it-yourself color!



"An Evening with . . . Ford and Hines"

That's been the story at Channel 9, Chicago, for almost ten years. And in 1965 alone it added up to a total of more than 3,100 hours of color.

We do-it-ourselves by creating a wide variety of children's programs and family features in color, by televising sports in color, by shooting news stories in color, and by seeking and programming color films and color syndication features. That's why we say . . . **WGN is color in Chicago!**

And color on WGN means color for the whole family, including the kids. So this winter, just for fun, we had a do-it-yourself coloring contest for the young children and friends of our employees.

The youngsters were invited to draw color pictures of their favorite WGN-TV program or personality—

Do-it-yourself COLOR!



"Bozo's Circus" by Sharon, age 6, Oak Lawn, Ill.

and a board of distinguished judges selected the winner, reproduced above.

The idea was to show that color—in television or anywhere—has an excitement all its own. Early in 1965 we proudly introduced the exciting "An Evening with . . ." series in color to Chicago viewers . . . and were gratified by year's end to see it

programmed in prime time periods on WABC-TV in New York, KBTU in Denver, and KING-TV in Seattle. This color bell-ringer now joins "Barn Dance" and "Big Bands"—quality WGN color programming now available to all markets via syndication.

As time goes on, WGN will be even more colorful—proudly sharing the best with other stations in the nation and in other countries.

WGN
IS
CHICAGO

the most respected call letters in broadcasting

Letters to the Editor

Call for Color

Would you please send me the Association of National Advertisers' study of the effectiveness of color television commercials. This study was mentioned in a recent (*Letter from the Publisher*) issue of TELEVISION AGE.

J. K. POTTER
Procter & Gamble Productions
Cincinnati, Ohio

Pinpointing Paris

I have just returned from Paris and was struck by the timeliness and accuracy of your *Paris Report* (Feb. 14).

Since it was unsigned, I don't know who your correspondent might be, but his evaluation of the present situation relative to French television shows a perceptiveness worthy of congratulations, which I would ask you to convey on my behalf.

BERNARD MUSNICK

President
Publicis Corporation
New York, N. Y.

[The TELEVISION AGE correspondent who authored *Paris Report* was John Ardagh, tv editor for the *London Observer*. Ed.]

Programmers, Take Heed

A suggestion: When is some national television network or station going to pick up the idea of doing a one-hour feature show on the subject of reapportionment of the Legislatures of our 50 states and the more than 3,000 counties in the United States?

Someone ought to show the American people how the Judicial branch of government works in America. It might start with a typical county lawyer or legislator debating the matter of reapportionment of his own county, then go on to show the subject being debated at the State level in the same state. Finally, it might climax with a view of the "buck stopping" at the Supreme Court in Washington. Viewers see the President, the Congressmen and everybody else, but I just think they never get a clear picture of how the Court system works in the U.S.A., circa 1966. Reapportionment would be a perfect subject to build such a show around.

JAMES STEED
White Plains, N.Y.

Source Book Success

We have found your *Film/Tape Production Source Book* to be an invaluable asset in our production work as a reference book, and would like to ask that you send us three additional copies. Please let us know what the charge would be for these. . .

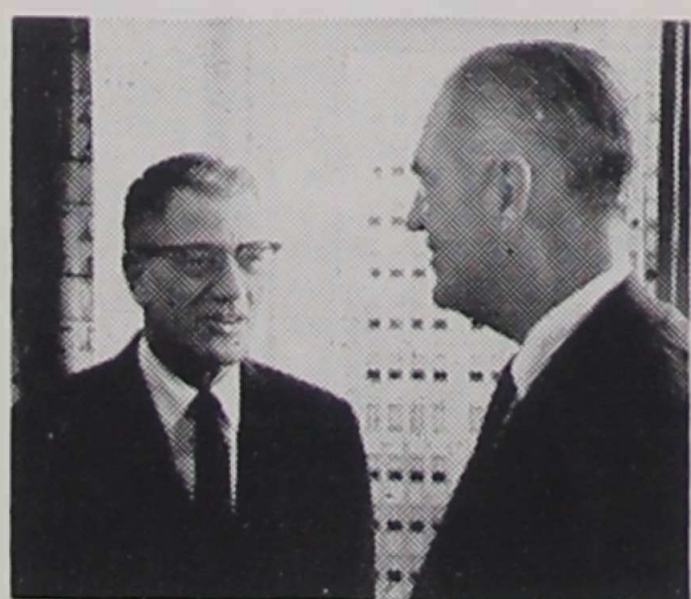
ARTHUR L. ZAPEL JR.
Vice President
J. Walter Thompson Co.
Chicago, Illinois

[Additional copies of the Jan.-June 1966 *Film/Tape Production Source Book* are available at \$2 from Readers' Service, TELEVISION AGE, 1270 Avenue of the Americas, New York, N.Y. 10020.]

I find your Source Book an invaluable source of information. As you well know there's nothing like it in the industry.

RAY J. ARMBRUSTER
Vice President/Creative Director
Krupnick & Associates, Inc.
St. Louis, Mo.

I think it is terrific. In fact it's so terrific that I had a sales manager from one of the biggest producers



Robert A. Mortensen, WIIC-TV vice president and general manager, with Frank H. Briggs, vice president, The Equitable Life Assurance Society, owners and operators of Gateway Center.

center of interest

Pittsburgh's Gateway Center: looming evidence of leadership in urban renewal. You can lead the way in the Pittsburgh market with top spot buys on WIIC-TV, Pittsburgh's **NUMBER ONE COLOR STATION**. Basic NBC Television Affiliate



Check with General Sales Manager Roger Rice or your Petry-TV man.

Get your
Pittsburghers on



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



The Features with a
REPUTATION

MGM 6

The
Station
with the
MGM/6

REPUTATION

KMSP TV

Minneapolis



visit us yesterday, and he saw the book on my desk, and he said he had to have it. He won't take no for an answer, and with that remark, he politely put it in his briefcase. He said he'll return it when he gets through with it, which means in my opinion—I'll never get it back.

At any rate, please send us another copy. . .

BEN HARRIS
Manager
American Film Co.
Philadelphia, Pa.

Although we are not major users of film or television, we find your *Film/Tape Production Source Book* a very handy publication to locate suppliers when we are in need of assistance. Maybe it's even more helpful to us as small users than to those who are in daily contact with the various companies.

WILLIAM B. BUNN
Director, Advertising &
Sales Promotion
St. Regis Paper Co.
New York, N.Y.

We are constantly in the throes of looking for people in these fields, and your book is without question most helpful.

I would appreciate it if you would put me on your mailing list for your next issue, to be published in July, and subsequent issues.

ROBERT J. HIGGINS
Manager
Advertising & Sales Promotion
Graflex, Inc.
Rochester, New York

May I compliment you for a beautifully composite listing of the agency and commercial producers, editing services and all the other areas of film and tape production. In addition your latest issue has a most attractive cover.

The lists are reliably informative and, consequently, I find them of utmost assistance and convenience in my correspondence and follow-up with many members of the industry.

NANCY K. SIFF
New York, N.Y.

Please refer to preceding color spread



"An Evening With..."

- Eddy Arnold
- Jean Pierre Aumont & Marisa Pavan
- The Back Porch Majority
- Xavier Cugat & Charo
- Billy Daniels
- Phyllis Diller
- Phil Ford & Mimi Hines
- Pete Fountain
- Hildegarde
- Julie London
- Arthur Lyman
- Jane Morgan
- The New Christy Minstrels
- Louis Prima
with Gia Maione,
Sam Butera & the Witnesses
- Johnnie Ray
- Roberta Sherwood
- Sarah Vaughan
- Earl Wrightson & Lois Hunt
- Gretchen Wyler

now available in your market
color or b&w videotape
20 first runs & 6 repeats

Currently delivering rave
audiences in
New York (WABC-TV)
Denver (KBTU)
Seattle (KING-TV)

For availability:
call or write Brad Eidmann

**MID-AMERICA
VIDEO TAPE
PRODUCTIONS**

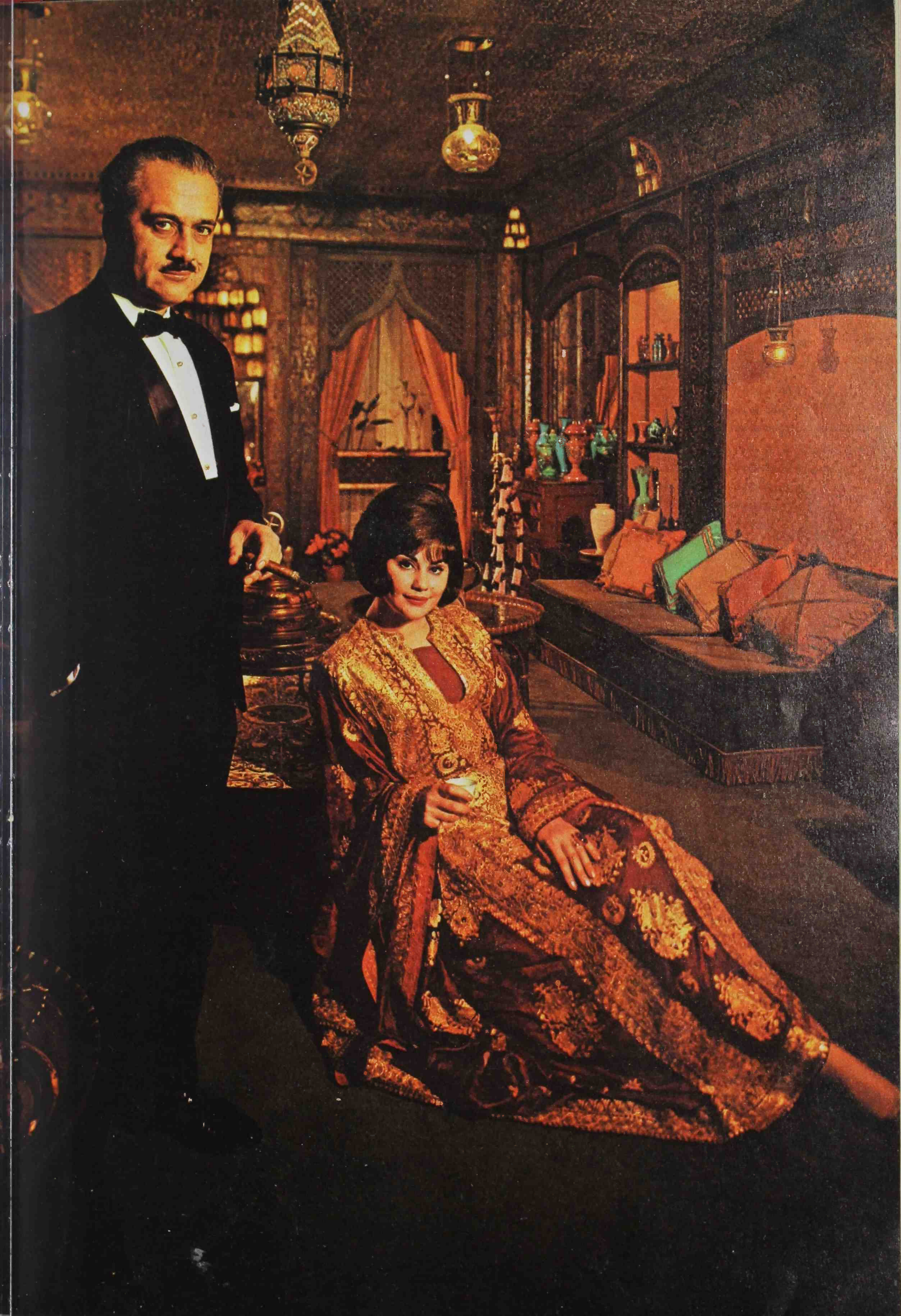
2501 Bradley Place
Chicago, Illinois 60618
Telephone: 312 528-2311
TWX: 910-221-1324

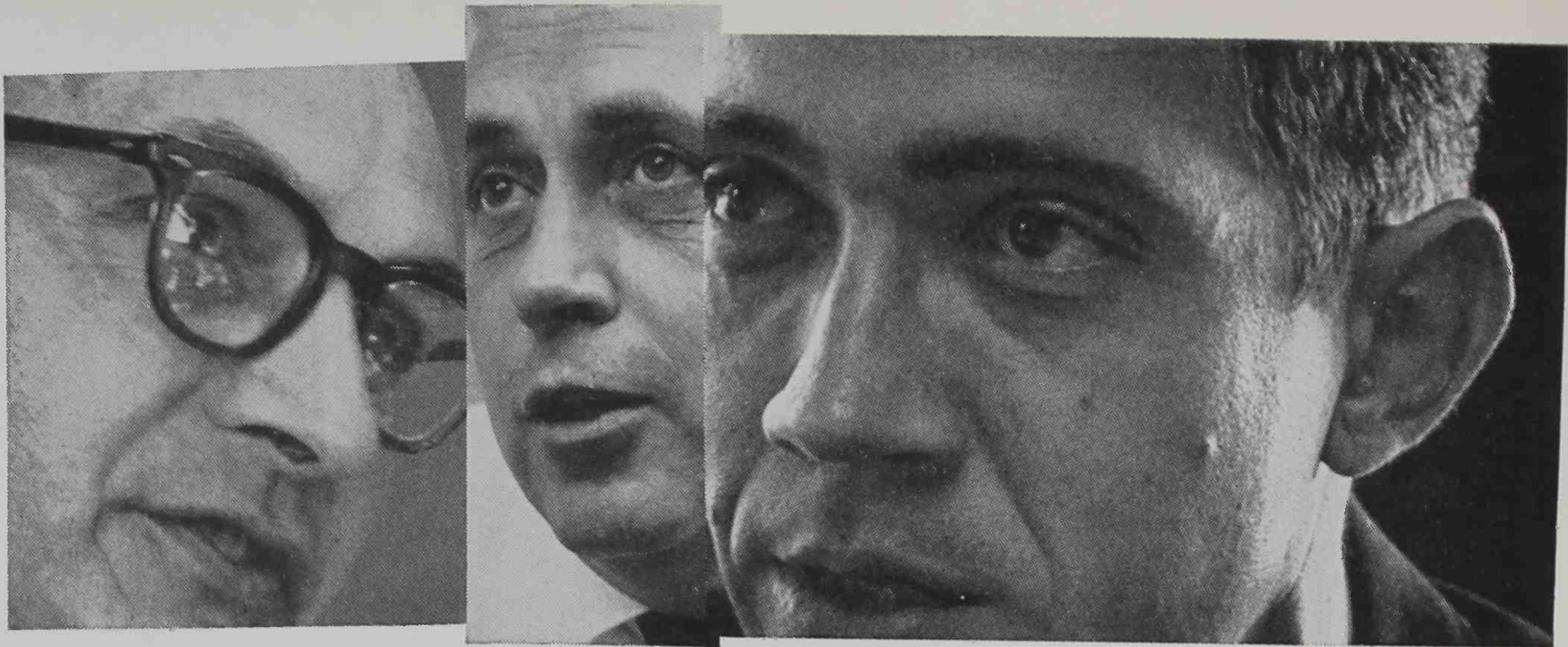


The Embassy of Kuwait

His Excellency Talat Al-Ghoussein, Ambassador of Kuwait, with Mrs. Al-Ghoussein, in the Omayyad Room of the Embassy, furnished in Arabesque style . . . another in the WTOP-TV series on the Washington diplomatic scene.

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





**“Views expressed
on this program
are those of this station.”
Taking an editorial stand is
one of the Storer Standards.**

A permanent three-man board in every Storer station develops viewpoints, prepares editorial messages, gets them on the air. Emphasis on station editorials is one of the standards adhered to by the Storer stations that mean more worthwhile listening for the public and more successful selling for advertisers.



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

Storer Standards make every Storer station a great salesman.

But What About the Color Blind?

The day of the all-color, three-network prime-time schedule will be with us next fall—for the first time. NBC-TV and CBS-TV are both beginning their first 100-per-cent color prime-time season, with every show in tint. Even *CBS Reports* will be in color, no mean task for CBS News. ABC-TV will be only “virtually” 100 per cent in color. That means there are still problems with one or two shows.

A Hot Doll for Tv

“Doll X” may be a secret, but her creator, Topper Toys, is making no secret of its plans to promote her with a \$800,000 tv ad campaign beginning in August. In what is undoubtedly one of the more imaginative bids for attention at the 63rd Annual American Toy Fair in New York, Topper Toys would admit only that “Doll X” will debut in May. Almost 800 Christmas toy lines are being introduced to 10,000 buyers at the mammoth fair. The Topper catalogue asks to be “forgiven” for “Doll X’s” secrecy, “but we truly feel it is necessary in order to protect our investment—that’s how ‘hot’ an item this doll is.”

The British Are Staying

Although none of the five British shows bought by the U. S. networks appear on the fall schedules, they’re not being dropped entirely. The contracts are being kept open, and waiting on the shelf as safe replacements are Rediffusion’s *The Avengers* (ABC-TV) and ATV’s *The Saint* (NBC-TV), *Secret Agent* (CBS-TV) and *Court Martial* (ABC-TV). (*The Baron* reportedly may not make it to the ABC-TV shelf if ratings don’t pick up soon).

Look at Funny, Funny Spot

\$303,935,000. Lots of money but actually disappointing to the nation’s television stations. This figure is the soon-to-be-released TvB estimate of fourth-quarter spot revenue in 1965. Up two per cent from fourth quarter 1964, the total represents a decline in revenue for tobacco commercials (down 16 per cent), household cleaners (down nine per cent) and others. One happy note for travel agents and drugstores, transportation advertising was up 46 per cent and dental products rose 72 per cent.

Banks Invest in Tv

Banks, relative newcomers to television, are becoming increasingly appreciative of the fortunes to be had by displaying their wares on tv. The world’s largest commercial bank, The Bank of America, recently beefed up its tv advertising to promote all of its major consumer services instead of just its credit card. The almost \$1.5 million tv budget is: more than twice last year’s; the

biggest item for the first time, in the bank’s total \$7 million ad budget; the largest sum ever allocated by the bank to one medium in a single year.

Breakthrough Ahead for Business Barometer

Beginning with the next issue, and the first report on national spot business in 1966 (for January), the exclusive TELEVISION AGE Business Barometer will present a significant innovation. Along with the report on the spot growth for all stations, percentage increases will appear for the increase or decrease at stations within three annual revenue classifications: under \$1 million, \$1-3 million, and \$3-million-and-over. The figures will also be furnished in subsequent issues for station revenue through local sales and network compensation.

Everyone’s Confident, But—

The word from the top echelons of both ARB and Nielsen is that no one “expects” the recent acquisition of O. E. McIntyre, Inc., by Metromedia to cause any problems. The McIntyre firm, a direct-mail advertising operation, furnishes from its lists and computers the sample homes from which both rating services draw their samples. While Nielsen spokesman Howard Coleman said at the first luncheon seminar of the regional Broadcasters Promotion Association in New York this month that “no one thinks Fred Kluge will be down in McIntyre’s basement with a flashlight” to uncover the Nielsen and ARB homes, others think the situation is potentially dangerous. Tops on the worry list is what Washington might have to say about a broadcaster’s so-close proximity to the “independent” rating services.

The Color of the Dark Horse is Grey

When the excitement over Doyle Dane Bernbach subsides it will be discovered that the agency’s remarkable success was surpassed by Grey Advertising’s even more startling boom. In 1965 DDB’s billings jumped 28.2 per cent while Grey’s went a higher 29.3 per cent. A small lead but significant in \$. In the first 60 days of this year alone Grey grabbed over \$30 million worth of new business, including General Foods and the much-talked about Kent account. Both agencies, DDB and Grey, publicly owned, have seen their stock rise as quickly as their billing figures.

Swinging Out with Color Film

The color boom, which has sent commercials studios payments for color jobs up by as much as 35 per cent, is having a multiplier-effect on the adfilm-making industry, and grosses are increasing at a galloping rate. Thus, VPI now estimates it’s grossing over \$10 million a year (if the rest of ’66 holds up to the company’s expectations), up from \$8 million last year.

U.S. problems & solutions

Here you see some of The Advertising Council's current work: all told, 265 million dollars worth of advertising, contributed annually by business. It is absolutely free to you, the taxpayer; yet it saves you billions and makes this a better nation to live in.

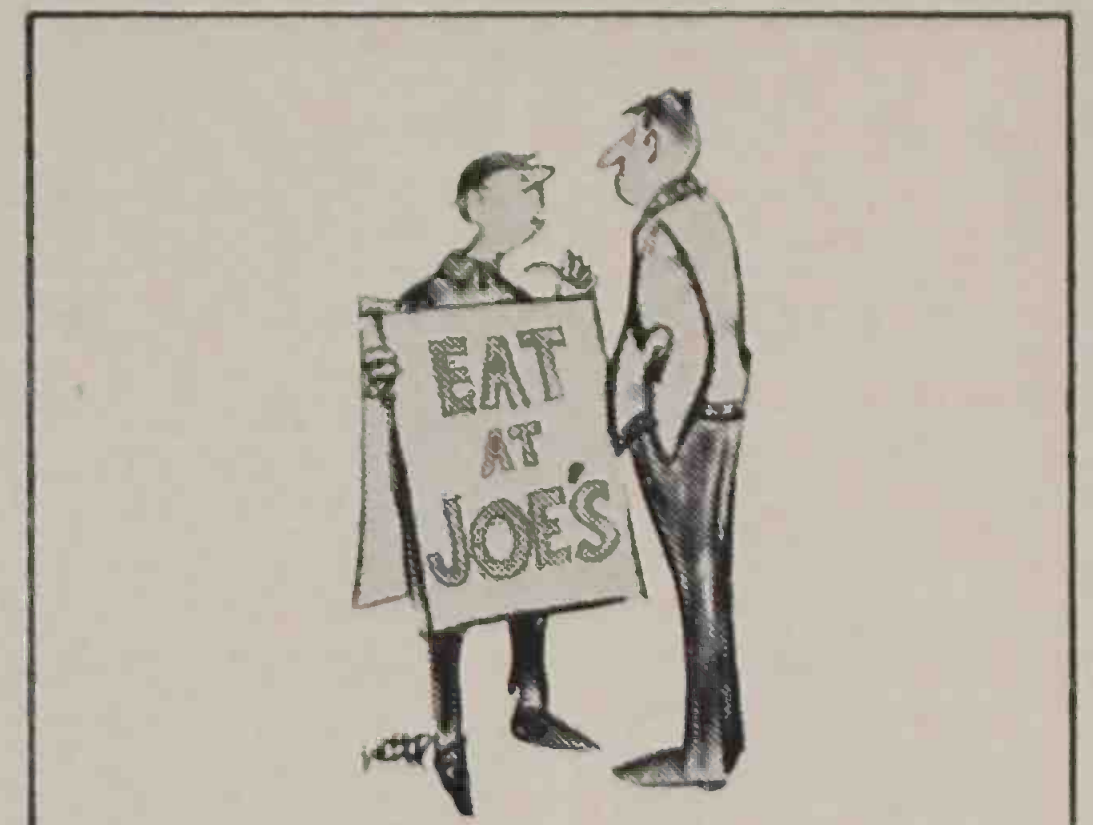


There is something to be said on both sides. Are you ready to listen?

It's working in Nashville, Tennessee. Within one month after a joint committee of Negroes and whites was officially formed by the Mayor, peaceful compliance was accomplished in one major music, five private restaurants, a chain lunch counter and cafeteria. A stable number of the owners now report that business has been better than ever. And the president of a department store who desegregated his lunch counter says only sixteen charge accounts have been cancelled out of 60,000. It's working in Newark, New Jersey. Since 1963, Negro and white businessmen have been meeting monthly to consider the problem of equal job opportunities. In just six months, 376 jobs were opened to Negroes, more than seven times the number the year before. Jobs for engineers, white collar workers, sales personnel invariably, once he hired someone, every employer was glad he did. It can work for you, too. If you want to know how to set up a Human Relations Commission, or how to help make an existing one more effective, write to the Community Relations Service booklet, "How To Turn Talk Into Action." Address: Community Relations Service, Washington, D.C. 20230.

Face the problem, face to face. Talk, plan, act.

Racial Relations is a problem to be solved. This Advertising Council campaign encourages good citizens of every color and creed to meet the problem face to face, to talk it over. That's got to be a better way than hate and violence, any way you look at it.



"and then I said; No machine can do my job better!"

Funny... how fast some jobs can disappear. Totally. And permanently! That's progress. It brings problems. But it also brings opportunities. New jobs, new careers for those with the training to qualify. You won't get tomorrow's jobs with yesterday's skills. Tomorrow's jobs will be different. They'll require different skills. And you can get those skills by re-training. So don't wait for your present job to be replaced. Get the facts on re-training now. Visit the local office of your State Employment Service. Train now for tomorrow's jobs.

Job Retraining is a problem to be solved. Automation actually creates more jobs than it destroys, but new skills displace old. This Advertising Council campaign encourages retraining, gets results. That's got to be a better solution than unemployment, any way you look at it.

How Advertising that costs you nothing helps solve problems that cost you plenty

The surest way to make a problem worse is to pretend it isn't there.

The safest way to handle a problem is to de-fuse it before it explodes.

The Advertising Council believes that the strength of American democracy is its willingness to use the *voluntary* way to solve problems, before resorting to compulsion. The contribution of the Council is to enlist the talent of the advertising industry so that 195 million Americans may have a better understanding of the problems before them.

On these pages are the familiar symbols of the 18 advertising campaigns now being handled by The Advertising Council, and advertisements from just two of the campaigns: Job Retraining

and Racial Relations.

There are no easy answers to these questions. But there can be no solutions at all until there is informed public consciousness.

Then solutions are possible. This has been proved by the billions of dollars raised by The Advertising Council's past work for United Community Campaigns, the Red Cross, U.S. Savings Bonds, and the Colleges. It is proved by the 425,000 square miles of forest land that Smokey the Bear has saved you to date, by the success of Peace Corps recruiting, and by many other examples.

Today, the resources of advertising can tackle almost any job.

And this 265 million dollars worth of

advertising costs you nothing! All of the public service of The Advertising Council is made possible by contributions from American business.

Advertising agency men and women donate time and effort to create the Council's advertising messages. Magazines, newspapers, radio and television stations, networks, and their advertisers, transit advertising and outdoor poster companies donate time and space to keep those messages in your mind.

This is uncommon advertising for the common good.

The Advertising Council

...for public service

If you would like to know more about this work, write for a free booklet to: The Advertising Council, 25 West 45th Street, New York, New York 10036



Retraining (Automation)



Youth Fitness



Aid to Colleges



Balance of Payments



Forest Fires Prevention



Keep America Beautiful



Peace Corps Volunteers



United Community Campaigns



Religion in American Life



American Red Cross



United Nations



Equal Employment Opportunity



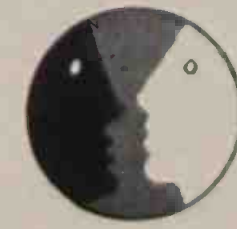
Traffic Safety



United Service Organizations



U.S. Savings Bonds



Better Racial Relations



Radio Free Europe Fund



Mental Retardation

Business barometer

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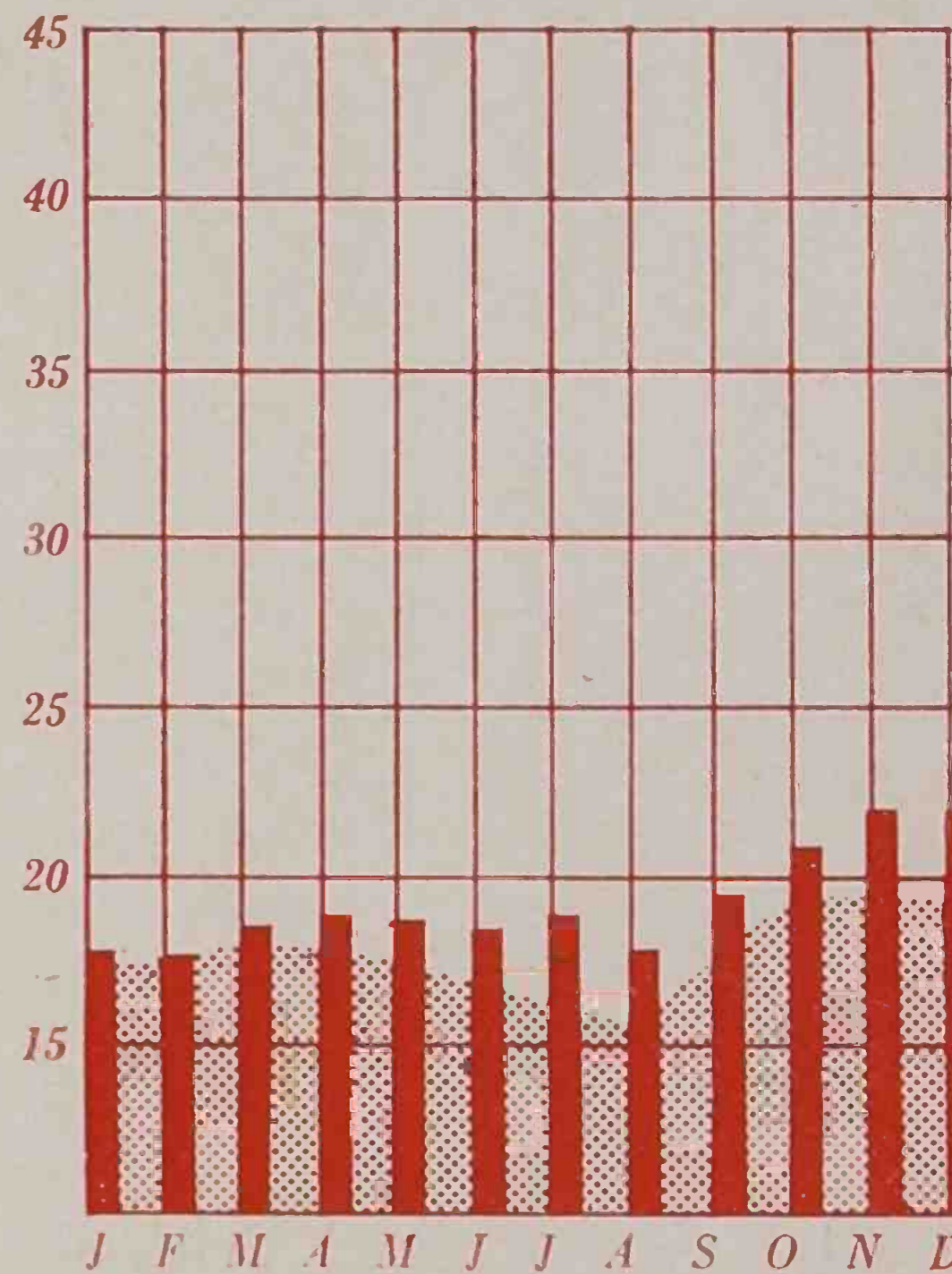
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NETWORK COMPENSATION

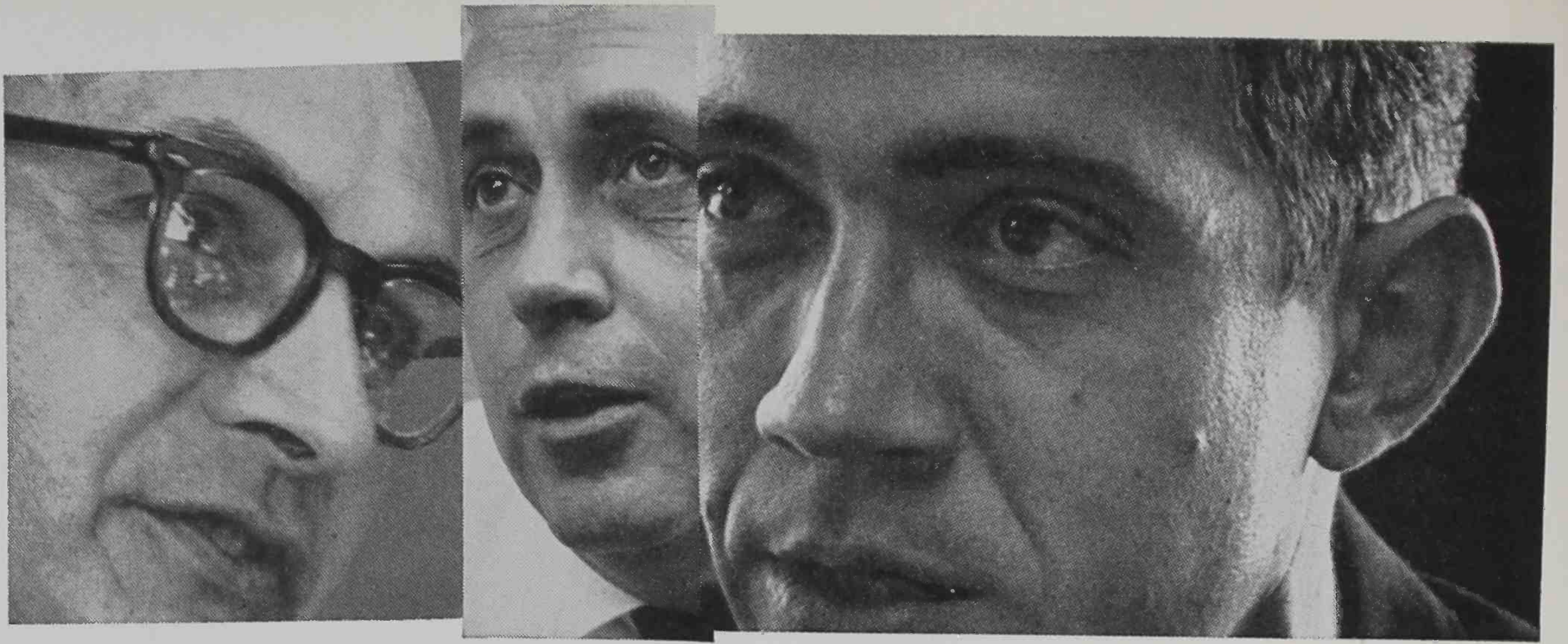


December (up 12.3%)



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.)



**“Views expressed
on this program
are those of this station.”
Taking an editorial stand is
one of the Storer Standards.**

A permanent three-man board in every Storer station develops viewpoints, prepares editorial messages, gets them on the air. Emphasis on station editorials is one of the standards adhered to by the Storer stations that mean more worthwhile listening for the public and more successful selling for advertisers.



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

Storer Standards make every Storer station a great salesman.

But What About the Color Blind?

The day of the all-color, three-network prime-time schedule will be with us next fall—for the first time. NBC-TV and CBS-TV are both beginning their first 100-per-cent color prime-time season, with every show in tint. Even *CBS Reports* will be in color, no mean task for CBS News. ABC-TV will be only “virtually” 100 per cent in color. That means there are still problems with one or two shows.

A Hot Doll for Tv

“Doll X” may be a secret, but her creator, Topper Toys, is making no secret of its plans to promote her with a \$800,000 tv ad campaign beginning in August. In what is undoubtedly one of the more imaginative bids for attention at the 63rd Annual American Toy Fair in New York, Topper Toys would admit only that “Doll X” will debut in May. Almost 800 Christmas toy lines are being introduced to 10,000 buyers at the mammoth fair. The Topper catalogue asks to be “forgiven” for “Doll X’s” secrecy, “but we truly feel it is necessary in order to protect our investment—that’s how ‘hot’ an item this doll is.”

The British Are Staying

Although none of the five British shows bought by the U. S. networks appear on the fall schedules, they’re not being dropped entirely. The contracts are being kept open, and waiting on the shelf as safe replacements are Rediffusion’s *The Avengers* (ABC-TV) and ATV’s *The Saint* (NBC-TV), *Secret Agent* (CBS-TV) and *Court Martial* (ABC-TV). (*The Baron* reportedly may not make it to the ABC-TV shelf if ratings don’t pick up soon).

Look at Funny, Funny Spot

\$303,935,000. Lots of money but actually disappointing to the nation’s television stations. This figure is the soon-to-be-released TvB estimate of fourth-quarter spot revenue in 1965. Up two per cent from fourth quarter 1964, the total represents a decline in revenue for tobacco commercials (down 16 per cent), household cleaners (down nine per cent) and others. One happy note for travel agents and drugstores, transportation advertising was up 46 per cent and dental products rose 72 per cent.

Banks Invest in Tv

Banks, relative newcomers to television, are becoming increasingly appreciative of the fortunes to be had by displaying their wares on tv. The world’s largest commercial bank, The Bank of America, recently beefed up its tv advertising to promote all of its major consumer services instead of just its credit card. The almost \$1.5 million tv budget is: more than twice last year’s; the

biggest item for the first time, in the bank’s total \$7 million ad budget; the largest sum ever allocated by the bank to one medium in a single year.

Breakthrough Ahead for Business Barometer

Beginning with the next issue, and the first report on national spot business in 1966 (for January), the exclusive TELEVISION AGE Business Barometer will present a significant innovation. Along with the report on the spot growth for all stations, percentage increases will appear for the increase or decrease at stations within three annual revenue classifications: under \$1 million, \$1-3 million, and \$3-million-and-over. The figures will also be furnished in subsequent issues for station revenue through local sales and network compensation.

Everyone’s Confident, But—

The word from the top echelons of both ARB and Nielsen is that no one “expects” the recent acquisition of O. E. McIntyre, Inc., by Metromedia to cause any problems. The McIntyre firm, a direct-mail advertising operation, furnishes from its lists and computers the sample homes from which both rating services draw their samples. While Nielsen spokesman Howard Coleman said at the first luncheon seminar of the regional Broadcasters Promotion Association in New York this month that “no one thinks Fred Kluge will be down in McIntyre’s basement with a flashlight” to uncover the Nielsen and ARB homes, others think the situation is potentially dangerous. Tops on the worry list is what Washington might have to say about a broadcaster’s so-close proximity to the “independent” rating services.

The Color of the Dark Horse is Grey

When the excitement over Doyle Dane Bernbach subsides it will be discovered that the agency’s remarkable success was surpassed by Grey Advertising’s even more startling boom. In 1965 DDB’s billings jumped 28.2 per cent while Grey’s went a higher 29.3 per cent. A small lead but significant in \$. In the first 60 days of this year alone Grey grabbed over \$30 million worth of new business, including General Foods and the much-talked about Kent account. Both agencies, DDB and Grey, publicly owned, have seen their stock rise as quickly as their billing figures.

Swinging Out with Color Film

The color boom, which has sent commercials studios payments for color jobs up by as much as 35 per cent, is having a multiplier-effect on the adfilm-making industry, and grosses are increasing at a galloping rate. Thus, VPI now estimates it’s grossing over \$10 million a year (if the rest of ’66 holds up to the company’s expectations), up from \$8 million last year.

U.S. problems & solutions

Here you see some of The Advertising Council's current work: all told, 265 million dollars worth of advertising, contributed annually by business. It is absolutely free to you, the taxpayer; yet it saves you billions and makes this a better nation to live in.

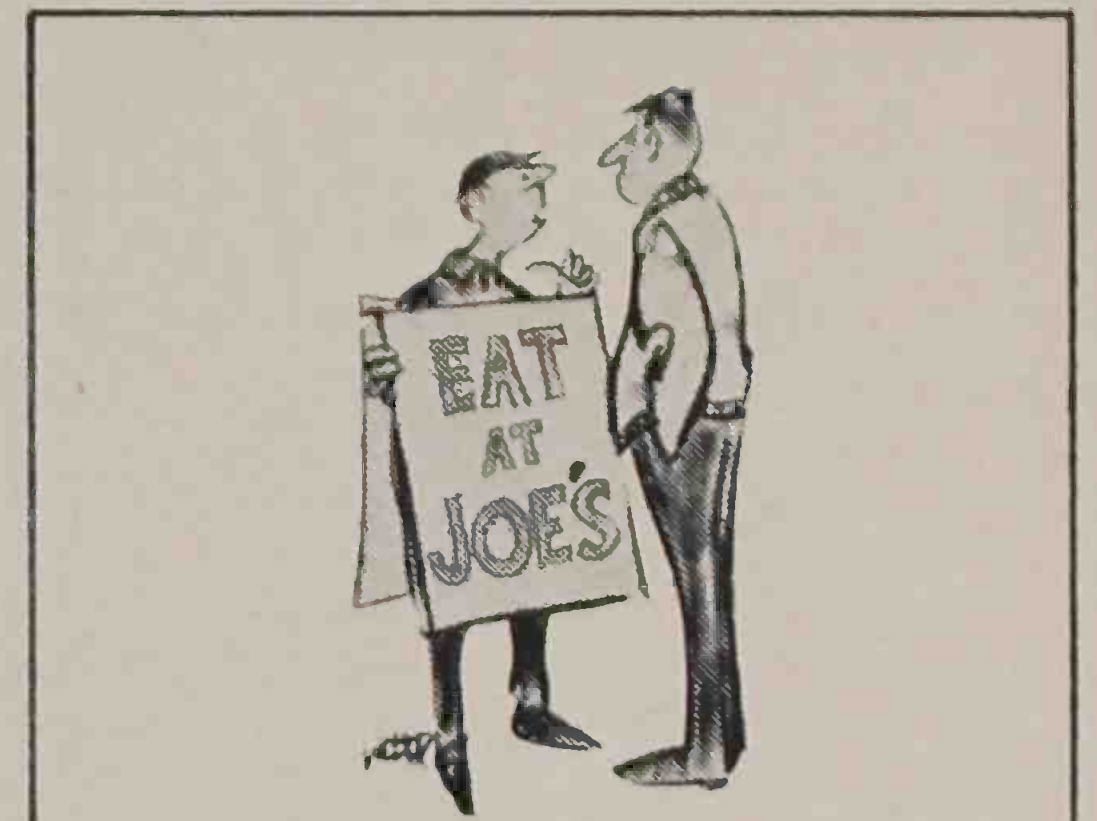


There is something to be said on both sides. Are you ready to listen?

It's working in Nashville, Tennessee. Within one month after a joint committee of Negroes and whites was officially formed by the Mayor, peaceful compliance was accomplished in nine major motels, five private restaurants, a chain lunch counter and cafeteria. A sizable number of the owners now report that business has been better than ever. And the president of a department store who desegregated his lunch counter says only sixteen charge accounts have been cancelled out of 60,000. It's working in Newark, New Jersey. Since 1963, Negro and white businessmen have been meeting monthly to consider the problem of equal job opportunities. In just six months, 376 jobs were opened to Negroes, more than seven times the number the year before. Jobs for engineers, white collar workers, sales personnel. Invariably, once he heard someone, every employer was glad to do it. It can work for you, too. If you want to know how to help make an existing one more effective, write for the Community Relations Service booklet, "How To Turn Talk Into Action." Address: Community Relations Service, Washington, D.C. 20230.

Face the problem, face to face. Talk, plan, act.

Racial Relations is a problem to be solved. This Advertising Council campaign encourages good citizens of every color and creed to meet the problem face to face, to talk it over. That's got to be a better way than hate and violence, any way you look at it.



"and then I said; No machine can do my job better!"

Funny... how fast some jobs can disappear. Totally. And permanently! That's progress. It brings problems. But it also brings opportunities. New jobs, new careers for those with the training to qualify. You won't get tomorrow's jobs with yesterday's skills. Tomorrow's jobs will be different. They'll require different skills. And you can get those skills by re-training. So don't wait for your present job to be replaced. Get the facts on re-training now. Visit the local office of your State Employment Service. Train now for tomorrow's jobs.

Job Retraining is a problem to be solved. Automation actually creates more jobs than it destroys, but new skills displace old. This Advertising Council campaign encourages retraining, gets results. That's got to be a better solution than unemployment, any way you look at it.

How Advertising that costs you nothing helps solve problems that cost you plenty

The surest way to make a problem worse is to pretend it isn't there.

The safest way to handle a problem is to de-fuse it before it explodes.

The Advertising Council believes that the strength of American democracy is its willingness to use the *voluntary* way to solve problems, before resorting to compulsion. The contribution of the Council is to enlist the talent of the advertising industry so that 195 million Americans may have a better understanding of the problems before them.

On these pages are the familiar symbols of the 18 advertising campaigns now being handled by The Advertising Council, and advertisements from just two of the campaigns: Job Retraining

and Racial Relations.

There are no easy answers to these questions. But there can be no solutions at all until there is informed public consciousness.

Then solutions are possible. This has been proved by the billions of dollars raised by The Advertising Council's past work for United Community Campaigns, the Red Cross, U.S. Savings Bonds, and the Colleges. It is proved by the 425,000 square miles of forest land that Smokey the Bear has saved you to date, by the success of Peace Corps recruiting, and by many other examples.

Today, the resources of advertising can tackle almost any job.

And this 265 million dollars worth of

advertising costs you nothing! All of the public service of The Advertising Council is made possible by contributions from American business.

Advertising agency men and women donate time and effort to create the Council's advertising messages. Magazines, newspapers, radio and television stations, networks, and their advertisers, transit advertising and outdoor poster companies donate time and space to keep those messages in your mind.

This is uncommon advertising for the common good.

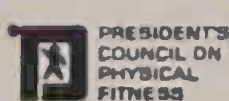
The Advertising Council

...for public service

If you would like to know more about this work, write for a free booklet to: The Advertising Council, 25 West 45th Street, New York, New York 10036



Retaining (Automation)



Youth Fitness



Aid to Colleges



Balance of Payments



Forest Fires Prevention



Keep America Beautiful



Peace Corps Volunteers



United Community Campaigns



Religion in American Life



American Red Cross



United Nations



Equal Employment Opportunity



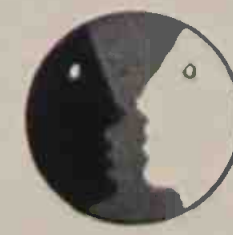
Traffic Safety



United Service Organizations



U.S. Savings Bonds



Better Racial Relations



Radio Free Europe Fund



Mental Retardation

Business barometer

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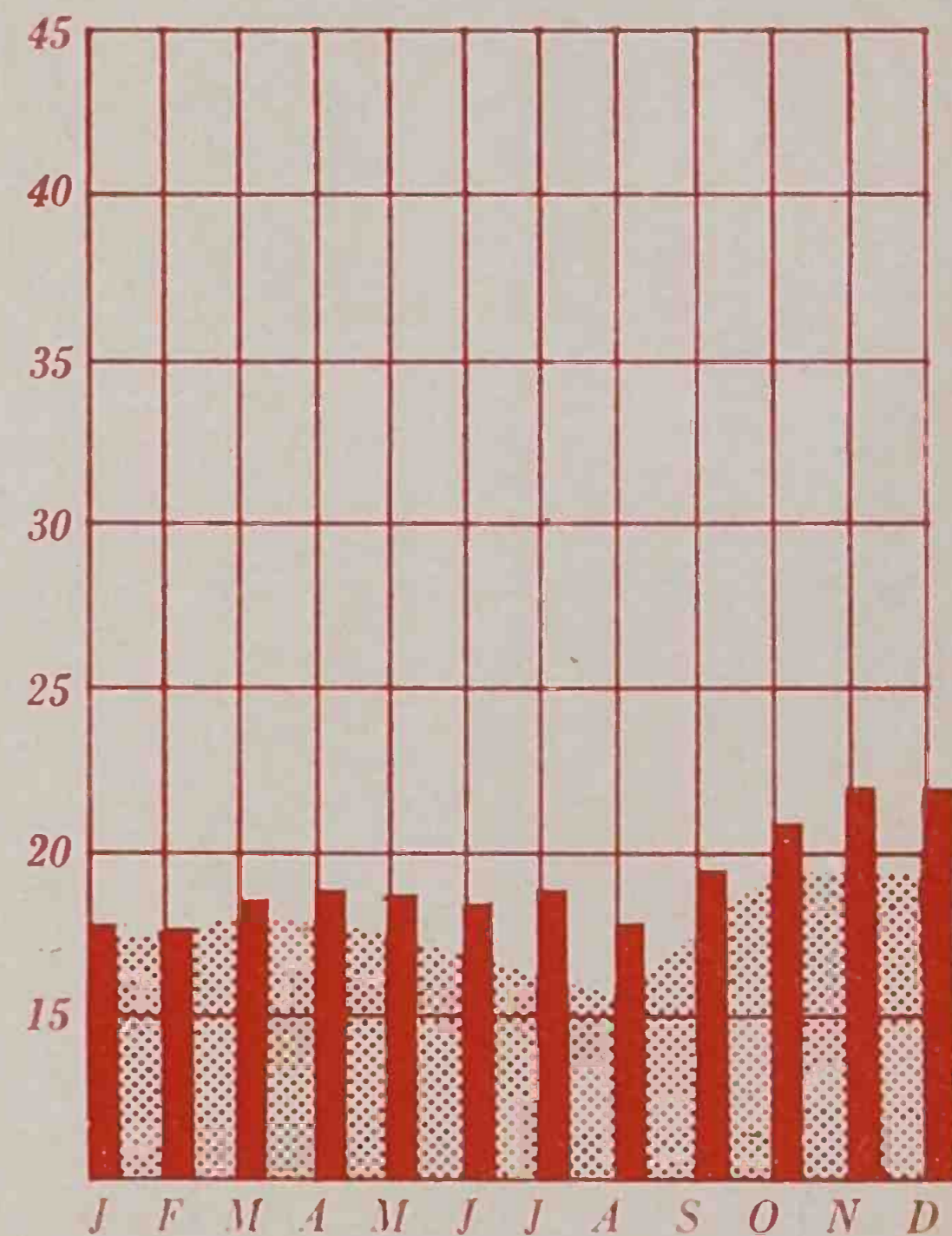
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If you lived in San Francisco . . .



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

Better than Ever

Network movies are a good bet for advertisers, according to an analysis of feature film performance in recent seasons by BBDO. The agency said that the five weekly feature film programs on network next season are relatively risk-free, since they have performed "at about or above average rating levels." In the analysis, it was pointed out that the network features have CPMs 10-15 per cent lower than the average series, and deliver a premium audience of "young adults."

Several widely accepted notions about network movies need to be re-examined, the agency pointed out. Contrary to popular belief, "movies don't rerun well," BBDO stated, pointing out that repeats of movies lose more audience than repeats of series segments. Nor have network movies yet attained their maximum potential audience. BBDO sees no signs of audience saturation, especially since the increase in network movie scheduling has not lowered the average rating of the movies.

Constant Ratings. And, although ratings vary considerably from one feature to another, on a monthly basis they are fairly constant. The agency remarked that an advertiser who buys a minute or more each week will find monthly film audiences as stable as those of other programs.

Dispelling another misconception, BBDO said the first half-hour of a movie showing is not necessarily the best in ratings, since movie audiences often build in the course of the two-hour program.

The agency estimated that next season's network feature films will deliver a 30-33 share of audience, at costs ranging from \$3.55 per thousand homes on ABC-TV's Sunday night movie to \$4.80 PMH on the CBS Friday slot.

For the '65-'66 season, BBDO

noted that the four feature film packages have been hitting an average audience rating of 19.7, and a 34.5 share.

Steady Rise. Not only is the average rating higher than the average for series, but the movies ratings have been rising steadily in the course of recent seasons. Back in '61-'62, when there was only one network movie slot (on NBC-TV), the AA was 17.5, the share 30.4. In the next two seasons, when NBC had two movie nights and ABC had one, the AA dipped to 15.9 and the share to 29. However, according to BBDO there is a very simple explanation for that drop. The two networks slotted films earlier than 9 p.m., and parents were reluctant to tune into them for fear the kids would insist on staying up past their bedtimes. Noted BBDO, "a 9 p.m. start avoids the 'I don't want to go to bed until it's over' problem."

The agency stated that the two-hour movie programs have remarkable holding power, since there is little switchover in the course of the features. Instead, the movie audiences tend to build from half-hour to half-hour, especially after 10 p.m. when there is a 10-15 per cent drop in total tv viewing.

BBDO cited a Nielsen Audience Characteristics study published last December as evidence that the movie audience contains "substantially more" young adults than does the average series audience, "and a great many more young women." The four-movie average for women 18-34 was 17.5, well above the 13.6 for the average program. Of adults 18-49, it was 15.8, while the average program had only 12.7.

Spy High. Noting that spy-mystery-adventure movies get the highest ratings, and musicals the lowest, the agency showed that the box-office grosses racked up by a picture in the course of its theatrical run

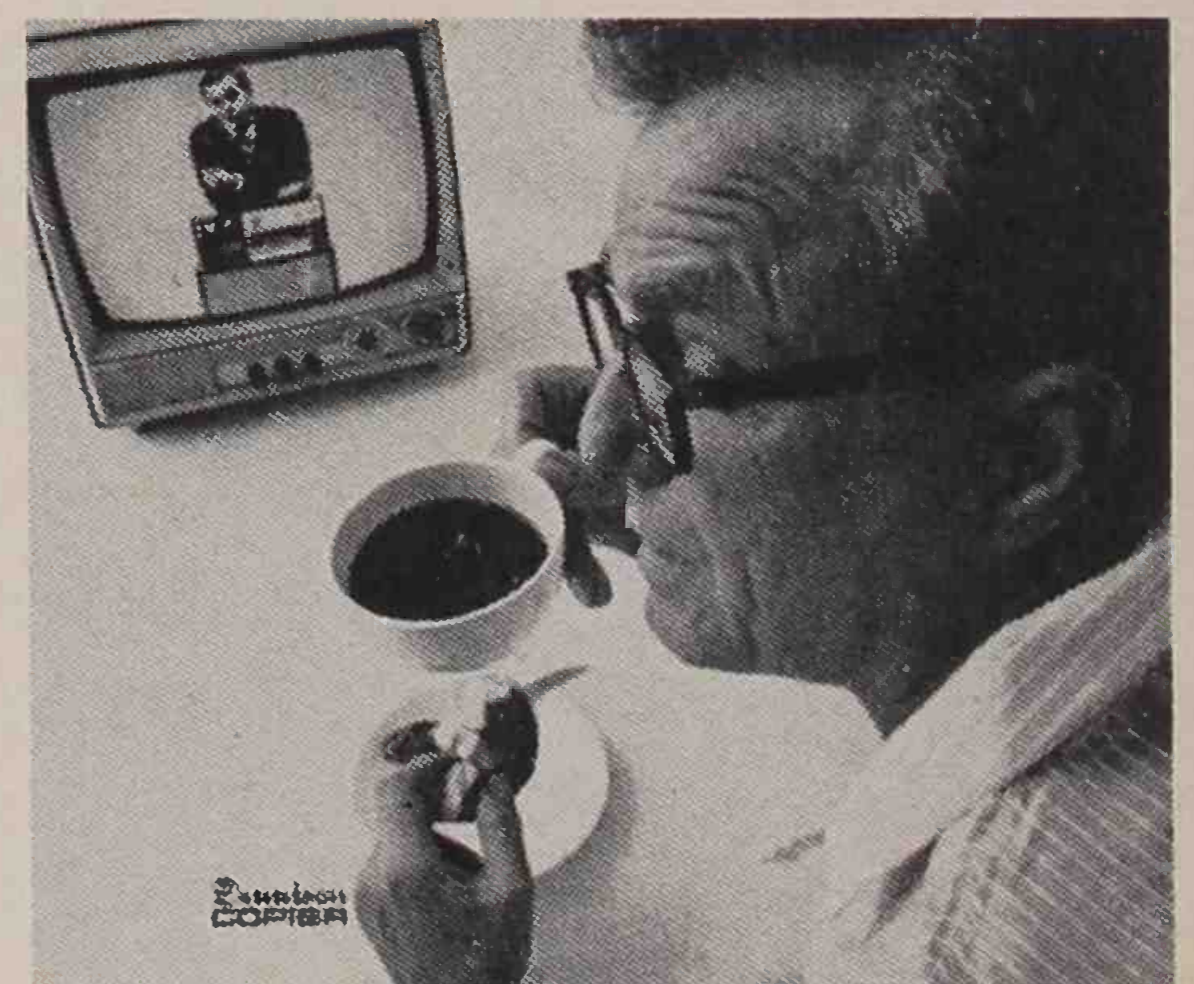
are not a significant indicator of how well it may do on tv (although a big-grosser does better than average on tv). *G.I. Blues* copped a 39.4 share for NBC-TV, although it took in nearly a million less at the box office than did *The Bridges at Toko-Ri*, which only attained a 32 share. *Anastasia*, big at the box-office, had a share 18 per cent below the movie average. *Mysterious Island*, hardly a top grosser, hit the highest share and the highest AA of any of the current season's network movies—50.2 and 26.1.

Checking out the effects in 55 cases of repeats, BBDO cautioned that the loss in audience share for movies is far greater than for repeats of series shows. If the average share for the first movie telecast is 35.8, the share for repeats is only 30.7, a 15 per cent dropoff.

Finally, BBDO predicted that although this coming season the movies will face pretty much "the same kind of competition they have succeeded against in the past," *Man from UNCLE*, moved ahead one hour to a new Friday position, will make inroads on the CBS movie that night.

First with the Message

How often does a magazine reader see an ad asking him to turn on his television set at 7 a.m. to watch a commercial? Readers of the New



York editions of *Time* and *Newsweek* will soon see a full page ad for the Dennison Manufacturing Co., suggesting that they tune in the

(Continued on page 68)

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

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = EI$$

$$EFF = \frac{P_O}{P_I}$$

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

$$E = I \times R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

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

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

**WKRG
CHANNEL**

5-TV•

**MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.

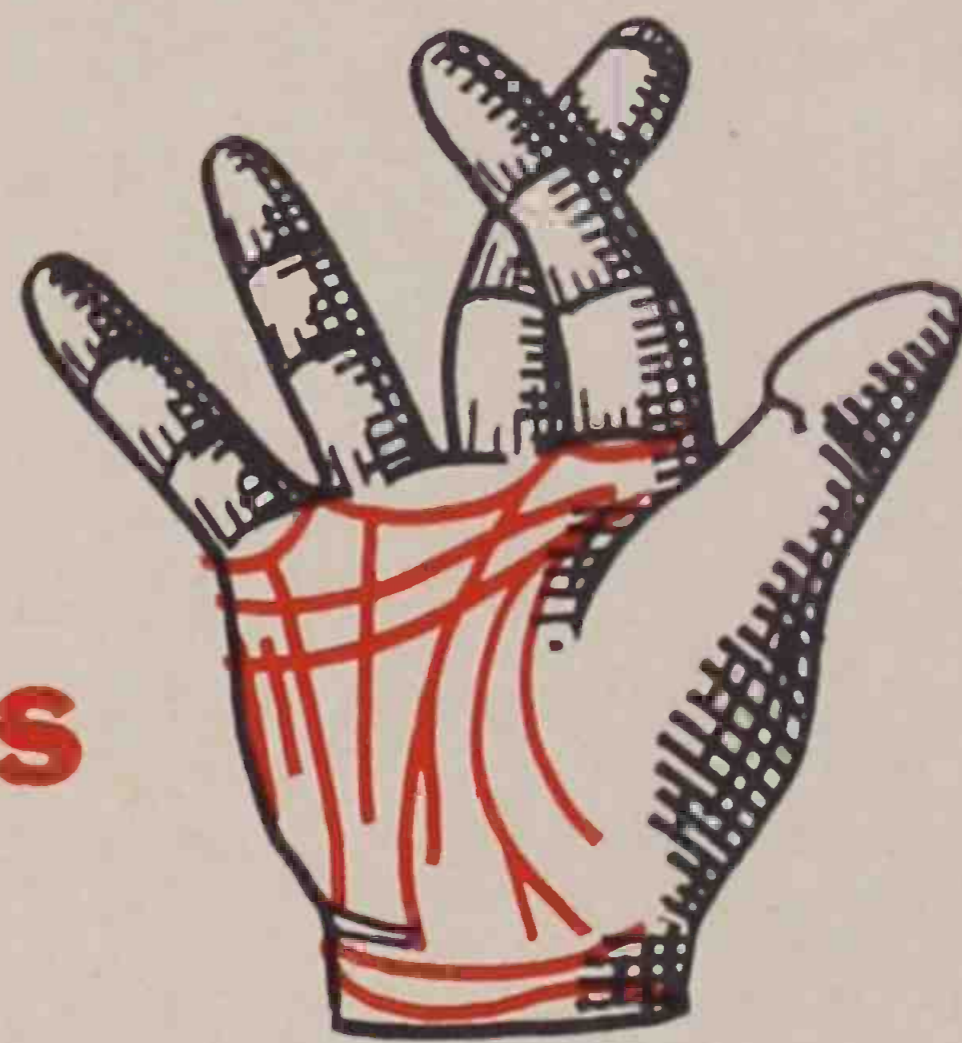
or call

C. P. PERSONS, Jr., General Manager



*On the fall schedules,
the networks cling to themes
of past hits interspersed
with plenty of features*

Tomorrow's hopefuls



Once again the networks have completed their annual spring cleaning, consigning to the relative obscurity of syndication many a show with liverish ratings, dooming to limbo millions of dollars worth of pilots that had been aimed at the fall schedule, and dashing the hopes of producers and actors trembling at the threshold of financial security.

After a season in which the ratings competition rose to an hysterical pitch, the networks have set about refurbishing their schedules with all the calculation and caution of an insurance actuary. In a climate in which the very survival of a network seems to its

managers to hang upon even the slightest half-hour in its schedule, with fears that if a few Nielsen points are lost in a weekly average major advertisers will stampede away to the nearest competitor, next fall's shows have been picked more as sound investments than as lucrative speculations.

Putting together the fall schedule has been only a patch-up job for CBS-TV, which had only a total of five hours to replace; more of a tooling-up operation for NBC-TV, which is sending in 11 new shows, or a total of eight hours; and a major overhaul for ABC-TV, which is restructuring its schedule with 20

**September
1966—
as the
networks
see it
now**

new shows, to fill 14½ hours in gaps around the dozen shows being carried over from the passing season.

CBS-TV is mending the few breaches in its wall with seven new programs, four of them situation comedies. Into the Sunday night cranny left by the fading *Martian* go Imogene Coca and Joe E. Ross in United Artists TV's *It's About Time*, a Cro-Magnon comedy chronicle that has been described as "a live-action *Flintstones*." *Lassie* is the lead-in, as CBS endeavors to protect its new entrants by slotting them after strong anchors. Thus, on Monday night, a Talent Associates offering called *Run, Buddy, Run* goes in the wake of *Gilligan's Island*, reshuffled from Thursday night. *Buddy*

is a comedy about a nightclub comic pursued by thugs. Following *Andy Griffith* comes *Family Affair*, which might be called *My Three Orphans*. Like *My Three Sons*, *Kentucky Jones* and *Bachelor-Father*, too, this is about a well-to-do bachelor who becomes guardian of orphaned nephews and nieces. Sebastian Cabot plays a butler. Closing CBS Monday night are a new Jean Arthur sitcom, *Mother's Word is Law*, and *I've Got a Secret*, shuffled from opening position because, as Michael H. Dann, program vice president at the network, remarked, "We found the game shows have an older audience." Tuesday night on CBS stays as it's been. Wednesday is almost unchanged, but for *Gomer Pyle* mov-

| | SUNDAY | | | MONDAY | | | TUESDAY | | |
|-------|--|--------------------------------|--------------------------------------|---|--|-----------------------------------|--|---------------------------|--|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| 7:30 | | <i>It's About Time</i> U.A. | | | <i>Gilligan's Island</i> | <i>The Monkees</i> SG | | | |
| 8:00 | <i>Voyage to the Bottom of the Sea</i> | | <i>Walt Disney's World</i> | <i>Iron Horse</i> SG | | | <i>Combat</i> | <i>Daktari</i> | <i>The Girl from U.N.C.L.E.</i> MGM |
| 8:30 | | <i>Ed Sullivan Show</i> | | | <i>Run, Buddy, Run</i> TA | <i>I Dream of Jeannie</i> | | | |
| 9:00 | <i>The FBI</i> | | <i>Hey, Landlord</i> MIRISCH-RICH | <i>Rat Patrol</i> MIRISCH-RICH | <i>Lucille Ball</i> | <i>Roger Miller Show</i> GAC | <i>The Rounders</i> MGM | | <i>Occasional Wife</i> SG |
| 9:30 | | <i>Carry Moore Show</i> | <i>Bonanza</i> | <i>Men Against Evil</i> 20th-FOX | <i>Andy Griffith</i> | | <i>Sedgewick Hawk-Styles</i> 20th-FOX | | |
| 10:00 | <i>Feature Films</i> | | | <i>Peyton Place I</i> | <i>Family Affair</i> FEDDERSON | <i>The Road West</i> UNIVERSAL | <i>Love on a Rooftop</i> SG | <i>Petticoat Junction</i> | <i>Feature Films</i> |
| 10:30 | | <i>Candid Camera</i> | | | <i>Mother's Word Is Law</i> UNIVERSAL | | | | |
| | | | <i>Andy Williams Show</i> | <i>Big Valley or The Happeners</i> PLAUTUS | | <i>Run for Your Life</i> | <i>The Fugitive</i> | <i>CBS Reports</i> | |
| 11:00 | | <i>What's My Line</i> | | | <i>I've Got A Secret</i> | | | | |

New shows indicated by names of producers

ng into the *Dick Van Dyke* slot. Thursday night CBS will battle *Batman* and *Daniel Boone* with *Jericho*, a new World War II saga of an espionage team, working for the Allied side, of course, filmed on the backlot of MGM. Friday night CBS pits its new movies against the second half of *Man from U.N.C.L.E.*, with strong hopes of defections. Saturday night, another comedy half-hour, *Pistols and Petticoats*, is lodged securely behind the Jackie Gleason hour. Ann Sheridan plays a pistol-packin' mama somewhere west of *Petticoat Junction* in the Kayro-Vue (cum Universal) series. An espionage hour, from Desilu, follows. This one is *Mission: Impossible*.

Sunday night may cause family

squabbles in the thousand-odd Nielsen homes, as CBS sends Garry Moore in to buck *Bonanza*, and ABC-TV's movies press on the other side.

ABC-TV, riding high with *Voyage* and *The FBI*, holds firm on Sunday, but has worked from scratch in the reconstruction of its Monday night bulwark. Lead-off is an hour, *The Iron Horse*, an epic of the Early West, out of Screen Gems. From the railroad frontier, viewers will be whisked to the African desert locales of the Tommies and GI's in World War II. It's a Mirisch-Rich entry, one of two programs from this new production firm that made the fall network schedules. This one is pegged *Rat Patrol*. The ABC soldiers will have competition from

Lucy on CBS, and Roger Miller's songs in a new weekly half-hour variety package on NBC.

Into the slot vacated by *Shenandoah* as it moves off ABC's schedule goes *Men against Evil*, a police series from 20th Century-Fox TV. Then comes *Peyton Place I*, and then *The Happeners*, from Herbert Brodtkin's Plautus Productions. If *Happeners* doesn't happen, the slot could be used for Milton Berle or *Big Valley*, both of which are still being shunted around the schedule.

The Happeners, like Screen Gems' *The Monkees* on NBC-TV, deals with a folk-rock group, this one a trio of would be actors knocking and rocking around Manhattan, occasionally touching down at an espresso joint

| WEDNESDAY | | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|--|----------------------------|---|--|-----------------------|----------------------------|--|------------------------|--------------------------------|---------------------------------------|--|-------------------------------------|
| ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| <i>Batman</i> | | | <i>Batman</i> | | | <i>Green Hornet</i> GREENWAY | | | | | <i>Flipper</i> |
| | <i>Lost in Space</i> | | | <i>Jericho</i> MGM | <i>Daniel Boone</i> | | <i>Wild, Wild West</i> | <i>Tarzan</i> BANNER | <i>Pursue and Destroy</i> 20th-FOX | <i>Jackie Gleason</i> | |
| <i>Them Monroes</i> 20th-FOX | | <i>The Virginian</i> | <i>F Troop or Yankee, Stay Here</i> MGM | | | | | | | | <i>Please Don't Eat the Daisies</i> |
| | <i>Beverly Hillbillies</i> | | <i>Pruitts of Southampton</i> FILMWAYS | <i>My 3 Sons</i> | | <i>Time Tunnel</i> 20th-FOX | <i>Hogan's Heroes</i> | | | <i>Pistols & Petticoats</i> KAYRO-VUE | <i>Get Smart</i> |
| <i>April Savage</i> DESILU | <i>Green Acres</i> | | <i>Bewitched</i> | | <i>Star Trek</i> DESILU | | | <i>The Man from U.N.C.L.E.</i> | <i>Lawrence Welk</i> | | |
| | | <i>Bob Hope</i> alt. Chrysler Theatre | | | | <i>Sitcom</i> T.B.A. | | | | <i>Mission: Impossible</i> DESILU | |
| <i>Peyton Place II</i> | <i>Gomer Pyle</i> | | <i>That Girl</i> LAUREL HILL | | <i>The Hero</i> | <i>Friends, Romans, Countrymen</i> UA | | <i>T.H.E. Cat</i> NBC | | | |
| | | | | <i>Feature Films</i> | | | <i>Feature Films</i> | | <i>Hollywood Palace</i> | | <i>Feature Films</i> |
| <i>The Invaders</i> QM (or) <i>House of Wax</i> WB | <i>Danny Kaye</i> | <i>I Spy</i> | <i>The Hawk</i> SG | | <i>Dean Martin Show</i> | <i>Milton Berle</i> | | <i>Laredo</i> | | <i>Gunsmoke</i> | |
| | | | | | | | | | <i>ABC Scope</i> | | |

run by Lou Jacobi. As a combination of comedy, music and drama, it looks like the freshest candidate on any network this fall. The trio is played by Susannah Jordan, Craig Smith and Chris Ducey; the story by Ernest Kinoy.

Tuesday night on ABC-TV, *Combat* will be followed by *The Rounders*, another from MGM-TV, about the pranks of a couple of broncbusters, or "Stoney Burke for laughs." Next up is *Sedgewick Hawkstyles*, *Prince of Danger*, a Sherlock Holmes parody, as played by Paul Lynde, with Hermione Baddeley as Queen Victoria. This brings on *Love on a Rooftop*, about two newlyweds roughing it in a San Francisco attic. *The Fugitive* again brings up the rear.

With Batman leading off, ABC-TV follows on Wednesday with *Them Monroes* (not including Marilyn), but about "five children orphaned just as they near the homestead their parents had dreamed of." It's a 20th-Fox hour entry originally mapped as two half-hour cliffhangers. Next comes *The Long Hunt of April Savage*. April is a Mr. who plods across the great West tracking down the men who massacred his family. Among the villains is his own brother. Then *Peyton Place II* takes over, and is followed by an hour that could be Quinn-Martin's "men from Mars" series, *The Invaders*, or Warner Brothers' *House of Wax* mystery series.

Hillbillies Switch

Trooping after *Batman II* Thursday night comes *F Troop*, and on its heels a new one, *The Pruitts of Southampton*, in which an old-money family gets drummed out of Dun & Bradstreet, but tries to keep its head up among the local robber barons and corporation czars. The chate-laine in this Long Island transplant of Chekhov's *Cherry Orchard* is Phyllis Diller. The plot in Filmways' series obviously is a switch on the *Beverly Hillbillies* formula.

Next, leeward to *Bewitched*, ABC

is slotting *That Girl*, a concoction of Bill Persky, Sam Denoff and Carl Reiner. The heroine, played by Marlo Thomas, daughter of Danny, is an ingenue from the hinterlands come to try her luck in New York, with the help of an agent named Blue Sky (he's a redskin). An Indian is the hero of the following show, *The Hawk*. He's an Iroquois plain-clothesman gumshoeing through the New York night. The Screen Gems show will have many of the production values of *Naked City*, also an SG show.

Action and Nostalgia

Friday sees ABC-TV go after the kids and nostalgia-minded oldsters with *Green Hornet*, a half-hour entry out of Bill Dozier's Greenway shop that could capitalize handsomely on the Batmania. To hold the young and young-at-heart set, the network has *Time Tunnel*, a science-fiction series also from 20th-Fox (for whom Mr. Dozier produces). This one is an Irwin Allen production in which the hero hops nimbly through the centuries. A half-hour situation comedy, as yet unselected, goes in at 9 p.m., and another—*Friends, Romans, Countrymen*—follows. *Friends, etc.*, is a costume funfest modeled after the Broadway musical hit and upcoming film, *A Funny Thing Happened on the Way to the Forum*.

Underwater Activity

Staying with comedy, ABC should go with Milton Berle at this spot, but the situation wasn't quite resolved at press time. "Mr. Television" might switch at an advertiser's request to another night; about the only thing certain is that he'll have a 10 p.m. start time.

Saturdays, ABC leads off with the hour-long *Pursue and Destroy*, yet another 20th-Fox epic of warfare with the Allies vs. the Germans and Japanese. It's the submarine service this time and the undersea bubbles should serve as a natural lead-in to

Lawrence Welk's bubbling champagne music. *Hollywood Palace* holds on to its current period, and the evening's last half-hour goes to the stations, to *ABC Scope* or, perhaps, to a show yet to be uncovered.

NBC shifted Andy Williams into the Sunday night 10-11 period lately held by *Wackiest Ship*, after advertiser Kraft deserted Andy to pick up *The Road West* for its Monday night slot. On Monday, NBC is pitting *The Monkees* against *Gilligan's Island*, and following it with *I Dream of Jeannie*, moved from Saturday night. A likely offering for younger viewers, *The Monkees* is a Screen Gems story about a teenage rock'n' roll quartet, not unlike The Beatles—and probably not unlike the musical trio in *The Happenings* for that matter. *The Roger Miller Show*, which was tried out as a special and got good notices, fills the next half-hour, although another Mirisch-Rich show, *Hey, Landlord* was originally slated for this spot. *Hey, Landlord* moved to Sunday night after *Walt Disney* and preceding *Bonanza*. Evidently the powers that-be at P & G decided the Ponderosa sagas were enough for the Sunday sagebrush fans. *Landlord* originally titled *Woody*, is about a yokel who inherits a New York brownstone, and the tenants, too. *Road West*, next, is a Universal entry about homesteaders, but reportedly is a bit more upbeat than *Them Monroes*, the ABC newcomer.

New Name, Old Idea?

Tuesday night, NBC-TV leads off with *The Girl from U.N.C.L.E.* about female colleagues of agent-Kuryakin and Solo, enmeshed with T.H.R.U.S.H.

Following *Girl* comes *Occasional Wife*, a Screen Gems situation comedy with some upside-down resemblance to the short-lived *The Cara Williams Show* of not long ago. In that one, it may be recalled, the situation was that of a married couple who worked for a company

which was adamant against employing both partners in a marriage. In his one, a junior executive fakes marriage in order to advance his career in a baby food company which frowns on bachelor employees.

Wednesday night remains unchanged on the NBC-TV schedule. Thursday night *The Hero* goes into the slot left vacant by the departed *Mona McCluskey*. The Talent Associates half-hour is based on a notion somewhat akin to that underlying TA's hit, *Get Smart!*

Where Maxwell Smart is the world's worst secret agent, *The Hero*, although reckoned the top tv cowboy actor in Hollywood and an expert in all the sagebrush skills when he's on the set, is a bumbling incompetent around the house, and a booby with his kids. *The Hero* is followed by *The Dean Martin Show*.

And, into *Laredo's* old spot goes *Star Trek*, a Desilu show which was under consideration for the '65-'66 season. Reportedly a second pilot was made, which landed the science-fiction saga on the fall schedule.

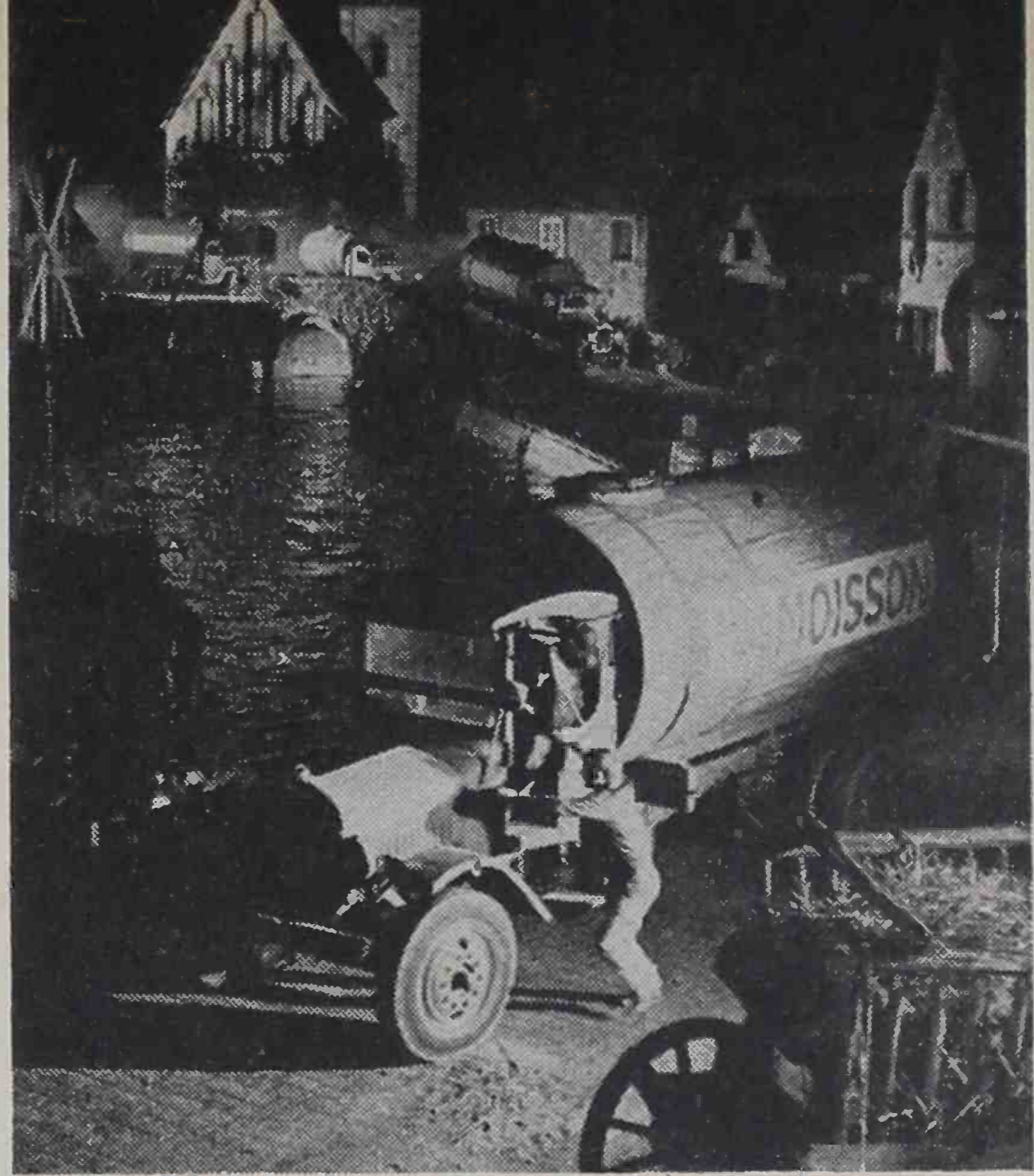
Apes, Cats—and Dogs?

Friday night NBC-TV swings off with *Tarzan*, as played by Ron Ely. In the Banner Production, the King of the Apes will apparently be played straight—straight out of Edgar Rice Burroughs, but with no Jane around to raise questions of legitimacy in the minds of viewing children. The nobleman returned to nature will be battling *Wild, Wild West* and *The Green Hornet*.

Following *The Man from U.N.C.L.E.*, which has been moved ahead 90 minutes from its old time-slot, comes *T.H.E. Cat*. The title is the name of a free-lance bodyguard, a sort of Raffles in reverse. It's an NBC production, based on an idea by Harry Julian Fink. An NBC executive described it as "high-style."

Saturday, the NBC schedules holds as in the past season, except *Please Don't Eat the Daisies* replaces the transplanted *I Dream of Jeannie*.

(Continued on page 62)



Jericho: action on CBS



It's About Time: CBS comedy



Love on a Rooftop: ABC romance



Mr. Television: ABC nostalgia



The Monkees: for NBC Beatle fans



The Road West: NBC sagebrush saga

“I wan’ it, I wan’ it, I wan’ it!”

It’s an exasperating scream to the weary mother shoving her child through the clogged aisles of the supermarket in a shopping-cart cell. But the same scream brings tears of joy to the advertiser, who knows full well that three-fourths of the time the distraught mother is going to buy her child anything that he, she or it yells loudly enough for, provided that the item costs little more than a dollar. This fact of life, as unpleasant as it may be to parents, is real enough to encourage advertising’s shrewdest minds to set up elaborate marketing departments charged with the sole task of determining what precisely motivates the child.

Statistics Limited

The kiddie market is enjoying an unprecedented boom. Much has been written on the young spenders of America but it has been generally directed at the influential teens. The importance of the sub-teen and the toddler market, except at Christmas, has only recently received the attention of many advertisers and manufacturers. It is mainly for this reason that there is little available marketing information on the kiddies. A secondary reason is that it is very difficult to attempt to gather any definitive information on children since they are (a) not easily interviewed and (b) their “spending” habits, if any, do not readily lend themselves to statistics. Advertising agencies and manufacturers, therefore, have had to start pretty much from scratch when attempting to lay out a campaign directed at the kiddie-influentials. Several agencies have now set up specialized divisions, complete with resident or part-time psychologist, with the express aims of finding out more about the cash-drawer toddlers and evolving a few axioms for “selling” them.



One product, two approaches: live-action for mom, animation for kids

Who’s influencing whom?

*Does tv have controlling power
over the nation’s children,
or does their buying power
give them control of tv?*

Even after preliminary research the marketing people were impressed to discover that the younger members of the family influence a great many of the purchases made by the adults, and account for a significant buying power that far exceeds the proportion of items bought primarily for the children themselves. It was found in almost every case that children have a say in the purchase of everything from the brand of toilet paper to the family car.

The credence the advertisers give the children's influence can best be illustrated by an example provide by Melvin Helitzer, president of Helitzer, Waring & Wayne, which specializes in the field. "We are now doing research with an automobile manufacturer to advise them on the inclusion of features directed solely at kids. As things stand now, when the car comes out in three years there will be two separate media campaigns. One will be aimed at adults and be similar to the current crop of automobile commercials. The second, however, will be directed only at kids in an effort to get them to encourage their parents to buy that make of car. Here you have an example of young children consciously influencing the purchase of a \$5,000 automobile."

Same Product, New Sell

The concept of pitching commercials at kids to motivate them to demand items that are not usually in the realm of their interest has caught on in many agencies. One of the most widely-publicized agency efforts to channel advertising to youngsters is the CMO group at New York's BBDO. CMO (Children's Marketing Opportunity) was recently organized, to much fanfare, for the express purpose of creating a complete advertising campaign directed at children, utilizing, in most cases, the manufacturer's already existing product.

"We want to show the manufacturer how he can broaden his sales perspective," said a CMO executive at BBDO. "What we are doing here is taking the current product, for instance, tuna fish, which is not now being marketed with a special children's slant, and making it over in a brand-new campaign.

"We propose to package separately and sell directly, say, one out of every seven items to the child. For a modest fee," he continued, "and in a month's time, we will turn out a presentation of the product, com-

pletely revamped, re-packaged, re-named, and with media suggestions, all directed at kids." The executive explained that the largest task ahead of the group was to convince advertisers currently using other agencies for their products that the BBDO group could provide services not available at the agency of record. "We've spent several years getting the best people in the kid field," said the CMO man, "and we have now a highly skilled group assembled here."

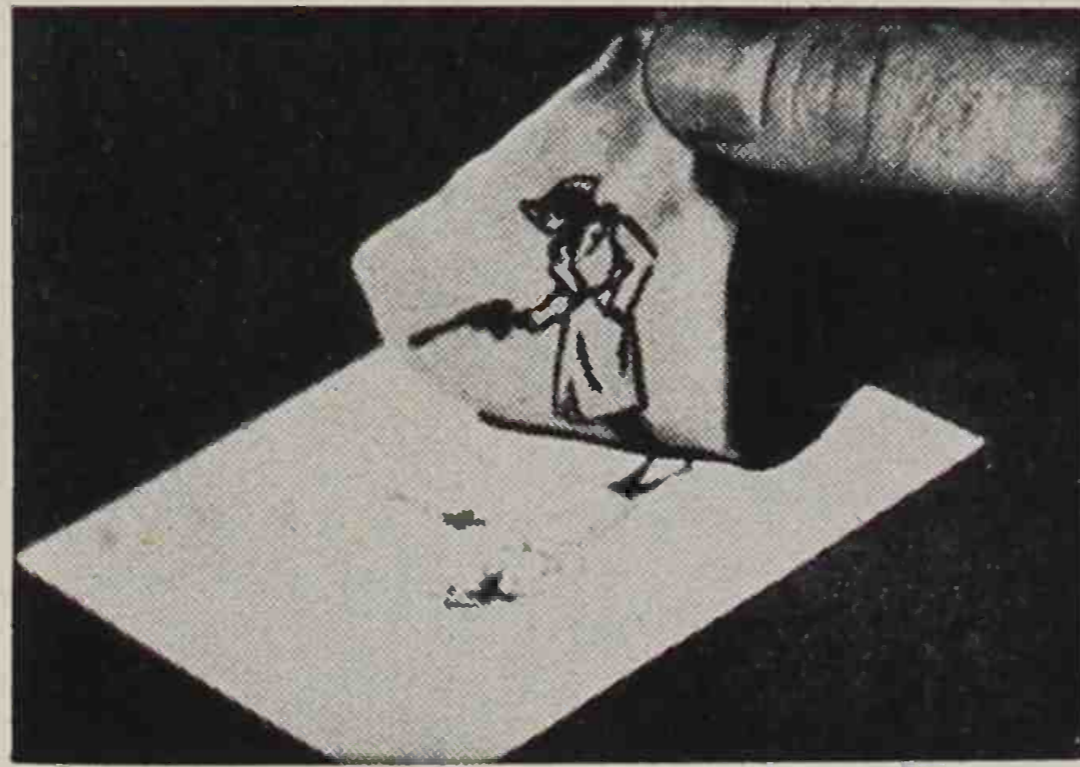
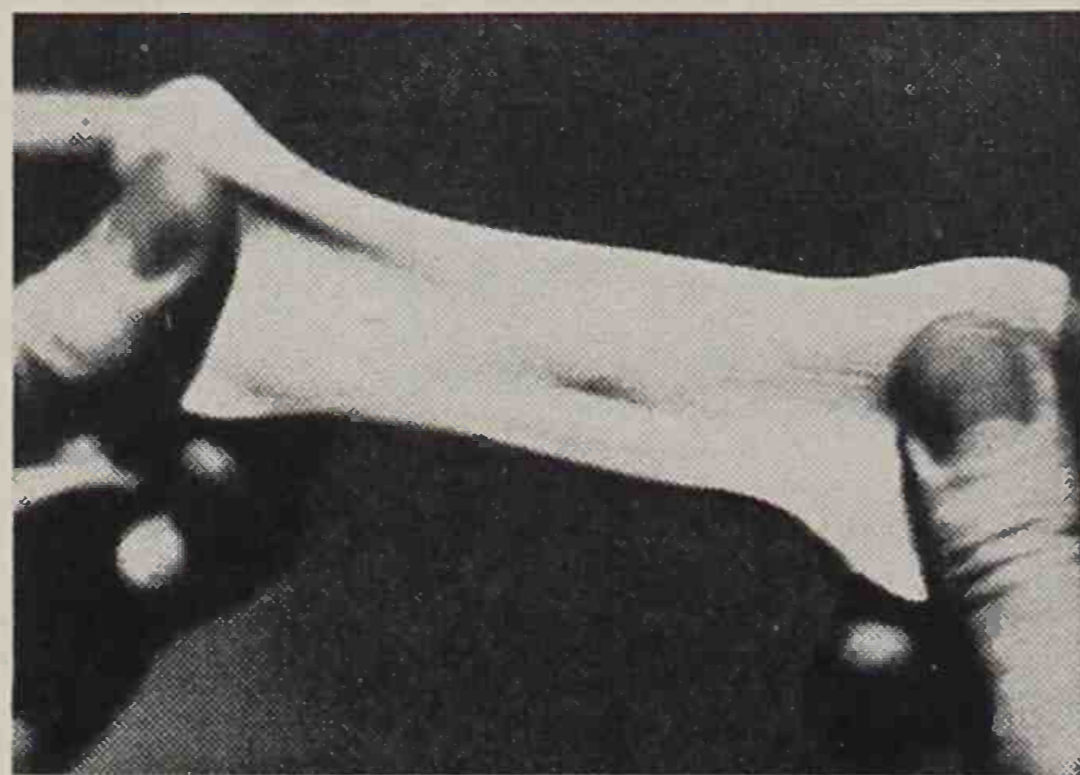
The spokesman pointed to the example of the *Mighty White* campaign the agency did for Alberto-Culver. A campaign directed solely at kids was developed in conjunction with the regular advertising program. The typical smiling mother supervising her brood brushing with *Mighty White* was aimed at moms through a heavy spot campaign, while at the same time a kids' campaign, using an animated "Great Zeeth" character was run on kid shows. Results indicated a very successful type of dual advertising plan, and the agency has developed a slide presentation on it to show to prospective customers.

Save on Budget

The CMO man mentioned that one of the main advantages of advertising directed at children was the comparative low cost of television time periods when the kids are watching. The *Mighty White* campaign, for instance, was introduced with a limited \$3-million budget. Aiming the total campaign at adults would have entailed a budget as high as \$10 million, the marketing specialist said.

One of the inherent problems involved in pitching kids is to determine exactly what is, to them, effective advertising. Each of the agencies offering children's marketing services have delved into this problem.

(Continued on page 63)



Colorforms' Print Putty commercial ties "adult" program, 'Man from U.N.C.L.E.' in with product for NAB Code approval

Camera in combat

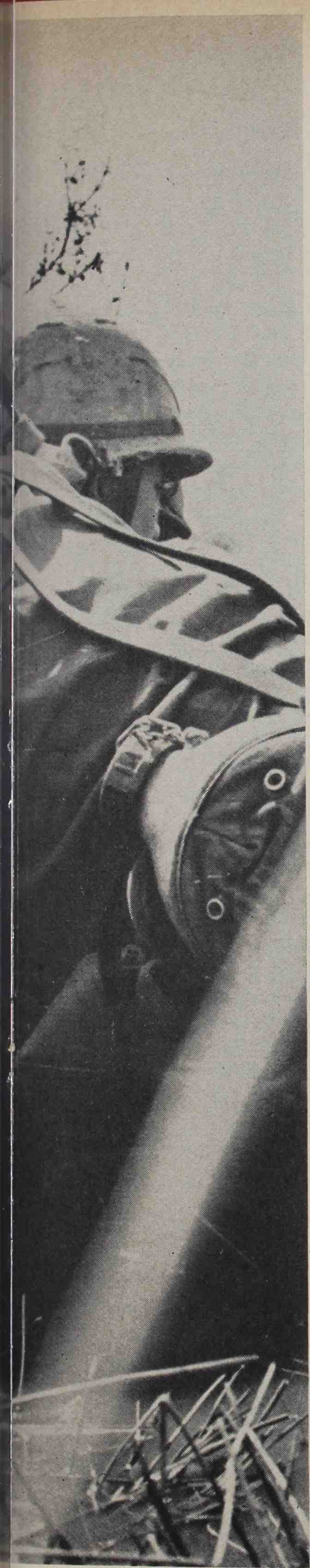
*Network crews in Vietnam
'shoot' the battle
action with sound film
while they're
shot at with bullets*

The scene is confused, in a sense, badly choreographed. Running figures, muffled shouts, waving grass, indistinct popping sounds. It seems to lack direction. Only when the viewer realizes that the amateurishly falling figure is a real soldier hit by a real bullet, that the popping sounds are mortars from several hundred yards away dropping shells right into the foreground of his picture, does its full impact hit him: he is watching war in his living room, recorded on soundfilm (and often in color) only 36 to 48 hours earlier.

The impact of such scenes from Vietnam, presented almost nightly, must be enormous. They are brought to viewers in all their grim, nauseating splendor by television cameramen who seem to have no regard for their own lives. (One returning combat veteran, a helicopter pilot, expressed utter astonishment at the conduct of these men. "They take unbelievable chances," he said, "chances we're trained not to take.")

The men who shoot the combat scenes are universally held in high esteem—by the marines and soldiers they work with, by the correspondents who usually direct them, and by the headquarters people in New York, who screen, edit and rush the film to the next newscast. Says Shad Northshield, executive producer of NBC-TV's *Huntley-Brinkley Report*: "They're simply incredibly brave; you can especially tell that from the uncut films."





Says Ralph Paskman, assistant director, television, CBS News: "Even though they're usually older—some in their forties and fifties—they undergo the same rigors, work under the same conditions, as men in their early twenties. And usually they're weighted down with a couple of hundred pounds of equipment."

And Elmer Lower, head of ABC News, has felt it necessary to remind his men that "their first job is to stay alive. That's what we tell all of them—they're not supposed to take outlandish chances."

"For the Sake of Blood"

These men, recorders of bloody, dangerous, sometimes frustrating events, are contributing a new chapter to the history of war coverage. First of all, it is the first war television has covered. Secondly, it is an unusual war, the confrontation of a great power with guerillas in jungles and rice paddies, and there therefore is no fixed front to go to to record the action. Third, developments in equipment, notably sound-on-film, have given war coverage an entirely new dimension: the noises of combat. (Jack Bush, ABC's director of newscast, remembers how he had to *construct* the sound of war for *Crusade in Europe*).

Each of the networks has had basically the same experience with their cameramen (some have been shot, all have had near misses of the fatal kind) and they have each drawn

roughly the same lessons from the coverage to date. Each is painfully aware of the tremendous impact of the scenes their men film for home audiences and each is determined not to present battle gore for no purpose. "We're not interested in blood for the sake of blood," says NBC's Mr. Northshield.

"We have a standing policy," says CBS's Mr. Paskman, "to report not only *what* but *why*. We don't want to present just a lot of noise and shooting. These things have to be put into perspective. That's why we send correspondents along with the crews." And ABC's Mr. Lower notes that through *Scope* and other special programming, background and meaning are given to an otherwise bewildering disarray of noises.

Directing Problems

The problems of directing the coverage of such a war are obviously enormous. As Mr. Paskman notes, "In Korea you had a front line; but here you're practically surrounded all the time." The action is everywhere and nowhere, and it is often a matter of luck, pure and simple, whether or not a camera crew is in the right place at the right time. (The only exception to this is when the military notify newsmen in advance of a major campaign.)

Coverage on a day-to-day basis therefore has to be directed from the

(Continued on page 70)

First, a disclaimer: This article does not represent the official policy or statements of the Television Film Exhibit.

In fact, nobody can talk *for* TFE. The TFE is not an organization. Therefore, no one can be its official spokesman.

So, anything I say here is my own fault.

TFE deserves a useful article, not just because it's coming up for the fourth time, but because TFE is intended to be nothing but useful, to you no less than it is to the film companies that set it up.

What can TFE do for you?

It gives you a single, comprehensive sampling of the programs currently available to you through syndication.

It gives you your best opportunity to survey the new offerings, evaluate them for your purposes, and plan your schedule for next fall.

It saves you time.

Three Objectives

If you're a top-25-market station, or if you share significant group buying power, you probably don't need this. All you have to do is sit back and wait for the film salesmen to call you. Right?

But if you call your own shots, the TFE—if you use it right—is your perfect chance to get ahead on your program planning for '66-67.

To use it right takes a little planning in itself. If you're thinking of just stopping off at the fifth floor of the Conrad Hilton to see what's cooking at the TFE, you risk getting cooked, stewed, lost and confused.

(Admittedly, no visitor to any previous TFE has been dumped out with the discarded displays. But no one knows what to expect now that TFE has moved into the cavernous

confines of the Conrad Hilton itself. I should warn you, also, nothing in TFE's rules prohibits a distributor from holding a station man for ransom.)

First you've got to decide what your approach should be. Three basic objectives are possible:

(1) to *survey*, look over the entire field, get an overall view of what's on the market,

(2) to *investigate*, study specific programs or program types for which you have a need.

(3) to *buy*.

Let's take them in order.

To survey the entire TFE entails a problem in navigation. You can solve it quickly, if you face it.

With 21 companies in TFE '66, if you spend five minutes with each one, it will take you an hour-and-three-quarters to complete the job.

Some of my colleagues think this is feasible. I don't. Considering the length of those Conrad-Hilton corridors (925 feet of corridor in the TFE area) and the probable traffic jams, I don't see how you can make the circuit that fast and get anything out of it, except exercise.

If you allow 10 minutes per distributor, it will take you 3½ hours. Let's split the difference and say a complete survey will take you 2½ hours, if you don't waste time.

To save time, you have to map a route through the 21 (or more) stops.

Watch the Traffic

Observe the floor plan on page 65.

You have a long corridor, north and south, with three corridors crossing it. Jutting up from the top cross bar are three more corridors, like the prongs of Neptune's trident.

You can make a grand tour of this intricate layout, without wasting

steps, by sticking continually either to your left or your right after you leave the elevator.

And if everybody does that at the same time there will be a monumental traffic jam.

You might be better off if you break your itinerary into two parts . . . a southern circuit and a northern circuit . . . allowing about an hour-and-a-half for each.

Now the Southern branch of the floor plan looks like the letter T with an extra cross bar. In making a circuit of this, still sticking to either your left or right, you'd visit 10 TFE members, actually 12 company operations.

Get the Directory

The Northern section looks like that three-pointed pitchfork, with a sawed-off handle. Your circuit of this branch will take you to 11 TFE members, actually 13 separate operations.

It's entirely possible that you'll want to investigate specific programs while you make your general survey of the TFE.

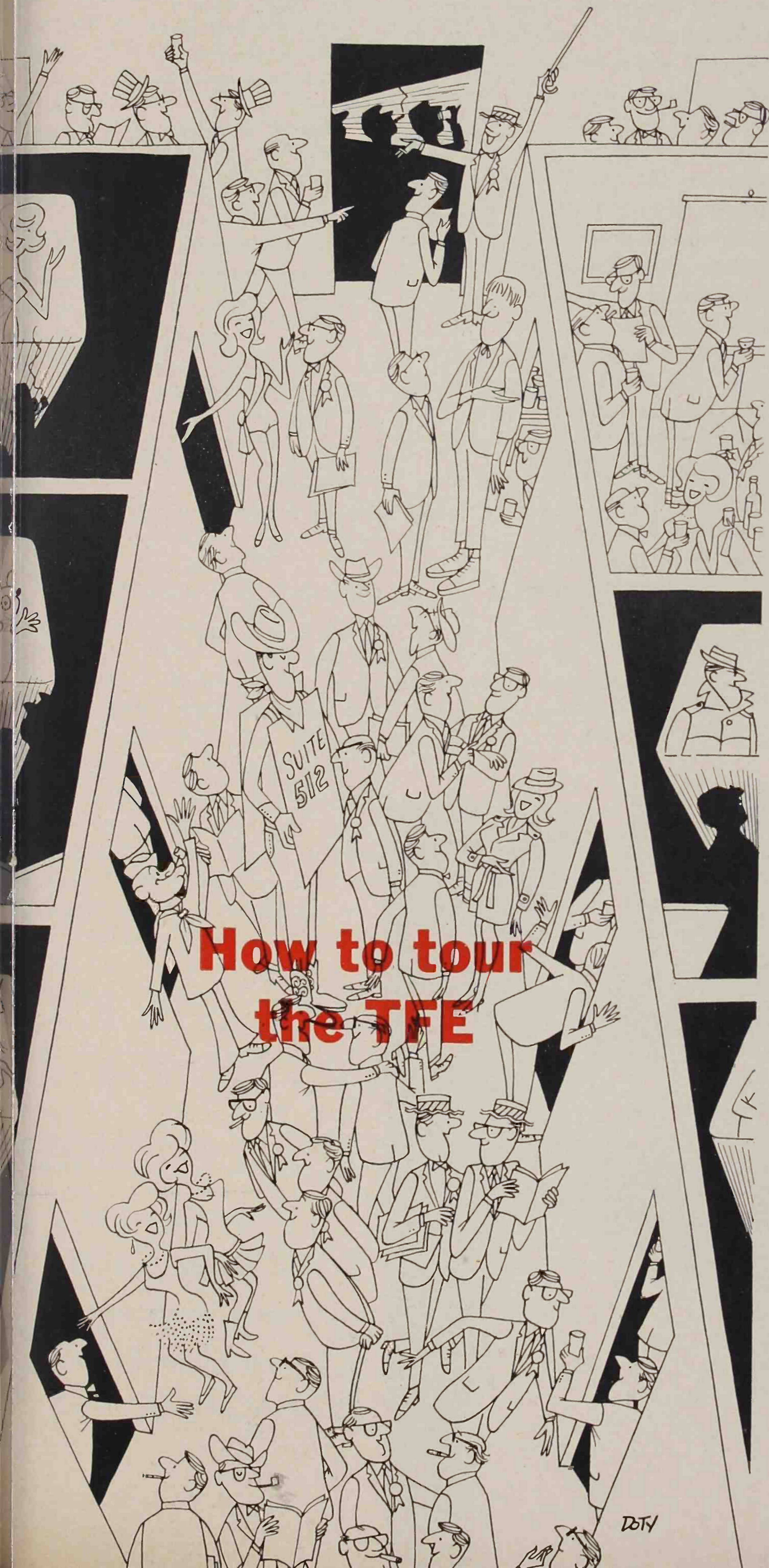
But for the purpose of this article we'll assume that a study of specific programs or formats would require a separate mission. For this purpose, the best thing you can do is study the TFE Directory in advance.

By this time, many of you will have received one of the directories in the mail. It measures 4 x 8½ inches, so that it can be tucked into a jacket pocket. It has a shiny white cover with green letters and a black design showing "tv in film."

If you have not received a copy, it's not because nobody loves you. It's because mailing lists are mean, treacherous, unreliable things. To get a TFE Directory, write your contact at any one of the TFE member com-

*A step in time saves nine,
or how to see the most
with the least effort
on the Hilton's fifth floor*

By GENE PLOTNIK



**How to tour
the TFE**

panies. Or write readers' service, TELEVISION AGE. If you don't have time for that, don't worry; you can pick up a copy as you get off the elevator at the TFE, fifth floor of the Conrad Hilton.

This year's TFE Directory is the best yet. This year we asked each distributor to place its "new programs for 1966" at the top of its listing. We've printed these new shows in bold-face. And we've marked each with an asterisk. So, you can't miss them.

You'll probably want to take a look at these 1966 listings first. Put a check after each that interests you. It would also be a good idea to check the name of the person at that company you want to talk to.

Films and Talk

Now your best bet will be to follow the alphabetical order in the Directory, starting either at the top or bottom of the list. It will require more steps than a straight circuit would. But it will avoid confusion.

Forget the floor plan, and the room numbers. There will be plenty of road signs on the TFE floor telling you where each company is located.

How long *this* kind of approach will take depends on how many programs or packages you want to investigate. I should think 15 minutes per program is a bare minimum. A well-prepared distributor would probably have five to ten minutes of film to screen for you. And five to ten minutes of conversation to tell you about it.

To save time, tell your host as soon as you enter his room which program(s) you're interested in. And tell him you're not ready to buy now, that you only want to look it

(Continued on page 64)

These days nobody goes to market to buy anything as uncomplicated as the nursery rhyme's "fat pig." Electric combs, yes; two-inch eyelashes, yes; pre-packed diet dinners, yes. And more and more advertisers have found that it is television that encourages the consumer to go to the store, and then, arms full of purchases, go home again, home again.

Though total spot television figures, as released by TvB, for the fourth quarter of 1965 are not overwhelming in their bullishness, there is evidence that a great deal of the slight gain of two per cent over the like period in 1964 is due to the increasing participation of advertisers introducing new products. The list of new products debuting in spot television during the fourth quarter of last year include a variety of categories and manufacturers. The increasing scope of items on the nation's television screens gives marketers something to smile about. Station sales representatives count on the manufacturers to keep feeding more and more new items into the country's economy.

The make-up of this most recent

exclusive new-products lists, compiled by the N. C. Rorabaugh Co. and released by TvB, gives an indication of the type of merchandise now finding its way onto market shelves. There is, first, the usual "food product" category, but the emphasis is on "snacks" and in-between-meal treats. Pet foods are represented in a disproportionate number, along with a growing list of toiletries, men's and women's. The casual observer, viewing the compendium of perfumes, colognes, deodorizers, food snacks, eyelashes and grooming appliances might be given to some interesting generalizations about the foibles of contemporary society. The marketing men at hundreds of manufacturers and agencies have evidently made their generalizations on how best to capitalize on those foibles.

Automobile Accessories

Aamco Corporation
Aamco Auto Transmissions
Abel Corporation
Abel Tires
American Oil Co.
American Batteries
Champlin Petroleum Co.
Harbor Antifreeze

Electric Storage Battery/Distr.
Willard Batteries
Imperial Oil & Grease Co.
Imperial Oil
Lifetime Plastic Co.
Lifetime Seat Covers
O.K. Rubber Welders
O.K. Tire Recapping
Ryder System, Inc.
Ryder Automotive Rentals
Textron, Inc.
Homelite Batteries
White Motor Co./Distr.
Red Snow Removal Equip.

Beverages

Brownell & Field Co.
Autocrat Instant Coffee
Canada Dry Corp./Bottlers
Tahitian Treat
Metropolis Brewery N.J./Distr.
Champale Malt Liquor
Schenley Industries, Inc.
Orange Rock Wine
S. A. Schonbrunn & Co., Inc.
Medaglia D'Oro Coffee
White Rock Corp.
White Rock Soft Drinks

Dairy Products

Denmark Cheese Association
Danish Cheese
Franklin Creamery
Shake Break
General Foods Corp.
Great Shakes Inst. Shakes

(Continued on page 66)



Spot's new names

*Fourth-quarter
'65 roster includes
false eyelashes,
electric combs and
more prosaic items*

The Pioneers of Programming

Soon there will be a programming explosion all over the United States. The cause is the FCC theory that local communities will be best served by licensing additional stations in many major—and minor—markets. As many as 500 uhf stations could be running wide open in a few years. Their success will then depend on programming.

There is now about 30 percent of all U.S. homes able to receive a uhf station, provided they make antenna adjustments. This figure will increase at least 10 percent each year simply by normal attrition; that is, old sets theoretically wear out each year and are replaced. All new sets have uhf buds by law. Actually in mixed markets, or where uhf programming is good, the rate of growth is accelerated.

When a color set, with a uhf band, is purchased, this also adds to uhf potential. It is, therefore, probable that in only three years 70-80 percent of all U.S. homes will have at least one set able to receive a uhf channel, and in the top 50 markets minimally such a facility will exist. The big question is whether these homes will be compelled by adequate programming to tune the stations in.

One more comment about technical facilities is necessary before reaching a judgment on programming. The fastest-growing CATV systems will seek out uhf stations because they supply different programs than do the networks. This will propagate their signals to new areas. The potential of a uhf outlet as a carrier of sales messages is technically rosy.

There is now some limited experience in uhf, and areas where it may differ and prosper:

1) **Local News.** Many independents are run like newspapers. They have strict timing problems and, therefore, they can't meaner and break for local issues—even grass fires. This, as in the FCC's sweet dreams, is the backbone of a uhf facility.

2) **Local Sports.** The smashing successes and the accelerated conversions are in this category. Now every minor league or even amateur local sport will be aired. Local basketball, which is hot in many areas, will be prominently featured. So track meets, tennis, golf, auto racing, croquet, boe, badminton, etc., etc. These contests are great time fillers and are always of keen local interest. The trick is to assemble technical skills and facilities able to tape these contests economically. Even roller derbies, wrestling and local boxing will come back big with the U's.

3) **Local Special Events.** Parades, cooking contests, boy scout jamborees, rallies, Junior League Follies, school plays, graduations—all such events will be fillers for the U's with only pick-up costs involved.

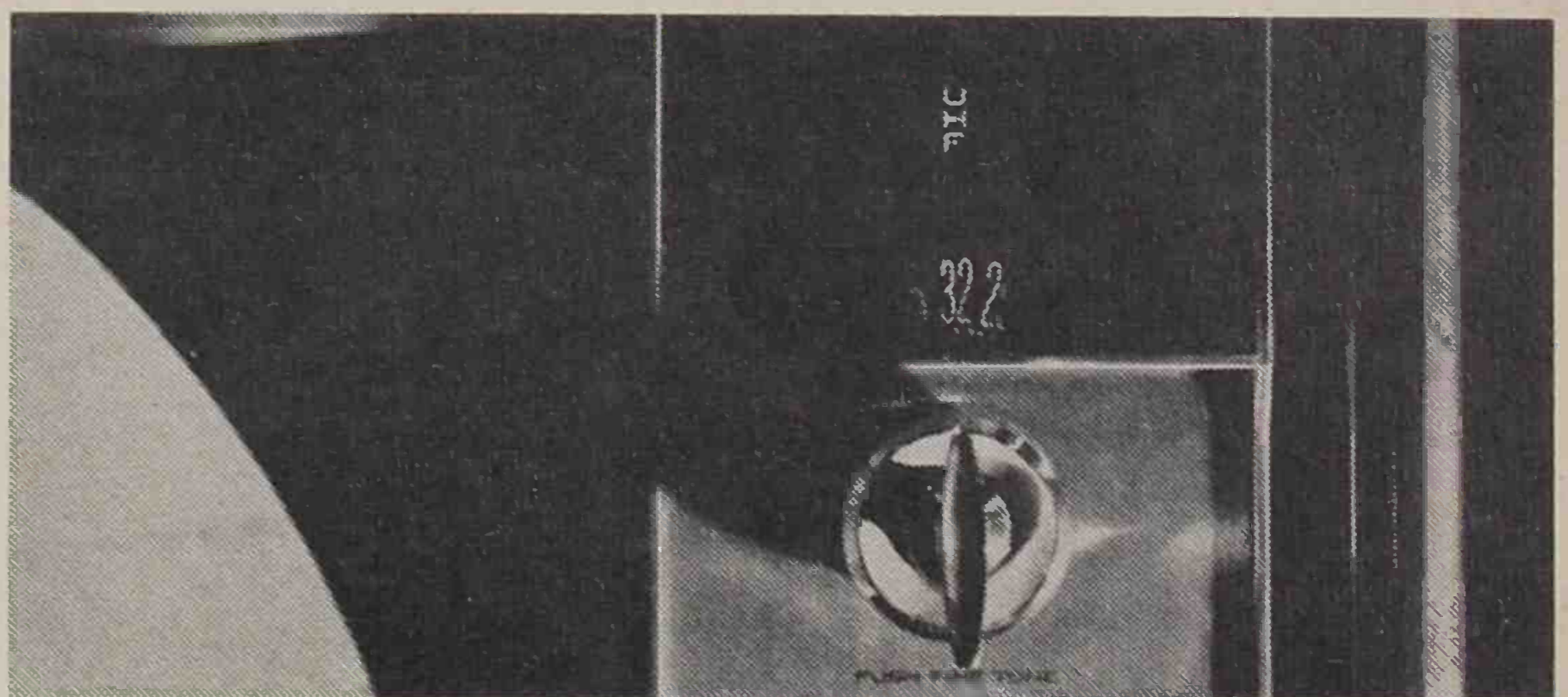
4) **Local Drama.** The little theatre will offer a taped

two-hour version of a contemporary drama at least five times a year. So will a college group in the vicinity.

5) **Local Personalities.** The controversial "talker" will have endless interviews with flotsam and jetsam, as well as local celebrities, on subjects from narcotics and prostitution to gardening and child care. These talk shows seem to be doing well, and they are inexpensive to photograph, plan and control, and can fill the greater part of the day or late-night schedule. The trick is to find the right guy.

6) **Syndicated Film.** Because of budget the U's may have to dig way back and get old, old much-used film—*Fireside Theatre, Topper, The Cisco Kid*, etc. But selectively used these are O.K., because memories are short and some of this product is as good as it ever was. On the brighter side there is new international product coming in from Canada, England, and non-English-speaking countries that is quite good and a balance for the sameness of off-network properties. Even cultural, travelogue, and scientific industrial film can be outstanding—and free. There are increasing sources which will grow as the number of uhf or independent vhf stations make it worth while.

7) **Feature Films.** Here is where the fun begins. Obviously, the best contemporary films with mass appeal are on network or locally cornered by network affiliates. But, many imaginative ideas are possible. Silent mavericks of the great comics, great lovers, great athletes, great horror stories are fascinating. Many off-beat foreign movies can be had cheap and, properly pro-



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Uhf programming is feasible at a proper price. Naturally uhf stations will lose money at first—many will *never* make it—but if they band together and share programming ideas they can cut costs, personnel, and with a run-of-schedule price well below their network-oriented competitors they can make it.

As predicted by the FCC, uhf will attract imaginative programmers who must supply ingenuity, since they have few dollars. Uhf will bring back the fun in programming that made the early days of live television one hilarious ball.—J.B.

First, a disclaimer: This article does not represent the official policy or statements of the Television Film Exhibit.

In fact, nobody can talk *for* TFE. The TFE is not an organization. Therefore, no one can be its official spokesman.

So, anything I say here is my own fault.

TFE deserves a useful article, not just because it's coming up for the fourth time, but because TFE is intended to be nothing but useful, to you no less than it is to the film companies that set it up.

What can TFE do for you?

It gives you a single, comprehensive sampling of the programs currently available to you through syndication.

It gives you your best opportunity to survey the new offerings, evaluate them for your purposes, and plan your schedule for next fall.

It saves you time.

Three Objectives

If you're a top-25-market station, or if you share significant group buying power, you probably don't need this. All you have to do is sit back and wait for the film salesmen to call you. Right?

But if you call your own shots, the TFE—if you use it right—is your perfect chance to get ahead on your program planning for '66-67.

To use it right takes a little planning in itself. If you're thinking of just stopping off at the fifth floor of the Conrad Hilton to see what's cooking at the TFE, you risk getting cooked, stewed, lost and confused.

(Admittedly, no visitor to any previous TFE has been dumped out with the discarded displays. But no one knows what to expect now that TFE has moved into the cavernous

confines of the Conrad Hilton itself. I should warn you, also, nothing in TFE's rules prohibits a distributor from holding a station man for ransom.)

First you've got to decide what your approach should be. Three basic objectives are possible:

(1) to *survey*, look over the entire field, get an overall view of what's on the market,

(2) to *investigate*, study specific programs or program types for which you have a need.

(3) to *buy*.

Let's take them in order.

To survey the entire TFE entails a problem in navigation. You can solve it quickly, if you face it.

With 21 companies in TFE '66, if you spend five minutes with each one, it will take you an hour-and-three-quarters to complete the job.

Some of my colleagues think this is feasible. I don't. Considering the length of those Conrad-Hilton corridors (925 feet of corridor in the TFE area) and the probable traffic jams, I don't see how you can make the circuit that fast and get anything out of it, except exercise.

If you allow 10 minutes per distributor, it will take you 3½ hours. Let's split the difference and say a complete survey will take you 2½ hours, if you don't waste time.

To save time, you have to map a route through the 21 (or more) stops.

Watch the Traffic

Observe the floor plan on page 65.

You have a long corridor, north and south, with three corridors crossing it. Jutting up from the top cross bar are three more corridors, like the prongs of Neptune's trident.

You can make a grand tour of this intricate layout, without wasting

steps, by sticking continually either to your left or your right after you leave the elevator.

And if everybody does that at the same time there will be a monumental traffic jam.

You might be better off if you break your itinerary into two parts . . . a southern circuit and a northern circuit . . . allowing about an hour-and-a-half for each.

Now the Southern branch of the floor plan looks like the letter T with an extra cross bar. In making a circuit of this, still sticking to either your left or right, you'd visit 10 TFE members, actually 12 company operations.

Get the Directory

The Northern section looks like that three-pointed pitchfork, with a sawed-off handle. Your circuit of this branch will take you to 11 TFE members, actually 13 separate operations.

It's entirely possible that you'll want to investigate specific programs while you make your general survey of the TFE.

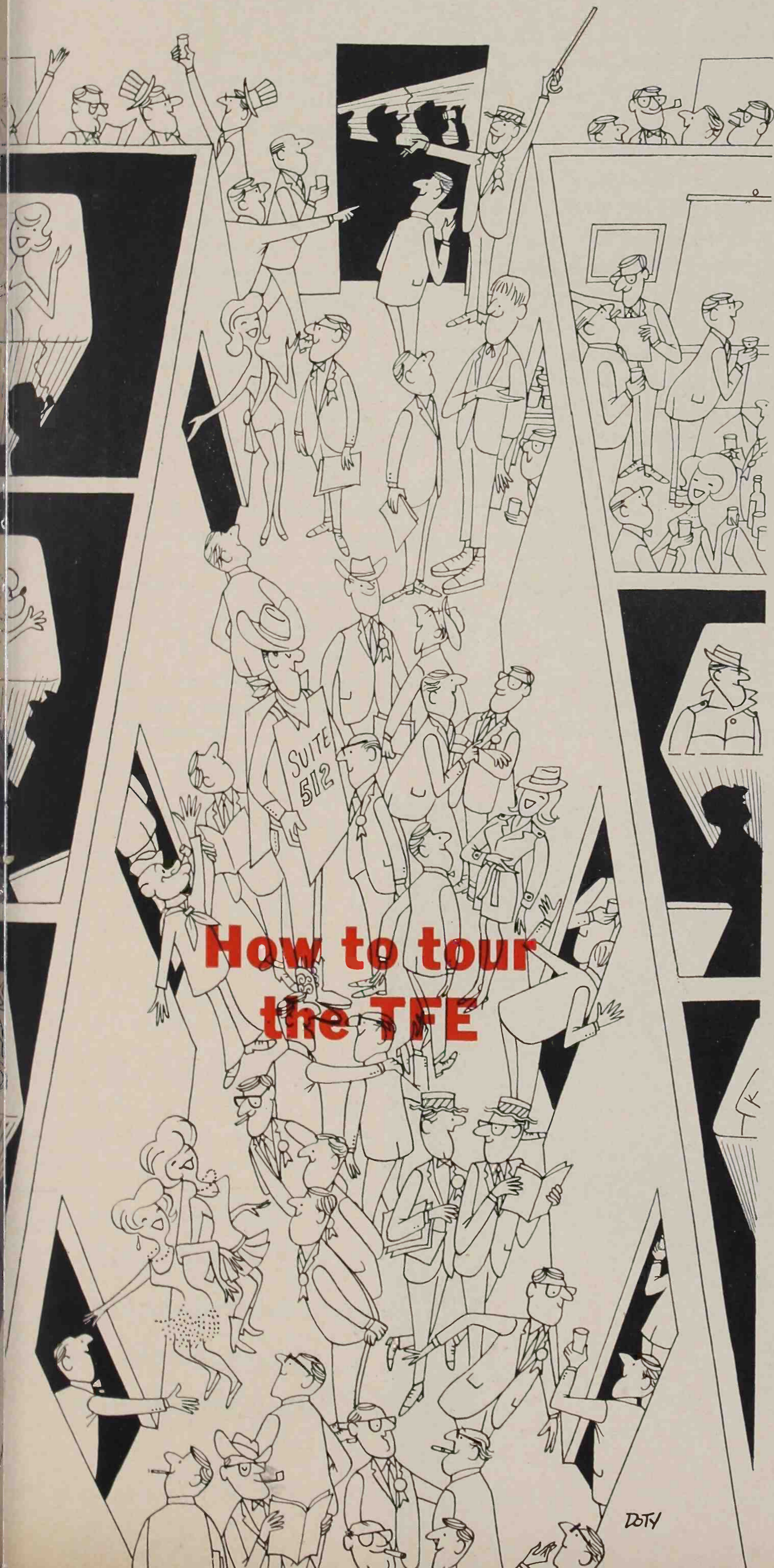
But for the purpose of this article we'll assume that a study of specific programs or formats would require a separate mission. For this purpose, the best thing you can do is study the TFE Directory in advance.

By this time, many of you will have received one of the directories in the mail. It measures 4 x 8½ inches, so that it can be tucked into a jacket pocket. It has a shiny white cover with green letters and a black design showing "tv in film."

If you have not received a copy, it's not because nobody loves you. It's because mailing lists are mean, treacherous, unreliable things. To get a TFE Directory, write your contact at any one of the TFE member com-

*A step in time saves nine,
or how to see the most
with the least effort
on the Hilton's fifth floor*

By GENE PLOTNIK



**How to tour
the TFE**

panies. Or write readers' service, TELEVISION AGE. If you don't have time for that, don't worry; you can pick up a copy as you get off the elevator at the TFE, fifth floor of the Conrad Hilton.

This year's TFE Directory is the best yet. This year we asked each distributor to place its "new programs for 1966" at the top of its listing. We've printed these new shows in bold-face. And we've marked each with an asterisk. So, you can't miss them.

You'll probably want to take a look at these 1966 listings first. Put a check after each that interests you. It would also be a good idea to check the name of the person at that company you want to talk to.

Films and Talk

Now your best bet will be to follow the alphabetical order in the Directory, starting either at the top or bottom of the list. It will require more steps than a straight circuit would. But it will avoid confusion.

Forget the floor plan, and the room numbers. There will be plenty of road signs on the TFE floor telling you where each company is located.

How long *this* kind of approach will take depends on how many programs or packages you want to investigate. I should think 15 minutes per program is a bare minimum. A well-prepared distributor would probably have five to ten minutes of film to screen for you. And five to ten minutes of conversation to tell you about it.

To save time, tell your host as soon as you enter his room which program(s) you're interested in. And tell him you're not ready to buy now, that you only want to look it

(Continued on page 64)

These days nobody goes to market to buy anything as uncomplicated as the nursery rhyme's "fat pig." Electric combs, yes; two-inch eyelashes, yes; pre-packed diet dinners, yes. And more and more advertisers have found that it is television that encourages the consumer to go to the store, and then, arms full of purchases, go home again, home again.

Though total spot television figures, as released by TvB, for the fourth quarter of 1965 are not overwhelming in their bullishness, there is evidence that a great deal of the slight gain of two per cent over the like period in 1964 is due to the increasing participation of advertisers introducing new products. The list of new products debuting in spot television during the fourth quarter of last year include a variety of categories and manufacturers. The increasing scope of items on the nation's television screens gives marketers something to smile about. Station sales representatives count on the manufacturers to keep feeding more and more new items into the country's economy.

The make-up of this most recent

exclusive new-products lists, compiled by the N. C. Rorabaugh Co. and released by TvB, gives an indication of the type of merchandise now finding its way onto market shelves. There is, first, the usual "food product" category, but the emphasis is on "snacks" and in-between-meal treats. Pet foods are represented in a disproportionate number, along with a growing list of toiletries, men's and women's. The casual observer, viewing the compendium of perfumes, colognes, deodorizers, food snacks, eyelashes and grooming appliances might be given to some interesting generalizations about the foibles of contemporary society. The marketing men at hundreds of manufacturers and agencies have evidently made their generalizations on how best to capitalize on those foibles.

Automobile Accessories

Aamco Corporation
Aamco Auto Transmissions
Abel Corporation
Abel Tires
American Oil Co.
American Batteries
Champlin Petroleum Co.
Harbor Antifreeze

Electric Storage Battery/Distr.
Willard Batteries
Imperial Oil & Grease Co.
Imperial Oil
Lifetime Plastic Co.
Lifetime Seat Covers
O.K. Rubber Welders
O.K. Tire Recapping
Ryder System, Inc.
Ryder Automotive Rentals
Textron, Inc.
Homelite Batteries
White Motor Co./Distr.
Red Snow Removal Equip.

Beverages

Brownell & Field Co.
Autocrat Instant Coffee
Canada Dry Corp./Bottlers
Tahitian Treat
Metropolis Brewery N.J./Distr.
Champale Malt Liquor
Schenley Industries, Inc.
Orange Rock Wine
S. A. Schonbrunn & Co., Inc.
Medaglia D'Oro Coffee
White Rock Corp.
White Rock Soft Drinks

Dairy Products

Denmark Cheese Association
Danish Cheese
Franklin Creamery
Shake Break
General Foods Corp.
Great Shakes Inst. Shakes

(Continued on page 66)



Spot's new names

*Fourth-quarter
'65 roster includes
false eyelashes,
electric combs and
more prosaic items*

The Pioneers of Programming

Soon there will be a programming explosion all over the United States. The cause is the FCC theory that local communities will be best served by licensing additional stations in many major—and minor—markets. As many as 500 uhf stations could be running wide open in a few years. Their success will then depend on programming.

There is now about 30 percent of all U.S. homes able to receive a uhf station, provided they make antenna adjustments. This figure will increase at least 10 percent each year simply by normal attrition; that is, old sets theoretically wear out each year and are replaced. All new sets have uhf bands by law. Actually in mixed markets, or where uhf programming is good, the rate of growth is accelerated.

When a color set, with a uhf band, is purchased, this also adds to uhf potential. It is, therefore, probable that in only three years 70-80 per cent of all U.S. homes will have at least one set able to receive a uhf channel, and in the top 50 markets minimally such a facility will exist. The big question is whether these homes will be compelled by adequate programming to tune the stations in.

One more comment about technical facilities is necessary before reaching a judgment on programming. The fast-growing CATV systems will seek out uhf stations because they supply different programs than do the networks. This will propagate their signals to new areas. The potential of a uhf outlet as a carrier of sales messages is technically rosy.

There is now some limited experience in uhf, and areas where it may differ and prosper:

1) **Local News.** Many independents are run like newspapers. They have no strict timing problems and, therefore, they can meander and break for local issues—even grass fires. This, as in the FCC's sweet dreams, is the backbone of a uhf facility.

2) **Local Sports.** The smashing successes and the accelerated conversions are in this category. Now every minor league or even amateur local sport will be aired. Local basketball, which is hot in many areas, will be prominently featured. Also track meets, tennis, golf, auto racing, croquet, bocce, badminton, etc., etc. These contests are great time fillers and are always of keen local interest. The trick is to assemble technical skills and facilities able to tape these contests economically. Even roller derbies, wrestling and local boxing will come back big with the U's.

3) **Local Special Events.** Parades, cooking contests, boy scout jamborees, rallies, Junior League Follies, school plays, graduations—all such events will be fillers for the U's with only pick-up costs involved.

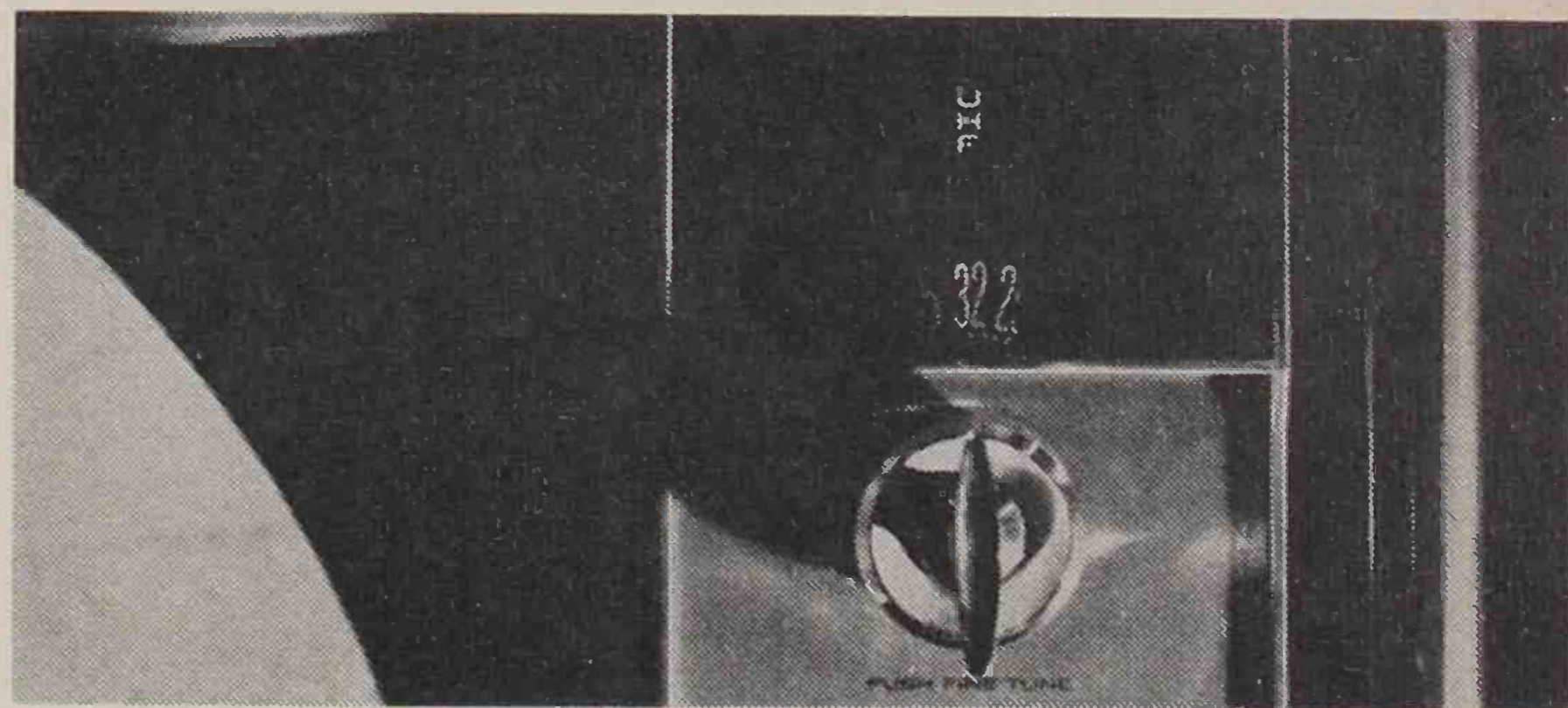
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As predicted by the FCC, uhf will attract imaginative programmers who must supply ingenuity, since they have few dollars. Uhf will bring back the fun in programming that made the early days of live television one hilarious ball.—J.B.

ON THE DOTTED LINE

ABC Films sold *Buck Rogers* and *Flash Gordon* to 20 stations in the U. S., as the company exhumed the old Buster Crabbe two-reelers from the vaults, acquiring syndication rights from Vista Industries. The two serials together run to 53 episodes.

Meanwhile, ABC Films reported that it recorded the biggest month of domestic sales in its history in January, with *Girl Talk* going to 11 stations, *20 Grand* to seven, the Harvey cartoons to five. Also, *8th Man*, *One Step Beyond*, *Shivaree*, *The Rebel* and *Wendy & Me* each was sold to two stations, and *The Swinging World of Sammy Davis, Jr.* went to KUTV Salt Lake City.

WOR-TV New York bought **Four Star's** *Something Special*, becoming the 49th station to take the series of ten 60-minute specials.

Trans-Lux Tv chalked up a number of sales, with *The Mighty Hercules* going to WLVA-TV Roanoke-Lynchburg, KARK-TV Little Rock, and WTOL-TV Toledo, and in renewal to WGR-TV Buffalo and WTCN-TV Minneapolis. *Felix the Cat* went to WCEE-TV Rockford and WMSL-TV Decatur; the cartoon series was renewed by WGR-TV Buffalo. WTTG-TV Washington bought a package of 17 *Top Draw* features; the Armed Forces Overseas Network signed up for more of *Magic Room*, and the Australian Broadcasting Commission renewed *Felix*. Meanwhile, WPIX New York doubled up on *Mack and Myer for Hire*, running the quarter-hours as a half-hour.

Superman Tv Corp. lined up 20 stations for the live-action *Superman* (George Reeves) series this fall, with 52 episodes being made available in color.

The Central American Tv Network renewed *Peyton Place* for a second year. Deal was made by **20th Century-Fox International** with ABC-TV International representing CATVN, which covers seven countries: Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, Pana-

Aloha, Huntley-Brinkley

Where yesterday's newspaper is at least serviceable to wrap the garbage in, yesterday's tv newscast is worth absolutely nothing. That philosophy—along with a simple desire to beat the competition—led recently to a logistical alignment of transportation facilities that enabled KHON-TV Honolulu to fulfill the newsman's dream: getting the story to the public first.

The problem was a simple one when new owners, Communications Honolulu, Ltd., took over the station last year. Not only did the NBC-TV affiliate have no news department, it wasn't carrying much that the network offered. The distance from Hawaii to the mainland was just too great to overcome. But the rival network affiliates were jetting tapes of Walter Cronkite and Peter Jennings in, and putting them on the air at midnight. Art McCoy, formerly president of John Blair & Co., and now president of Communications Honolulu, thought that hour was too late for an evening news show and was determined to get NBC-TV's *Huntley-Brinkley Report* on at a more reasonable time.



MR. MCCOY

He contacted NBC. Yes, the Burbank studio could tape the first *H-B Report* at 6:30 p.m. New York time, 3:30 California time—but only one machine was available and its tape had to be used for the West Coast feed later. A second machine had to be obtained. "It took some friendly persuasion," said Mr. McCoy. "Did we pay for it? No—not *directly*." At 4 p.m. in California, the tape is finished, whipped from the machine, packaged and passed to a courier who negotiates the freeways at top speed to the airport. There, by special arrangement, the tape goes not in the baggage compartment, but in the first-class passenger section of a United Airlines jet. Take-off comes between 5:15 and 5:30.

Some five-and-a-half hours later, the plane noses up to its berth at the Honolulu airport; the tape is tossed to a waiting courier, and rushed to the station—a process that takes another 20 minutes. Now it's near midnight in California, but the time difference between there and Hawaii is two hours, so it's close to 10 p.m. at KHON-TV. There's a few minutes to see at least part of the Huntley-Brinkley tape before local newsman Wayne Collins goes into the station's "late news" at 10, and he can tell viewers to "stay tuned" for the full H-B coverage. At 10:15, the program that began 5,000 miles away and some eight hours earlier is on in Hawaii. When the news ends, *The Tonight Show* starts.

"In summer," said Mr. McCoy, "we get to breathe a little easier. Then, the difference between Hawaii and California stretches to three hours with daylight saving time." Since the H-B premiere on January 1, he said, the tape has arrived at the station as much as a half-hour before airtime, as little as a few minutes, "but we haven't missed completely yet." He rapped the wooden tabletop quickly and grinned.

The increased emphasis on news was the initial action Mr. McCoy and his partner, DeSales Harrison Jr., took with their Hawaiian properties. In planning stages is a color film that would show to agencies and advertisers who still consider Hawaii a "foreign country" that it's one of the United States—*really*.

An open letter to the advertising community.

Six years ago the production of video tape commercials was a struggling and often stumbling business. Now, after many creative and technical advances, it is big business . . . so big, in fact, that today there is one production house in New York taping commercials as contrasted to six in 1960.

How did this ridiculous situation develop?

Some of the reasons include Federal Trade rulings that dampened the networks' efforts in these areas; adverse union rulings that made it difficult for the film producers to compete in tape; a ceiling on the proportion of commercials produced on tape versus film. Finally, approach, philosophy and staying power took their toll leaving but one tape production house in New York City.

The choice this leaves the advertising community is . . . "tape uptown - or - get out of town". This lack of competition creates complacency that stifles the urge to do a better job and puts service in mothballs.

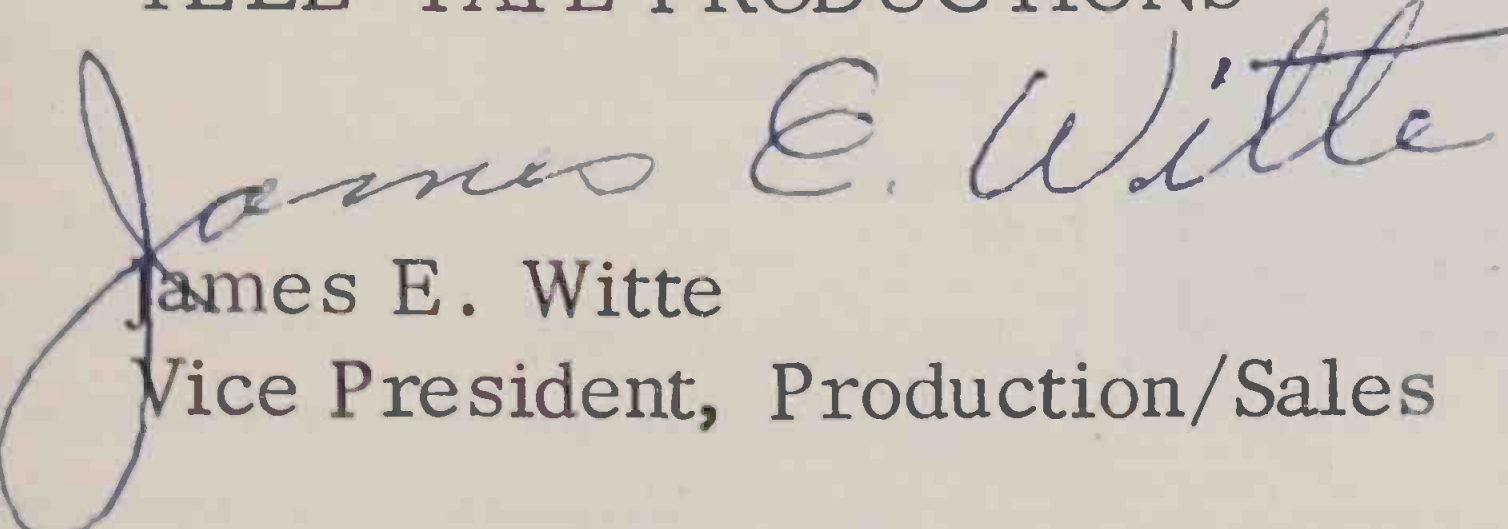
TELE-TAPE PRODUCTIONS has quietly grown over the past six years. We've specialized in "on location" taping of shows and commercials for television, and presentations for business and education. Some of our shows are: " Super-market Sweep", ABC's five-a-week daytime game show, Barbra Streisand's CBS Specials, "A Sleep of Prisoners" and "Play of Daniel" for NET. Almost a year ago TELE-TAPE expanded adding studio production to its location specialty by signing "The Merv Griffin Show" into the Little Theatre.

We believe in the commercial tape industry in this City and we also believe that no one has a monopoly on talent . . . be it artistic or technical.

Therefore, TELE-TAPE is offering, to the advertising community, its six years of production and engineering experience in taping shows and commercials. We're offering the facilities of the Little Theatre Studio, as well as other rental stages; our fleet of mobile facilities totaling fourteen Marconi cameras and six Ampex video tape recorders; and, in March, our Ampex Hi-band color recording truck with Plumbicon color cameras.

By the time you can act on this information, you may be second in line but don't let that bother you . . . we are too.

TELE-TAPE PRODUCTIONS


James E. Witte
Vice President, Production/Sales

1892



Advertising Directory of SELLING COMMERCIALS

na and Ecuador. Sponsoring the show throughout Central America are The Nestle Co. and Sterling Drug.

Meanwhile, *Batman*, sold earlier by 20th to England, went to Canada in a sale to six of the 11 stations in the ITO (Independent Tv Organization) lineup. The six: CHAN-TV Vancouver, CHCK-TV Victoria, CFCN-TV Calgary, CJAY-TV Winnipeg, CJOH-TV Ottawa, CKCO-TV Kitchener and CFTO-TV Toronto. In a separate deal, the chronicle of the hooded avenger was sold to CKCK-TV Regina.

Desilu Sales obtained worldwide distribution rights to *Trick & Treat*, a series of 130 five-minute magic programs produced by Magic Productions. Desilu has already sold the show to WGN-TV Chicago, KOMO-TV Seattle, KCPX-TV Salt Lake City, KOVR-TV Sacramento, KPRC-TV Houston, WVUE New Orleans, KATU Portland, KATV Little Rock, KLAS-TV Las Vegas and WFLA-TV Tampa.

QUICK CUTS

• Focus Presentations took over the big sound stage at the foot of West End Avenue that was owned by Robert Klaeger, and set up an animation division called Focus Design, Inc. The soundstage is being rented on a six-year lease from the Buckeye Corp. Focus expects to have so much work it will require full use of the big (70 by 95 feet) studio, which also has a cyclorama, said to be one of the biggest in New York. Focus plans to diversify into sales and industrials, in addition to the commercials work which has brought in a gross of over \$1,250,000 in the 10 months the company has been in existence.

• For a glimpse of what *Batman* looks like without his hood, viewers have only to note two commercials currently appearing in network minute slots. Adam West, who plays the caped crusader on ABC-TV, appears in a Black & Decker power tool commercial and a Du Pont Lucite commercial, both filmed by Gerald Schnitzer Productions.

• Colorforms has been trumpeting the availability of its *Batman and Robin* toys via 60-second spots in

Alberto-Culver • BBDO



SARRA-CHICAGO, INC.

Binion's Horseshoe Club • Kelly & Reber



BANDELIER FILMS, INC., Albuquerque

American Library Association • DDB



JERRY ANSEL PRODUCTIONS, INC., New York

Chemical Bank New York • Benton & Bowles



CKH, LTD., New York

Aunt Nellie's Foods • Knox-Reeves



THE FILM-MAKERS, INC., Chicago

Colgate "007" • Ted Bates



FILMEX, INC., New York

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



WYLDE FILMS, INC., New York

The Daily News • W. H. Schneider



DOLPHIN PRODUCTIONS, INC., New York

more than 50 markets. Films were made for Colorforms' agency, Chalek & Dreyer, by Fiasco Films. Timed to meet the crest of the wave of *Batman* popularity, the spots were on the air within 18 days of the moment Colorforms decided to manufacture the toys.

- Pelican Films designed a series of cartoon commercials for Duquesne Brewing (Duke beer) built around a big, bouncing barley berry, which purportedly gives the beer a "rounder" taste, Lando Associates in Pittsburgh is the agency.

- Filmways of California plans to set up a studio in New York this spring, with branches in Florida, London and Paris. Filmways was active in New York commercials production until three years ago, when the East Coast operation was closed down after a succession of labor disputes. The new New York operation will be headquartered at the old Filmways Inc. studios at 127th Street and First Avenue.

- Lew Schwartz Inc. is working on a seven-minute insert for the fall ABC-TV *Soupy Sales* special.

- Savage-Friedman made a color logo for WOR-TV New York, an opening and closing for the RKO General station's color shows. Music for the billboards was composed by George Romanis. Collaborating with Lee Savage on the project was Milton Glazer of Pushpin Studios.

ZOOMING IN ON PEOPLE

WALTER KINGSLEY joined Wolper Productions, as vice president in charge of sales for Wolper Tv Sales.



MR. KINGSLEY

Mr. Kingsley, one of the founders of Independent Tv Corp., left ITC five

years ago to open his own real estate firm in Southern California. Earlier he was general sales manager of Ziv-Ua. He started his broadcasting career in 1947 with the Cowles stations. Mr. Kingsley will headquarter in Hollywood until May, when he will move to Wolper's New York office.

GERALD ADLER returned from London to New York as director, NBC International Enterprises. He had been managing director, NBC International (Great Britain) Ltd. Earlier, Mr. Adler was European program director for NBC's California National Productions.

DAN GOODMAN replaced Robert Seidelman as vice president in charge of the syndication sales division of Screen Gems, Inc. Mr. Goodman joined SG in 1956 as New York agency contact for the syndication division, became eastern sales manager in 1960 and sales director last year. Before joining SG he was with Walt Frammer Productions.

THOMAS F. MADIGAN joined Seven Arts tv as director of international program development. He was with Ted Bates for four years as director of programming and program development, and, from 1957 to 1962, was manager of nighttime network programming at NBC-TV. Earlier, Mr. Madigan was NBC unit manager on a number of shows. He started out in broadcasting as a producer with the Regis Radio Corp., and later tried his hand as a script writer on several series.

MILTON M. SCHNEIDERMAN joined Seven Arts International as Far East supervisor and representative in Japan. He had been with United Artists in the Far East.

CHARLES T. ATKINS was named account executive for the southern division of ABC Films, moving to Atlanta from Hollywood, where he has been an account executive in ABC Films' western division office. Earlier he was at ABC-TV as supervisor of nighttime programming for the network's station clearance department.

HOWARD G. BARNES joined Group W in the newly created post of director of film production, supervising the company's feature film pro-

duction projects. He had been with Ashley Famous, working on *The Danny Kaye Show*, and earlier was director of network programs, CBS TV, Hollywood. Before going to California in 1959, Mr. Barnes was programs vice president at CBS Radio for five years.

BOB AARON resigned as director of NBC-TV's daytime programming to join the Merv Griffin Company as executive vice president. He had been



MR. AARON

with NBC for 17 years, in daytime programming, station relations, sales and operations.

Official Films appointed ROBERT SPAFFORD to represent the company in Rome. Mr. Spafford, who is vice president of Italian International Film, a dubbing service in Rome, will be on the lookout for film product and co-production deals for Official.

Group W swapped production executives with Rediffusion Television in London, with Rediffusion producer writer JEREMY STEPHEN TAYLOR spending six months at KYW-TV Philadelphia, and ALFRED R. KELMAN, public affairs director of WBZ-TV Boston, off for a semester at Rediffusion.

ROD MACLEISH, Group W's European news service chief, returned to Washington after seven years in London to take up chores as Group W's Capital commentator on national and international affairs. Replacing him in London is JERRY LANDAY.

Trans-Lux Tv named IRVING KLEINFELD to the new post of operations manager. He had been manager of the company's film service department for the past nine years. Replacing Mr. Kleinfeld in that job

ERWIN MARKISCH, who had been with the U. S. Army Signal Corps' film exchange in West Germany.

FRANK BEERMANN joined Embassy Pictures Tv as publicist. He had been with *The New York Post*, and was publicity director of WNYC New York. . . . DORIS NEUREN joined Embassy as sales promotion assistant, reporting to Arnold Friedman, the company's tv advertising and promotion manager. Mrs. Neuren had been with WBBQ Augusta as commercial director and newscaster.

ONTO THE ROAD

Triangle is producing a series of 100 programs on *American Places* for syndication, covering "the top hundred tourist attractions" in the U. S., from the Redwood Forest to Mystic Seaport.

At the NAB Convention, Seven Arts Tv will kick off its new syndication offering, *The Discophonic Scene*, co-produced with WCAU-TV Philadelphia. The show, hosted by disk jockey Jerry Blavat, started on the CBS owned station last May as a half-hour program, later was stretched to a 60-minute format.

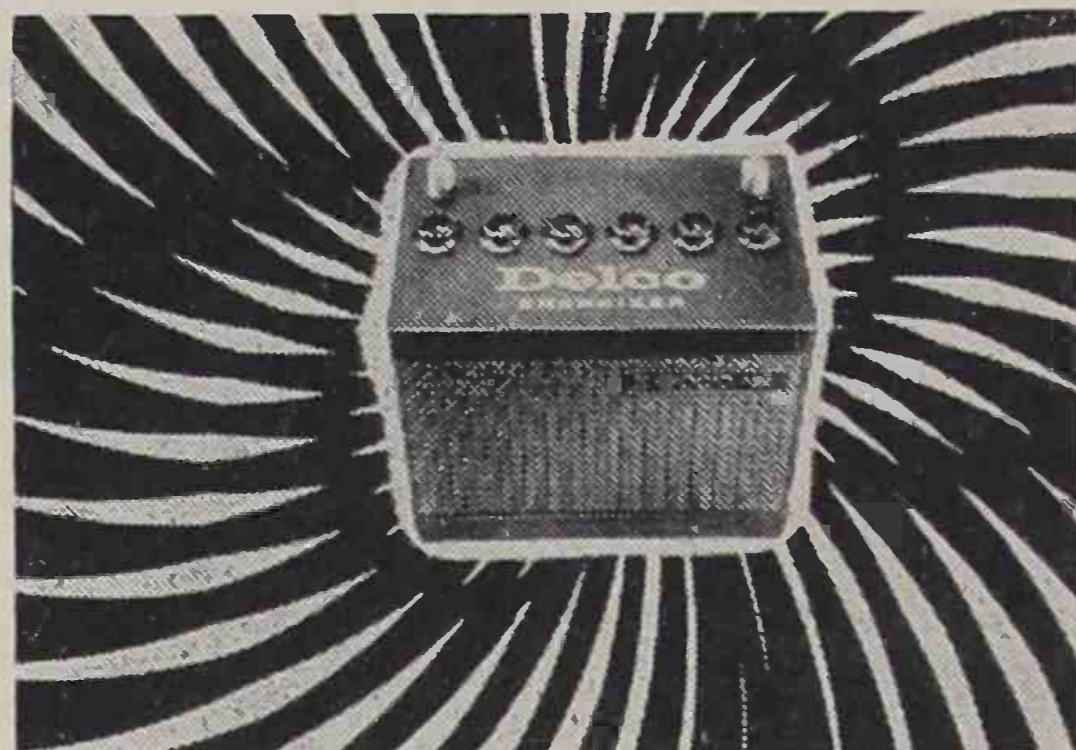
NBC Films put a packet of 10 color specials on the syndication market. They are *Vincent Van Gogh: Self Portrait*; *Orient Express*; *Paris: Story of High Fashion*; *Sikim and its Yankee Queen*; *Flight Deck*; *The Pope and the Vatican*; *The Voice of the Desert*; *Britain: The Changing Guard*; *California: The Most*; and *Jawan: The Defense of India*.

FEATURING THE FEATURES

Blondie is back in circulation, as King Features Tv released 28 movies in the saga of the Bumsteads to tv distribution. KFS, in association with Chic Young, the creator of the comic-strip heroine, bought the pictures from Columbia Pictures, and went to work on a new set of billboards, with a new *Blondie* theme song by Bernard Green and Dennis Marks. In time for the TFE exhibit at the upcoming NAB Convention in Chicago, KFS-TV has made trailers and promo kits for the *Blondie* bundle. Columbia had originally made the comedy films under licenses from

**Advertising Directory of
SELLING COMMERCIALS**

Delco • Campbell-Ewald



HANNA-BARBERA PRODUCTIONS, Hollywood

Gillette Safety Razor Co. • Clyne Maxon



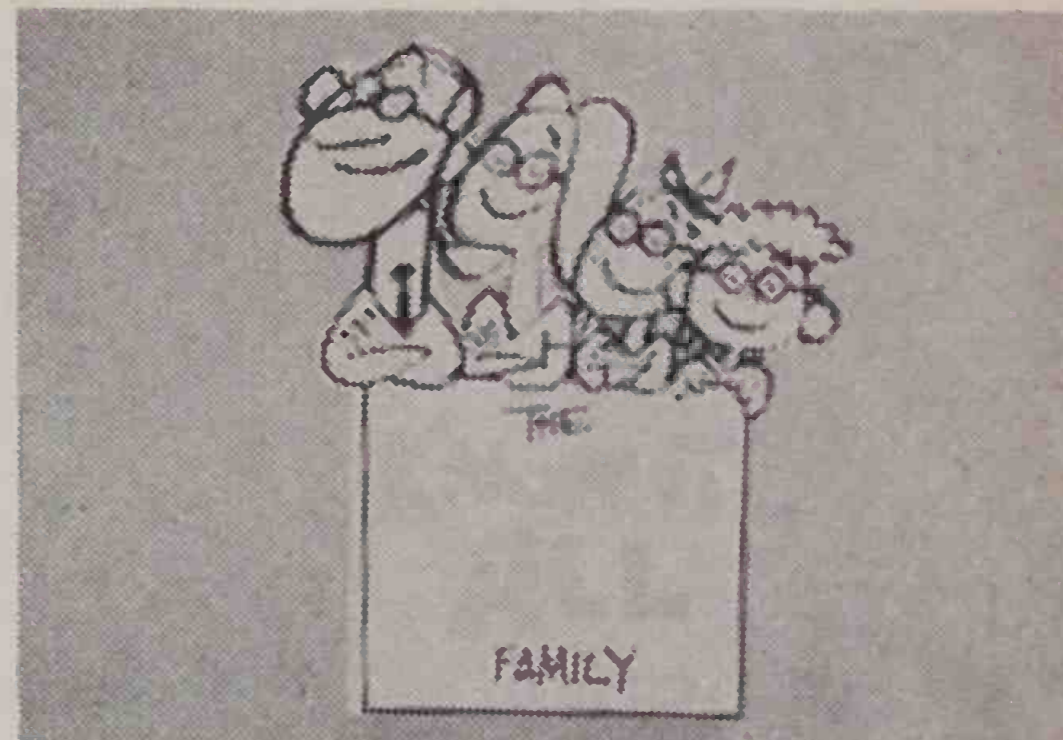
ELEKTRA FILM PRODUCTIONS, INC., New York

Dr Pepper • Grant Advertising



KEITZ & HERNDON, INC., Dallas

Golden Books • Wexton



PAUL KIM & LEW GIFFORD, New York

Dodge • BBDO



JAMIESON FILM CO., Dallas

H. J. Heinz Co. • DDB



FILMFAIR, New York

General Motors Chevy II • Campbell-Ewald



GERALD SCHNITZER PRODUCTIONS, Hollywood

H-O Farina • SSC&B



TV GRAPHICS, INC., New York

King Features, which continues to syndicate the comic strip to some 1600 newspapers.

Group W and Sidney Pink went into production on the first of the 30 pictures in the \$15-million co-production deal recently set up by the Westinghouse operation and Mr. Pink's West Side International. Group W, as reported earlier, is also acquiring for syndication eight pictures produced earlier by Mr. Pink, and the 12 post-'60 titles in the British *Carry On* series.

Seven Arts Associated sold its *Volume 10* to ten more stations: WFBM-TV Indianapolis, KCRA-TV Sacramento, WFLA-TV Tampa, WSLs-TV Roanoke, KHQ-TV Spokane, WLEX-TV Lexington, WAND-TV Decatur, WDIO-TV Duluth, WZZM-TV Grand Rapids and WMT-TV Cedar Rapids.

At the NAB, National Telefilm Associates will unveil a new package, *Safari*, containing six color features.

AT THE COMMERCIALS MAKERS

MAX KATZ, PHIL KIMMELMAN and CLIFF ROBERTS joined Focus Presentations. Mr. Katz was a director at VPI for the past year, and before that headed his own production company. Mr. Kimmelman, who joins Focus' new offshoot, Focus Design, as director-animator, was with Elektra Films for five years, and before that, with Transfilm and Lars Calonius. Mr. Roberts, who will head Focus Design as vice president and creative director, has been a freelance designer-director who has been associated with UPA, Robert Lawrence Productions and Elektra.

Spectra Films signed BENJAMIN HAYEEM to make a number of experimental commercials. Mr. Hayeem's short subjects have been shown at Oberhausen and other film festivals.

BERT HARRIS joined EUE/Screen Gems, and after a few months of orientation at EUE/SG in New York, he will be based at the studio's facilities on the Columbia Pictures Ranch in Burbank, Cal. Mr. Harris



MR. HARRIS

had been production supervisor on the American Home and Colgate accounts at Ted Bates for the past year; before that he was a director at MPO Videotronics for four years. Earlier, he was a producer at N. W. Ayer and McCann-Erickson.

ED FRICKE joined Mark Shaw Associates as supervising film editor, with JIM MORGAN joining the studio as Mr. Fricke's assistant film editor. The two had worked together at VPI, where Mr. Fricke was film editor since 1959.

RICHARD GARVIN joined The Film-Makers in Chicago as sales representative. Mr. Garvin had been with

KXTV in Sacramento, and earlier was with Prentice-Hall in San Francisco and Reuben H. Donnelley in Chicago.

RAY IVES and JOHN WARE joined the sales staff of F&B/CECO. Mr. Ware will be sales manager of the company's Hialeah branch; Mr. Ives, who was with Charles Ross, Inc. and before that with Reeves Soundcraft, will work out of the New York office.

BEN SOMOROFF, lighting expert and photographer noted for his inventive use of lights, has made an agreement with Pelican Films to work as director and cinematographer on a number of tv commercial assignments.

BOB COHEN joined Savage-Friedman as a producer. In addition to commercials work, Mr. Cohen has worked on *The Les Crane Show*, *Dis-*



MR. COHEN

covery, *Girl Talk*, and *Wide World of Sports*, all on ABC, and on some CBS News shows. Before entering tv, Mr. Cohen was a still photographer.

BEETLES AT SEA

Marathon International Productions made a 27-minute color film for Volkswagen on VW's fleet of transports that carry the cars to ports around the world. The script was written by Nicholas Monsarrat, author of *The Cruel Seas*. The film, available free to tv stations, is being distributed by Modern Talking Picture Service. Marathon has made five other films for Volkswagen.

Nine out of ten tv stations with colorcasting equipment show free sponsored films in color, according to a survey made by Association Films.

Lorin • Frank Productions Announces with Pride . . .

. . . having been selected—for the fourth successive year—to write and produce the 1966/67 Radio Recruiting Campaign of the U.S. Marine Corps. These forty spots will be heard on every station in the country throughout the coming year. Our deepest thanks to the Corps for its continuing confidence in us.



LORIN • FRANK PRODUCTIONS INC.
MUSIC FOR ADVERTISING

330 EAST 46 ST., NEW YORK, N.Y. 10017
Phone • MU 7-1680

1407 YONGE ST., TORONTO 7, ONT., CANADA
Phone • 923-4618

Advertising Directory of SELLING COMMERCIALS

Modern Talking Picture Service, through its subsidiary Skyport Cinema, is now running "free movie" lounges at four airports: Kansas City, Atlanta, Cincinnati and Minneapolis-St. Paul. In the airport cinemas, Modern shows sponsored films, and charges a fee to the sponsors for the airport showings. Each of the airport cinemas is running 10 hours a day.

FESTIVALIA

Some 20 tv companies from around the world are participating in the Golden Rose of Montreux contest for light entertainment programs, which takes place in the Swiss city from April 22 to April 30. Television Espanola is participating for the first time.

A delegation from Seven Arts Tv is taking part in the Cannes Marche International de Programmes de Television, MIP-TV, from March 16 to 23. W. Robert Rich, executive vice president and general manager of the company, heads the delegation; with him are Vicente Ramos, director of Latin American and southern European sales, and Thomas F. Madigan, director of international program development.

REBUILDING A NETWORK

Xerox Corp. and Papert, Koenig, Lois are setting up the "Xerox network" for a second run of *Let My People Go*, the history of the Zionist movement which was carried on 107 tv stations last April. Telecasts of the Wolper special go on dates from March 27 to April 3. Xerox went the local route last year, after the networks denied the show primetime.

CASTLE ON THE HUDSON

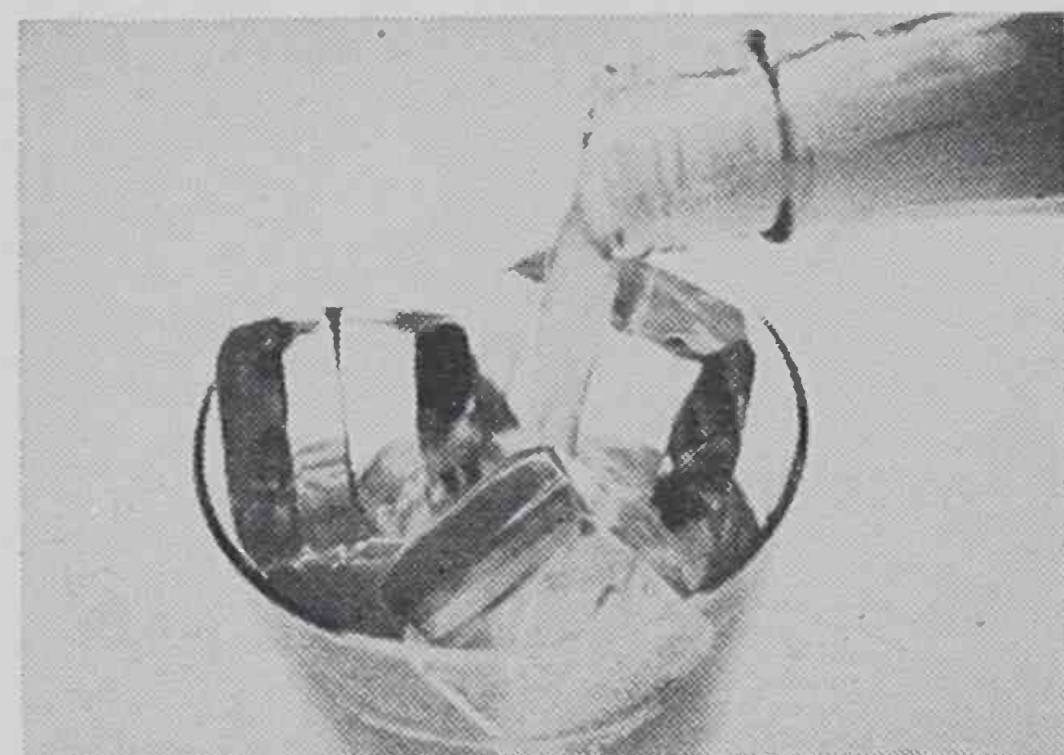
A castle on the Hudson has been equipped to function as a studio for shooting tv commercials and programs. Only eight minutes by car from Times Square, the "castle" in question is a huge new supper club set into the palisades rock above the western approaches to the Lincoln Tunnel. Called *Chateau Renaissance*, the restaurant is equipped with main lighting controls built into the walls, and batteries of lights for tv and film production.

Kelloggs • Leo Burnett



THE FILM-MAKERS, INC., Chicago

Orange Rock • Bliss/Grunewald Inc.



PABLO FERRO, FILMS, New York

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Pennington Bread • Knight Advertising



PELICAN FILMS, INC., New York

Max Factor "Discotints" • Carson/Roberts



MARK SHAW ASSOCIATES, INC., New York

Richfield Oil Company • Hixson & Jorgenson



SANDLER FILM COMMERCIALS, INC., Hollywood

New York Herald Tribune • Y&R

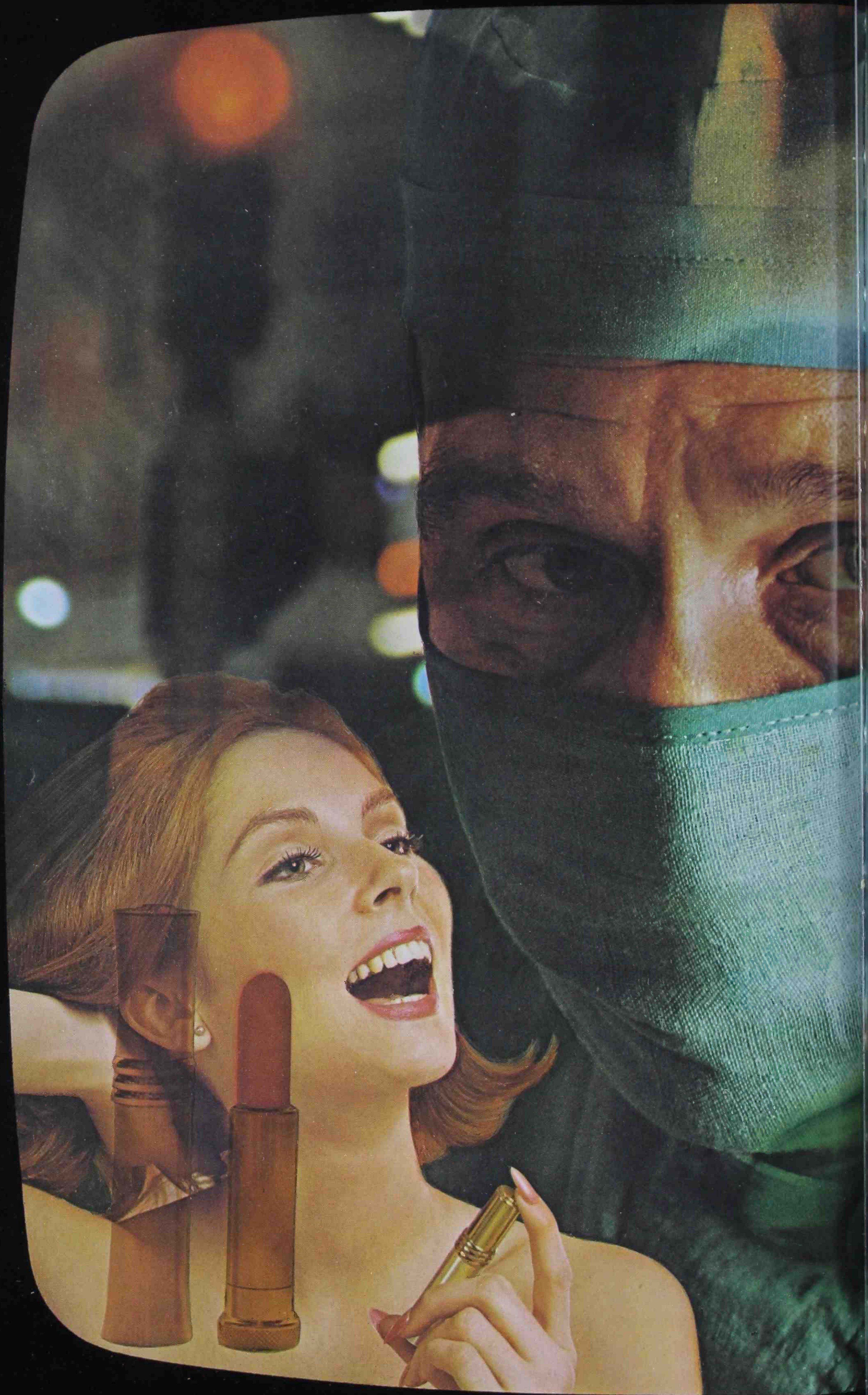


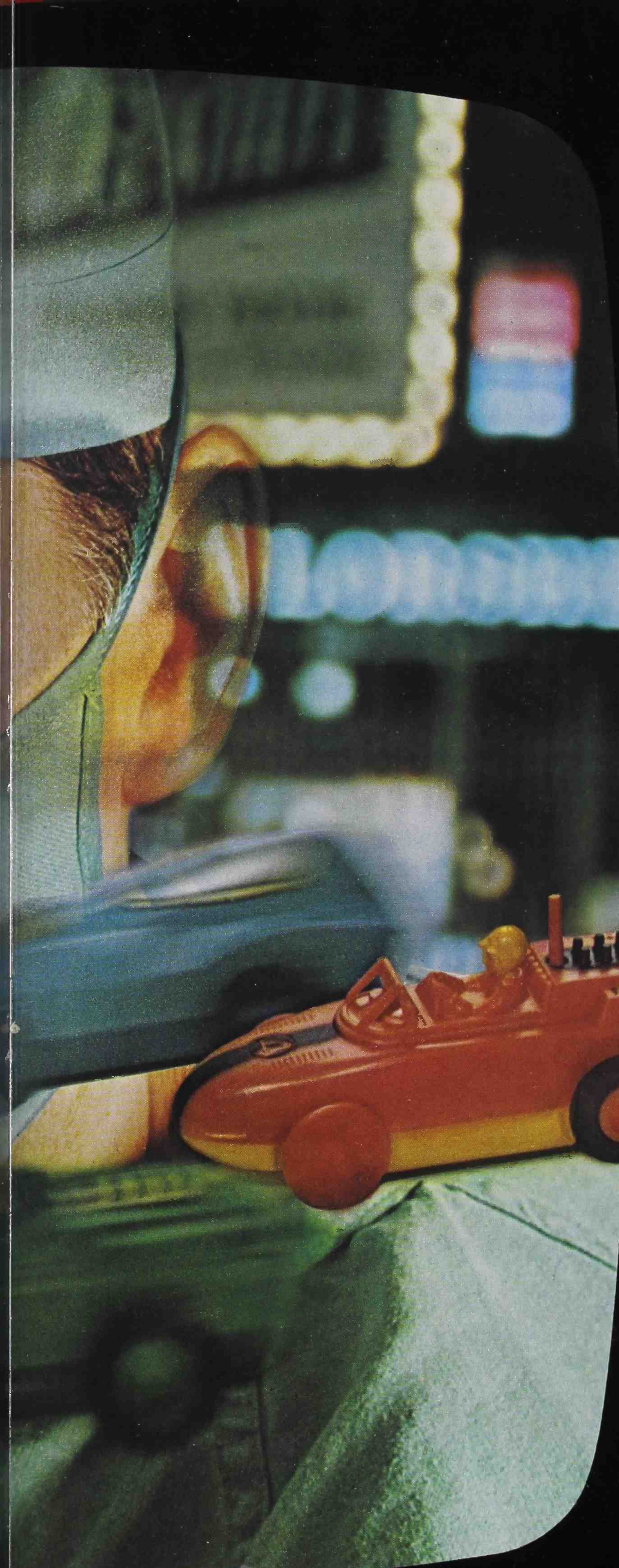
VIDEOTAPE CENTER

Rislone • Stern, Walters & Simmons



MID-AMERICA VIDEO TAPE PRODS., Chicago





Color TV isn't
five years away.
Or four.
Or three.
Or two.
Or one.

The color countdown is over. Virtually all prime-time programming is now in color. Color TV counts its audience in the millions, and these are customers who count for more. Shouldn't your product enjoy the immediacy of the programs that surround it? Shouldn't you be shooting commercials in color now?

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

EASTMAN KODAK COMPANY

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

Chicago: 130 East Randolph Drive
312-236-7234

Hollywood: 6677 Santa Monica Boulevard
213-464-6131

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Sealy Mattress • Earle Ludgin



ROBERT CARLISLE PRODUCTIONS, Hollywood

Speidel's British Sterling • Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., New York

Union Oil Co. • Smock, Debnam & Wadell



PANTOMIME PICTURES, INC., Hollywood

Xerox • Papert, Koenig, Lois



PGL PRODUCTIONS, INC., New York

CORINTHIAN RINGS BELL

Campus Talent '66, first of at least four variety hours produced by Corinthian Special Productions, Houston, was set by Southwestern Bell Telephone Co., St. Louis, for showing in 16 Texas markets in March. Unusual aspect of the schedule is that it calls for prime-time airings followed within a week by repeats in fringe hours. A coincidental study on both showings will be compared with results of a similar special seen last year first in prime time and then four months later in fringe hours. Southwestern Bell plans to show three other *Campus Talent '66* productions in Kansas, Missouri and Oklahoma markets.

Tv Commercials

JERRY ANSEL PRODUCTIONS, INC.

In production: Amsco Toys (Magic Pitcher & Punch Set, Flippo), Pesin, Sidney & Bernard; American Library Association (Boys), DDB; Liggett & Myers Tobacco Co. (Chesterfield), JWT.

DELTA FILMS INTERNATIONAL, INC.

Completed: Eastern Airlines (airline), Publicidad Badillo; Popular Savings Bank (bank), Young & Rubicam Damaris; Kimberly Clark Corp. (Kleenex), Siboney; Voice of Music Corp. (Stereo Consoles), The Caribbean Group; The Singer Co., Inc. (sewing machines), The Caribbean Group; Helena Rubinstein, Inc. (Skiing Dew), International Marketing; Corona Brewery (beer), Y&R; Swank Co. (Jade East), The Shaller Rubin Co.

In production: Holland Cheese Exporters (cheese), Publicidad Badillo; The Singer Co., Inc. (sewing machines), The Caribbean Group; Banco de Ponce (bank), Publicidad Badillo; Eastern Airlines (airline), Publicidad Badillo; Chase Manhattan Bank (bank), Y&R; Don "Q" Rum Distillery (Rum), Y&R; The Borden Co. (milk), Siboney; Destileria Brugal, C. por A. (Rum & Vermouth), Young & Rubicam Damaris; Dominicana de Aviacion (airline), direct.

DOLPHIN PRODUCTIONS

Completed: Daily News (Reporter Theo Wilson), W. H. Schneider, Inc.; CBS Television Network (promotional spots), direct; Michigan National Bank (banking services), Jepson-Murray.

In production: General Motors Corp., Foreign Distributors Div. (Opel), direct; CBS Television Network (promotional spots), direct; Clairol, Inc. (Clairol Carrousel), FC&B; Michigan National Bank (banking service), Jepson-Murray.

ELEKTRA FILM PRODUCTIONS INC.

Completed: J. B. Williams Co. (sleeping pills), Parkson Adv.; United Delco Co. (batteries), C-E; Boyer Bros. Inc. (candy bar), Bauer-Tripp-Foley; Pepsi-Cola Co. (soft drink), BBDO; National Biscuit Co. (crackers), M-E; 3M (Scotch Tape, Duplicating Machines), MacManus, John & Adams; Aluminum Co. of America, F&S&R; NAB, direct; American Chiclé Co. (gum), Ted Bates; Miles Products (Tension 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.

In production: Thomas J. Lipton (salad dressing), Edward H. Weiss; Eastman Chemical Co. (Packaging Machine), direct; Miles Products (vitamin pills), Wade Adv.; Hudson Paper Products (paper goods), Grey; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; Eastman Kodak (visual education), JWT; Gillette Safety Razor Co. (deodorant), Clyne Maxon; Atlantic Refining Co. (gasoline), Ayer; Life Insurance Institute (Life Ins.), JWT; Sealtest (Cottage Cheese), Ayer; General Electric (refrigerators), Y&R; J. B. Williams Co. (sleeping pills), Parkson.

IMAGINATION, INC.

Completed: Standard Oil of California (dishes, promo), BBDO; PSA, Gross, Roberts & Rokey; Foremost (Marin Dell), Hofer, Dieterich & Brown; Kilpatrick's (bread), Cappel, Pera & Reid; Pacific Plan, Hofer, Dieterich & Brown; Flexy (pens), Cloakley.

In production: Golden Grain (Chirardelli Cocoa/Flicks), M-E; Matson Navigation (container service), C-E; KGO-TV, direct; Chevron Chemical Co. (ortho), M-E.

PAUL KIM-LEW GIFFORD

Completed: Golden Books (Universal History of the World), Wexton; Titleist (golf balls), Reach, McClinton; Nestle's Quik, Leo Burnett; Prudential (insurance), Reach, McClinton.

In production: R. J. Reynolds Tobacco Co. (Winston), Wm. Esty; Chevron Standard (Chevron gasoline), BBDO; American Sportsman (opening), Sports Programs; Continental Can Co. (Bondware), BBDO.

STARS & STRIPES PRODUCTIONS FOREVER, INC.

In production: Rothmans of Pall Mall, Ltd. (Craven Menthol Cigarettes), Hayhurst; General Mills (Kix), D-F-S; Warner-Lambert Pharmaceutical Co. (Bromo Seltzer), Ronalds-Reynolds; Menley & James Laboratories (Contac), FC&B; Southern New England Telephone Co. (telephone extensions), BBDO.

THE TVA GROUP, INC.

Completed: Pennsylvania Dutch (Pennsylvania Dutch Noodles), Weightman; RCA (Color TV), JWT.

In production: AT&T (long lines), Ayer; Beecham Products (Brylcreem), K&E; Genesee Beer (beer), Wm. Esty; Marathon Oil (gasoline), C-E; Pennsylvania Dutch (Pennsylvania Dutch Noodles), Weightman.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

In the past several weeks two pamphlets have crossed over the desk. Though titled differently and compiled by different organizations they have the same end: to provide the media man with a quick and ready reference piece. The pamphlets are the *BBDO Audience Coverage and Cost Guide* and the *SSCB Media Pocketpiece*. Both publications contain the same sort of information. They each list categories—"Network Television," "Spot Radio," "Daily Newspapers"—and give certain estimated information about all areas of media. There, however, the similarities end. In terms of the booklets' coverage of *spot* television they attack the problem of approach in independent ways.

The SSC&B booklet provides information on estimated market cost per rating point, as given in day-part categories. The BBDO book, on the other hand, lists representative cpm's for spot announcements in the top 100 markets, broken down also into day-part categories. Both estimates are based on information tabulated by the respective agency's research department. The choice, therefore, of which is easier to work with is left up to the individual buyer, who buys either on rating points or on cpm.

The information provided for spot timebuyers varies to this degree: According to the BBDO book a one-time-only 20-second prime-time spot

in the top 100 markets will cost \$34,350. The SSC&B book provides information for this time slot indicating that a 20-second spot in the top 100 markets will cost \$1,671 per rating point. Considering the average prime time rating, these two costs work out about the same.

The BBDO book lends itself more easily to interpretation in terms of the demographic information requested by an increasing number of clients. It is well to remember, however, that cpm homes requires a rating point base, so both booklets are, in effect, equally valuable.

One addition to the BBDO book this year (this is the fifth edition) is a table of adult-viewer characteristics. Program categories are listed along with basic demographic break-

downs, such as, Sex, Income, Age, and A, B and C/D County Size. Therefore, on the basis of a simple chart it is possible to come up with the not-too-surprising information that Quiz and Audience Participation shows do the best with audiences of older women of low income who live in C/D counties. What's more, Action and Adventure shows attract an audience of young, urban, upper-income males and females. This may be rudimentary to the experienced media man, but it provides an indication of the type of significance demographics is having.

Either of these useful booklets may be obtained by writing the media department of the agency concerned, and, in the case of BBDO, including a crisp one-dollar bill.

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

American Character Co.

(Helitzer, Waring & Wayne, N.Y.)

Long range plans have been set up for September activity for AMERICAN CHARACTER DOLLS. The length of the campaign is still undetermined though the client will use minute spots in 40 major markets. Liz Melon is the buying contact.

American Petrofina Co. of Texas

(Geer, DuBoise & Co., Inc., N.Y.)

Twenty markets are set for the beginning of spot activity for FINA GAS. March 28 marks the start date and the



Edward Tashjian was named a vice president of BBDO, New York. Mr. Tashjian, associate media director, joined the agency in 1960 as a media supervisor.



Since Hollywood "road-shows" its big features these days, WWJ-TV Detroit is taking the same tack with a new color film about the Motor City market and the NBC-TV affiliate's place in it. The "Idea-Sphere" presentation premiered in New York early this month, with several hundred agency media people on hand. Above (l. to r.), WWJ-TV general manager James Schiavone greets timebuyer guests Chuch Rosen of William Esty Co., Gale Gilchrest of Gumbinner-North, and Robbie Robinson of Esty. Lon King, vice president at the station's representative, Peters, Griffin, Woodward, looks on. Other showings took place in Chicago, Los Angeles and San Francisco, with a hometown showing coming up in Detroit next week. A primary point in the "Idea-Sphere" theme: more than 100 local live originations are handled weekly by WWJ-TV.

commercials will be seen in fringe minute and prime 20 time periods. Penny Schmitt does the buying.

Coca-Cola Co.

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

Five western markets are seeing spots for COCA-COLA in this start of a fresh year's activity. Minutes and 20's are being used to reach young adults. The buying contact is Judy Unks.

Continental Baking Co.

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

HOSTESS DONUTS & PASTRY will be touted in heavy spot activity in 12 markets. The April 4 breakdate will see minute spots in day and fringe timeslots. The media buyer is Chet Slaybaugh.

Corning Glass Co.

(Carl Ally, Co., N.Y.)

The twenty-first of this month is the break date for renewed activity for CORNINGWARE in a selected group of markets. Fringe and prime minutes are slated for use to reach women in the 14-week campaign. Karli Kalmus buys.

Charles Pfizer Co.

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

Prime timeslots will be used to reach women for CREAMSTICK. The activity beginning April 11, will run for four weeks in 40 major markets. All commercials will be 20's. Jerry Martin buys.

Dennison Manufacturing Co.

(Lawrence Brown Advertising, N.Y.)

April first is the break date for a spot campaign for DENNISON COPIERS. This machine will be demonstrated in minute spots adjacent to the *Today Show* in New York City. Cabel Smith is the buyer.

Dodge Corp.

(BBDO, Chicago)

April 18 is the kick-off date for activity for the DODGE DEALERS organization. The spots, placed around news and sports shows, will be seen in a small number of markets during the four week campaign. Minutes will be used in early and late fringe slots. Peggy Reed is the buyer.

Ford Motor Co.

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

Twenty-four markets are lined up for a March 21 run of activity for FORD's automobiles. The five week campaign will utilize prime 20's aimed at men and women. Judy Habueck is the buyer.

R. T. French Co.

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

April third is the break-date for spot activity for POTATO FLAKES in selected markets. The ten weeks of commercials will use early and late fringe timeslots. Louise Gainey is the buying contact.

Rep Report

EDWARD L. LAWSON was appointed sales promotion manager of ABC Television Spot Sales. Mr. Lawson replaces GERALD FISHER who was promoted to manager of affiliate advertising for the ABC Television Network. Mr. Lawson was a member of the sales development department of the ABC-TV.

DALE PAINE was named research manager for H-R Television, western division. Miss Paine was most recently with Foote, Cone & Belding as a spot tv buyer. At the same time, JIM EVANOS was appointed to the H-R eastern division sales team. Mr. Evanos was previously with Edward Petry & Co.

PAUL ARNZEN joined the Boston sales staff of Blair Television. Mr. Arnzen was previously a salesman with Union Mutual Life Insurance Company.

EDWARD LOUD joined the west coast office of Peters, Griffin, Woodward, Inc., as an account executive. Mr. Loud was previously with Dancer-Fitzgerald-Sample.

STEPHEN H. RAFFEL joined the New York sales staff of Harrington, Righter & Parsons, Inc., as an account executive.

RICHARD H. GOLDMAN joined the New York television sales staff of Edward Petry & Co. as a salesman. Mr. Goldman was formerly a media buyer at Cunningham & Walsh.

General Cigar Co.

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

Today marks a renewal of spot activity for TIPARILLO cigars. The 52-week campaign is using minute spots in a large number of selected markets, with a frequency of six weekly in each market. Dave McCoy is the buyer.

General Time Co.

(MacManus, John & Adams, Inc., N.Y.)

Inexpensive watches are the products to be sold in this spot series. Kids shows are the media target in the six weeks of spot activity seen in a very small number of markets. Minutes will be used. Karen Silberstein buys.

Golden Press

(Wexton Co., Inc., N.Y.)

This publisher is planning to continue a series of staggered flights in 25-plus markets. The publications vary from selected market to market, but they include an encyclopedia, history books, and others. The supermarket retail outlet is touted in each case and will be promoted in minutes and 20's, and in some markets, ID's. Anita Blum is the buying contact.

(Continued on page 52)

One Buyer's Opinion . . .

WHAT'RE THEY DOING TO US NOW?

It's a funny thing, but hardly a day goes by that we don't hear from one magazine or another that they're going to give us a "bonus" or "something extra." Maybe it's a circulation increase of 100,000 that isn't going to cost any more on the rate card; maybe it's a "magazine" concept or a new regional edition set-up; maybe it's a new kind of color or three-dimensional printing. But it's *something* for us and our clients.

And, hardly a day goes by that we don't hear from one tv station or another that something is being *taken away* from us.

It's amazing, isn't it? Still, when the station people or the reps note that spot business is down in one month compared to the same month a year before, or when they see sales aren't going up the way they'd predicted, they don't understand why. Maybe a look at the station's rate card would help. All that has to be done is to compare the card of today with the one of five years ago. And think about what the buyer and the advertiser *isn't* getting now.

He isn't getting discounts for continuity. He isn't getting meaningful rate protection. He isn't getting competitive product protection. He isn't getting the kind of flexibility and economy that *made* spot the multi-million-dollar business it has become. If this isn't enough to explode the myth of spot's appeal, it certainly comes close. Let's look at the points one by one.

Within the past year or two, consecutive-week discounts have all but disappeared from spot tv rate cards. Originally an inducement to continuity, the discounts were dropped because the larger spot advertisers were on all the stations in a market, anyway, and the smaller ones had limited budgets that meant they had to hit selected stations in flights. Therefore, the discounts were superfluous in that they weren't attracting advertisers—at least, that seems to have been the thinking at the station level—and so they were eliminated. Ironically, the new "no discount" rate card for CBS-TV retains a rate reduction for 52-week advertisers, and virtually all the major magazines have discounts for continuity. So the stations are alone in their action, an action that may be understandably sound, but one that represents a *deletion* from the possible advantages of spot to an interested advertiser. And what was offered as a substitute? Nothing.

Rate protection has been getting widespread publicity, and the problem has grown more acute as grid cards proliferate. With stations complaining they must change rates as the ratings books come out, in order to remain "competitive," it's easy to see why three months' protection is out of the question. Or is it? Media departments have pointed out that a station could maximize its competitiveness by reducing the prices on low-rated spots without raising the cost of the more desirable ones. Total price revisions—some up, some down—wreck havoc with budget controls. Again, what has been offered by the sellers of spot as a replacement for the decline in rate protection? Nothing.

The old "two-telecasts" notice of spot cancellation is on the way out, too. Stations now require three-, four- or even 13-weeks' notice of schedule revisions. The situation is compounded by the variety of notice required for "participating" spots and other special classifications. Only if his time is highly salable can a spot advertiser be expected to move out of spot easily. *Flexibility?* Ha, it is to laugh.

I see I'm out of space. But not of details. Let's go on with this, same time, same place in a future issue.



An invitation from

Adam Young . . .

You are cordially invited to attend THE ADAM YOUNG ANNUAL AMATEUR ART AWARD EXHIBIT to be held during the NAB Convention in the English Room at the Sheraton-Blackstone Hotel, Sunday, March 27th to Wednesday, March 30th. Daily showings will be continuous from 10:30 AM. Amateur artists among station and network personnel registered at the Convention are invited to exhibit their works. Contact your local Adam Young office for details before March 18th.



**adam
young inc.**

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

Hills Bros.

(Foote, Cone & Belding, S. F.)

This company is expanding its sales of HILLS BROS. REGULAR COFFEE into eastern markets and is adding extra television spots to its radio campaigns in 'slow developing markets'. Twelve of these markets are lined up for an eight week spot campaign breaking March 21. Daytime minutes only will be used. Diane Hardesty is the media contact.

Kraft Company

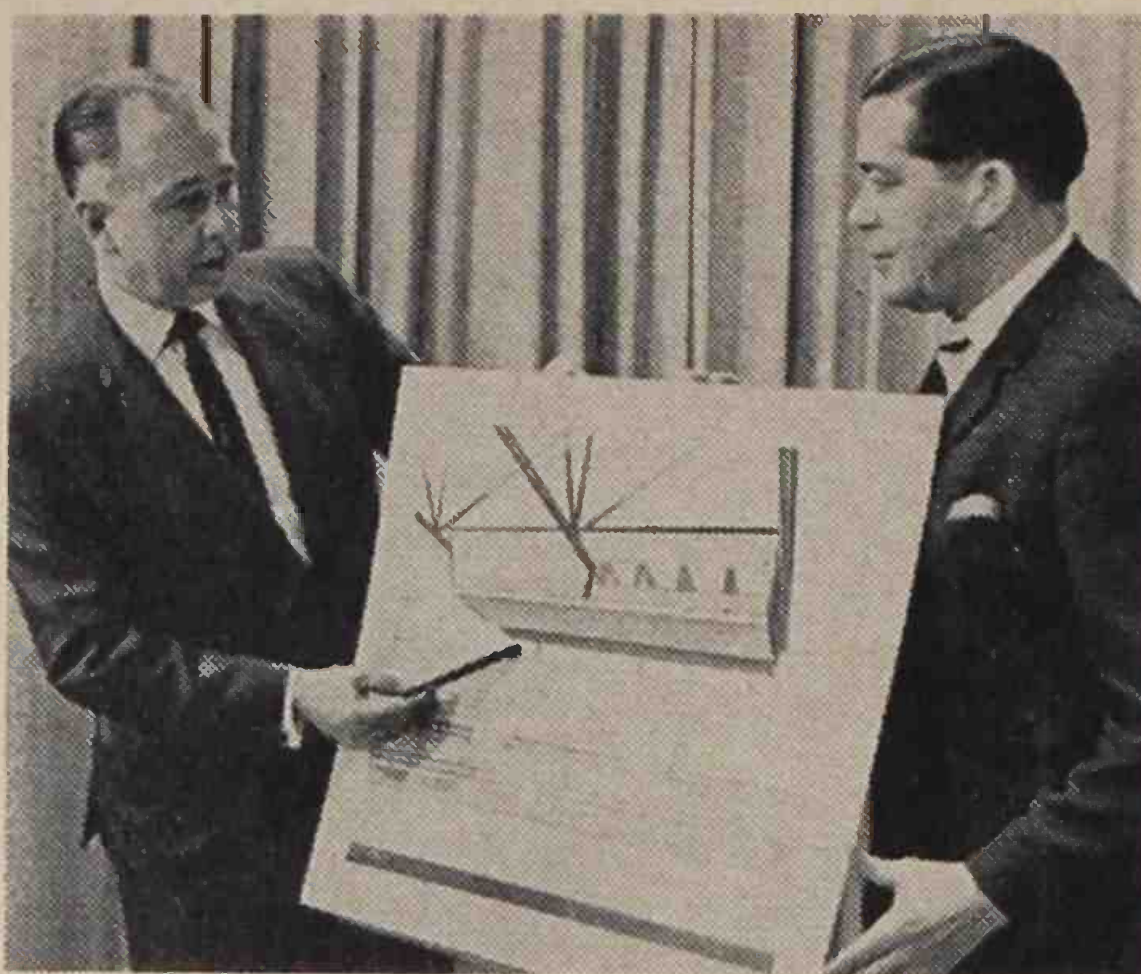
(J. Walter Thompson Co., Chicago)

Heavy spot activity breaks March 28 for this well-known cheese manufacturer's MAYONNAISE in four selected markets. Daytime minutes and ID's will be used to reach moms. Clay Roseland is the buying contact.

P. Lorillard Co.

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

Continued activity is being seen for OLD GOLD SPIN FILTERS in a selected group of markets, aimed primarily at women. The commercials are one minute in length and are seen in early and late fringe timeslots. Mel Heckman buys.



Odin S. Ramsland (l.), general manager of KDAL radio and television Duluth, Minn., introduces L. C. Underdahl, Arena-Auditorium board member, to special features of press box for the market's new arena. KDAL donated the \$9,000 press box for the \$6.1-million complex now nearing completion in Duluth. The Arena-Auditorium will be inaugurated in August.

Menley & James Corp.

(Foote, Cone & Belding, N.Y.)

Sixteen markets are lined up for spot activity for CONTAC. The renewed series of commercials will be seen in minute spots for eight weeks. Sharon Burke is the buyer.

Naph-Sol Refining Co.

(Norman, Navan, Moore & Baird, Grand Rapids)

ZEPHYR GASOLINE will be advertised in a small number of mid-western markets in a spot campaign breaking April 4. Twenties and ID's will be seen in kids shows, and prime and fringe timeslots to reach adults. Neal Torrey is the buying contact.

National Insurance

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

This week starts a month-long spot campaign for NATIONWIDE INSURANCE in a selected number of markets. The spots, in and around news shows, will be one minute in length. Mike Fulford buys.

(Continued on page 54)

TvQ January—Top Ten Evening Network Programs by Market Size

Copyright Home Testing Institute/TvQ, Inc., 1966

| Rank | Program | Market Size Groups | | | | | | | | | | | | | |
|------|-----------------------|--------------------|-------|--------------|-----|---------------|-----|------------|-----|-----------------|-----|--------------|-----|-------|-----|
| | | Total Audience | | Total Adults | | 2 mil. & Over | | 1/2-2 mil. | | 50,000-1/2 mil. | | Under 50,000 | | Rural | |
| | | Fam* | TvQ** | Fam | TvQ | Fam | TvQ | Fam | TvQ | Fam | TvQ | Fam | TvQ | Fam | TvQ |
| 1 | Bonanza | 90 | 46 | 93 | 44 | 89 | 40 | 95 | 36 | 95 | 46 | 94 | 52 | 92 | 52 |
| 1 | Walt Disney | 89 | 46 | 87 | 42 | 86 | 36 | 89 | 48 | 89 | 44 | 89 | 39 | 82 | 42 |
| 3 | Man From U.N.C.L.E. | 71 | 42 | 71 | 33 | 77 | 37 | 73 | 32 | 72 | 35 | 66 | 28 | 66 | 30 |
| 4 | Gomer Pyle, U.S.M.C. | 83 | 39 | 83 | 35 | 75 | 25 | 84 | 35 | 86 | 40 | 91 | 38 | 81 | 39 |
| 5 | Get Smart | 54 | 38 | 47 | 23 | 54 | 29 | 52 | 24 | 46 | 24 | 49 | 16 | 35 | 18 |
| 5 | Saturday Night Movies | 75 | 38 | 79 | 37 | 81 | 39 | 81 | 36 | 81 | 40 | 77 | 34 | 76 | 37 |
| 7 | Red Skelton | 84 | 37 | 86 | 34 | 80 | 26 | 85 | 29 | 85 | 37 | 91 | 41 | 90 | 39 |
| 8 | Dick Van Dyke | 84 | 36 | 84 | 33 | 81 | 32 | 86 | 31 | 87 | 36 | 85 | 32 | 82 | 32 |
| 8 | Bewitched | 80 | 36 | 77 | 27 | 76 | 28 | 79 | 27 | 77 | 28 | 84 | 21 | 72 | 30 |
| 8 | Big Valley | 41 | 36 | 43 | 32 | 35 | 25 | 43 | 27 | 49 | 30 | 43 | 38 | 45 | 42 |

TvQ January—Top Ten Evening Network Programs 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 | 90 | 46 | 93 | 44 | 93 | 56 | 91 | 49 | 95 | 35 | 92 | 36 |
| 1 | Walt Disney | 89 | 46 | 87 | 42 | 87 | 44 | 81 | 43 | 91 | 40 | 87 | 36 |
| 1 | Man From U.N.C.L.E. | 71 | 42 | 71 | 33 | 67 | 33 | 70 | 30 | 74 | 32 | 74 | 36 |
| 4 | Gomer Pyle, U.S.M.C. | 83 | 39 | 83 | 35 | 84 | 44 | 88 | 36 | 83 | 30 | 77 | 28 |
| 5 | Get Smart | 54 | 38 | 47 | 23 | 44 | 24 | 47 | 21 | 51 | 23 | 48 | 23 |
| 5 | Saturday Night Movies | 75 | 38 | 79 | 37 | 79 | 43 | 72 | 39 | 84 | 40 | 82 | 27 |
| 7 | Red Skelton | 84 | 37 | 86 | 34 | 89 | 41 | 86 | 39 | 86 | 32 | 81 | 21 |
| 8 | Dick Van Dyke | 84 | 36 | 84 | 33 | 83 | 35 | 90 | 36 | 87 | 32 | 78 | 28 |
| 8 | Bewitched | 80 | 36 | 77 | 27 | 76 | 30 | 81 | 30 | 80 | 26 | 74 | 20 |
| 8 | Big Valley | 41 | 36 | 43 | 32 | 48 | 37 | 46 | 32 | 43 | 29 | 33 | 28 |

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

Media supervisor Paul Steinhacker's office has both a window with a view and a pert young lady who acts as an assistant time-buyer. Seemingly oblivious to both, Mr. Steinhacker greets visitors in a soft midwestern drawl acquired during periods spent far afield from his present position at New York's Spert, Koenig, Lois, Inc.



When the agency handled the advertising for Robert Kennedy's successful bid for the Senate in 1964, Mr. Steinhacker was involved in both print and time purchases. "It was one of the more interesting campaigns we've worked on," he says. "Because of the time element involved, the media planning presented special problems. We were often in the position of having the time cleared at the last minute and we were always working after the closing dates of the newspapers." Mr. Steinhacker pointed out that the fact that many of the campaign broadcasts were 15

minutes to a half-hour in length presented special challenges in finding choice time slots.

Mr. Steinhacker, born and raised in New York, received a B.S. in marketing and advertising from Syracuse University in 1953. He immediately went into the Army and served with a rifle company during the last part of the Korean War. Released from service in 1954, he returned to the more pleasurable civilian pursuit of advertising, join-

ing BBDO in New York in media. Several years later Mr. Steinhacker transferred to BBDO's San Francisco office and put in a stint of five years on the west coast.

In 1963 he returned to Madison Avenue and took a job as a buyer at PKL, where he was soon promoted to media supervisor. Mr. Steinhacker considers himself well-versed in media problems, having bought on everything from foods and a farm chemical account to, most recently, Xerox and U.S. Rubber.

Xerox, said the media man, shortly will be sponsoring a special called 'Let My People Go', in a "special" kind of spot buy that covers roughly a hundred markets. It's another in the Xerox pattern of "cultural interest" programs.

Mr. Steinhacker is single and lives in Manhattan. Until just this past year, when time and the weather conspired against him, the media supervisor would play tennis in upper Central Park all through the winter.

What's the Word, Early Bird?



Over 50,000* (count 'em — 50,000!) find out early every morning on WSM-TV's OPRY ALMANAC. Over 50,000 loyal viewers get the word from host Ralph Emery. They watch. They buy. Maybe you should, too. OPRY ALMANAC, that is. And when someone asks you why . . . tell 'em a little bird told you. An Early Bird.

*ARB, Nov., '65

OPRY ALMANAC

6:00-7:00 a.m., Monday thru Friday

WSM-TV

Nashville,  Tennessee



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

Sales campaigns make a big splash in Fresno when you put your message on KMJ-TV . . . because first class programming captures the right kind of audience for your advertising. In the nation's Number One agricultural income county*, the station to remember is KMJ-TV.

*SRDS, January, 1966

KMJ-TV



McCLATCHY BROADCASTING

NATIONAL REPRESENTATIVE, THE KATZ AGENCY, INC.

No-Doz (Division of Bristol Myers)

(Gardner Advt., St. Louis)

Two flights of spots are slated for NO-DOZ in a limited number of markets. The first is a continuation of current activity, consisting of fringe and late minutes. The second, breaking April 11, and running one month, will use minute and prime ID's. The buyer is Dorothy Prendergast.

Purex Corp.

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

Continuing activity for BRILLONS is being seen in a selected number of markets. The commercials, running until April 30, are fringe minutes in all markets. The buying contact is Connie Gordon.

Quaker Oats Co.

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

PAMPER CAT FOOD is being advertised in five weeks of spot activity. Early and late fringe minutes are being used in 23 markets. Dick Weithas is the buyer.

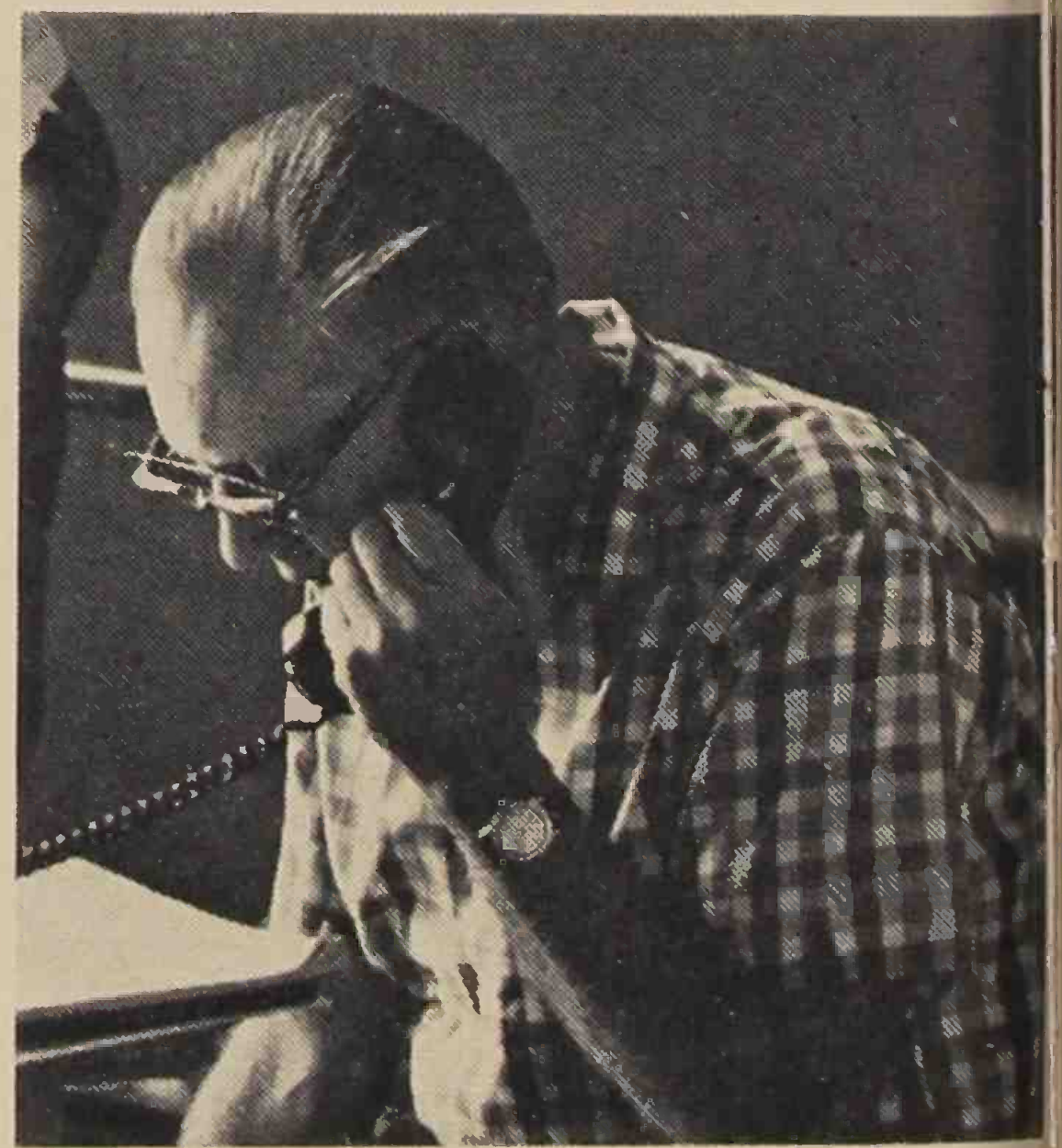
Royal Crown Co.

(Daniel & Charles, N.Y.)

Today marks the beginning of an eight week spot campaign for ROYAL CROWN.

(Continued on page 57)

When NASA orbited its newest and first full-time weather satellite, Essau WSM-TV Nashville again was on the spot with its own equipment to pick



up and broadcast pictures directly from the satellite. Above, station president John DeWitt phones instructions to engineers monitoring the pick-up devices. Mr. DeWitt put together an antenna, amplifier, fm receiver and a special read-out system in 1964 to get his own pictures from the first weather satellite. NASA requested data on the system so that it could supply other stations with the know-how to build their own devices for pick-up.

Are You Typical?

The typical television station manager comes from a small town, is in his early forties, has been in his present position for five years, is active in more than 40 community social and welfare groups, and served in World War II. These are some of the conclusions in a report by social psychologist Charles Winick on a national survey conducted by the Television Information Office. The eight-page study is now being distributed by the TIO to a national audience of government, business, religion, education, labor, and communications leaders.

"The program decisions of individual station managers throughout the country weigh heavily in shaping the total broadcast service," said Roy Danish, director of TIO. "It's within this context that the data developed by the survey tells us about their education, family background, military service, career history, curricular and extra-curricular activities and their community involvements."

Among other observations in the report: the station manager takes a vacation of between two and three weeks in contrast to his industrial counterpart who takes "from three to nine weeks." Eighty-eight per cent of his reading is on current events. He is probably involved in local politics. Although his job is intimately related to show business, his dress and jargon is more like any other executive on his level of income and responsibility. He began his career in the broadcasting industry. His wife, unlike those in many manufacturing corporations, plays little role in his promotions or new employment. What he gets—both his successes and his failures—he gets by his own efforts.



COUNT ON KOVR FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

You are heading for big results in the booming \$4 billion Stockton-Sacramento market on television station KOVR. McClatchy know-how, applied to farm and other local news, is one reason KOVR has grown so much, so fast. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

Data Source: Sales Management's 1965 Copyrighted Survey

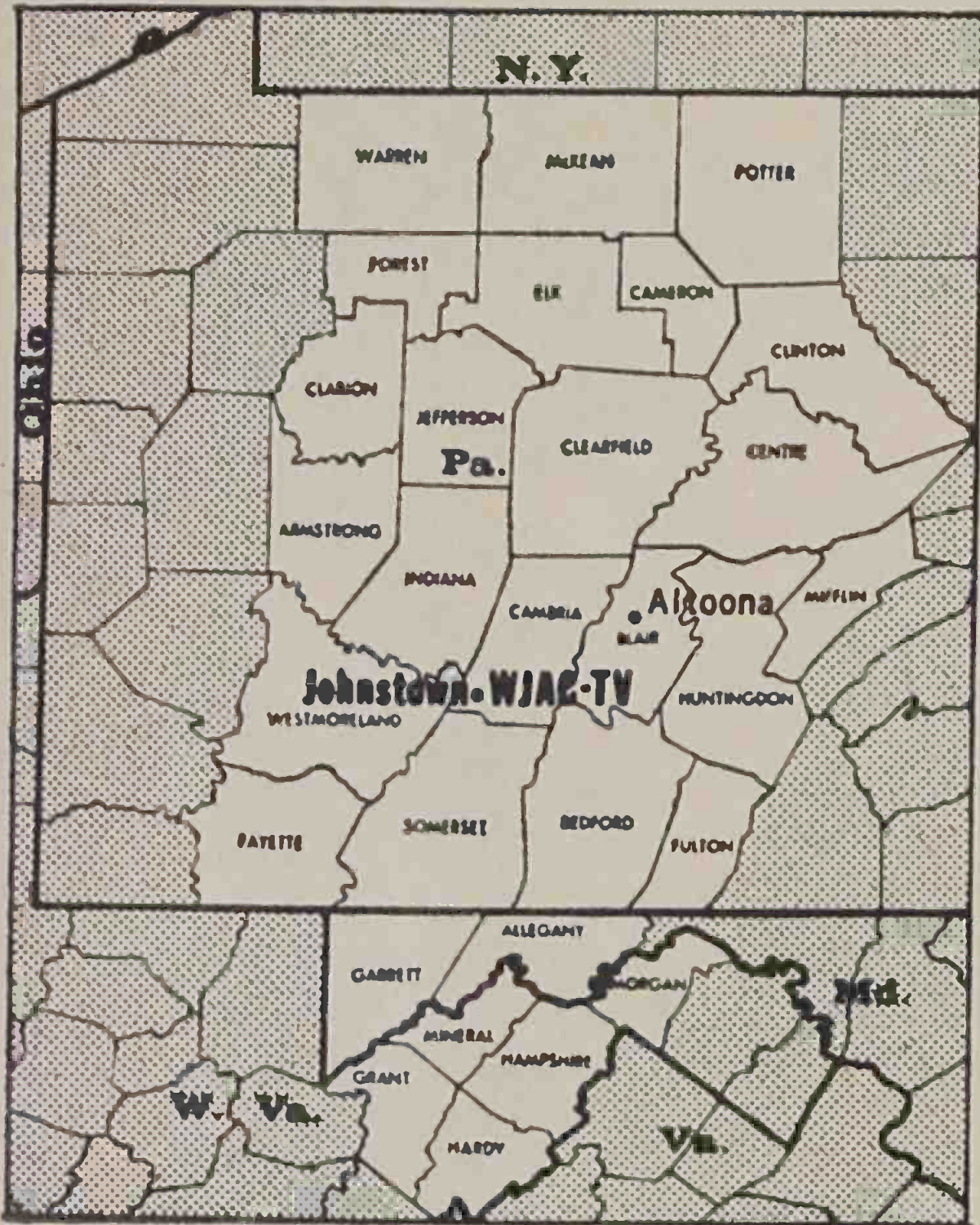
KOVR



McCLATCHY BROADCASTING

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

what's in the middle makes the big difference:



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

Number of Counties Covered . . . 31

TV Homes in Area . . . 538,500*

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

National TV Market Position . . . 27th**

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

*ARB TV Home Estimates, September 1963

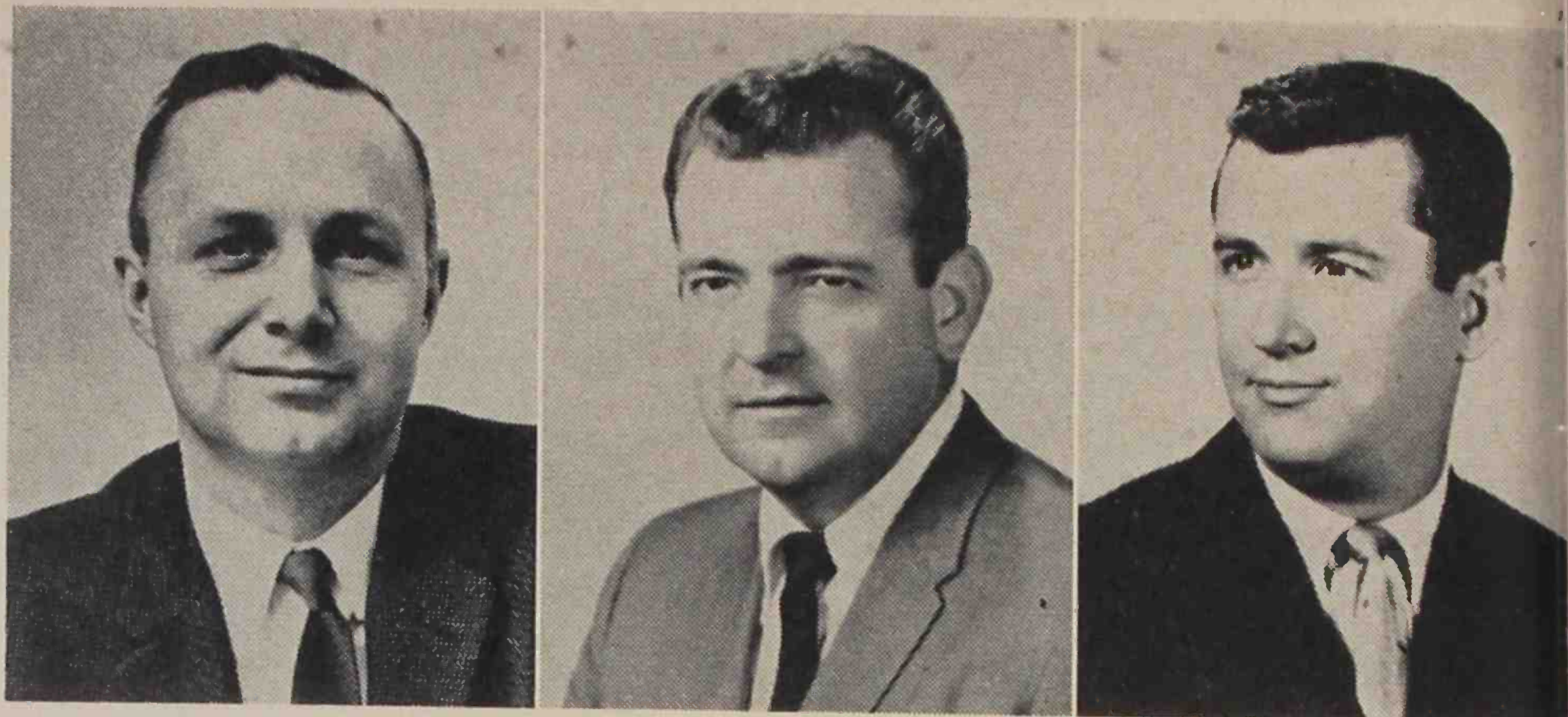
**Television Magazine '64

America's 27th Largest Market



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

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



Frank G. Boehm (l.) was named director of research, marketing and sales development for RKO General Broadcasting in the first of several executive moves in the company's upper echelons. Formerly director of research and sales planning for RKO General National Sales, Mr. Boehm reports to Kenneth Cowan, previously director of information for WOR-TV-AM, but now coordinator of research and sales development for the parent firm. In the National Sales division, Jack Duffield (c.) was named director of corporate tv sales and business development; and James Marino succeeded him as Eastern tv sales manager. Mr. Duffield joined RKO General three years ago after having served as eastern sales manager for KTTV Los Angeles. Mr. Marino has been a sales executive with the RKO National Sales division since its inception in 1961, and previously was with WCBS-TV New York.

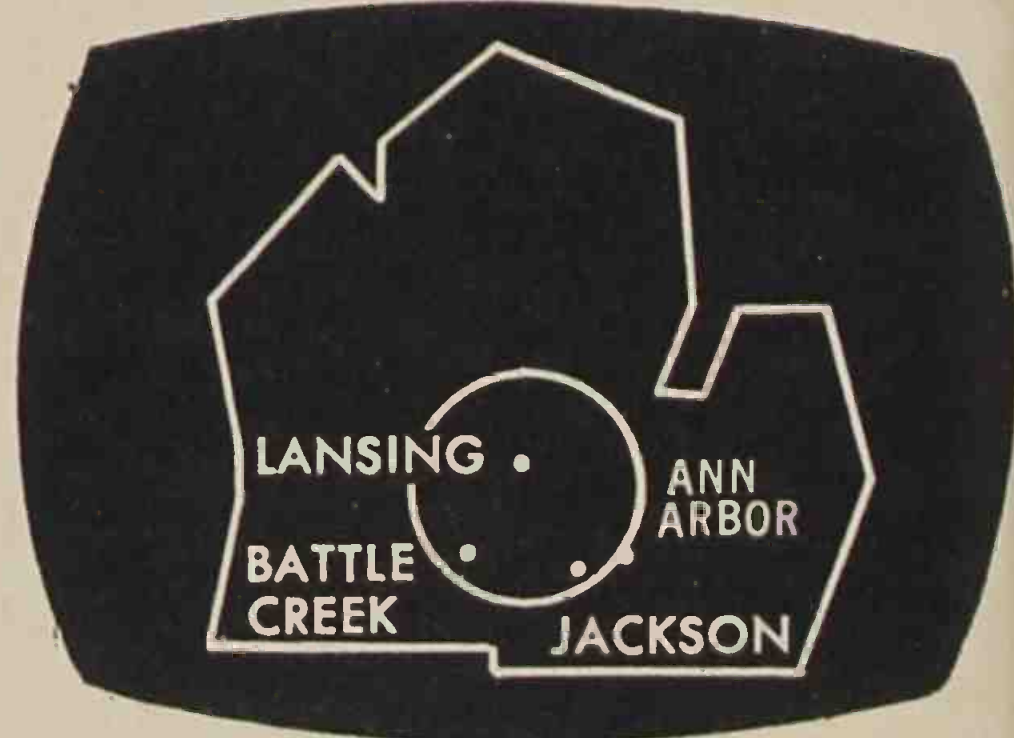
Awards for Amateur Artists

The budding Breughels, Buffets and Botticellis of broadcasting have until March 22 to get their entries in for the first Adam Young Annual Amateur Art Award contest, to be held

Elisabeth Beckjorden, 235 E. 46th St., New York.



at the upcoming NAB Convention in Chicago. Here, Mr. Young displays the silver ice bucket and champagne bucket he will present as first and second prizes to the broadcast-connected amateur artist at station, network or FCC level who submits the most deserving paintings, drawings, mobiles or sculpture. Judges will be Chicago art experts and newspaper critics. Not more than two entries from any one person are eligible. Entry information is available from



talk to the Young Men about WILX . . .

National Representatives:

YOUNG TELEVISION CORP.

Annual Reports, 1965

For 1965, The Boston Herald-Traveler Corp., owners and operators of WHDH-TV-AM-FM, the *Boston Herald* and *Boston Traveler*, reported net revenue of \$37,189,668. Operating profit was \$3,130,036, with a net income after taxes of \$1,909,326. Advertising revenue from the newspapers amounted to \$17,227,036; revenue from the broadcast operations amounted to \$11,771,103. Consolidated net income per share was \$3.48. William B. McGrath, executive vice president of the WHDH stations, is listed as the second-largest shareholder of the corporation, with 5,550 shares. The aggregate direct remuneration for Mr. McGrath was reported at \$78,900 per year. The stock is traded over the counter and in early March was at 55 bid and 58 asked.

John Blair & Co.

John Blair & Co. announced record gross revenues and earnings for 1965. Gross revenues were \$10,410,629, as compared with \$9,347,140 in 1964, and earnings were \$2,315,677, as compared with \$1,874,063. The 1965 net earnings of \$2.17 per share were 6.6 per cent in excess of net earnings for 1964 and 45.9 per cent in excess of those for 1963.

Storer Broadcasting

Storer Broadcasting Co. achieved record earnings and revenues in 1965. Earnings from operations of seven radio, five tv stations, Northeast Airlines and other properties reached \$8,059,062, as compared with a previous high of \$7,283,931 in 1964. Gross revenues were \$46,92,805, as compared with \$43,798,69 in the previous year. Net income topped \$9 million for the first time, climbing to \$9,583,947. Per-share earnings before non-recurring items increased to \$1.97 over 1964's \$1.80. The company's non-recurring gain of \$1,524,885, acquired through the disposition of holdings in Standard Tube Co., added 37 cents per share. Thus Storer's net profit per share rose to \$2.34 in 1965 from \$1.80 in 1964.

Spot (Continued from page 54)

CANDY. ID's and 20's are slated for use in two selected markets, with the target of women and teens. Eileen Cummings is the media contact.

J. M. Smucker Co.

(Wyse Advt., Detroit)

Spot activity for MARY ELLEN JELLY breaks the eleventh of April in a limited group of markets. Prime ID's and fringe minutes will be used in shows with large women audiences. Eve Reisz is the buying contact.

Sterling Drug Corp.

(West, Weir, Bartel, Inc., N.Y.)

Two selected metropolitan markets have been chosen for a flight of minute commercials for BRONKAID. The activity, breaking March 21, will run minutes for one month. Bob Decker buys.

Stroh Brewery

(Carl Ally Co., N.Y.)

There is continued activity for GOEBEL BEER in a limited group of markets. Minutes and 20's are slated for continual use to reach adults. Karli Kalmus is the buying contact. (Continued on page 60)



Recognize these two television personalities?

That's Pat Crowley, of course, who co-stars with Mark Miller in NBC-TV's "Please Don't Eat the Daisies," one of the bright new shows of this season.

And, just as familiar to Quad-City audiences, Pat Sundine, whose "Especially for You" is now in its 13th WOC-TV year.

Personalities get special emphasis here at WOC-TV. Our philosophy is that your product or service — whether network or local, program or spot, prime or Class "C" — deserves to be associated with the most personable people.

WOC-TV personalities have earned recognition and respect. We're proud of that. Most important of all, they sell. We'll be glad to prove it.

Where the personalities are....



Serving the Quad-Cities market from Davenport, Iowa

Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

Agency Appointments

JOSEPH GOODYEAR joined Ted Bates & Co., Inc., as senior vice president and director of medical advertising, a new position. Mr. Goodyear was formerly vice president and creative su-



MR. GOODYEAR

pervisor for Robert A Becker, Inc. He will be responsible for all ethical drug advertising and promotion. Also as Bates, JAMES F. DEVINS, ALAN R. KOEHLER and WILLIAM H. MAYNARD JR. were elected vice presidents. All three men are copy group heads.

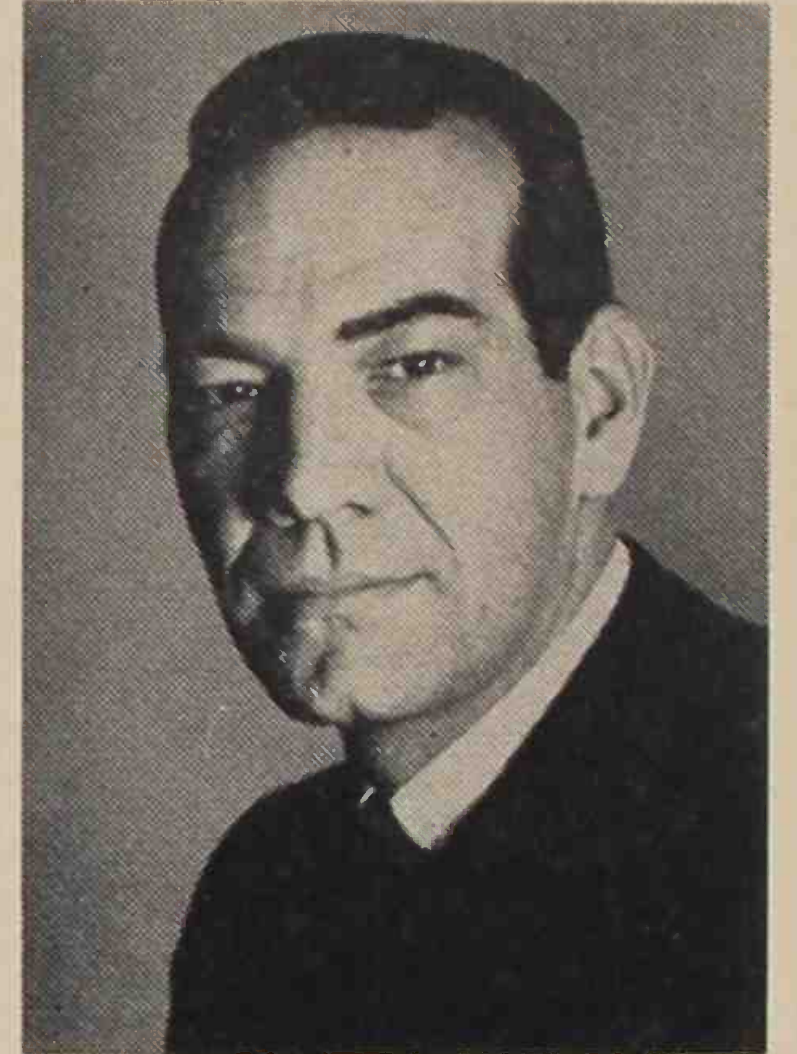
FORREST F. OWEN JR., former president of Wade Advertising, was named manager of the Chicago office of BBDO. Mr. Owen, after a long career in advertising was named president of Wade in 1965.

DALE N. HARRIS was elected a senior vice president of Geyer, Morey, Ballard, Inc. Mr. Harris was a vice president and account supervisor of the agency since 1959. Also, GERALD LINK and MARTIN MALONE were elected vice presidents at GMB. Mr. Link joined the agency in 1964 from Kenyon & Eckhardt, Inc., where he was chief art director. Mr. Malone has been with GMB since 1952.

JOHN T. MCHUGH, vice president of Geyer, Morey, Ballard, Inc., was elected to the board of directors of the company. Mr. McHugh joined the agency in 1959 from Keyes, Madden & Jones, Inc., where he was executive vice president. At the same agency, WILLIAM W. BIANCHI joined as vice president and account supervisor. Mr. Bianchi was formerly vice president and management supervisor at J. Walter Thompson. In

the GMB Chicago office THOMAS P. O'CONNELL joined as director of radio and television. He previously served as the president of O'Connell, Taylor and Co.

ARNOLD VARGA and WILLIAM CURRAN were named vice presidents of BBDO. Mr. Varga joined BBDO-Pittsburgh in



MR. VARGA

1960 as art director, and Mr. Curran joined the agency in 1963 as a marketing department promotion planner.

NOW Clip yourself a bigger segment in the growing SHREVEPORT MARKET

The \$2 billion Shreveport TV market¹ is growing by sets and homes! It now ranks 58th in the nation with an average reach of 155,300 homes in prime time.² There has been an increase of 20,000 TV sets in prime time use since November 1964 and a 10,000-set increase since March 1965.³

Your sales message has special significance in this land of the super-tall towers. You reach an affluent audience approaching a million and a half residents in Northwest Louisiana, East Texas, Southwest Arkansas and Southeast Oklahoma! When you specify the Shreveport market, you know you're clipping a bigger segment in a rapidly expanding area.

¹Television Factbook, 1965 (25% coverage or more)

²1965 ARB Television Market Analysis

³ARB, November 1965

KTBS-TV

CHANNEL 3
ABC

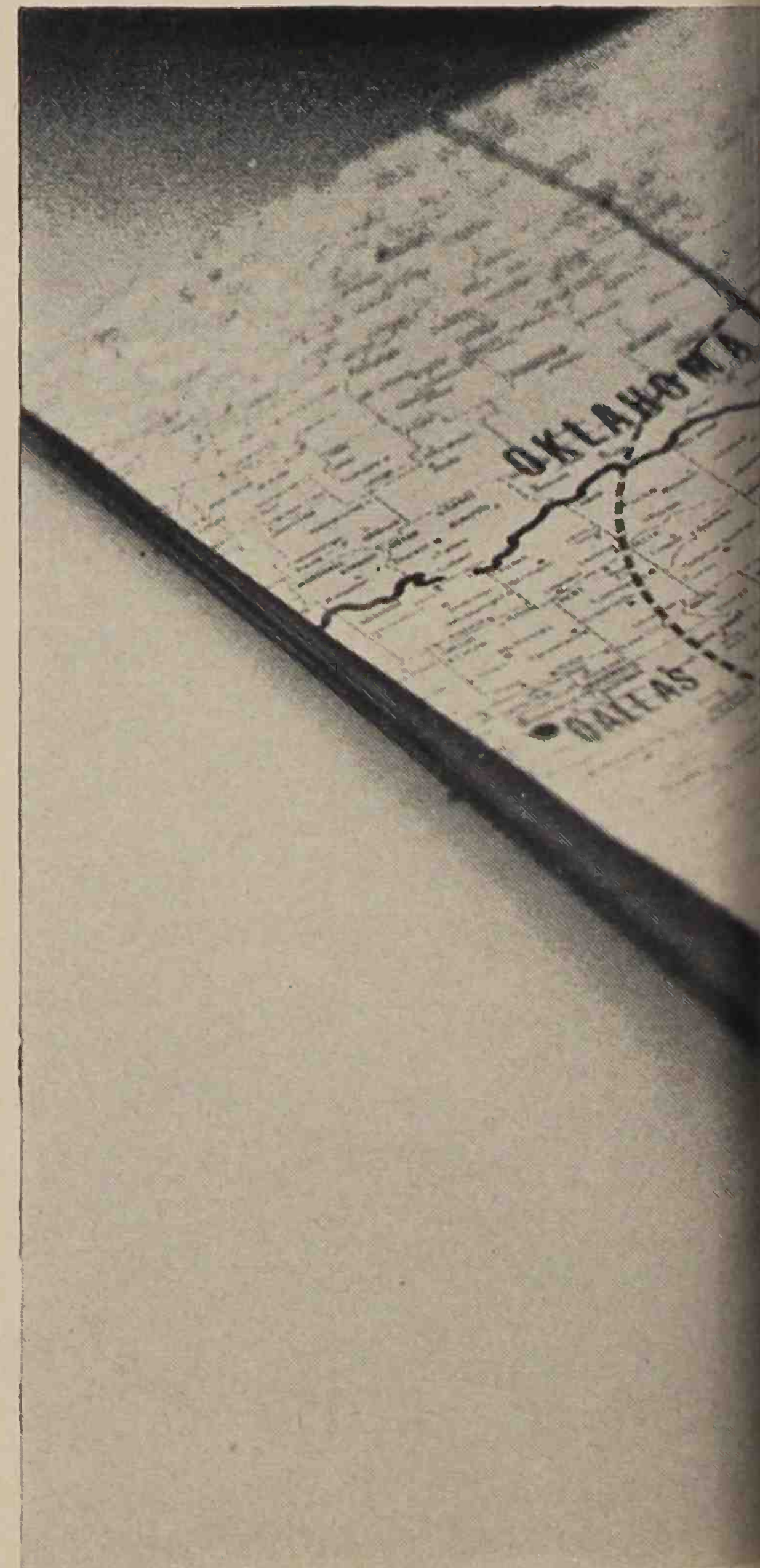
KSLA-TV

CHANNEL 12
CBS

KTAL-TV

CHANNEL 6
NBC

SHREVEPORT, LOUISIANA



Media Personals

H. D. MATT HATHENEY joined Jos. E. Smith & Associates, Inc., St. Louis, as a vice president, and ROGER J. SCHMITT was advanced to vice president-art director. The agency is celebrating its 21st birthday this year.

WILLIAM J. CASSIDY and RICHARD E. GOODMAN were elected vice presidents at D'Arcy Advertising in New York. Mr. Cassidy joined the agency as an assistant art director in 1959 and Mr. Goodman joined D'Arcy last June as a copy supervisor.

ARTHUR W. EINSTEIN JR. was appointed a vice president in the New York office of Warwick & Legler, Inc. Mr. Einstein joined the agency as a copywriter in 1964 from Benton & Bowles.

DAVID LUHMANN, BERTRAM M. METTER, and WARREN G. PFAFF were elected vice presidents in the New York office of J. Walter Thompson. All three men are copy group heads.

DONALD RUTZ was named an account supervisor at Clinton E. Frank, Inc., Chicago. He joined the agency after three years with Leo Burnett.

LAWRENCE M. COLEN was appointed associate media director at Fletcher Richards Co. Mr. Colen was previously with Norman, Craig & Kummel as associate media director on the Colgate-Palmolive, Chesebrough-Pond's and Arnold Bakers accounts.

RICHARD S. BEAN resigned his post as vice president and media director of Warwick & Legler, Inc., to form his own media consulting organization.

JUDY GREEN was appointed media director at the Getschal Company, New York. Miss Green was formerly with Helitzer, Waring & Wayne in various media and account posts.

DELORES (DEE) MACK was appointed media director of Leon Shaffer Golnick Advertising, Inc., Baltimore. Mrs. Mack was formerly media coordinator for the Noxzema Chemical Company.

EDDIE SMARDAN was appointed to the newly created post of media director to head the recently consolidated broadcast and print media departments at Carson/Roberts, Los Angeles. He joined the firm in 1959 as head of broadcast, media and production.

ZETELLE (ZEE) GUERRA joined Shaller-Rubin Co., Inc., as a broadcast buyer. Mrs. Guerra was previously media director at the Getschal Company.

JEFFREY FINE was appointed media analyst in Volkswagen of America's advertising department. At one time he was with Needham, Harper & Steers.

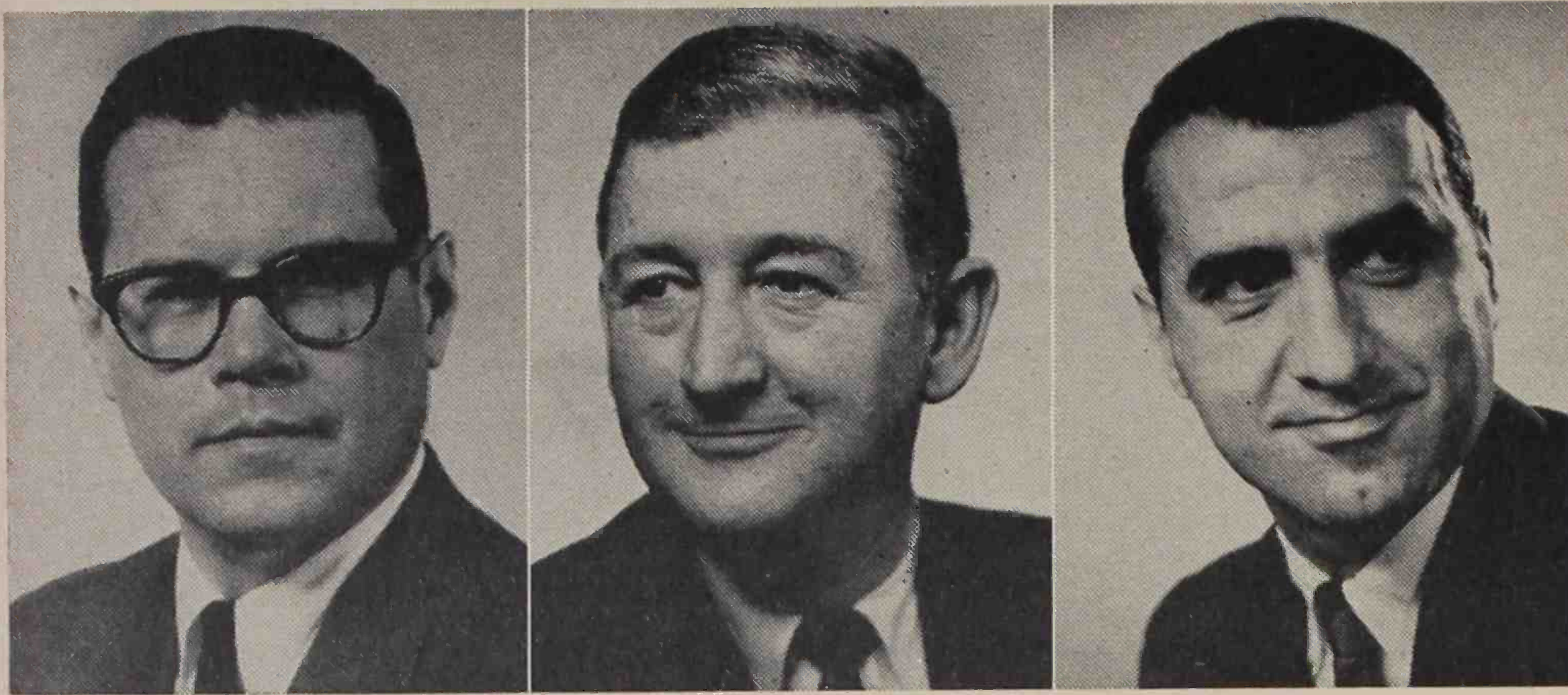
ELAINE HARTLEY joined Winius-Brandon Co., St. Louis, as a media buyer. She was formerly with Don Kemper Advertising, Dayton.

ROBERT A. FRIEDLANDER joined Reach, McClinton & Co. as a media buyer. Mr. Friedlander was formerly an account executive with Quality Bakers of America Cooperative, New York. Also at Reach McClinton, SHELIA KERNIS joined as a media estimator.

CABELL SMITH was made a media buyer in the New York office of Lawrence Brown Advertising.

MICHAEL MULIERI joined McCann-Erickson, Inc., as a buyer on that agency's Nabisco and Savings and Loan Association accounts. Mr. Mulieri was previously a buyer at Foote, Cone & Belding.





In a triple shift, Television Advertising Representatives, Inc., moved three executives into new posts. James M. King (l.), formerly sales manager for KDKA-TV Pittsburgh, moved from one Westinghouse operation to another as he became managing director of TvAR. William B. Condon (c.) was elevated from eastern sales manager to general sales manager of the station rep, and Peter Yaman, formerly an account executive, was appointed to the newly created post of New York sales manager. Mr. King served with TvAR in New York and Chicago as an account executive before joining the Pittsburgh station. Mr. Condon has been with the firm since 1959 when it was created, and Mr. Yaman joined TvAR in 1960 from WNTA-TV New York.

Spot (Continued from page 57)

U.S. Industries, Inc.

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

Two separate flights of activity break the end of this month for ROUND THE CLOCK STOCKINGS in a selected number of markets. The first, kicking off March 21, runs for three weeks and uses

minutes and 20's. The follow-up, also three weeks in duration, will consist of 20's breaking April tenth. Joe Logan is the media contact.

Universal Foods

(Getschall Advertising, N.Y.)

This client will use spot television to reach consumers in 15 markets for DUNKIN DONUTS shops. Prime 20's and

fringe minutes will be used to reach adults, but only on Wednesdays through Saturdays. Ted Robinson is the media contact.

Wool Bureau Inc.

(Grey Advertising Agency, Inc., N.Y.)

April 18 marks the start of fresh activity for this association's CARPET DIVISION in 30 top selected markets. Prime 20's and fringe minutes will run for four weeks aimed at an all-woman audience. Bernard Baskett is the buyer.

William Underwood, Co.

(Kenyon & Eckhardt, Inc., Boston)

April 11 starts a campaign for UNDERWOOD DEVILED HAM in 48 top markets. The half-year of activity employs color minutes used in conjunction with a network campaign to reach women. A timebuyer has not been announced at press date.

**Buyers' Check List
Station Changes**

WAND is the new call-letter designation for WTVP Decatur, Ill.

KJAC-TV is the new call-letter designation for KPAC-TV Beaumont-Port Arthur, Texas.

Rate Increases

ABC-TV:

KTVB Boise, Idaho, from \$325 to \$350, effective July 1, 1966.

CBS-TV:

KBOI-TV Boise, Idaho, from \$350 to \$375, effective August 21, 1966.

KTTS-TV Springfield, Mo., from \$375 to \$425, effective August 21, 1966.

WCTV Tallahassee - Thomasville, from \$450 to \$525, effective August 21, 1966.

WWTV Cadillac - Traverse City, Mich., from \$450 to \$475, effective August 21, 1966.

NBC-TV:

WMAQ-TV Chicago, Ill., from \$4,600 to \$4,800, effective August 1, 1966.

WMTV Madison, Wisc., from \$300 to \$400, effective August 1, 1966.

New Affiliates

KAVE-TV Carlsbad, N.M., and WAGB-TV Greenwood, Miss., became primary affiliates of ABC-TV.

WTVX Port Pierce, Fla., became an EMP affiliate of CBS-TV.

New Representatives

WABC-TV Greenwood, Miss., appointed Venard, Torbet & McConnell, Inc., as its national sales representative.

CJOH-TV Ottawa, Canada, appointed the E. S. Sumner Corp. as its United States representative.



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!



Wall Street Report

Cox and Kaiser. Late last month the Cox Broadcasting Company received a permit to operate a community antenna tv system in Atlanta, Ga. The application will go before the Federal Communications Commission and it is expected that the F.C.C. will grant approval. If so, it will bring to ten the number of such systems operated by Cox, with applications pending on seven additional ones. At present the Cox systems have 22,000 subscribers, a figure that could obviously be more than doubled if Cox is successful in its expansion program.

In addition to its move to open more CATV systems Cox also has joined forces with Kaiser Broadcasting, a subsidiary of Kaiser Industries, to manufacture and market CATV equipment. The close relationship between Cox and Kaiser Broadcasting has taken on added significance as a result of Kaiser's announcement that it plans to enter the pay-tv field and has signed an option for the Los Angeles franchise of the Zenith system of pay-tv, Phonevision.

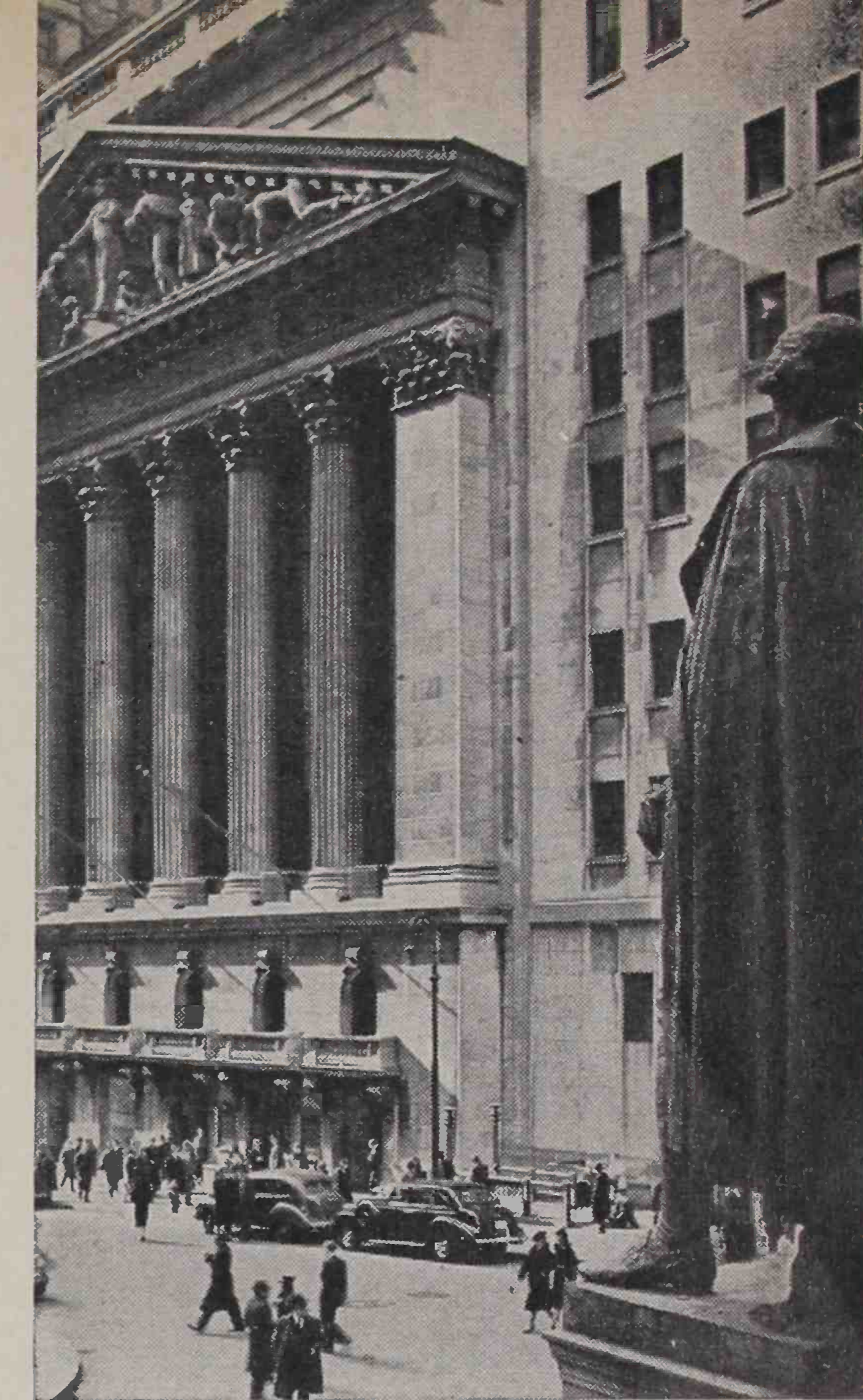
Good Growth Markets. Currently Cox obtains about 6 per cent of its 1965 revenues of \$29.8 million from its CATV operations. That would present revenues of approximately \$1.7 million. But the company is adding on franchises in Cleveland, Daytona Beach and Pittsburgh. It also joined forces with the Toledo Blade to form the Buckeye Cablevision Co. which has obtained the CATV franchise in that city. The system will have 745 miles of cable, and is the largest operation of its kind yet conceived.

It should be kept in mind that there are a number of hurdles and negotiations in the path of the development of CATV. These include the cooperation of local communities which must be paid a fixed percentage of a system's revenues. At present this is averaging around three per cent but will undoubtedly rise as revenue pressures on cities increase. This, in turn, tends to prompt municipal authorities to give extra

value to a company with sound financial background and a record of successful operations, a trend that favors Cox on the basis of its record.

Television operations contributed 79 per cent of the company's total revenues while radio accounted for another 15 per cent. Cox owns five vhf tv stations, the maximum permitted, although it could still acquire two additional uhf stations. The five stations are in Atlanta and Pittsburgh (both NBC network affiliates), San Francisco (unaffiliated), Charlotte (affiliated with both NBC and ABC) and Dayton (affiliated with NBC and CBS). Cox's revenues came primarily from national spot ads (46 per cent), local spots (28 per cent) and network (19 per cent).

Earnings Outlook Upbeat. Cox's radio operations also are heavily dependent on spot advertising, with local spots accounting for 56 per cent of the revenue, national spots accounting for 36 per cent and net-



when the opportunities present themselves in major markets.

Cox also has diversified by the acquisition last December of 80 per cent of the stock of United Technical Publications for \$4.4 million in cash.

The Cox Financial Fortunes

| | 1960 | 1961 | 1962 | 1963 | 1964 | 1965 |
|----------------------|-------|--------|--------|--------|--------|--------|
| Revenue (millions) | \$9.8 | \$10.3 | \$11.9 | \$14.5 | \$21.3 | \$29.8 |
| Profits (pre-tax) .. | \$2.8 | \$ 3 | \$ 4 | \$ 4.3 | \$ 6.8 | \$ 9.4 |
| Per Share | 68¢ | 71¢ | 97¢ | \$1.04 | \$1.36 | \$1.77 |

work advertising representing 3 per cent. Cox owns four am radio stations and four fm stations. Under F.C.C. rules it can move ahead to purchase three additional am-fm units and it is expected to do so

With expected increases in revenue from all the various sources the total revenue of Cox is expected to reach \$38 to \$40 million in 1966, and per-share earnings are expected to be in the range of \$2.10 to \$2.25.

consider Blackburn's coverage of the market before buying or selling

Our coverage, of course, being vast experience in and knowledge of media transactions of all types. Don't go into the market unprepared; arm yourself with the facts and insight available from Blackburn. The broker that covers the entire media market.

BLACKBURN & Company, Inc.

RADIO • TV • CATV • NEWSPAPER BROKERS
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James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
RCA Building
FEderal 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

Next fall (Continued from page 29)

Among the production companies that had cranked out numbers of pilots in step-deals with the networks, four succeeded in placing more than one or two new shows. Screen Gems sold a total of three-and-a-half hours of new programming a week to ABC and NBC, but none to CBS-TV. Desilu, MGM-TV and Twentieth Century-Fox TV each sold three hours a week. Talent Associates, United Artists, and Mirisch-Rich each placed two situation comedies.

There'll be a total of 13 situation comedies on CBS-TV this fall, about the same number as in recent seasons, and four of the seven new shows on that network are in that category. There will be about the same number of situation comedies on both ABC-TV and NBC-TV: seven on NBC, seven or eight on ABC. The half-hour comedies will account, all told, for some 14 hours in the networks' 73.5 hours of weekly prime-time programming.

Follow the Leader

Perhaps the most definite or distinct trend was set in the past two seasons by shows that sprang up in the wake of the James Bond fad: first, *The Man from U.N.C.L.E.*, then *Get Smart!*, *I Spy*, *Wild, Wild West* and *Honey West*, and now *Mission: Impossible* and *Jericho* on CBS-TV, and *Girl from U.N.C.L.E.* on NBC-TV.

The mythical western frontier lives on, but it looks as if even in tv fiction the open land of the dime novels is being tamed, with homesteaders settling down in two of the six new western series, and cow-punchers kidding around in *The Rounders*.

Closer in time, World War II is the setting for two of the new shows, *Rat Patrol* and *Pursue and Destroy*.

Rock 'n' roll, long the national sound and the stock in trade of most radio stations, popped up in prime-time tv during the past two seasons, in discotheque dancing shows like *Shindig* and *Hullabaloo*, but this season the r'n'r milieu is part of a series storyline, in both *The Monkees*

and *The Happeners*.

Science-fiction is on the upswing in the fall schedules, with three hour shows, *Star Trek*, *Time Tunnel* and *The Invaders*, joining those carry-overs from the past season, *Lost in Space* and *Voyage to the Bottom of the Sea*.

Inescapably, escapism, and an exaggerated form of escapism at that, characterizes all of the new entries, and almost everything on the schedules, old and new. (Unless, perhaps, *The Hawk*, as did *Naked City* before it, comes to treat some of the problems of "our dying cities.")

Bye, Bye, Reality

"The age of realism seems to have passed from tv," noted Michael H. Dann, programs vice president of CBS-TV, although, he added, dramatic realism may survive in specials, like his network's forthcoming presentation of *Death of a Salesman*. He said two of the network's new shows, *Jericho* and *Mission: Impossible* are "drama," but "larger than life—the giant caper, not reality."

Mr. Dann remarked that CBS-TV buys shows from established producers, men who have turned out series that fetched high ratings. "All comedies must have a top producer working on them," he said, pointing out that Sherwood Schwartz (*Gilligan's Island*) is responsible for *It's about Time*; Leonard Stern (*Get Smart!*) for *Run, Buddy, Run*; Don Feddersen (*My Three Sons*) for *Family Affair*, and Joe Connolly (*Munsters*) for *Pistols & Petticoats*.

Critical Phase

"The critical phase in selecting the new shows for '66," Mr. Dann said, "was providing the proper creative atmosphere for screening them." No more than two pilots were screened on any one day; and the network departments did not mix at screenings. Sales, business affairs, research, programming—each looked at each of the many pilots separately. Then interdepartmental meetings were held to "evaluate" the pilots, which were then tested by a consumer panel.

Later, meetings were held with producers to plan series; the pro-

gram department, on both coasts, made up a tentative schedule and submitted it to the network management and the various departments.

Each of the networks tests its pilots for audience reaction. ABC-TV and NBC-TV use ASI, a Screen Gems subsidiary.

An ABC source clarified the status of two publicized and prestigious packages, *Stage 66* and *Off to See the Wizard*, which the network last winter promised for fall prime time. *Wizard*, a storytelling showcase, has been put into the "replacement inventory," he said, but *Stage 66*, the long-awaited "hour of culture" first announced by the network in '64, will run in the fall season "on a preemptive basis." Asked if it would run every week, the spokesman said that the show, which looms as an omnibus of the theatre arts, "could pre-empt every primetime hour," rotating around the schedule.

The official indicated that the sizable replacement job which fell to his network this year was not extraordinarily difficult. "There was a wealth of material to choose from," he said. "Every network faces a major rebuilding job every other year."

Agency Reactions

If, understandably enough, network programming executives are disposed to think well, at least "professionally," of their fall schedules, agency programming men can take a more critical view of the shows offered to them; critical, that is, up until the moment they've committed client coin.

Last season Madison Avenue's reaction to the network schedules was less than tepid. Many agency executives said early that the fall lineups of '65 made for "the worst season ever," and as the season waxed and waned, more and more of them chorused that dirge.

Agency reaction to next fall's lineups, as well as could be gauged from a score of telephone calls, makes last spring's response seem like brush-fire enthusiasm. "It's heartbreaking to see so many millions of dollars poured into pilots, with such medio-

re results," said Nicholas E. Keesely, vice president for tv programming at Lennen & Newell. "I'm disappointed," pined the veteran showman, who is known to warm up to the glimmer of a good new show idea with quicksilver enthusiasm. He had hopes for some of the new entries, notably *T.H.E. Cat*, and thought something could be done with three or four others.

Alienated Audiences?

Few other agency program men were willing to single out pilots they thought had much of a chance, and grumbled rather about the inflated costs of buying into shows over which they have little control.

One agency man deplored the fact that agencies no longer have much veto power over what finally goes into a network schedule. "CBS-TV keeps the advertisers entirely out of the show selection process," he said, adding that some advertisers have influence on NBC-TV's final selections, and a number of clients exercise a determining effect on the ABC-TV postings.

Why Crossed Fingers?

Hovering in the air as next fall looms ever closer is the spectre of the Great Defection of the past season—a loss, whether real or imaginary, of a million homes, two million viewers. Was the loss actual, merely the result of some numerical juggling, or a natural consequence of inflated viewing the previous season? No one may ever know, but the numbers that staccatoed out of the computers shook the networks and the agencies, if only momentarily. The fall '66 schedules have obviously been put together in the hope of hanging on to the greatest numbers of viewers. In so doing, have the networks alienated a large segment of the audience? A segment large enough to affect the viewing totals downward?

Anyone in a position to do anything about it hopes not. But there are plenty of crossed fingers in the four blocks of Communications Row on New York's Sixth Avenue. ■

Children (Continued from page 31)

Benton & Bowles has run extensive tests with children and has developed a primer of advertising theorems applying to the young audience. Using the services of William D. Wells, a professor of psychology and head of the graduate program in consumer behavior at Rutgers University, the agency has run numerous interviews with children. The B&B group worked with children 5-12-years old, and made copious notes about their reactions to test and actual tv commercials. They concluded that when the right combination of circumstances is achieved and the child accepts what he sees on television, "then the influence of children extends beyond the products they consume themselves. When other members of the family have no special brand preferences, and when the mother regards all brands as more or less the same, the preferences expressed by the children are apt to determine what the whole family gets." The conclusion came from what the B&B insiders call *P.S. 666*.

Some Pitfalls

The concept of children as sales objects has its own pitfalls. Once the correct combination of advertising elements is reached, there is a danger that the more ambitious advertiser will attempt to overreach the bounds of "good taste" and "truth." It is this field of children's advertising that the NAB has felt compelled to supervise very carefully, to the dismay of some advertisers. The heyday of "misleading" children's commercials was several years ago, and thanks to a specially modified NAB Code for children's items, most of the questionable advertising has left the air.

"Our problems are to establish standards which have never existed before and yet which are reasonable and workable," said an NAB spokesman. He went on to say that the Code does not enjoy the idea of an advertiser telling the child to ask his parents "to buy me one of these". The representative sees the current NAB regulations as sufficient to han-



**The Features with a
REPUTATION**

MGM 6

**The
Station
with the
MGM/6
REPUTATION**

WTVJ Miami



dle any situation, even in light of the almost certain increase in the overall aspects of children's advertising.

Some advertisers are not pleased with the NAB's restrictions on what they can and can not do on television. "We are not Machiavellians, washing our hands in the blood of parent-child relationships," said Mel Helitzer. "The Code is a bad thing. If they can't leave the whole matter simply on terms of misrepresentation then I think that the regulations are illegal and immoral."

It is, however, the influence that the child has on his parent's buying decisions that worries thoughtful people in television and marketing. Mr. Helitzer claims that "sixty per cent of children get what they ask for." Some other information revealed through the several agencies' research has bothered observers. It has been estimated that many children as young as six or seven years old have as much as ten dollars a week of disposable income *themselves*, not to mention the items they can cajole their willing parents into buying them. Many advertisers see this fact as vital in terms of sales.

The reasons behind this vital power of Junior over Dad and Mom are open to various interpretations. One of the most accepted is that "Parents are so psychologically motivated by their insecurity that they will buy almost anything to obtain the child's 'love'. The attitude of many parents is that there isn't time to give the child the love and attention that he 'needs,' so they tend to buy the child objects, as a substitute."

The Code is not intended to be an intermediary or a protection to the parent from his consumer-goods hungry offspring. It is, however, intended to protect the impressionable kiddie from some of the more outrageous product claims. The Code indirectly protects the parent from the vagaries of fads and the possibility that the child will be told on television that the toy he already has is "out" and that another, newer toy or item is "in."

One of the items that seems to steer a safe course between "imaginative" advertising and the Code re-

strictions is a simple putty put out by Colorforms and advertised by New York's Chalek & Dreyer, Inc. Colorforms has followed the fads of last few years with a series of stick-on kits and putty molds. Names have ranged from *Miss Weather* to *Monster-Print Putty* to the up-coming *Man From U.N.C.L.E. Print Putty*. The agency, planning a spot campaign for the latest play-putty, is very concerned with the Code question: "Children are less tolerant than adults with misrepresentation and exaggeration in advertising. They haven't the grown-up sophistication to 'forgive and forget' an overstatement. Manufacturers who are in the children's market to stay cannot afford a single mistake. They must play it straight with their young customers each time, every time", says Harvey Dreyer, president of the agency.

What future lies ahead for the child's realm in advertising is completely clear. All indications are towards an increasingly large part of television's commercial time directed at the kiddies. "We've barely scratched the surface," says a marketing executive at a large agency. "A large stumbling block still in the path of kids' advertising is the still-incomplete marketing philosophy. I feel that someone who does a definitive marketing survey on children and their buying habits will have the field cornered for a long time."

Johnny may not be able to read, but he can sure watch television. ■



Jack Jones (l.), advertising manager for Mattel, Inc. since 1962, has been promoted to the newly created post of marketing services director. He will be succeeded by M.A. Souers (r.) who joined the California-based toy firm in April as assistant advertising manager.

TFE (Continued from page 31)

over for the future. You know how valuable this can be. How often have you had to make a program buy fast, over the phone? An investigation at the TFE will equip you to make a knowledgeable buy any time.

To make the knowledge stick, jot down your reaction right in your TFE Directory. When you run out of margins, you'll find clear note pages in the back.

The TFE Directory lists a total of 38 packages as "new for '66". If you want to study *all* of them, I'd suggest you go back to the first method, making a circuit of the floor, allowing about 10 minutes for each distributor to give you a taste of his wares.

Is It for Business?

Opinion is divided as to whether the TFE is a good place to transact business. Some distributors say they do not go into the TFE to make sales, that they go only to exhibit their shows and greet their station friends in a cheerful setting. Others say that the TFE serves most effectively as a market place, and that they are indeed prepared to talk business there.

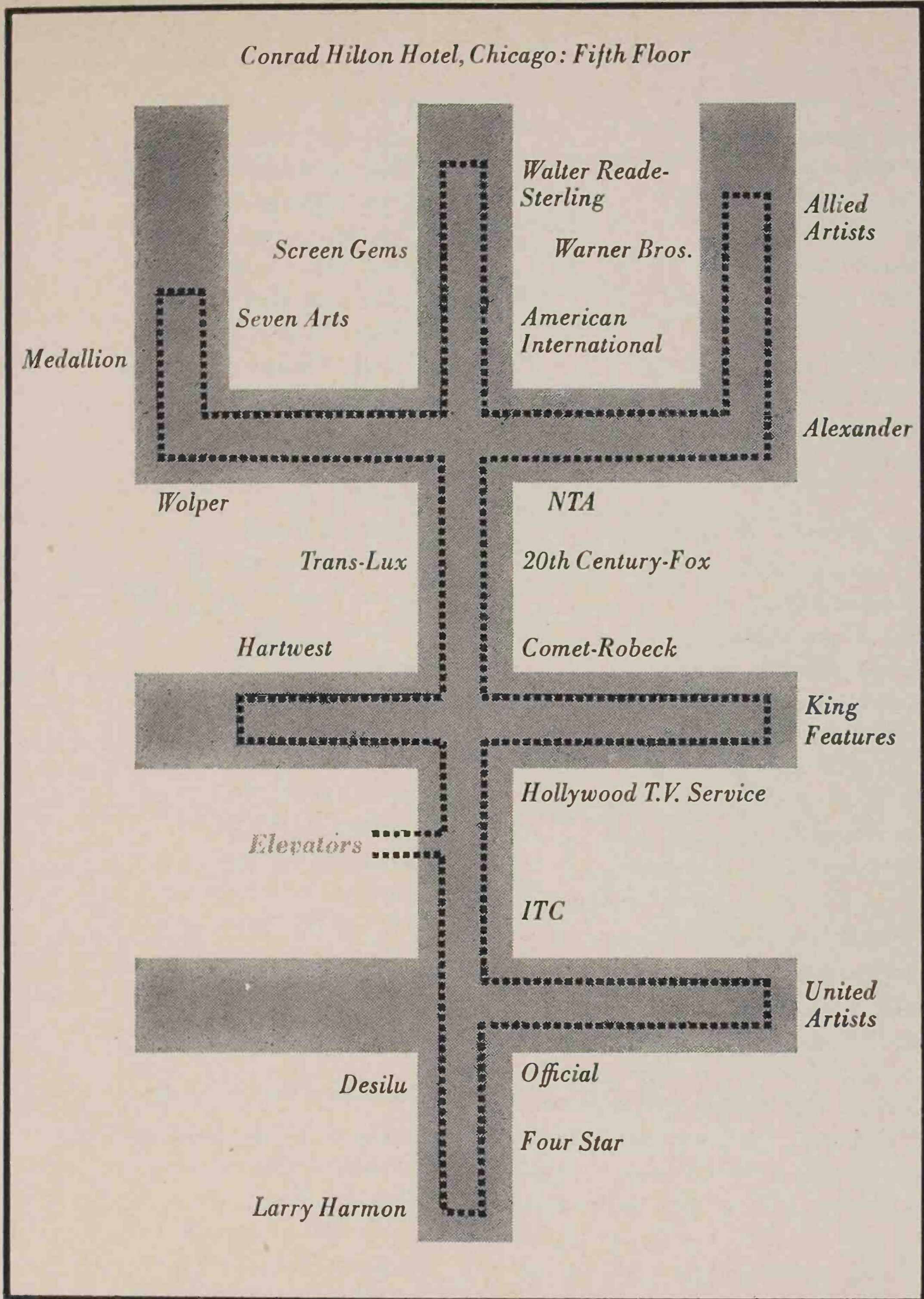
If you think you're ready to make a film buy, it's a good idea to face it now, before you go to the Convention, rather than drifting into it. Decide as quickly as possible which shows really interest you. If at all possible, make an appointment with the distributor to start negotiations. Tuesday afternoon (March 29th), when the NAB's agenda is open to allow you time to visit exhibits, is probably the worst time to attempt negotiations.

Get a Jump on Fall

Can you make your *best* buy at the TFE? That's impossible to tell in advance. And how can you ever know for sure? Your best guide will probably be your own instincts, your own feel of the time, the place, the mental and physical condition of the parties involved.

But if you do come home from the

Floor Plan—Television Film Exhibit '66



Tear along the dotted line—that's the advice of the author for the visitor who wants to tour the entire TFE exhibit in the shortest possible time, with the fewest steps.



The Features with a
REPUTATION
MGM 6

The
Station
with the
MGM / 6
REPUTATION

WTOP TV
Washington



tinuity. There's always a breathless question as to whether a new TFE will be organized for the next Convention. It will go on if it serves a real function. You'll be voting in favor next week if you make actual use of it . . . to survey, investigate or to buy your new syndicated shows for '66-67. ■

About the Author

TFE tour-guide Gene Plotnik has been responsible for promotion and advertising of TFE for three of its four years. Full-time, he handles the same duties for King Features' tv and radio operations. Previously, he was director of public relations for Screen Gems.

Convention with a program buy under your belt, you will be that much ahead in your planning for the fall.

The Television Film Exhibit will be decked out in bright colors and high spirits. So is every business or industrial show. So, indeed, are the equipment exhibits at the NAB Convention itself. But don't let the bright lights mislead you. TFE means business. It represents one of the vital parts of your business. No one believes TFE should be encouraged to go on for courtesy and good cheer alone. It must serve a valid purpose.

Television Film Exhibit is not an organization. It does not have an official basis for year-to-year con-

New Names (Continued from 36)

Hygeia Milk Co.

Hygeia Egg Nog
Kaukauna Dairy Company
Kaukauna Club Dairy Products
Medlog Company
Cocoa Cow Milk Amplifier
Reddi Whip, Inc.
Freddi Redi Choc. Flavor
Sunny Jim Foods
National Dairy Products
Switzerland Cheese Association
Switzerland Cheeses
Weldon Foods, Inc.
Weldon Diet Milk

Farm Products & Equipment

Arts Way Mfg. Co.
Arts Way Farm Feeds
Eli Lilly & Co.
Treflan Weed Killer
Farmers Co-Operative
Farmers Feeds
Tek Seed Company
Tek Hybrid Seeds
Tomco Genetic Giant Co.
Tomco Genetic Seeds
Western Land Roller Co.
Western Land Farm Equip.

Fashions & Accessories

Bali Brassiere Co., Inc.
Bali Brassieres

Catalina, Inc.

Catalina Swim Suits
Fashion Institute-America
American Fashions
Hickok Mfg. Co., Inc.
Hickok Mens Jewelry
Hortex Mfg. Co.
Hortex Clothing
Kaynee Company
Piedmont Shirts
Peter Pan Foundations Inc.
Peter Pan Lingerie
Tex Tan Welhausen Company
Tex Tan Leather Goods
Ward-Green Co.
Ward-Green Support Cloth.

Finance Services & Insurance

Alliance Insurance Co.
Alliance Insurance
American Finance Co.
American Finance Services
American Progressive Life
American Progressive Life Ins.
Great Western Save & Loan
Great Western Finances
Security Industrial Ins.
Security Industrial Insurance

Food Products—Cereal

Kellogg Company
Kellogg Apple Jack Cereal
Kream Krunch Cereal
National Biscuit Co.
Hi-Graham Hot Cereal
Quaker Oats Co.
Quake Cereal
Quisp Cereal

Food Products—General

Armour & Co.
Star Lite Foods
Bridgford Foods Corp.
Bridgford Bread
Calif. Cannery & Growers
Diet Delight Diet Foods
Campbell Soup Co.
Franco-American Spagettios
V-8 Sauce
Col-Mac Foods
Malkins Jams
Corn Products Co.
Old Tyme Syrup
D-Arrigo Bros. Co.
Andy Boy Broccoli
Far-Mar Co.
Treat-O-Wheat Pilaff
General Foods Corp.
Birdseye Fruit Continental
Dover Inn Pie Filling
Mr. Wigglee Dietary Dessert
General Mills, Inc.
Toast-Wiches Refrig. Pastry
Glidden Co.
Durkee Pie Perfect Mix
John Harding Market/Distr.
Harding Foods
Hills Bros. Coffee, Inc.
Hills Bros. Instant Potatoes

H. P. Hood & Sons, Inc.

Hood Frozen Foods
N. K. Hurst & Co.
Hurst Beans
Lever Brothers Co.
Imperial Diet Margarine
Spread Friend Margarine
Manor Baking Co.
Manor Bread
Mead Johnson & Co.
Metrecal Diet Dinners
National Dairy Products
Kraft Parkay Margarine
Kraft Salad Dressings
Omar Bakery
Omar Baked Goods
Pillsbury Co.
Ballard Flour
Pillsbury Bread Mix
Presto Food Products Inc.
Presto Foods
Richter Bros., Inc.
Richter Potato Products
P. J. Ritter Co.
Ritter Foods
Seeman Brothers, Inc.
Seabrook Foods
Sweet Sue Kitchens
Sweet Sue Foods
Swift & Company
Sundrop Liquid Margarine
Wilkins-Rogers Milling Co.
Washington Flour

Food Products—Snacks

American Home Products Corp.
Franklin Snacks
American Snuff Co.
Pops Rite Popcorn
Bachman-Jacks Corporation
Bobbles Snacks
Beech-Nut Life Savers, Inc.
Hot Shots Candy
Beer Nuts, Inc.
Beer Nuts Snacks
Blumenthal Bros. Choc. Co.
Raisinets Candy
Fairmount Foods Co.
Chesty Corn Chips
Kas Corn Chips
Frito-Lay, Inc.
Doritos Snacks
Hie Food Products
Hie Potato Chips
Hiland Potato Chip Co.
Hiland Corn Balls
Loft Candy Corporation
Loft Candy
Wander Co.
Fiddle Faddle Snack
Warner-Lambert Pharma. Co.
Adams Sour Gum

Health & Beauty Aids

American Home Products Corp.
Deconjets Cold Remedy
Infra-Rub Analgesic Balm
Aqua Tec Corp.
Water Pik Denture Cleaner

WAST-13

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

THE MIKE DOUGLAS SHOW

MONDAY thru FRIDAY

9:30 - 11:00 AM

For Hot Avails Call:



PETERS, GRIFFIN,
WOODWARD, INC.

Associated Mills, Inc.
 Assoc. Deep Heat Massager
Block Drug Co., Inc.
 Sterakleen Denture Clean
 Vibra Derm Bath Oil
Bristol-Myers Co.
 Adulton Cough Medication
Chanel, Inc.
 Chanel Bath Oil
Chase Products
 Princess Val Deodorant
Hal Collins Company
 Bakers Hair Tonic
Dep Corp.
 Dep Hair Styling Gel
Eyelure of London, Inc.
 Eyelure False Eyelashes
Guardian Chemical Corp.
 Guardettes Lozenges
Helena Rubinstein, Inc.
 Kent of London Toiletries
Hoffman-La Roche, Inc.
 Pearls Vitamins
I. P. Hood & Sons, Inc.
 Hood Creams
Loubigant Sales Corp.
 Chantilly Face Powder
Manga Lash Co.
 Inga Eyelashes
Manox-Freres Co.
 Splashy Bubble Bath
Menley & James Labs.
 C-3 Cough Capsules
Mennen Co.
 Mennen Pushbutton Deodorant
 Sof Stroke Shave Cream
Mortons Pharmaceuticals
 Life Guard Anti-Smoke Tab
Parfums Marcy
 Replique Perfume
Pharmaco, Inc.
 Saraka Laxative
Phillips-Van Heusen Corp.
 Van Heusen Men Toiletries
Rough, Inc.
 Musterole Analgesic Rub
 St. Joseph Cough Syrup
Procter & Gamble Co.
 Scope Mouthwash
Pucci Co.
 Pucci Vivara Perfume
Rayette, Inc.
 Rayette Salon Color Kit
Richardson-Merrell, Inc.
 Medifurn Animal Medicine
 Relay Aspirin
 Vick Formula 44 Discs
Richards Inc.
 Dante Cologne
Vademecum/Distr.
 Vademecum Hand Cream
Varner-Lambert Pharmaceutical Co.
 Hobsons Corn Huskers Lotion
V. O. Washburn & Sons, Inc.
 Balm Argenta Lotion

Hamilton Humidity Co.
 Humid-Aire Humidifiers
North American Philips Co.
 Norelco Radios
John Oster Mfg. Co./Dist.
 Oster Appliances
Owen-Franks of California
 Comb-N-Go Electric Comb
Pro-Tel Co.
 Uro-Tel Mince-O-Matic
Scovill Mfg. Co.
 Hamilton-Beach Shavers
Sperry Rand Corp./Distr.
 Remington Electric Shavers

Household Products—General

American Home Products Corp.
 Easy-Off Fabric Cleaner
Block Drug Co., Inc.
 Supersan Cleaner
Bristol-Myers Co.
 Behold Furniture Polish
 Cherish Furniture Polish
 Diamond-Brite Floor Wax
 Search Disinfectant Spray
 Surprise Floor Wax
 Sweep Air Cleaning Spray
 Prolong Floor Wax
Dow Chemical Co.
 Dow Bathroom Cleaner
E. I. Du Pont de Nemours
 Dupont Fabric Softener
Gaydell, Inc.
 Gaydell Kitchen Utensils
Glamorene, Inc.
 Glamorene Drain Opener
Glamour Cane Products
 Glamour Cane Cleaner
Johnson & Johnson
 Johnny Mop
 Meracloth
Jonhop, Inc.
 20/10 Windshield Cleaner
Melippa Inc.
 Melippa Coffee Filters
Owens-Paul, Inc.
 Lov-It Drain Cleaner
Procter & Gamble Co.
 Bonus Detergent
Richardson-Merrell, Inc.
 Hero Hand Cleaner
Shetland Co., Inc.
 Shetland Floor Polishers
Sno-Spot Corp.
 Sno-Spot Fabric Cleaner
A. E. Stanley Mfg. Co.
 Touche Paper Towels
Star Chemical Co.
 Penthouse Furniture Polish
Sunbeam Corp.
 Sunbeam Coffee Maker Cleaner
Swedish Maid Co.
 Swedish Maid Floor Wax
Valspar Corporation
 Valspar Floor Products

Meat & Fish

Mickelberry's Food Products Co.
 Mickelberry Meats
Ocean Products Inc.
 Treasure Island Shrimp

AN EYE OPENING PERFORMANCE



LOLITA

11:30 PM SATURDAY
 FEB. 5, 1966
 WABC-TV NEW YORK

30.6 RATING
79% SHARE
 (NSI)

**Just one of
 90 great features
 in the MGM/6.**

**The reputation
 is getting
 hotter
 every week.**



Bernard S. Pincus Co.
Kankee Maid Meats

Miscellaneous

Agfa-Gevaert Inc.
Agfa Cameras
Argus Incorporated Dealer
Argus Cameras
Boeing Company
Boeing Institutional
Brown & Williamson Tobacco Co.
Du Maurier Cigarettes
Channel Master Corp./Distr.
Channel Master Antennas
Childhood Products Inc.
Childhood Movie Promotion
Cinema City Enterprises
Cinema City Records
P. F. Collier, Inc.
Collier Encyclopedia
Consolidated Cigar Corp.
Cadet Cigars
E. C. De Witt & Co. Inc.
Orna Mounts Decorations
Don Powell Evang. Assoc.
Don Powell Religion
Encyclopedia Britannica
Britannica Courses
Fleming & Sons, Inc.
Wallrite Wall Covering
Gache Publishing Co.
Gache Publications
Grace Line, Inc.
Grace Steamship Lines

Grand Union Co.

Grand-Way Discount Stores
Hall of Fame Co.
Hall-Fame Country Music
W. P. Henenway Co.
Henenway Radio-Recorders
Jordan Marsh Company
Jordan Marsh Dept. Stores
Mackey Airlines, Inc.
Mackey Airlines
Mountain Valley Water Co.
Mountain Valley Water
National Silver Company
Match-O-Matic Lighter
Nasco Tool Kits
Rainbow Plastics Co.
Rainbow Furniture Covers
Ryan Aeronautical Co.
Ryan Institutional
Sayman Products Company
Sayman Tableware
Seven Arts Associated Co.
Seven Arts Movie Promotion
Socony Mobil Oil Co., Inc.
Tree-Heat Anti Frost Brick
Sterling 12 Star Paint Co.
Sterling Paints
Therapedic Associates
Therapedic Mattresses
V-M Corporation/Dir.
V-M Tape Recorders

Pet Foods

Doans Dog Food Co.
Go Dog Food
H. J. Heinz Co.
9 Lives Cat Food
Quaker Oats Co.
Ken-L Burgers
Ready Dish Cat Food
Stokely-Van Camp, Inc.
Stokely-Van Camp Cat Food

Toys

Blazon, Inc.
Blazon Toys
Childhood Interests, Inc.
Childhood Toys
Dante Toys/Distr.
Dante Toys
Elka Toy Co.
Elka Toys
General Electric Co.
G.E. Toys
General Mills, Inc.
Likity-Stik Building Balls
E. S. Lowe, Inc.
Lowe Toys
Maggie Magnetic/Distr.
Maggie Magnetic Toys
Playskool Mfg. Co./Distr.
Playskool Toys
Union Toy Company
Union Toys
Yankee Homecraft Inc.
Yankee Homecraft Toys
(Watch for the exclusive TvB/N.C.
Rorabaugh new products list for first
quarter 1966 in TELEVISION AGE
soon. ■)

Newsfront (Continued from 23)

Today Show in order to catch a one-minute spot for the company's office copier. The man who wants bleary-eyed executives to tune in WNBC-TV is Lawrence Brown, president and chief executive of the new but ambitious Lawrence Brown Co.,

The idea, according to young (23) Mr. Brown is to catch the suburban executive watching the early morning news at home, and to get him interested in exactly what brand copier his firm is using, so that when he shows up at the office, two hours later, he will still have Dennison on his mind. The agency has spent \$25,000 producing and buying time for five spot commercials, all to be shown promptly at seven in the morning on the New York station.

Small Budget, Big Idea. The idea was the result of an all-night planning session several weeks ago, when Mr. Brown and his creative people were sitting around trying to decide how they could make the best use of Dennison's limited ad budget. They concluded that if they went into a regular spot campaign they would not get either the impact or the reach they desired. Then someone came up with the idea of scheduling for a fixed time and advertising it in print beforehand in order to stimulate the interest of the most potential clients.

In addition to the still-at-home executives, "we also feel that this time will be effective in reaching quite a few men in hotels who are in New York for business," said Mr. Brown. "The traveler is not interested in local news and will tune in *Today* to find out what's happening elsewhere. These men, if they are important enough to represent the company in the field, are important enough to have a say in the type of copier the company uses."

Enthused about his agency's first step into television, Mr. Brown has plans to expand the campaign if this format is successful. "We've got ideas even we haven't thought of yet," he said. ■

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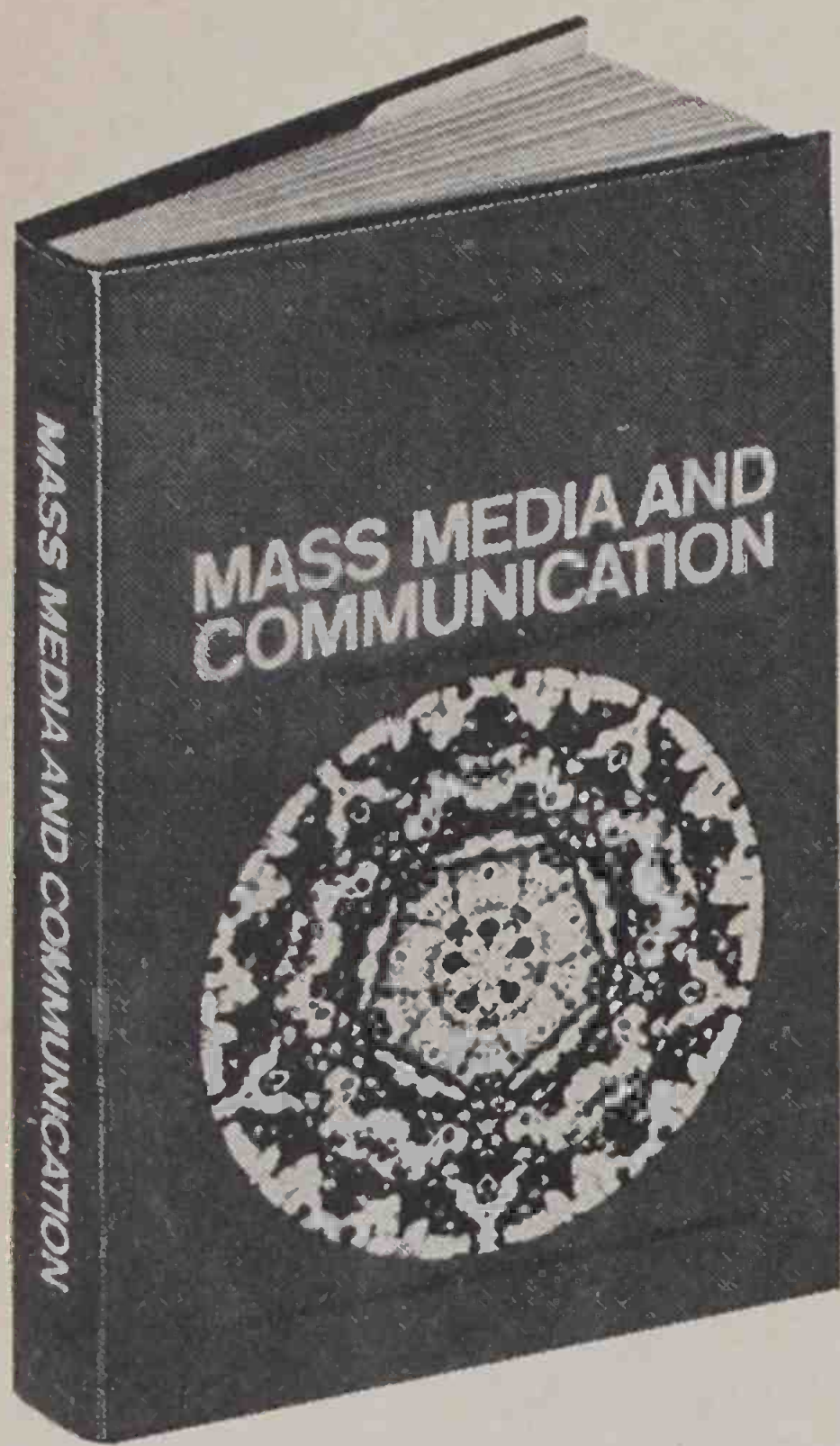
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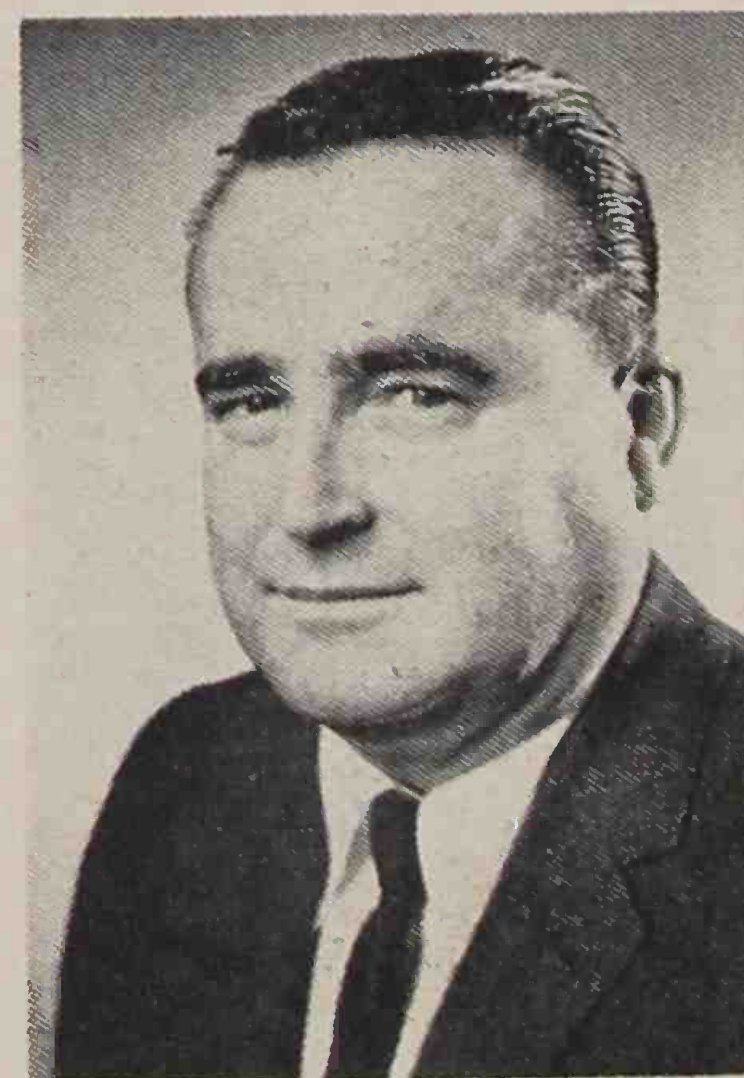
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Combat (Continued from page 33)

scene, usually from Saigon, where each of the networks maintains a bureau. However, headquarters in New York often will make a special request, either for background, for clarification or with a fresh story idea.

Once shot, the film and a written description of it are rushed to Saigon airport, flown to California, and, depending on the time of day, either developed, screened, edited and cut into a network newscast from Los Angeles or San Francisco, or flown on to New York. Usually, time elapsed will be approximately 36 hours from the Saigon airport. Of the footage sent in, only about two per cent of it gets on the air in a month's time. The film that comes either from the Vietcong or the North Vietnamese is purchased in Tokyo, for approximately \$500 a can.

Because of the strain of the job, and the danger of old-fashioned combat fatigue, the network cameramen are rotated out of the country on a regular basis for rest and recreation. Their favorite hangouts are Hong Kong and Manila. For the most part, they are nationals of other countries, and because of this a curious anomaly exists: some of them have never seen television. More startling: almost none of them has ever seen the film that has so disturbed American viewers. ■



Richard L. Beesmyer was appointed general manager of the ABC-TV flagship, WABC-TV New York. He replaced John O. Gilbert, named vice president in charge of affiliate relations for the network.

In the picture



MR. DURGIN

'Programming is the most important . . . ?

As a green assistant account executive at Foote, Cone, and Belding just after the war, Don Durgin would often drop into the NBC radio studios on errands for the agency's Pall Mall radio show. prowling through the sound studios in those last hours of radio's heyday, he frequently said to himself, "Gee, I'd like to work here." When FC&B resigned the Pall Mall account Mr. Durgin was one of the first to go; he headed straight for the NBC personnel offices.

"They told me I was the kind of person NBC needed, but there were no openings," Mr. Durgin recalled. The interviewer promised to send him a post card should an opening develop and sent him on his way.

Today, at 41 and just beginning gray, Mr. Durgin flopped onto the couch of his new office at 30 Rockefeller Center, waved to a large desk piled high with reports, memos, scripts, file folders, clippings, and letters and exclaimed, "Look at that desk . . . and each one of them's a time bomb." Nevertheless, he carved out a chunk of his time to reflect on his journey from the mailroom at FC&B to his new post as president of NBC-TV—a post he assumed Jan. 1. In the major reshuffling of the top NBC brass last December, Mr. Durgin was "kicked downstairs" to the lush executive suites on the sixth floor. Since 1959 he had headed NBC's sales department on the seventh floor. He is now one of the ruling triumvirate, with Julian Goodan as NBC president and Walter Scott as board chairman, into whose hands the fortunes and future of NBC television have been delivered.

Three weeks after Mr. Durgin left that NBC personnel office in the 40's, with what he was certain was an old-fashioned brush-off, the promised post card arrived. He be-

gan his career in broadcasting as an assistant to the advertising manager for NBC Spot Sales. He remained closely linked with television and radio sales until he became NBC-TV president. In 1951 ABC-TV lured him away from NBC as a presentation writer. After a number of promotions in sales, he was elected ABC radio vice president.

On March 11, 1957, Mr. Durgin returned to the employ of NBC, but this time not through the grinder of its personnel department. He was enticed back as vice president in charge of sales planning for television.

Although Mr. Durgin has spent most of his life in the East he thinks of himself as a midwesterner. He was born in Chicago in 1924 and raised in Cincinnati. But he attended the Hotchkiss School, is a summa cum laude graduate of Princeton University in 1945, and a graduate of New York University Law School in 1954. During World War II he was a first lieutenant in the Army Air Force, serving as a B-17 bombardier in the European Theater.

At Princeton Mr. Durgin majored in history, "according to the academic records." But, he says, "I really majored in the Triangle Club, the campus radio station, and the *Daily Princetonian*."

He does not harbor any illusions about his expertise in television programming, even though it is now his major responsibility. "Just because I worked for the Triangle Club, that alone doesn't make me a program expert. Everybody's a programming expert, you know." Nevertheless, he has "some definite ideas, and I intend to express them." He conceives of his new responsibilities as network head "to permit the programming process to function by providing help and guidance. It's management's responsibility to free the programmers

for an unfettered job . . . the more unfettered the better. Of course, someone has to make the decisions, but the decisions are easy if you have the right people."

With his background in sales he stressed the need for integrating all the network's departments. "Any network operation has to take into account programming, sales, business, station relations and research. Each of these functions always combine in the decision-making process. Of course, if I had to separate one, programming, far and away, would be the most important."

Mr. Durgin and his wife, whom he met at a cocktail party, live at 850 Park Ave. In his free time he plays golf on Long Island, reads, and goes to the theater, sometimes sitting in the balcony. He also watches television. He owns two sets, one of which doesn't work. "The only two programs I always see are *Lassie* and *Flipper*," he said. They are programs his daughter, Hilary, 2, insists on. The network president and his wife occasionally have been observed bicycling through Central Park.

Last September an imaginary (?) scene was presented on this page. The scene described a meeting, in a subterranean cavern, of three men—referred to only by first name, Robert, Tom and John—in which they “arranged” the fall network schedules. *Arranged?* Of course—or is there another reason for the obvious “losers” that make their way into the program schedules? Lest it be doubted, a transcript of a *second* meeting has just been uncovered. While some of the dialogue on the tape was hidden in the roar of passing subway trains, enough is left to indicate the scope of the conspiracy for *next* fall. The transcript follows:

TOM: Well, Don, John—it looks like *I'm* the only one here tonight who was at the first meeting last year.

JOHN: That's right, Tom, but—heh, heh—at least we at CBS came up with a new president with the same *first* name as the old one.

TOM: Good thinking. It makes things less confusing. I wish you boys at NBC had been able to do it, Don. My address book is completely filled up with names crossed out and

erased—Kintner here, Sarnoff there, Goodman here—

DON: *You* should talk, I've got pages and pages, too—all the way back to names like Max Liebman.

TOM: Enough of that, let's get down to business. As the senior here, I'll brief you. In a nutshell, we decided that instead of trying to beat each other's ratings, which costs a fortune and is bad on the heart, we'd take *turns* being one, two and three on the Niensens.

JOHN: I'm new at this, Tom, but that makes a lot of sense.

DON: But doesn't it make things hard for the boys in *sales*?

TOM: Off and on, yes. But the year *after* their individual network has won, selling is a snap. Look, ABC was hot in '64, so the '65 business was a breeze to bring in. Now NBC has it good for next year, and so on.

JOHN: I see, Over the long haul, things average out. Okay, so who comes out on top next year?

TOM: Well, it's *your* turn again.

DON: Wow, that's going to be tough to arrange. We've got some shows that nobody can beat—*Bonanza*,

Disney, all the *Bob Hope* specials. . .

JOHN: Yeh. Well, we'll concede Sunday, but what can you do on a couple of other nights?

DON: How about if we moved *U.N.C.L.E.* again? We've tried it in three spots already. If we keep moving it around, we'll lose some of the audience, and we're bound to find a period where it bombs out.

TOM: And you can dilute its appeal with a *Girl from U.N.C.L.E.* Too much of a good thing always helps lose viewers. Look what we did with *Patty Duke* simply by bringing in *Gidget* and *Tammy*, or with *Peyton Place* by going three times a week.

JOHN: Look, on Tuesdays, can you help us pick up Skelton's ratings? He's been on a long time, you know.

DON: Hmmm. Hey, remember that show you had about a couple in a store and they were married but couldn't let the boss know, and he thought they were single?

JOHN: Yeh. *Cara Williams*. It died fast. Why?

DON: Suppose we put a show opposite Skelton that's about a couple who *aren't* married, but the boss thinks they are?

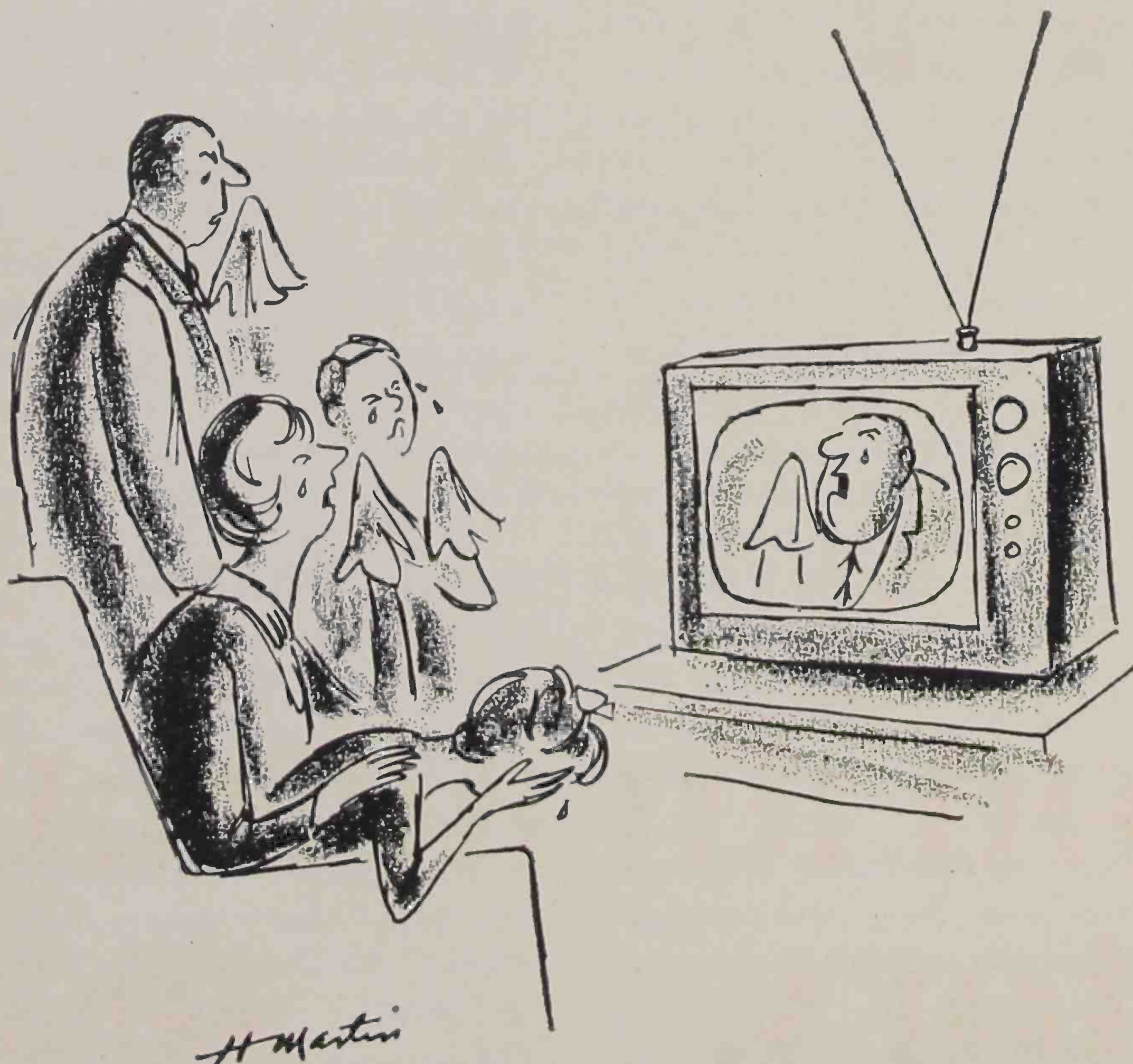
TOM: I get it. The old failure twist, eh?

JOHN: That should be a big help. But, wait a minute. Tom, what about your network? We don't want you coming through with any big “surprise” hits.

TOM: Don't worry about that. We've got everything covered. If anything *does* look like it's going to break through big, we immediately announce a “second season” and scramble the schedule. And if things still keep going up, we come in with a “third season.”

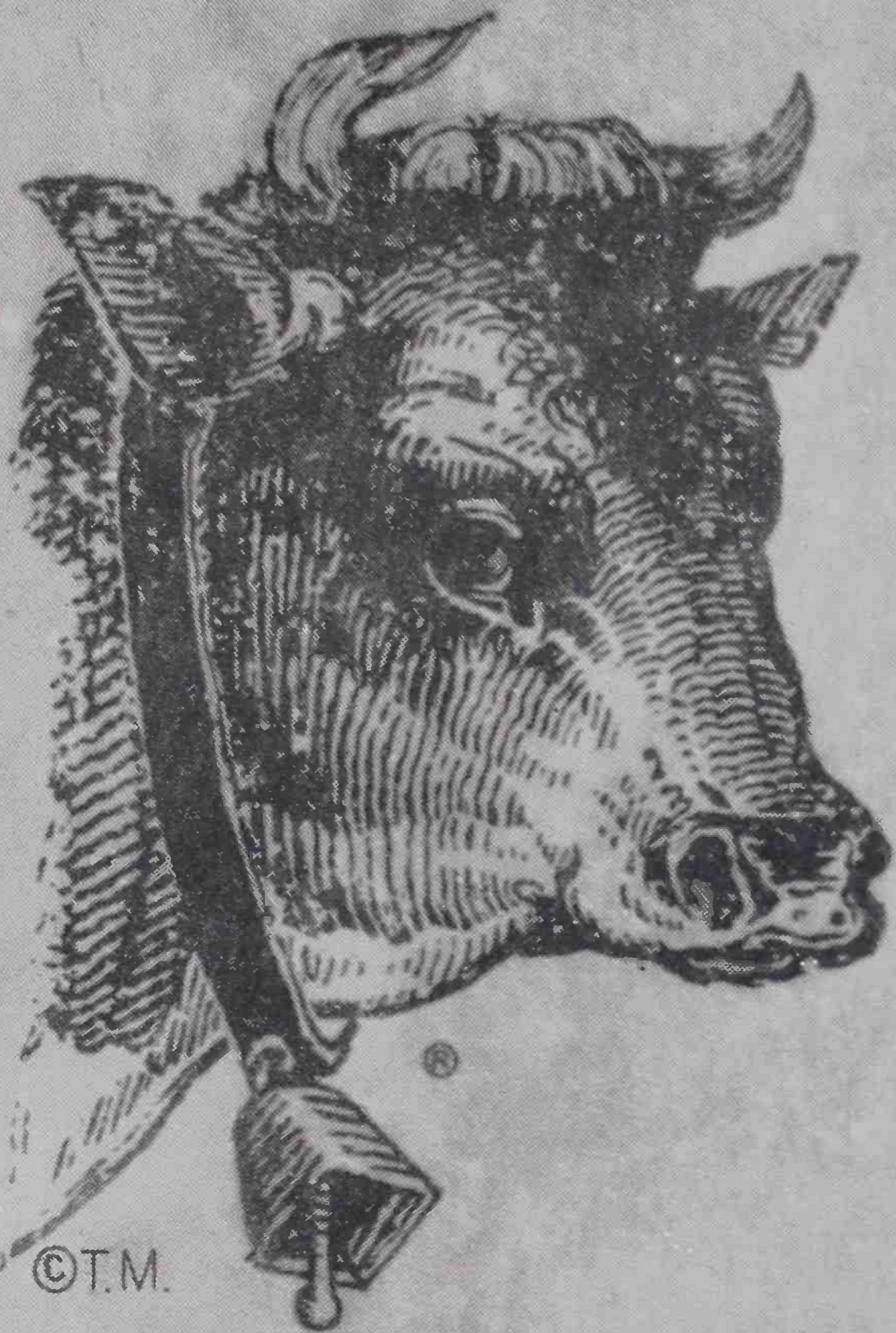
JOHN: Great! I move the meeting be adjourned and we get together tomorrow to set the final schedules.

TOM: Before I accept the motion, there's one more bit of business. There are three pay phones on the wall over there, boys. Let's all get on the line to our brokers. Hey, who's got a dime?



“And so, the easiest way to explain what a ‘dropped option’ means is to say not ‘see you next week,’ but ‘goodbye.’”

VITAMIN D



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