

Dec. 19

Television Age

Football is on the 50-yard-line and can go either way
'Not fancy, but good'—slogan for agency and client
Drama in a minute as 'Reader's Digest' sells itself

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PAGE 26

Vol. 14

PETRY

Color spot

TV MEDIUM FOR '66

... sound, action and color all
... ped up in one sales produc-
... medium. That's Color Tele-
... n. Petry Colorspot lets you
... et the markets that will keep
... rolling in. The Stations we
... resent are leading the way in
... new kind of selling. You can
... nd on them for results.

...T—FOR FOUR DIMENSIONAL SELLING



...GIONAL STATION REPRESENTATIVE

...RK • CHICAGO • ATLANTA • BOSTON
...LAS • DETROIT • LOS ANGELES
...PHIA • SAN FRANCISCO • ST. LOUIS

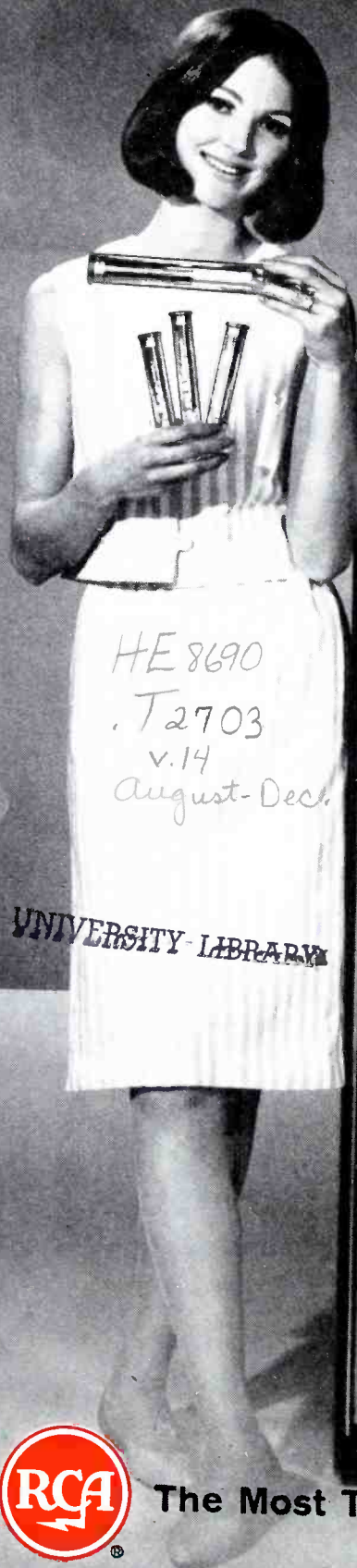
Ansochrome—courtesy of
General Aniline and Film Corporation.



"BIG TUBE" COLOR TV FILM SYSTEM

The 1½-inch vidicon in the luminance channel of RCA's color camera provides a 50% larger image—50% larger than any used in other cameras. This gives improved signal-to-noise ratio, high resolution capability. Result: Unusually sharp reproduction of color films and slides.

Your RCA Broadcast Representative has the complete story on this color film system. Or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N.J.



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The Most Trusted Name in Television



On the Go!

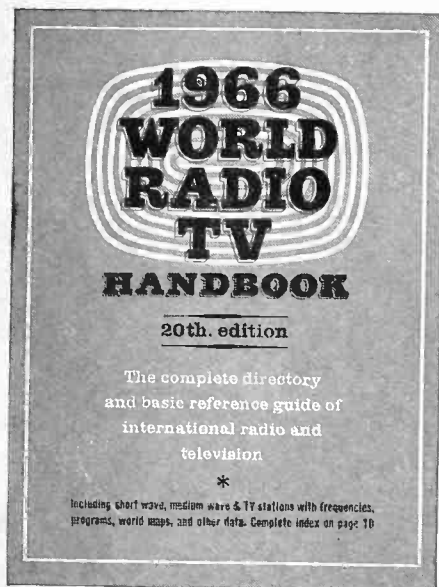
KTRK-TV



HOUSTON

COMPLETE AUTHORITATIVE

Television Age



1966 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark
or
1270 Avenue of the Americas
New York, N. Y. 10020

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As the pro leagues' merger is worked out, advertisers continue to cope with costs

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To boost circulation, "Reader's Digest" employs network schedules and capsule dramas

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Internationally known Western Electric has found the key to local fame: prime-time public service

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Stay up front with the NBC Owned Stations

television station ought to know its place... and everybody knows Cleveland like NBC-OWNED WKYC-TV. But when it comes to programming, we like to reach out a bit. That's why WKYC-TV is especially proud of its Saturday documentary series, *Montage*—a program that spans topics as diverse as the problems of parenthood or the joys of Beatlemania. This past May, WKYC-TV's *Montage* won a Gabriel Award. In so doing, it won over all types of program

entries in its category—network television productions as well as local offerings.

In presenting the award, the Catholic Broadcasters Association noted that *Montage* had attained "a level of art seldom achieved by the best dramatic shows."

Thus, like so many other programs produced by the five NBC OWNED STATIONS, *Montage* is proving that "local" doesn't have to mean "provincial."

WKYC-TV *knows its place. It's up front.*



Represented by NBC Spot Sales

WNBC-TV, New York / WRC-TV, Washington, D.C. / WKYC-TV, Cleveland / WMAQ-TV, Chicago / KNBC, Los Angeles



Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from Sign-on to Sign-off, Monday thru Sunday*, than any other Idaho television station. And KBOI-TV is Idaho's first 100% color-capable station.

*ARB Mar. '66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE

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



Represented by

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If you lived in San Francisco...



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

Letter from the Publisher

What's Right with Ratings?

Voltaire once said that if you could get someone to comment on the weather you'd have enough to hang him. This observation could be applied to the rating services today, for anything anyone says, from whatever point of view, will not go unchallenged. Probably at no time in the history of the business has there been so much ferment in the audience measurement field.

The American Research Bureau this fall, for instance, introduces its Area of Dominant Influence concept to its local reports, establishing a 25-per-cent cutoff formula in crediting counties to a given market. The move did not sit well with most stations, to put it mildly.

At the same time, A. C. Nielsen Co. is working on a roughly comparable formula for its local reports. Tentatively titled Exclusive Market Area, it too would establish a much higher cutoff formula than is now in existence.

Both moves have been stimulated by advertisers and advertising agencies, which are seeking to evaluate coverage in clear-cut ways and eliminate duplication and overlap. ARB is battling for survival and its situation today is reminiscent of the predicament Nielsen was in a few years ago when it threatened to go out of local audience measurement entirely if it did not get proper support. Despite the intense competitiveness of the rating scene today, Nielsen is in the awkward position of not really wanting to see ARB get out of the picture. And it is certainly to the advantage of television stations to have two healthy competitive services in operation.

But the major complaint that stations now voice against both services is that the really important shots are called by the agencies and the advertisers. This, despite the fact that the average station today pays nearly triple the amount it spent on ratings five years ago. (See TELEVISION AGE, June 6, 1966). In that period total annual expenditures by stations for audience measurement went from \$3 million to \$8 million. Surely stations ought to have more of a voice in the innovations of the services.

At the same time, it is up to the stations to see that ratings are not used as absolutes, no matter what controversial formula is employed to arrive at them. The agencies that are using ratings as absolutes are not performing their function properly, and stations are just short-changing themselves in allowing this situation to exist. They must show to agencies the qualitative as well as the quantitative factors that make them an essential buy.

Cordially,



TOPS

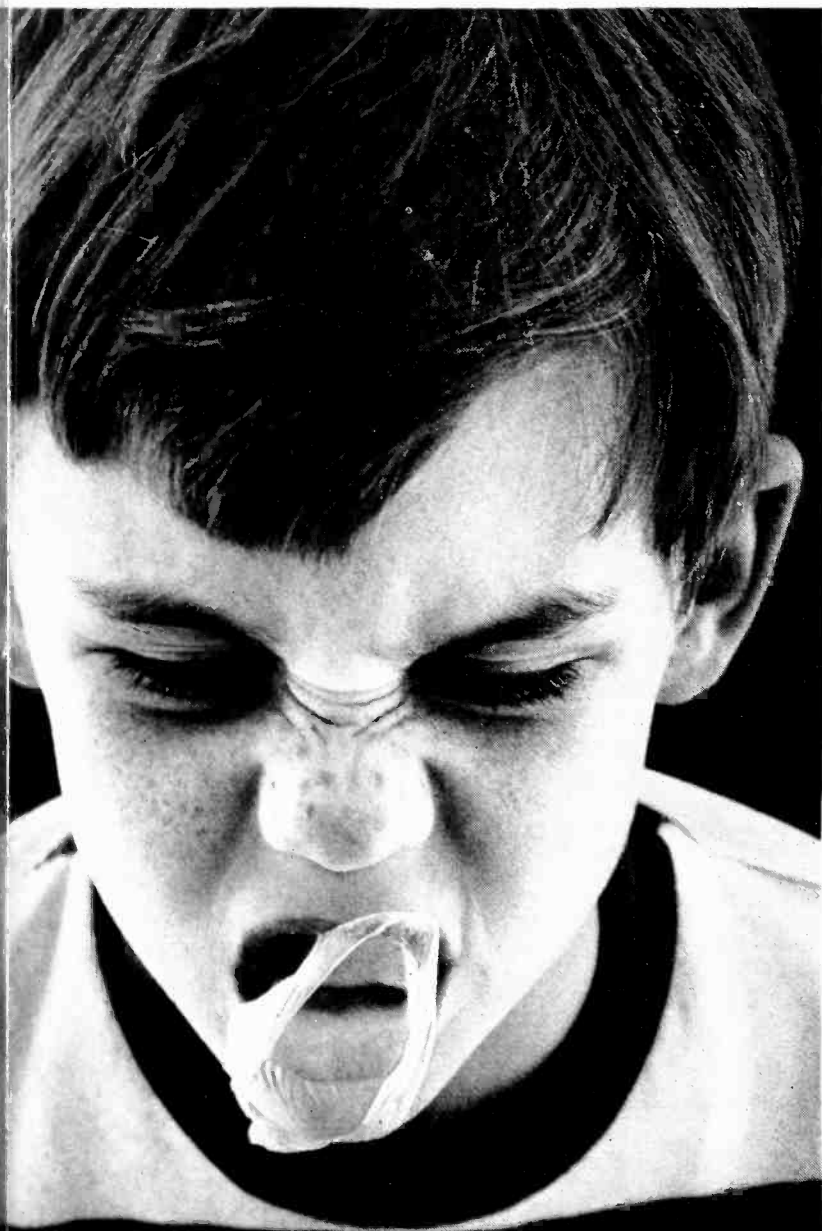
IN NEWS . . .

South Bend stays with WSBT-TV for news . . . national and local. Our "World at Six" (Mon.-Fri.) rates 13th in the top 50 shows. Walter Cronkite, 18th; Sunday News, 23rd; and Saturday News, 44th.* WSBT-TV stays on top of all the news . . . and on top of the ratings. So when you get with South Bend TV go where the people are . . . glued to WSBT-TV.

*Based on ratings of Feb. '66 Nielsen and subject to qualifications available on request.



If kids don't believe in the station, they won't believe your gum makes the biggest bubbles in town.



Kids are funny people.

If you're a performer you had better be sincere with them, because if you're not they'll see right through you.

Group W personalities know how to talk to kids and families.

And they do. In 8 cities.

They don't talk over their heads.

They don't talk down to them. They simply talk their language. And they're quite good at it.

So good that in Philadelphia a clown by the name of Lorenzo dresses like a hobo . . . performs in pantomime . . . doesn't say a word . . . And he doesn't have to.

The kids of Philadelphia understand him.

When Lorenzo indicates that one brand of bubble gum makes the biggest bubbles in Philadelphia, the kids know it's true.

Because their friend Lorenzo doesn't lie.

The jump from kids who believe in a clown performer to grownups who believe in a station, isn't a big one.

Grownups believe in KYW-TV. It's the station they turn to when they want the news. When they want to be entertained.

It's a station that has won their respect.

And, naturally, when you respect a station, you also respect the products advertised on that station. Whether it's a \$3,000 car or a 5¢ pack of bubble gum.

KYW-TV 3 **GROUP W**

WESTINGHOUSE BROADCASTING COMPANY
REPRESENTED NATIONALLY BY TVAR



**Letters
to the
Editor**

Words on Wines

We were delighted to see the attention TELEVISION AGE gave to wine, and the growing importance of wine advertising (*The Vast Vine-land*, June 20, 1966). You have, I think, hit the nail on the head with your description of the changing habits and growing sophistication of American consumers.

You are correct in saying that wine consumption in the U.S. has

grown tremendously in the past decade, but the totals are much more impressive than the article indicates. Total wine shipments in 1955 were 144 million gallons, and 189 million last year. The imports in 1965 amounted to 16 million gallons. California accounted for 143 million gallons, more than three-fourths of all wine in distribution.

The article indicates that E & J. Gallo Winery is "king of the bulk shippers." As a matter of fact, Gallo ships nothing but bottled wines from its Modesto winery. No bulk wine whatever is shipped or sold by Gallo.

Our major concern is with the comments on "jiggered" specialty wines. These flavored wines, in the same tradition as the Byrrh and St.

Raphael you mention earlier, are known in the enological trade as "special-natural" or "flavored" wines.

All dessert, appetizer and flavored wines contain a small percentage of wine spirits—grape brandy, not grain alcohol—which is added during fermentation to halt the fermentation while there is some natural grape sweetness remaining, and to make the finished wine more stable.

I must emphasize that we see these specialty or flavored wines in the same light as the traditional European aperitif wines, including Vermouth. They are of the same family, and produced for the same reason—with the single exception that the pure natural flavorings used are those that the American market has shown a preference for.

HARRY G. SERLIS
*Director, Public Relations
Wine Institute
San Francisco, Cal.*

'Philly' Production

I thought you did an excellent report on Philadelphia and its new television production hopes (*The Philadelphia Story*, June 20, 1966).

ERNEST H. SHERRY
*Director
The Mike Douglas Show
Philadelphia, Pa.*

Cartoon Gremlins?

Some time ago, you were good enough to give me permission to reproduce a charming cartoon for use in the forthcoming fifth edition of my book, *Advertising Procedure*, being published by Prentice-Hall. The book is now coming off the press. When I saw it, however, I was aghast at the fact that although the credit line to TELEVISION AGE was in all of the proofs which I approved, it fails to appear in the book . . .

I have no idea what publishing gremlins caused this . . . All I can do at this moment is write to you my apologies for the omission and give you my assurance the credit line will appear in the next printing. . .

OTTO KLEPPNER
*The Kleppner Company, Inc.
New York, N.Y.*



**INTERNATIONAL
FILM
TV-FILM
AND
DOCUMENTARY
MARKET**

**THE 5 "CONTINENTS
TROPHY" FOR CINEMA FILMS**

MIFED is the International Film, TVfilm and Documentary Market whose successful operations extend over a number of years. Its Autumn Cine-Meeting will be held from 15 to 24 October 1966.

MIFED is a new-style market dealing in feature and documentary films for the Cinema and TV. It is an active business centre for producers, buyers, renters and distributors of films. MIFED has twenty viewing rooms equipped for all possible technical requirements. Ten are for cinema films and ten for telefilms. Its Club facilities make it one of the most attractive and elegant business rendezvous in Europe. MIFED clients who are unable to attend the whole Autumn Cine-Meeting are invited to make use of its special assistance bureau which undertakes to represent their interests.

**2 GRAND AWARDS
FOR TELEFILMS**



MIFED

Information from: MIFED Largo Domodossola 1 Milano (Italy)
Telegrams: MIFED - Milano

IN THE AIR, AND ON THE AIR...

MSP MEANS MINNEAPOLIS-ST. PAUL



AND SMART TELEVISION BUYERS KEEP COMING BACK

In the air, headed for Minneapolis-St. Paul, your baggage check reads MSP.
On the air, headed for bigger sales, you get best results with KMSB-TV,
fastest growing, lowest CPM station in the rich Minneapolis-St. Paul
market. When you think of Minneapolis-St. Paul, think of KMSB-TV.



A Twentieth Century Fox television station

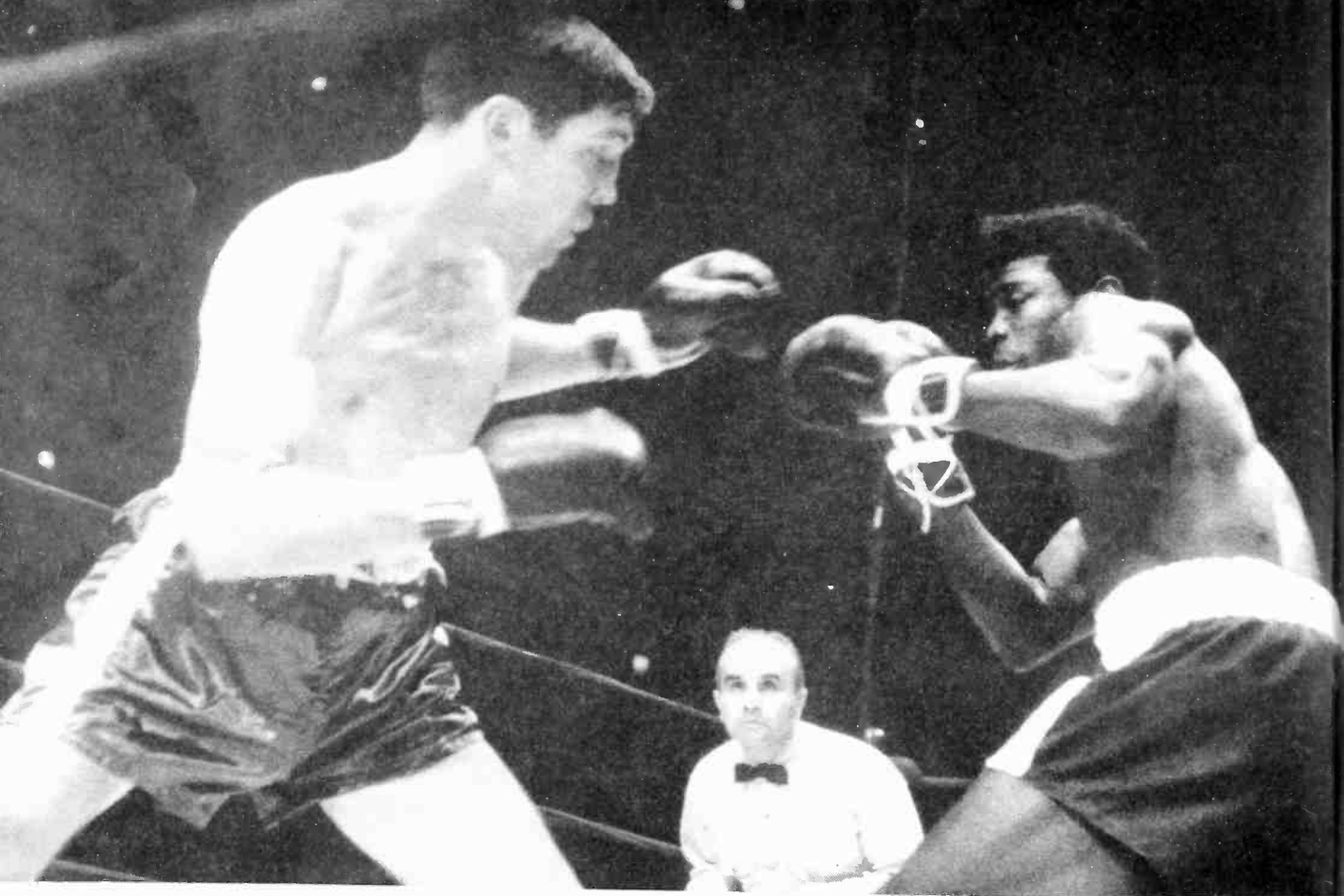
represented nationally by  BLAIR TELEVISION

Griffith won it on points and so did we!

WORLD MIDDLEWEIGHT CHAMPIONSHIP FIGHT EMILE GRIFFITH VS. JOEY ARCHER JULY 13, 1966 10 P.M. EDT

Market	Station	Rating	Share
Los Angeles	KHJ	12	29
San Francisco	KTVU	13	31
Salt Lake City	KSL	19	50
Boston	WNAC	18	44
Hartford-New Haven	WTIC	15	38
Providence	WPRO	17	42
Albany-Schenectady	WTEN	19	48
Buffalo	WKBW	15	31
Washington DC	WMAL	11	28
Syracuse	WHEN	16	41

AUDIENCE DATA ARE BASED ON ESTIMATES PROVIDED BY ARB, AND ARE SUBJECT TO THE QUALIFICATIONS ISSUED BY THIS SERVICE. COPIES OF SUCH QUALIFICATIONS ARE AVAILABLE UPON REQUEST.



Ninety-one stations carried this latest championship fight, telecast live and in color from Madison Square Garden. In the ten markets measured we were first in eight and a close second in two with shares ranging from 28% to 50%. This championship fight was the seventh major sports event offered nationally by us in the past eight months. And it's still only the beginning! We've got more than twenty championship sports events scheduled for the next twelve months. The details will be announced soon. If you can't wait, call Jack Price at (212) 564-8000.

MADISON SQUARE GARDEN - RKO GENERAL SPORTS PRESENTATION

1440 Broadway, New York, N. Y. 10018

Advertisers Really Playing It Safe

There are plenty of signs that advertisers today are bending over backwards to make sure the public, the FTC and the tv stations can find nothing in their commercials that isn't on the up-and-up, or that might bring protests. Some recent examples include: (1) the scrapping by Shell of a costly commercial in mid-production when it was discovered that the car with Platformate gasoline wasn't outrunning the car *without* Platformate—not due to any fault of the fuel, but to mechanical trouble in the Platformate vehicle; (2) recall and revision of a Colgate Ajax commercial after a copy line was discovered to amount to near-profanity in the eyes of some viewers; (3) a 5-Day Deodorant commercial which also mentioned Crest toothpaste and Bayer aspirin by name drew fire when it went from network to spot, with stations protesting that the one blurb amounted to triple-spotting, raised numerous product-protection problems, smacked of payola, etc. The campaign using that commercial “ran its course” and a new film is now in use.

Study Needed on Overcommercialization?

If an executive at at least one major sales representative company has his way, an extensive research project will be underwritten to determine the reaction of viewers to piggybacks and “overcommercialization” in general. He isn't worried about whether or not a commercial that runs in a cluster of others loses any selling effectiveness; what he fears is that the impression of too many commercials will cause (or is causing) viewers to snap off their sets and go to the movies, read a magazine or turn on the radio. Aware of the many problems involved in uncovering truths in this kind of research, the rep feels such a study is vital if the trend to multiple commercials is going to be halted.

New ‘Miracle’ for Halo Film

Filmmaking wizardry, which has produced giants in washing machines and tornadoes in backyards, is being called on to perform a task similar to the one Rumpelstiltskin once did for a princess: spin straw into gold. For an upcoming Halo commercial, the product is to be represented as turning straw into silk—the angle being that hair as stiff as straw can be made silky smooth.

Tv for the Stock Reports

Discussions are underway at the New York Stock Exchange about the possibility of putting out visual closing-prices reports for direct pick-up by tv stations. Stations are reported interested—but final plans are contingent upon the Exchange finding a feasible way to feed the reports, which probably would mean installing slave cameras focused on an electronic board. The Exchange now feeds audio quotes which are broadcast about 300

times a week by radio stations. Should the tv idea materialize, New York stations will probably be the first affected.

Four Stations for Saudi Arabia

King Faisal may be in hot water with the N.Y.C. political and Jewish communities, but his stormy trip to New York was not without its accomplishments. Members of his large entourage held final discussions with NBC International executives on two new tv stations for Saudi Arabia. The contract is now signed and NBC will construct the stations in Medina and Buraida. The stations, which will open in a year, will bring the country's total to four. The other two, in Jedda and Riyadh, were built by NBC International in 1964.

Music Men On Own

Music-making, apparently, is most profitable if you are your own boss. Skitch Henderson, music director at NBC, will leave this fall to devote more time to (among other things) his music and-jingles company, Clef 10. Harry Sosnik, for three years head of the music department at Ted Bates, recently resigned to set up his own shop, Harbet Enterprises, Inc. He will specialize in composing and conducting background music and scores for advertising jingles. At Bates he wrote the music for the Viceroy, Tender Leaf Tea and Cream of Wheat commercials.

Eight, Nine, Ten—but Not Out

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Grey Bursts At Seams

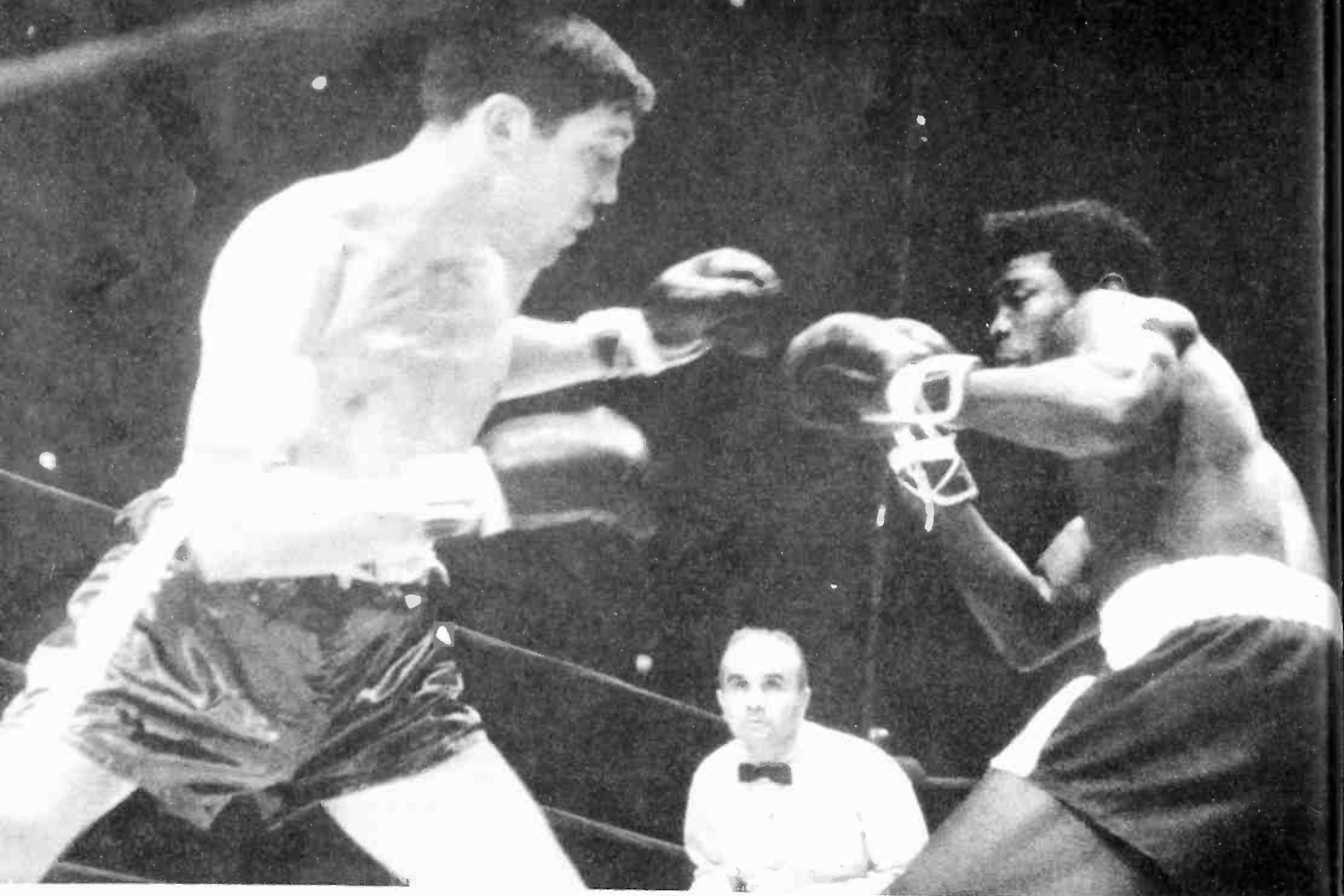
If you're calling the sales promotion or tv programming department of Grey Advertising these days, don't think you've got a wrong number when the operator says “Lexington Hotel.” With \$42.5 million in new billings since the first of the year, the agency's quarters at 777 Third Ave. are unable to contain the new employees. Approximately 40 of them have moved to the Hotel, one block west, and will remain there at least until the end of August while room is carved out for them at headquarters.

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Portrait By Gittings
Neiman-Marcus

Midnight News—Texas Style

Alex Burton does not turn into a pumpkin at midnight. But he does stroll casually into an ikonogenic atmosphere and relate the day's happenings in a frightfully refreshing manner. His fans are lavish, his critics vociferous — all a part of communication by design at WBAP-TV.

WBAP-TV

Fort Worth Dallas 



Peters, Griffin, Woodward, Inc., National Representatives

Business barometer

While national/regional spot business in May rose only 3.5 per cent over the same month of 1965—an increase barely covering station rate hikes during the year's time—the picture was considerably brighter on the local-business side, according to the Business Barometer sampling of stations across the country.

Local sales by stations rose 15.9 per cent, May '66 to May '65, and that increase was considerably stronger than the 5.3-per-cent climb last year, May '65 to May '64. In estimated dollars, the industry's stations are figured to have sold \$31.9 million in local time this past May, as compared to \$27.5 million in sales for its 1965 counterpart.

Throughout the year, local sales have been running well ahead of the gains of last year, and the reasons for the increase are not clear. Are stations' sales forces working harder than previously, to make up on the local scene for business that isn't coming in via national spot? Is the fact that national spot is down on some stations creating choice availabilities that are gobbled up by local clients?

Stations of all sizes seem to be sharing in the boom, again unlike the situation in spot where the larger stations have more and more been running far ahead of the smaller outlets. As can be seen in the box at right, the largest stations boosted local volume almost 20 per cent; but the smallest had an increase of nearly 13 per cent, and the medium-sized stations were up nearly 10 per cent.

For the month of May compared to April immediately preceding, local activity was reported down 0.2 per cent. The same period last year had a slight increase of 1.0 cent.

Next issue: a report on network compensation payments to the industry's stations in May.

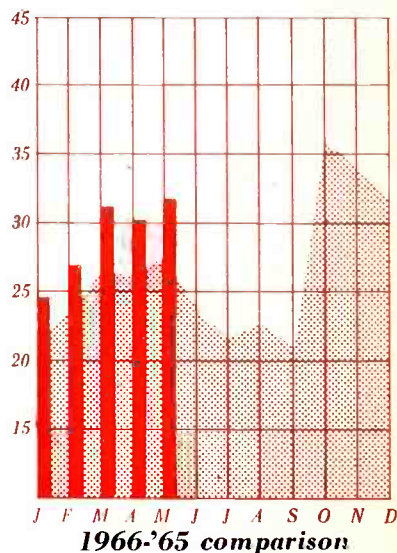
LOCAL BUSINESS



May (up 15.9%)

Year-to-year changes by annual station revenue

Station size	Local sales
Under \$1 million	12.6%
\$1-3 million	9.7%
\$3 million-up	19.5%

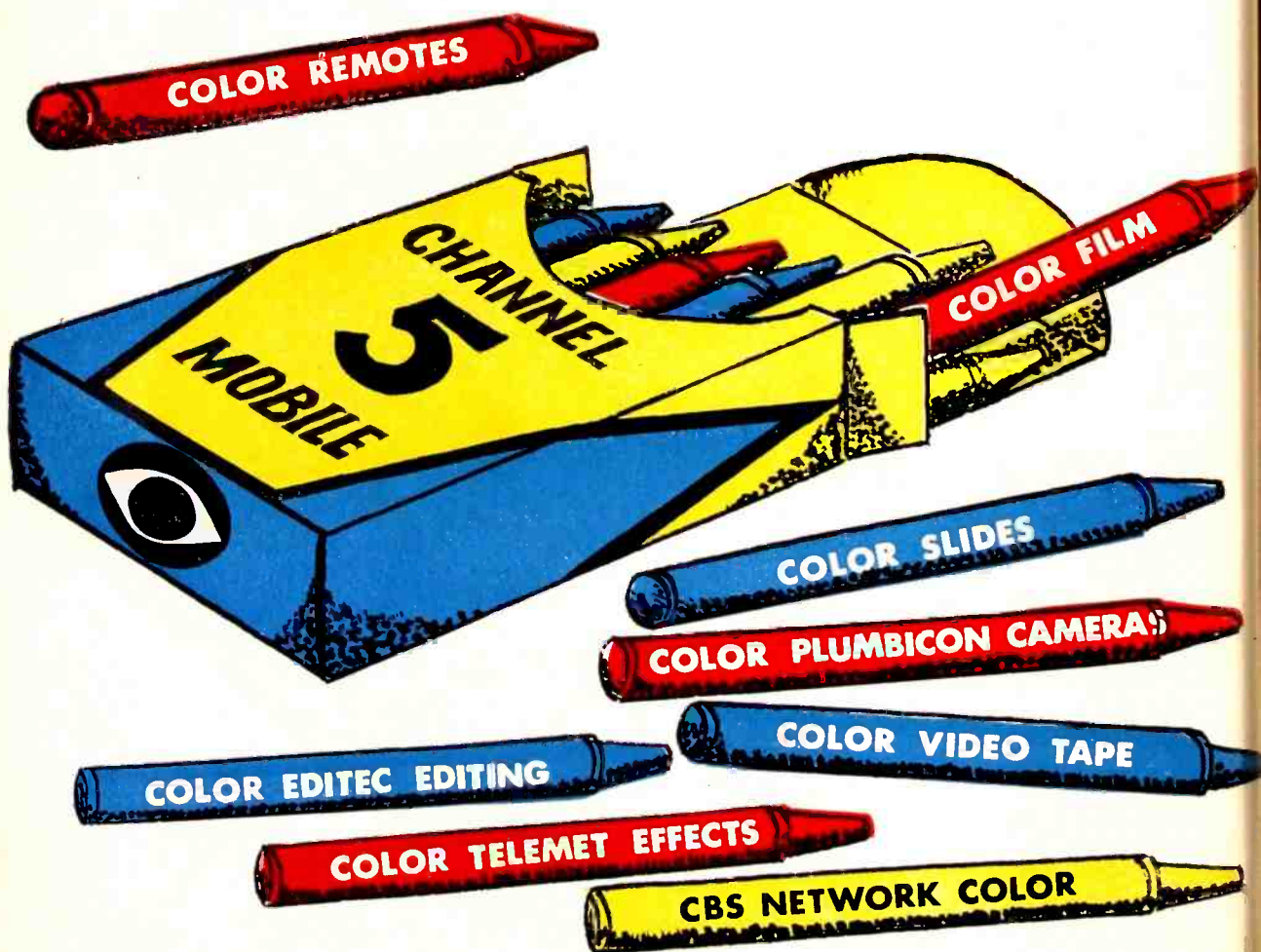


(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

WKRG-TV

MOBILE, ALABAMA

FULL COLOR



Represented by H-R Television, Inc.

or call

C. P. PERSONS, Jr., General Manager



As the pro leagues' merger is worked out, making for a whole new ball game in tv, advertisers continue to cope with costs

Countdown for football



The cost efficiency of football is very suspect at this point. For NFL football in particular the breaking point is here. What happens this fall is all important: if audiences don't appreciably increase it's going to be hard to justify such a buy in the future." The speaker is Robert E. Buchanan, vice president, J. Walter Thompson Co., whose client, Ford Motor Co., has been a consistent sponsor of the National Football League telecasts over CBS-TV. Mr. Buchanan's comments reflect perfectly a growing advertiser unease with football's increased tv-rights fees as they are translated into increased per-minute charges and increased cost-

per-thousand . . . with seemingly no end in sight.

Is this widespread concern justified? Is cost-per-thousand or even cost-per-thousand-prospects a necessary or realistic way to measure the particular values of televised football, which offers both entertainment and news? What will happen when the NFL and the American Football League conclude the merger in 1970 at a time when all contracts are over? How will the modified lifting of the blackout affect ratings? These are questions that will be hanging in the fall air this year like long punts: where they fall, who will field them and what the return will be are difficult questions.

Some tentative answers, however, are possible. First, some background that contributes to the concern:

- Over \$100 million in rights fees has already been committed to football over the next several years by the three networks.

- Of this total, at least \$34 million is for this season alone.

- One package alone, the NFL schedule on CBS-TV, has quadrupled in price over the past several years.

- By 1970, when the merged league is expected to field 28 teams each week, the total rights cost to television will probably be closer to \$50 million a year. (This assumes that the payment per team now in force in the NFL remains at its present rate and that there is no drastic escalation in the rights fees for the NCAA schedule. It does

assume a substantial increase for the championship game and other end-of-season special contests, such as the pro bowl.)

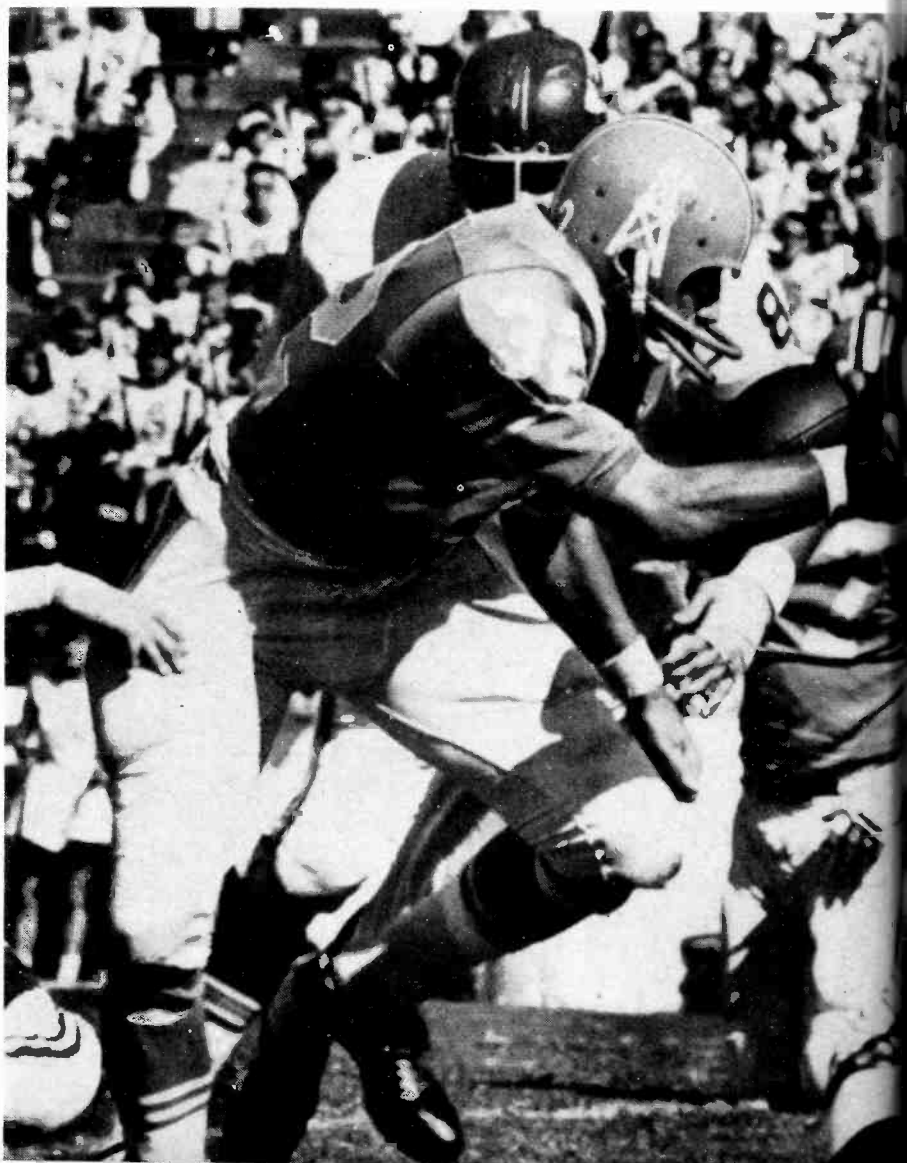
These estimates are for the three big packages on the networks and exclude the various college bowl games, some of which, like the Rose Bowl, go for a substantial price, and some of which receive little more than a percentage of the business sold in the game.

The \$100-million figure breaks down as follows: a two-year NFL-CBS deal for \$37.6 million with an option for a third year at the same rate (\$18.8 million); four more years of a five-year \$36-million agreement between the AFL and NBC-TV; a two-year \$15.6-million deal between the ABC-TV and the NCAAA, and another \$4 million

over two years for the NFL championship game between the eastern and the western divisions. Still unresolved, but sure to go for a record price, is the first AFL-NFL championship game to be played at the end of this coming season.

These fees have had a profound effect on costs to advertisers. Two years ago, when CBS-TV paid the then-record price of \$28.2 million for two years of the NFL, affiliates were asked to waive compensation in return for additional time within the games. The gross per-minute price to advertisers rose to over \$60,000. There were those who said that costs had gotten completely out of hand and that the network would lose money. But a successful sales effort not only in the contests themselves but in the pre- and post-game

*Head-to-head combat
between the two
leagues this year
will spark
increased viewer interest*



shows allowed the network to compensate the stations and also to turn a profit on the schedule. In those two years the post-season games were sold separately (with the gross per-minute cost of the championship game going up to \$120,000).

Under the new contract, the gross per-minute cost is up to \$70,000 for the entire schedule, and again there are those who are arguing that the cost is prohibitive. But CBS is again asking stations to waive compensation for the day games only, unless advertising revenue justifies it, and it is again having what seems to be a successful sales effort (the schedule is nearly sold out). It would appear, then, that the ceiling has not been reached; further, it would appear that the traditional yardstick in television buying, cost per thou-

sand, is no longer meaningful, at least not in football.

It should be pointed out that for an advertiser interested in taking the entire package, the three post-season games—the Playoff Bowl, the championship game and the Pro Bowl—are included in the \$70,000-per-minute price, so he is actually getting more for his money than he did in the past when he had to buy those games separately and at prices that were over the \$100,000-per-minute level.

On a cost-per-thousand-homes basis, all football—NFL, AFL and NCAA—is well above the cpm-homes level of the average prime time entertainment show. This is a point readily conceded by David Donnelly, BBDO's director of sports, who feels, nevertheless, that football

is still a good buy for those advertisers interested in the particular audience it provides, and for those advertisers alert enough to capitalize on the merchandising opportunities available.

Mr. Buchanan of J. Walter Thompson agrees. "On a strict cost-per-thousand basis we could demonstrate how you could take *Batman* and *Lassie* and do better than football. But we're interested in prospects and in the kind of programming that surrounds the commercial."

A more realistic yardstick of efficiency would be cost-per-thousand male viewers, but even here football does not come under the cpm-males figure for the average evening program. NBC Research estimates that the cpm per male viewer this season

(Continued on page 47)



Football attendance and viewing, 1961-1965

AMERICAN FOOTBALL LEAGUE

	Paid attendance	AA homes*
1961	1,002,657	2,810,000
1962	1,146,942	3,690,000
1963	1,241,741	3,900,000
1964	1,447,875	3,310,000
1965	1,773,784	4,400,000

NATIONAL FOOTBALL LEAGUE

	Paid attendance	AA homes*
1961	3,986,159	5,308,000
1962	4,003,421	7,327,000
1963	4,163,643	8,760,000
1964	4,563,049	7,940,000
1965	4,634,021	8,350,000

*Source: A. C. Nielsen Co.

Physical beauty is a wispy thing. Although it can be bought, it is never fully realized. In the last 50 years the American female has upped her investment in beauty more than 40 times and it still eludes her. This year she will spend more than \$3 billion on it; if the rate continues, she will spend \$4 billion in 1970. Her conviction that mascara, powder, lotions, oils, and hair coloring can transform homeliness into loveliness has spawned the sprawling American cosmetics industry. "Promise her beauty but sell her a lipstick" has made beauty a big business.

Steve Mayham, executive vice president of the Toilet Goods Association, puts the same thing another way. "She's buying hope," he says,

American men and women will spend \$3 billion this year on beauty aids, as the business booms onward

"and that's really what this business sells." Charles Haskell Revson, king of the beauty peddlers, constantly urges his retailers to know the customers, to learn "all about her innermost essence: her dreams . . . her fantasies . . . her hopes . . . her sex life . . ." The trick is not to sell her what makes her look, smell and feel better, but what she *thinks* makes her look, smell and feel better. "That," says Mr. Revson, "is the key to her whole personality," and the rock

upon which he built the Revlon empire.

In the early 1940's the cosmetic industry was made up of many small or medium-sized firms. Taken as a whole, they did a little over \$500 million in business a year. No company really dominated the field; few were separated by more than \$10 million in annual retail volume. Most cosmetics companies were dominated by a single individual whose flair was reflected in a product line closely linked with his or, more often, her personality. Elizabeth Arden, Helena Rubinstein, Mary Chess, Dorothy Gray, Charles of the Ritz, Max Factor, Estee Lauder Harriet Hubbard Ayer, Germaine Monteil were the big names.

In the 1950's cosmetics, like many other U.S. industries, began to share in the huge national economic growth. Retail sales at the end of 1949 were \$770 million; by the end of 1959 they had soared to \$1.662 billion. Factors contributing to the sales surge were rising incomes, more leisure time, greater numbers of working women with more money to spend, who were more beauty conscious, and change in social mores that permitted "nice" women to wear make-up.

Now, innovation was the keynote in new products, packaging and marketing techniques. The cosmetic industry discovered that the American woman would try almost anything once if glamour might be the reward. With the memory of the Depression, and World War II still on her mind,

she was receptive to appeals that promised to make her lovelier, and she had the money to respond.

Nowhere in cosmetics was innovation more effective than in packaging. The growth of plastics enabled the old cosmetics items to be enhanced at relative low cost. The introduction of the aerosol container helped foster the birth of the still

Though the female market is the bulk of the beauty business, eyes look to men and overseas

booming hair-spray segment of the market. It launched Helene Curtis, among others, to the top ranks of the industry. The aerosol spray added an estimated \$25 million a year in retail sales to the laggard fragrance industry. Pressed powder, roll-on deodorants, waterless roll-on mascara were other new packaging ideas that revitalized old products.

The single major development in the post-war cosmetics industry, that gave it its present shape, problems, and potential, is television. In 1955, Revlon bought *The \$64,000 Question*. Almost overnight an industry whose appeal had been pretty much specialized in fashion magazines, an industry that had generally eschewed vast circulation media outlets for its advertising, had gone mass. *The \$64,000 Question* and its companion *The \$64,000 Challenge* reached an audience of 80 million each week.

Revlon had used tv "experimentally" since 1953 and Hazel Bishop had sponsored *This Is Your Life* since 1952, so the two quiz programs were not the first use of the medium by cosmetic firms. But their impact was greater than anything that had preceded it on tv. Revlon's sales skyrocketed 56 per cent in the first year of *The \$64,000 Question*.

Revlon's success on tv prompted other cosmetics firms to hurry to see what television could do for them. Last year manufacturers of hair products (excluding shampoos), creams, lotions, powders, facial preparations (excluding bath soaps), lipsticks, eye makeup, hand care products, deodorants, perfumes and fragrances spent \$153,935,000 in network and spot television, according to estimates of Television Bureau of Advertising-LNA/BAR and N.C. Rorabaugh.

By increasing the American woman's awareness of cosmetics, tv broadened the base of the market for cosmetics users in all price ranges. One official of a company whose major outlets are five-and-ten-cent stores said, "We owe Revlon a great deal for spending vast sums to make more women buy more cosmetics. We stand to profit because most women don't buy higher-priced items." Tv spread beauty aids beyond their traditional outlets, department stores and drugstores, to almost every store to which a woman could walk or ride.

Until tv, a woman bought a lipstick that matched her complexion.

If she buys a dozen lipsticks today, it's because, thanks to advertising, it must match her fingernails, clothing and hair-do as well. "A trend can start anywhere—with a manufacturer, a hair stylist, or a personality like Jacqueline Kennedy," says a beauty editor. Lipsticks, for example: one day, pale shades are in vogue because *Vogue* announces that the "nothing mouth, all-eyes look" is in. Then, "the mouth comes back," when *Vogue* declares pale shades *passé*, and millions are reaped as the masses go back to deep red nails and lips matching new clothes and hair.

For the cosmetic manufacturers, change can be profitable, but it can also be extremely risky. Traditionally fickle, the American woman is now so fearsomely fickle that she rejects nine out of every ten new items offered to her. She has been exposed to so many soft and sexy words, atmos-

***In a field of rapid
change, diversification
is answer to sustaining
profits over the years***

pheres, promises, and colors, that the advertising risks becoming monotonous. "Everybody copies us," complained Revlon's marketing vice president, Bill Mandel. He once said, "We tried to do something different a few years back with a high-fashion-ed glamour approach, and we were the first ones to take a spread ad

(Continued on page 55)

**Tv's
\$154-million
kiss**

***Cosmetics and toiletries
industry looks to a year
of big sales, and increases
television commitments
to bring it about***





Winging high: SAS commercials . . .



Volvo ("small but tough") and . . .



. . . attention-getting Automat films

Many in the advertising business were surprised earlier this summer when Hertz announced it was moving its rent-a-car advertising from Norman, Craig & Kummel to Carl Ally, Inc. They shouldn't have been—for the smaller agency had been marked as a comer ever since it was started in 1962 with one account, Volvo. Other accounts soon followed and the agency flourished. Now with the acquisition of the Hertz business, billings at Ally have doubled, approaching \$20 million.

Growth has so far had no Parkinsonian effects on the agency, which remains personal, personable, and patently young. Housed in relatively spartan quarters on two floors of a Third Avenue building, Carl Ally, Inc., might pardonably take as its own either the slogan devised for client Horn & Hardart: "It's not fancy, but it's good," or the Volvo line, "small but tough."

None of the usual Madison Avenue stereotypes apply to this Third Avenue agency. It's stripped of window-dressing, plans boards and other encumbrances that one Ally executive calls "layers of fat." Its art directors go barefaced in the world, unadorned by the handlebars that elsewhere twitch out signals of "creativity."

The Ally agency is not a "fun" shop; it's a collection of working stiffs who put in long and strenuous hours. The effort shows through the seemingly effortless copy. Some Ally campaigns have gained recognition and even appreciation not just from the pros but from the general public. Currently the Horn and Hardart

Automat restaurant campaign is the talk of New York, enlivening even the dreary subways, where riders are reminded of the Automat tv commercials by eye-catching posters.

The agency's use of the film medium in television is remarkable. As Ally's senior vice president and creative director Amil Gargano remarked, the agency believes in working with individual filmmakers who understand what the agency is after. "The trouble with most commercials is that too many people get into the act," he said.

There are no "tv producers" on the staff at Ally. Copywriter and art director work directly with a filmmaker with whom, as Mr. Gargano said, "rapport has been established." Thus the agency creative team will go right to work with a cinematographer like Barry Brown of Brillig Productions, or Howard Zieff, or Ben Somor-

off, or Irving Penn. Beyond seeking out such individual talents, Ally looks for new faces for commercials, actors who have never appeared in tv—"real" types to enhance the reality of the commercials.

Mr. Gargano said the agency avoids using rigid storyboards; instead, it keeps the pre-production process flexible, with plenty of room for spontaneity in the execution.

With no compartmentalization separating writers and art directors, and with no tv producers other than the writers and art directors, Mr. Gargano thinks better commercials can be made. He pointed to a film made for Citizens for Clean Air, an account recently taken on voluntarily by the agency. Brilliant footage of an asthmatic gasping against a background of industrial smoke stacks, aircraft trailing dense clouds of gasses, afternoon suns almost eclipsed by smog and smoke, the film was made by men who had never created a tv commercial before.

Mr. Gargano said that "if a guy has taste, ability, and a sense of himself, and if he knows what's going on in the world around him, and knows advertising, he can make commercials."

The creative director has been associated with Mr. Ally, and with James Durfee, senior vice president and copy chief, from the outset of his career. The three worked together at Campbell-Ewald in Detroit. Mr. Ally had started there in 1954, as copy chief, after a year with General Electric in Schenectady. Mr. Gargano joined C-E in 1955, and Mr. Durfee,

Copy chief Durfee, art director Gargano



*On-beat creativity
is the force that has built
a four-year-old agency
into a \$20-million 'hot' shop*
Ally and reality

who earlier had spent five years with JWT in Detroit, joined in 1959.

In '59, Campbell-Ewald sent Mr. Ally to New York, and Messrs. Durfee and Gargano soon followed, the three men working as a new-business team. A year later, when Mr. Ally was fired, the two others resigned in protest—Mr. Gargano to join Benton & Bowles, Mr. Durfee to move to J. Walter Thompson.

"I went to B&B to get some tv experience," Mr. Gargano said. In 1961 Carl Ally joined Papert, Koenig, Lois, and Mr. Gargano and Mr. Durfee followed him there.

The scene shifts to Carl Ally, the man, not the agency. After a year "in the street," that unpaid sabbatical which for many admen is a painful memory seldom to be mentioned, Mr. Ally recalled that going to work at PKL was "like coming in from the fog." The sabbatical had not been painful: far from it. "It was a catharsis," he says. But the revelation was that an agency could be as unencumbered by hypocrisy, conning, cunning and convention as he found PKL to be.

One day the Volvo people came to PKL and asked the young agency to take their account. Mr. Ally was then working closely with Frederic Papert on the new-business front. But the agency was faced with product-conflict: it had the Renault account. Mr. Ally suggested resigning the Renault business to take Volvo, but the decision was made to stick with Renault. "Too bad," Mr. Ally says today. "This year Volvo is billing around

(Continued on page 48)

Above the crowd, Carl Ally himself



Suggestions that commercials are more exciting than the programs they interrupt can be interpreted in two ways: either as a discredit to programmers or as a compliment to commercials makers. The current series of network minutes for *Reader's Digest* decidedly tips the scale in favor of commercials makers. If a viewer didn't grip the arms of his chair and stare wide-eyed at his set during the program, he can be expected to sit up after seeing the *Digest's* minute of gripping drama.

The series is unusual not only for the unique format of its commercials but because of the acceptance of tv as an advertising medium by a mass magazine. In 1965, only two other publications, the *National Observer* and the *Wall St. Journal*, advertised on network tv. Of these, *Reader's Digest* allotted the largest budget to network for commercials designed to sell single copies in retail outlets. And, according to J. Walter Thompson's Carl Rhodes, supervisor on the account, "There's no doubt that tv helped to achieve the present national distribution."

\$1 Million in Network

At present, the sale of two million copies of *Reader's Digest* every month at over 300,000 retail outlets (including supermarkets, drug stores, newsstands and variety stores) is supported by approximately \$1 million a year spent in network television. Says Mr. Rhodes, "The *Digest* is the only magazine that

spends as much money selling its copies in retail outlets. We make an awful lot of noise with a small budget on tv and get a lot of mileage out of our dollars."

Apparently, the magazine-tv relationship has been a successful one. What began on an experimental basis in 1959, with spot buys in major markets, has burgeoned into a three-network campaign of about 10 spots every month. An average of seven of these spots runs during women's daytime shows, with the rest breaking on such shows as *Run for Your Life* or *Tuesday Night at the Movies* in prime time. To date, the *Digest* has bought more time on ABC than on the other two networks, mainly because of availabilities. For the month of July, the schedule calls for 10 spots on ABC (on *Supermarket Sweep*, *Donna Reed*, *Father Knows Best*, *Ben Casey*, *Newlywed Game*, *A Time for Us*, *The Nurses*, and *Dark Shadows*) and one spot on NBC (*Run for Your Life*). Each campaign breaks about one day after the issue is on the stands—for the next 10 days single-copy sales of the magazine are supported by newspaper and tv advertising. Then the company pulls out of both media until the next 10-day period.

After testing different commercial formats for two years, "dramatizing articles evolved as the most effective way," says Neil O'Brien who writes the commercials. The agency adopted this style in 1961 and has been using it since. Without revealing enough information about the article to



Production crews . . .



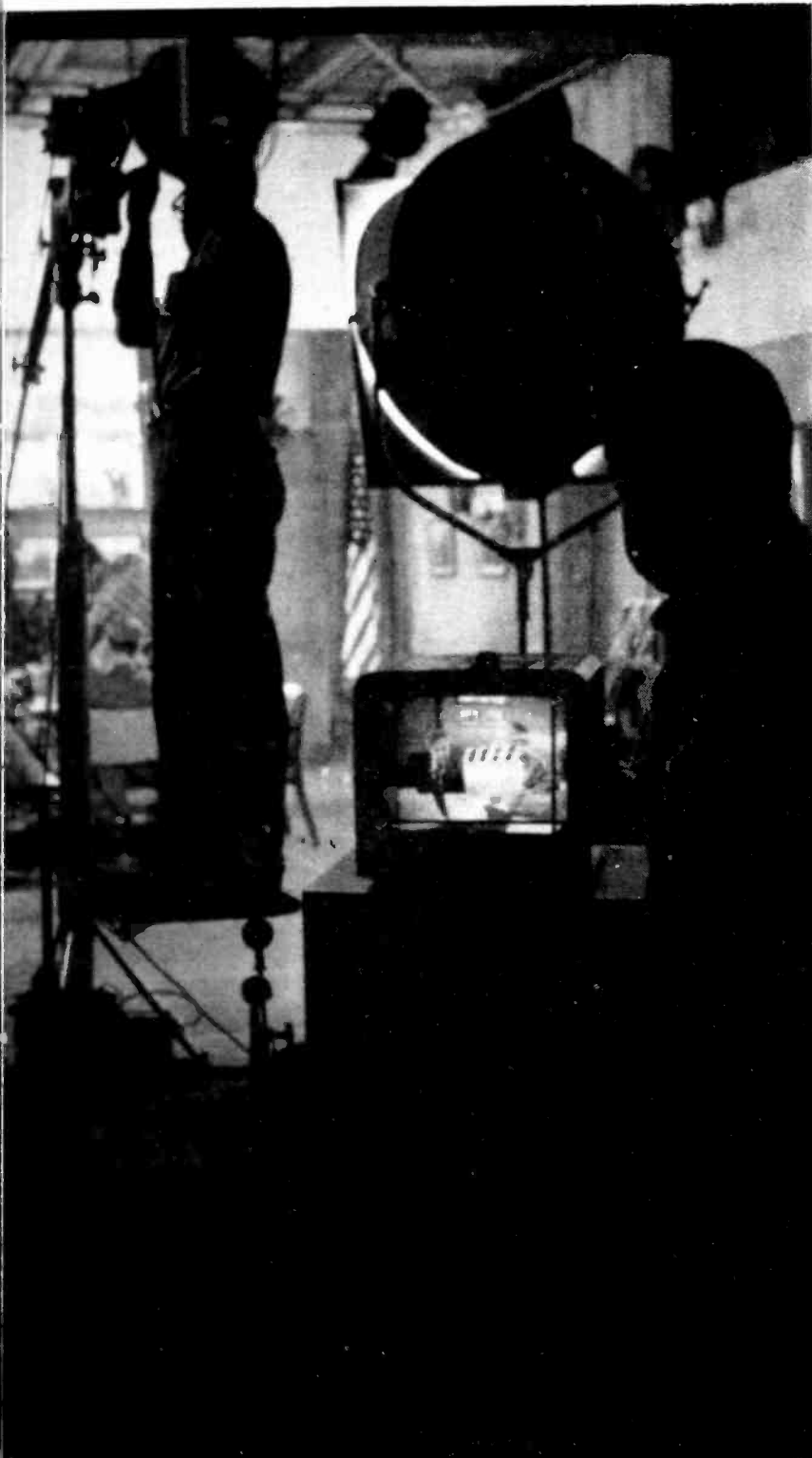
Viewer's Digest



... film a Digest article ...

... creating a moment of drama ...

... for an article about civic leadership



satiate the audience, but dramatically revealing enough to stimulate viewer interest, each set of commercials portrays an exciting article from the current issue.

Continual Testing

Success with one format apparently did not stifle the company's desire for experimentation. Says Mr. Rhodes: "One of the things that impresses me most on this account, is the great care that *Reader's Digest* takes in testing things. About two per cent of the advertising budget is spent on media and marketing testing." The Digest is continually testing not only tv as an effective medium, but market size, sales techniques, cost efficiency, length of commercials. It has even tested title-pull. A few years ago it ran a commercial called "Is the Double Standard Out of Date?" The sequence showed a boy and a girl at a dance; it showed them walking home and then saying good night at the door. "It was modestly romantic" reports Mr. O'Brien. "About one year later, we ran the identical commercial but called it 'The Case for Chastity.' In a subsequent sales test comparison of some 25 commercials, 'The Case for Chastity' scored a 5 and 'The Double Standard' came up 16." The Digest does monthly tests now to determine which titles have the greatest audience pull.

Typical of its "let's-be-sure-first" attitude is the Digest's method of choosing articles to be dramatized.

(Continued on page 53)

**To boost circulation,
'Reader's Digest' employs
network television and
capsule dramas in
long-running campaign**

Shooting a local special



Big but local

*Internationally known
Western Electric
has found the
key to local fame,
too: prime-time
public service*

For a long time Western Electric was the name of the tenth-largest manufacturing giant in the world. It wasn't enough. To make it more, in 1963 the company began sponsoring locally-produced tv programs in individual markets. Would the idea bring Western Electric local recognition along with its international fame?

Within a year's time, the question was answered to the satisfaction of the company's executives. An article in *TELEVISION AGE*, April 27, 1964, detailed the effect of the first programs in Kansas City, Oklahoma City and Omaha, and told of forthcoming expansion plans. Now, with further expansion in the works, an up-to-date look at this unique television venture is in order.

Having chosen the initial markets for their proximity to company plants, the initial stations for their attention to public-service programming, and the initial programs to be sponsored for their prime-time importance and quality, Western Electric and its agency, Cunningham & Walsh, Inc., moved into Atlanta, Baltimore, Columbus, Indianapolis and the Winston-Salem-Greensboro-High Point market in the second year. Subsequently, Denver and Buffalo were added, and specials were sponsored in Chicago, Minneapolis and Shreveport, all markets with regional offices of Western Electric.

Although the company's policy is to pick up the full cost of the time purchased and in many cases the full cost of the production, its influence ends there. While the agency or the client may suggest program ideas, the programs themselves emanate from the individual stations. Usually neither C&W nor the client view the programs until they are aired. In its capacity as a programming "angel," Western Electric has given stations "the opportunity to do the type

of programs that comes closest to the expensive network production," says Owen Saddler, executive vice president and general manager of KMTV Omaha.

Accolades from individual stations, community officials and citizens have proved to Western Electric that it has been able to do a national public relations job on a personal scale. TV has been used to help close the gap that often exists between big business and the local viewer.

Obviously Western Electric hasn't been seeking rating points, since audience share for documentaries is traditionally below average. "The objectives are very different from those of other advertisers," says Newman F. McEvoy, senior vice president of Cunningham & Walsh. "We are predominantly interested in public service and identification in communities." But even in the ratings, the corporation has sometimes been pleasantly surprised. Shares for two sponsored shows on wsjs-TV Winston-Salem—'The Sound of Trumpets,' on the city's 200th anniversary, and 'The Open Door,' on the Forysthe Technical Institute there—were 33 per cent and 31 per cent, respectively.

Although there is no set pattern of Western Electric participation, sponsorship has been running 60-per cent documentaries, 25-per cent sports and 15-per cent musicals. Since all of the programs are locally-produced, the company has relied on the stations' own efforts to promote the shows. This aspect of the program has proven immensely successful in that promotion has been intense and local. Besides on-air promotions, stations have used store flyers, point-of-sales displays, car cards, billboards, and even the public-address system in a Western Electric plant to call attention to upcoming programs. In addition, when Western Electric

(Continued on page 56)

HERE WE GO AGAIN

All right, this time it's the Overmyer Network. First there was DuMont. With a little more capital and know-how it might have survived. But it didn't, and that is that. Then came Hal Roach Jr. and a film network. It just breathed heavily. Ely Landau and Ollie Unger had another film network plan, this one sold by Bud Barry. It went kerplunk. Pat Weaver had a Saturday night plan that almost made it. But not quite.

It seems only yesterday that Pat tried again, this time with Ollie Treyz. Front-page stories, revivals of old comedy shows, a starting date, hard selling . . . and nothing. No wonder those who long for a network competitive to the Big Three are skeptical of anyone's chances of making it work. This time, though, since the Overmyer Network has considerable capital, arrangements for cable microwave facilities from AT&T, a kind of ready-made news department—well, maybe it just might . . . maybe . . .

But the problem is basic. It is temporarily impossible to put together a network representing adequate coverage of the United States that will attract advertisers. In 1970 there may be 1,000 stations. If so, most major cities will have enough uhf stations to make it possible. But even then it will represent only a fraction of the audience of the majors, making it uneconomical for an advertiser to pay even token amounts.

Let's assume for argument that the Overmyer Network gets a holding action in late time, where stations are seriously distressed by dwindling film product and unwilling to join network offerings. The new late-night programming is going to emanate from Las Vegas. Nevada is a state that protests the fact that wiretapping is discovering that the Mafia is skimming millions of dollars off the top of casinos for illegal activity. The product of Las Vegas entertainment has never worked on television because it is untranslatable, unsuitable, or too expensive. It is a fine idea on paper that has hitherto defied translation.

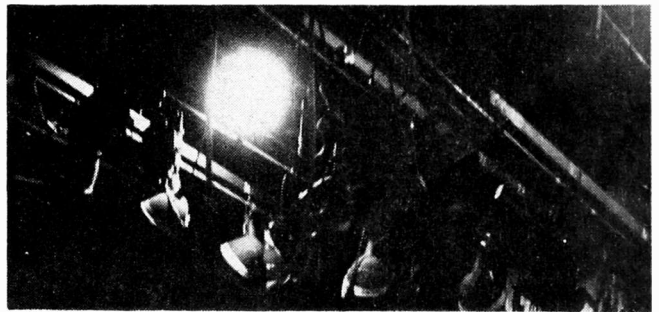
It is always shrewd to anticipate problems. Certainly, network affiliates without a Johnny Carson *Tonight Show* have plans to do something about their dwindling supply of late night quality movies. Some look for a local personality and do a variety show. Others book off-network shows or improvise with syndicated shows of a variety nature. But, it is naive to assume that the networks aren't aware of the problem and will not do something about it. Already CBS shows signs of programming opposite Johnny Carson in an important way. Certainly it has the resources and know-how to fill this gap long before a new network can bridge it.

The UPI news service seems limited in its value. Local stations must do local news. Until there are four unaffiliated stations in every major market, there is little need for this service.

There seems little doubt that there will sooner or later be a network of uhf and independent stations. These will be most effective when CATV systems in big cities equate their signals with low channel vhf's. At that time programming will make the difference. Also, because of the severe shortage of programming sources, these programs will be selective in nature, as previously discussed in this column.

Mr. Overmyer, the hopes and sympathy of advertisers are with you. What a grand thought to think we can bargain four ways instead of three. That there would be that sleeper program that could beat the majors at half the price. That we could deal again on behalf of the little client and be important.

It almost makes an old programming man dizzy to think about it, particularly one who has struggled to stay in the business of agency programming—while all around him, he saw his associates and drinking buddies getting submerged in media or disappearing at Hollywood film factories where they were reported as "working on pilot development." Now, maybe—and this is assuming you're not going to want to lay out a million bucks right away for *Bridge on the River Kwai*—maybe you'll need some agency program men who will come to



you, ready to deliver a show designed for a client, and all paid for. Maybe you'll just have some time to sell, huh?

How nice for the suppliers to think that there will be another program buyer to take those golden shows that the inglorious three refused to recognize. How nice for the programmer with the selective program. How nice for the sports special too limited for the big time.

Our hearts beat in march time, but we must be realistic. The chances are dimly remote that we will see this in 1967-1968-1969 or even 1970. But please don't run out of money, Mr. Overmyer—yours or anyone else's. We are for you—we need you.

—J.B.

Film/Tape Report

MAKE IT IN MONTE

Want a colorful backdrop for your next tv commercial or program? Why not shoot it in Monaco? Tele-Monte Carlo, the privately-owned, commercial station operating in the principality and reaching most of the tv homes in the South of France, is busy in the commercials production field, according to Jean Frydman, directeur-general of the station and a recent visitor to agencies and networks in New York. The station makes both tape and film commercials, in black-and-white and color, and is active in program production, for its own channel and also for export to French-language commercial and state operations in Switzerland, Belgium, and Luxembourg.

The Monaco station is particularly sensitive to the kind of commercials it puts on the air, and insists on making over about 80 per cent of the ones submitted by advertisers. Commercials made for cinema showing are not accepted, said Mr. Frydman, "since the cinema advertisement generally features an announcer talking to a large group of persons, while the tv announcer must talk only to one or two people at a time." Tele-Monte

Carlo, however, also films cinema commercials for use throughout the French-speaking world.

'WHAT'S THE GIMMICK?'

A half-dozen years ago, Ernest Chambers battled the subway crowds, the mid-summer heat and mid-winter slush to get to his desk at Manhattan's L. C. Gumbinner advertising agency. There he put together the tight syllables called "copy" that would sell a product. He wasn't happy at the job, a fact made all the more evident by his obvious pleasure when one of his free-lance bits of writing was sold—a song or sketch to a musical revue at the Upstairs at the Downstairs nightclub, or to Carol Channing for her Broadway *Show-girl* one-woman show. Finally, the break came—a new young comedian named Bob Newhart was beginning a network series and needed new writing talent. Ernie Chambers went to Hollywood as a staff writer, and although his tenure (and Newhart's on the network) was short-lived, he learned that his forte was comedy, not copy.

Now, fresh from three seasons as a writer on *The Danny Kaye Show*,

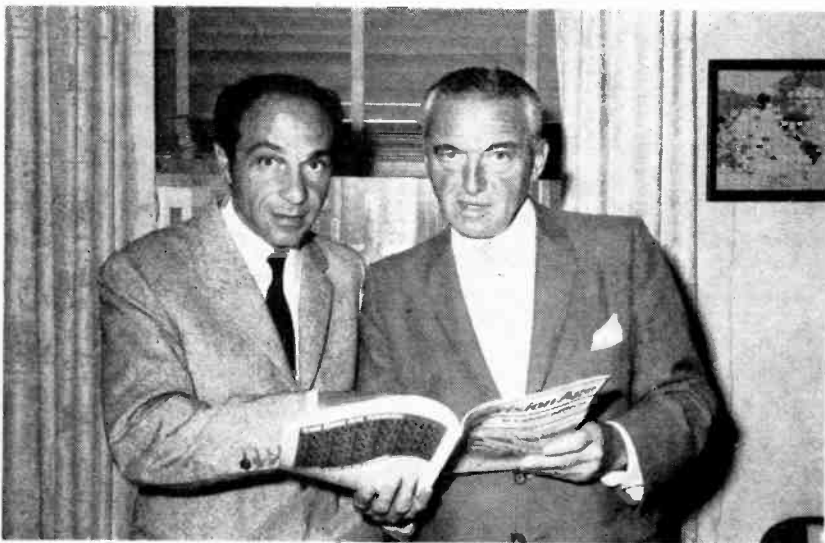
and having successfully sold scripts to *The Dick Van Dyke Show*, *My Three Sons* and *The Joey Bishop Show*, former adman Chambers has branched out into a new field: with partner Saul Ilson, he intends to be the first writing-producing force in the field of variety programming.

"Writer-producers are an old story in situation comedy," he said in a recent interview. "There's Carl Reiner, Nat Hiken and a bunch of others. And there are writer-producers in dramatic programming, too. But we're the first writers to specialize in putting together variety shows from start to finish."

The Chambers-Ilson team cut its teeth by writing/producing the half-dozen John Gary shows doing summer replacement duty for Danny Kaye on CBS-TV. Then it assembled *Friends and Nabors*, a Jim Nabors special taped for showing next October on the same network.

"The advantage we have is that as producers we can book the guests, then get together with them as writers. When the sketches are completed, we know that the guests will be able to play them, that all the pieces will fit; and we're on hand throughout rehearsals to make sure they do. Ordinarily a producer will set the guests, then hire writers to work out the lines for them; at rehearsal, somebody discovers the guest can't do a French accent, for example, and a sketch has to be thrown out."

Two-hats Chambers agreed that on a week-in, week-out basis it might be difficult to both write and produce a one-hour variety show, "but the technique works beautifully for the occasional special." He and his partner currently are working on a one-hour one-shot for Mexican comedian Cantinflas and Desi Arnaz. "There's a couple of reasons for the resurgence of variety specials," the producer said. "For one thing, the package-goods advertisers own prime time, and other types of advertiser just can't get into a good continuing series. For another, many big com-



Jean Frydman (l.), directeur-general of Tele-Monte Carlo in Monaco, has the distinction of operating a station in the area with the highest set-penetration in the world. Monaco has two tv sets for every three people. Checking the statistics with Mr. Frydman in a recent international issue of TELEVISION AGE is Bernard Musnik, president of Publicis Corp, international advertising agency.

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panies want to make a big splash with a sizeable budget via a special that can be heavily promoted, rather than dribble the money away in one-minute commercials in some insignificant situation comedy over the course of a season. And, there are big stars who won't work in weekly television, but are available for specials.

"There seems to be a growing awareness on the part of a lot of advertisers that too many people look at tv as a public utility—they turn it on and they turn it off, but nobody pays much attention to it; to get through to them with a sales message, you have to give them a different kind of programming—and that's where the variety special comes in."

For future projects, the Chambers-Illson team is working on some pilot ideas (they scripted the pilot for next season's *Run, Buddy, Run*), but the problems of selling a tv series are numerous. "The networks don't seem to realize," said Chambers, "that the shows that have lasted through the years—like *Dick Van Dyke*, *Danny Thomas*, *Lucy*, *Andy Griffith*, *The Real McCoys*, *The Honeymooners*—have had good performers in more-or-less 'stock' situations. But you go in today and say you want to write a series that would have good performers in funny situations and the network guy says, 'Yes, but what's the gimmick?'"

"So you make the family monsters or have the mother reincarnated as a car or give somebody a purple nose, and soon the novelty of the gimmick wears off and you're left with a dead show. With costs what they are today, it doesn't make sense to come up with a pilot idea unless you've got faith that it will run four or five years, and we don't think the gimmick shows can last that long."

The former copywriter ran a nervous hand over his Hollywood-tanned forehead, from which the hairline has receded, when asked if he would advise other advertising writers to head for the lucrative hills of tv scriptdom. "If they're happy where they are, they should stay out of this end of the business," he said.

Alpha-Bits • Benton & Bowles



PELICAN FILMS, INC., New York

A. T. & T. Long Lines • N. W. Ayer



TVA-LEMOINE ASSOCIATES, INC., New York

American Bakeries Taystee Bread • J.W.T.



WGN CONTINENTAL PRODUCTIONS, Chicago

Associated Brewing Company • J.W.T.



SARRA-CHICAGO, INC.

American Electric Power • Handley & Miller



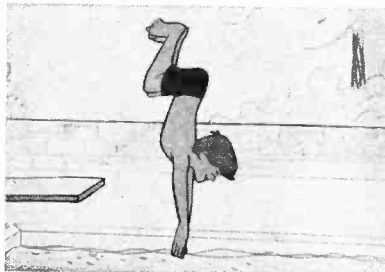
THE FILM-MAKERS, INC., Chicago

Canda Dry Hot • J. M. Mathes



PGL PRODUCTIONS, INC., New York

American Legion Auxiliary



BANDELIER FILMS, INC., Albuquerque

Coca-Cola Company • McC-E



KEITZ & HERNDON, INC., Dallas

"As a copywriter, you only have to please your boss. As a scriptwriter, you have to please your boss—the producer or comedian—and then you have to sit there and sweat while you see if you've pleased the public, too."

DESILU INCOME

The board of directors of Desilu Productions, Inc., announced an increase of \$374,384 in net income for the fiscal year ended April 30, 1966 over the preceding year. At the same time, it was revealed that Desilu's gross revenue dropped \$199,661 to \$18,797,502 over the same period. Nevertheless, the stockholders shared in the company's success by receiving a five per cent dividend payable July 19.

Lucille Ball, Desilu president, stated that Desilu continued its policy of purchasing treasury stock during the fiscal year ended April 30, 1966. During that year 136,569 shares were acquired at a cost of \$1,275,667.

Next fall Desilu will be represented with three series and two specials on two networks. CBS-TV will televise *The Lucy Show* for the fifth year and a new one-hour series, *Mission: Impossible*. The two one-hour specials are *Lucy in London* and *Star Trek*. *Star Trek* will be an NBC-TV presentation.

The company's facilities and services will be operating at near-capacity again during the 1966-67 season by either its own productions, or other productions renting Desilu facilities. Some 13 series will be produced, entirely or in part, at Desilu.

SHOOTING SKEDS

Seven Arts is shooting *Dr. Schweitzer's Africa* at Lambarene, with interviews with surviving colleagues and former patients of the Alsatian theologian-musician-physician. Clips taken during the doctor's lifetime will be worked into the narrative.

At Tanglewood, Henry Jaffe Enterprises is shooting a documentary for Seven Arts and for Bell Telephone, which will sponsor it on NBC-TV this fall. The 60-minute special

will cover highlights of the Berkshire Festival.

Aaron Spelling and Danny Thomas signed a step-deal with ABC-TV for a western lampoon, *Rango*, for the '67 season, with a script by Harvey Bullock and R. S. Allen, and Tim Conway set to star.

ZOOMING IN ON PEOPLE

WILLIAM M. MITCHELL joined CBS Limited, London, as manager of sales. He had been with Westward Tv since 1962 as sales manager. Earlier he was with England's ABC Television as group sales manager.

Embassy Pictures Tv switched CHARLES BRITT from a post as southeastern sales manager to that of eastern sales manager and assistant national sales manager. ROY GEORGE joined Embassy Tv as western sales manager. He had been southern and western sales manager for Allied Artists Tv since 1962, and for six years before that was with NTA as southwestern sales manager.

WBC Productions promoted FORREST L. "WOODY" FRASER to manager of talent and program development, and replaced him as executive producer of *The Mike Douglas Show* with ROGER E. AILES, who has been



MR. AILES

associate producer over the past two years. Mr. Ailes earlier was staff-producer-director for KYW-TV Cleveland, working on public affairs and children's programming.

ABC Films promoted JOHN MC-LAUGHLIN to director of film operations, in charge of domestic and international program traffic. He joined ABC Films last year as international traffic manager. Earlier, he was with NBC for eight years as

supervisor of film booking and sales service traffic coordinator.

NBC Enterprises dispatched J. ROBERT MYERS off to South Vietnam to oversee the setting up of the country's tv network. Mr. Myers, who is NBC International's coordinator of international management services, will stay in Vietnam until NBC-I picks a permanent managing director to replace him.

JULIO DI BENEDETTO, vice president of Bob Banner Associates, moved from New York to Hollywood to hatch new projects for the production company.

ON THE DOTTED LINE

Fremantle International chalked up a number of sales recently in South America, while setting up *Romper Room* programs in Argentina and Chile. In Brazil, Consorcio Auxiliar de Servicos de Televisao, Ltda., bought 26 hours of *Wrestling*, 98 quarter hours of *The Terrible Ten*, and 156 episodes of *Cobby's Hobbies*. *Biography* was sold in Argentina and in Chile to Promocion Y Television Ltda.

Earlier in the selling season, Fremantle tallied sales in 67 countries and to the P&O and Cunard lines for closed-circuit telecast on their liners.

CBS Films sold *Run, Buddy, Run* to Rediffusion, Tokyo Broadcasting System, Canadian Broadcasting System, the UPP stations in Canada, Avro in Holland, and to stations in Venezuela and Argentina.

NBC International sold *T.H.E. Cat*, *I Spy*, *Bonanza* and *Dick Van Dyke* to Channel 2 Caracas and *The Hero* to Channel 8 Caracas. *I Spy* went to two Canadian stations and to Puerto Rico, Teheran and Ciudad Juarez Mexico.

Pierre Weis, executive vice president in charge of sales at **United Artists Tv**, reported the company's product was still moving at the same clip established in a record-breaking streak this spring with *Patty Duke*, *My Mother the Car* and other properties.

Triangle sold *Step This Way*, co-production with Colgate, in seven more markets: WVTM Milwaukee, WDAF-TV Kansas City, WTTV Indian-

apolis, KPTV Portland, KTNT-TV Tacoma-Seattle, KWWL-TV Waterloo-Cedar Rapids and WDSM-TV Duluth.

King Features Tv, through Sovereign Film of Toronto, sold *The Beatles* in Canada, to the CTV network for its Saturday morning line-up.

M. & A. Alexander sold *Terry and the Pirates* to WEAT-TV West Palm Beach, and *Betty Boop* and *Q. T. Hush* to WKBD Detroit.

Screen Gems launched *Gidget* onto to station-to-station trail, with kickoff sales to WPIX New York, WGN-TV Chicago, KHJ-TV Los Angeles and CKLW-TV Detroit.

Liberty Films Co., Ltd., of Tokyo renewed *The Mighty Hercules* from **Trans-Lux Tv International**, which meanwhile sold *Gigantor* to Tyne Tees Tv in Newcastle for Northeastern England and *Felix the Cat* to Westward Tv in Plymouth for Southwest England. The cartoon series was also bought by WKAQ-TV San Juan.

New U.S. network tv shows helped **United Artists tv** put its 100th pin on the world map, with a sale of 14 series to Paraguay. Herbert R. Banquer, vice president in charge of foreign operations, said the 100-country chalk-up puts UA-TV in the forefront of tv distributors around the world. Among the properties involved in the world-girdling record are *Rat Patrol* and *Hey, Landlord*, new shows this fall on NBC-TV; *It's About Time* (new on CBS-TV), and *Super Six* (nee *Super Bwoing*.)

Mr. Banquer pointed out that "100 countries" is a new world record; the international "100 markets" point was attained by his division some time ago. Beyond the new network series, other shows reported moving well abroad are *Gilligan's Island*, *Mona McCluskey*, *My Mother the Car*, and *Patty Duke*.

UA-TV scored a near sell-out in Mexico, to Telesistema Mexicana, and in Venezuela, Argentina, Peru and Puerto Rico.

ROUGH STUFF

"We're going to do for toes what Tinker did for stomachs," said Ed McMahon, towering over a story-

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CBS Network



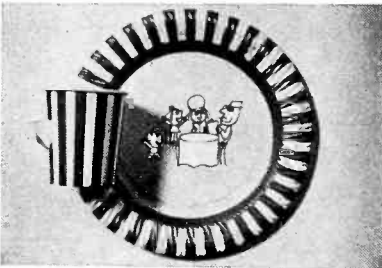
DOLPHIN PRODUCTIONS, INC., New York

Eckrich Sausage



THE FILM-MAKERS, INC., Chicago

Continental Can Co. Bondware • BBDO



PAUL KIM & LEW GIFFORD, New York

Falstaff Beer • Dancer-Fitzgerald-Sample



FILMFAIR, NEW YORK

Eastman Kodak Co. • J. W. T.



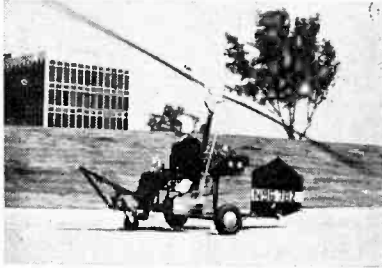
ELEKTRA FILM PRODUCTIONS INC., New York

Ford Motor Company • J. Walter Thompson



JERRY ANSEL PRODUCTIONS, INC., New York

Eastman Kodak-Instamatic Camera • J. W. T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

Frito-Lay Company • Tracy Locke



FIDELITY FILM PRODUCTIONS, Dallas

board in the garden studio of Lew Schwartz, Inc. Scattered about the flagstones and pebbles were a number of examples of Pop, or Prop, art: a four-foot-high Gillette razor blade, carved from a plank; a vintage cash register; a dart board, and several board games made of wood.

As if in response to the heightened appreciation of "tactile, participational" three-dimensional values which Marshall McLuhan claims tv has induced in the population, Mr. McMahon and Jim Cronin, who together head Del Sol Productions, a graphic design house, have entered into a permanent collaboration with film-maker Lew Schwartz for the development of tv commercials, sales films and sales presentations.

The working arrangement hinges on the development of three-dimensional materials, "feelies," from painted bas-reliefs to fanciful sculptures to storyboards-in-the-round, as typified by the "Chevrolet Number 1 Buy" film which Mr. Schwartz and del Sol made last winter in a trial venture. Mr. Cronin designed the blocks for the film, which won a Clio for best use of graphics. In a movement away from paper, del Sol and Schwartz will use wood, felt and other fabrics, even tapestries. They will work together not only on tv films, but on sales presentations, displays, exhibits, merchandising materials, and point of purchase materials. "It's a total sales and marketing concept," said Mr. Schwartz. "The Gillette blade you see there is a storyboard; it goes to pre-production meetings."

"We're going to beat the 'washday commandos,'" said Mr. McMahon, whose experience with commercials

is vast. He said he will be involved in the day-to-day operations of the film-making combine, despite his busy schedule.

Corporately, del Sol and Lew Schwartz, Inc., will remain separate entities.

Ed McMahon formed del Sol four years ago, with his Catholic University classmate Jim Cronin. Working with designer Norman LaLiberte, they designed a large part of the interior trappings and exhibits at the Vatican Pavilion at the recent New York World's Fair.

Mr. LaLiberte returned to teaching at St. Mary's College, where Mr. Cronin had been professor of drama before setting up del Sol.

The design company went on to design fun-and-games exhibits for Pepsi Cola, department store displays, and industrial shows. This year del Sol, working with Schwartz, designed the Canadian Centennial exhibition for the National Film Board of Canada. "It's a rare event when the crack Canadian film unit calls in an outside designer, and a film-maker to boot," Mr. Schwartz noted.

THE TAPE RUSH

Airline strike or no airline strike, the tapes had to get through. To meet airdates on its two weekday strips, *Mike Douglas* and *Merv Griffin*, WBC Productions scratched up whatever fast transport was available, from trucks to pygmy airlines, to get the tapes from its Pittsburgh dupe center to some 100 stations in the lineups. For one long haul, the Group W component dispatched tapes to Los Angeles on an improvised "international route"—from New York to Montreal to L. A. At the last count, every tape had reached its destination on time.

FEATURING THE FEATURES

From *Embassy Tv*, D. H. Overmyer Communications bought four packages: *Top Time Feature Films*, *Adventure 26*, *Invitation to Murder*, and *Scotland Yard*. Overmyer is setting up five uhf stations in addition to one already on the air in Toledo, and is backing a scheme for

a fourth network.

Seven Arts chalked up eight sales of its *Volume 8, Films of the '50s*, to KTUL-TV Tulsa, WAND Decatur, WSIL-TV Harrisburg, KELP-TV El Paso, WUSN-TV Charleston, WKBN-TV Youngstown, WCOV-TV Montgomery and WNDU-TV South Bend.

One of Seven Arts' customers in Canada is the town of Hanover, which bought recently a 13-week schedule in eight *Ma and Pa Kettle* movies and five *Abbott & Costello* flicks on CKNX-TV in the neighboring town of Wingham to promote itself to the Winghamites as "a nice place to visit" and to shop.

Jim Stern, vice president and general sales manager of **Allied Artists Tv**, reported sales of *Group IV: The Stars in Action* to 14 markets: WFAA-TV Dallas, WFIL-TV Philadelphia, WDSU-TV New Orleans, WHEN-TV Syracuse, KGMB-TV Honolulu, KOIN-TV Portland, WNHC-TV New Haven, KNTV Sacramento, WFBG-TV Altoona, WSAV-TV Savannah, KFRE-TV Fresno, WNBE-TV Binghamton, KVOS-TV Bellingham, and WLYH-TV Lebanon.

National Telefilm Associates sold its *Shirley Temple Features* package to KWGN-TV Denver, KOOL-TV Phoenix, KOLD-TV Tucson and WLW-D Dayton, which also bought the 12 *Jane Withers Features*, *Battle 39* went to KTVT Ft. Worth, *Open End* and *Probe* to WJCT Jacksonville, and *Assignment Underwater*, *How to Marry a Millionaire*, *Montovani* and *U.S. Marshal* to WEAT-TV West Palm Beach.

Landau/Unger sold *The Eleanor Roosevelt Story* to BBC-TV in England.

THE BLACK ART.

"The Black Art" may sound lurid to a layman, but it's all in a day's work to special effects cinematographer Sol Goodnoff, and there's nothing occult about it. Mr. Goodnoff, former SFX specialist with MPO Videotronics and now an overall film director at Savage-Friedman, started studying magic back in the infancy of tv commercials, when he was working for Transfilm as a prop man. He had already built and sold two electronics companies; now his

OPTICAL AND SPECIAL EFFECTS

IN COLOR AND B & W
FOR THE FINEST OPTICAL EFFECTS
AND THE FASTEST SERVICE... CALL

Eastern Effects, Inc.

219 East 44th St., New York, N. Y. 10017
212-697-7980

Advertising Directory of SELLING COMMERCIALS

father, veteran film man Red Goodnoff, suggested he take the casual job as prop man while waiting to make his next move in electronics engineering. But when Sol found out he could "knock down \$300 a week as a schlepper," he began to take the film business seriously.

At that time, he recalls, virtually no one in the East Coast end of the film industry knew anything about special-effects. As a prop man, he would get requests that seemed almost impossible to fill. So he started going to Lou Tannen's 42nd St. magic supply store to study legerdemain and he learned how to apply magic to cinematography. On the side, Mr. Goodnoff practiced magic before audiences, for kicks.

"'Black art' in magic," Mr. Goodnoff said, "is the same as the matte process in photography." From his studies as a trickster, Mr. Goodnoff developed techniques he said were earlier unknown in film-making. He developed a wire "so fine you can't see it, you have to feel it to know it's there." He leaned especially toward small movements, the "little, delicate stuff," as evidenced in a commercial he made recently for French's Instant Mashed Potatoes, where a live, real butterfly has a stand-in—a simulated butterfly manipulated by wires.

Another Goodnoff project is the Kent cigarette commercial in which the pack of smokes dances about suburban streets and restaurants, while people pluck tubes out of the pack. How was it done? By affixing a Kent pack to the front of a transparent plastic bubble, stuck in front of the lens.

Special-effects can be much more effective than opticals, Mr. Goodnoff pointed out, because the SFX device look more "live," casting shadows and generally seeming more plausible.

Other Goodnoff creations are the Dristan's suitcases that fly you and your sinuses to Arizona, the Magic Chef flyaway oven, the butterfly-in-the-aerosol Mum spot. ("Again, a puppet butterfly stands in for a real one who flutters around after we got him drunk on wine.")

Lipton Tea • SSC&B



TV GRAPHICS, INC., New York

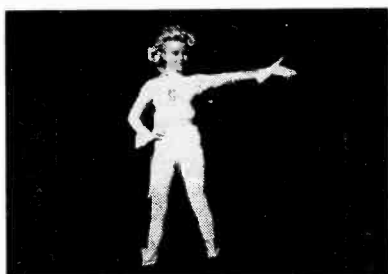
Sea World • J.W.T.



SEA WORLD
On San Diego's Mission Bay

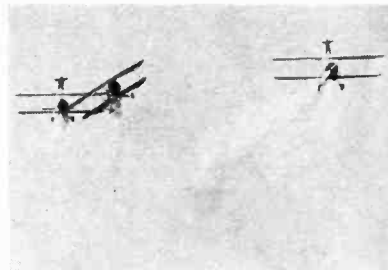
SANDLER FILM COMMERCIALS, INC., Hollywood

Oldsmobile • D. P. Brothers



ROBERT CARLISLE PRODUCTIONS, Hollywood

Sohio • Marschalk Company



JAMIESON FILM COMPANY, Dallas

Pet Milk Co. • Gardner



PANTOMIME PICTURES, Hollywood

Warner Bros. • A Fine Madness



PABLO FERRO, FILMS, New York

Quaker Oats • Papert, Koenig & Lois



FILMEX, INC., New York

Welch Grape Juice Co. • Richard K. Manoff



VIDEOTAPE CENTER, New York

When not devising such special effects ("They take anywhere from a day to two weeks,") Mr. Goodnoff practices still photography, paints in oils, and plays a number of musical instruments. These days he is not limiting himself to special effects, but is directing commercials from start to finish. For a forthcoming Williams Lectric Shave commercial, he has devised a flying electric shaver, which zooms off from an airport and wings in to shave a guy who's just applied the product.

NEW SHINGLE

Red Mark Productions has been set up by Arthur Joel Katz, former executive vice president of Plautus Productions, to develop tv projects and theatrical films.

AT THE COMMERCIAL MAKERS

HAL PERSONS joined Studio Associates International as executive producer. He had been with MPO



Videotronics since 1963, and before that spent five years with Van Praag Productions. Earlier, Mr. Persons produced shows for network, and stage-managed legit productions on and off Broadway, and on the straw hat circuit.

On the coast, Gantray-Lawrence Animation Co. promoted ROBERT J. WEST to vice president. Mr. West has been with the company since 1953. A former child actor, he has worked during his entire life in the cartoon field. Gantray-Lawrence moved into more spacious quarters. The company is now turning out 195 episodes of *Marvel Super Heroes—Captain America, Sub-Mariner, The Incredible Hulk, The Mighty Thor, Iron Man*—for syndication this fall.

LEON PROCHNIK joined VPI. He had been with MPO, Drew Associates, On Film and EUE/Screen Gems. Among his credits are *Pull My Daisy, The Existentialist, and Football*.

MAURICE W. STEVENS joined The Film-Makers in Chicago as a pro-



ducer-director. He had been with Wilding, and before that with Leo Burnett in Chicago and Toronto as tv producer and creative supervisor.

Tv model ANN MORTON joined Fred A. Niles Communications Centers as an executive staff assistant.

MEL LONDON joined Wolper Productions as vice president in charge of the industrial film division. He had been president of the interna-



tional division of Wilding, Inc., since last year, and before that was an executive producer with the company for five years. Earlier, Mr. London was executive producer with Transfilm-Caravel and On Film. The position he holds at Wolper is a newly-created one.

GORDON / YOUNGMAN, a studio formed six months ago by ex-BBDO and program producer Alan F. Gordon, along with feature film producer Gary Youngman, has completed a number of assignments for

such clients as Rheingold Breweries (DDB), Chemstrand (DDB), Jif Peanut Butter (Grey), Ideal Toy (Grey; Smith/Greenland) and Canada Dry Wink and Quinine Water (J. M. Mathes), along with an experimental film.

Tv Commercials

D & R Productions

Completed: Humble Oil (Esso), McCann-Erickson; Clairol (hair products), FC&B; TWA (Chicago-N.Y.), FC&B; Frosty O's (General Mills), DFS. In Production: P&G (Thrill), DFS; P&G (Tide), Compton; TWA (Detroit), FC&B; Clairol (hair products), FC&B.

Elektra Film Productions, Inc.

Completed: P. Ballantine & Sons (beverage), SSC&B; Coca-Cola Co. (soft drink), Harold Becker; Gillette Safety Razor Co. (shaving products, deodorant), Clyne Maxon, Inc.; Eastman Chemical Co. (packaging machine), direct; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates; First Pennsylvania Bank, N.W. Ayer; Nepeco (meats), Bresnick Co.; Colgate Palmolive (floor cleaner), Norman, Craig & Kummel.

In Production: U.S. Plywood, Kenyon & Eckhardt; Thomas J. Lipton (salad dressing), Edward H. Weiss; Atlantic Refining Co. (gasoline), N. W. Ayer General Electric (refrigerators), Y&R; J. B. Williams Co. (sleeping pills), Parkson Adv.; Gillette Safety Razor Co. (shaving cream), Clyne Maxon, Inc.; (Scotch tape), MacManus, John & Adams; Theo. Hamm Brewing Co. (beverage), Campbell-Mithun, Inc.; Westinghouse (blender), McCann-Erickson, Inc.; American Tobacco Co. (cigarettes), BBDO; Aspergum, Shaller-Rubin; Avon (cosmetics), Monroe F. Dreher; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; Dentyne (gum), Ted Bates; Cushion Grip (adhesive), Shaller-Rubin; Coca-Cola (beverage), Harold Becker; Diaper Magic, Clyne-Maxon, Inc.; Chunky (candy), J. W. Thompson; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates.

Gerald Schnitzer Productions

Completed: Black & Decker (power tools), VanSant-Dugdale & Co., Inc.; Armstrong Cork Company (Vinyl Corlon tile), BBDO; Chevrolet, Campbell-Ewald Co.

Stars & Stripes Productions

Forever, Inc.

Completed: Ford Motor Company (spots), J. W. Thompson; Rothmann of Pall Mall (Craven Cigarettes), F. H. Hayhurst Co., Ltd.; Southern New England Tel. Co. (extension phones), BBDO; Menley & James (Contac), Foote, Cone & Belding; Sheraton Hotels, BBDO; First Nat'l Bank of Boston, BBDO; Stanley Tool Co. (Surform), BBDO.

In Production: General Mills (Kix), DFS, Southern New England Tel. Co. (Yellow Pages, long distance), BBDO; Quaker Oats (cereal), Rink Wells & Assoc.; Boston Globe (newspaper), BBDO.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The airlines strike and the resulting upset in tv advertising schedules notwithstanding, the airlines industry is still flying high, says a recent report. Airline spot tv dollars soared from \$2,400,000 in 1961 to \$16,500,000 in 1965—a hike of almost 600 per cent, according to *Swiftest Climb—Airline Spot Television in the Sixties*, a study prepared by the tv division of Edward Petry & Co., Inc. In the same period, according to the report, the profit picture of the major airlines changed from a bleak combined deficit of \$36,800,000 to an over-all plus of \$282,000,000.

In comparison to the other two leading media, newspapers and magazines, spot tv's share of the advertising pie jumped from 5 per cent to 22 per cent. At the same time, the percentage share to newspapers declined from 79 to 52, and the share to magazines increased from 16 to 26.

The sales performance of the five largest domestic airlines was also reported by the study. American was the heaviest user of spot tv in 1965, and spot was the company's principal

medium; Delta—number one spot tv user in 1960—slipped to seventh place last year but boosted its expenditures in the medium by 50 per cent over the 1960-'65 period; in 1964, Eastern invested 40 per cent of its advertising money in spot; TWA spent \$2 million in the medium in 1965; and United quadrupled its '63 spot budget to a total of \$2,064,300 in 1965.



June Buckland, media buyer at Ted Bates & Co., Inc., in New York, works in the agency's recently expanded Colgate-Palmolive spot buying group.

The report also focuses on spot tv expenditures of the 11 U.S. Truck Lines, revealing an increase from \$1,792,000 in 1961 to \$15,153,100 in 1965, with spot getting 30 per cent of the advertising dollars as opposed to 5 per cent in 1961.

Copies of the study are available from Edward Petry & Co., Inc., 3 East 54th Street, New York, N.Y. 10022.

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

American Home Products

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

Fall activity on CONQUEST analgesic will break in October in a total of six markets: Wichita, Grand Rapids, Cedar Rapids, Houston, Minneapolis and Denver. One-minute commercials will run for 11 weeks. Bill Petty is the contact.

William Carter Co.

(BBDO, Boston)

CARTER's will launch what is believed to be the first daytime tv campaign for children's wear on August 15. Besides 190 network markets, the company

bought spots in Boston, New York, Philadelphia, Chicago and San Francisco. The whole tv and print fall campaign is the largest in the company's and in the industry's history and is expected to make 235 million impressions. Three different 60-second commercials will be used: one on infants' and children's play wear; one on sleepwear, and one on underwear. The morning and daytime spots will continue until November 26. Joyce DiBona is the contact.

Chanel, Inc.

(Norman, Craig & Kummel, Inc., N.Y.)

Two flights will begin in December for CHANEL perfume in 30 selected markets.

One will start December 3 and run through December 23; the other will run from December 10 to December 23. The commercials will mainly be 60's and 20's. Mike Woodward does the buying on the account.

Coca-Cola Co.

(Marschalk Co., N.Y.)

H1-C will round out its network buy with a four-week summer campaign beginning August 15. Minutes during fringe periods are intended to reach housewives with young children. They will run in 100 top markets during the schedule. Vince Tortorelli is the buying contact.

Continental Baking Co.

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

Various flights on HOSTESS CAKE are scheduled to break in September. Some will last until December, but most will run through October only. One-minute spots and 20's will be used in 50 to 60 markets for the campaign. The product will have day and nighttime exposure on live and film programs during weekends and weekdays. George Bock and Chet Slaybaugh do the buying. September 5 is the starting date on a 100-market buy for WONDER BREAD. The schedule will run until November 13. Mostly 60's and some 20's will be used during day, night and fringe periods, with some spots breaking on live kid shows. Margrit Meinrath and Dan Monahan are the contacts.

Corn Products Co.

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

Seventeen selected markets will carry BOSCO commercials beginning September 12. The six-week run will employ 60's during afternoon shows. The media group supervisor on the account is Frank Gianattasio. NUCOA margarine is being introduced in four west coast markets beginning August 1. Sixty-second commercials on the new product will run for 12 weeks during day and nighttime periods. Dave Specland is the buyer.

Drake Bakeries, Div. of the Borden Co.

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

September 11 is the date for the annual 39-week push for DRAKES CAKE in New York, Boston, Philadelphia, Portland, Hartford and Providence. Coinciding more or less with the school year, the campaign will employ 60's during the day to reach a maximum number of children. Frank Becker does the buying on the account.

E. I. Dupont de Nemours & Co., Inc.

(N. W. Ayer & Son, Inc., Philadelphia)

The second of a two-flight series on DUPONT HOUSEPAINT will begin in August. Prime and fringe 60's will run in about 50 markets for varying lengths of time, some into the fall. Like the flight in April, the present campaign is geared to reach a male audience. Jack Coverly-Smith is the buyer on the account.

Durkee Mower, Inc.

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

An eight-week flight on MARSHMALLOW FLUFF will break in late fall in some 15 markets. The majority of the spots will be minutes and will break during kid shows. Michael Browner is the buyer.

Eastman Chemical Products, Inc.

(Needham, Harper & Steers, N.Y.)
Beginning August 8, a daytime campaign on KODEL fiber will break in 35 top markets. The schedule will run for six weeks of daytime 60's. In addition, a



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.

One Buyer's Opinion . . .

WATCHING THE MOVIES

3:40 a.m. Movie-Drama—Time approximate. "I Love A Soldier." (1944)
An attractive shipyard welder dances with servicemen every night but refuses to get serious with any of them. Paulette Goddard, Sonny Tufts, Mary Treen, Walter Sande, Barry Fitzgerald, Beulah Bondi. (Two Hours)—*TV Guide*

The above recent description of a cinema classic slated to run in the pre-dawn night is not unusual. It typifies the oldest (and least venerable) programming cliché: the late-night movie. With frequent exposure, a local station amortizes its cost rapidly, and subsequent re-runs are all profit. The viewer is not sure when he's last seen the flick, and apparently is willing to view it again, if only to see if it still ends the same.

While this vidiotic practice has long since spread throughout the day, locally, the networks are now realizing the dollars and sense of televising movies in prime time. With three webs weaving seven nights of programming around five nights of cinema, saturation is upon us. And there's no relief in sight. All three networks have entered into joint production/distribution with other major studios and independent producers. Object: Low budget, two-hour (with commercials) features. Result: B (for BAD) movies.

The advantage to the network carrying feature films is apparent. A proven box office record means limited risk. Unfortunately, the Hollywood studios which once ground out 1,000 features a year have reduced their output to a couple of hundred. With 32 weeks of originals, five nights a week, there is little margin for the three-hour epics, racy sexfests, and other fare that is unsuitable to home viewing in prime time. Thus television will now turn to Hollywood for the B picture, the original victim of tv.

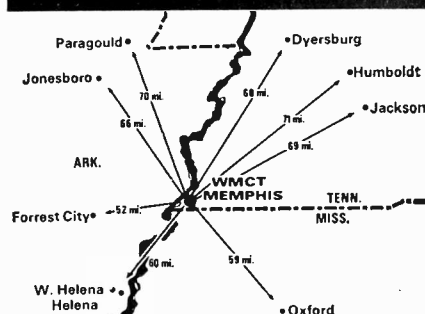
Ironically, the "good quality, low cost" aspects sought by all is reminiscent of early television. The weekly drama series with new faces, untried talent and occasional brilliance is now overlooked by the programming potentates. How can a network agree to produce movies, and refuse to televise weekly dramatic vehicles? Do they expect the same rating results from these B features that they achieved with top names in long-publicized cinema? Network buyers aren't so sure.

As a spot tv buyer, the above discussion of network programming may seem academic. So what, you ask. But recent experience has shown that the pictures on the network packages go right off the network into local runs where they're vehicles for spot tv business. Network film bunches that contain a lot of quick-and-cheap "features" are going to have to be watched carefully. Start keeping track now of how the network features are selling—and rating. In a year or so, when they're offered to you, demand a complete list of titles with your avails. Don't put your adult product in a juvenile feature, merely because the time period was late night.

And above all, gamble with an occasional effort that holds a promise of stirring up some audience excitement—something a 10th run of *Beau Geste* isn't likely to do. Maybe a little of that excitement will rub off on your client and your agency, as well as the tv industry.

FIVE'LL GET YOU TEN!

Buy Channel 5, Memphis—
GET 10 VHF STATIONS
(WMCT plus 9 new booster stations)



TOTAL MEMPHIS MARKET—2,402,900

WMCT, Channel 5, the Memphis station that has long led the field in total homes and weekly circulation, now leads the way again with the Mid-South's first translator network. Booster stations in nine perimeter cities make the WMCT signal 10 times stronger than ever before, provide a bonus of Grade A coverage unequalled by any other Mid-South channel.

For viewers in these areas, the booster system means sharp, crisp, interference-free reception of all WMCT color and monochrome programs—without the expense of tuners, adaptors or cables.

For advertisers it means a bonus of 183,000 viewers, at no increase in rates.

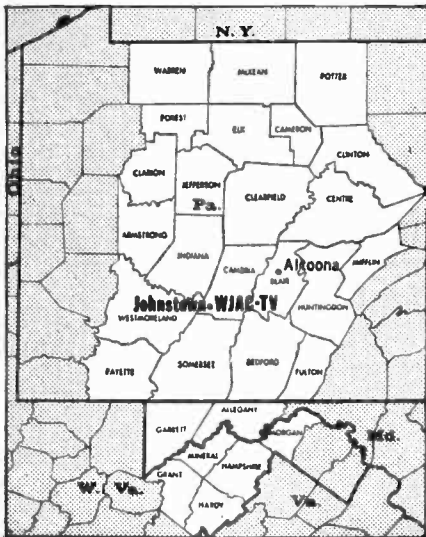
Need a strong booster for your product? You get 10 of them with your one buy of WMCT, the towering voice of the new Mid-South.

WMCT 5 CHANNEL 5

NBC in Memphis

Represented nationally by Blair TV.

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

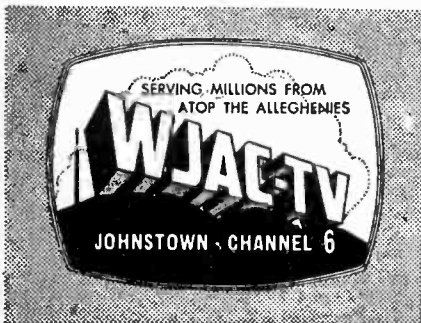
National TV Market Position . . . 27th**

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



When Bill Andrews, general sales manager of KCOV Los Angeles, came to New York at mid-July for a three-week stay, he came loaded with portable tv sets and cameras to give away to media buyers. Lucky recipients only had to predict, with accuracy, the station's new fall schedule—a line-up of shows which, said Mr. Andrews, cost about \$3¼ million. Shown here are some of the agency media people in attendance at one of the KCOV luncheon presentations, and while none won prizes, they obviously enjoyed themselves. L. to r. are Chet Slaybaugh and Margrit Meinrath, both of Ted Bates; Frank Gianatasio of Dancer-Fitzgerald-Sample; Mr. Andrews, and Lee Beck of Clyne, Maxon. In addition to the daily portable tv set given to the media man who best guessed the station's schedule, a Grand Prize of a color receiver was to be given later this month to the top prognosticator from agency submissions throughout the country.

Spot (continued)

six-week fall series is planned in 35 markets. Beginning September 5, 60's will break in primetime and early and late fringes and 20's will break during primetime. Al Krachow is the contact.

General Cigar Co.

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

A fall campaign in a limited number of markets is planned for this company's line of cigars. Location of the markets will be Chicago and the west, with 60's and 20's being used in the series. At issue date, the company's cigar commercials should be on in Chicago, Los Angeles and San Francisco. Doug Spellman is the buyer.

General Foods Corp.

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

A series of flights began at the end of July on POST TOASTIES and GRAPENUTS in about 60 scattered markets. The fringe and day piggybacks will run for most of the quarter. Jim Thompson does the buying, with Mike Holcombe assisting.

General Foods Corp.

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

August 1 is the start date on a 52-week campaign for MINUTE RICE. The one-minute spots are scheduled to break during day and early and late fringe periods in about two dozen major and secondary markets. Dick Matullo is the buyer on the account.



talk to the Young Men about WILX . . .
National Representatives:
YOUNG TELEVISION CORP.



From his office on the 33rd floor of the new U.S. Plywood building, media buyer Nicolas Gonda enjoys a panoramic view of New York and of the East River. "I always wanted to be a ship captain," he says. "Now I have supervisory authority over the East River . . . I'm an imaginary traffic cop." Mr. Gonda's experience with ships has been far from imaginary, however. Since his father was a U.N. staffer, he spent a good deal of his childhood travelling around the world. He describes himself as "an international by-product, with strongest ethnic ties to the Greeks."

After deciding to settle in the United States, Mr. Gonda enrolled in Parsons College, received his baccalaureate in two years and went on to Johns Hopkins where he spent one-and-a-half years working on a doctorate in Soviet constitutional law—"for personal edification—it has no practical application at his point."

From the halls of ivy, Mr. Gonda

moved to the William Esty Co., as a buyer for R.J. Reynolds. Now at Papert, Koenig, Lois, Inc., which he joined in February, the media buyer works on Xerox and Procter and Gamble's Salvo.

Although he uses numbers of necessity at his job, and although he believes that they can be indicative of trends, Mr. Gonda is wary of the tendency to overemphasize their importance. "Numbers are extremely rational. In advertising you are talking about the intangibles, about an emotional process. Numbers have

their place, but one cannot wear a blindfold in accepting them." In doing a media plan, Mr. Gonda, of course, must rely on the tools available—namely ratings, CPM's, etc.—but these he uses reservedly as guidelines. "Numbers indicate arithmetical results—but psychological and socio-economical factors will not be reflected. How can figures indicate the peculiarities of a specific market? How can they reflect the quality of viewing?" As an example, the media man compared the involvement of viewers of *The Joe Pyne Show* to that of the viewers of Lawrence Welk's show. "Joe Pyne is so controversial that anyone who listens will pay attention."

When he's not theorizing about numbers or working on his Ph.D. thesis, Mr. Gonda enjoys studying languages. What does he speak? Russian, German, French, Italian, Dutch—and some Turkish. In the few spare hours left, Mr. Gonda paints, draws, builds furniture—he just designed an Oriental cabinet for his bachelor apartment in Manhattan—and sails.

Spot (continued)

General Mills, Inc.

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

At press time, most major reps were being called in by the agency to present availabilities on markets across the country. A big General Mills buy appears imminent. Herb Werman is media supervisor of the buying pool.

Hassenfeld Bros., Inc.

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

A heavy spot schedule is planned for various HASBRO toy products this fall. Beginning September 26, 60's will run in selected markets for 12 to 14 weeks. Nina Flinn is the contact.

V. La Rosa & Sons, Inc.

(Hicks & Greist, Inc., N.Y.)

An eight-week buy on various LA ROSA

food products is scheduled to begin September 26. About ten markets will carry the 20's and ID's during day, fringe and evening time periods. Lee Peters and Lee Weldon do the buying.

Liggett & Myers Tobacco Co.

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

As anticipated here earlier, additional markets have been picked up for L&M's new CHESTERFIELD FILTERS. Beginning August 15, 60's, 20's and ID's

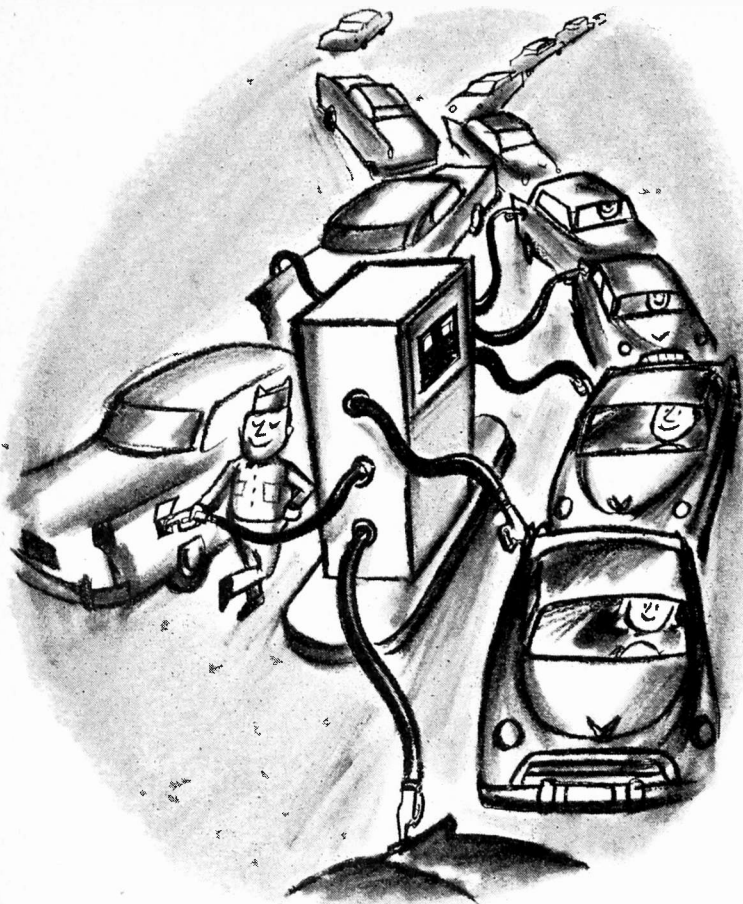
Mid-May TvQ Top Ten Evening Network Programs by Market Size

Copyright Home Testing Institute/TvQ, Inc., 1966

Rank	Program	Market Size Groups													
		Total Audience		Total Adults		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	90	46	91	45	86	36	93	40	91	46	95	48	93	30
2	Walt Disney	89	45	87	43	85	35	88	45	86	42	87	44	87	50
3	Daktari	60	39	57	33	49	21	55	31	59	36	60	38	64	39
3	Dick Van Dyke	83	39	83	36	77	42	82	41	81	32	89	29	87	36
3	Man From U.N.C.L.E.	74	39	73	27	75	29	73	33	72	31	73	20	72	21
3	Saturday Movies	74	39	77	40	84	39	79	45	73	33	75	41	73	40
7	Gomer Pyle, USMC	84	38	83	32	76	29	82	27	81	31	87	42	91	37
8	Get Smart	63	37	56	23	56	27	57	26	61	31	52	13	52	12
9	Red Skelton	86	36	87	33	81	28	86	27	87	32	93	39	91	41
9	Bewitched	79	36	75	28	72	27	75	33	77	30	80	21	74	28

*Familiar—those who have seen program.

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



COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

Pump new life into your Western sales. Whether you are selling gasoline, golf clubs or groceries, you really get going in the \$4.64 billion Stockton-Sacramento market with television station KOVR. This is the station with the combination of vitality in local programming and high-rated ABC shows . . . a winning combination in one of America's fastest growing markets.

*Data Source: Sales Management's 1966 Copyrighted Survey
(Effective Buying Income)*

KOVR



McCLATCHY BROADCASTING

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

Spot (continued)

will break in about 15 selected markets. Ethel Melcher is the buyer.

Loral Corp.

(Campbell-Ewald Co., N.Y.)

Roughly 13 weeks of spot activity will begin in September for the toy division of this company. A series of one-minute commercials on its James Bond line, Plazer Ray Gun and Racetrack activity game will break in seven or eight major markets during kid shows. The pre-school toy, Mr. Gator, will also be pushed in some of the markets. Rena Mayer does the buying.

M & M's Candies

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

MILKY WAY launched a 17-market buy in mid July. The schedule, employing 60's in prime and fringe periods, will run until the end of August. Rose Mazzarella is the buyer.

Manhattan Shirt Co.

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

A 12-week run for MANHATTAN SHIRTS will kick-off on September 5 in about 35 markets, all in the top 50. The 60-second "Elephant Girl Commercials" starring Phyllis Diller will probably be used for the campaign with the minutes running during early and late fringe periods. Al Krachow is the buyer.

Tom McAn Shoes

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

August 8 is the starting date for about five weeks of activity on THOM McAN children's shoes. The one-minute spots will break in 12 selected markets to reach a maximum number of women. Dave Ackerman does the buying.

Mead Johnson & Co.

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

A series of spots for DIET DINNER will break during the summer and fall months. In Miami and Minneapolis, the spots, which started July 25, will continue until November 25. In Houston, the campaign will break August 22 and run through November 11; in Birmingham and Syracuse, the schedule is September 5 to November 27. Another flight is also planned for Eugene, Portland and Wichita to begin September 12 and end November 6. This last is in addition to the series which began in late June and runs until mid-August. The company has also picked up two more markets for its 48-week METRECAL LIQUID drive which has been running since the first of the year. In addition to the 83 markets already scheduled, the campaign will include Johnson City and Knoxville. The buying contact is Jim Lynch.

Miles Laboratories

(Jack Tinker and Partners, N.Y.)

A 100-market buy on ALKA-SELTZER will break the 15th of this month. The schedule of 60's and 20's will run through December 25 in time periods to reach an adult audience. The buyers on the

account are Ken Brandt and Ellen Kourtidis.

Mobil Oil Co.

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

A four-week campaign on MOBIL OIL stations, etc., is slated to break at issue date. The 60's and 20's will run in 57 selected markets. The spots are geared to a general audience with an emphasis on men. The contact is Mel Roth.

Mohasco Industries, Inc.

(Daniel & Charles, Inc., N.Y.)

A five-week buy on STRATO LOUNGER chairs will begin on October 17. About 40 markets will carry the one-minute spots during the fall campaign. Eileen Cummings does the buying.

C. F. Mueller Co.

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

MUELLER MACARONI will launch a 25-market spot buy in either September or October, depending on okay of plans. Prime, fringe and daytime 60's 20's and I.D.'s will be used during the campaign. Bob Widholm does the buying.

Noxema Chemical Co.

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

A six-week flight will begin in October for INSTANT SHAVE. About 50 markets will carry the 20's and 60's on sports shows mostly in early and late fringe periods. Jack Sweeney is the contact.

Procter & Gamble Co.

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

A 52-week buy began on SAFEGUARD late last month, at the start of the P&G fiscal year. The 60's and 30's are running in about 50 markets in prime and late and early fringe periods. Bill Collins does the buying. July also saw the start of a 52-week buy on SPIC 'N SPAN in about 30 varied markets. Geared to reach women, the 60-second spots will break in day and early and late fringe periods. Harris Lefkon is the buyer.

Revere Copper and Brass, Inc.

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

After an interlude of a few years, this company is testing its cookware in spot tv again. A four-week schedule of 60's will break in early fringes beginning September 12. Lee Beck is the buyer.

Scott Paper Co.

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

A six-week campaign on SCOTT PAPER TOWELS will break August 15 in Cincinnati, Buffalo, St. Louis, Houston, Dallas, Los Angeles, Chicago, Detroit, Cleveland, Pittsburgh, Minneapolis, and Indianapolis. In addition, the company will run CUT-RITE PLASTIC WRAP



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

Add up the reasons for the quality programming of KMJ-TV: first class skills with work, first class equipment, local news coverage in depth, and high rated NBC network shows. KMJ-TV delivers the audience you want in the nation's Number One agricultural income county.

Data Source: SRDS, June, 1966

KMJ-TV



McCLATCHY BROADCASTING

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

Spot (continued)

commercials in New York, Chicago, Philadelphia, Boston, Cleveland, Pittsburgh, Indianapolis, Baltimore, Cincinnati and Buffalo for four weeks beginning on August 29. Both series will employ 60's and 1D's in primetime and in early and late fringes. Ethel Melcher does the buying, with Jim Quigley assisting.

The Stanley Works

(BBDO, Boston)

A pre-Christmas schedule of spots on STANLEY POWER TOOLS is planned for December. The three-week run will use 1D's. Joyce DiBona is the contact.

Waterman-Bic Pen Co., Inc.

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

A three-month push for Waterman's low-price ballpoint "BIC" pen will begin on August 15. The 60-second commercials will break in approximately 100 top markets during early/late fringe and prime time periods in an effort to reach an all family audience. Jim Bloom is the contact.

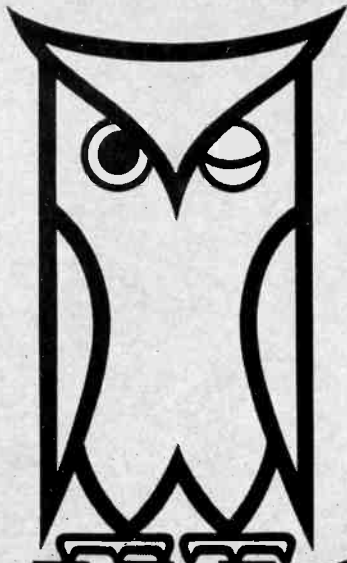
James O. Welch Co.

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

September 18 is the starting date for fall activity on WELCH candies.

About 23 markets will carry piggybacks mainly during live afternoon shows for a six-week period. Buying are: Frank King, Jack Sweeney and Tom Masone.

WHO'S WHO IN DES MOINES TELEVISION?



WHO TV

...that's who!

WB COLORFUL 13 • DES MOINES, IOWA



Represented Nationally by Peters, Griffin, Woodward, Inc.

Buyers' Check List

New Representatives

KPLC-TV Lake Charles, La., named H-R Television (western division) as its national sales representative, effective immediately.

WVLT-TV St. Croix, Virgin Islands, appointed Vic Piano Associates, Inc., as national representatives, effective immediately.

Network Rate Increases

ABC-TV:

WALB-TV Albany, Ga., from \$475 to \$525, effective January 7, 1967.

WMAZ-TV Macon, Ga., from \$500 to \$550, effective January 8, 1967.

WTOG-TV Savannah, Ga., from \$350 to \$400, effective January 8, 1967.

CBS-TV:

WMAZ-TV Macon, Ga., from \$500 to \$550, effective January 8, 1967.

WMAR-TV Baltimore, from \$1,650 to \$1,750, effective January 7, 1967.

WBRB-TV Knoxville, Tenn., from \$650 to \$750, effective January 7, 1967.

WTOG-TV Savannah, Ga., from \$350 to \$400, effective January 7, 1967.

NBC-TV:

KFDX-TV Wichita Falls, from \$425 to \$475, effective January 1, 1967.

KMED-TV Medford, Ore., from \$200 to \$300, effective January 1, 1967.

KOCO-TV San Diego, from \$960 to \$1,050, effective January 1, 1967.

KRCV-TV Weslaco, Tex., from \$375 to \$400, effective January 1, 1967.

WIS-TV Columbia, S.C., from \$600 to \$650, effective January 1, 1967.

WLBT-TV Jackson, Miss., from \$600 to \$650, effective January 1, 1967.

WNBC-TV New York, from \$9,500 to \$10,000, effective January 1, 1967.

Station Changes

KTXS-TV is the new call-letter designation for KPAR-TV Sweetwater-Abilene, Tex. The station is a secondary affiliate of the ABC Television Network.

WHC-TV is the new call-letter designation for WHC Pittsburgh, Pa.

WNHC-TV New Haven, Conn., is now transmitting from a new tower and antenna operating from Mad Mare Mountain in Hamden, Conn. At 1,549 feet above sea level and 909 feet above ground, the new tower will mean 21 per cent more population in the station's Grade "A" coverage area—projected, and 68 per cent more population in the Grade "B" area—projected.

Wall Street Report

Films and Foods. Some investors in tv-electronics stocks are caught by surprise when they learn they must also pay attention to trends in the food field to evaluate the outlook for a stock in which they invested because of its television prospects. But that's what has happened to those speculators who, impressed by its ability to sign excellent motion picture contracts, put their money into United Artists. In mid-July it was disclosed that Consolidated Foods Corp. of Chicago plans to acquire control of United Artists by way of an exchange of stock. One share of United Artists' common would be exchanged for almost 7/10th of a share of Consolidated.

The merger, if carried out, would create a corporation with annual sales of more than \$1 billion and net income approximating \$3 per share on the approximately 11½-million shares that will be outstanding after the merger. While it may seem childish, there's no doubt that the desire to create a corporation doing \$1 billion worth of business annually is a strong motivation factor in business deals these days. Quite apart from the impressiveness of the figure, there are other elements entering into the merging of unrelated businesses that will give a huge gross. One element is advertising; the other motivating factor is the computer. Advertising is the force which allows a manufacturer to sell his product swiftly, and gain rapid acceptance for it by the public. The bigger the business the more commanding a position the manufacturer occupies within the marketplace, and he may direct the advertising support behind one product at a particular moment or ride the coattails of an established product to gain recognition for a new one. The computer, meanwhile, helps in the administration of heterogeneous businesses. In fact, Consolidated Foods is a good example of a company that operates as if it were running a group of independent and autonomous companies working under broad policy guidance from headquarters.

Impressive Growth. As long as the information on what is happening, when, where and how, can be kept up to date throughout an organization, the number of basic issues that management is called upon to resolve decline although they grow in complexity. Whether that concept will prove practical when two such widely dissimilar businesses as grocery stores and movie-making join hands seems to be stretching the concept of the conglomerate corporation to the point of absurdity. But officials of both companies defended the move as sound and promising. It was pointed out that both companies depend for their success on the acceptance of their product by the public, and that both managements have been outstandingly successful in gauging public taste.

Consolidated Foods ranks as one of the nation's top merchandising firms, with a 1965 sales volume of \$790 million and assets of \$272 million. In 1965 it reported a net profit of \$18.3 million, equal to \$2.15 per share. Its return on sales last year was 2.3 per cent while its return on invested capital was 12.5 per cent. Over the last ten years Consolidated Foods has been growing at a rate of 11.7 per cent compounded annually. Actually its performance in the field of food merchandising is quite impressive. Its rate of earnings growth is surpassed only by the Winn-Dixie Stores of Jacksonville, with a growth rate of 12.3 per cent. Such giants of the field as A&P, Safeway and Kroger



have not been as impressive over the same period.

There was immediate speculation that the tie-up between U.A. and Consolidated would immediately give the former a source of capital which would allow it to expand into the allied fields of tv station ownership, book publishing, magazine ownership and music publishing. United Artists has made an impressive showing since the management of the company was taken over by Arthur B. Krim and Robert Benjamin, lawyers and partners in the law firm of Phillips, Nizer, Benjamin, Krim & Ballou. The legal relationships of the U.A. officers always have been a source of much speculation as to how

check Blackburn about financing!

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

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CRestview 4-8151

the law firm's activities intertwined with those of the film company.

From Art to Commerce. In this case, for example, it is noted that Louis Nizer, the well-publicized trial lawyer, has been criss-crossing the path of Nathan Cummings, the chief executive officer of Consolidated on a number of occasions. Mr. Nizer, for example, acted as legal counsel to the management of Metro-Goldwyn-Mayer when that company faced a proxy fight during the administration of Joseph Vogel. Mr. Cummings was one of the major M-G-M stockholders who lent his support, with some restraint, to the management side, and then wound up reducing his interest in the M-G-M situation when Robert O'Brien was named chief executive officer.

Subsequently Mr. Cummings turned up as a major stockholder in Paramount Pictures when that firm faced the threat of a proxy struggle with two insurgent stockholder-directors. In that case Mr. Cummings purchased over 39,000 shares of Paramount common and helped finance the purchase of approximately 40,000 shares by another group opposed to the insurgent directors. The purchase of the stock of the insurgents ended the threat of warfare at Paramount Pictures, but during the legal struggles that preceded the stock purchase Mr. Nizer again acted as legal counsel to the management. Now Mr. Cummings and Mr. Nizer have a new relationship which will be watched with interest. (Meanwhile it is worth noting that Gulf & Western, another diversified corporation which was the principal buyer of the stock owned by the Paramount insurgents, is also proposing a merger of Paramount into the G&W organization)

The fact that United Artists was seeking a merger was fairly well known in the financial community. One reason why it had not been culminated earlier was the lack of understanding non-film managements had about motion picture company financing. United Artists revenues in 1965 totaled \$190 million, of which all but 20 per cent came from film distribution. Since United Artists

chose not to operate a studio but rather to finance pictures made by independent writers, producers and film stars, it made its money on the distribution rights, plus occasionally making a direct investment in the film.

Weather Watcher

Click.

That easily KSTP-TV Minneapolis-St. Paul can put its emergency weather-watch studio on the air. And the speed and ease of a "click" is what is needed in the Twin Cities area, station management felt, because that's just how fast a tornado or flood can strike. Two years ago the city learned its lesson, painfully, with severe property damage and loss of life.

Now KSTP-TV is prepared. A separate studio, complete with weather charts, lights, audio and video and a transistorized, fixed-position vidicon camera is ready at all times. A push of a button cuts out regular



programming and cuts in the Emergency Weather Center. Stanley Hubbard, executive vice president and general manager of Hubbard Broadcasting, Inc., masterminded the Center, which tracks all weather conditions on an around-the-clock basis.

Any storm or tornado in the nearby area brings a quick cut-in for *Severe Weather Watches*; a storm or tornado approaching the Twin Cities area itself brings a cut-in for *Severe Weather Warnings*. To track weather conditions, the station has its own radar, a battery of reporters and a two-way radio link with the U.S. Weather Bureau.

'Basic Buy' Book

Advertising Procedure, by Otto Kleppner; 5th edition; Prentice-Hall, Inc., Englewood Cliffs, N.J.; 620 pp.; \$13.25.

A new edition of this work, the largest selling text ever published on advertising, seems long overdue. When Mr. Kleppner first brought out *Advertising Procedure* in 1925, only seven years passed before the second edition was issued; another seven years saw a third edition, then nine years passed before the fourth edition was ready. Some 15 years elapsed between that work and this latest one, and much has happened to advertising procedures and ideas in that time.

Television is now the subject of two chapters, and the author has had to detail the numerous changes in the manner in which radio, magazines and other media are utilized. Because so much has taken place in all forms of advertising, Mr. Kleppner has not merely revised his previous texts, but has written a completely new work. In it he incorporates examples, statistics and studies from advertisers, agencies, business papers and media—as up-to-date as, for example, an ad for Gillette's Techmatic razor. Additionally, since no one person could be familiar with the ins-and-outs of layout, copy, research, et al., Mr. Kleppner calls upon individuals in various fields for contributions covering their particular specialties.

Designed as an introduction to every phase of the business, *Advertising Procedures* introduces the reader to many basic definitions, but also provides data complete enough to permit an understanding of such complex materials as tv ratings, cost-per-thousand comparisons, poster showings, dealer cooperative advertising, the Wheeler-Lea Act, and many more. For the beginning student, and for the advertising practitioner who wants to broaden his knowledge of his own industry, *Advertising Procedure* appears to be a basic buy.

Football (Continued from 21)

will work out as follows: AFL, \$6.50; NCAA, \$7.90; NFL \$7.50. The cpm male figure for the average evening program will be \$6.50, according to the research unit (see table, page 43).

Last year, according to A. C. Nielsen statistics, the cost-per-thousand-males figures worked out as follows: NFL, \$7.30; NCAA, \$6.90, and AFL \$8.01. These compared to a cost-per-thousand-males for the average evening program of \$5.30.

The reason that NBC Research's cpm estimates for the coming season are much lower than last year's actual figures rests with the basic optimism all three networks have about increased audiences. The NCAA schedule on ABC-TV is said to be one of the strongest in recent years, with more games of national interest included in it. The modified lifting of the blackout in professional football, allowing for telecasts of games into markets where the home team is playing, naturally will increase viewing and reduce cpm—by how much is a matter of conjecture at this point. Also, eight NFL night games in prime time will be telecast—the audience potential is huge, they are

	\$10,000-plus		\$5,000-\$9,999		\$5,000-under	
	Rtg.	Index	Rtg.	Index	Rtg.	Index
AFL	11.6	132	9.2	105	6.7	76
NCAA	17.2	133	13.6	105	9.4	74
NFL	21.0	136	16.1	105	10.8	70
Avg. Erg. Pgm.	19.3	103	19.6	104	17.2	91

Source: *NII, Full Analysis Sept/Oct, Nov/Dec 1965*

expected to do well against regular entertainment programming, and, more important, they are expected to reach new audiences who will then become weekend viewers.

The AFL, meanwhile, has much to crow about. The merger that is not to take place for several years is of immediate benefit to them. Because of the championship game, NFL viewers will be watching the AFL teams, especially the contenders, a great deal more closely. This audience plus, thinks NBC Research, will show up nicely in the ratings.

If this basic optimism is not supported by the Nielsen books at the end of this season, then some hard re-thinking will undoubtedly be done by football's major clients. It is probably worth noting that even if cpm levels climb appreciably over last year's, there will be those advertisers who will not be able to resist the lure of what has certainly become the

national pasttime in the fall and winter months.

This intangible is difficult to measure but there are other numbers factors that would help justify a high cpm buy. One is the high incidence of men-per-set viewing football (as high as .96 as compared to .68 for the average evening program) and a rather high proportion of upper income families that watch football as compared to the average evening program (see table above).

NFL commissioner Pete Rozelle (who will also be commissioner of the merged league in 1970) is acutely aware of the dangers of overpricing and of oversaturation. In a conversation with this magazine recently, he sounded more like a television account executive than he did a football expert.

Night Games to Help

"Our rights fees have gone up over 10 times," he acknowledged. "We have to be very aware of ratings and we realize that advertisers have to pay a higher cost-per-thousand. It's how much they're willing to pay for the intangibles, the extra values of football, that's important. At the same time, we have to show a concern as to how productive we can be. I think the night games can help strengthen the buy for a sponsor. If the games do well they can help justify the money we make. They could stimulate attendance and perhaps strengthen the Sunday viewing audience by bringing new people to it."

It is the league's contention, and one supported by a special Harris poll, that football has not reached its full potential on television. Specifically, the survey reported that viewers wanted more games in color, in prime time, and on Sundays when their home team is blacked out. If

NFL vs. AFL vs. NCAA—Four Years of Network Football

	AA Share	AA Rating	AA Homes (000)
NFL Regular Season			
1962	17.3	14.7	7,320
1963	50.6	17.1	8,770
1964	48.6	15.1	7,940
1965	19.0	15.5	8,350
AFL Regular Season			
1962	22.0	7.2	3,690
1963	21.2	7.3	3,740
1964	18.3	6.2	3,260
1965	26.0	8.2	4,100
NCAA Games			
1962	47.0	13.0	6,470
1963	46.5	13.7	7,030
1964	41.0	11.7	6,150
1965	42.0	12.1	6,500

Source: A. C. Nielsen

saturation has been reached, as some critics allege, it is not evident in the survey. Of the sample, 41 per cent were "more interested" in football than a few years ago (only six per cent were less interested) while the interest of another 37 per cent was "about the same." In a blackout situation, 66 per cent would like to see another "outside" game on tv. Doubleheaders, initiated last year, received a total positive vote of 86 per cent and a total negative vote of 11 per cent. The true football fan, it appears, is insatiable, and he will have a lot to choose from this year.

Crowded Schedule

ABC-TV will present NCAA football on 11 Saturdays and on Thanksgiving Day. Eight of these games will be national telecasts, and on seven other dates four games will be televised to different regions of the country. The seventh regional date will be devoted to the regional telecasting of the college divisional championship playoff games. The schedule, to be presented in color, is completely sold out.

CBS-TV will present a total of 109 NFL games this year, a record. Of those, 102 regular-season contests



John H. (Jack) Candioto is the new general sales manager of WTEV Providence, R.I. Moving from WGAL-TV Lancaster, Pa., another Steinman station, Mr. Candioto replaced Mann Reed, who was named to the newly-created post of regional sales manager at the Providence-based ABC-TV affiliate.

During the regular season the games will be presented over 20 playing dates, 16 Sundays, two Saturdays, one night game and one on Thanksgiving Day. Seven of those telecasts will be presented nationally. The AFL has modified its blackout rule, so that NBC will telecast into the host city of a contest a game being played in another area of the country.

With these schedules, it's obvious that few in football or in television

Ally (Continued from page 25)

\$3 million while Renault is under one."

The Volvo executives, turned down by Mr. Papert, went to Carl Ally personally and asked him to handle their advertising. So Mr. Ally, along with Amil Gargano and James Durfee, left PKL, hung out his own shingle, and went to work on Volvo, foundation of the agency.

A little later the new agency got its second account, *Woman's Day*, a referral from PKL. Other accounts followed. "They've all been call-ups," Mr. Ally remarked. The agency does not make speculative presentations "Why bother them?" the board chairman said. "If we do good work—make dependable, truthful advertising that performs—we won't lack clients."

"You can't know enough about a prospective client's business to make a good speculative presentation," said Paul J. Caravatt, who earlier this year joined the agency to serve as president. The agency has a basic new-business presentation it shows to advertisers who have asked for it: a display reel of current commercials, and a showing of the work turned out in the last 90 days. Mr. Caravatt added that advertisers are always welcome to drop by and walk around, talk to anyone.

Administrators All

Mr. Caravatt joined Ally from LaRoche, MaCaffrey and McCall, where he was senior vice president for marketing. Earlier he was with Foote, Cone & Belding, as group supervisor on Menley and James, and before that, with Ogilvy, Benson & Mather, as group supervisor on Lever Bros. Like many another Ogilvy alumnus, Mr. Caravatt says he learned a lot from the Scotsman: "David Ogilvy has an intuitive understanding of why people buy and what makes them buy."

Although Mr. Caravatt joined Ally to fill a felt need for "a man with background in marketing and administration," he contends that Carl Ally, in addition to being a creator, is a highly-skilled administrator.

How Many Men in the Football Audience this Season?

	<i>Est'd. Homes</i>	<i>Men per Household</i>	<i>Est'd. Men (000)</i>	<i>Minute Cost</i>	<i>CPM Men</i>
AFL	5,610	95	5,330	\$37,000	\$6.50
NCAA	6,880	86	5,920	17,000	7.90
NFL	9,350	96	8,980	67,000	7.50
<i>Avg. Evg. Pgm.</i>	9,900	68	6,730	44,000	6.50

Source: NBC Research Dept. estimates based on NAC 4th-quarter '65, NTL Sep. 1-Dec. II '65; Nielsen CPM estimates.

will be presented on 20 dates, many of them to be broadcast coast-to-coast. In addition, the network will telecast four pre-season Friday night games as well as the three post-season games—the championship, Playoff Bowl and Pro Bowl contests. Two of the coast-to-coast regular season games will be presented in prime time: Monday night, October 31 (Chicago versus St. Louis) and Thanksgiving night, November 24 (Cleveland versus Dallas).

NBC-TV will also present a record number of AFL games—58 in all.

think that the saturation point has been reached. Whether costs have reached the prohibitive point is yet to be determined. The betting is that for this season at least the advertiser will have as much cost efficiency as he had last year.

Looking ahead into the future, it's clear that the merged league poses immense problems for television. The logistics alone make it doubtful that one network would carry the entire package of 28 teams each week, and as many as three may. Another possibility not to be dismissed: a station-by-station line-up by the league. ■

Mr. Ally says that whatever he knows about administration he learned from working with Norman Grulich, executive vice president of PKL. "When I joined PKL as its 20th employee, Norman was putting in an 18-hour day keeping the agency running. He is not only an excellent administrator, and a good financial man, but he's also a terrific adman. I learned a lot from him."

Although the public image of the Carl Ally agency naturally focuses on its creative output, its marketing and research functions have never been relegated to second place. Robert Stull joined the agency in 1963 from J. Walter Thompson in Detroit as marketing and research director; today he is also a vice president. With the swift increase in billings, he anticipates that marketing and research functions will soon be split into separate departments. As it is, the equality that prevails among the several departments at Ally is unusual in the agency business, says Mr. Stull. This equality, he said, is based on mutual respect. "I wouldn't fryspeck a guy's copy," he says.

No Rubber Stamps

"It's a young agency, with young men who have larger-agency experience; men who have been proven by fire elsewhere. The atmosphere is free and easy, open-door, but not kooky; no wool hats. It's a delightful place to work. I'm continually being surprised by the willingness of the creative people here to listen to marketing data, and what's more, to absorb it. These creative guys are hardheaded businessmen; there's none of that pulling-and-hauling associated with the stereotype of the creative shop."

As for marketing, Mr. Stull says it should not be "rubber-stamping," that duplicates the client's marketing effort. The agency should be involved in the marketing function, and supplement it when necessary. However, for some clients, he says, the agency largely performs the marketing function. "Our chief value in this respect," says Mr. Stull, "is our ability to evaluate a client's marketing performance from outside."

On the lower floor of the two occupied by the agency, the Ally media department is housed in what was formerly the offices of the Portland Cement Association. A photomural of a huge cement-making complex now bears the legend "Computer department of Carl Ally, Inc." (When the young agency needs a computer, it rents computer-time.)

Vice president and media director Peter Berla, another of the youthful, energetic executives at Ally, supervises the media buying and research activities of a staff of 15. By this time next year, he predicts, there will be 25 in the department. Buying is organized by accounts, with no specialization. Everyone is an all-media buyer.

Two More for Tv?

Mr. Berla estimates that about half of the agency's billings go into television. Tv is used on every account except Tensor lights and Cinzano vermouth, both of which might also be in the medium before long.

Says Mr. Berla: "The agency has never tried to be different for the sake of being different. Instead, we've talked to the consumer in his own language."

The agency is now setting up a separate research department, which will handle media research. Hitherto, such research has been the job of the media supervisors. Media director Berla joined Ally at the outset, in 1962. He had been a media supervisor at Ogilvy, Benson & Mather for four years, and before that was with Benton & Bowles.

Reporting to Mr. Berla is media manager James McLaughlin, who joined the agency last year. He had been media director at LaRoche, McCaffrey and McCall; and earlier also was with Ogilvy, where he worked with Mr. Berla.

Mr. McLaughlin notes that although so far Ally had staffed its media department with "chiefs"—experienced media men from other agencies—it would soon seek out "bright young people" for training as buyers. "It's always a problem," he says, "to find buyers who are both broadly experienced and bright."

To avoid falling into one of the pitfalls of agency administration—"it can become a profession unto itself"—the agency seeks to concentrate responsibility through the least number of people possible, says Mr. McLaughlin.

The business aspects of commercials production are handled by Janine Marjollet, an attractive young brunette who joined the agency last year from Campbell-Ewald, where she had worked with the Ally-Gargano-Durfee trio. Miss Marjollet, with a staff of two assistants (the staff may be doubled by the end of the year to handle the increased workload anticipated with the Hertz business), supervises casting, talent payments, continuity acceptance, production coordination and bidding. Competitive bidding on commercials production, she noted, plays no great role at Ally, since usually the agency writers and art directors know exactly who they want to do a particular job.

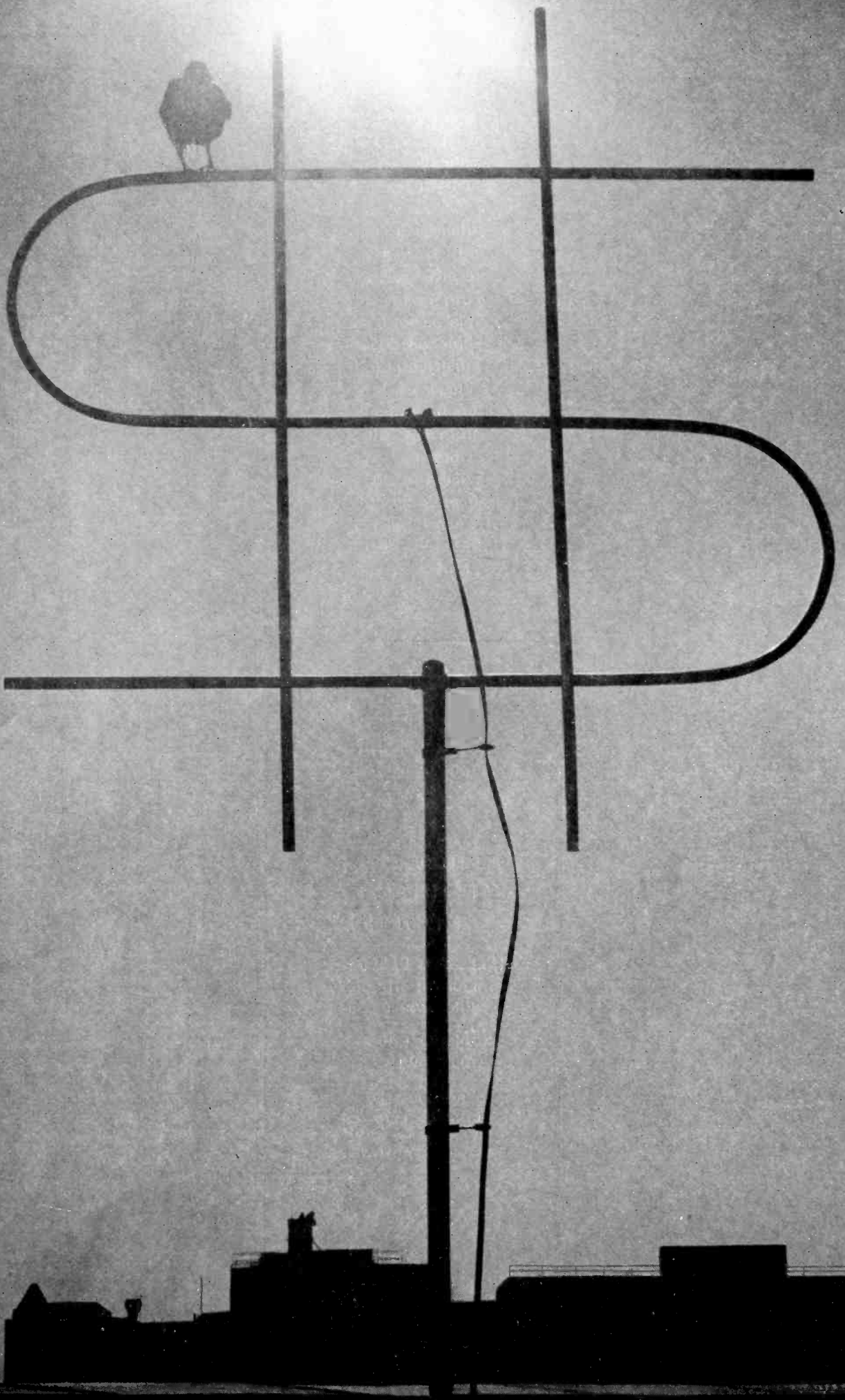
Ralph Ammirati, art supervisor who joined the agency earlier this year, said it is a great advantage to work directly on making commercials. Before joining Ally, Mr. Ammirati had been with a giant agency (BBDO), where tv art and production were isolated from work for other media. "With a separate tv department," he recalled, "sometimes you'd get split campaigns" and schizophrenic results from the left hand not knowing what the right was up to.

Rampant Enthusiasm

"There's no 'look' to the advertising produced at Ally," Mr. Ammirati remarks. "It's the greatest agency; it's the realization of how you dream advertising should be done."

Similarly enthusiastic is art supervisor Ron Barrett, who joined Ally last year after four years at Young & Rubicam. "We've got high standards of design here; not design-for-design's sake, but design oriented toward the consumer. Not shallow design, but design rooted in deep thinking."

Mr. Barrett estimated that half his time is spent working on commercials. He enjoys the challenge of such



do you see what we see?

Most of our readers get the message every issue: television time is money. We recognized this vital fact of television life from the day we began publishing ten years ago. The result? Ten thousand executives who regularly reach for Television Age to get the buy and sell information they need to make the buy and sell decisions. You'll find it everywhere in television . . . from trend-measuring Business Barometer to trend-setting Telescope . . . from our Wall Street Report to our Spot Report. It's the kind of editorial climate that makes your advertising all the more meaningful, because Television Age always means business. Television Age meets the needs of the people who spend over \$1,000,000,000 in television annually



work, which is, in his view, "to be better than the best 10 per cent of all commercials."

James Durfee, a six-foot-four rangy former football lineman who is executive vice president and copy chief, said the labels in this business are all wrong. "Take copywriter," the copy chief said; "he's not a *writer*, he's a salesman who puts his pitch in print. When people ask me what I do, I tell them 'I make ads.'"

The labels applied to agencies are also asked, he implied. "Take 'Doyle Dane Bernbach—soft sell' and 'Ted Bates—hard sell'—neither cliché should be applied to either agency, since there's no such thing as 'hard' or 'soft' sell but only 'sell.'"

Too much advertising, Mr. Durfee said, "shows a rosy never-never-land where everything is always okay. Life's not like that; advertising should relate to life, to how people live and what they think, and it should talk to them in their own language."

"We tell it like it is," smiles Edward McCabe, at 28 vice president and copy group head of the agency. Mr. McCabe started out as a copywriter at the age of 18, in the Chicago office of McCann-Erickson. He joined Ally in '64, after working with Young & Rubicam, Marschalk, and Benton & Bowles.

Reality is Real

An advantage of working at Ally, Mr. McCabe says, is that "there's no bail-out—you're responsible for your copy. We make ads for reality. Take the Horn & Hardart campaign, or the Volvo campaign. We tell it like it is. A big agency would have overloaded it with glamor, glammed it up.

"Too many agencies are insulated against the outside world," he continued. "If they took a crack at Horn & Hardart, they'd try to make it *hip*, make going to the cafeterias *chi-chi*. Anybody who tries to con people is going to end up conning himself."

Mr. McCabe's evocation of reality only underscores an impression a casual visitor to the agency receives: *reality* is no slogan at Ally; it's all-pervasive. To Carl Ally, reality is the antithesis of convention, of coming.



Competitive though the television business may be, it's seldom fought on personal grounds. Far from it, in fact—most broadcasters look upon their counterparts at other stations as the friendliest of rivals. That kind of thinking recently brought together three general managers of as many stations in Indianapolis to welcome a fourth, John M. Slocum, new general manager of WLW-I. At the welcoming reception, where Mr. Slocum was given a "key to the city" by Indianapolis mayor John Barton, were (l. to r.): Eldon Campbell, vice president and g/m of WFBM-TV; Mr. Slocum; P. Scott McLean, formally vice president and g/m of WLW-I, now vice president—sales for AVCO Broadcasting Corp.; Robert B. McConnell, vice president and g/m of WISH-TV; and Robert G. Holben, g/m of WTTV.

To Richard Seclow, vice president and management supervisor, reality is also not thinking of aggregations of consumers as abstractions but as "people, human beings." When Mr. Seclow, another Ogilvy alumnus, joined Ally in '64, "I sensed then that a new phase in the business was opening, a phase typified by Carl Ally—no 'look,' no cynicism, just a concern with people, interest in phenomena." Cynicism, for example, would be the vice of a copywriter "who would write something that did not sell him, something in which he did not believe." This, in Mr. Seclow's view, can entrap the formula-writer, the "unfortunate creative guy who's 'told how' to write an ad and doesn't believe either in the formula or its results."

The creative output is only "the top of the iceberg," Mr. Seclow pointed out; the rest is work, thinking, planning, "homework"—working on what's to be said, as much as on how to say it.

Says Carl Ally: "I've got a tough bunch of troopers here. The day of the front men in advertising is over.

Advertising is too important a part of the profit picture of modern companies to be entrusted to them."

Just as no one would hire Carl Ally until Papert, Koenig, Lois went into business, Mr. Ally said his people would similarly be too independent-minded for "frightened" agencies.

While he gets a lot of work out of his troops, Mr. Ally also spares them some of the fleas of life. A World War II fighter pilot (recalled during the Korean action to fly jets), he keeps a Beechcraft Baron ready for staffers visiting clients in distant cities. "When you're in a hurry, it's like taking a cab instead of a bus. The agency saves money on it, and it spares a guy a dismal night in a motel room. He can leave his home in the morning and fly to a 10 o'clock client meeting."

Mr. Ally sees no limit on his agency's growth possibilities. "Any size agency can be efficient." Are there any kinds of accounts he would particularly welcome? "Yes. Some of everything *people* buy—anything that's sold more to consumers than to purchasing agents." ■

About six weeks prior to air date, the agency runs newspaper ads listing a select group of articles that appear to be of great interest. The readers are told that the magazine will be publishing some of these stories, and they are requested to check the three articles on which they would like to receive advance proofs. The article to be dramatized on tv is chosen from the top four or five most popular responses. Newspaper circulation of about 600,000 in six to 10 cities is bought to insure an adequate number of reader responses. Test markets for this September will be Portland, New Britain, Rochester, New York, Scranton and Wheeling—with a total newspaper circulation of 489,000. From these ads, the agency expects approximately 900 responses from which four or five articles will be chosen. The company is absolutely sure which are the most popular articles after the pretest, says Mr. Rhodes, who has handled the account for the past four years.

Filming The Spots

After the pretest, the JWT creative department goes to work. Scripts are written, edited and revised; storyboards are conceived; Digest executives confer on the storyboards. From there, storyboards go to the casting department. After actors are carefully chosen and sets and furnishings decided upon, shooting begins. Sometimes, the one-minute films are shot on location.

The results can be dramatic and intense. One current example dramatized the July 1966 *Reader's Digest* article on diet pills: the film opens on a woman—obviously nervous—who takes a bottle of pills out of a hiding place. Her husband comes home just as she spills the pills and is frantically trying to stuff them back into the bottle. The husband angrily berated his wife for going back to the diet clinic and then tries to soothe her frazzled nerves. She desperately implores him for one pill—he firmly but sympathetically refuses. The 60 seconds end with “read all about it” in *Reader's Digest*.

Of this particular spot, Mr. O'Brien, who's been on the account since 1959, says, “NBC thought it was too strong. They didn't want to run it. We checked with our own medical authorities. One of the medical consultants had a colleague at Greenwich Hospital who is an expert on diet pills. He considered the commercial too mild! He said the pills can cause schizophrenia. We just showed the woman as nervous and hysterical.” Sometimes a full-scale battle develops with the networks over a “suggested” revision, but more often any difficulty over a word, phrase or particular interpretation is handled smoothly.

Besides the pretesting results, the Digest is responsive to network taboos when choosing articles. Although an article on sex will generally rank high on the pretest list, the agency has had so many problems with network clearances on sex articles that it often skips to one of the other high-ranking articles. Listed as popular subjects by Mr. Rhodes were: religion, medical self-help (especially anything to do with diet), and teenagers and their problems. As examples of popular articles that the *Reader's Digest* knows tv wouldn't touch, he mentioned “Let's Speak Out On Abortion” and “What Should I Tell My Son?” about a mother's attempt to have a man-to-man sex talk with her son.

Checking Effectiveness

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IN WHEELING-STEUBENVILLE
WE HAVE WHAT YOU WANT...
COVERAGE!

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Peters, Griffin & Woodward, Inc.

WSTV/TV 9
A RUST CRAFT STATION

work, which is, in his view, "to be better than the best 10 per cent of all commercials."

James Durfee, a six-foot-four rangy former football lineman who is executive vice president and copy chief, said the labels in this business are all wrong. "Take copywriter," the copy chief said; "he's not a *writer*, he's a salesman who puts his pitch in print. When people ask me what I do, I tell them 'I make ads.'"

The labels applied to agencies are also askew, he implied. "Take 'Doyle Dane Bernbach—soft sell' and 'Ted Bates—hard sell'—neither cliché should be applied to either agency, since there's no such thing as 'hard' or 'soft' sell but only 'sell.'"

Too much advertising, Mr. Durfee said, "shows a rosy never-never-land where everything is always okay. Life's not like that; advertising should relate to life, to how people live and what they think, and it should talk to them in their own language."

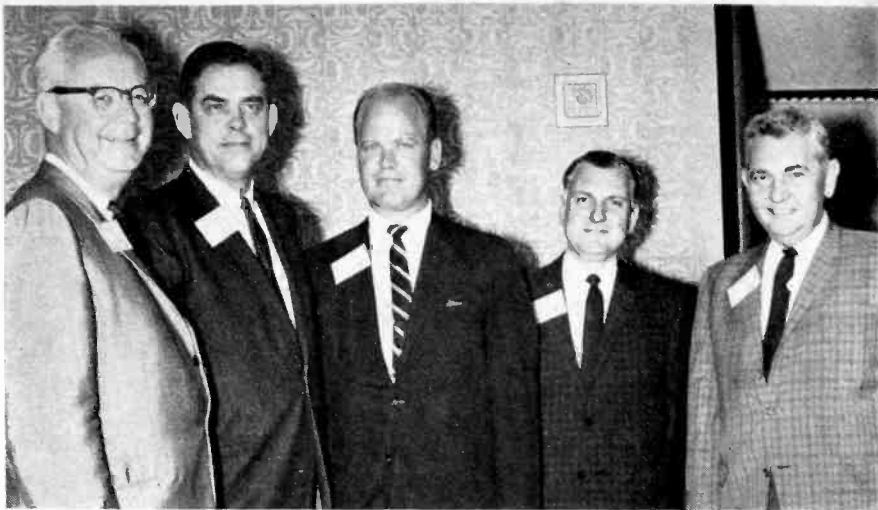
"We tell it like it is," smiles Edward McCabe, at 28 vice president and copy group head of the agency. Mr. McCabe started out as a copywriter at the age of 18, in the Chicago office of McCann-Erickson. He joined Ally in '64, after working with Young & Rubicam, Marschalk, and Benton & Bowles.

Reality is Real

An advantage of working at Ally, Mr. McCabe says, is that "there's no bail-out—you're responsible for your copy. We make ads for reality. Take the Horn & Hardart campaign, or the Volvo campaign. We tell it like it is. A big agency would have overloaded it with glamor, glammed it up.

"Too many agencies are insulated against the outside world," he continued. "If they took a crack at Horn & Hardart, they'd try to make it *hip*, make going to the cafeterias *chi-chi*. Anybody who tries to con people is going to end up conning himself."

Mr. McCabe's evocation of reality only underscores an impression a casual visitor to the agency receives: *reality* is no slogan at Ally; it's all-pervasive. To Carl Ally, reality is the antithesis of convention, of coming.



Competitive though the television business may be, it's seldom fought on personal grounds. Far from it, in fact—most broadcasters look upon their counterparts at other stations as the friendliest of rivals. That kind of thinking recently brought together three general managers of as many stations in Indianapolis to welcome a fourth, John M. Slocum, new general manager of WLW-I. At the welcoming reception, where Mr. Slocum was given a "key to the city" by Indianapolis mayor John Barton, were (l. to r.): Eldon Campbell, vice president and g/m of WFBM-TV; Mr. Slocum; P. Scott McLean, formally vice president and g/m of WLW-I, now vice president—sales for AVCO Broadcasting Corp.; Robert B. McConnell, vice president and g/m of WISH-TV; and Robert G. Holben, g/m of WTTV.

To Richard Seclow, vice president and management supervisor, reality is also not thinking of aggregations of consumers as abstractions but as "people, human beings." When Mr. Seclow, another Ogilvy alumnus, joined Ally in '64, "I sensed then that a new phase in the business was opening, a phase typified by Carl Ally—no 'look,' no cynicism, just a concern with people, interest in phenomena." Cynicism, for example, would be the vice of a copywriter "who would write something that did not sell him, something in which he did not believe." This, in Mr. Seclow's view, can entrap the formula-writer, the "unfortunate creative guy who's 'told how' to write an ad and doesn't believe either in the formula or its results."

The creative output is only "the top of the iceberg," Mr. Seclow pointed out; the rest is work, thinking, planning, "homework"—working on what's to be said, as much as on how to say it.

Says Carl Ally: "I've got a tough bunch of troopers here. The day of the front men in advertising is over.

Advertising is too important a part of the profit picture of modern companies to be entrusted to them."

Just as no one would hire Carl Ally until Papert, Koenig, Lois went into business. Mr. Ally said his people would similarly be too independent-minded for "frightened" agencies.

While he gets a lot of work out of his troops, Mr. Ally also spares them some of the fleas of life. A World War II fighter pilot (recalled during the Korean action to fly jets), he keeps a Beechcraft Baron ready for staffers visiting clients in distant cities. "When you're in a hurry, it's like taking a cab instead of a bus. The agency saves money on it, and it spares a guy a dismal night in a motel room. He can leave his home in the morning and fly to a 10 o'clock client meeting."

Mr. Ally sees no limit on his agency's growth possibilities. "Any size agency can be efficient." Are there any kinds of accounts he would particularly welcome? "Yes. Some of everything *people* buy—anything that's sold more to consumers than to purchasing agents." ■

About six weeks prior to air date, the agency runs newspaper ads listing a select group of articles that appear to be of great interest. The readers are told that the magazine will be publishing some of these stories, and they are requested to check the three articles on which they would like to receive advance proofs. The article to be dramatized on tv is chosen from the top four or five most popular responses. Newspaper circulation of about 600,000 in six to 10 cities is bought to insure an adequate number of reader responses. Test markets for this September will be Portland, New Britain, Rochester, New York, Scranton and Wheeling—with a total newspaper circulation of 489,000. From these ads, the agency expects approximately 900 responses from which four or five articles will be chosen. The company is absolutely sure which are the most popular articles after the pretest, says Mr. Rhodes, who has handled the account for the past four years.

Filming The Spots

After the pretest, the JWT creative department goes to work. Scripts are written, edited and revised; storyboards are conceived; Digest executives confer on the storyboards. From there, storyboards go to the casting department. After actors are carefully chosen and sets and furnishings decided upon, shooting begins. Sometimes, the one-minute films are shot on location.

The results can be dramatic and intense. One current example dramatized the July 1966 *Reader's Digest* article on diet pills: the film opens on a woman—obviously nervous—who takes a bottle of pills out of a hiding place. Her husband comes home just as she spills the pills and is frantically trying to stuff them back into the bottle. The husband angrily berated his wife for going back to the diet clinic and then tries to soothe her frazzled nerves. She desperately implores him for one pill—he firmly but sympathetically refuses. The 60 seconds end with “read all about it” in *Reader's Digest*.

Of this particular spot, Mr. O'Brien, who's been on the account since 1959, says, “NBC thought it was too strong. They didn't want to run it. We checked with our own medical authorities. One of the medical consultants had a colleague at Greenwich Hospital who is an expert on diet pills. He considered the commercial too mild! He said the pills can cause schizophrenia. We just showed the woman as nervous and hysterical.” Sometimes a full-scale battle develops with the networks over a “suggested” revision, but more often any difficulty over a word, phrase or particular interpretation is handled smoothly.

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uct—read in over 25 per cent of the homes in the U.S.—sold in an infinite variety and number of retail places. Like other advertisers with similar national-appeal products, *Reader's Digest* feels that network tv provides the best cost efficiencies. The company is faced with one problem, though, that does not confront most other advertisers. With the present format, the agency essentially is advertising a new product every month. To alleviate this, it is now testing out the feasibility of producing a "longer lasting commercial"—a more general commercial—possibly using tags on specific articles at the end. Normally, 24 spot markets are used for these marketing and media tests. In 1966, however, more than 24 will be employed.

Other future plans for the commercials include a possible switch to color. At present, all are done in black and white. Already effective in monochrome, it is expected that the commercials will have an even greater impact in tint.

Whatever experiment for greater efficiency or effectiveness the agency next conducts, it's pretty definite, says Mr. Rhodes, that "tv will always play an important role in sale of retail copies." ■



J. Harry Abbott was named to succeed Hamilton Shea as general manager of WSVB-TV-AM-FM Harrisonburg, Va. A 32-year veteran in broadcasting, Mr. Abbott was most recently operations manager of WXEX-TV Petersburg, Va. Mr. Shea, executive vice president of the Gilmore Broadcasting Group, will concentrate on group management from his Harrisonburg office.

'First' For Los Angeles News

Country cousins, ignored by their big-city neighbors. That's how the citizens of Orange County, Cal., felt they were regarded by the people of nearby Los Angeles. But KNXT Los Angeles recently moved to change things by opening the country's first suburban tv news bureau in Orange County.

Robert D. Wood, vice president and general manager of the CBS-owned station, said he refuses to view the country's 785-square-mile area as "just some place out near Disneyland." Rather, he said, "it's the other way around: Orange County is an integral part of metropolitan Los Angeles. . . We recognize and understand its importance as an entity, and at the same time we are cognizant of the fact that it is part of our broadcast area."

Feeling that television news cannot establish arbitrary boundaries, KNXT had a research firm survey the amount of news made in the county. It was found that not only was there enough news to warrant coverage by a full-time bureau, but that Orange County news would interest viewers in the station's general broadcast area, covering eight counties.

The increasing importance of the neighboring county is evident in that



Orange County—785 square miles of news

it has grown in the past 25 years from an area of small farms and citrus groves to a chain of cities with a combined population of more than one million. "We care about the county," said Mr. Wood, "because it's an area of profound influence that is destined to have an even greater impact in the state in years to come." (About 500,000 more people are expected in Orange County by 1970).

To cover the huge area and to give its news a "local" flavor, KNXT named Jim Cooper to head the Orange County News Bureau. Mr. Cooper has been a prominent newspaperman in the area since 1953. Paul Meeks, a cameraman from the station's Sacramento bureau, was brought in to work with Mr. Cooper. Film reports prepared by the newsmen will be flown by helicopter to the KNXT News department in Hollywood for airing on the nightly shows—*The Big News* and *Eleven o'Clock Report*—and special programs. A major source of news is expected to be in the large aerospace industries in Orange County. Sports coverage from the stadium of the California Angels in Anaheim will also be facilitated by the new bureau.

To make news gathering from the area as simple as possible, the site chosen for the Bureau office was in Santa Ana, the county seat. And to make things easier still, the office was located in the county courthouse, where much of the Orange County news originates.

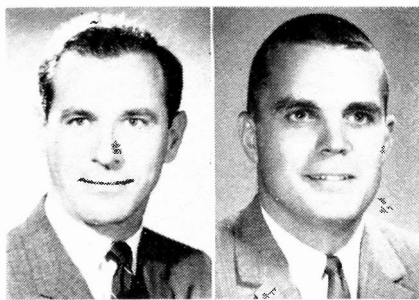
Kiss (Continued from 23)

in a mass-consumer magazine. We also ran some ads with special metallic paper, to simulate a new package we had. But we've been copied a lot and right now we're looking for something different to do." Mr. Mandel's complaints are echoed by his competitors.

Nevertheless, eyeing the impressive profits to be had in cosmetics, more and more companies are seeking to get a finger in the beauty pie. They are lured by a possible return on investment of over 20 per cent, and profits of nine per cent. For example, American Cyanamid a couple of years ago bought Breck, maker of shampoos and hair sprays; Charles Pfizer now owns Coty. Other large companies have been known to break into the beauty business with their own cosmetic lines, sometimes walking off with a largest share of the market. Some of these are Alberto-Culver (whose VO-5 hair spray snatched the lead from Helene Curtis, and since lost it), Bristol-Myers (whose Clairol line is the biggest seller in hair-coloring market), Gillette, Andrew Jergens, Rayette, and Warner-Lambert Pharmaceuticals. Some of the solely-cosmetics firms have responded by merging among themselves or diversifying out of cosmetics. Charles of the Ritz, Inc., merged with Lanvin-Parfums, Inc., in 1964. Diversification proved to be Revlon's hedge against the future. Revlon now produces, in addition to its beauty products, dresses, drugs, artificial flowers, shoe polish, and clothing dye.

Elegant Setting

If tv has proved a boon for the beauty industry by making most American women cosmetic-conscious, it is not without its price. Most cosmetic houses seek to identify their products with high fashion. Prominent distribution in the fashionable department stores is a must. The theory is that a product whose lure is the possibility of beauty must be enveloped in an appropriate elegance and mood. So, how does this mys-



Jack A. Swedish (l.) moved up from acting director to director of advertising at the Miller Brewing Co. and Roy W. Johnson (r.) was promoted from sales promotion manager to advertising manager. Mr. Swedish joined Miller in 1958 as national advertising manager; Mr. Johnson has been with the company since 1964.

tique survive with the mass markets that television generates? With millions of people viewing a commercial, a mass market might be stimulated, but the product will hardly be exclusive. In order to resolve the conflict between its mass market and its mystique, Revlon seeks to keep its line out of three of every four drugstores. Mr. Revson says, "Cosmetics should create an elegant mood. How can we expect to sell a woman a \$20 fragrance if the smell of a hamburger from the fountain disturbs her?"

Mass Beauty?

The tendency to move into mass outlets by cosmetics houses nevertheless is strong. It can be explained not only as a means to supply the demands of the mass tv audiences, but also as a means to increase sales to pay for the expense of tv. In 1950 cosmetic sales in food stores accounted for 6.1 per cent of the industry total; in 1965 the percentage was 23. In the same period department stores' percentage dropped from 27 to 15.4 and drug stores' from 37 to 26.7. In another industry, one not peddling something so fragile and subjective as beauty, this broadened base would be highly desirable. But cosmetic firms tend to believe that availability means loss of glamour and fragmentation of image. In the short run it might prove profitable,

but it courts disaster. If everybody can buy beauty, then everybody will be beautiful; no one will be more beautiful than another, and the beauty business will be on the rocks.

Another hazard of mass distribution is the disappearance of the beauty advisor to demonstrate the product and counsel the customer on which lipstick or lotion best suits her appearance and personality. In a self-service supermarket, if she makes the wrong decision she may vent her ire on the entire product line. "This," remarked an ad agency executive, "is where the multi-million-dollar pre-selling job that cosmetics advertisers try to do would go down the drain." Another described the situation as "the price that's paid for substituting consumer convenience for cosmetic authority."

The value of the personal touch, of course, is not lost upon Avon, the largest seller of cosmetics in the country. Avon's sales force of close



THE NEW CANDY STRIPED BARBERRY ROOM

Your Host, **BILLY REED**
provides the atmosphere
of a private club

Luncheon • Cocktails
DINNER AND SUPPER
DANCING
(except Sunday)
NO COVER CHARGE

RESERVATIONS: 753-5800

THE
Berkshire
21 East 52nd Street, N.Y.C.

to 200,000 house-to-house representatives is its distinctive and successful weapon against its competitors. An exclusively spot tv advertiser, Avon last year spent an estimated \$6.2 million on television. "Avon commercials are being received in a given week 72 million times in tv homes, with a total of 116 million viewers," said George W. Shine, Avon vice president of advertising. "We believe tv has made a major contribution to improving the image of direct-to-the-home selling, and of Avon."

Color Controversial

Although Mr. Shine considers color commercials for Avon to be "an absolute must," other members of the beauty industry do not share his views. Color tv for cosmetics is an undecided issue and cosmetic makers take opposite sides of any color question that arises. Where Swank, a small advertiser for successful Jade East, buys color everywhere it can, Revlon hesitates in color tv.

"The big problem for a company like Revlon is those last four or five feet in somebody's living room," says Sanford Buchsbaum, advertising vice president. "We've got to count on them to make an adjustment on their sets. Color is critical to our product. Take, for instance, a soft, silver-beige lipstick. You can talk about it in b&w because of the psychology of suspended disbelief. You can see it in your mind because you want to see it. But if you talk about a soft silver-beige, and those lips are green, you've got quite a problem." The agency director on Coty says color should not be used unless there is a specific reason for using it. At Prince Matchabelli, as at Coty, some ads are color, some b&w, but the role of color in packaging and display is considerable.

In the future the international market and the male market, like color commercials, will be areas of increasing concern to the American cosmetic industry. The foreign market is still virtually a new world. Chesebrough-Pond's has been active for a number of years in this area.

and has tailored many of its products and ads to different tastes and needs of foreign women. Revlon International, which now has 19 wholly-owned corporations abroad, recently expanded by opening new markets in Europe, South America, Australia, and Japan. In the U.S. the male market for cosmetics is just beginning to come into its own. Traditional items like shaving accessories have always sold, but men's fragrances and cologne loom on the horizon as sleeping giants. Of course, promoting these items is a delicate matter indeed. The most successful marketers of them are those who are able to disassociate them from the female counterparts, while still convincing men that they will be more attractive to women if they smell good. ■

Fly Later, Buy Now

"Yes, friends, buy this product. Just run right down to your neighborhood airport and ask the man behind the counter . . ."

That line isn't quite the way Burt Liss of South Bend, Indiana, advertises his Airport Gift Shop, but it's close. Mr. Liss, in one of the more unusual uses of television, has consistently brought South Bend residents out to his shop to buy such uncommon items as French telephones, expensive Swiss watches and other things not found in the local stores.

His experience with tv began last December when he took a one-week schedule on WNDU-TV to promote unique Christmas gifts he had available. Though he had used tv for several years to advertise his taxicab service and rent-a-truck operation, Mr. Liss wasn't sure that tv spots would bring people to the airport—not to fly, but to buy. Pre-Christmas sales, however, were spectacular, and the shop owner returned in January with a buy of a single minute in *Friday Night at the Movies*, a WNDU-TV prime-time feature film presentation. The minute sold so many \$13 Swiss watches that the schedule was expanded to five weeks.

Local (Continued from page 28)

changed policy to include financing productions on more than one station per market, it stimulated competitive promotion ventures and generated "friendly rivalry between the stations as to which one can do the most creative and effective public service program," says Mr. McEvoy. Employing two and even three stations a market—this year 28 different stations in 11 markets were used—helped Western Electric broaden its campaign of impressing its name and its objectives on the local public.

It Works, That's All

From all standpoints, the idea seems to have been exceptionally worthwhile: the company has gained prestige through its association with quality shows; individual stations have been tremendously responsive; and the public has been served with local-interest programs of a variety and kind it might never have received without the Western Electric interest. Who, as Mr. Gershwin said, could ask for anything more? ■

Newsfront (Continued from 17)

and equipment," Mr. Overmyer said. "We have 20 color cameras on order for our stations right now."

Those stations—one on the air in Toledo, five others to come in Pittsburgh, Atlanta, San Francisco, and the neighborhoods of Houston and Cincinnati—are not to be known as "owned stations" of the network, by the way. "I own them," said Mr. Overmyer.

'Round-the-Clock Programs. Long-range, he mused, there should be no reason why his tv stations and his network couldn't program 24 hours a day. "I'm particularly intrigued by the 5-8-a.m. period," he said. "There's an awful lot of people who get up at 5 every morning, and have nothing but the radio to turn on. Tv could provide what would be mostly an aural service then. From 8 a.m. to 3 in the afternoon, you program for the pre-schoolers and the housewives, but you keep in mind that a

Film Programming Kick Off!

the date: August 15, 1966

the place: Television Age

A FIVE PART SERIES ON FILM PROGRAMMING WILL START WITH THE AUGUST 15th ISSUE OF TELEVISION AGE

Feature films, syndication, network produced features, reruns, the economics of buying and selling are just a few of the subjects which will be explored and analyzed.

Subsequent installments will appear in the September 12th, October 24th, November 21st and December 19th issues.

Score Big this Season

Advertise in each of these important issues...reach all your prospects...sell all your prospects.

Television Age

1270 AVENUE OF THE AMERICAS
NEW YORK / NEW YORK / 10020
(212) Circle 7-7660

housewife can't sit on her rear very long; from 3 to 8, you go for the kids and teenagers; then you program strictly for adults after 8 all night long. We'll go that way on the stations first, but in three or five years, I think we'll go that way on the network, too."

Asked if he hadn't been made aware of "at least one major reason" why his more-than-ambitious project would never come to pass, Mr. Overmyer grinned readily beneath his crewcut. "If we had," he replied, "we'd have quit. Hell, we've been working on this for six months, and we've heard every negative anyone can think of." But what about those surprises no one thought of? "They happen," said Dan Overmyer. "In Pittsburgh, we found a mineshaft right underneath where our tower was going. You don't quit; you find another site, that's all."

He shoved his chair back from the massive desk and planted his feet in two-inch-thick wall-to-wall, extending a hand. "Right now I'm taking my kids up to Canada for a couple of days fishing. When I get back, maybe there will be some of those surprises to think about—but I doubt it."

Wonderful Town

For most tv filmmakers, the assignment would have meant "Two Weeks in Another Town." But for Marc Merson, helming *The Love Song of Barney Kempinski* for ABC-TV's *Stage '67*, it was a labor of love, and a chance to hymn the glories of the home turf. The *New Yorker* calls his company Brownstone Productions, not because he lives in a brownstone, which he does, but because he could think of no reason why he shouldn't.

"It's been a honeymoon," said Mr. Merson. "Although we used more than 40 outdoor locations all over the city, we completed shooting within a two-week schedule." This, with no payoffs, and "great cooperation from Barry Gottehrer, the expeditor at City Hall, and Lt. Grogan and his policemen from the Tactical Force."

Mr. Merson said *Kempinski* was the first film completed under the new New York production regime,

the relatively red-tape-free system instituted by Mayor Lindsay. The film, written by Murray Schisgal, follows a day in the life of a *schnorrer* played by Alan Arkin as he hustles his way around the metropolis in quest of two bucks to pay for a marriage license.

In picking tenement exteriors, Mr. Merson found slumlords a trifle difficult. They didn't want their crumbling properties exposed in a film. This he got around by placing his cameras at angles down the street and off their properties, but with a good view of the decrepitude.

"The crewmen worked their tails off," Mr. Merson said, contradicting a succession of angry Hollywood producers who had claimed New York film union men were foot-shufflers. With an average of a score of set-ups a day, the crew worked at top speed, and the film was brought in within schedule and within budget.

It wasn't always so easy. Mr. Merson recalled that when he was a

program executive at CBS-TV, supervising New York shooting on such shows as *East Side, West Side*, *The Reporter* and *Mr. Broadway*, "the shows were always over budget, and there was always trouble with location work."

But under the new regime Mr. Merson said, there'll be a lot more film production, for tv and theatres, in New York. "You can get certain values here that you can't get anywhere else. New York actors are a reservoir of talent devoted to theatre; they have to be to stay here. There's a higher level of performance; when an actor moves to the Coast, it's as if he underwent a partial lobotomy.

"Moviemaking in New York, including shooting for tv, is less hampered by convention than in Hollywood, where it's mainly a matter of camera-following-star. European, and now New York, filmmakers, have learned to get the full value of faces in the street, characters, incidents. You'll see some of that in *Kempinski*."



The smiling people above were among 1,000 agency media people and advertising executives who gathered recently in New York to view a multiscreen presentation by New York independent WPIX, *A Home of Your Own*. The show, which next was to play to admen in Chicago, Minneapolis, St. Louis, Los Angeles, San Francisco and Boston, presented a soft and sexy sell for the station's spots, emphasizing the independent's advantages over its network-affiliated competition and previewing the WPIX full lineup. L. to r.: Caroline Fraser, Jack Tinker & Partners; E. Blaney Harris, WPIX vice-president of sales; Bernice Gutman, also of Jack Tinker; Frank Tuoti, station vice-president for sales development; Newman McEvoy, vice president, Cunningham & Walsh; and Fred M. Thrower, WPIX general manager.

In the picture

"It's a complex business. I like to know the client, I like to know the agency, I like to know the receptionist." Thomas H. (Harrington) Dawson, penetrating blue eyes crackling in his close-cropped, balding, ruddy skull, tapped his feet on the carpeted floor of his office. It would be difficult to count the number of receptionists who do in fact know Tom Dawson, for in his 15 years in network television sales he has left a distinct impression: that of controlled enthusiasm.

Mr. Dawson just recently was appointed senior vice president of the CBS Television Network—the number one man under president John T. Reynolds—and assumed new responsibilities in the areas of affiliate relations, engineering, information services, operations, program practices and sports. Those departments will report to him, and he in turn will report to president Reynolds. (At the same time, Michael H. Dann, vice president—programs, was named senior vice president—programs, and Frank M. Smith Jr., general sales executive, was named vice president—sales, assuming Mr. Dawson's former duties.)

But the 52-year old executive is not about to relinquish his duties in the sales area completely. "I just couldn't yet," he says, for he has been at it too long. In a conversation in his new and somewhat airier office in the CBS building, Mr. Dawson talked delightedly of the problems and the changes in network sales. "In network television today we see the client more than we did in the beginning. Now, with costs what they are, we tend to get to the top more quickly. Of course we continue to work closely with the agencies, and I like seeing both sides—you get more thinking and you can see the advertiser's problems better.

"A sale is no longer a simple thing today. We've gone from a totally sold network in program sponsorship to a network where maybe 75 per cent of the business is in participations. If we were doing 300 business transactions five years ago,

today we're doing 1,500."

Were there any differences in sales between radio and tv? "In radio," says Mr. Dawson, who began his career with WCCO Minneapolis, "I believe we sold more; in television I believe we have to manage more. The sale is easier in television but the implementation of the sale is harder. A television salesman is an account executive in the truest sense of the word. He has to be. After he gets the sale he's got to make it work, he's got to make it fit. Network television is a totally consuming thing; we come to play every single day."

A visitor to Mr. Dawson's office would find it hard to dispute this last comment. The executive gives the impression of a sort of electricity-charged joy with whatever task is at hand. As he says, "I'm not a sitter at all."

Mr. Dawson began his business career with Pillsbury Mills in Minneapolis after attending the University of Minnesota. After a year, Carl Burkland, then manager of WCCO Minneapolis, brought him in as a salesman, at a salary of approximately \$27.50 a week ("and there are those who still think I'm worth that much"). He joined CBS Spot sales in 1940, moved back to WCCO a year later as sales manager. When the war broke out, he enlisted in the Navy and served until 1945, after which he returned to the Minneapolis radio station. Three years later he headed for New York where he joined CBS Radio Spot Sales. In 1950 he served briefly as director of television for the just-starting tv division of Edward Petry & Co., but the CBS Television Spot Sales department brought him back as general sales manager. He became network sales manager in 1952 and a vice president in 1957.

Mr. Dawson's analysis of his career is cheery and uncomplicated. "I never felt I did anything I regretted. I was glad to go to Petry and I was glad to come back here. I've always been totally happy in this



MR. DAWSON

He comes to play.

company, I like the people and I like its basic philosophy. If I can make a contribution I'll be perfectly delighted."

In his new position Mr. Dawson will be getting into totally new areas of the company's operation. He thinks that through sales he has a feeling for affiliate relations and he says he's always been interested in public relations, exploitation and advertising. His big problem area is engineering, where, he quips, "I hope they let me see them."

Mr. Dawson's background also has made him sensitive to advertising agency problems and needs. "I've heard how the networks want to own and control all the programs. As a matter of fact, I'd prefer that advertisers like General Foods and Procter & Gamble own more of them. Then we don't have to tie up all our money."

The executive's leisure-time activities center around his family (a wife and two children), the television set and the golf course. He tries to see as much television as he can and he tries to look at as many different programs as he can.

As for golf, he says simply and feelingly, "You might say I'm very interested in playing golf. I'd like to be sentenced to playing golf."

As was promised here last issue, here are a few more observations from a recent address by Whit Hobbs, senior vice president at Benton & Bowles in New York:

"I dragged home from work the other evening and my wife was stretched out on the couch exhausted, and supper wasn't even started. 'Boy, what a day I've had,' she said.

"Tell me about it," I said.

"Well," she said, 'after I took you to the train, I came back and made the bed and washed your coffee cup.'

"Wow," I said, 'that was a big day.'

"And she said, 'Then I played three sets of tennis and had a long swim; and this afternoon we played four more sets of tennis and took another long swim, and right now I'm too tired to move.'

"And I said, 'You know, maybe I should drink my instant coffee out of a paper cup. It would cut your housework in half.'

"Have you heard about the 51st State? It's the State of Golf. It comprises the 8,323 golf courses in the U.S. that have a total area larger

than the State of Rhode Island. And it has a stronger financial statement than any other state in the Union. A cotton farmer in North Carolina named Namon Hamrick who 'never cleared more than \$1,000 from farming in one year in my whole life' switched from cotton to golf. Turned 60 of his acres into nine holes. Grossed \$9,000 his first year.

"A young mother I know got up early the other morning and as a special treat, she squeezed fresh orange juice for everyone in the family. Of course, just having her in the kitchen was a treat for the youngsters; a recent survey shows that 46 per cent of four- and five-year-olds in the U.S. eat breakfast every morning without an adult in the room. Unfortunately, the fresh orange juice wasn't what you'd call a success. It made four-year-old Doreen throw up. She'd never had it before. It was bitter and it had awful pieces of *stuff* in it. Doreen's mother won't try *that* again. You see, Doreen is growing up in a world where *good* orange juice comes from a carton or a can. 'Right from the tree' is no longer the gold

standard; there's a whole new world that has never had it that way."

* * *

David Susskind, at the FCC study into network procurement practices in New York, June 1961: "The mad race for ratings, which is almost paranoid, has further subverted the television potential . . . The ratings themselves are challengeable on their simple statistical validity . . ."

David Susskind, interviewed on WCBS Radio Looks at Television, New York, July 1966: "If you ask me, 'Are the ratings accurate?,' I think yes. Statistically they're probably quite accurate. If you expand the base of ratings from 1,200 homes to 25,000 homes, you'd get a tiny percentile of variance. So I think they're statistically accurate."

* * *

Line-of-the-week, by writer/comedian George Carlin on NBC-TV's *John Davidson Show*, as he portrayed a typical tv newscaster:

"Settlements have been reached in the airplane strike, newspaper strike, bus strike, subway strike, steel strike and train strike, but negotiations have broken down in the upcoming trucking strike, firemen's strike, nurses' strike and taxi-drivers' strike. . . . In other labor news, New York longshoremen walked off the piers this afternoon—rescue operations began immediately. . . . In sports, here's a partial score: Yankees 6.

* * *

Bill Andrews, general sales manager of KCOV Los Angeles, has come up with a new program classification to go along with "westerns," "sit-coms," "quiz shows," and the like. He refers to the networks' offerings at 10 each night as "perpetuals."

"On Monday," he says, "there's a guy who's perpetually dying; Tuesday a guy is perpetually running; Wednesday there's a perpetual juvenile, and Thursday is a perpetual drinker. . . ."



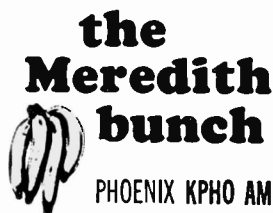
"Which wise guy suggested we sponsor a spy series where the hero's name is Sparger?"

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| 2. Chicago | 5. Columbus | 8. Rochester | 11. Atlanta | 14. Grand Rapids |
| 3. Denver | 6. Wichita | 9. Boston | 12. OMAHA | 15. Pittsburgh |

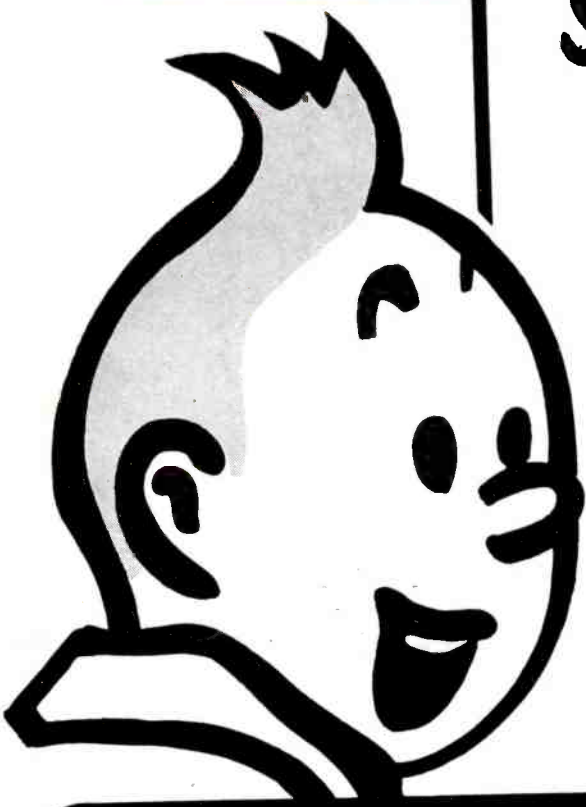
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*Time-Sales AdAges," published by Advertising Age



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