

TELEVISION

**What every
TV advertiser
ought to know
about color**

**From over there
to over here:
Why they're making
commercials overseas**

**Pre-pre-testing:
How McCann-Erickson
gets the jump
on creative problems**

**How to make a hit
in four easy pages:
An expert's view
by William Dozier**



Big Beat, Big Business

THERE'S ADULT REASONING BEHIND

THE SIEGE OF TEEN SHOWS ON TV



TULSA'S ROARING pre 20's

DEFINITELY BIG BUSINESS FOR TEEN-MARKET ADVERTISERS!

Tulsa's "Young Rich," the younger-buying, bigger-spending Pre-20's—the new, affluent teenagers who are changing the buying patterns of Oklahoma, and the nation.

Tulsa TV delivers this market to youth-oriented advertisers. That's because Tulsa's 3 network TV stations penetrate a rich, vigorous 52-county* market, with total retail sales of \$1,924,441,000†—and, wrap-up a ready-to-buy Pre-20's group that ranks 29th nationally in prime-time viewing, according to ARB's Market Sweep.

Tulsa is 21st in the nation in million-dollar industries‡, which means higher per capita income and more spending money per family . . . an overall effective buying income of almost \$3-billion (\$2,908,757,000)†.

Tulsa's Roaring Pre-20's do more, spend more—they're better advertising prospects. So, if you reach for the enthusiastic teenage market, sell them with Tulsa TV, your TOP ADVERTISING MEDIUM.

LET SPOT TV HELP YOU SELL THE ROARING, HIGHER-INCOME TULSA MARKET!

KVOO-2
NBC TV

KOTV-6
CBS

KTUL-8
ABC TV

INFORMATION SOURCES:

*BASED ON STATIONS' .01 MV COVERAGE PATTERN

†SALES MANAGEMENT, JUNE, 1965, "SURVEY OF BUYING POWER"

‡DUNN & BRADSTREET, MILLION DOLLAR SURVEY, 1964



abc

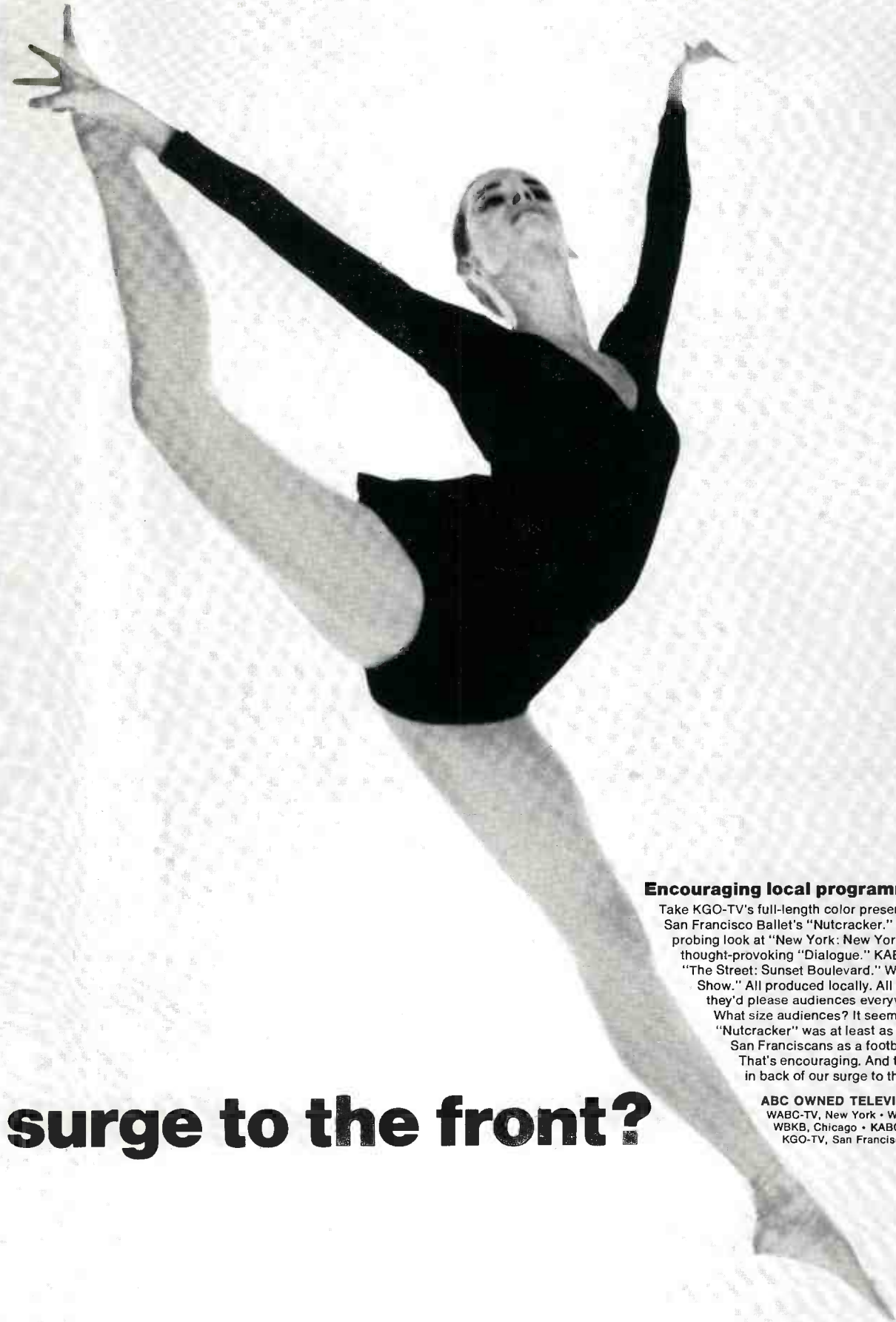
KTRK · TV
HOUSTON



WE DELIVER

What's in back of our

Source: Special Arbitron Telephone Coincidental January 1, 1965. Subject to limitations of sample size, and other qualifications available on request.



Encouraging local programming.

Take KGO-TV's full-length color presentation of the San Francisco Ballet's "Nutcracker." WABC-TV's probing look at "New York: New York." WXYZ-TV's thought-provoking "Dialogue." KABC-TV's "The Street: Sunset Boulevard." WBKB's "Morning Show." All produced locally. All of them so well done they'd please audiences everywhere.

What size audiences? It seems that KGO-TV's "Nutcracker" was at least as popular with San Franciscans as a football bowl game.

That's encouraging. And that's what's in back of our surge to the front.

ABC OWNED TELEVISION STATIONS

WABC-TV, New York • WXYZ-TV, Detroit
WBKB, Chicago • KABC-TV, Los Angeles
KGO-TV, San Francisco



surge to the front?

TELEVISION

COLOR AND THE TV COMMERCIAL *About 20% of total TV commercial production will be in color this year. The reasons are obvious: more programing is in color, more color sets are being sold, more color homes are available and the color commercial may be more effective than its black-and-white counterpart. Agencies are recommending color; advertisers are trying to find out more about it. This report answers many of their questions — on the costs, the production techniques, the opinions of those involved and the reasons why 1965 is the "crossover year"* **31**

TELEVISION AND MARKETING EFFICIENCY *The second article in TELEVISION's new series on advertising's search for greater TV efficiency looks at how McCann-Erickson pre-tests commercials. The objects, broadly, are to find out how people behave and what their attitudes are toward communications — McCann tries to determine what a communication does to a person rather than what a person does with it. The concept, examined in this report, stems from Interpublic chairman Marion Harper Jr. and his belief that more creative advertising assures more effective advertising* **36**

TELEVISION AND THE TEENS *Numerically they make up the smallest segment of the TV audience, but monetarily American teen-agers spring for \$12 billion a year. Television has always programed for the tots but has generally ignored 12- to 17-year-olds — until recently. Now you can hardly keep track of the proliferation of rock 'n' roll programs. TV has bowed to the accent on youth, and advertisers of all kinds have begun to dance along. A look at the booming teen market and the new shake it's getting on TV starts on* **38**

FILMING COMMERCIALS OVERSEAS *TV viewers today are noting a foreign setting in many commercials — an English village, an Italian piazza, a Caribbean beach. Agency commercial men are going to overseas locales for many reasons — cost, seasonality, escape from union snarls, a specific talent. But mainly it's a chance to get away, to get new ideas and tell a product story differently. This is a look at what the new internationalism in commercial production is all about* **42**

PRESCRIPTION FOR A TV HIT *William Dozier, president of Greenway Productions, is a Hollywood producer who has had TV hits — and misses. In this by-lined article for TELEVISION he analyzes the elements which go into making a hit TV show — and he examines the things which can lead to a TV failure. An insider's look at the inside of a business which demands both the correct ingredients and a measure of luck* **46**

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TELEVISION MAGAZINE

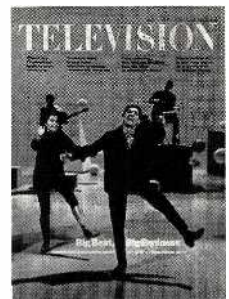
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Cover • If you can't identify the energetic young man on this month's cover — you haven't been watching TV lately. He's Freddie. And he's doing the "Freddie" on NBC's Hullabaloo, along with — in the background — Annette (ex-Mickey Mouse Club) and — in the foreground — much of these United States. It's all part of a new kick in TV programs—about which see p. 38.



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Live couldn't. Film couldn't. Scotch® Brand Video Tape did.

Pulled off visual stunts like this for WNHC-TV!

Special effects come easy on video tape, as WNHC, New Haven, Conn., will be quick to show you. The station produced a series of spots for Sabre's Discount House with scenes like this one involving a miniature spokesman.

Knocking a ball out from under him using live two-camera technique wasn't practical. Too intricate, too risky. Film, besides being costly, couldn't deliver on 24-hour notice for next-day showing. But shrinking the "Sabre Man" to the size of the product (safely, with no danger of being "off frame") was a cinch with "Scotch" Brand Video Tape. First the man was taped going through his motions. Then this tape was superimposed over a live close-up of the featured product and retaped. Ready for immediate showing—no processing needed. Did the golf ball commercials work? Sell-outs of featured merchandise were often reported.

Fast, easy special effects. Live look without chance of an on-the-air goof. See-it-now convenience. They all are part of the bargain on "Scotch" Video Tape. *And today, more than 200 stations, like WNHC, offer local production service, are actively participating in 3M's comprehensive program to help advertisers and agencies make full use of tape's advantages.* Call your local stations. Or write 3M Magnetic Products, Dept. MCS-65, St. Paul, Minn. 55119.



Magnetic Products Division **3M**
COMPANY

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO. © 1965, 3M CO.



O.F.B. *Be A* 33

... that's John Huston's comedy classic "Beat The Devil," starring Humphrey Bogart, Jennifer Jones, Gina Lollobrigida, Robert Morley and Peter Lorre. It's just one of sixty great Columbia Post-'50 Group II features distributed by **SCREEN GEMS**

THE MONTH IN FOCUS

***Bird spreads wings;
Jury stings agency;
Sponsor spurns spies;
Sex rears its head***

By now most viewers are blasé about the ability of the set that sits in the living room to pull in pictures that have taken a brief detour some 45,000 miles through space. But to take *Early Bird* too lightly would be a failure of the imagination. It is a scientific miracle, even though scientific miracles have become the day-to-day stuff of our lives. One fact alone that may have been overlooked in the welter of detail about who will control what slice of this pie in the sky: *Early Bird*'s inaugural broadcast drew an estimated audience of 300 million people watching simultaneously in both hemispheres. That's 300 million alive and kicking human beings, each as complicated as we find ourselves. That's many more people than were around on the face of the earth when the wheel was invented and man started down the long road that led to May 2, 1965. That's an audience that would take a Shakespeare or a Beethoven to do it justice. If this adds up to a naive gee whiz—so be it. The wonder shouldn't be lost too soon.

But to return to earth fast, one of the initial problems the Communications Satellite Corp. is studying is how much to charge for transmission via *Early Bird* once the experimental phase is over. A guess of something like \$6,700 an hour for a one-way Europe-to-U.S. hop has been published here and there to the unease of the networks who would have to foot the bill. Land-line facilities in the U.S. for the same 3,000-mile distance cost half as much.

The rates must be filed with the FCC, which also has to determine whether Comsat, the established international communications carriers or both should be authorized to provide the services and collect the charges. Heretofore, the networks have dealt with such established carriers as AT&T and RCA. If they are permitted to deal directly with Comsat they may be able to save money.

ABC got into the act with plans to hatch its own domestic *Early Bird*, but some of the other fowl in the barnyard clucked with no great show of enthusiasm. The ABC satellite, in serving affiliates, would by-pass conventional relays owned by AT&T, which now makes some \$50 million a year in network revenues.

ABC executives estimate the satellite might cost about \$8 million and that operating expenses would be less than networks now pay for AT&T lines. They estimate the cost of receiving dish antennas for affiliates at \$2,000.

Present thinking, the ABC spokesmen say, favors a multichannel relay to be shared with other networks. National Educational Television was notified that if the satellite has enough channels, it could use one without charge.

Looking even further ahead, there loomed the possibility that network programs may eventually be broadcast by satellite direct to TV homes, without going through affiliated stations.

Even before any satellite is launched, the proposal got off the ground in another important sense: as a major public relations coup for ABC.

The *Early Bird*, poised as it is between heaven and earth and between South America and North Africa, also seemed to be striking a precarious balance between acting as a force for international understanding and reflecting a certain amount of international ill will. President Johnson's request for time on *Early Bird* to speak directly to the people of Europe on foreign policy caused expressions of annoyance from across the pond from people who didn't like to see heads of states jump national boundaries without observing the customary formalities. And a few hours later Chancellor Ludwig Erhard of West Germany asked for time to speak directly to the American people. This was granted, but there was a growing anxiety among U.S. broadcasters that if all the heads of state in Europe are going to start asking for equal time, programming is going to decline in entertainment value — except possibly for international relations majors.

The May 2 inaugural program was technically impressive — although there was some trouble with an echo caused by a separate sound track being carried by cable when the BBC's Richard Dimbleby was narrating events from Europe. This defect, however, was not the fault of the satellite. For the record: the inaugural broadcast included heart surgery in progress in Houston, Pope Paul VI from the Vatican and the Rev. Dr. Martin Luther King from Philadelphia, the Astrodome in Houston, a cricket match in Britain, news reports from the Dominican Republic, a new tunnel under Mont Blanc, the manned spacecraft center in Texas, an electric power project in France and an exchange by

officers of the FBI, Royal Canadian Mounted Police and Scotland Yard of pictures of "most wanted men."

The last paid off with unexpected dispatch. Within a few days police in Florida picked up a man wanted in connection with a Montreal bank burglary who had been spotted by a viewer during the picture exchange. Small world.

■ Can an advertising agency be convicted for promoting a product claim for a client if the claim turns out to be false? The answer is yes, even though such a conviction had never occurred until a Federal jury last month found Kastor Hilton Chesley Clifford & Atherton Inc. guilty of promoting a fraudulent claim that Regimen Tablets reduced weight substantially without dieting. Also found guilty were the Drug Research Corp., maker of the tablets, and its president, John Andreadis.

Kastor Hilton, which numbers the American Bible Society among its clients, said it would appeal the verdict. The outcome of the appeal probably will determine just how much, if any, legal responsibility an agency must assume for checking the validity of data supplied by a client.

"The judgment," Kastor Hilton said, "if permitted to stand, thrusts upon advertising agencies new and costly responsibilities, never heretofore contemplated, for testing and verification of products and product claims of clients. In justice to our clients, employees and to the advertising agency industry at large, Kastor Hilton will insist upon an appellate review of this judgment, which the agency believes confuses and beclouds the traditional client-agency relationship and which exposes agencies to criminal liability for acts performed in reliance upon its clients' representations and material . . ."

At the trial, the agency contended it had been the victim of untruthful clinical findings prepared by the New Drug Institute, a research organization which pleaded guilty to producing false Regimen studies. Kastor Hilton also contended it was no more guilty than the newspapers, magazines and television networks that accepted its material.

During the period covered by the indictment, four million boxes of Regimen tablets were sold for some \$16 million. The cost of their production was 30 cents a box.

■ The patina of correct clothes, responsive motor cars, willing women and properly prepared martinis spreads a high gloss over the derring-do of James Bond and others of his fictional brotherhood. But spying in reality can present a far from pretty picture, with few if any holds barred. And as the cold war heats up, the stakes also become higher, with

people
+
money
=
a major market

ORLANDO
DAYTONA BEACH
CAPE KENNEDY

the Mid-Florida Urban Complex
has MORE of both

WESH-TV
FLORIDA'S CHANNEL **2**

FLORIDA'S No. 3 MARKET

REPRESENTED BY THE KATZ AGENCY, INC./NBC

THE MONTH IN FOCUS *continued*

questions of morality more and more pushed to one side in order to get on with the job at hand. This fact brought controversy to the doors of NBC, which decided to take an honest look at *The Science of Spying*. A few hours before the program was to go on the air, B. F. Goodrich Co. withdrew its sponsorship on the ground that the telecast might "do harm to the government of the United States."

The company, through its agency, Batten, Barton, Durstine & Osborn, also said the program it previewed was "entirely different from the outline submitted to and accepted by BBDO." NBC replied that the content was "well within the broad outlines of the program proposal originally accepted by the advertiser and agency."

Writing in opposition to the program columnist David Lawrence said: "The 'cold war' is not a moral or ethical affair. Neither side is polite in waging its war, but the duty of the press, including television and radio, is to cooperate with their own government in withholding information concerning the activities of any governmental agency which is engaged in secret operations to protect the American people against sudden attack."

In support of the program, columnist Harriet Van Horne said it "marked the return of NBC to the production of honest documentaries pertinent to our times and throwing a bold, steady beam on certain 'dark areas' of contemporary politics."

■ Hollywood's increasing frankness about sex continues to have TV repercussions. The latest: Otto Preminger withdrew his "Advise and Consent" from CBS-TV, which was to show it next season, because he didn't like the way the network edited it. The purchase agreement had given him the right to withdraw the film under those circumstances. CBS said Preminger had objected to deletion of scenes dealing with the homosexuality of one of the characters in the movie. In defense of the editing, the network said the film, part of a group of 29, would be seen in areas of the Middle West as early as 8 p.m., when children might be among the viewers.

■ Both CBS and ABC upped their number of color programs for the 1965-66 season. When CBS first announced its plans for fall, it appeared that the network was going to dip a tentative toe into the color vats, with only the *Danny Kaye* and *Red Skelton* shows being aired in color, and most of the feature films. Now the network has added six more shows to the hue roster, making it about ankle deep, with plans to go all the way in by the fall of 1966 for the prime-

time schedule. The six newly added on the color side are *The Beverly Hillbillies*, *Gilligan's Island*, *The Lucy Show*, *Hogan's Heroes*, *Lassie* and *My Favorite Martian*. ABC added two more to its color list, *Hollywood Palace* and *The King Family*. The ABC list already included *Voyage to the Bottom of the Sea*, *The FBI*, *Gidget*, *The Big Valley*, *The Flintstones* and some *Ozzie & Harriet* segments.

■ The count is in on network television net time and program billings for the first quarter of this year. They totaled \$310,634,700, as against \$307,702,300 in the first three months of 1964, a rise of 1%. The billings are compiled by Leading National Advertisers/Broadcast Advertisers Reports and released by the Television Bureau of Advertising.

Other figures worth noting: color TV production in February 1965 totaled 169,523 units, a rise of 86.6% over the February 1964 total of 90,850 and 32.7% above the total of 127,757 units for January 1965. The count comes from the Electronics Industries Association, which also reported that production of black-and-white sets in February 1965 was 681,365 — 3.1% above February 1964 and 10.4% above January 1965.

■ The first commercial UHF station in the New York metropolitan area began broadcasting May 16 with an introductory program previewing its forthcoming schedule. The station is WJTV-TV Newark, N.J., operating on channel 47 with an antenna atop the Empire State Building. The station will devote much of its air time to New Jersey and minority interest programing.

■ Also in the month that was:

Westinghouse Corp. introduced an electronic system that plays sound and TV pictures from phonograph records. The new system, called Phonovid, will cost \$10,000 and probably will be used initially for closed circuit TV in schools.

In rebuttal to E. William Henry's complaint about the paucity of public service programing on TV, CBS president Frank Stanton said the FCC chief based his judgment on inadequate statistics. Stanton said Henry didn't take into account regular evening newscasts, speeches by the President and unscheduled news specials.

Rep. Oren D. Harris (D-Ark.) urged the creation of a broadly representative advisory group to set a national television policy. In a speech before the Association of National Advertisers, Harris said he was concerned over the direction in which the TV industry is headed, and charged that the FCC has not been particularly wise or competent in its regulatory role. The advisory group he envisions would be drawn from every segment of the television industry. END



It takes leadership, cooperation and participation to produce winners!

WGN Radio and WGN Television both gratefully acknowledge the annual Alfred P. Sloan Awards for "distinguished public service in highway safety" in 1964. We share this recognition with hundreds of people in these organizations whose generous cooperation and participation have made these awards possible.

- Chicago Fire Department
- Chicago Police Department
- Citizens Traffic Safety Board of Metropolitan Chicago
- City of Chicago Traffic Engineering Center
- Cook County Sheriff's Police
- Highway Minutemen
- Illinois State Highway Police
- Illinois Toll Road Minutemen
- Indiana State Police
- Key Club International
- Michigan State Police
- National Safety Council
- Northwestern University Traffic Institute
- Wisconsin State Patrol

WGN
IS
CHICAGO
the most respected call letters in broadcasting





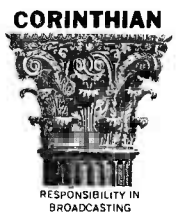
If you write a personal letter to the Mayor of Houston, better mark it "personal!"

Mayor Louie Welch reads his mail on KHOU-TV's Morning Show. So do other city and county officials who regularly use the Morning Show to talk to the people of Houston. From 7 to 8 AM each weekday morning on KHOU-TV, Houstonians enjoy a potpourri of lively guests discussing every lively subject from outer-space to way-out fashions, high

comedy to low-budget cooking, felines to females, psycho-analysis to news analysis. With hosts Bob Hill and Al Bell adding their "stamp" of wit and wisdom. Typical of community-oriented programming on all Corinthian stations, KHOU-TV's Morning Show builds lasting loyalties with audiences, and advertisers, too.

Represented by H-R

- ④ SACRAMENTO, KXTV
- ④ HOUSTON, KHOU-TV
- ④ INDIANAPOLIS, WISH-TV
- ④ FORT WAYNE, WANE AM-TV
- ④ TULSA, KOTV



FOCUS ON FINANCE

That time of year again: CBS, RCA, ABC face stockholders

THE three television networks underwent one of the unavoidable rites of spring in the last month: They faced their stockholders. To what advantage, to what avail only the most cockeyed optimist can say. But small matter is this, for these are the fruits of democracy and only heretics would deny them.

Thus the networks made their annual perfunctory reports—the kind that couch almost all the information supposedly in the public domain in vague generalities if not outright banalities. Like politicians on the stump, company officials suffered patiently the queries of self-seeking or plain simple-minded shareholders, promised them practically anything, gave them mostly pap and remembered always to smile, smile, smile. To the alert coupon-clipper, the information that was revealed was as fresh and pertinent as a juggling act on the *Ed Sullivan Show*.

The ritual unfolded in late April with the Columbia Broadcasting System taking a reluctant stage center. There were years when CBS Inc. cavorted in front of its shareholding partners with unabashed enthusiasm, but this wasn't one of them. CBS's unblinking eye was beginning to look a trifle bloodshot.

William S. Paley, chairman of the company, was MC of the proceedings. He said the company would report first quarter profit of about \$11.6 million, or 59 cents a share, on sales of approximately \$166 million, against \$12.5 million, or 65 cents a share, on sales of \$157.5 million a year earlier. News of this almost \$1 million first quarter profit decline met with as much shareholder response as E. William Henry elicits at a convention of the National Association of Broadcasters. Knowledgeable people in the audience already knew that American Broadcasting-Paramount Theaters had enjoyed first quarter operating results better than any previous quarter in its history and that RCA's subsidiary NBC had first quarter profits 20% higher than a year earlier, the 14th consecutive quarter in which earnings set a record.

The three major networks, Paley said in explanation of fortune's turn, have become more evenly matched in prime evening time. Then, too, he noted, the

added expenses incurred by CBS in covering President Johnson's inauguration, Sir Winston Churchill's funeral, civil rights strife and other largely unscheduled news events adversely affected the first quarter programing costs by as much as 6 cents a share.

CBS's chief executive added: "The current year promises to be very competitive as far as television is concerned and program costs will undoubtedly increase. Let me make it clear, however, that 1965 is going to be a good year for CBS."

But this prognosis was not to be left unqualified. "Although we expect increased revenue," Paley cautioned, "as far as earnings are concerned it is too early to make a meaningful estimate for the year as a whole."

Frank Stanton, CBS president, was next on the firing line. He reported on the company's operations and in the process ably took the initiative away from a pack of shareholders waiting to snap out the leading question of the session: What about former TV network division president James T. Aubrey Jr.? Stanton was quick to explain: "Mr. Aubrey's services were terminated because we became dissatisfied in recent months with his administration of the CBS television network division."

There was a deluge of questions from the floor. They ranged from the long-winded and irrelevant to the exhaustive and the inane. Most spewed forth from professional investor gadflies indulging in raw exhibitionism. It was hardly the free enterprise system's finest hour.

CBS Inc. took a good deal of abuse during the two-hour session. The company was paying the price of being on top for so many years. A tumble of sorts was bound to come. Still, CBS Inc. is a remarkably healthy company, and less hysterical shareholders apparently did not underestimate its worth. CBS closed out the month up 1½ points, or 4%, on TELEVISION MAGAZINE'S index to 68 TV-associated stocks.

If the CBS story for the month was one of grin and bear it, RCA's-NBC's was all sweetness and light. How could it be otherwise with the corporate cup running over in unprecedented style? First quarter sales, it was reported, were up some \$14.1 million over a like period in 1964, with earnings climbing to \$25 million, or 43 cents a share, from \$21.6 million, or 36 cents a share.

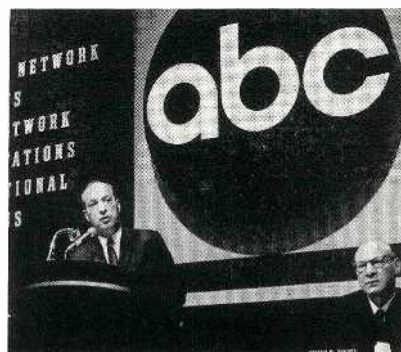
The root of such blessings was not difficult to uncover. "This is the year of fulfillment for RCA's long struggle to establish color TV as a service to the public," reported David Sarnoff, RCA's chairman. "Today, the question is not whether color has taken hold but how soon supply can catch up with demand. Consumer interest is at the state that characterized the boom years of black-and-white, and the output of color pic-



The unblinking eye was bloodshot for CBS's Paley what with lowered ratings, falling profits and Jim Aubrey to explain.



It was all sweetness and light for RCA's David Sarnoff. Stockholders basked in color's hue and the general was indulgent.



There was an air of nouveau riche about ABC's Leonard Goldenson. Even the gadflies forgot to sting and smiled instead.

ture tubes and sets simply cannot keep pace."

General Sarnoff's eight-page prepared study in optimism was followed by reports from Dr. Elmer W. Engstrom, company president, three group executive vice presidents and NBC chairman Robert W. Sarnoff. The overall effect on the listener was stupefying (the meeting lasted for almost three hours). No Rotary luncheon harangued by Junior Chamber of Commerce speakers ever had it so repetitiously benign or tedious.

Commenting on his company's opera-

FINANCE *continued*

tions, NBC's Robert Sarnoff said the television network division "is well ahead of last year's selling pace" for the coming season, that the owned stations division "continues to advance" and that four of the five O&O's "now are number one in their markets." He also said that "in every aspect of its operations—in sales, earnings and service to the public—NBC is today in the strongest position in its entire history." He added that profits for the company were registering more than 20% above those of a year ago.

Shareholder questions were perhaps less vociferous than the ones Bill Paley had to field but there were more of them. Unlike the CBS chairman, who at one point in his meeting threatened to have a persistent lady stockholder thrown out, General Sarnoff was Big Daddy personified. No father could have been more indulgent with his whining brood than Sarnoff was with the ragtag band of corporate meeting regulars who constantly interrupted the proceedings.

The RCA meeting, held in Chicago before some 1,200 shareholders, also was shown in color over a closed-circuit television tieup to some 1,000 shareholders gathered at NBC studios in New York. (The CBS meeting also was afforded closed-circuit coverage, in this instance to employ shareholders not able to attend.)

■ At the American Broadcasting-Paramount Theaters Inc. annual meeting—the last of the three to go through its act—the emphasis was on nothing but the record results achieved and the promise of more of the same to come. Leonard H. Goldenson, AB-PT president, reported "the operating earnings in 1964 increased 49% over 1963 and that operating earnings for the first quarter of 1965 were the highest for any three-month period in the company's history—a 46% jump over the same 1964 period." Added Goldenson: "We fully expect that 1965 will be another record year."

There was a *nouveau riche* air about the meeting. Several stockholders, at least one of whom is not known to be of a conciliatory nature, expressed delight over the company's upturn in business, singling out Goldenson for special praise. Yet ABC's shares did not respond favorably in the last month to the fond remembrance of operating results past or to the anticipation of happy things to come. On TELEVISION's index the stock lost 5 points, or 8%. This, however, can only be counted as a minor setback, for the issue has almost doubled in price in the last year.

When shareholders managed to wrench themselves away from lauding the company, they voted to approve a change in the corporate name of AB-PT. It's now

THE TELEVISION MAGAZINE INDEX

to 68 television-associated stocks

	Closing May 14	Change From April 15 Points	%	Approximate Shares Outstanding	Total Market Capitalization
TELEVISION					
American Broadcasting Cos. Inc.	55 $\frac{3}{4}$	- 5	- 8	4,629,000	\$258,067,000
CBS	38 $\frac{1}{8}$	- 1 $\frac{1}{2}$	- 4	10,910,000	774,001,000
Capital Cities	39 $\frac{1}{4}$	+ $\frac{1}{4}$	+ 1	1,357,000	53,262,000
Cox Broadcasting	25 $\frac{1}{2}$	- 1 $\frac{3}{8}$	- 7	2,652,000	67,626,000
Gross Telecasting	31 $\frac{1}{2}$	+ 1 $\frac{3}{4}$	+ 6	400,000	12,600,000
H&B American	4 $\frac{1}{4}$	- 1	- 19	2,578,000	10,957,000
Metromedia	40 $\frac{1}{4}$	+ 1 $\frac{1}{4}$	+ 3	2,054,000	82,674,000
Reeves Broadcasting	5 $\frac{3}{4}$	+ 1 $\frac{3}{4}$	+ 28	1,459,000	8,389,000
Scrpps-Howard	26 $\frac{3}{8}$	+ 1 $\frac{3}{8}$	+ 4	2,589,000	68,932,000
Storer	50 $\frac{1}{2}$	- 1 $\frac{3}{8}$	- 3	2,037,000	102,869,000
Subscription TV	1 $\frac{3}{8}$	+ $\frac{1}{4}$	+ 15	3,029,000	5,679,000
Taft	42 $\frac{3}{4}$	- 3 $\frac{3}{4}$	- 8	1,641,000	70,153,000
Teleprompter	10 $\frac{3}{4}$	- $\frac{3}{4}$	- 7	762,000	8,192,000
Wometco	34	- 1	- 3	2,222,000	75,548,000
Total				47,319,000	\$1,598,949,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	23 $\frac{1}{8}$	- 1 $\frac{3}{4}$	- 5	13,686,000	\$316,489,000
Bartell Media Corp.	6 $\frac{3}{8}$	+ $\frac{3}{8}$	+ 6	1,745,000	11,124,000
Boston Herald-Traveler	43	+ $\frac{1}{2}$	+ 1	540,000	23,220,000
Chris-Craft	141 $\frac{1}{2}$	- 1 $\frac{3}{4}$	- 8	1,508,000	21,866,000
Cowles Magazines & Broadcasting	17 $\frac{1}{2}$	+ 1 $\frac{3}{8}$	+ 10	2,944,000	51,520,000
General Tire	23 $\frac{3}{8}$	+ 1 $\frac{3}{4}$	+ 8	16,719,000	390,807,000
Meredith Publishing	45 $\frac{3}{4}$	+ 2	+ 5	1,331,000	60,893,000
The Outlet Co.	31	+ 1 $\frac{3}{4}$	+ 6	505,000	15,655,000
Rollins Inc.	43 $\frac{3}{8}$	- 2 $\frac{1}{8}$	- 6	2,874,000	125,378,000
Rust Craft Greeting	16 $\frac{3}{8}$	- $\frac{3}{8}$	- 2	727,000	12,086,000
Time Inc.	81 $\frac{1}{2}$	+ 2	+ 3	6,560,000	534,640,000
Total				49,139,000	\$1,563,678,000
PROGRAMING					
Allied Artists	2 $\frac{3}{8}$	- $\frac{1}{8}$	- 5	932,000	\$2,214,000
Columbia Pictures	23	+ $\frac{3}{4}$	+ 3	1,804,000	41,492,000
Desilu	7 $\frac{7}{8}$	-	-	1,166,000	9,182,000
Disney (Walt)	57 $\frac{1}{4}$	- 1 $\frac{1}{8}$	- 3	1,854,000	106,142,000
Filmways	15 $\frac{1}{8}$	+ $\frac{1}{8}$	+ 6	621,000	9,858,000
Four Star TV	7	+ 1 $\frac{1}{4}$	+ 22	666,000	4,662,000
MCA Inc.	50 $\frac{1}{2}$	- 1 $\frac{1}{2}$	- 3	4,681,000	236,391,000
Medallion Pictures	6 $\frac{3}{4}$	- $\frac{1}{8}$	- 11	632,000	4,266,000
MGM Inc.	43 $\frac{1}{8}$	- $\frac{3}{4}$	- 2	2,612,000	112,643,000
National Telefilm	$\frac{1}{4}$	-	-	1,670,000	418,000
Official Films	$\frac{3}{4}$	-	-	2,629,000	1,972,000
Paramount	56 $\frac{1}{2}$	- $\frac{7}{8}$	- 2	1,565,000	88,423,000
Republic Corp.	7 $\frac{3}{4}$	- $\frac{1}{4}$	- 3	2,454,000	19,019,000
Screen Gems Inc.	21 $\frac{1}{8}$	- $\frac{1}{8}$	- 1	3,173,000	69,409,000
Seven Arts	14 $\frac{1}{4}$	+ $\frac{5}{8}$	+ 5	2,271,000	32,362,000
Trans-Lux	10 $\frac{3}{4}$	- $\frac{5}{8}$	- 5	718,000	7,719,000
20th Century-Fox	30 $\frac{3}{4}$	+ 2 $\frac{1}{8}$	+ 7	2,755,000	84,716,000
United Artists	45 $\frac{1}{2}$	+ $\frac{3}{8}$	+ 1	2,011,000	91,501,000
Walter Reade-Sterling	1 $\frac{3}{8}$	+ $\frac{5}{16}$	+ 29	1,583,000	2,177,000
Warner Bros. Pictures	17 $\frac{3}{8}$	- 1	- 6	4,850,000	83,056,000
Wrather Corp.	5 $\frac{1}{8}$	+ $\frac{3}{8}$	+ 12	1,753,000	10,299,000
Total				42,400,000	\$1,017,921,000
MANUFACTURING					
Admiral Corp.	32 $\frac{1}{4}$	+ 3 $\frac{1}{2}$	+ 12	2,441,000	\$78,722,000
Ampex Corp.	17	- 1	- 6	9,250,000	157,250,000
Emerson Radio	14	+ 1 $\frac{1}{8}$	+ 13	2,213,000	30,982,000
General Electric	106	+ 3	+ 3	90,564,000	9,599,784,000
Jerrold Corp.	7 $\frac{3}{8}$	+ $\frac{5}{8}$	+ 9	2,046,000	15,601,000
Magnavox	44 $\frac{1}{4}$	+ 2	+ 5	7,379,000	326,521,000
3M	62 $\frac{1}{2}$	- 2 $\frac{1}{2}$	- 4	53,329,000	3,333,063,000
Motorola Inc.	130 $\frac{1}{2}$	+ 7 $\frac{1}{2}$	+ 6	4,038,000	526,959,000
National Video	47 $\frac{3}{8}$	+ 14	+ 42	1,271,000	60,531,000
RCA	36 $\frac{3}{8}$	+ 1	+ 3	57,926,000	2,107,058,000
Reeves Industries	2 $\frac{1}{2}$	- $\frac{1}{4}$	- 9	3,237,000	8,093,000
Westinghouse	54	+ 2 $\frac{3}{8}$	+ 5	36,703,000	1,981,962,000
Zenith Radio	82 $\frac{3}{4}$	+ $\frac{1}{4}$	-	9,317,000	770,982,000
Total				279,714,000	\$18,997,508,000
SERVICE					
C-E-I-R	13 $\frac{1}{4}$	+ 3 $\frac{1}{8}$	+ 31	1,555,000	\$20,604,000
Comsat	60 $\frac{1}{4}$	+ $\frac{5}{8}$	+ 1	10,000,000	602,500,000
Doyle Dane Bernbach	37	- 2 $\frac{1}{8}$	- 7	997,000	36,889,000
Foote, Cone & Belding	16 $\frac{1}{2}$	- $\frac{1}{2}$	- 3	2,185,000	36,053,000
General Artists	5 $\frac{3}{8}$	- $\frac{1}{8}$	- 2	600,000	3,225,000
MPO Videotronics	8 $\frac{3}{8}$	+ 1 $\frac{1}{4}$	+ 16	469,000	4,162,000
Movielab Inc.	10 $\frac{1}{4}$	- $\frac{3}{8}$	- 6	575,000	5,894,000
Nielsen (A.C.)	65 $\frac{1}{2}$	- 5	- 7	1,710,000	112,005,000
Papert, Koenig, Lois	8 $\frac{3}{4}$	- 1 $\frac{1}{8}$	- 11	779,000	6,816,000
Total				18,870,000	\$828,148,000
Grand Total				437,442,000	\$24,006,204,000

Market data prepared by Roth, Gerard & Co

KCMO-TV

KANSAS CITY

Now represented nationally by
H-R TELEVISION, INC.



In Kansas City, the nation's 19th retail sales market...

People in the know depend on KCMO-TV

- CBS news and programming — plus powerful combination of local news, weather, sports, TV movies.
- 74-county coverage to 679,000 homes via 100,000 W. maximum visual power from self-supported 1,042 ft. tower.
- Exclusive P.O.P. merchandising service in 200 metro supermarkets available to qualified advertisers.

**One of the
Meredith
Bunch**



Affiliated with
Successful Farming and
Better Homes & Gardens.

Flash! KCMO 810 Radio now represented nationally by CBS Radio Spot Sales.

KCMO Broadcasting House, Kansas City, Missouri.

FINANCE *continued*

called American Broadcasting Cos. Inc.

■ That was only one of several name changes involving TV-associated stocks which have taken place in recent weeks. Last month Macfadden-Bartell Corp. shareholders meeting in Milwaukee voted to change the company name to Bartell Media Corp. Stockholders of Rollins Broadcasting Inc. voted to change their company's name to Rollins Inc. The changes apparently reflect the growing trend among TV-associated stocks not only not to have all their corporate eggs in the same basket, but not to present them under too narrow a title.

Also in the area of new—not in name but in its inclusion on TELEVISION's index—is National Video Corp. Listed on the American Stock Exchange, the Chicago-based company manufactures rectangular color and black-and-white television tubes. National Video currently supplies color tubes to eight manufacturers, including Motorola Inc., Admiral Corp., Philco Corp. and Muntz TV Inc. In addition, last month it was announced that the company will begin supplying Westinghouse Electric Corp. with color tubes later this year.

Thanks largely to the boom in color set production (NBC reported that as of April 1 there were 3,280,000 color receivers in use in the country, a 76%

gain over the 1964 estimate), National Video showed the biggest advance of any stock on TELEVISION's index for the month. It went up a resounding 14 points, or 42%.

Other stocks to show substantial gains were Admiral Corp., up 12%; C-E-I-R, up 31%; Emerson Radio, up 13%; Four Star TV, up 22%, and Reeves Broadcasting, up 28%. The only issues to show significant declines were H&B American, down 19%, and Medallion Pictures and Papert, Koenig, Lois, both down 11%.

Overall, of the stock on the monthly index, 33 (48.5%) were up, 31 (45.6%) were down and 4 (5.9%) were static. As a month, it was a bit below par. **END**

FOCUS ON TELEPROMPTER CORP.

A TELEVISION ANALYSIS

SOME companies find their place smack in the middle of an industry's sun. Others approach from the outer limits. So it's been with Teleprompter, a company which has had uneven success on various fringes of television for 14 years, but now seems to have found its corporate forte. The chosen instrument: community antenna television.

The financial history of Teleprompter shows the way hasn't always been smooth. In 1950 actor Fred Barton (Fred Barkow) went to two men at 20th Century-Fox with an idea for a revolving-scroll prompting device that would automatically cue performers on stage. They took the scheme to higher 20th Century brass, who expressed no interest in the device. But the two, Irving Kahn, who was then vice president for radio and television at Fox, and Hubert Schlafly Jr., who was director of TV engineering, joined with Barton, incorporated Teleprompter and began leasing the cueing equipment for use on individual TV network shows. At the start Barton and Kahn each held 40% interest in the company and Schlafly 20%.

Of the three, only Barton was devoting full time to the operation. Today Kahn is president and board chairman, Schlafly is senior vice president and Barton no longer active although he still holds his original shares. For his efforts, Kahn's aggregate remuneration in 1964 was \$56,722.

The varied enterprises—and some mis-cues—of Teleprompter since its founding suggest a company in search of itself, but recent earnings statements and an unqualified commitment to CATV smack of self discovery. Its earnings performance up to 1963 was spotty. In-

cluded to that time were four years in which net operating losses were reported. In 1961, nadir for the company in terms of net, an operating loss of \$599,000 was sustained.

But last month board chairman Kahn, with as much relief in his voice as pride, told his stockholders: "For the first time in 14 years we didn't have to worry about the size of the print in the notes of the financial report." He also noted that for



TELEPROMPTER'S IRVING KAHN

the first time in the company's life, borrowing money is no problem. About a year ago Teleprompter announced it had obtained an unsecured six-year loan of \$4 million at 5¾% from the Chase Manhattan and Franklin National banks, principally for further CATV expansion. Winning an unsecured loan, said Kahn, represented a new recognition of CATV's promise among institutional investors.

Now Kahn is talking in terms of "15-year money," and offers that would

triple his debt base. Dollars have not always come easily to Teleprompter and, on occasion, they've meant more trouble than Kahn and company bargained for. Several years ago he took \$500,000 in warrants from the B.S.F. subsidiary of Defiance Industries, a group known for its fast financial wheeling. This interest can be converted into Teleprompter stock at \$5.125 a share and would give B.S.F. a 97,560 share interest in the company, making it one of the two largest Teleprompter stockholders. With this holding a trio of Defiance officers became directors and officers in the company. Eventually they moved for control of the board, gave Kahn a scare, but were defeated in a proxy fight. Defiance also was involved in another of the less publicized chapters of Teleprompter history. It had agreed to purchase three unsuccessful manufacturing divisions from the company—Weathers Industries (high fidelity components), Conley Electronics (endless-loop magnetic tape cartridges) and Audio Visual (Teleprompter branded systems)—but, according to a Teleprompter spokesman, backed away from the deal when it saw no chance to control the company. Defiance eventually did buy the divisions for a reported \$1.5 million. Kahn had originally agreed to sell Defiance 36,800 shares of his own Teleprompter stock, but this was never consummated.

Last February, Teleprompter's largest single stockholder, the Western Union Telegraph Co., sold off its 12¼ interest of 91,026 shares to Jack Wrather, president of Wrather Corp. Voted onto the Teleprompter board last month, Wrather is a welcome insider to Kahn, with whom he's understood to be on friendly terms. If smart money was getting out, it was

TWO WAY S-T-R-E-T-C-H

WTHI-TV CHANNEL 10

TERRE HAUTE, INDIANA

REPRESENTED BY



THE ORIGINAL STATION REPRESENTATIVE

UP AND OUT

UP . . . WTHI's New TV Tower is double the height of the old tower . . . a total height of 993 feet.

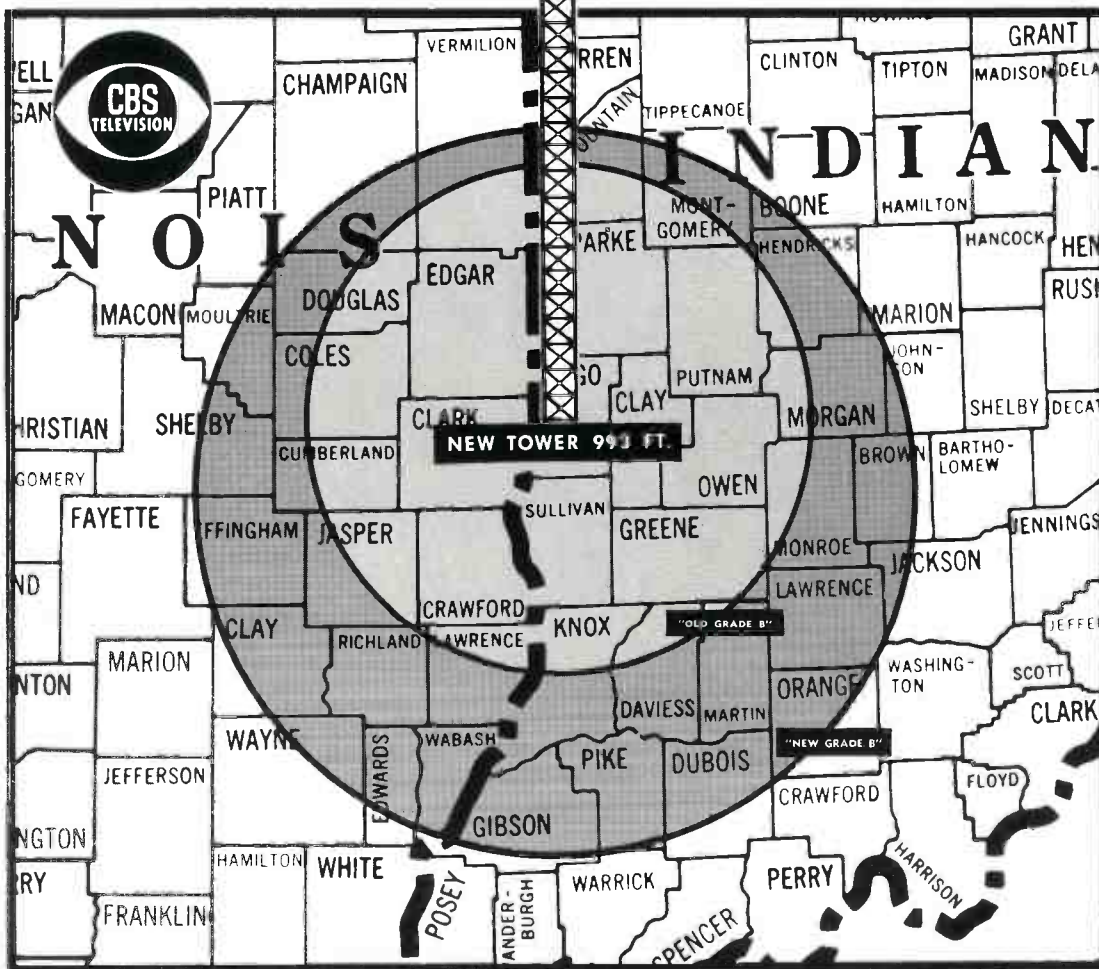
OUT . . . The Radius of the new signal stretches out to approximately 65 miles—(radius of old tower 50 miles).

The Area covered stretches out approximately 65%, from 7850 square miles to 13,300 square miles.

The Population reached in Indiana and Illinois will show an increase of approximately 48%.

WTHI TV reaches more homes per average quarter hour, from sign-on to sign-off, than any other Indiana station*.
(*except Indianapolis)

(November 1964 ARB)



TELEPROMPTER *continued*

noted also that smart money was getting in. Wrather, through Wrather Corp., owns Muzak and, through subsidiary Telesynd, syndicates the *Lassie* and *Lone Ranger* TV shows. He was a principal stockholder in Transcontinent Television Corp., which collected \$38.5 million on its 1964 sale of TV-radio properties to Taft Broadcasting, Time-Life and Midwest Television.

Western Union had bought into the company back in 1956 when Teleprompter was talking ambitiously of setting up a land-line communications network linking advertising agencies, TV stations and national sales representatives. The plan never materialized. Western Union had viewed the company as a possible customer for its own services but, selling the stock this year, explained the investment no longer presents such an opportunity. Wrather, buying at \$10.125 per share, was almost \$1 above the market, but the transaction pulled the market price up close to his purchase figure. Recently the price has been close to 12.

Teleprompter's beginnings as a service company to television were soon swallowed up in a wide range of enterprises. It branched off into supplying all manner of public speaking services, portable stages, lighting systems, vidicon cameras, closed-circuit television projectors, lecterns and projection screens. It still operates an educational television installation in Huntsville, Ala., under contract to the Department of Defense for the Army's guided missile school. Its Group Communications Division provides production and technical facilities for both live staging and closed-circuit TV presentations for industry groups and others.

Among the company's properties are about 85 microwave relay "hops" which make Teleprompter a common carrier licensed by the FCC. They're located in New Mexico, Colorado, Oregon, Montana, Kansas and Texas and all of them serve Teleprompter systems. Some also serve other CATV operators.

This year, as last, Teleprompter has been retained by MCA-TV to provide closed-circuit facilities for the 500-mile Memorial Day race at Indianapolis. When Sonny Liston met Cassius Clay last month Teleprompter provided the TV equipment in half the theaters carrying the fight.

The public's image of Teleprompter may include a memory of prize fight promotion. Boxing once gave Teleprompter a corporate black eye. The company used to go after all television rights to heavyweight title fights when setting up closed circuit presentations, now confines its fight interest to theater equipment and leasing of long lines from common carriers. In 1960 the attorney general of New York brought an

antitrust action against Teleprompter, claiming it was monopolizing telecasts of the heavyweight championships through the renewal options it held with the fighters. Teleprompter consented to bid on each fight as it came along, although it denied the charge. It carried one more Floyd Patterson-Ingemar Johansson title match, then left the promotion end of boxing as a "bad publicity" scene.

One observer close to the company feels Teleprompter's present, more stable image, results partly from a change in the nature of management. "Kahn," he says, "with a show business background, was inclined to be too fond of such things as fight promotion. He's left that behind him now." It's CATV which is clearly closest to management's heart now. Curiously, it doesn't make Teleprompters any more—what remained of

OUT OF LESS, MORE

In 1960 revenues from CATV activity accounted for a little over 16% of Teleprompter's gross. Profits that year were \$52,000. In 1964 CATV was bringing in over 72% of the company's gross, and profits were \$401,000. Interestingly, 1964's gross was less than 1960's by \$380,000 — \$4,461,000 vs. \$4,841,000.

If there's a moral in these figures, it has something to do with the fact that high profits from low grosses can be much better than low profits from high gross. Teleprompter, in fact, had its greatest loss (\$599,000) in the year of its second highest gross: 1962, when it grossed \$4,921,000.

the original prompting business was sold to Q-TV in 1962.

The year-end statement in 1964 showed Teleprompter's gross down to \$4.4 million from \$4.8 million the year before, but in that drop, it's felt, is the secret of its new strength. The lower gross reflected the departure of the unprofitable manufacturing divisions. And what was left behind—antenna systems, Group Communications and the Huntsville operation—turned a net profit of \$401,070, almost five times the 1963 profit. Now 74% of gross is coming from CATV operation and that percentage is expected to increase. For the first quarter of 1965 the gross was up \$1.1 million from \$900,000 last year and profits were up to \$70,917 from \$57,116.

Kahn now puts Teleprompter in the category of a growth company—by his definition, "one that will show a 20% profit gain annually for a minimum of five years." Teleprompter, he maintains, could do that purely on the subscription leverage in its CATV systems.

As this was written Teleprompter

owned 16 CATV's, one held jointly with the Kaiser interests in Hawaii, serving a total of 60,000 subscribers. But further acquisitions were only days or weeks away, Kahn indicated. The latest CATV acquired by Teleprompter is a Tuscaloosa, Ala., property with 1,600 customers, for which it paid over 10 times the system's cash flow, equivalent to between \$250 and \$300 per subscriber. The way to calculate a system's worth is not in terms of subscriptions, according to Kahn, but in net cash flow per subscriber and its expansion potential. Costs of operation between systems commonly range as widely as 40% to 90% of subscription revenue.

Teleprompter thinks maximum profits come from an operating formula which keeps its systems in this proportion: one-third heavily saturated, one-third at middle saturation and one-third at low saturation. This, it's explained, balances potential growth with current income. CATV is generally regarded as a business in which depreciation of properties can be almost as important as net profit to the system owner. A quick five-year write-off period is widely used, but Teleprompter says it writes its systems off over 7 to 10 year periods, that faster write-off is for the "fast buck boys" who aren't in it for the long pull.

Although it gets scant mention these days, as recently as the 1963 annual report Teleprompter was touting its pay-television design called Key TV, a push-button "participation" system by which a subscriber could order the program he wished to view and eventually even order merchandise in the same manner. His responses to notices on an information channel would be recorded at a central billing facility. In its 1963 report Teleprompter said its interest in pay TV "continues unabated."

Right now, however, Key TV is getting low key treatment. "We now feel that CATV on its own is quite a business," says Kahn. "We don't want pay TV to be equated with CATV at this time because it takes you from the reality of our earning potential into the blue-sky-maybe." According to the Teleprompter chairman, the "substantial" cost of designing Key TV is now "virtually all written off."

The company increased its authorized shares from 250,000 to 1 million in 1957. It was listed on the American Stock Exchange Dec. 16, 1958.

Kahn thinks the lack of a history of public ownership in the CATV field or demonstrated sustained earning power of such a company is making it difficult to convince buyers of the actual worth of the stock. He says, on the basis of an offer he's had for the company, Teleprompter shares should carry an actual value between \$25 and \$30 per share, more than double their present market value.

END

RCA
NEW
LOOK



TV TAPE PLAYER . . . A SHINING NEW TOOL!
→



RCA TR-3 TV Tape Player

RCA TV Tape Player for broadcast or closed circuit

. . . plays back all standard quadruplex tapes

Here's the low-cost way for "screening" and on-air playback of television tapes. Many find it a shining new tool in their clients' rooms for previewing programs and commercials. No need to tie up expensive recording equipment for playback. It's an ideal sales promotion tool.

BROADCAST QUALITY

The TR-3 performs to highest broadcast standards and is compatible with all quadruplex recorders. Built-in two-speed operation—7½ and 15 inches per second, makes it capable of playing all standard television tapes.

BUILT-IN FEATURES

Standing only 66 inches high and occupying less than four square feet, the Player is on casters for easy movement. Modern styling, combined with two-tone finish, make it as attractive as it is useful. Controls are on a handy sloping panel. No special skills are required to operate it.

MODULAR ACCESSORIES

Accessories include pix-lock for use with special effects, ATC for automatic picture control, and color conversion. These accessories are all transistorized modules, that can be incorporated into the player.

DESIGNED FOR FINEST PICTURES

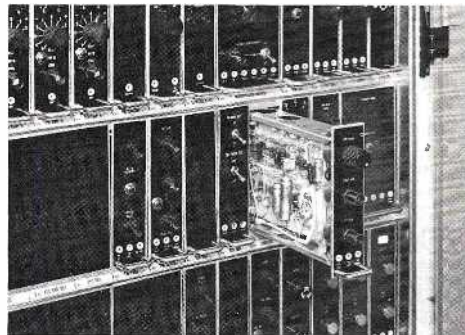
Design follows the tradition set by RCA engineers in the deluxe TR-22 TV Tape machine. Standard transistorized modules are employed. Pictures attain the same high quality as all RCA broadcast machines.



The TR-3 can be used as a playback source to relieve expensive recording equipment.



Plays all standard quadruplex tapes with broadcast quality.



Uses standard transistorized modules with built-in space provided for modular accessories.

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



The Most Trusted Name in Television

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

Tom Dillon, president, Batten, Barton, Durstine & Osborn, before the New York Advertising Club. Excerpt:

The most important thing that an agency can do in building a client's profits is to put the best possible creative work into an ad. But I would like to remind everyone of the fact that is constantly overlooked. A good copy writer does not work in a vacuum.

There has been a joke going the rounds the last several years about a sign that should be hung on computers. It says GIGO. The initials stand for the principle that no matter how sophisticated a computer you have, if you put garbage in, you get garbage out.

It is a strange thing, but it seems to have occurred to very few that if you put garbage into a copy writer, you will get garbage out. There is probably no one thing that one can do to improve the work of a creative man more than to see that his input is not garbage. For a great proportion of the advertising failures in advertising history have clearly come from creative people eating garbage in the forms of bad research, bad marketing strategy and bad advertising strategy.

The organism that is an advertising agency cannot overcome incompetence and inefficiency in one area with brilliance in another. If it has its eye . . . upon the profits of its clients, then every part of the agency must be constantly sharpened and honed to that end.

From a "John Crosby Abroad" column, "The Early Bird," Publishers Newspaper Syndicate:

"It's almost impossible to overestimate the importance of this broadcast's contribution toward international understanding," said the announcer feelingly just before the Early Bird linked up—my goodness, let's see now—Quebec, Rome, London, Houston, and some 20 other countries and 300 million people, all pulsing with mutual understanding, international tolerance, and trans-Atlantic goodwill.

Every time they invest in one of these new gadgets . . . we always get the same speech. Mutual understanding will flow like wine now that we have driven the golden spike linking the West to the East or now that—what hath God wrought?—the telegraph links the old world and the new or even when they got that television mast on top of the Empire State Building, which casts its beam of mutual understanding clear into the wilderness of Hoboken, or when they finally added sound to the motion picture. I mean, now that people can see and hear each other, how can people of all races

and creeds and colors not fail to love each other, just as they do in Alabama?

It's almost impossible to overestimate how much international understanding I absorbed in the full hour of this broadcast. I discovered that in Assisi, a town in Italy, they are still in the Middle Ages and it's one of the quaint customs of the place for a swain to sing to a girl up on a balcony. She throws him a rose. I found out it's spring in Essen—well, it's a different time zone, I guess. There was folk dancing in Mexico City, bullfights in Spain, and open-heart surgery in Houston, Tex., a custom that dates back to the conquistadors.

This magnificent Early Bird gadget, hanging 23,000 miles high over Brazil, will, we are told, do much to end crime once and for all. There was Scotland Yard talking to the FBI just as if they were in the same room together.

Scotland Yard told the FBI all about a big mail train robbery that had taken place outside London barely two years ago and actually flashed pictures of the robbers right across the Atlantic. Any day now, the way progress is galloping along, they'll invent the postage stamp and they'll be able to mail pictures of the world's criminals to each other's post offices all over the world. Yes, they will. You wait and see.

It all ended with a community sing: The whole world—well, 300 million of them, anyway—joined together in "Auld Lang Syne," which was said to be one song that was understood all over the world.

It started with Russian sailors in Portsmouth, England. (I don't know what Russian sailors were doing on Nelson's flagship. Maybe the third World War has started already.) And it spread to Washington where the U. S. Army band took it up in what seemed like a different key and rhythm, and then on to Stockholm, where they didn't seem to know the words or maybe even the name of the song.

Lawrence H. Rogers II, president of Taft Broadcasting, attempted to see both sides of the CATV issue when he spoke recently before the Kentucky Broadcasters Assn. in Louisville. He is not "anti-community antenna," but he is for CATV regulation to check "the inequity of a situation in which an entrepreneur can take a product, free for the asking, which belongs to someone else, then use it to create a monopoly in the area of public communications."

Rogers, in part of his speech, turned his attention on a heretofore passive party to the CATV battle, radio, and he noted:

Until recently, there have been many radio-only licensees who have watched in

high glee the discomfort of their chief tormentors: the TV operators. After all, it was television that created the biggest upheaval in the radio business and took most of its national advertising revenues. Not surprising that many radio licensees took the problems of their TV brethren a trifle philosophically!

But let's look deeper into Milton Shapp's [president of Jerrold Electronics] proposal for 40-channel CATV's in every town in the nation. This is something that should be of vital concern to every AM and FM licensee in Maysville, Somerset, Paducah and Bowling Green . . . not just the Magic Lantern man in Louisville. Technically feasible in every multiple-channel wire-TV system, and actually in operation in many areas in addition to distant television services, are all-classical music services, non-commercial background music channels similar to Musak, all-time-signal and weather-report channels, and 'round-the-clock news service channels.

One major broadcaster-CATV operator told me that he has such an embarrassment of riches in extra channels on one of his new systems that he is actually going to feed the market with 30 additional FM stations. This should at least eliminate any further proliferation of radio outlets in the market, he added with what I imagined on the other end of the telephone might have been a sly smile.

And the best part of it is that up to now the operator can provide these multiple services without paying for them and without securing permission to use them! No wonder some of the CATV entrepreneurs are ecstatic. It's almost like waking up to find you are really King Midas.

Now let's take a closer look at this aspect of the question right here at home. One of the first people I met the first day I entered broadcasting nearly 20 years ago was the genial head of radio station WSFC in Somerset, Ky., Mike Layman. As in the case of most small or rural market stations, almost all of Mike's revenue is local. He had made his station an integral part of his community, as have most of you. Because he is there in event of disaster; he's there with local happenings throughout the year; he's there to lend a helping hand with the Red Cross drive; the crippled children's campaign; the flood relief; and a hundred others . . . he and WSFC are Somerset. And how does he do it? Through the advertising support of the leading citizens of the community: the banker; the telephone company manager; the power company manager; the hardware merchant; the building supply operator; the department store owner; the car dealers; the local

PLAYBACK *continued*

restaurant host, and others. These are the people that make home-town radio possible. They are Mike Layman's friends. They are also the reason why there is such a thing as local public service.

Now, let's suppose a major CATV operator moves into Somerset, with three network TV channels, a couple of odd extra sports events, and 30 additional FM stations. Who are the first people to whom he is going to sell this service? You guessed it: the very same two dozen or so leading citizens who keep Mike Layman in business.

I suggest that the preservation of the public's free local broadcasting service is the business not only of the TV station member of the Association of Maximum Service Telecasters, but of every licensee of every 250-watt local channel daytimer as well. At issue is the continued health, even existence, of all advertising-supported free broadcasting, licensed locally in the public interest, convenience and necessity.

William B. Lewis, chairman of the board, Kenyon & Eckhardt, at the annual meeting of the American Association of Advertising Agencies:

One of the greatest battles I have won over the past two years is to get our creative people to talk to our research people. In fact, the creative division now has a slogan: "Take a research man to lunch, even if you wouldn't want him to marry your sister."

Gail Smith, General Motors Corp., speaking before the International Radio & Television Society. Excerpt:

I won't pretend that the problems of our industry are the same as those in radio or television, or that we could run a better network or station than you do. I believe, however, that we sometimes have one problem in common: Both of us get more than our share of blame, from time to time, for society's various imperfections. The automobile and TV are handy scapegoats.

Part of the reason for this may very well be that both our industries produce, for vast markets, products about which people have highly individualistic preferences, opinions, tastes and needs. Our products are not measured by a uniform standard; they have to appeal to the college professor and the milkman, the minister and the bartender, the teen-ager in Brooklyn and the little old lady in Dubuque.

But there the similarity ends. One of the most important differences between our industries is the fact that you have time restrictions that we don't have. You are faced with the physical impossibility of pleasing all these people at the same time, as you well know, and that's why you have my deepest sympathy.

The automobile manufacturer, on the other hand, can simultaneously offer sports

cars, limousines, station wagons, hard-tops, soft-tops, four on the floor, three on the wheel, bucket seats, economy or high performance, austerity or luxury, you name it. Everybody does not have to drive the same kind of car during "prime driving time," or any other time.

From a Jim Murray sports column, "Jack'n the Keen Talk," in the "Los Angeles Times":

Television, as an art form, does not always please me. I happen not to believe in witches. Fun-loving witches bore me. I like my golf live, not filmed. And I sometimes wish the posse would catch up to the guy in the white hat just once or that the lynch mob would turn out to have the right idea, and the right guy, after all.

But I have to think the medium took a turn for the better with the signing of Jackie Robinson as what the boys in the buttoned-down collars call the "color commentator" or post-game show interviewer on the "Game of the Week" [ABC-TV].

I don't know whether you know it or not, but Jackie Robinson is no great respecter of the truth in the sense that Joe Palmer once said of another worthy that he had such great respect for the truth that he only used it sparingly. Jackie uses it indiscriminately. You may remember, as one casual instance, some years ago, someone asked Jackie what he thought of the Milwaukee baseball team. Jackie allowed that, if they stayed out of nightclubs, they might win the pennant. The yowls filled Wisconsin but you may also remember Milwaukee won the pennant the very next year.

I have high hopes, then, that the little refinements of television journalism known as "color" commentating or post-game interviewing are in for some interesting innovations. As they stand today, they have such a high treacle count you could frost cakes with them—slathers of maple syrup or chocolate-covered banalities you could hang on Christmas trees. Jackie will do away with this, I am sure.

The current trend is for the announcer to introduce his special guest, old Bull Cretin, the slugging centerfielder (he has two slugs before every game and 20 afterward) as follows:

"Bull, baby, congratulations on being so great and so marvelous and so immortal and super-callibrageous in winning this game tonight. Were you aware in getting hit with that pitched ball in the 9th inning that you not only preserved your record of getting on base at least once a month this season in every month with an 'r' in it, and that you have to go all the way back through the record books to Zack Wheat and the immortal Lawrence Twitchell of the 1889 Cleveland to find when a player last accomplished this? Bull, how's come you're so great?"

And Bull usually lives up to his nickname. "Well, to tell the truth, Solly, when I was a kid, my father always says to me, 'Be great.' So I got great. Also, working

the pitcher for a hit on the head is not something you pick up overnight and I would like to say to all youngsters listening who want to be like me—"Stay in there!"

The Robinson interview, I fancy, may veer somewhat more in the direction of fact and leave the fantasy and the sugar-coating to the bubble-gum. Robbie might just take old Bull by the horns and report the event accurately:

"Good thing for you old 'Fog' Horn, the pitcher, was wild tonight, eh, Bull? You couldn't have got a hit off him with anything EXCEPT your head. What's the matter? Hangover?"

And old Bull might follow the lead and conduct the kind of post-game interview normally reserved for his roommate and not the palpitating public.

"Yeah, Jack, one of the worst. Skip said my eyes looked like they'd been fished out of the bottom of a Manhattan glass. I couldn't have seen a balloon out there tonight. The ball was really a strike but the ump let me take first base when I showed him the dandruff on it."

While 50,000 fans are cheering what appears to be a sensational one-handed catch in the outfield, I fully expect Jackie to spear old "Fingertips" Foley after the game with "Overran it, eh, Fingers? What's the matter, eyesight bad?"

"Naw, Jack," Fingertips will reply, "too good. I spotted this redhead in the last row of the upper tier holding her phone number up and an ant had crawled on the last digit when the guy hit the ball. I could of caught it in my pocket if I'd been in position. But, shucks, Jackie, it's hard to keep your mind on the game after the first four hours."

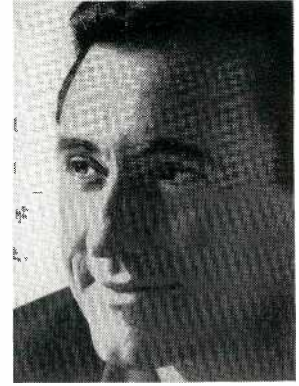
I also expect Jackie to bring a ray of honesty to games as well as plays and not make a 14-1 waltz sound like a jailbreak but say instead: "Ladies and gentlemen, since a game is never over until the final out we are going to spare you the tedious details and take you back to our studio for a brief organ interlude and a variety of birdcalls by our trained chorus of canaries. We will mail you the results of this game when it is over. If it ever is."

And when Wally Warthog, the grizzled veteran with the leading lifetime average, is interviewed after going four-for-four in the afternoon game, Jackie will innocently ask "By the way, Warts, congratulations on going four-for-four and upping your average to .382 and your RBI's to 200. By the way, did you notice how the team came out?" And Wally will answer, "To tell the truth, Jack, I didn't pay too much attention. I keep tabs on the team through the 'Sporting News.' I mean, Jack, you know, when it comes contract time, it's like the fellow said, 'It's not whether you won or lost but how you played the game.' I mean, like, I figure the team can take care of itself. I take care of old Wally Warthog."

I have great hopes for J. R. Robinson, announcer. Honesty is infectious as hepatitis. I just hope he doesn't come down with a dose of Madison Avenue diplomacy.



WE'VE GOT SOME MERV!



The word is in—from Coast to Coast

"And the surprises, together with some ingenious little touches, made the 90 minutes positively delightful."

Vince Leonard, *Pittsburgh Press*

"Merv in his first week has conclusively proved he has what it takes to conduct a show starting at 11:30 and hold the viewers' attention for 90 minutes. In a word, he is terrific."

Arthur E. Fetridge, *Boston Herald*

"... the affable Griffin is able to evoke a generous response from his guests. He keeps the conversation moving without being obtrusive, which is essential for the success of this type of show."

Walt Dutton, *Los Angeles Times*

"But the show doesn't lean entirely on the desk-and-chairs layout, but on the personality of its star and his handling of guests and the fairly consistently improvised happenings during its 90 minutes."

Jack O'Brian, *N. Y. Journal American*

"That self-assurance, perhaps, is the most important item; it conveys to the audience a feeling the host is confident the show will be entertaining, so relax and enjoy it. And it seems to me Griffin communicates this assurance—he's confident his program will be entertaining, as indeed it has been."

Dick Shippy, *Akron Beacon Journal*

"He has the kind of personality that comes on easily in the late evening and ought to wear well."

Tom Mackin, *Newark Evening News*

"Merv Griffin scores very big."

Bob Foster, *San Mateo Times*

"His local beachhead is the Little Theatre off Times Square on 44th St., a location with its own built-in excitement. Outside shots of the busy theatrical neighborhood—an attraction that should go over big with out-of-towners—added an important dimension to the program. So, too, did his announcer, Arthur Treacher, a booking gesture that suggested originality in the choice of guests and program regulars may be expected.

Besides the ability to communicate a sense of the immediate and unexpected, the trick of being a winning late night TV host is to be a good listener. And Griffin listens, believe me."

Kay Gardella, *New York Daily News*

"Griffin gives the distinct impression that he enjoys his work and that is half the battle. He is an ideal host because he doesn't allow his intellectual experience to get in the way of any wisdom his guests offer. The other half of the battle is the individual quality of the program's guests. Griffin is fortunate to have one of the best talent men in the business... and the opening two programs were overflowing with people who were interesting as human beings as well as capable performers."

Terrence O'Flaherty, *San Francisco Chronicle*

"Anyone who found the daytime Merv Griffin of two years ago a winning personality, a pleasant, decent non-show-business

type, and a sympathetic listener to interesting guests—as this viewer did—will find the late-night Merv Griffin no different."

John Horn, *New York Herald Tribune*

"It was also a fine debut thanks to Merv's easy manner with star guests."

Jerrie Atkin, *Gary Indiana Post Tribune*

"As for the star himself, Griffin is pleasant and unassuming, handles his guests with ease."

Hank Grant, *Hollywood Reporter*

"Whatever a ten strike is, the Westinghouse Broadcasting Company scored precisely that with its extremely well advised acquisition of Merv Griffin. It took the personably quick-witted Griffin exactly 90 minutes to prove this happy point... Merv moved into TV's late evening arena with a sparkling Channel 4 premiere which was far more enjoyable than man a prime time program."

Anthony La Camera,
Boston Record-American

"He's one of the smoothest M.C.'s around and should last forever."

Bob Hull,
Los Angeles Herald Examiner

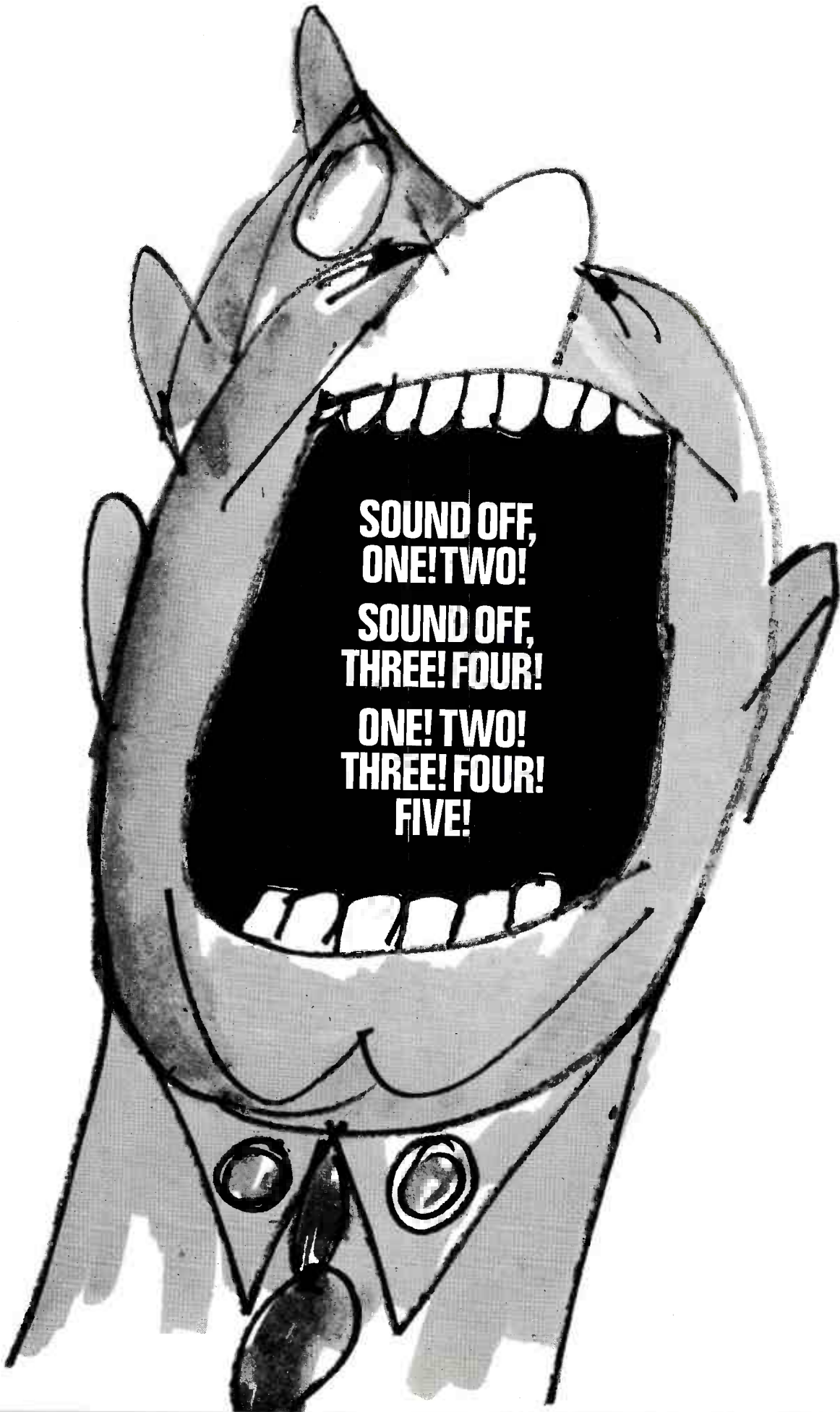
"Mr. Griffin himself has a natural sincerity that wins friends and influences people."

John Marshall Cuno,
Christian Science Monitor

THE MERV GRIFFIN SHOW

Call/Write/Wire **WBC PROGRAM SALES, INC.** GROUP

122 East 42nd Street, New York, N.Y. 10017 • Phone (212) 983-6535



**SOUND OFF,
ONE! TWO!
SOUND OFF,
THREE! FOUR!
ONE! TWO!
THREE! FOUR!
FIVE!**

SOUND OFF!

TELEVISION MAGAZINE'S FIFTH ANNUAL ISSUE, "THE MANY WORLDS OF LOCAL TV," AUGUST 1965

The important role that television stations play in community affairs will be documented in the fifth annual, "The Many Worlds of Local TV," published in the August Television. Personal copies of Television will be received by every member of the FCC, Senate, House of Representatives, state governors and communications officials. Distribution to agencies and advertisers will be 6,000 minimum. When the roll is called, make sure you've told your story.

Deadline for Advertising Reservations: July 15th

TELEVISION

444 Madison Avenue, New York 10022

FOCUS ON PEOPLE

ARTHUR E. TATHAM
Chairman of the Board
Tatham-Laird &
Kudner Inc.



ROGER A. PURDON
Executive Committee
Tatham-Laird &
Kudner Inc.



KENNETH LAIRD
Executive Committee
Tatham-Laird &
Kudner Inc.



JAMES F. BLACK
Executive Committee
Tatham-Laird &
Kudner Inc.



WILLIAM A. MACDONOUGH
Executive Committee
Tatham-Laird &
Kudner Inc.



CHARLES R. STANDEN
Executive Committee
Tatham-Laird &
Kudner Inc.



Advertising agencies Tatham-Laird of Chicago and Kudner of New York will become one shortly. The merger, subject to stockholder approval, will bring a new name, Tatham-Laird & Kudner, new combined billings of \$50,000,000 and a new executive committee. Heading it as chairman is **Arthur E. Tatham**, co-founder of Tatham-Laird. Tatham was chairman of the executive committee at T-L and prior to that its board chairman. He began his advertising rise in charge of advertising and merchandising for the Bauer & Black division of the Kendall Co. In 1938 he joined Young & Rubicam as contact executive, rose to VP in charge of the Chicago office and became supervisor of contact in Y&R's New York headquarters. After naval service from 1944 to 1946 Tatham returned to Chicago and formed Tatham-Laird with Kenneth Laird Jr.

Also on the executive committee:

Roger A. Purdon, past president of the Kudner Agency and member of the executive committee and board of directors. Purdon's been in advertising since 1937. His last stop before joining Kudner was at McCann-Erickson (1957 to 1962), where he was senior VP and creative director.

Kenneth Laird, previously chairman of the board and co-founder as well as president of Tatham-Laird. He joined Young & Rubicam in 1939 in charge of merchandising; Dancer-Fitzgerald-Sample in 1944 as an account supervisor, in '46 joined in forming T-L.

James F. Black, was executive VP, director, member of the executive committee and administrative executive of the Kudner Agency.

William A. MacDonough, was Kudner's chief executive officer, executive VP, account supervisor, director and chairman of the executive committee. He joined Kudner in 1958 as an account executive.

Charles R. Standen, rounds out Tatham-Laird & Kudner's executive committee. He was president of T-L, before that was VP in charge of client services. He started his career at T-L in 1947 as field merchandising manager.

JOHN F. DILLE JR.
Chairman of the Board
National Association of
Broadcasters



John F. Dille Jr. won unanimous election as board chairman of the National Association of Broadcasters. The 51-year-old communications specialist, now vice chairman of the NAB's TV Board of Directors and a member of its five-man executive committee, will take over the chairmanship July 1. He succeeds **Willard Schroeder**, WOOD-AM-FM-TV Grand Rapids, Mich. Dille is president of the Truth Publishing Co. (operator of WSJV South Bend-Elkhart and daily newspapers The Elkhart Truth and the Mishawaka Times), the Truth Radio Corp. (WTRC-AM-FM Elkhart) and WKJG Inc. (operator of WKJG-AM-TV Fort Wayne).

DRAPER DANIELS
Chairman of the Board
and *Chief Executive*
Officer
Draper Daniels Inc.



MYRA E. JANCO
President
Draper Daniels Inc.



Ad man **Draper Daniels** takes over Chicago ad agency Roche, Rickerd, Henri, Hurst Inc. (30 accounts billing \$5 million), becomes chairman of the board and chief executive officer. The agency becomes Draper Daniels Inc. **Myra E. Janco**, executive VP, becomes president and **James L. Proebsting**, former chairman of the board will be chairman of the executive committee. Daniels, in advertising since 1939, has seen action on Marlboro and Borden campaigns and is an acknowledged creative brain-trust. His last post was executive VP in charge of creative services at Compton Advertising. Miss Janco is the only woman president of a medium-size general agency in the country.

AT AMERICAN HOME PRODUCTS

AT COMPTON ADVERTISING

AT FULLER & SMITH & ROSS

AT WEISS & GELLER

AT KETCHUM, MACLEOD & GROVE

AT TED BATES & CO.

AT VISUAL ELECTRONICS

AT PETERS, GRIFFIN, WOODWARD

■ American Home Products, TV's fourth biggest spender (\$148,783,200 in '64), elected **W. F. Laporte** chairman and chief executive officer. He succeeds **Alvin G. Brush**, who died in April. The 51-year-old Laporte moves up from AHP's presidency, a post he's held since June 1960. He's been with AHP since 1938, moved from trainee to the top.

■ Compton Advertising named **Lawrence D. Senton** senior VP in charge of all creative services in the Chicago office to fill in for Draper Daniels. Senton, 37, joined Comp-

ton in '58 as a copy group head, advanced to VP in '60 and was made senior VP in April.

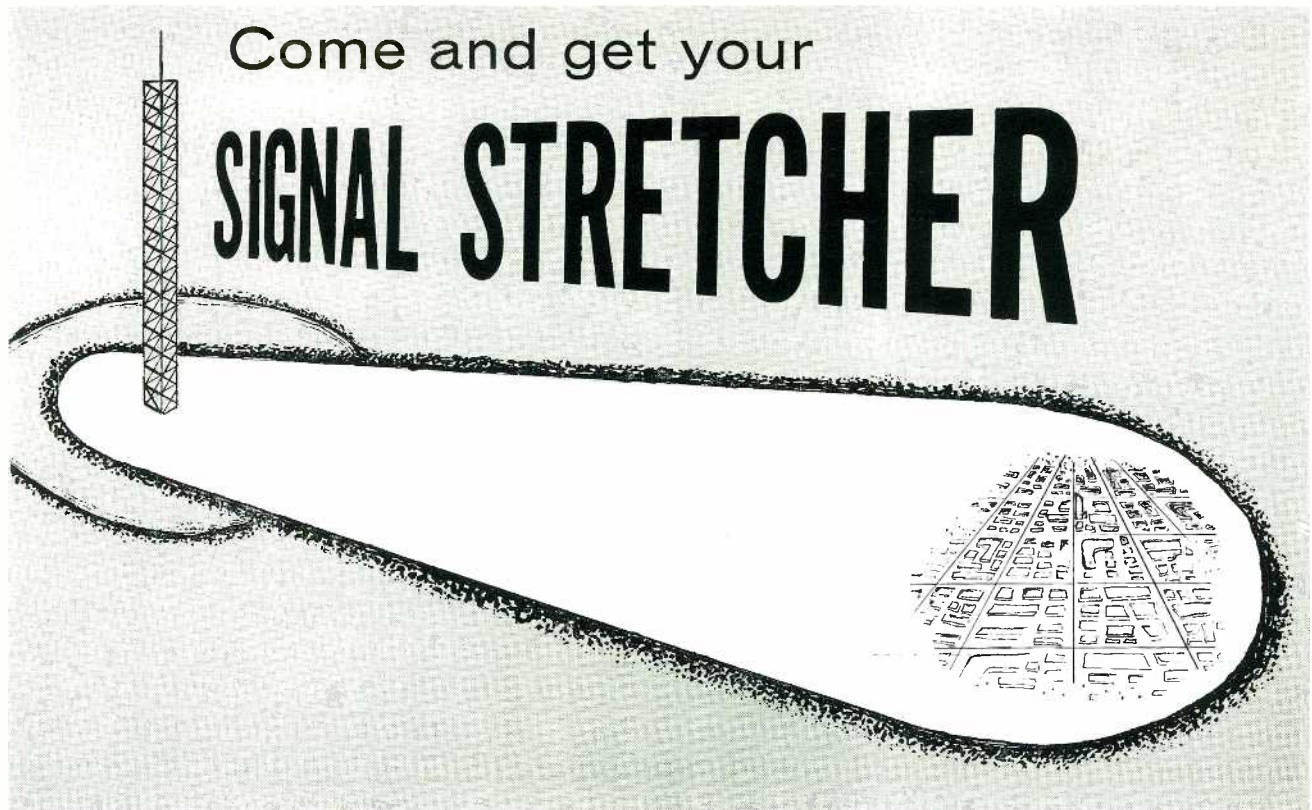
■ **Hoyt E. Allen** became VP and executive producer for all commercial TV production at Fuller & Smith & Ross. He's a four-year man at FSR, heads up the newly organized corporate television production department.

■ **Arthur R. Ross** was elected VP and director of creative services for Weiss & Geller, formerly was VP, TV-radio creative director at Ketchum, MacLeod & Grove. Ross's spot

at KM&G goes to **Benjamin Colarossi**, until this appointment with Ted Bates & Co.

■ Visual Electronics Corporation appointed **Nelson D. Pagani** VP and general manager of international operations. A native of Uruguay, Pagani has been with GE and RCA.

■ **Dr. John R. Thayer** left the American Research Bureau in Beltsville, Md., for New York and station representative Peters, Griffin, Woodward Inc. He becomes PGW's director of research, was ARB's TV Market Reports product manager.



You can get a signal stretcher. Powerful enough to put a Grade A signal into your Grade B contour. A new way to extend your market, making it more profitable and more attractive to your advertisers.

You can get all the information at the National Community Television Association convention, July 18-23, in Denver. As a broadcaster, you are not only invited to attend, but encouraged to take this opportunity to take a close look at CATV. You will see how a good signal in a fringe area city can extend your present market.

This is your opportunity to learn the cable story from head-end to house tap. While you are there, you will naturally

want to see the finest in system layout . . . the Ameco 100% solid-state layout. Ameco is the company that introduced the solid-state concept, and Ameco is the company that is NUMBER ONE in CATV.

Make an appointment with an Ameco Representative at the NCTA Convention with the coupon below. If you cannot attend but still desire to have an Ameco Representative call on you, just check this portion of the coupon. Or perhaps you need additional literature about CATV to digest at this time.

If you wish to extend your market coverage and increase your dollar revenue, contact Ameco NOW!

**CUT OUT THIS COUPON
AND MAIL TO:**

Ameco, Inc.
P. O. Box 11326
Phoenix, Arizona 85017

SEE YOU IN DENVER!



POST OFFICE BOX 11326 PHOENIX, ARIZONA 85017
2949 WEST OSBORN ROAD TELEPHONE: (602) 252-6041

- Yes, I would like to talk to an Ameco Representative at the NCTA Convention in Denver, July 18-23.
- I cannot attend the NCTA Convention, but would like to talk to an Ameco Representative.
- Please send complete information on Ameco CATV products.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Ameco, P.O. Box 11326, Phoenix, Arizona 85017 Telephone: 602 252-6041

FOCUS ON PEOPLE *continued*



JULIUS BARNATHAN
*VP, Broadcast Operations
and Engineering*
ABC



FRANK MARX
*VP in charge of Real
Estate and Construction*
American Broadcasting
Companies Inc.



STEPHEN C. RIDDLEBERGER
VP-Administration
ABC-TV



ROBERT T. GOLDMAN
General Manager
ABC News, Special Events
and Public Affairs

In executive realignments at ABC: **Julius Barnathan**, ABC-TV VP and general manager for the past three years, was named to the post of VP in charge of broadcast operations and engineering for ABC. In this role Barnathan has operational supervision over the ABC division that includes ABC-TV, ABC Radio, both owned radio and TV stations divisions and the international operations. **Frank Marx**, president of ABC Engineers, was made VP in charge of real estate and construction for American Broadcasting Co.'s Inc.; **Stephen C. Riddleberger** was promoted to VP-administration for ABC-TV, from his previous post of VP and general manager for ABC News; **Robert T. Goldman**, assistant to the president of ABC owned TV stations, was named general manager of ABC News, Special Events and Public Affairs.

The ABC announcements of promotions of these executives was explained as a step-up in executive responsibilities to keep pace with the network's expansion in both the areas of radio and television. Parent company, American Broadcasting-Paramount Theaters, following stockholder approval, becomes American Broadcasting Companies Inc. effective July 2.



REID L. SHAW
VP and General Manager
General Electric
Broadcasting Co.

Reid L. Shaw succeeded J. M. Lang as VP and general manager of the three-station General Electric Broadcasting Co. group (WRGB-TV, WGY and WGFM Schenectady). Lang, who plans to retire next year, continues as a GEBC VP and consultant on business planning.

Shaw joined General Electric in 1952 after graduating from Trinity College; has been a consultant in GE's Management Development & Employee Relations Service; manager of the relations utilities operation for all GE plants in the Syracuse area, and manager of business development for GEBC since January.



LAWRENCE FRAIBERG
VP and General Manager
WNEW-TV
New York



JOHN H. BONE
VP and General Manager
WTTG
Washington, D. C.

Metromedia announced appointments on two station fronts. **Lawrence P. Fraiberg**, VP and general manager of WTTG Washington, D.C., was appointed VP and general manager of WNEW-TV in New York. Fraiberg, WTTG's general manager since January 1963, joined Metro-media in 1959 as special assistant assigned to an FCC application, was subsequently appointed a WNEW-TV account executive. Previously he was general sales manager for KPIX San Francisco, stayed there 10 years. **John H. Bone** takes over as VP and general manager of WTTG. He had been VP and general manager of Metro-media's UHF stations WTVH Peoria and WTVP Decatur, Ill.



WILLIAM M. JENNINGS
*Chairman of the Board
and Chief Executive
Officer*
H&B American Corp.

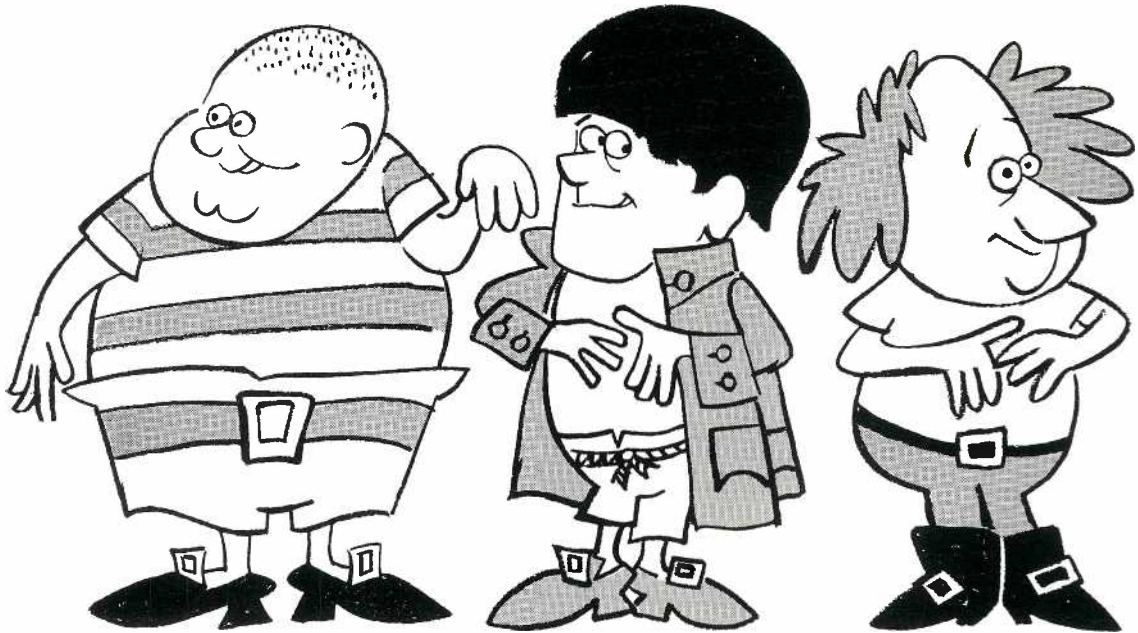
H & B American Corp., the largest owner of community antenna television systems, elected **William M. Jennings** chairman of the board and chief executive officer. Jennings, who continues as a member of the New York law firm of Simpson Thacher & Bartlett, fills the vacancy created by the death in April of David E. Bright, who was H&B's board chairman and president. The office of president is as yet unfilled. Elected to H&B's board were Mrs. David E. Bright and Elliot Averett, executive VP of the Bank of New York.

Jennings has been a director of H & B American since 1954, is also a director of a number of other companies. He says there'll be no change in H & B's recent announcement of an agreement to sell its CATV systems in Palm Springs, Calif., and Flagstaff, Ariz., before June 30 for \$5,406,000.



DORA COX COSSE
President-Elect
American Women in
Radio & Television

The American Women in Radio & Television have a new president-elect to take office for the 1965-1966 term. She's **Dora Cox Cosse**, VP and treasurer of the Dora-Clayton Agency in Atlanta, a radio and TV representative firm. Mrs. Cosse has been president of the Atlanta AWRT Chapter, a director of the National Board of AWRT's Educational Foundation and active in all local functions of AWRT for the past nine years. A native of Knoxville, Tenn., she's married to business partner Clayton J. Cosse, founded her own firm in 1950. Previously she worked for several New York radio reps, operated the Dora Dodson Radio Rep Agency in the Southeast. She's also active in the Atlanta Advertising Club.



**THE NEW THREE STOOGES
IS HERE...**

**156 ANIMATED
COLOR CARTOONS**

(A live intro on each cartoon by the Stooges)

FALL DELIVERY

37 MAJOR MARKETS SOLD IN 30 DAYS

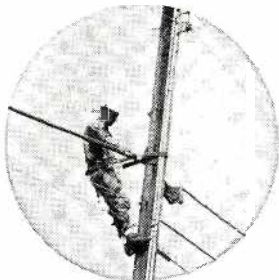
**HERITAGE PRODUCTIONS • 400 PARK AVENUE • N. Y. 10022
Skip Steloff, President, PLaza 1-6800**

entron
INCORPORATED

COMPLETE CATV SYSTEMS

- Preliminary proposals
- Theoretical surveys
- On-site surveys
- Pole make ready studies
- System layouts
- Turn-key construction
- Engineering assistance
- Financing
- Technical training
- Equipment sales

EVERY SERVICE—
every item for the potential
or established CATV system



entron

PIONEER CATV

manufacturer and system operator
—first with high level all band CATV
equipment.

**You can build
MORE SYSTEM for LESS
money with . . .**

entron
INCORPORATED

2141 INDUSTRIAL PARKWAY
Silver Spring, Maryland 20904
Area Code 301 622-2000

FOCUS ON

TELEVISION

TvM

THE block logo above is our subtle way of introducing a new emblem to our readers. It's "TvM"—shorthand for TELEVISION MAGAZINE. You'll see more of it later in this issue, and as time goes on.

"TvM" is what we've called ourselves inside the shop for the past four-and-a-half years. It occurred to us, admittedly at long last, that others might find it equally convenient to refer to us that way. Feel free.

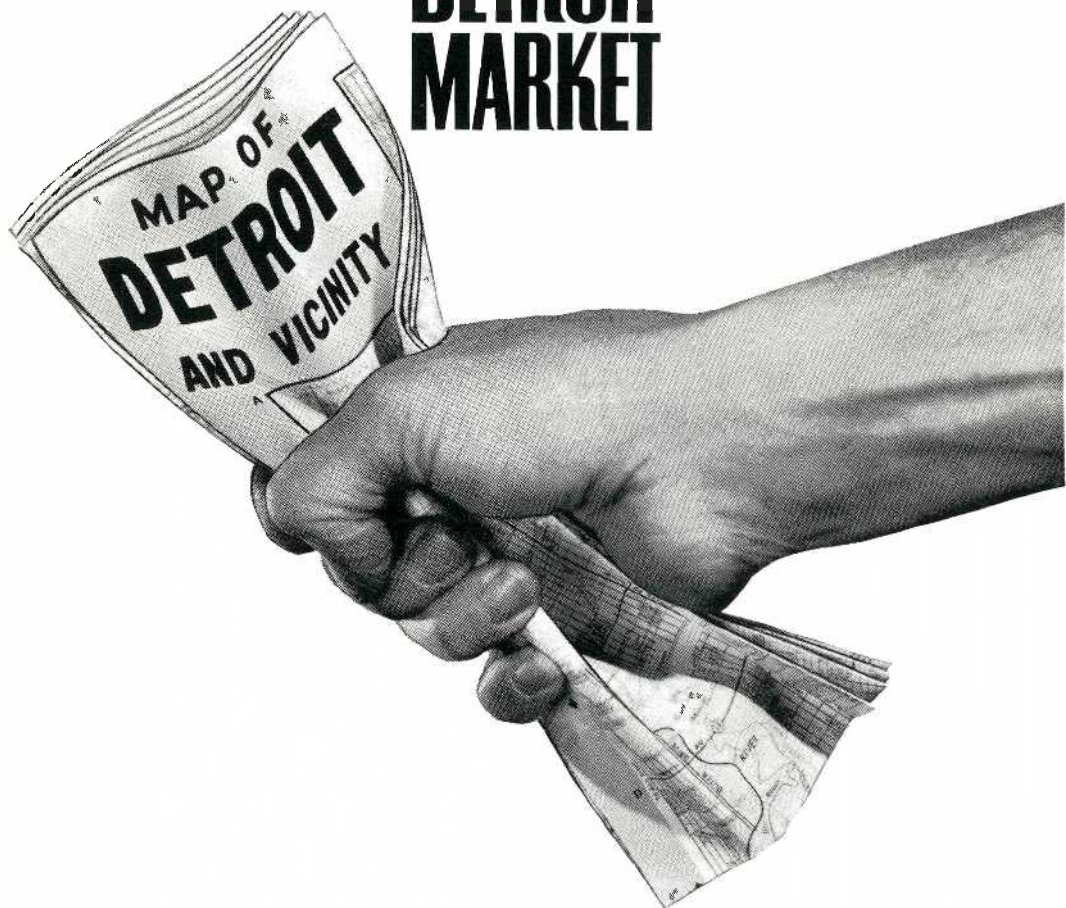
BLOWING YOUR OWN HORN DEPARTMENT

The prognosticator's lot is not an easy one. The tools available are almost always inexact and the unexpected has a way of coming to pass. Last January, as it had done for two previous years, TELEVISION MAGAZINE plunged into the twilight zone of predicting things to come (see "Blue Chips For High Stakes," January 1965). Projecting its computations from actual nine-month spot and network gross billings, TELEVISION estimated full-year spending by the Top 50 TV advertisers. Now that the Television Bureau of Advertising has released the actual billing figures for 1964, the moment of truth is at hand. Here's how TvM made out:

- The Top 15 advertisers were picked in precise order.
- The Top 25 advertisers were picked correctly although some finished in positions other than estimated.
- The estimated dollar expenditures for two advertisers came out on the nose.
- The dollar expenditures for eight other advertisers were estimated within 1% of accuracy.
- The dollar expenditures for still another eight advertisers were estimated within 1.9% of accuracy.
- The dollar expenditures of 31 of the Top 50 advertisers were estimated within 5% of accuracy.
- Of the six advertisers not on the Top 50 list in 1963 but making it in 1964, five were anticipated correctly.
- Of the seven advertisers to drop off the Top 50 list in 1964, six were anticipated correctly.

Maybe there is a way to beat the horses.

HOW TO SQUEEZE THE MOST OUT OF THE DETROIT MARKET



Detroit families spend over \$5 billion a year on goods of every description. Result: Among America's 5 major markets, Detroit ranks first in automotive sales per family (\$1.3 billion). First in drug store sales per family (\$225 million). And second in food sales per family (\$1.7 billion).

The WWJ Stations enjoy the confidence of families in this high-income, high-volume market. Because of this confidence, WWJ-Radio and WWJ-TV provide advertisers with a more receptive atmosphere for sales messages. To squeeze the most out of the Detroit Market, use the WWJ Stations.

WWJ and WWJ-TV

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

THE NEWS STATIONS

**A HOUSEHOLD NAME
A PRE-SOLD NAME
AN UNFORGETTABLE NAME
A NAME THAT MEANS QUALITY**

THE MOST DISTINGUISHED NAME IN THE HISTORY OF DOCUMENTARIES

David L. Wolper

in association with the editors of

Time-Life

presents

THE MARCH OF TIME

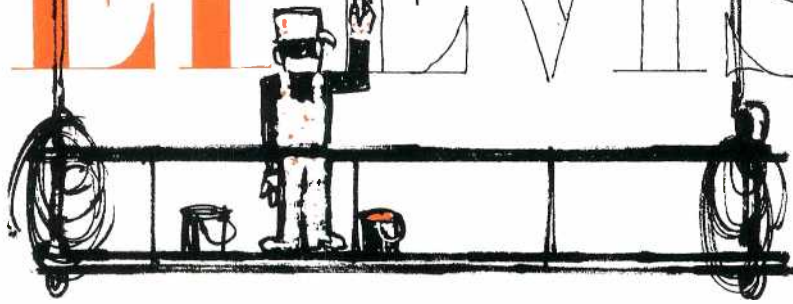
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The greatest name in the history of documentaries, The March of Time, now comes to television. The all new March of Time will be filmed around the world by Wolper Productions, working with TIME-LIFE's 500 international correspondents.

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TELEVISION



TV Advertising: Color It Fast

*For 10 years color TV was out.
Now it's in. And like
most things in the business,
once it came in it's come
in a big way. Now the TV advertiser,
who could choose to ignore it
in the out days, no longer can.
Herein is how things stand
on the commercial scene.*

BY ALBERT R. KROEGER

IN the parable of the tortoise and the hare, the tortoise won. In television, no one has seriously doubted that a tortoise named color television would one day overcome its slow start and win out over black-and-white. It's been only a question of time.

The trap people have fallen into on color every year is trying to predict whether this was *the* year. Color, like love, has proved a thing you're better off just letting happen. Because they've been wrong too often—or right too much—the color “experts” refuse to commit themselves to saying “1965 is *the* year.” They say it another way: “the *atmosphere* is right” or “a color explosion is *building up*” or for the more hard-headed, “penetration has reached a *significant* level.”

With each passing year color comes inexorably closer to its eventual goal: every network program and every commercial in color, a color set, or two or three, in every home. If you want to stand out, you may have to be in black-and-white, and perhaps pay a premium to do so. This isn't just facetious thinking; with many it is a firm belief.

The color picture, of course, has never looked better. There is no backsliding, only progress reports. Color is still sold by projections and estimates of what is to come. But, significantly, the fact of what already is here is enough for many agencies and advertisers, most TV stations and, with CBS-TV finally in the color fold, all of the networks.

A crossover in color thinking has been made. The future is not distant. In most minds it is now, and the cry is, adjust to it or get left behind. Advertising agencies which haven't been involved in color production are now taking cram courses in technique. Advertisers who haven't moved into color are asking how much more it will cost. The commercial production companies are pushing up their color volume on almost a monthly basis.

EARLY BIRD HAS THE WORM

At RCA, where it all started, and at NBC-TV, where it was propelled, a decade of hard work has paid off—these are the happy years. The NBC peacock, butt of many a quip, now can fan its colored tail in abandon. While the 1964-65 network TV season was a virtual three-network tie in prime-time ratings, many people see the edge going to NBC.

Research has shown consistently that rating levels for color TV programs in homes viewing in color are greater than for the same programs in black-and-white. With the color TV home penetration now estimated at 6%, and with most of the NBC-TV nighttime schedule colorized, this has thrown one or two “extra” rating points to NBC in every rating period—and in the process denied them to the competition. It's been enough to make the deadlock and, at times, enough to break it in NBC's favor.

NBC's color advantage will likely be maintained until ABC and CBS catch up. ABC made its color start two years ago and has been stepping up its color hours bit by bit. CBS, which has resisted color on economic grounds, now sees the writing on the wall and will start regularly scheduled color this fall.

Only a year ago, as it had for many years, CBS was saying formally that it was prepared to go all out for color broadcasting when color TV “becomes an actual rather than a potential advertising medium.” Whether CBS was forced by competition or driven by insight into “actual” vs. “potential” is a moot point. It has made its color decision and last month announced that its 1966-67 prime-time schedule will be entirely in color.

The statistics on color are in flux and the movement in every area is upward. As it stood last month ABC had announced roughly 32% of its fall nighttime programing in color. CBS was jumping in with 28% (and adding show "conversions" on what seemed a crash basis). NBC, the champion, weighed in at 96% color.

On an overall basis, from 55% to 60% of 1965-66 prime-time hours will be in color—and suddenly advertisers have a lot to chew on, a lot of color commercial decisions to make, and a lot of time slots, on all three networks, in which to use color.

THE STATISTICS ON COLOR

And for the marketing men, the statistics on color are available in abundant supply:

- There are today some 3.3 million color TV sets in U.S. homes. By the end of the year this figure is expected to jump to 5 million sets, a TV home penetration of close to 10%. By 1970 the forecasters see anywhere from 19 to 23 million color homes and a color penetration of roughly 40%.

- Both A.C. Nielsen and American Research Bureau are now keeping tabs on color set ownership in the major markets, enabling advertisers to see how the color action is going market-by-market on a regular basis.

- Every major TV set manufacturer now produces color receivers and a number of them have gone into color tube production. Sales are zooming and demand is outstripping tube supply. Color set prices, long a purchase drawback, have now reached the \$370-\$400 level, dipping as low as \$300 in some "sale" instances and, with the planned introduction of small-screen color sets (General Electric has announced an 11-inch model), a \$250 color set is not far off.

With these things as a broadening base, and with what already is known about color—as much as a 50% greater recall of the color commercial over black-and-white, color families having higher income and more education, etc.—1965 and 1966 may well be the bargain years for the TV advertiser.

The TV networks do not charge advertisers extra for color now. Except for slightly higher production costs, color is being "given away free" to spur its growth, and it is hard to resist. Advertisers are being told, "the longer you wait to move into color, the harder it will be to pick up the lag" later on.

Last month Thomas W. Sarnoff, NBC's West Coast VP, noted that the added costs of color TV are now less than 20% in comparison to about 50% for magazines; that color film costs, which used to add about one-third to monochrome, now add only 15%, and that for video tape the margin is under 5% and most tape shows run only 2% to 3% more than black-and-white programs.

Film producers generally are finding that color adds about \$9,000, or nearly 13%, to the average \$70,000 estimated cost for half-hour nighttime network shows, and the networks, in their anxiety for color, are reportedly putting up as much as \$7,500 of this with the producers absorbing the remainder. In this area the increases are not reaching the color show advertisers, although they stand to benefit.

Grey Advertising, lately in the forefront of agencies analyzing the color phenomenon and recommending color to clients, has noted that in 1965-66, assuming no rise in the cost of color transmission, "there will be only a 10% differential in reaching a thousand color homes via color commercials compared to the cost of reaching all homes using a black-and-white commercial on a one-time basis."

The differential in 1963-64, Grey Advertising points out, "was 48%."

At this point in its infancy, color is a novelty in the constantly expanding base of color homes. It is watched more and watched with more attention—and until it becomes commonplace and the novelty wears off, an advantage will rest with the color user, a network, a station, an advertiser.

Today more than 90% of all TV stations are capable of transmitting network-originated color shows but only about 150 are equipped to originate color film or slides. Roughly 55 stations can do local live color programing. Color tape equipment is available at some 60 stations.

With stations speculating that color at this point can add one or two rating points to a show, RCA, General Electric and Norelco—with its new Plumbicon color camera—are taking hundreds of orders for color cameras. In many instances color camera orders will take a year or more to fill, and the black-and-white station facing two colorized competitors in its market will be sweating out delivery to get back into competition. And in a market with a high color set penetration, it will hurt.

More and more stations are asking the syndicated film salesman, "What have you got in color?" Seven Arts Associated Corp. flatly states that "color is now one of the most important sales points in the marketing of feature films to TV stations—especially to ABC and CBS affiliates"—who are in a hurry to catch up. Last month Seven Arts had sold its new Volume 10 feature package (with 31 of 41 titles in color) in 25 markets in only six weeks, a record pace.

Station representatives, too, are necessarily caught up in the color tide. Oliver T. Blackwell, director of audience development for The Katz Agency, recently noted that some advertisers are starting to favor color-equipped stations and that in a few cases agencies have been willing to accept a lower-rated availability for a color announcement. Blackwell says present indications are "that at least 80 to 90 advertisers will be using color commercials by September" and that "approximately 75% of this activity will come from six major product groups: food, automotive, gasoline, beer, cigarettes and soft drinks." Color buying, according to Blackwell, is "generally done on a common sense basis," since there are no reliable "numbers" at this point.

In general, so as not to impede the trend to color, the Katz executive advises stations to follow the network example and "not charge premium rates for color spots." Despite initially high color equipment costs, says Blackwell, "the cost of getting left at the gate in the color race will probably be much higher."

FROM the looks of it, in all sectors of the industry, getting to the gate on color is the "in" thing in 1965. And much of the activity, the start, is in the production of commercials.

The TV commercial production business, now running at about \$70 million a year on a volume of 42,000 to 43,000 commercials, is fairly static. It is making no big new advances, is troubled with union problems, high costs and low profits. Color is one of its few bright spots and much of its hope, a kick it could use to get off its plateau.

Last year color commercials ran to about 15% of total industry production. This year, according to Harold Klein, executive secretary of the Film Producers Association of New York, color is spurting to 20% or more of volume. Between 8,000-9,000 color commercials will be produced.

By 1966... a color TV home penetration close to 10%

A \$250 color set is not far off

Color is spurting to 20% of total commercial volume... between 8,000-9,000 color commercials this year

At least 80 to 90 advertisers will be using color commercials by September

Advertisers running black-and-white commercials in color programs may be creating ill will

BBDO's commercial volume is 50% in color... Doyle Dane Bernbach's is 35%

Most products are more right for color than they are for black-and-white

A client will sell more in color because his product will stand out that much more on the supermarket shelf

Color commercials average out at 20%-30% more costly than black-and-white

When the cost of a color commercial is amortized over its life cycle... the additional cost will average 1%. Often less.

"There is more and more budgeting for color," says Klein, "and the advertising agencies are pushing it."

Because color commercials cost more (just how much more depends on the complexity of the individual commercial, but the current rule of thumb is 20% or 25%), the commercial producers have a chance to increase their dollar volume and almost every production company will work in color and fight to become known as a color house.

One indicator of color's surge is the stepped-up demand for raw color film stock. Eastman Kodak, the largest U.S. TV film supplier, finds its years of color promotion now paying off. John Pistor of Kodak's motion picture and education markets division in New York reports a 20% increase in the sale of color stock so far this year. He looks for this to jump still more in the fall and expects a further 10% to 15% increase in 1966.

Not only is Eastman 35mm color film going to Hollywood program production companies and commercial producers in greater quantities, Pistor notes a strong interest in color among the 16mm newsfilm people. Newsfilm, of course, because of technical advantages, is easier shot in black-and-white 16mm and has long been predicted to be the last outpost that would fall to color, if it ever did. Pistor says 16mm color sales to stations are gradually increasing and, he adds, in defense of 16mm quality (35mm is generally said to be superior), NBC-TV has produced some of its best color on 16mm, including documentaries like "The River Nile" and "The Louvre."

As a TV advertiser itself, Kodak has been a color sponsor since 1961 and, except for a few local black-and-white dealer commercials, produces all of its TV ads in color. Granted its special interest in color, the company believes it can reach its particular market no better way.

"We reach more people of a high-income, large-family group—our potential customers—with color television than any other way we've found so far," says Ted Genock of Kodak's TV ad department. "And we turn over that entire group in just a four-week period."

"COLOR TV WILL BE A MUST"

Genock believes that "for the man who wants to get reach, as of next fall color TV will be a must." He notes that the network color audience by the end of the year will be 15 million people, a considerable figure. On the advertiser's side will be "the interim factor of being able to reach a quality audience with high impact, particularly by being able to put a color commercial in a black-and-white show." Conversely, the Kodak ad man feels that advertisers running black-and-white commercials in color programs "may be creating ill will. Viewers may feel that 'this advertiser doesn't think much of me... he's cheating me.'"

While 88 advertisers used color commercials on NBC-TV last year, and nine went with color on ABC-TV, some of the biggest TV ad names are missing, notably Procter & Gamble, General Foods and Lever Bros. These advertisers, of course, are interested in numbers, the mass audience. When they feel color homes are at the correct level for them, no one doubts that they will act. (General Foods is known to be doing some "experimental" color commercial work currently on Jell-O.)

"In two years," says Ted Genock, "color will be a must for everyone. Today, companies like P&G and Lever, who have a whopping investment in TV, are busy finding out how much awareness of color is around and equating these findings on a C-P-M basis."

The only problem Genock finds with color commercials

is their added cost vs. black-and-white, and he doesn't see that as too much of a problem. "If you're shooting a *Candid Camera*-type commercial and looking for that one good statement, sure, you'll use an enormous amount of color film. But the average, uncomplicated color commercial," says Genock, "will cost only 10% to 12% more, and re-use lowers this considerably."

Just how considerably was pointed out recently by Grey Advertising. "When the estimated cost of a color commercial is amortized over its life cycle and the number of times used," says Grey, "we find that the additional cost of doing the commercial in color will average 1%. Often less."

WHY THE URGENCY FOR COLOR

Grey, like a growing number of agencies, is urging many of its clients to get into color now (its own commercial volume is only about 2% in color) because of "galloping competition" and the danger of delay.

But, as Grey cautioned in a recent issue of its widely-read newsletter, *Grey Matter*, "that isn't the only reason for action now. Since advertising is not a thing apart, but is part of the whole marketing process, it will be necessary to integrate color commercials with many other facets of marketing, from product and package to point-of-purchase material." Commercial color obviously has side effects which demand study.

The major advertising agencies all are involved in color commercial work in varying degrees. Bernie Haber, VP and head of film production at BBDO, says his agency's color commercial volume is now up to 50%. Color work is being done for U.S. Steel, DuPont, Lucky Strike, Pepsi-Cola, B. F. Goodrich, Liberty Mutual and Campbell Soup on an "experimental basis."

At Doyle Dane Bernbach, VP and director of TV-radio commercial production Don Trevor says that DDB is now 35% in color. "Since the beginning of 1963," Trevor notes, "more and more color work has been coming in." The agency's color clients now include General Mills, Polaroid Corp., Chemstrand (carpets), Colombian Coffee and the French Government Travel Office.

Art Duram, senior VP TV-radio at Fuller & Smith & Ross, expects that agency's color commercial volume to be 50% of total production by the end of the year. F&S&R's current color TV clients are Alcoa and Skil Corp.

At Benton & Bowles, where color commercials are being done for Parliament cigarettes, American Motors and Allied Chemical, Gordon Webber, VP and director of the broadcast commercial production department, sees color rising to about 10% of B&B production by the end of the year. "We are now urging clients to do color," says Webber. "The time is right and it makes sense to get started. We all have something to learn about color and we have to get the experience."

Sherman J. McQueen, VP and director of broadcast at Foote, Cone & Belding's Los Angeles office, reports that FC&B's West Coast production volume is now 20% in color "and by the beginning of 1966 it may rise as high as 40%." Zenith and Hallmark are clients using color facilities on the coast. McQueen believes that "the corner has been rounded on color" and FC&B is advising its clients to shoot in color on their network buys. "Color is particularly economical for clients who don't change their commercials often," McQueen notes.

While almost all of the agency production men are excited about the rise and the prospects of color, Robert

Margulies, VP commercial broadcast production at Ted Bates, is more dour in outlook. Margulies, with about 5% of his commercial volume now in color—on such strong accounts as Colgate, Brown & Williamson and Continental Baking—says "I thought we'd be doing a lot more, what with NBC's drive, but the advertisers don't seem to be reacting."

But Ted Bates is heavy with packaged goods clients and Margulies admits that "packaged goods people are the least interested in color. An Anacin tablet [one Bates account] doesn't need color like food, rugs or autos do." Margulies doesn't think color is going to "make it big" this year. "When set prices get down to \$250," he says, "then maybe we'll see something."

The agency commercial men, while they admit that they have more to learn about handling color, generally find very few problems. Don Trevor at DDB says more care has to be taken in selecting colors and wardrobe. Gordon Webber finds that the whole color process "is going to take more time" and that producers must pay more attention to styling, sets and product color correction."

BBDO's Bernie Haber also notes that color correction is vital along with lighting balance. "We must remember constantly how the color commercial will look coming over on black-and-white sets," says Haber. "Certain things have a richer grey scale."

Arthur Bellaire, VP and creative director at BBDO San Francisco, echoes Haber, says "producers have to keep in mind good black-and-white values." Bellaire feels that "color is only an extension of what we are doing now in black-and-white." He doesn't believe that it will change the existing commercial selling techniques, wipe out "hard sell," for instance, in favor of "mood," one of the things color is naturally suited for.

Peter Elgar, a color commercial pioneer now associated with Gerald Productions (he made the first color TV commercial 11 years ago, for Pall Mall cigarettes), unlike Bellaire, believes that color will change TV ad concepts. "Color," he says, "requires more conceptual thinking and it demands much more taste. A stomach diagram in a black-and-white commercial is offensive. In color it would be absolutely repulsive. Hard sell concepts will have trouble."

THE PROBLEM IS IN THE PROCESSING

Bob Margulies of Bates cites one color problem his counterparts also note with varying degrees of concern—production company follow-through, processing and lab work. In New York, Margulies feels it just isn't good enough.

"The big problem," says Margulies, "is on the technical side. In movie color the concern is skin tone. A blue wall can go green but it doesn't matter. But on TV, when you're showing a product, it's a terrible problem. I've waited as long as a year for the color answer print I've wanted."

"I think the New York cameramen, many of them," Margulies continues, "can shoot beautiful basic color, but the processing just isn't good enough. The optical negatives in New York are bad. You get thinning, little flexibility. We have the talent here in New York but the attitude of the industry is bad. No one takes pride in their work and we're all mad about it."

Bates, like many New York agencies, is sending its color commercials to the West Coast for lab work and finishing. "They do excellent work out there," says Margulies, "and take pride in it. And their prices are competitive."

In defense of New York, one commercial production

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Second in a series

CREATIVITY CAN BE RESEARCHED, TOO:

At McCann-Erickson, the second largest advertising agency in the world, modern marketing's intensifying search for greater efficiency is proceeding in a way that places more stress on the creation of effective advertising than on the positioning of it. Perhaps for the first time in the history of an agency, perhaps in all of advertising, a big cash budget—running into the hundreds of thousands of dollars annually—has been put into the hands of creative people for informational purposes. McCann's broad objective: not so much to discover what the person does with the communication, but what the communication does to the person.

Explains Patricia B. Greenwald, creative research director: "We're not as interested in whether a person recalls the communication or how many ideas he can play back from it; we're more interested in what effect the communication has on a person's attitudes and behavior—are they persuaded, do they have favorable thoughts and feelings about the communication, product or company, do they have a desire to get involved in it? Many of the existing pre-tests and post-tests focus on what the person does to the commercial—did they remember it 24 hours later? We're not interested in that as much as did the commercial have an effect on the person's attitude 24 hours later? What did that commercial do? It's perhaps a subtle difference in verbalizing, but in the type of qualitative research material you get there's a vast difference."

Traditionally, creative research—research used to evaluate or provide information about creative product—has been initiated by people outside of the creative process: clients, account service, etc. Those ordering the research were given the information. The research was then used more to evaluate a creative product than to provide information as to how to make it more effective. A major thrust of the McCann approach to marketing efficiency is to show creative people how information can help them. The information, the creative research, is for them to do with as they wish, or to do nothing with, or ignore.

A lot of resistance had to be overcome. The ultimate use of the research is a judgment of the success or failure of an advertisement. To a creative person it comes down to the success or

failure creatively, whether it gets an A, B, C, D on their report card. And often much research is used as an outsider's report card on creative product. As such it is often resented by creative people. At McCann, it wasn't a matter of creative people being temperamental or unduly difficult. Like their counterparts at other agencies, McCann's creative force was naturally suspicious of all research. At first these people had to be convinced that the research supplied to them would be confidential, that those outside the creative area need not know that it existed. They had to be convinced, too, that research can make a major contribution before the ad or commercial goes to the client, before it gets into its final form. They had to be shown that creative research wasn't an evaluation of their work but really a way of feeding back information from the outside, from the gals at the supermarket to the guys at the drawing board. It was a way of constantly keeping in touch with the outside world, the one advertisers are trying to reach. Thus creative people, presumably, would be better equipped to produce better ads.

DEFINING THE OUTER LIMITS

Some advertisers and agencies think that free-wheeling creativity—putting a man in a room and turning him loose to create—is most productive. McCann feels that creativity needs some kind of discipline, an operational framework, in order to function most efficiently. Limitations don't have to be constricting or binding, the agency believes, but they should be defined and made evident.

This concept, which accommodates marketing's two most crucial pressures—the need for assuring effectiveness of advertising and the need for more creative advertising—doesn't stem from any particular dissatisfaction with traditional creative procedures. It started, rather, with the research orientation of Marion Harper Jr., chairman of the board and president of the Interpublic Group of Companies (a kind of holding company for McCann-Erickson and 11 other advertising agencies and their research, sales promotion and public relations affiliates in a total of 38 countries throughout the world). Harper started his career in McCann's research department some 26 years ago and worked his way up through the agency's ranks as a re-

searcher. One of his primary interests in advertising has been in developing information-gathering techniques and defining the role information plays in communication.

Thanks to Harper's personal interest in the subject, research has a solid foundation at McCann-Erickson. Recognition of its importance, consciously or subconsciously, filters down to many people throughout the agency. It can be found at almost all levels: in the creative area to a certain extent, even more so in media planning and in account service, where the nature of things often requires more research, documentation, evidence.

But research hasn't, by any means, become the focal point at McCann-Erickson. The agency feels that it's dangerous to make decisions on the basis of research alone. Says Pat Greenwald: "Once you let research replace judgment, common sense, background experience, know-how, creative intuition, then, I think, a creative product suffers."

Placing McCann's new diagnostic research in its proper perspective: It came out of a belief on the part of Marion Harper in the constructive role information can play in the creative process. Pre-testing, as such, is not new at McCann. Marplan, one of the two research companies (among the several companies) that constitute the Interpublic subsidiary, Communications Affiliates Inc., has been doing pre-testing for many years. But it conducts these tests using traditional techniques and under the traditional concept: if somebody orders research, Marplan provides it, giving them the findings.

The informational and diagnostic input that has become part of McCann's new creative tool is provided by the Institute of Communications Research, another research firm in the Communications Affiliates complex. ICR conducts the research and its findings are called the communication efficiency report, or CER. (Curiously, the CER designation has hardly become part of McCann's vernacular. Instead, ICR has come into popular use, either as a noun or verb. For example: "Let's ICR this ad.")

What does an ICR report determine? As Pat Greenwald explains it:

"A typical analysis," she says, "might show the strengths and weaknesses of a variety of different creative approaches within a certain concept or idea frame-

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as he wants to, in as many markets as he wants to. Spot business buys at a rate. You can't say to the spot advertiser that he's making this commercial for a show that sells just to teen-agers. He couldn't support it. You can't narrow down the audience and still operate on a spot basis."

Television advertisers, particularly in spot, have been showing signs of moving out of the usual rut of "acne" advertising. One wag mentions that "It looks like half of the spot money in those teen-age dance shows is spent advertising soft drinks, candy bars and potato chips. That's to give the kids pimples. Then they advertise the medicated creams like Stridex and Noxzema to clear them up." Certainly TV advertising ticketed for the acne set is heavy in local teen-age shows and network counterparts. But almost as interesting is the growing amount of money coming into these programing vehicles from products hitherto considered strictly for adults. MCA-TV's Hal

The sell of the teen-age program is made easier by the high number of adults drawn to the shows. Researchers say that the youngsters tune in to identify, their mothers to see what they're up to and in some instances to copy them. The fathers are around in some numbers too—"The adult male has no objection to watching the dancing chicks in the short skirts," one packager explains.

There have been commercials slanted directly to teen-agers on television. One group came from the American Dairy Association through its agency, Compton Advertising. Research had ferreted out the tendency of teen-age girls to stop drinking milk at about 15. To convince the girls that milk need not be unsophisticated Compton sought a program vehicle that would catch their attention. At mid-season *Shindig* went on ABC, rating services pointed to the highest female teen-age viewership on the air, and the ADA began advertising on that show. In addition to Compton's "career" commercials (spots that focused on various youngsters day-dreaming of future em-

contention that while the teen-agers may appear a limited market at this point, they have a "fantastic potential." Arbib believes that "advertisers are missing the boat on a large scale by not buying teen-age shows. When they make a buy they've got to realize that they are buying brand image. While advertisers are using spot television to hit the kids for products now, a lot of them are forgetting the future.

"Today teen-agers have minds of their own, deviate from the paths of buying things because their fathers bought them. Television exposes them to different products, and because of it they've become brand aware. It's important to instill a brand image in their minds. They'll know what the brand is and when they do their own shopping—remember, they're only a few short years from adulthood—they'll be a natural for your product."

Arbib says that a brief ride past a high school can give even the unskilled observer an inkling of the new teen-age affluence. "The kids drive cars to school.

Whatever else the television executive knows about the teen-agers in his audience, Fact No. 1 must be that they are the smallest part of it. In terms of proportion of a program's audience, the teens swell to their greatest height in watching ABC-TV's Shindig—and then they constitute only 17.6% of the audience, being outshone by women (32.9%), men (26.3%) and children (23.3%). Statistics for other shows vary only in degree from that picture.

This situation is only natural, of course—teenagers in the Nielsen-designated age group of 12-to-17 make up only 11.7% of the population as a whole, and therefore can never hope to dominate an audience.

In fact, he who would get teen-agers out in great numbers should look for other program vehicles to do it. The greatest number of teens reported by Nielsen in its January 1965 audience composition report were watching The Wizard of Oz—and that was a show dominated by over 26 million children (versus some seven million teen-agers). Shows No. 2 and 3 in number of teen-age viewers were Bewitched and Bonanza, respectively, both obviously most valuable for the staggering numbers of adults they attract.

Teen-agers are obviously more important than their numbers would suggest. Ultimately the advertiser is interested in who watches a show. But before any show gets watched, someone has to turn it on. The teen set obviously exercises an influence disproportionate to its numbers.

For the record, these were the 1964-65 season's Top 20 shows in delivering teen audiences, listed with the number of teens and their percentage of the total audience: 1 Wizard of Oz 7,170,000 (12.4%); 2 Bewitched 5,190,000 (13.7%); 3 Bonanza 4,670,000 (10.9%); 4 My Three Sons 4,450,000 (13.7%); 5 Shindig 4,370,000 (17.6%); 6 Patty Duke 4,320,000 (15.1%); 7 Gilligan's Island 4,160,000 (11.8%); 8 No Time for Sergeants 3,900,000 (14.4%); 9 Walt Disney 3,840,000 (9.9%); 10 Addams Family 3,760,000 (11.2%); 11 Fugitive 3,680,000 (11.8%); 12 Gomer Pyle 3,640,000 (10.1%); 13 My Favorite Martian 3,620,000 (11.1%); 14 Donna Reed 3,610,000 (13.3%); 15 Combat 3,570,000 (10.6%); 16 Ozzie & Harriet 3,520,000 (14.5%); 17 Munsters 3,480,000 (11.6%); 18 Dick Van Dyke 3,470,000 (10.8%); 19 Peyton Place II 3,420,000 (12.7%); 20 Hullabaloo 3,200,000 (17.1%).

Golden says that "Right now the industry's in the middle of recognizing that an important advertiser like Procter & Gamble can't just go after the women. They need the teen-agers too. These are the girls and boys who are doing the shopping for their mothers at stores across the country. They are influencing their parents' buying decisions." And perhaps most important of all, today's 15-year-old Watasi expert is tomorrow's 20-year-old housewife.

E. Blaney Harris at WPX says that one part of the teen-age programing draw to the all-important 18-39 housewife set is that "today's young housewife grew up with television." Other sales people and network programers agree that television is the medium today's young homemakers were weaned on. Apparently the 10-year-old who got into the habit of watching Dick Clark in 1957 is still looking in on her favorite as a wife and mother.

ployment glories that the drinking of milk would help give them the vitality to attain) several commercials featured *Shindig* host Bobby Sherman and the show's dancing line singing the praises of milk. Compton's senior VP and media director, Andy Zeis, says that the commercials were successful, helping to dispel any teen-age notion that milk was square and old fashioned.

Shindig and last season's other Compton buy for American Dairy, the *Huntley-Brinkley Report* on NBC, heavily adult-oriented, gave full audience coverage. But next season the ADA will put all of its network money into *Flipper* and *Daniel Boone*. Zeis explains the step as a move to get the programing vehicle that has the entire family.

Jack Arbib has been watching the development of advertising to teen-agers in his position as account executive at station representative Blair-TV. It's Arbib's

The boys wear sport jackets and ties. The girls have elaborate hairdos, a full face of make-up. They wear silk stockings and high heels. Boys take almost as many grooming pains as the girls. The days of the casual sweater and slacks are over. The whole economy has changed."

It's an economy that Arbib feels advertisers are not tapping sufficiently. He echoes the fact that today's youngster has a television viewing habit. The modern teen-ager has known nothing but television. He had it as a pre-school child and developed the habit of listening and watching. As far as Arbib is concerned television viewing for teen-agers is a regular pattern that can and should be exploited by products of all kinds.

Even when it comes to so housewifely a staple as soap powder the teen-ager can be interested. Almost all of them help with the dishes at one time or another, pitch in with the shopping. And Jack

and noise, was ready for the light fantasy format. The show is now number two or three in the Nielsen ratings.

Those are all success stories. But you can learn as much, and maybe more, from the failures.

My Sister Eileen had been a singularly successful stage play and a hit musical as "Wonderful Town." It had twice been a feature motion picture. With all these to commend it, it would seem to have the ingredients of a pre-sold series for TV.

I think there are two reasons why it was not a success.

First, the chemistry between the two girls wasn't right. To backtrack a bit, we had a repeat of the situation where the cast was changed after the pilot was completed. Originally we cast Anne Helm as Eileen, with Elaine Stritch as Ruth. After the completion of the pilot, we replaced Anne Helm with Shirley Bonne. But somehow the combination had no spark. You just didn't believe they were devoted and inseparable sisters.

Second, and perhaps more important, it was hard to get enough incidents outside that basement apartment, and the writers found it difficult to make the series *move*. In TV parlance, we were "locked in"—there was not enough room for plot development in the confinement of the setting.

That is one of the most stultifying things that can happen to a series. We once did a series at CBS called *Hotel de Paree*, starring Earl Holliman, about a hotel in Colorado in the 80's. It was based on a true story about a very elegant hostelry, which still stands, in a little town near Trinidad, Colorado. But the series was again "locked in." Situations had to come to the hotel, to the leading man who ran it. There was no logical way to involve him in situations outside the hotel.

KEEP IT MOBILE

We have learned you must have for your central character a person who is gregarious by nature and occupation, and situations which are variable and not confined to the locale. That's one reason why lawyer shows, detective shows, police and sheriff shows will always be on TV—because their occupations enable them to move around. Matt Dillon has to. Perry Mason must. Andy Griffith has no alternative.

But even a moveable feast can be a starvation diet. Take *Grindl*. It looked like a success from every angle—at first.

Grindl was the creation of David Swift, one of the most fertile comedy minds in the business. We did a pilot first with Mary Grace Canfield. (She now has a running role in my Greenway Productions' *Heaven Help Us*.) But at that time she was not a sufficiently important comedienne to carry a series. Also, there was not enough comedy in the pilot story. The pilot didn't sell. A year and a half later we decided to try it again.

Imogene Coca was playing in Boston in "The Thurber Carnival" with her husband, King Donovan. I went to Boston, to the Ritz-Carlton where they were staying. I importuned a local television station to send an operator with a 16mm projector to my suite. After their performance one evening I brought Imogene and King in and ran the pilot we had made with Mary Grace Canfield. I pointed out what we all thought was wrong with the pilot as it stood, then explained what we really wanted and how we planned to change it.

A few months later, when the pilot was completed with Imogene, it sold immediately, to Procter & Gamble and NBC.

There was one big reason why it wasn't a hit—too heavy a burden on Coca. In a successful comedy series, the star

has two or three people to help carry the show. In *Hazel*, Shirley Booth has three others. In *The Farmer's Daughter* Inger Stevens has four others. In *Bewitched* Liz Montgomery has two others. By "others" I mean regulars who are written into virtually every segment. The successful series involves the same people in different situations. But in *Grindl* Coca had to come on cold each time, with a whole new set of supporting characters. It proved too heavy a load.

It is those regulars who bring out the basic warmth in the central character—and it is that basic warmth which makes the public want to see a comedy series week after week. You can't build up warmth and feeling for a different set of characters every time, even though the central character is the same. He or she is carrying too big a burden. Unfortunately, the vehicle simply runs out of gas.

KEEPING 'EM COMING BACK

If the audience is to enjoy a TV series week in and week out, it must be something toward which they feel comfortable and warm. This can work to the advantage of the star when for any reason an episode falls below standard. The public will be more tolerant with characters for whom they have established a feeling of kinship, just as they are more likely to put up with the foibles of a friend or relative, on the theory that old Uncle Joe is just having an off day.

The potential of a successful series is so great it is surprising any actor or actress has to be talked into doing one. Yet the Hollywoods are full of people looking back over their shoulders at the series they passed up because they didn't want to be tied down. There are a few who let themselves be talked *into* success, too.

Gunsmoke had been a very successful radio show. When CBS made the transition to TV I had just been transferred to Hollywood from New York. I had had nothing to do with the development of the TV show, and they were ready to start the pilot when I arrived in California.

John Wayne had suggested Jim Arness for the role of Matt Dillon, and Arness was due for wardrobe fittings on a certain day. One morning one of my associates told me Arness had decided against doing the series. He had several reasons, all of them poor. He didn't understand the deal. He didn't want to get involved in a series. At the time he was making a second-rate feature for Republic.

We didn't know one another at all, but I called him at the studio and said, "I understand you're about to perform a very unprofessional act. You are committed for a series. You are supposed to make the pilot. If there are things about the deal you don't understand, they can be explained to you." I asked him to come to my home that evening with his agent, Kurt Frings. I also invited Phil Feldman, director of business affairs for CBS. The four of us talked until midnight, and we covered a lot of territory.

Among other things, we pointed out to Arness that he would be better off in TV than doing second-rate roles in second-rate features. We clarified the points in the deal he hadn't understood. Here and there we improved the deal slightly for him.

The series is now in its 10th year, and Jim is several times a millionaire, but that's how close he came to not doing the series. And who can say whether *Gunsmoke* would have been as big a success with another Matt Dillon?

I could go on *ad nauseum*. You win some, you lose some, but as someone said, or should have said, a long time ago, "You can't lose 'em all!" An equally astute observer also said, "One never starts out to make a bad television series—they just get that way all by themselves." END

The star's the heavyweight in any series, but he can't be left to carry the load alone

change. He was, and we made it, and Don Defore stepped into the role of George Baxter as though it had been tailored to his thespic measurements.

Andrews has done all right since, in features and the current *Broadside* series. Thelma Ritter has been increasingly busy, and Kay Medford is shortly going into a series after making a big hit on Broadway as Barbra Streisand's mother in "Funny Girl." Glenda Farrell prefers living in New York with her doctor husband, and he's a very good doctor.

So everyone is happy, and *Hazel* is in her fourth season. But these were the reasons why it took two years for her to start cooking.

The Farmer's Daughter has been going to town in TV ever since the program's inception. In 1947, before most of us even took TV seriously, David Selznick produced a feature picture called "The Farmer's Daughter," starring Loretta Young. Based on an unproduced play titled "Katy for Congress," it told the story of the daughter of a Swedish-born Minnesota farm couple who left home to become a nurse, ran out of money, took a temporary job and then, as a result of love and other complications, ran for Congress against her employer, lost the election, but won her point and her man. David originally had bought the story for Ingrid Bergman, but Ingrid refused to play the role for tactical reasons—she was then in the throes of negotiating a new contract with Selznick. He, not one to be toyed with, promptly signed Loretta Young. The role won an Academy Award for her, the picture was a boxoffice smash—and Ingrid thereafter was easier to deal with.

Katy was a ready-made character with built-in audience appeal. At the time the series was initiated, I was vice president in charge of production at Screen Gems, and having been an executive at RKO when the motion picture was produced, it seemed to me the basic idea and characters might well be shaped into an effective TV series.

It took almost a year to complete negotiations with Selznick for the rights. It took another year and a half to develop a workable pilot script and cast the series. Whereas Loretta Young had had to be coached to assume a believable Swedish accent, we had the pleasant privilege of presenting a bona fide Swede, Inger Stevens, as our star in the TV series.

THE STAR'S ONLY PART OF IT

But setting the series and the star was only part of it. The young congressman had to be a reasonably sophisticated as well as intelligent and attractive man. We cast William Windom in the role, with Cathleen Nesbitt as the congressman's mother, the role created on the screen by Ethel Barrymore. We made the congressman a widower instead of a bachelor, gave him two young sons and transposed the maid's role to that of a governess. The results of the transposition have made beautiful music on television for the past two seasons.

Now make no mistake about it, the star has the big responsibility in carrying a series. *Time* magazine has said of Inger Stevens as Katy, "She can just stand there and smile for thirty minutes and get a higher rating than Joe Valachi pitching for the Dodgers." That, of course, is a heartwarming exaggeration. She has to do more than smile, and she has to have someone to smile at. That she

has such seasoned partners as Bill Windom and Cathleen Nesbitt and the two boys is a result of a lot of painstaking work, seeking out and running down.

Cathleen Nesbitt was vacationing in Wisconsin at the Alfred Lunts' home when we decided she was the ideal actress to play the congressman's mother. Everybody said, "You'll never be able to get her." I called her in Wisconsin and asked if she would consider a series. Her uncomplicated answer was, "Why not?"

"YOU CAN'T GET TO THERE FROM HERE"

In this business people are always telling you that you can't get to there from here. There is always some reason why you shouldn't approach the star you want, and as a result a lot of them sit and wait and hope for the roles the can't-do-it boys are afraid to offer them. It is usually wisest simply to take it for granted that they are actors because they love to act.

I went through the same charade when I advised the New York Screen Gems brass I wanted Inger Stevens for Katy. Their reaction was, "She's never played comedy." I said, "What of it? She *thinks* funny. Give her a good script and a good director and she'll *act* funny." She did.

Everyone knows imitation is the sincerest form of flattery. In the entertainment world it's also the most inevitable. One good western brought on a spate of good, fair and indifferent westerns. This year we have had a new style-setter; *Bewitched* has set off a whole barrage of fantasies, until it begins to look as though next season we shall have an embarrassment of witches. I must assume a big share of the doubtful credit for this avalanche of sprites.

Over a year ago we had prepared the pilot script of *Bewitched* for Tammy Grimes, contingent on her possible commitment to Noel Coward's musical version of "Blithe Spirit" ("High Spirits"). Elizabeth Montgomery and her then fiancée, William Asher, came to me with a property called "The Fun Couple." They wanted to do it as a series, starring Liz. I felt the show didn't have that extra something that makes a young married series good. I wanted to grab Liz on the spot for *Bewitched*, but we were committed to wait for Tammy Grimes' decision, so I could say nothing to Liz. Not long after that Tammy said she was interested in *Bewitched* but couldn't do it for a year. That let us off the hook and I sent for Bill and Liz. "If you really want a series with everything else plus an added gimmick," I said, "take this home and read it." They were back in my office the next morning, and we had the deal set within 24 hours.

Next I called Agnes Moorehead and said, "I'm doing some type-casting—I want you to play a witch!" She screamed with delight. The pilot was in production within three weeks. (If you have a fresh idea in this business, you'd better not wait to get it on the screen. The TV woods are full of poachers and claim jumpers.)

Again, the timing was good. Liz and Bill wanted to work together. They have since married. Bill Asher had made a pilot which hadn't sold, so he was available to direct the series. Liz had been waiting for the right role, so she was ready. Aggie Moorehead, our first choice for the mother, and Dick York, our first choice for the husband, were available. The TV audience, weary of westerns and the assault on its ears, eyes and emotions by too much violence

A year ago William Dozier formed his own company, Greenway Productions, which shortly became associated with 20th Century-Fox, on whose lot in Hollywood Dozier now has his office. The Loner, a semi-anthology show created by Rod Serling with Lloyd Bridges as the sole continuing character, will be Greenway's contribution for network prime time this fall.

Dozier was born in Omaha on Feb. 13, 1908, and attended Creighton University in Nebraska, majoring in English. He graduated in 1929, married an Omaha girl and went to Buffalo, N.Y., where he worked in real estate. He entered the talent agency business in 1935, handling stories and writers for Phil Berg-Bert Allenberg in California. He moved to the buying side six years later as head of Paramount's story and writing department.

From 1945 to 1948 Dozier was executive assistant to Charles Koerner, RKO vice president in charge of production. For the next four years he was head of production at Universal-International. In the fall of 1951 he went to New York for CBS as executive producer of dramatic programs, moving to Hollywood in a similar post for the network in 1955. The next year he was back with RKO as VP in charge of production. He returned to CBS in 1958 as VP in charge of programs, Hollywood. His last post, beginning late in 1959 before he formed his own company, was as Screen Gems VP in charge of production.

Dozier was once married to actress Joan Fontaine and is now married to actress Ann Rutherford. His son, Robert, is a writer for the movies and television and his daughter, Deborah, is a student at Marymount High School, Westwood. The Doziers live in Beverly Hills.

Thelma felt she did not have the physical stamina to undertake a series.

Next we tried for Kay Medford, who at the time was starring on Broadway as the mother in "Bye Bye Birdie." She wasn't willing to come to Hollywood for a series, and gave us a firm "no"—which I understand she has regretted ever since.

Next we talked to Glenda Farrell. She was interested, but had some rather surprising demands. The first was that she have every summer free. The second was that she be provided with a limousine to drive her to and from the studio every day. We couldn't agree to either.

We went on testing, but we wanted Shirley Booth and one day I wired her manager, Bill McCaffrey, a friend and fellow Irishman. Would it make any sense to send Shirley the pilot script? His answer: "What have you got to lose?"

A TALENT FOR TIMING

Here another important element comes into the picture. Timing. Shirley Booth was about to do a Broadway play when suddenly the whole deal fell through. She found herself with time on her hands, but even more important, with that sense which can stir a mild panic in an actor ready to act, the feeling of being uncommitted. Within 48 hours of sending her the script, McCaffrey called: "She likes it." The next day I was in New York, the three of us had lunch at the Hampshire House and the deal was set.

We cast Edward Andrews as the man of the house and Whitney Blake as his wife. Bobby Buntrock was signed to play the little boy. Four weeks after the meeting in New York with Shirley we were in production with the pilot.

Everything coming up roses? It seemed so. The thorns didn't appear until we had made the pilot and sold the series to Ford Motor Co. It was then everybody realized Eddie Andrews was somehow not the right foil for Hazel.

How do you deal with a full-blown problem like this? The first thing was to call Andrews, who was back home in Pennsylvania by then. I didn't want him to hear the news from somebody else or read it in a column. I knew he was perceptive enough to know we were right in making the



PRESCRIPTION FOR A TV HIT

It's not just luck that makes a successful TV series—but that helps, too. Here's the inside story of hit-making, and missing, as told by a producer who's had his share of both.

BY WILLIAM DOZIER

THERE are books of which the backs and covers are by far the best part," said Dickens. Conversely, there are television shows of which the scripts and performers are the best part, yet when the show unfolds on the screen it lacks that uncertain something that makes a hit. Often it is an intangible that has made the difference, but—generally speaking—the producer with a success on his hands achieved it because he put together the correct ingredients. In television, if you fail you fail in front of millions of people. The reverse also is true, so it behooves the producer to lay his groundwork carefully.

When a show like *The Beverly Hillbillies* is a hit, for example, it isn't just a happy accident. Paul Henning, its creator, was born in the Ozarks. He had been thinking and feeling the material all his life; no wonder it fit the characters so effectively. He cast the series sagaciously with two stars who were veterans in their craft, Buddy Ebsen and Irene Ryan, and added the dash of youth and beauty represented by Max Baer Jr. and Donna Douglas. There is a rapport among the principals that makes itself felt by the audience. Granny, the mountain matriarch, has almost, but not quite, wrested top honors from Jed, but part of the series' success is that there is just enough conflict between the two stars to make it believable family fun. To say the secret of its unbelievable premise is its believability is to give away the recipe for this plum that might easily have cooked up into a turkey.

SO MUCH FOR THE HAVE-NOTS

Producers who have never had a hit like it on television enjoy playing the parlor game of looking down their uncommercial noses at *Beverly Hillbillies*—and other commercially successful series. Sugarless grapes, I say. As for me, I wish the series were mine.

Many of these same "ivory tower boys" also decry *Bonanza*, television's number one show. They are quick to ascribe all sorts of reasons for its success other than the simple one that it is well produced, solidly cast, expertly directed and intelligently written. *Bonanza's* millions of followers "take something away with them" from the show,

in addition to being stimulated, excited or entertained. It almost always makes a sociological or humanitarian point, and a good one. I wish it also were my series.

Most television comedies are based on a human predicament. So are most successful cartoon series. That is one reason why so many good TV shows have evolved from the funny papers. *Dennis the Menace* graduated from the comics, summa cum laude and funnier on the TV screen. Hank Ketcham's cartoon can go on forever, bigger and better because of its TV success.

SEASONING HELPS, TOO

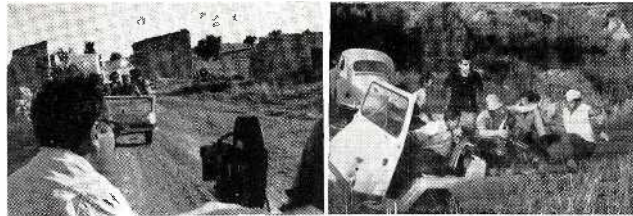
There's more stability in a mature star. *Hazel* is a case in point. After *Dennis* had been a TV hit for two years, we began to look around for another series with the same likely potential. Ted Key's sage of the saucepans had been a cartoon feature in the *Saturday Evening Post* for 17 years. By the time we went after her, two other producing companies were on the scene, their interest in the project undoubtedly sparked by the success of *Dennis the Menace*. They were guaranteeing to make a pilot, something we didn't offer. The *Post* publishers, Curtis Publishing Co., owned the rights to *Hazel*. We reversed the procedure and said we would not guarantee a pilot, but if we could develop a good script we would then make the pilot. This proposal impressed Curtis to the point that they made a deal with us.

We went to work on the script, first bringing Ted Key out to Hollywood to work with the writer so we would retain Key's basic concept of *Hazel*. Remember, we were transposing her from a cartoon figure, with a cloudy pair of employers, to the world of flesh and blood. We needed Key to make sure we would not damage that intangible whatever-it-was that had made *Hazel* a successful cartoon for 17 years.

From the beginning Shirley Booth was the obvious choice to play the ebullient domestic, but the legend around Hollywood and New York was that she would not consider a TV series.

So first we went after Thelma Ritter. But at that time

GREECE • *Filmex* went to Greece to film a commercial for Chrysler International's farmobile, the Katsika. The harsh but lovely landscape was essential to the story Chrysler and its agency, Young & Rubicam, wanted. As all business gets more and more international, so does TV.



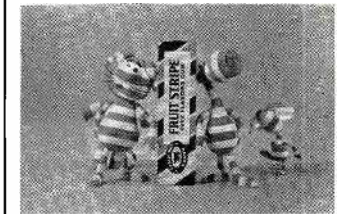
FRANCE • Don Trevor, left, of Doyle Dane Bernbach looks situation over as filming begins in France for a General Mills Whistle Snack commercial. Troupe that performed in "La Plume de Ma Tante" was used in the commercial and that's the main reason the work was done in Paris. French camera crews have a good reputation here for their skill.



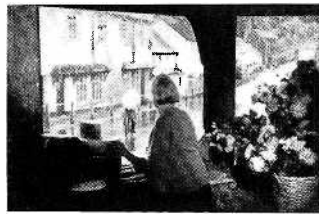
FRANCE • *Fermandel's* crestfallen face shows what a man feels like before he smokes a White Owl Invincible in this commercial filmed in France by MPO Videotronics. It was shot abroad because the comedian doesn't trust planes or ships. The second picture: after he lights up.



HOLLAND • Sometimes the reason a commercial is shot abroad is to use a production talent available there. This Beech-Nut commercial was filmed in the Amsterdam studio of Joop Geesink's Dollywood. The Dutch company specializes in stop motion photography with puppets. Geesink's clients have included Kodak, Betty Crocker, Winston.



ENGLAND • *Tele-Video Productions* went to Somerset in England to get atmosphere for a Betty Crocker Macaroni and Cheddar commercial. When they were ready to shoot, the sun came out, so the town had to be hosed down by the fire department to get the effect of damp English weather.



Argentina more than makes up for the increased air fares involved. Argentina, he says, also has "seasonality" advantages. When it is summer in New York, it is possible to find a duplicate of a Swiss village at an Argentine ski resort, with all the snow you could ask for.

"Seasonality" is a much bigger factor in shooting outside the U.S. than is commonly suspected. Commercials that are aired in the summer over U.S. television usually must be filmed at least a couple of months earlier, and a similar lag exists for commercials seen in the winter. This explains much of the commercial shooting in the Caribbean, where sunny weather is considered a safer bet than in Florida—with very little difference, if any, in the air fare.

The world's most perfect location for commercial shooting, according to Stewart Pierce Brown, McCann-Erickson associate creative director on the Coca-Cola account, is Hawaii. The only drawback is that it is so far from New York. In Hawaii, Brown says, the wind is always from the same direction and the skies are always clear. "There is every style of architecture from oriental to 1965 neo-Lever steel and glass, and there are mountains, beaches, flatland, cattle and industry," he says. "I don't see why some really enterprising, affluent production house doesn't set up a branch in Hawaii and offer cut-rate travel there.

Ironically, James Ellers, account supervisor for U.S. Time Corporation, whose Timex commercials have been wandering far afield for locales, said they went to Hawaii

to film a surf board commercial and couldn't find enough surf for their purposes. This recalls an experience related by Tele-Video's Moullin. Tele-Video was in England to film a Macaroni and Cheddar commercial that was part of a series shot in various corners of the world for General Mills' Betty Crocker via Doyle Dane Bernbach. The others included Rice Valencia filmed in Spain, Rice Provence in France, Rice Milanese in Italy and Mexi-casserol in Mexico. The specific "flavor" of each location was an essential ingredient of the commercials, as anyone who has seen the color series is likely to agree.

"We found a wonderful location in Somerset and the weather was terrible—which was perfect for us because that was the mood we wanted," Moullin said. "We got our location set up and went back to London for the night. In the morning when we got up to shoot it was a sunny day—the first sunny day they'd had all year. We needed rain, and here was this beautiful sun. We had to clear out the entire village and get the local fire department to hose down all the buildings. Then, as soon as the slightest cloud appeared in the sky, we'd shoot. You can't tell when you see the commercial that it wasn't a rainy day."

For the same Betty Crocker series, Moullin had what he calls his second roughest filming experience abroad. It was in Spain, for the Rice Valencia commercial, and the unit filmed the fiesta in Valencia straight through for five nights, and worked each day preparing for the evening.

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OVERSEAS COMMERCIALS *continued*

in a recent bulletin of the New York branch of SAG says, under the headline "Up the Irish!":

"The Irish Actors Equity Association has instructed its members not to accept employment in Aer Lingus television commercials to be made in Ireland for the American market, unless they are done under terms of the Screen Actors Guild contract . . . The guild's board of directors has unanimously adopted a resolution expressing its commendation and approval of the I.A.E.A. action and pledging its support."

Widely traveled Andre-Gerrard Moullin, sales manager of Tele-Video Productions, which does a substantial number of overseas commercials each year, says the technical crews in England are the most expensive, followed in descending order by France and Italy, then by Denmark and Switzerland, and then by Argentina and Mexico.

In England, he says, salaries are relatively high and union rules require sizable crews. Concerning the same country, MPO's Rothenberg remarks that one is never certain that English crews will be willing to work overtime, even though assured of premium pay, unlike those in the rest of Europe. "You have to call over the shop steward and say you've run into a little bit of difficulty. He says 'Let me talk it over with the boys and see what they think.' They're very independent. But if they feel the producer is absolutely desperate, they'll oblige."

At the opposite pole, at least in Europe, is Greece, where Bob Bergmann of Filmex recently filmed a commercial for Chrysler International featuring its farmobile, the Katsika. There, he said, the crew members worked for about \$8 a day, and not only were expert but *ran* when something was needed, and automatically set up a half dozen directors chairs at each location.

Greece, which as yet has no television, has a sizable motion picture industry. According to Stan Dragoti, art and production supervisor at Young & Rubicam for the Chrysler account, "many of the guys working with us had worked on 'Zorba the Greek.'"

You get different answers when you ask whether the technicians and work crews abroad are as good as those in the States. For example, Robert Margulies, in charge of TV production at Ted Bares, says it's costly to shoot outside the U.S. because of the "time-consuming way of working abroad. Time is of the essence in our business," he says. "The most expensive thing in the world is time. And the crews in Europe just don't have the old American drive."

Referring specifically to England, Steve Elliot says, "The crews and facilities are excellent. The know-how and everything about it is top notch. You lose nothing in quality by shooting over there. They have a lot of imagination and flair—although they regard us with awe."

Rothenberg also says U.S. ability and technique are still much admired overseas, and many Americans are offered jobs to supervise television production abroad. However, he says, European film crews "have gotten a good deal more efficient in the last few years, partly because of the large number of American co-productions and American productions being done over there." Rothenberg, who was in France recently to shoot the comedian Fernandel for a series of White Owl commercials, says they were able to get the very latest Mole-Richardson equipment, and discovered that it had been used to shoot "The Longest Day." Apparently it was cheaper to sell the equipment in Europe than bring it back to the States. Rothenberg also said they

were able to get the latest Mitchell Reflex R-2 camera, with a 10-to-1 zoom lens, which had been on the market only for about a year. In fact, he no longer brings over equipment from America when he shoots in France.

On the debit side, Rothenberg says he finds the Europeans "still a little unsophisticated about props and wardrobes. Here in New York we're in walking distance of hundreds of antique dealers and decorating people who in a matter of hours can make a set look like a color bleed page in a slick magazine. They're still rather lackadaisical over there. This is a service business, a pressure business where there's a demand for immediate action. They don't have the feeling we have in our business that everything has to come to a head on one day." In the main, however, he said he was pleased with the professionalism of European crews, and added that MPO "had come in on budget on some rather elaborate jobs filmed in Europe."

Allan Stanley, president of Dolphin Productions, praises particularly the color work done in such countries as France which have had motion picture theater advertising in color in a big way for many years. "They have a 20-year jump on the U.S. with tasteful, rich color work by virtue of their theater advertising," he says.

Stanley attends the various commercial festivals at Venice and Cannes and rates each entry according to his own opinions in the booklets listing the festival contestants. From this he develops a good European contact list that he can avail himself of by phone or cable should the occasion arise. If a client wants, for example, a shot of an American car going through the Alps, Stanley can get in touch with someone he knows and can trust abroad to come up with what's needed, thus obviating the necessity of sending over a whole crew from America. Dolphin then does the finishing over here, where the editing and opticals can be done to the clients' specifications.

Many New York commercial production houses have ties of varying degrees of firmness abroad. Elliot, Unger & Elliot, for instance, bought Signal Films in London about a year ago, but the work at Signal, thus far, is being done for the European market.

Rothenberg says MPO Videotronics has had a number of offers from European commercial production houses for some sort of merger or amalgamation. "We've considered it, but feel it would be a mistake. For one thing, there isn't that much volume. And for another, you'd almost have to have a double markup. They'd expect to make a profit and we'd expect to make a profit."

Filmex has an office in Paris that was set up by an American who had worked with that firm on various European projects in the past. Most companies who do any sort of work at all abroad have at least the telephone number and address of somebody in London, Paris or Rome to help expedite any European projects that come their way. The newly formed Film Plus Ltd., for example, has an *entente cordiale* with a commercial production house in Paris and another in Buenos Aires. Demarecaux says the Paris connection proved invaluable when they were bidding on a commercial that was to be filmed in a French castle. Within 48 hours, the French company sent Film Plus an envelope with photographs of various castles, government permission to shoot in them and several estimates of production costs according to the locale chosen.

As for the tie with Buenos Aires, Demarecaux feels Argentina is a "great new area for commercial location work that is as yet really untouched." He says the low cost of hotel accommodations, food, talent and other expenses in

OF FILMING ABROAD

advertising men to hear. Many of them, as it happens, are quite good, and even the least aren't bad.

THE most important single reason to make a commercial outside the United States is the most obvious one: the product story to be told is genuinely somewhere else. And there are enough hopes—and money—riding on a television commercial to make it worth the trip. The logistics usually aren't too formidable; jet 21-day excursion fare (out of season) to Paris and return from New York is only about \$50 more than a round-trip coach to Los Angeles.

Nobody is surprised when a commercial is filmed in Ireland if the client is Irish International Airlines, or in Britain if the message to be put across is that travel in France should not be limited to Paris. But there may be other, more personal reasons, why a commercial destined for the American television viewer might be shot overseas. The skies over Madison Avenue can seem leaden at times and the grid pattern of windows in the building across the way can close in like the bars of a cage. One agency executive, asked why he chose a foreign locale for a commercial, said, "I've run dry of ideas and I've never been to Europe." However, this holiday approach to overseas filming usually is unspoken, particularly to the advertiser who foots the air passage and per diem.

Yet, despite the puritan commitment of men who hold the purse strings for the advertiser, there remains an element of play in good creative work. As Jacques Demarecaux of Film Plus Ltd. says, "The important thing is what it does to you to get out of your habitual surroundings. The agency producer and copy writer can get away from the things that hounded them. It's like a two-week vacation. If you did the commercial in New York or New Jersey you'd be looking at your watch and say, '5:30, time for cocktails.' You're in Jamaica or Acapulco, you don't look at your watch. If you see something fresh to shoot, you keep on shooting." Then he indicated the building across 38th Street that seemed to be pressing up against his own office window: "This you get here."

Demarecaux, who formed Film Plus shortly after he returned from Europe where, working for Filmex, he directed a series of commercials for Colgate-Palmolive, says "New York and New Jersey are the areas we know so well we don't see their potential. And when we plan to go to Paris we say 'Let's use the Eiffel Tower.' But when we actually go there, we find all sorts of things to shoot."

Of course, making a commercial is not the same thing as staging a "happening" in Greenwich Village. Most commercials are carefully conceived, involve a great number of people and cost large sums to produce and to put on the air. Therefore the spontaneity increment found in foreign pastures is only a plus; it can't be the whole show.

And even the proposition that far afield locales are somehow liberating to the imagination may be challenged. Steve Elliot of Elliot, Unger & Elliot says, "The restless search for novelty is in ourselves and not in our locations. Commercial producers are concentrating more and more on

achieving marvelous effects and great ideas right here. The wave of the future is in intelligent concentration on the job at hand. When they run out of ideas they say 'Let's shoot this in Ireland'—which is not really an idea."

A reason which many people think motivates overseas shooting—to save money by using lower paid foreign camera crews and actors who won't get residuals—doesn't hold up well under close examination. Of course there is a saving, but it has to be figured against the cost of air travel to the location and return for a director and often a cameraman from the film production house, and an agency producer and sometimes a copy writer and art director from the advertising agency. Then there are hotel bills, and the unexpected costs that are likely to arise on unfamiliar territory.

Even if a saving remained after all the debts were figured, there are other considerations that militate against "run-away" commercial production. Steve Elliot puts it this way: "Nobody who can afford to advertise on television is a fly-by-night company. The fast buck artists don't exist on this level. The big advertisers aren't interested in that. They are strictly legitimate. They have to be because of their size and vulnerability."

The vulnerability is underlined in this remark by Marv Rothenberg of MPO Videotronics: "The advertisers are sensitive to bad publicity. They don't want the unions to say 'Look at those cheap, chizzling bastards—rather than pay American actors they're going overseas.'" Rothenberg says it might make sense for Hollywood to go to a country like Spain or Yugoslavia to film a big costume epic and save \$2 million out of a \$10 million budget," but "our stuff is not that long. . . . And good labor over there costs almost as much as good labor over here."

MONEY NO LONGER THE REASON

Some commercial producers agree that a few years back filming was done on occasion to take advantage of the wage differential overseas. But, at least in the principal West European countries, the wage gap has narrowed. And the unions in New York are, indeed, sensitive to any threat to their livelihood from that direction. Some three years ago the Screen Actors Guild got together with British Equity, Irish Actors Equity and the Association of Canadian Television & Radio Artists to draw up what has become known as the Toronto Agreement. Its key clause reads:

"Producers of television, motion picture and recorded programs who go on location in another country should also be required to observe the terms and conditions of the collective bargaining agreements in their own country, unless the terms and conditions in effect in the country where such location services are performed are more favorable to the performers, in which event such more favorable terms and conditions will apply."

As far as the Screen Actors Guild is concerned, this clause covers commercial as well as program production. An item

THE EXOTIC ALLURE

There are just as many reasons to heed the siren call of foreign locations as there are

BY RALPH TYLER



To duplicate a Bavarian castle like this one on a New York sound stage is no mean feat. That's one of the reasons television advertisers journey to overseas locations: for authenticity. This breath-taking bit of gingerbread is used in a current commercial campaign for Pan-American.



ABC-TV's *Shindig*



Four Star's *Hollywood a Go Go*

the third outing on the network Clark and the dancing youngsters seemed to get their message across to the ABC chain. The dissenting stations rejoined the fold—and one or two CBS affiliates came into the Clark camp.

What started as a last ditch effort to get into daytime with anything has since become market potential at ABC. Fetter notes that *Clark* rode along as a daytime strip for years, later went nighttime and now is doing well ratings-wise in the Saturday afternoon spot at 1.

While Clark played the latest hit records on his *Bandstand* show and the youngsters danced to them, occasionally assisted by guest artists mouthing the lyrics of their latest record releases, ABC began to realize the potential of the teen-age market. "Our next step was *Hootenanny*," says Fetter. "Three seasons ago we were watching the development of folk music. The show was a great success with college kids [it focused on hit folk singing groups at various college campuses]. We were first with a new thing." In Fetter's view shows like *Shindig* reach the teen-agers and their parents because "music is the way you can reach kids. You can talk to them that way."

Clark and *Hootenanny* were B.B. (Before the Beatles). When that enthusiasm, complete with guitar music and the rock beat, hit the States, Fetter says, "We knew this was a real exciting thing. We decided to get onto that kick." The network did with *Shindig*.

ABC felt it had something in *Shindig* the first time the show was offered to participating advertisers. It sold out. But even Fetter refuses to call *Shindig* a strictly teen-age success. "Any show, to be a success, has to reach a lot of age groups. Shows don't stay on the air because teen-agers like

them. You have to provide good programing for all younger people, not just teen-agers."

Gary Smith, producer of NBC's *Hullabaloo*, explains the appeal of the current rock-with-music craze. "This kind of music is not to listen to. It's to move by. Kids watch it to see the latest dances. Their parents go for it for the same reason. TV's giving them the chance to see all the newest dance crazes—the frug, the monkey, the pony."

Hullabaloo, Smith says, appeals to the teen-ager primarily because it zeroes in on "their music." He mentions that teen-agers buy 85% of all single records. "On *Hullabaloo* we put on the people whose records these kids are buying."

Smith notes, and Fetter agrees, that it's important not to patronize the teen-ager. "If you put out a neon sign that says 'This is for you kids' they shy away from it. We're not trying to teach them anything. This isn't the kind of show where some disk jockey capitalizes on the youngsters in his audience. It's just good entertainment, stylishly done." And, Smith continues, "I happen to think that current music is great. You've got to go with it—to relax, to let your defenses down."

Many adults have joined their teen-age offspring in doing just that. The major selling point in the new programing gambit is the number of adults drawn to the sets to watch what the youngsters are up to. The youngsters are given the opportunity to identify with their contemporaries, the oldsters to enjoy the company and the illusion of youth. The surge to "think young" is everywhere, from the adult craze of discotheque dancing to dieting in order to "feel better and look younger."

Programers and syndicators of the teen-oriented product don't sell advertisers on the teen-age portion of their viewing audience. That a rock 'n' roll show rocks the out-of-the-cradle set is an accepted fact of television life. But that the show is appealing to the over-18 housewife and her husband is what packager and programer have to put across. So anxious are they to get adult interest across to their sales targets that almost all of the teen-oriented packagers are armed to the Nielsens with statistics concerning over-18 viewing. Edward Bleier, VP in charge of daytime planning and sales at ABC-TV, explains the reason why: "There aren't many advertisers who are marketing specifically to teen-agers. For example, Pepsi-Cola knows it can reach teen-agers in its general advertising. But advertisers are buying the new teen-music shows because they've got strong adult appeal too. There aren't many advertisers," Bleier continues, "who are going to say, 'All I want is teens.' Most of the them want the young women with families. It appears now that shows that appeal to the 20 or 21-year-old woman also appeal to the teen-ager." Bleier calls the dual age group interest a "social phenomenon." He recalls the Dick Clark genesis in the beginning days of rock 'n' roll music. "At that time there was a huge battle between teen-agers and their parents over that kind of music, over clothes, over wearing make-up. Now what do grown-ups do? They dance the watusi, wear eye makeup, youthful dresses. The adults have followed the adolescent culture."

The teen-ager may be society's newest dictator but he is still not regarded as television advertising's prime target. Prime time economics preclude the sponsor luxury of reaching for one small portion of the total audience. On a spot basis the price tag is more comfortable, but here too one salesman says: "The 60-second spot makes up 80% of the television business. The talent used in the spot commercial has to be paid every 13 weeks on renewal. The advantage to the advertiser is that he can use the commercial as many

To page 50

BUMPER CROP OF TEEN-AGE PROGRAMS: THE APPEAL MAY BE TO KIDS, BUT TELEVISION'S GOLD COMES FROM THEIR PARENTS



ABC-TV's *Bandstand*



NBC-TV's *Hullabaloo*



MCA-TV's *Lloyd Thaxton Show*



ABC Film's *Shivaree*

TELEVISION A GO GO *continued*

the booming teen-age market, too. At Young & Rubicam, media director and VP Warren Bahr says the teen-age population is watched carefully for clients both as "a unit in the population and as an important contributor toward the changing face of America." But Bahr points out that the teen-market is watched no more closely than other markets that differ in habits and inclination from the rest of the population (working women, other minority groups). Part of the basic problem involved in studying the teen-set, Bahr explains, comes from the fact that it's in such a state of flux. Today's 15-year-old differs drastically from the 18-year-old. He's growing, changing his brand loyalties, changing his habits. Often the advertiser will wait until he's settled down before making him a target for a specific ad pitch.

Media man Bahr makes it clear that as a total market the teen-age dollar volume is not that high. "But," he says, "they have a tremendous amount of influence on the family's buying habits *per se*." It's an influence that's hard to define statistically—the number of automobiles purchased as a direct result of Junior's coaxing isn't easy to pin down.

The teen-ager's influence may be difficult to define, but it's easy to be aware of. The 12-to-17 set is the least populated group of all television viewers. They make up only 11.3% of the viewing audience—a proportion almost identical to their share in the total population. But for 11.2% of the population they're making an awful lot of programming noise.

Yet for all the *Shindigs* and *Hullabaloo*s rocking their way into American living rooms, the principal sales pitch

in television is still toward that great and good number one purchaser of package goods—the 18-to-39 woman. John Otter, VP of eastern television network sales for NBC, proudly claims that *Hullabaloo* "gets more women in the key package group of 18-39 than *Lucy*, *Burke's Law*, *Ed Sullivan*, *Danny Kaye* or *Hazel*." The lure to this group is pitched by Otter's competition at other networks and in syndication. As he explains it, "The national advertiser can't afford to put all his weight against a particular segment of the audience. Certainly the teen-age audience he gets is a plus now and as they become young adults they'll be even more important in the next few years but advertisers don't usually buy on the basis of teen-agers alone." (See box, page 50, for statistics on audience breakdowns on teen programs.)

E. Blaney Harris, VP in charge of sales for WPIX New York, makes the same point on a local level. Though the station is programming three hours a day in the teen-oriented rock 'n' roll programming vein, Harris says, "It's wrong to term it a teen-age market exclusively. As a group there aren't enough of them to stand up and be counted. Teen-agers are there and then they're not there. They make up only about 11% of the total population. You can never program for that small a group."

The network that's probably had more experience with this group than any other is ABC. Theodore H. Fetter, VP and national program director for the network, traces teen interest to 1957 and the *Dick Clark Show*. At the time Fetter remembers that ABC, anxious to get into daytime programming, took Clark, a local success, and signed him to the network. After the first week one dozen affiliated stations canceled—"They couldn't understand it," Fetter says. But after

BIG STICK, HOWEVER, AND ARE COMING INTO THEIR OWN AS A POWER IN MARKETING

ing is exceptionally high. *Thaxton* appears five times a week, *Shebang* (a Dick Clark production in Bakersfield, Calif., and Los Angeles now looking for a syndicator) six times a week, *9th Street West* (produced for and by KHJ-TV and still local) is on the air five times a week and *Hollywood a Go Go* and *Shivaree* bow once a week, respectively. *Shindig* and *Hullabaloo*, both network shows, also are on in Los Angeles.)

Last season marked the prime-time debut of *Shindig* on ABC-TV Wednesday 8:30 to 9:30. The show's teen-age idols managed to twist a dent in the formidable competition of *The Beverly Hillbillies* on CBS. NBC offered *Hullabaloo* Tuesdays 8:30 to 9:30, insists it's a variety show but despite the aging guest MC's (some of them well into their 30's) the music and the chorus line are definitely teen-oriented.

Almost every variety show on the air bows in one way or another to the youngsters. It may have started with the appearance of the Beatles on the *Ed Sullivan Show* as far back as February 1964. The ratings were phenomenal (70 million viewers watched) and so was the spate of imitations that followed. It seemed to parents, and to programers, that all a group needed was long hair, a funny name and a couple of guitars to draw a Nielsen. In any event it was the rare musical show that didn't have a kids spot. Oldtimer *Red Skelton* went the way of his *Hullabaloo* competition by taping British rock'n' roll acts in London. The *King Family* gave a segment of each show to "the cousins," dressed these teen members of the family in white turtle neck sweaters, let them dance and sing to the week's most popular rock music. So far *Lawrence Welk* has been immune to the hip beat of this new generation, but there are those who feel it's only a question of time.

The teen-aged hero or heroine runs rampant in the upcoming 1965-66 schedule of regular television series—*Patty Duke*, *Gidget*, *Tammy*. And if the teen-ager isn't the star of his own vehicle, he's a member of a family that is. The new season has *Hullabaloo* cut to a half hour and moved to a 7:30 slot on Monday—but lest any anti-swinger get too encouraged *Shindig* is being broken into two half-hour segments to appear at 7:30 on Thursdays and Saturdays.

The face of the American teen-ager appears to be very

much a part of the television scene. It's a face that youth marketing expert Eugene Gilbert points out has changed radically in the past 10 years. In the case of the girls, the face has more on it. Cosmetics are used more abundantly and at an earlier age (Gilbert says 15 is now average). Hairdos are more elaborate today than they were in 1955; that goes for both sexes. The teen-age miss of 1965 sprays and teases her hair to a fare-thee-well. She's also no stranger to wigs, false hair pieces and the like. Her 1955 counterpart knew none of this. The earlier version of the teen-age miss also was ignorant of eye makeup; today Gilbert says 95% of teen-age girls use eye makeup as standard operating equipment.

Teen-age boys are giving their sisters a run for the money in the long hair department. The crew cut of the 1955 era is as out as the waltz—the Beatles look is in and so are hair creams to keep it in place. No longer do boys wear cut-down versions of their father's clothing. They set styles of their own today, buy 40% of all slacks and one-third of all sweaters sold.

Gilbert's research shows that more teen-agers are holding part-time jobs now than 10 years ago—35% of the boys held part-time jobs in '55, 40% today; 22% of the girls held part-time jobs in '55, 30% today. They've got more money coming in from baby sitting, delivering packages, clerking in stores and allowances than ever before. And they spend it.

Television advertisers are not unaware of these babes with bankrolls. Helping to make them aware is one job of Harold Golden, VP and director of syndicated sales for MBC-TV. In this role he's largely responsible for putting the *Lloyd Thaxton Show* in syndication across the country. Of teen-agers Golden says, "They spend more of the family's money than ever before. They're doing everything at a younger age—getting married, having babies, etc. Teen-agers control the family purse strings more than ever before. They're not a massive audience, only about 12% of the total population, but they exert twice that influence on advertisers. They're more knowledgeable than they've ever been before."

Advertisers are beginning to be more knowledgeable about



A GO GO

BY DEBORAH HABER

TEEN-AGERS, NUMERICALLY, ARE TELEVISION'S SMALLEST AUDIENCE. THEY CARRY A

WHAT does the Watusi, worries its parents and spends about \$12 billion a year? The American teen-ager—to the sociologist a phenomenon, to the teacher a concern and to television a target.

Webster defines the teen-ager as “a person in his teens,” and the teens, according to Webster, are “13 to 19 inclusive.” In its audience breakdowns, A. C. Nielsen calls teens “12 to 17”—since more 18-year-olds go to work than go to high school, and frequently marry at this age to start families of their own, Nielsen is loath to call them teen-agers. To be part of this market, one network hand explains, “the kid has to live at home, be in school and be supported by his old man's money.”

It's difficult to be specific about what a teen-ager is—adolescence can begin before 12 and go on long past 40—but a “teen-ager” generally dwells in that twilight zone somewhere between puberty and responsibility. The day is coming when few homes will be without one. The Census Bureau counts almost 22 million (12 to 17) in the nation, growing three times faster than the total population. The *New York Times* predicts that by the end of this year more than half the population will be under 25 years of age. One forecast has the teen-age population up to 27 million in 1970, with spending power between \$18 and \$21 billion. Staggering? No more so than the statistics concerning teen-age buying habits.

Teen-age girls represent 13% of the female population but buy an estimated 22% of all women's cosmetics sold (about \$450 million yearly), 25% of all deodorants, 50% of all records. As a group they spend \$526 million for footwear, \$837 million on back-to-school clothing. The girls buy 20% of all women's apparel. According to a survey by the Lloyd H. Hall Co. for Scholastic Magazines, the boys don't do badly either. Among senior high school boys, they estimate that over 20% own cars. *Time* magazine reports that boys spend \$120 million a year on items like hair cream (78% of all teen-age boys use a hair dressing), mouth wash and deodorant. In *Newsweek's* “Spotlight on Business” Nov. 30, 1964, its teen-ager (aged 13 to 22) was credited with buying 43% of all records, 44% of all cameras, 30% of all watches, 55% of all soft drinks. They drink 3½ billion

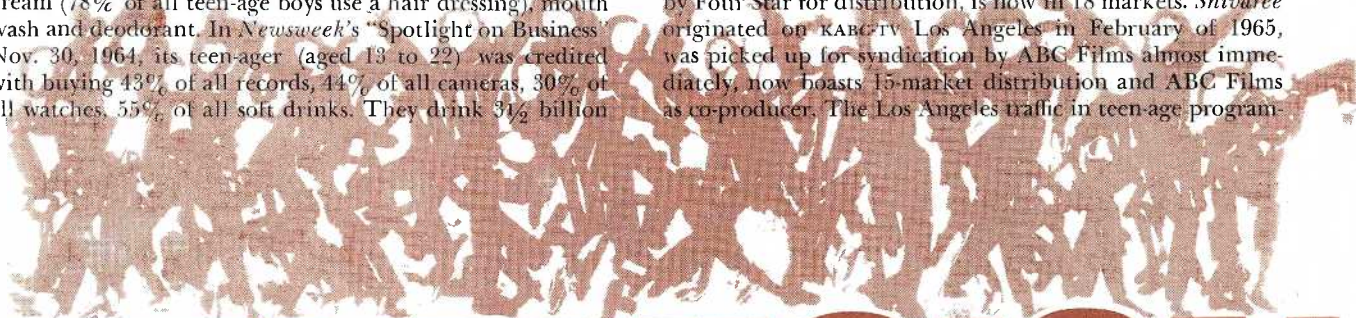
quarts of milk every year, eat 145 million quarts of ice cream, make more than half a billion phone calls every week.

Teen-agers are acting older at a younger age than ever before: 16.9 years is the median age for engagements of teen-age girls; 18 is the age when most women marry; 19 is the age when most wives have their first child. The accent everywhere is on youth.

Television is no exception. Poli-grip notwithstanding, the glow of youth seems to cry out from every 60-second spot. Commercials feature lithesome youngsters sprinting on beaches, “thinking young,” “being sociable.” It's Granny who takes deodorant advice from her teen descendant in the Gillette commercial; it's the in-school nephew who gives his old maid aunt the guiding word about her breath in the Listerine spot. The students have become teachers. In commercial land, it's swinging music, bright smiles and all the energy and exuberance that comes from being young. The kids are having their day and one ad man notes, “If those models get any younger I predict the next step will be retirement farms for 19-year-olds.”

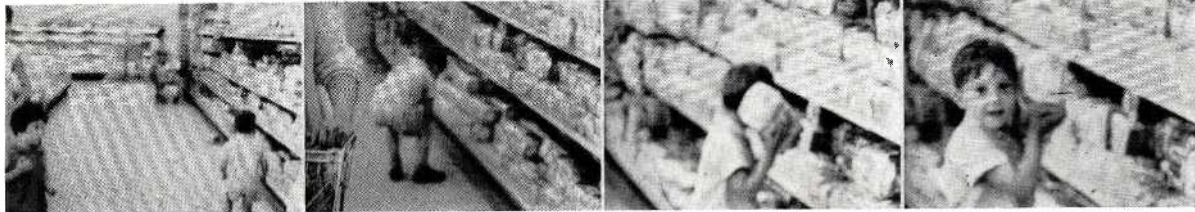
The youth rash has spread to the programing end of the medium, too. Almost every local station has its version of Dick Clark's *Bandstand* (on the ABC network Saturday afternoons from 1 to 2), those shows with the peppy MC and the participating teen-age audience dancing to the pop tunes of the moment. Variations on the theme are in syndication around the country: *The Lloyd Thaxton Show*, *Hollywood a Go Go*, and *Shivaree*.

Much of the syndicated teenage program product had its origin at local stations on the West Coast. *The Lloyd Thaxton Show* began at KCOF Los Angeles three years ago, picked up for syndication by MCA-TV last year. The show now barrels its way into 85 markets across the country. *Hollywood a Go Go* began in Los Angeles on KHFJ-TV the third week in December 1964, was picked up this February by Four Star for distribution, is now in 18 markets. *Shivaree* originated on KABC-TV Los Angeles in February of 1965, was picked up for syndication by ABC Films almost immediately, now boasts 15-market distribution and ABC Films as co-producer. The Los Angeles traffic in teen-age program-



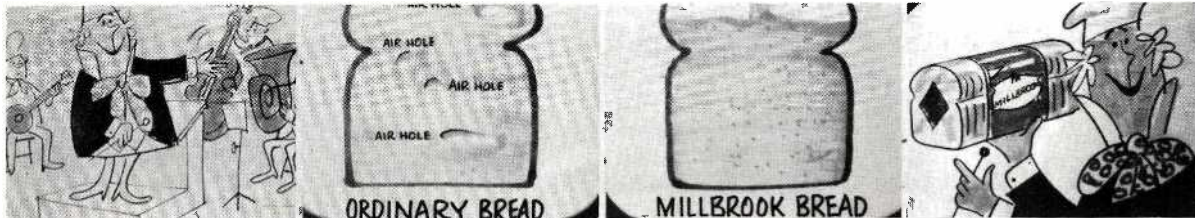
TELEVISION

HERE'S HOW THEY'VE MADE IT WORK WITH McCANN-ERICKSON'S "ICR"



The idea of a talking bread (above) seemed a natural one to McCann's creative people. A remote microphone was concealed inside a loaf of bread and the scene in a supermarket was covered by two hidden cameras. Children, it was found, responded eagerly to the talking loaf, but some adults were too blasé to play along. One lady shopper even exclaimed, "All right, Allen Funt, come out of there!" When tested this commercial did not register as much awareness or persuasion as the one using the animated technique.

When McCann tested its Maestro Millbrook (below) campaign it found that the animated character had generated a tremendous awareness for Millbrook bread. (In one measurement, the Maestro reportedly ranked second only to Elsie, the Borden cow, in terms of recognition.) Maestro Millbrook, as vocalized by Bob Elliot, apparently had developed into an extremely likeable character and was able to persuasively convey the product's messages that "Millbrook bread stays fresher longer because it has no holes."



OLD BEATS NEW IN BREAD PRE-TEST

McCann-Erickson has a simple selling proposition for Millbrook bread, a National Biscuit Co. product sold regionally in the East. Explains associate creative director John Blumenthal: "Because it's a continuous-mix product, Millbrook bread contains no flavor-and freshness-robbing holes and thus stays fresh longer. This is the number one benefit most people look for in a white bread. Our copy said, in effect, 'Millbrook bread stays fresher longer because it has no holes.'"

To execute this strategy, an animated character was devised called "Maestro Millbrook." He was a holdover from a previous campaign, one used prior to the introduction of the continuous-mix bread proposition, which claimed that the product was "Baked to Music." The Maestro was represented as the head of the Millbrook bakery and in that capacity became its TV spokesman. Bob Elliot—of Bert and Harry Piel fame—supplied the voice for the animated character. In the previous five years he was used, McCann-Erickson had evidence to believe that the Maestro had become well-known and well-liked by TV viewers in the area in which Millbrook commercials were aired.

As the agency began its planning for this year's campaign, questions were asked. Was the animation technique and the use of the Maestro the most effective way of presenting what was essentially a simple sales message?

Was Maestro persuasive as a spokesman? Were viewers growing tired of him? Would a new execution of the same selling concept be more effective?

To find the answers to these questions, the creative people at McCann called for help from ICR research.

"We turned quicker than most creative people usually turn to research," points out Blumenthal, "because, as an adjunct of our own creative operation, we knew it to be a tool that could help us, give us answers and give them to us before the fact."

One of the Maestro Millbrook commercials was taken and tested against a new execution of the same concept, but one that did not use animation or the Maestro Millbrook character. The two commercials were tested in a regular Millbrook bread sales area. The results were somewhat surprising.

John Blumenthal tells about them: "We knew bread to be a low-interest item," he begins. "Our new execution, which used the successful *Candid Camera* technique, did little to raise that level of interest and scored poorly in the all-important 'persuasion' area. However," he continues, "Maestro Millbrook did extremely well in every measurement: interest, persuasion, the registration of our copy story and favorable thoughts by the viewers. We came to the inescapable conclusion," Blumenthal sums up, "that in Maestro Millbrook we had an extremely valuable property that we should cherish and continue to utilize in our Millbrook advertising."



Betty Crocker
does it with taste...
and color film
commercials.



Every woman knows the important ingredient to add for appetite appeal—it's color! Betty Crocker knows best. Colors so rich you can almost taste them are blended into her television commercials; General Mills finds it pays off brilliantly in extra sales impact.

Even if you now have to transmit in black-and-white, it still makes good sense to *transmit* from a color print. Your viewers will be seeing black-and-white at its very best. The same Eastman color negative will also yield superb panchromatic prints at a very modest cost.

And remember the extra use color film commercials have in theatre advertising and in dealer and other promotional meetings. For the full story, call your local Eastman representative today.

Motion Picture and
Educational Markets Division
EASTMAN KODAK COMPANY
Rochester, N. Y. New York, N. Y.
Chicago, Ill. Hollywood, Calif.

EASTMAN FILM

TELEVISION A GO GO *continued*

Arbil also points to the potential for high-ticket items directed at teen-agers, too. That teens are crazy for "wheels" is a basic fact. The *New York Times* relates that about a third of America's teen-agers have driving licenses. With the upsurge of suburban living the teen-ager often has to drive to school, frequently owns his own car. Automobile manufacturers have introduced cars designed to appeal to the youth market—Ford's Mustang, Pontiac's GTO, Chrysler's Barracuda, American Motors' Marlin. Even when he's driving the family car, Dad is inclined to listen to his son's preference for one automobile make or another. The teen-age driver is today's target for motor oil, tires, gasoline. He's tomorrow's automobile owner.

The teen-ager as a future big target is explained more fully by Eugene Gilbert, whose youth research organization specializes in studying that market for advertisers. "The youngsters today are maturing at a much earlier age," says Gilbert. "There's no longer that long span between the adolescent and the adult. All the factors are working in favor of the marketer in the teen-age area. Young people are still impressionable enough to try a new product. And once they've tried it and like it, they last a lot longer with it than somebody who's 50." As far as Gilbert is concerned television is an excellent way to reach teen-agers in certain product areas. "Products that require action or demonstration are especially good on television. How to apply a certain kind of make-up, for example—that's difficult to show in a magazine. TV is good for products that require some kind of movement. But," he goes on, "there are certain products that could never afford television—fashions, products with limited distribution or exclusive franchises. Teen-agers also can be reached through radio or magazines excellently. It depends on the product which medium we suggest."

At BBDO, media manager and VP Michael J. Donovan has taken note of the new teen-oriented television boom.

Donovan points out that the teen dance shows have been on local TV for many years, calls what's going on in television now merely a greater emphasis on an old theme. The emphasis, he says, comes from the increase in marketing work in the teen-age area. "They've discovered that this market has tremendous discretionary buying power in its own right through lines of products like apparel, records, entertainment, soft drinks, cosmetics—the teen-age boy spends almost as much as the teen-age girl on grooming aids. Up to now the problem of reaching teen-agers in television has been that programs have been too stuffy and too square for the teen-ager. At last they have programing they don't think is too square for them."

BBDO has actively courted the youth market in television commercials for Pepsi-Cola and DuPont. Pepsi has picked up the sponsorship of local teen-age programs (in New York, the soft drink maker has half-sponsorship of *Shivaree*). BBDO's latest convert to the youth cult is Chevron motor oil. Commercials are being prepared for radio and TV showing in Alabama, Kentucky, Georgia, Mississippi and Florida with the admonition to "Go Chevron . . . put that young Ho spirit in your car." Standard Oil Company's ad manager, Ralph Wooten, explains that the new pitches to the youngsters have a three-fold aim. First, to tap the "immense sales potential that already exists," next to influence family purchases and, third, to "establish the Chevron brand name among today's teens and young adults who face a life span many years longer than that of their grandparents."

The teen-age set has more money today than ever before. The teen-ager is the product as well as the impetus of America's affluent society. Even such an economics-oriented publication as the *Wall Street Journal* has reported on how prosperity trickles down to the children. In an article on May 14 it appraised youngster's allowances, noting that they are given to children to do with as they please, starting at a dime a week as a child, inching up to around 75 cents by

11, reaching the folding money stage by 12 and hitting about \$5 at 15, when the routines of dating, record collecting and fad clothing buying hit their stride. In addition to the money that he gets from his parents, opportunities to earn spending money on his own have increased. Today's teen-ager is riding the crest of a financial wave that's allowing him to pull down three times more than the teen-ager did after World War II.

Junior is no longer seen but not heard. He's got a definite voice in the family circle. There are more than one set of parents across the country who wish it might be a lot lower.

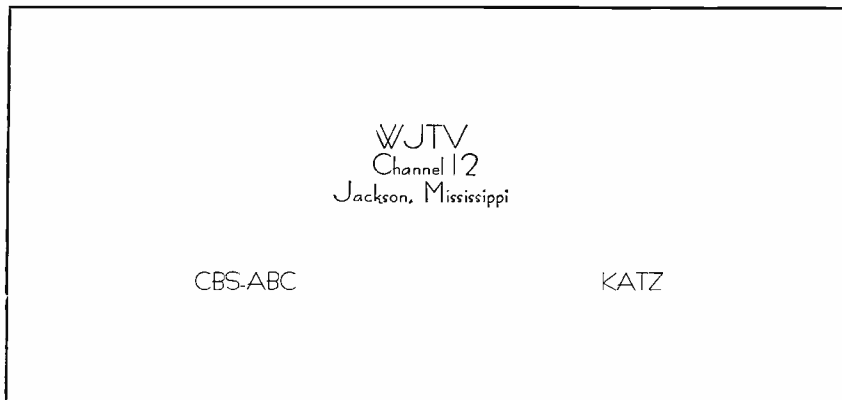
A DASH OF COLD WATER

One adult voice that's been heard on the subject of the economic power of today's teen-ager belongs to Charles F. Adams, executive VP of MacManus, John & Adams. Adams, in a speech in Bloomfield Hills, Mich., predicted that "as young families come to dominate the national picture, the average income for U.S. families will drop proportionately. Average personal income in relation to population will continue to drop as the under-20 and under-25 population continues to grow." He pointed out that 60% of 25-and-under household heads now earn less than \$5,000 per year. He added that almost 90% of the families with incomes of \$10,000 or more have household heads who are over 35. Less than 1% are under 25.

Adams sees the focus on youth having ultimately dire consequences. He predicts that the youth group will lower the national income structure, which will depress most of the discretionary and disposable income with which market analysts usually work. He also foresees that the growing youth market will seriously water down the efficiency with which mass media can be used by manufacturers of adult products. Adams is concerned, too, that this will lead to a probably higher rate of attrition for new products. And because the youth market is not a single mass of people but a fragmented market with complicated segmentations Adams says there probably will be a shorter life span for products that don't succeed and, consequently, greater complications in retailing. He points out that today 36% of the nation's unemployed are under 25, that teen-agers alone added 300,000 to the total unemployed in 1964. Adams urges the study of "how young America behaves as consumers and as individual target markets."

At the moment, despite misgivings, the teen-ager is being courted on television. The youth kick in programing and in commercials is generally felt just to be beginning. "It's a giant iceberg and it's just starting to melt," says one researcher. Anyone over 25 had better prepare for the flood.

END



**Shivaree, the
biggest blast
since the
Frisco quake.
First run.**

Shivaree the biggest noise out of the West since San Francisco fell down (and that was 59 years ago.)



SHIVAREE—music to build an audience by. The songs, the sounds, the stars, the dances—SHIVAREE creates the excitement it takes to capture a share of audience that's worth talking about. And we'd like to talk about it. In the language you and potential sponsors know best—ratings.*

STATION	PROGRAM	SHARE OF AUD.
KABC	SHIVAREE	28%
KNXT	Sea Hunt	17%
KNBC	Survey	11%
KTLA	Rifleman	17%
KHJ	Movie	7%
KCOP	Bronco	9%
KTTV	Movie	11%

That's right, SHIVAREE is #1 in its ½ hour time period in the viciously competitive 7 station L. A. market.

Think you can do with that kind of rating? We don't think you can do without it. So get SHIVAREE and have a real blast.

*ARB—Telephone Coincidental

ABC FILMS, INC.

1501 Broadway, N. Y. 10036 • LA 4-5050

OFFICES: CHICAGO • BEVERLY HILLS • NEW ORLEANS • TORONTO • LONDON • ZURICH
ROME • TOKYO • MEXICO CITY • RIO DE JANEIRO • MADRID • SALISBURY 30, RHODESIA

Overseas attractions: Both the places and the people who make a commercial unique

est experience, he says, was the Doyle Dane Bernbach campaign for the French Government Tourist Office to promote travel outside Paris. "For three solid weeks we were traveling through France, stopping at a different hotel every night except for two times. Every day we had to prepare the location, shoot and go on to somewhere else. At the end of the three weeks we were on our knees.

"People think it is a great deal of fun to go on location. It is. There's no phone to bother you. But you work."

Moullin, born in France, has lived in the United States for the last 10 years and has been an American citizen for the last five. In addition to English and French he speaks Spanish, Italian, Swedish and some German. Tele-Video was formed four years ago. Moullin says "the basic reason we do a substantial number of commercials abroad is we enjoy traveling like mad . . . You do what you like to do. People usually try to do what they are geared for. Some people like to stay at home, some people like to move.

"By now we have shot in France, Italy, England, Switzerland, Spain, Denmark, Mexico and Argentina, and we are scheduled to shoot in Chile and Germany." In each case, he says, the product to be advertised required the specific overseas location. "It's not right to spend a lot of money to go abroad for no good reason, but when there is a good reason, why not go?"

"Once we were going to shoot in France, and there was no time to do it so we had to build a set here to look like the location. The cost was tremendous. It would have cost us less to do it there than here. And it would have been better."

The agency producer for both the French tourist commercials and the Betty Crocker series was Don Trevor, vice president and director of radio-TV commercial production at Doyle Dane Bernbach, also a multi-linguist who was born in Berlin, lived and studied in France and starved in Hollywood before he gained a foothold in television in New York. Trevor emphasizes the authenticity that only shooting abroad can achieve; that is, when the product's story requires it. "If you film in Pago Pago just to go to Pago Pago, that is a false way of selling a product. You're cheating yourself, cheating the viewer and cheating the advertiser."

Trevor says it may not be only the locale itself that is important to an overseas assignment, but the people who live there as well. The Juan Valdez series that Doyle Dane has done for the Colombia Coffee Growers obviously owes a great deal to the sincerity of the participants in the commercials who are cast

on the spot (although Valdez himself was from New York). Doyle Dane also has done a commercial for the Jamaica tourist office that in addition to using swift cuts from one scenic spot to another also uses a rapid series of faces which symbolize the people of the country. This striking commercial was filmed by Rose-Magwood Inc., New York.

Even native talents may be essential to a commercial. Bob Bergmann tells how Filmex hired a group of Greek folk singers to sit in the bottom of the Chrysler farmobile and sing on cue, inspiring the others in the cast to spirited performances. Of course, it is not always the unsophisticated who are in demand. Doyle Dane, for example, has gone to Paris specifically to shoot the revue troupe who played in "La Plume de Ma Tante" in a series of humorous commercials for General Mills' new Daisy snacks. And General Cigar Co. has had to go to France to shoot Fernandel for its White Owl Invincible commercials, since, according to George B. Reichart, VP for advertising at General, the French comedian will not fly and doesn't trust steamships. And for the nebbish character the commercial story-line requires, a "little man" who becomes a VIP with his first draw on an Invincible, only Fernandel would do.

Another reason for going abroad for talent is cited by Rothenberg, who says it sometimes is done by the cosmetic, fashion and other beauty conscious advertisers to find girls with a different look. The supply may be short in New York, he explained, because girls who work for Revlon can't work for Hudnut, and so forth. And then there is the Timex series which features boys diving off cliffs to bring up durable watches out of deep water. "We just haven't found any cliff divers in the United States," James Ellers, Timex account supervisor at Warwick & Legler, says.

A man who agrees that the reason to go abroad is to get the people—but in this case the creative people who actually produce commercials—is Eric Pomerance, who has a different slant as a representative in the United States for three European production companies, and also eastern sales manager for DePatie-Freleng Enterprises Inc. in Hollywood.

His European clients, carefully chosen to avoid conflicting competitive interests, are Joop Geesink's Dollywood in Amsterdam, whose stop motion work with puppets has often been used for American commercials; Hardy, Shaffer & Associates Ltd., London, a newly formed commercial production company whose principal director, Robin Hardy, worked in New York for four years, and Jean Mineur, Paris (until recently known as

Cinema Nouveau), a production group with what Pomerance terms "a very French feeling" for live action and modified live action motion picture work.

Pomerance said that a search for a particular location was, of course, a legitimate reason for shooting overseas, although so much footage is often concentrated on the product that all the local color is cut away. He gave as an example of this a car commercial shot abroad in which the car filled the whole frame throughout most of the minute commercial. Another legitimate reason, he said, is the use of a particular creative talent abroad. And here, of course, is where Pomerance comes in.

He feels that there often is a conflict in the mind of an advertising executive who would like to use an overseas production company but is worried that if the commercial is completed abroad before the client has a chance to look at it there will be trouble. Re-editing and re-doing opticals can be a costly business. Pomerance says he solves this problem by having the producer abroad do only a rough cut of the commercial, which Pomerance then can have finished in New York. In that case, if the client says, "I don't like that scene, get one where she doesn't smile so much," the extra footage is still available to search through for the desired shot. And if the client doesn't like the editing indications for a dissolve or a wipe, a different optical effect can be used without costly re-doing.

It's Pomerance's opinion that the "person who's indigenous to a region knows a hell of a lot more about it than someone from abroad. European cinema people are familiar with local conditions, while Americans are the most provincial people in the world. Europeans get more cooperation from the crews, who tend to believe that Americans have sacks of dough."

Pomerance also says he is in constant touch with London and Amsterdam over production details—and on one occasion reached into the wastebasket by his desk and drew out a fistful of discarded cables to prove it.

Pomerance's most sought-after client is Joop, who has done commercials for Beech-Nut, Betty Crocker, Kodak, Ballentine, Winston cigarettes and Household Finance, among others.

There are 160 persons on Joop's staff in Amsterdam, and sufficient facilities to shoot 12 separate stop motion films at one time. The company was formed after World War II, and many of the original staff were trained by the pre-war George Pal organization.

The lure of the London company Pomerance represents would seem to be

Making commercials in foreign locales has proved advantageous to institutional advertisers

the famous English director Joan Littlewood. Hardy, Shaffer & Associates was formed last November by two men who had worked for the now-defunct TVA Group, and while there Shaffer produced and Miss Littlewood directed an award-winning commercial for the British Egg Marketing Board called "Sheila & Eggs." It was seen in the U. S. recently at the American TV Commercial Film Festival. Pomerance says Miss Littlewood will continue to work with Shaffer on commercials, so if any American advertiser is willing to try a little *cinema verité*, East End style, the opportunity is there. They've also done a Kellogg Rice Crispies commercial for English television that Pomerance says has all the slightly daft teenage appeal of "Hard Day's Night," and marks a considerable change from the more commonplace commercials slated for younger children.

Pomerance has had nibbles but no bites for his French company. So individual and French are they that Pomerance recommends that they be used in a situation where they can be given the greatest latitude. As could be anticipated, they're rather *nouveau vague* in their use of jump cutting and a free mastery of the camera.

There not only are ties between production companies in America and abroad, but also between advertising agencies here and their branches, affiliates, subsidiaries or partners overseas, a trend of growing magnitude. Doyle Dane, for example, handles Volkswagen advertising in both Germany and the U.S., and a commercial DDB filmed in Switzerland, answering the question of how the man who drives a snowplow gets to work, was shown on U.S. TV in a one-minute English format and in Germany on both television and cinema with a different sound track and shortened to 30 seconds. In another case, Doyle Dane used an English company with representation in Kenya, a couple of American writers and an American art director, to film a commercial in Africa for a German coffee client to be shown on German TV.

The internationalization of American business, itself, is bringing about complicated questions of how to handle advertising for products which, in crossing borders, become involved with different cultures, languages and sales approaches. A company that comes immediately to mind is the Coca-Cola Export Corp., with headquarters in New York. Separate and distinct from Coca-Cola, Atlanta, the international corporation markets the omnipresent soft drink in 125 countries throughout the world. Until recently, the corporation set the pattern for commercials, either cinema or television, wherever they were used. Story-

boards in book form were sent from New York to regional managers, who would then see that they were produced locally. A new approach that assures even greater central control is now being used, but it is classified "top secret" until the corporation, always cautious about tipping its hand, is certain that it will work.

Asked whether any of the Coca-Cola commercials produced abroad for foreign viewers were ever found so persuasive that they also were used in America, McCann-Erickson's Stu Brown says they once considered using a Belgium-made commercial here but decided against it. The reason they turned it down was the feeling that part of the intrigue of the commercial was the very Flemish-looking farmyard in which it was filmed, and that sort of exoticism might not sell Cokes in America.

The whole question of whether a foreign setting is a plus or a minus for certain products can cause a great deal of agonizing. Empathy is an important ingredient in a sales message, and when people are seen gulping down a product in a posh foreign setting the consumer doesn't feel he can aspire to, there may be static. According to Brown, it's like walking through a corporate mine field, so gingerly is the subject handled. "It's one thing to hold the carrot before the horse," he said. "It's another thing to place it way out of reach."

The far-flung interests of American business have also meant that foreign locations have proved a natural for institutional advertising, as for example the Chrysler International commercials using Simca in France [see TvM, October 1964] and the Katsika in Greece. And Gulf this month will air the first of five overseas institutional commercials being filmed this year, three in Europe and two in Nigeria. Mark Strook, Young & Rubicam supervisor on the Gulf account, said the theme of the commercials is that wherever in the world there is work to be done by petroleum, Gulf's there to do it. A key requirement of the institutional advertisements, which also are considered a corporate umbrella for Gulf's consumer commercials, is that they tell a story that is interesting in itself.

Strook said Gulf is "extremely good about informing us about what it is doing," so when copy writer Charles Blood left for Europe in October on a survey trip he already had an idea what to look for. He visited England, the Netherlands, Italy, Sweden, Norway and Nigeria, accompanied in each country by a Y&R or Gulf representative, or both. "Chick came back with 10 or 12 good story ideas," Strook said. "Some couldn't be done because of logistics. He went out to Pittsburgh and sat down

with the client and they settled on the five we'll make this year."

Murray Lerner was producer for MPO Videotronics and Frederick Camman was agency producer. The locale of the first commercial is Sweden, and it illustrates the extremes Gulf will go to to service a small fishing fleet there. The second takes place on the small island of Giglio off the Italian mainland which has only 44 vehicles, most of them motor scooters, and only one gas station to service them — Gulf, naturally. The third shows a train that comes down from Gulf's depot in the north of England and rolls through the English countryside, dropping off Gulf products along the way. The Nigerian commercials will be filmed this summer when it's hot but at least not rainy. A Nigerian, Eburn Adesoye, who works part time for Y&R in Lagos, helped plan the two commercials while he was in New York on business. They will tell what Gulf has done in Nigeria to find oil, and what it does with it once it's found.

All the commercials, which will run on Gulf's instant news specials, will be in color for the first time this year. "If they are as good as we think they're going to be, I would hope that next year we would do some in Latin America," Strook said.

It is Strook's belief that such communication satellites as the Early Bird will make Americans more aware of things overseas, and indirectly boost the number of commercials made outside the U.S. for the American viewer, with his increasingly expanded view of the world.

A spot check of New York commercial production companies indicates that the proportion of commercials filmed beyond U.S. borders currently represents less than 2% of the total seen on American television, although individual companies may take a special interest in overseas filming and do considerably more than the average.

This percentage is expected to rise, but not with a dramatic leap, owing to the increased internationalization of modern life. As the world outside becomes more "Americanized," a deceptively simple word that covers a multitude of developments, it will become increasingly possible to film a single commercial here or abroad that can be used for a variety of television markets simply by changing the sound track.

Even the Soviet bloc, as it finds itself with surpluses, is showing an interest in television advertising as a way to move the caviar off the shelves. A Gorky Street-Madison Avenue co-production might not push international cooperation one inch closer but the commercial should be well worth watching. END

**Nothing
covers
television
coverage
like ARB
TELEVISION
COVERAGE/65**

Change is synonymous with the television industry. And since the American Research Bureau's major coverage study in 1960, the years are marked by rapid growth and new developments . . . many changes which will be reflected for the first time in ARB Television Coverage/65, now being readied for client release early this fall.

In addition to up-dated net weekly and average daily circulation estimates, this new study, based on sampling in more than 3,000 counties, will provide current estimates of UHF and unduplicated network circulation by county, color television penetration by market, and CATV penetration in key areas.

Forty-nine state reports, county-by-county. More than 500 individual station reports. Totally, a new basic reference for television circulation estimates.

If you have not already seen the full presentation of this timely report, call your ARB Representative. He will show you why *nothing* covers television coverage like ARB Television Coverage/65.



**AMERICAN
RESEARCH
BUREAU**

Washington • New York • Chicago • Los Angeles

THE SEARCH FOR MARKETING EFFICIENCY *from page 37*

work. In other words, we may have research or information delineating a certain framework in which to work. Within this area it's possible to take several routes creatively. What this research can do—and in this sense it's not much different from most pre-testing research—is to help the creative person outline which is the best approach. The big difference with this research is the confidential nature of it.

"A creative person," she points out, "might have a completely wild idea. Normally," she stresses, "he wouldn't get a chance to explore it. But now, if it doesn't work out, fine, nobody had to know about it. Yet if it does work out there's an opportunity to break out of a pattern or a mold that under traditional circumstances might not even be attempted."

In general, the information for the ICR report is based on the extent of viewer involvement in a commercial and the degree to which the viewer was persuaded by the commercial. Viewer involvement is measured after exposure to the first 15 seconds of a 60-second commercial. More and more McCann has come to realize the value of analyzing the lead-in separately from the total commercial.

Among the other questions the ICR report seeks to answer:

- Measurement of the initial message that viewers received in order to determine the relationship between this and whether or not people want to see the commercial.

- Are viewers picking up the message immediately?

- Are they misinterpreting the message?

- Is there something that's causing them to tune in or tune out?

- What ideas are viewers taking from the commercial and to what extent do they consider this important?

- What subordinate ideas did viewers find in the commercial which would reinforce their feelings?

- What general favorable or unfavorable thoughts did they have after viewing the commercial?

- Did they learn anything new from the commercial?

- To what extent were they persuaded by the commercial?

The last is the key measurement and, although it's based on one question as determined by a score, McCann recognizes that the responses to this question are a function of all the other component measures.

ICR's techniques involve personal in-home interviewing. Unlike many other pre-testing methods, it doesn't focus on recall. Respondents view commercials on

a small, 8 millimeter rear-screen projector. They see the tested commercial along with several other commercials, all of which are applicable to the particular respondent. If it's a man, he's shown from four to eight male-oriented commercials.

A common procedure is for, say, the commercials shown to all be creative requests. One may be a request for testing a cookie product commercial, another for a cracker commercial, another for a juice commercial, still another for a coffee commercial. ICR will combine all these food and beverage products in one flight and show them to a sampling of women. The point is that all the commercials have to be somehow related.

Interviewing is done in any area of the country (usually by about 12 interviewers) or in all areas which McCann-Erickson feels are significant or important to the creative question. Selection of respondents also is determined largely by the nature of the creative question. The question, for example, may be: Is our commercial effective among people who have been exposed to this commercial for five years? Or, How does previous exposure stack up against a new commercial we may be creating? McCann then would go into a particular market area where people had been exposed to this commercial for a certain period of time and test it against the new one being created. If



the creative question was, How effective is the commercial with a teen-age audience? McCann, obviously, will go out and sample teen-agers.

The field work for the ICR reports is done by Marplan. It's conducted on a random sampling basis. Interviewers are given certain areas of a specific city to cover. They are instructed to go to every other house until they get a complete interview. It works out to be a relatively systematic random area sampling.

McCann generally has been using 100 respondents for each flight of commercials it tests. The actual interviewing—depending on how difficult it is to find the particular people required (farmers take more time than average housewives)—usually takes between one and two weeks to complete. The Institute of Communications Research evaluates the information. That is the research organization that does the technical work, the coding, tabulating of the interviews and the written reports.

The interview consists of seven questions. Two questions are asked within the first 15 seconds during which the television commercial is shown. The commercial is then stopped on the screen and respondents are asked to what extent they'd be interested in viewing the commercial if they saw it on the air. They also are asked why. Both qualitative and quantitative measures—both scores and open-end answers—are com-

plied for each question. The second question deals with what message respondents received after viewing the first 15 seconds of the commercial.

Respondents then are re-exposed to the entire commercial and asked successively: What do they consider the main idea of the commercial and how important is it? Were there any other ideas in the commercial which they consider important in buying the product? What general personal thoughts or feelings did the commercial elicit? To what extent did the commercial persuade or increase respondent interest in buying the product? (the key question). And the final question, which McCann is finding to be of increasing importance: Was anything new learned from the commercial?

This last question does not necessarily pertain only to a new fact learned about a product. It also may refer to a new way of looking at an existing product, a new way of looking at a former idea.

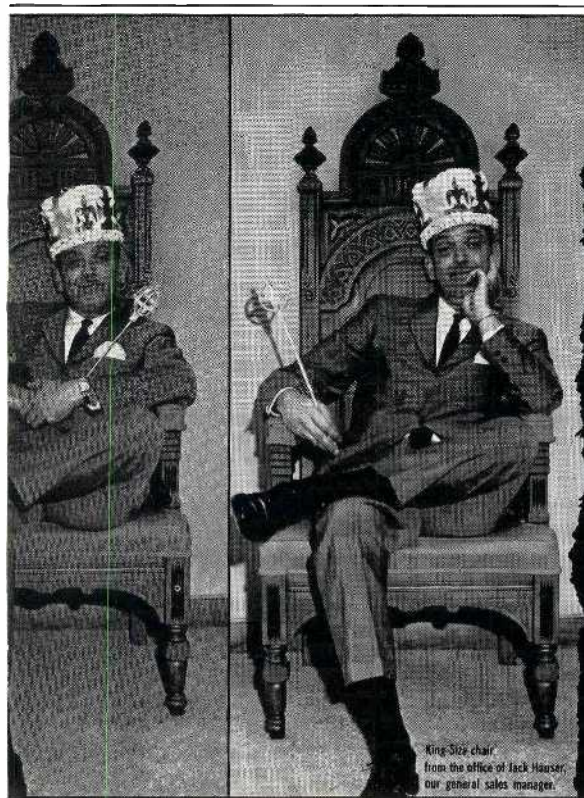
ICR research is used not only to pre-test TV commercials, but also to test print advertising. For this purpose respondents, to simulate flipping through a magazine, are shown an ad for three seconds. Then they are asked the usual questions with a slight change of wording: If they saw this ad in a magazine would they want to read it? Why or why not? What is the ad trying to get across? Then they are re-exposed to the

ad and asked about the main idea, the subordinate ideas and to what extent persuasion was achieved.

Pat Greenwald, who received her masters at Columbia University and who's been with the Interpublic Group since 1958, starting as a project director at Marplan, is the pivotal person in McCann's new approach to research. Basically, her role is to help the creative people make use of the research effectively.

"Creative people are not researchers," she explains. "I help them obtain the information in the most efficient way, in the way geared to best answer their questions. My role also is to advise them on whether or not their problem is researchable, which is a crucial question."

All creative requests come through her on their way to ICR. She determines whether research will be able to answer the creative question. After deciding whether or not it can be researched, she then tries to evaluate the best way to initiate the research in light of the creative problem. It's her responsibility to design the research before it goes into operation so that it's set up in the most efficient way possible to answer the creative question. She recommends to ICR the kind of sample that should be used, where the commercial should be tested, sets up the test materials (the commercials that should be tested along with the one in question) and formulates



King-Size chair
from the office of Jack Hauser,
our general sales manager.

If you had the Quality touch

You'd place your customer in a King-Size chair and cater to him in a manner befitting his stature and importance. You'd recognize his needs . . . his desires . . . his great hopes for every expenditure. More important, you'd go to great lengths to see that these wants are achieved. If it takes some extra special effort . . . some merchandising . . . some local calls . . . or other activities . . . you'd be ready to serve. That's the way with a quality operation. If you like King-Size customer service, contact one of our Petrymen.

WFAA-TV

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

Says Chet Posey: "ICR research allows us to check out our ideas in the real world"

any additional questions and information that may be needed.

When the interviews come back to ICR for evaluation, Pat Greenwald comes back into action. She discusses with ICR the purpose of the research and what's being sought for creatively. She makes sure that the codes and tabulations that are set up to evaluate the interviews are geared to answer the creative question. "Should we look at users vs. nonusers of the product?" she may ask. "Should we analyze one geographic area vs. another area?"

The people at ICR write the report. Copies of it go to Pat Greenwald, the creative person making the research request, Paul Foley, chairman of McCann-Erickson, and Chester L. Posey, senior vice president and director of the creative division of the home office for McCann-Erickson.

The results of the research are disseminated, very deliberately, on an informal, private basis. Mrs. Greenwald may go through five or six individual reporting sessions with the creative people who initiated the research. She gives it totally individualized handling.

"That's the only way creative people will feel the research is their own and that they can handle it as they see fit," she reports. "If they know it's going to be exposed before their whole creative group its purpose is defeated."

With big budget in hand, with privacy of disclosure assured, with tactful Pat Greenwald at the controls, the question remains: Has ICR research spurred the creative ability to turn out more efficient advertising? In answer, McCann-Erickson can cite case histories where the course of a campaign, already bought and approved by a client, was changed

in mid-stream by some creative exploration not thought possible originally.

As illustration, in the print medium, a campaign for a cookie product was evolving with the agency reluctant to show the product itself in the advertisement. The agency was even dubious about taking an appetite-appeal approach because it felt that people were negatively predisposed to the product. Consequently creative efforts were aimed at people—children—and the package, rather than a direct appeal made to the appetite. This concept was convincingly sold to the client.

Meanwhile, McCann-Erickson, using the ICR technique, had tested some appetite-appeal approaches creatively and found that they did have a value, that they weren't alienating people. The agency went back to the client and as a result the nature of the campaign was switched from a package-people to a product-appetite approach.

In television, in the area of stomach remedies, McCann-Erickson was able to use ICR research to create what it thinks is a more efficient campaign. The agency recently created several experimental commercials to see how it could generate interest and uniqueness in a field where television watchers seemingly are bombarded with commercials that simulate the insides of intestinal tracts and other such unsightly views. McCann's test commercials took several approaches: the traditional, the less traditional, the even less traditional and one that was almost—to use the jazz idiom—out. The agency found that the exaggerated approach was the most persuasive and it's now being used in a campaign.

(In both case histories cited, ICR research was revealed to the client. This

procedure, however, is the exception rather than the norm.)

The ICR-CER program was conceived in 1962. Dr. Paul Lyness, former president of Gallup & Robinson, came over to Interpublic as a research consultant to help set up the technique. Some two years was spent on basic research to see whether the tool was valid, reliable, workable, meaningful.

The program was initiated on an active basis in January 1964. Pat Greenwald, then associate research director of McCann-Marschalk Co., soon transferred over to head the project.

Last year, some 500 ICR-CER reports were turned out, about half of them involving TV commercials. Currently ICR research is used for about 60% of McCann's heavy TV clients, the very largest of its customers. A complete 16 millimeter soundfilm is made of the test commercial. Says Pat Greenwald: "We'd also like to get into more rough testing on film. It would give us a tremendous advantage. Pre-testing in TV is way behind print. Print is easier and the production costs are cheaper. The more we can get into experimental rough testing with commercials, the more money we save."

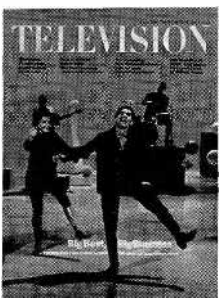
The ultimate goal of McCann-Erickson's fresh approach to the search for marketing efficiency is for creative people to use the gathered information as a contribution to the creative process as it is being developed.

Is this the way it has worked out? Chet Posey, the creative director, answers:

"ICR research," he says, "allows us to check out our ideas in the real world. It discloses the strengths of the commercials, allows us to shore up the weaknesses. It gives us clues to how real people seem to respond to real ideas. It gives us the confidence of our creative intuition. We use this information—this real world experience—in making judgments with regard to our product and our recommendations."

ICR is McCann's attempt to do something different, to present research in a different kind of role. It views creativity not merely as an output process but as an input/output process. It provides the means for checking out free-wheeling, wild ideas. It considers information as important and necessary as writing, graphics, sound and motion. And information is treated as an integral part of the creative process.

"Informed authorship," says Chet Posey, "is the only sure route to persuasion. The product that would result from truly informed authorship should be easier to sell, easier to buy and measurably more effective in its ability to move and persuade the public." END



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company executive notes that while union "cooperation" is better on the West Coast, and Hollywood does have the experience in processing color film, "good work can be turned out here in the city." But New York, he explains, with only a handful of color processing labs, "has just too big a volume of commercial work to give color the quality control it needs. Open more New York processing labs to cut down the rush, and a little more experience in color work, and you won't have a problem."

Many of the New York agency commercial producers agree with this, many are satisfied with New York color. Says one: "Any good black-and-white cinematographer can convert to color. Perhaps not overnight, but he'll improve with experience. The set-up and shooting of the color commercial, with careful pre-planning, is no problem. And if you have a good relationship with your production company and lab, they'll do good work for you. Go to the West Coast? Frankly, a lot of guys go that route just for the trips and the fun."

One thing there is general agreement on, however. The color commercial, be it perfect in every technical respect or less so, must eventually go through the network or station color system "with all of its faults," as one agency producer puts it.

DDB's Don Trevor considers over-the-air transmission of color "troublesome," says "the manufacturers still have to build better set-tuning devices." Sherman McQueen of FC&B, while not completely happy with color reception quality, feels that the situation is improving. "The networks," he says, "are sending out a much better color signal than they were a year ago. And TV servicemen are steadily getting better on color."

Color reception, like black-and-white reception, as the engineering people point out, is a matter of home antenna orientation, reception area, weather conditions and any number of physical factors. Some people don't tune their sets properly; children may fiddle with the tuners. The color signal can be insured only up to a point. These are the unavoidable conditions. Community antenna television operators, of course, who boast of picture "purity" and improved reception by cable vs. over-the-air reception, have seized on "better color" as a key sales approach.

Undoubtedly there are a number of engineering problems to clear up on color. NBC-TV claims that it will not soon lose its "color advantage" to the rival networks because color set owners have generally "oriented" their antennas to an NBC station and, says NBC research, "once an antenna is oriented to a particular station, other stations broadcasting color may show a color ghost."

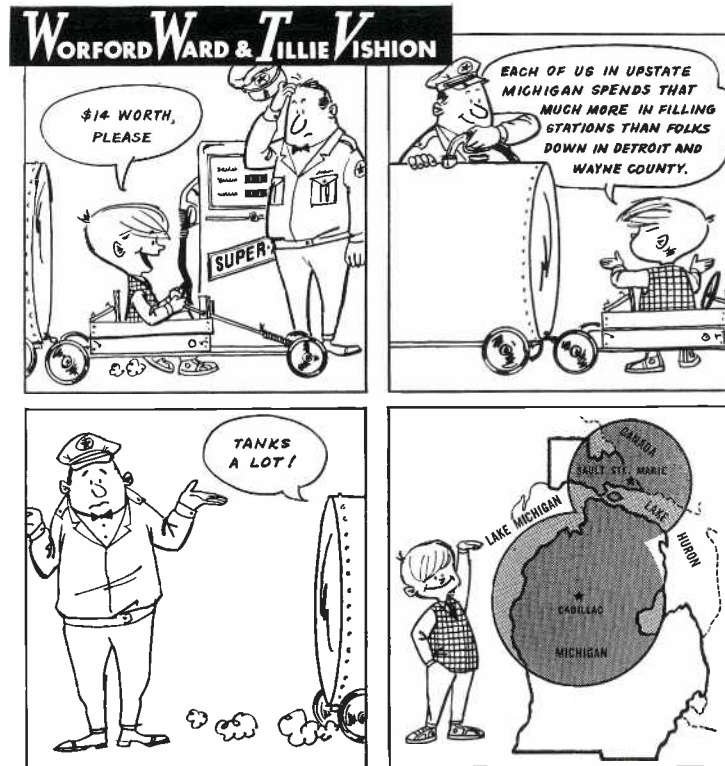
A "ghost" is annoying in black-and-white; in color it can be disastrous.

Color TV is keyed to flesh tones and cameramen and producers have to know the tricks certain colors play, be careful of colors that "flare," study value, hue and intensity, know that greens photograph darker than they look, that shadow areas are deadly. Hot colors—purples and magentas—are seldom used; makeup is mandatory. Baroque sets with many objects and many hues will spill into each other. Keep it simple is the best advice.

Producer-director Peter Elgar believes that "most products are more right for color than they are for black-and-white." He knows it is often difficult to portray product color correctly, "but if you have the time to experiment with your light-

ing and camera, you usually can get the effect you want." Elgar remembers once refusing to artificially doctor a bottle of green Prell Concentrate Shampoo. He shot it for two-and-a-half days before capturing the natural color.

But in production, where time is money and where each step in lab work takes one day longer for color than for black-and-white (and overall about two weeks longer for color vs. the same commercial done in black-and-white in three to four weeks), color correction often is necessary. Black-and-white has its color correction also, and it may even be easier to do in color, but it is more expensive than for black-and-white. Manning Rubin, VP and director of commercial production at Grey Advertising, has estimated the correction cost



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Here's high-octane proof: at service stations, people in our 36 counties outspend folks in Detroit and Wayne County by \$13.65 a year.

(\$141.23 vs. \$127.58. Source: SRDS, July, 1964.)

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 WWTV CAYLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
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Avery-Knodel, Inc., Exclusive National Representatives

One expert's basic feeling is that "anyone who sells in color stands to gain in color"

as high as \$250 for a color commercial.

Packages will undoubtedly be designed and in some cases redesigned with color TV in mind. It's been done before for black-and-white TV. And color correction expertise as well as film technique eventually will reduce costs.

From the "ethical" side rather than the production side, what can and can't be done in color correction is an industry concern. The National Association of Broadcasters' Television Code recently cautioned toy manufacturers and their agencies to watch their guidelines in employing color correction properly. Noting that monotone toys have been painted so as to appear multicolored on TV, the Code Authority warned that "color correction which alters the real appearance of a toy constitutes misrepresentation."

Norman H. Grant, former NBC director of color coordination operations and engineering and now a color TV consultant, makes the point that "faithful reproduction of color on television may not be as critical a factor as many people seem to think. Unless the color is outrightly offensive, the layman in the home—who tunes his color set to a hue of personal preference anyway—

probably doesn't care one way or the other if a cigarette pack is a shade off its actual color.

"We still have a lot to learn about a viewer's color memory for products," Grant continues. "We know that a client probably will sell more in color because his product will stand out that much more when the TV viewer sees it on a supermarket shelf. Color TV places product color in her memory. This is an area that can stand a lot more research."

Grant also notes that magazine advertising color, like TV color, is not an exact thing. "Take the same four-color ad and put in in six different magazines. Chances are," he says, "that you'll see it reproduce slightly differently in every case. But the point is that as long as you do not have the real color reference in front of you, and the color is not offensive, it is still effective." Grant's basic feeling is that "anyone who sells in color stands to gain in color."

There is no doubt that the sentiment is being echoed. Grey Advertising earlier this year surveyed leading production houses on their color business. Almost all of the companies reported considerable increases and a number said color is now accounting for 30% of their output. The story is the same or better on the West Coast.

Of the 1,511 commercial entries in this year's American TV Commercials Festival, 16% were color film commercials. The largest group of color commercials was in the automotive product category with 43 entries. Not far behind was food products with 33. And there were a larger number of categories in which there were color entries (38 out of 47 overall or 81%) than ever before.

At Tele-Video Productions, New York, sales manager Andre Moullin flips through a sheaf of correspondence from companies asking for color production estimates. "They are doing everything in black-and-white but they are asking how much more it will cost to do color." Moullin is understandably happy, but harried. He says Tele-Video's color production has jumped from 30% of total volume last year to nearly 60% currently "and scheduling for the next three months shows that more than half our work will be in color."

Shulton, Schweppes, Goodyear, Clair-ol, Colgate, Erik cigars, Pepsi-Cola, Maxwell House, Volkswagen, Bulova, Dupont, RCA, International Silver, Alka-Seltzer, Betty Crocker, Westclox, Chrysler Imperial, Heinz dressing, Ocean Spray cranberries, Jewelite brushes and Prince Gardner have made up most of Tele-Video's color business this year. Some of the accounts have been in color

for a long time but most of them are newcomers.

Moullin says color averages out at about 20% more costly than black-and-white (a range between 20% and 35% seems to be cited most frequently) with the big costs—and most of the problems—coming in opticals, getting corrected prints to "look like the rushes." When you go through three or four answer prints, which lose quality with each generation, have things like animation, dissolves, superimpositions, titles and color correction added on, costs can skyrocket.

The production crew for a color commercial is generally no larger than the crew used for a black-and-white commercial. But because a color film requires more lighting, there may be some overtime pay attached to getting electricians, or a lighting expert, on the set early for pre-lighting.

Savings may be effected—some estimates say as much as 5% of the cost margin—by shooting color commercials in a group of three, although this applies equally to black-and-white. Location shooting costs in color are generally no more than black-and-white, although if you run out of full daylight—more critical in color than in black-and-white—it may mean an extra day's shooting, and more money.

It has been found that the major differences in cost between color and black-and-white come in post-production. Lab work, printing and opticals can be three times more expensive. A black-and-white optical negative which costs \$700 can easily cost twice as much in color. And raw film stock is over three times as expensive—40 cents a foot for color as compared to 12 cents for black-and-white.

Pre-production on color can be as simple or as complicated as an agency wants to make it. Art directors and set designers naturally work in color for black-and-white commercials (which are technically artificial), so nothing really changes for them except knowing that for a color commercial the color will be seen. More care is needed in planning colors; exact shades and hues have to be considered; the cast has to be directed on wardrobe.

"If the agencies know what they want," says Andre Moullin, "and keep in mind that color also has to reproduce well in black-and-white, they get the photography they expect."

Peter Elgar, who has watched color in the commercial field grow tremendously since he brought in the first color commercial late in 1953 ("It cost \$11,000 then; it would be more than triple that today"), says that, like anything else, color commercials will be only as good

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TELEVISION

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His lifetime gets longer every minute

It's a good deal longer than it used to be, ten or twenty or thirty years ago. And it gets longer every day, thanks in large part to medical research. Over a million men and women are alive today, cured of cancer. Research helped find the answers that saved their lives. Research takes time. And money. The American Cancer Society spent over \$12,000,000 last year alone, to find still more of the answers. Yet \$2,000,000 in research applications, approved by the Society, could not be financed for lack of funds. Your dollars are desperately needed to help speed the day of victory over this dread disease. Send your check today to CANCER, c/o Postmaster.



AMERICAN CANCER SOCIETY

COLOR IT FAST *continued*

as the people doing them. Technically, Elgar feels that film color is at a stage where it can make great advances. He notes that color stock today is as fast and in some cases faster than black-and-white. There are new 500mm lenses with a depth of focus of two city blocks. Color finishing has room for improvement, but it is getting better and, says the European-trained producer, "more and more of the creative men are learning and are showing a willingness to experiment."

Unlike film, its competitor, video tape, especially color tape, has yet to make a sizable dent in the commercial arena. To many production men it is still an "unknown." To a few, like Ted Bates' Bob Margulies, tape, "or wire," will be "the color future because of its quality."

"There is undoubtedly room for both reproduction systems," says one color man, "and decision will have to be made by ad agencies on where to put their investments."

Color tape has been around only since 1958 and its technology has lagged behind its promise. It is an electronic process, similar to live TV, which records what the camera sees and can play it back immediately by tape machine. It costs less than film, has the advantage of immediacy and the capability of rapid takes and re-takes but, unlike film, there are no after-the-fact lab activities for further color refinement or correction.

Preparing a set for taping, matching and balancing the cameras, lighting, working within a 20-to-1 value or contrast range in which, if exceeded, dark colors become darker and light colors wash out, and watching over many other pre-production essentials, make a color taping more difficult than a color filming.

While the 35mm color film commercial must be transferred to 16mm prints (color-capable high-band tape recorders equipped), with loss of quality in the process, color tape has been handicapped even more so. Until recently there was no way to get good prints off color tape. In dubbing tape onto 16mm film for station play, quality fell off noticeably after the second generation dubs.

This year, with the introduction of color-capable highband tape recorders (RCA's TR 22 series and Ampex's VR 2000), the promise is for color tape copies with more detail, quality as good as the tape masters up to the third generation. The new machines also can electronically edit color tape, something that wasn't possible previously.

MGM Telestudios and NBC Telesales are the most active organizations in color tape production. Both operate in New York and in Hollywood. Dan Sullivan, in charge of NBC's commercial tape operation, says color tape work saw a big surge in the latter part of 1964 and that it is continuing this year.

NBC, determined to make color tape competitive with black-and-white, reduced its rental fees for both commercials and programs on its color taping facilities two months ago from \$450 an hour to \$400 and boosted the black-and-white rate for the same facilities from \$350 to \$400. With certain charges for extra personnel for color and longer set-up time, the NBC color tape commercial is running from 3% to 5% more than a black-and-white vs. from 5% to 10% before the rate revision.

MGM Telestudios currently estimates its color tape commercials are from 3% to 10% more costly than black-and-white. Noting just how fast production can be, MGM recently completed a Shulton color commercial in eight-and-a-half hours. The extra cost for the color was \$275.

As more stations get color video tape equipment, of course, the need for tape transfer to 16mm will lessen. Nonetheless, NBC claims it has the capability of making 100 color dubs an hour to supply the spot market. MGM has beaten the tape dubbing problem with what it calls the Gemini process. A 16mm film camera is harnessed to a TV camera and the color commercial is shot simultaneously on both through the same lens.

Location shooting with color tape is much more costly than in the studio. MGM estimates that the location cost increase over black-and-white runs from 10% to 40%. Color set-up time on location is four times more than black-and-white, mobile unit power required for color is three times as much and there is a severe shortage of color tape mobile units — only seven in the country. In the fall and winter they roll for various sports pickups, are generally available only in the summer and agencies must make appointments to catch them. And it looks like two years before additional units will be ready.

Advertisers starting into color, or thinking about it, will have to learn for themselves — how much more it will cost, its efficiency in relation to their product, tape, film, color recall research, market color penetration, statistics.

While the production cost factor looms important today, it will decrease as more advertisers buy more color commercials. The networks may start charging for program color, but many color observers feel that they will not. "More likely," says one, "they will raise their rates generally and they'll all be in color anyway. So what's the difference?"

With competitive pressures building up, the color audience growing and the value of color being analyzed, and probably being found too great to ignore, how much more a color commercial costs vs. black-and-white may seem a moot point. When your competitor is in color and you're not, that may well be the biggest incentive around. **END**

TELEVISION MAGAZINE'S TELESTATUS



*How things stand
in television markets
and coverage
as of
June 1965*

U.S. households now number **57,000,000** U.S. TV households now number **52,365,000** U.S. TV penetration is **92%**

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 266 other sets, all having to do with the 266 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE'S formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-increasing industry.

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
A			
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,900	Augusta, Ga.—80 WJBF (N,A) WRDW-TV (C,A,N)	■197,000
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***81,800	Austin, Minn.—91 KMMT (A)	189,600
Ada, Okla.—85 KTEN (A,N,C)	81,100	Austin, Tex.—84 KHFI-TV† KTBC-TV (C,N,A)	149,800 †‡
Agana, Guam KUAM-TV (N,C,A)	•	B	
Aguadilla, P. R. WOLE	‡	Bakersfield, Calif.—88 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†139,900
Akron, Ohio—45 WAKR-TV† (A)	†75,700	Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	■785,900
Albany, Ga.—76 WALB-TV (N,A,C)	155,600	Bangor, Me.—92 WABI-TV (C,A) WLBS-TV (N,A) (Includes CATV homes)	107,500
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**438,200	Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	253,100
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	171,600	Bay City Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	421,000 †64,800
Alexandria, La.—80 KALB-TV (N,A,C)	108,700	Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	176,300
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,800	Bellingham, Wash.—91 KVOS-TV (C)	*52,200
Alpine, Tex. KVLV-TV (A)	‡	Big Spring, Tex.—91 KWAB-TV (C,A)	21,800
Altoona, Pa.—91 WFBG-TV (C,A)	318,000	Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,600
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**137,800	Biloxi, Miss.—89 WLOX-TV (A)	48,700
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	295,600	Binghamton, N. Y.—91 WBIA-TV† (A) WINR-TV† (N) WNBK-TV (C)	245,300 †50,200
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,600	Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	483,200
Anderson, S. C. WAIM-TV (A,C)	•	<ul style="list-style-type: none"> ■ Major facility change in market subsequent to latest county survey measurement date. † U.H.F. • Incomplete data. † U.H.F. incomplete data. ‡ New station; coverage study not completed. †† U.H.F. new station; coverage study not completed. * U.S. Coverage only. ** Includes circulation of satellite (or booster). *** Does not include circulation of satellite. 	
Ardmore, Okla.—83 KXII (N,A,C)	68,600		
Asheville, N. C.—Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	455,300 †*		
Atlanta, Ga.—88 WAGA-TV (C) WAIL-TV (A) WSB-TV (N)	625,400		

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	***49,200
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	716,500
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,600
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A) (KTVB operates satellite KTVR-TV La Grande, Ore.)	***86,200
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WIHS-TV† WNAC-TV (A)	1,852,500 ‡
Bowling Green, Ky. WLTV	‡
Bristol, Va.—Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	189,400
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	42,100
Buffalo, N. Y.—95 WBBN-TV (C) WGR-TV (N) WKBW-TV (A)	*606,000
Burlington, Vt.—92 WCAX-TV (C)	*172,400

Market & Stations % Penetration	TV Households
Butte, Mont.—85 KXLF-TV (C,N,A)	58,600
C	
Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTV (C,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)	**147,900
Caguas, P. R. WKBM-TV	.
Cape Girardeau, Mo.—86 KFVS-TV (C)	248,100
Carlsbad, N. M.—90 KAVE-TV (C,A)	14,000
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,300
Casper, Wyo.—84 KTWO-TV (N,C,A)	**46,000
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWLL-TV (N) WMT-TV (C)	318,700
Champaign, Ill.—91 WCHU-TV (N) WCIA (C) (WCHU-TV is a satellite to WICS-TV Springfield, Ill.)	342,100
Charleston, S. C.—79 WCIV-TV (N) WCSC-TV (C,N) WUSN-TV (A,C)	142,200
Charleston-Huntington, W. Va.—85 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	429,500
Charlotte, N. C.—87 WBTV (C,A) WCCB-TV† WSOC-TV (N,A)	631,800 ‡
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	221,100
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**94,100
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU† WGN-TV WMAQ-TV (N)	2,374,900 ‡
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	135,500
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	**806,700
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,600
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,369,100
Colorado Springs-Pueblo, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	110,100
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**136,000

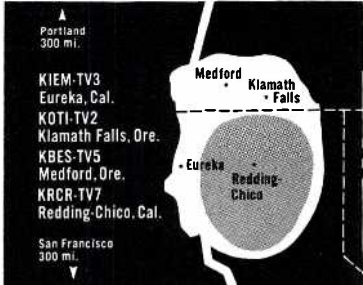
Market & Stations % Penetration	TV Households
Columbia, S. C.—81 WOLO-TV† (A) WIS-TV (N) WNOK-TV† (C)	**230,200 ‡40,700
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	234,500
Columbus, Miss.—75 WCBI-TV (C,A,N)	70,200
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	515,400
Coos Bay, Ore.—80 KCBY (N)	15,100
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	**117,200
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	808,000
Davenport, Iowa-Rock Island-Moline, Ill.—93 WOC-TV (N) WHBF-TV (C) WQAD-TV (A)	321,600
Dayton, Ohio—94 WHIO-TV (C,N) WKEF-TV† (N,A,C) WLWD (N,A)	535,900 ‡
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	328,400
Decatur, Ala.—51 WMSL-TV† (N,C)	†46,800
Decatur, Ill.—83 WTVPT (A)	†129,900
Denver, Colo.—92 KSTV (A) KCTO KLZ-TV (C) KOA-TV (N)	406,300
Des Moines-Ames, Iowa—93 KRNT (C) WHO-TV (N) WOI-TV (A)	295,600
Detroit, Mich.—95 WJBK-TV (C) WKBD-TV† WWJ-TV (N) ‡ WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	*1,636,300 ‡
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Dothan, Ala.—78 WTVY (C,A)	111,400
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,900
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	355,200
E	
Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,300
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	162,100
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†169,100
El Paso, Tex.—90 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)	*116,300

Market & Stations % Penetration	TV Households
Ensign, Kan.—87 KTVC (C)	41,600
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	182,500 ‡63,500
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	102,100
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	56,400
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	225,200 †118,000
F	
Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,500
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	160,100
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	421,800 †64,800
Florence, Ala.—72 WOVL-TV† (N,C,A)	†23,000
Florence, S. C.—78 WBTW (C,A,N)	153,800
Ft. Dodge, Iowa—67 KQTV† (N)	†30,500
Ft. Myers, Fla.—83 WINK-TV (A,C)	36,100
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,200
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	†186,000
Ft. Worth-Dallas, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	808,000
Fresno, Calif.—87 KAIL-TV† KDSF (Hanford) KFRE-TV† (C) KICU-TV† (Visalia) KJED-TV† (A) KMJ-TV† (N)	**200,900
G	
Glendive, Mont.—80 KXGN-TV (C)	4,000
Grand Junction, Colo.—84 KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**30,400
Grand Rapids-Kalamazoo, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	**587,300
Great Falls, Mont.—86 KFBB-TV (C,A) KRTV (N) (Includes CATV homes)	61,700
Green Bay, Wis.—94 WBBY-TV (C) WFRV-TV (N) WLUK-TV (A)	334,000

■ Major facility change in market subsequent to latest county survey measurement date.
 † U.H.F.
 • Incomplete data.
 ‡ U.H.F. incomplete data.
 † New station; coverage study not completed.
 ‡ U.H.F. new station; coverage study not completed.
 * U.S. Coverage only.
 ** Includes circulation of satellite (or booster).
 *** Does not include circulation of satellite.

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 New York, Chicago, Atlanta, Boston, Dallas, Detroit, Los Angeles, St. Louis, San Francisco

Market & Stations % Penetration	TV Households
Greensboro-High Point-Winston Salem, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	406,800
Greenville-Spartanburg, S. C.-Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	455,300
Greenville-Washington-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	220,800
Greenwood, Miss.—85 WABG-TV (C,A,N)	61,700
H	
Hannibal, Mo.-Quincy, Ill.—91 KHQA (C,A) WGEM-TV (N,A)	167,300
Harlingen-Westlaco, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	70,400
Harrisburg, Ill.—87 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	200,400
Harrisburg, Pa.—84 WHP-TV† (C) WTPA† (A)	136,700
Harrisonburg, Va.—81 WSVA-TV (C,N,A)	79,600
Hartford-New Haven-New Britain, Conn.—94 WHCT† WHNB-TV† WNHC-TV (A) WTIC-TV (C)	749,800 1347,800
Hastings, Neb.—89 KHAS-TV (N)	101,000
Hattiesburg, Miss.—79 WDAM-TV (N,A)	51,800
Hays, Kan.—87 KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.)	65,200
Helena, Mont.—84 KBLL-TV (C,A,N)	8,000
Henderson, Ky.-Evansville, Ind.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	225,200 118,000
Henderson-Las Vegas, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	60,400
High Point-Greensboro-Winston Salem, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	406,800

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
* Incomplete data.
†* U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Holyoke-Springfield, Mass.—90 WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	185,100
Honolulu, Hawaii—87 KGMB-TV (C) KHVH-TV (A) KONA-TV (N) KTRG-TV (Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHVO-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV)	148,800
Houston, Tex.—90 KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)	556,200
Huntington-Charleston, W. Va.—85 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	429,500
Huntsville, Ala.—45 WAAY-TV† (A) WHNT-TV† (C)	21,800
Hutchinson-Wichita, Kan.—90 KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV. KUPK-TV Garden City is satellite to KAKE-TV)	366,300
I	
Idaho Falls, Idaho—89 KID-TV (C,A) KIFI-TV (N)	69,500
Indianapolis, Ind.—93 WFBM-TV (N) WISH-TV (C) WLWI (A) (See also Bloomington, Ind.)	740,700
J	
Jackson, Miss.—75 WJTV (C,A) WLBT (N,A)	242,900
Jackson, Tenn.—80 WDXI-TV (C,A)	66,000
Jacksonville, Fla.—84 WFGA-TV (N,A) WJXT (C,A)	274,200
Jefferson City-Columbia, Mo.—87 KRCC-TV (C,A) KOMU-TV (N,A) (KRCC-TV operates satellite KMOS-TV Sedalia, Mo.)	136,000
Johnson City-Kingsport, Tenn.-Bristol, Va.—80 WCYB-TV (N,A) WJHL-TV (C,A)	189,400
Johnstown, Pa.—93 WARD-TV† (C,A) WJAC-TV (N,A)	591,800
Jonesboro, Ark. KAIT-TV	‡
Joplin, Mo.-Pittsburg, Kan.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,100
Juneau, Alaska—69 KINY-TV (C,A,N)	2,700
K	
Kalamazoo-Grand Rapids, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM (A)	587,300

Market & Stations % Penetration	TV Households
Kansas City, Mo.—91 KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)	639,900
Kearney, Neb.—89 KHOL-TV (A) (Operates satellite KHPL-TV** Hayes Center, Neb., and KHQL-TV** Albion, Neb.)	100,500
Klamath Falls, Ore.—87 KOTI (A,C)	27,300
Knoxville, Tenn.—80 WATE-TV (N) WBIR-TV (C) WTVK† (A)	253,000 148,900
L	
La Crosse, Wis.—90 WKBT (C,A,N)	114,400
Lafayette, Ind. WFAM-TV† (C)	†*
Lafayette, La.—86 KATC (A) KLFY-TV (C,N) (Includes CATV homes)	173,000
Lake Charles, La.—84 KPLC-TV (N)	110,200
Lancaster-Lebanon, Pa.—91 WGAL-TV (N) WLYH-TV† (C)	593,600 123,400
Lansing, Mich.—95 WILX-TV (N) (Onondaga) WJIM-TV (C,N)	390,700
Laredo, Tex.—79 KGNS-TV (C,N,A)	14,700
La Salle, Ill. (See Peoria, Ill.)	
Las Vegas-Henderson, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	60,400
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—60 WKYT† (A,C) WLEX-TV† (N,C)	176,600
Lima, Ohio—70 WIMA-TV† (A,N)	148,500
Lincoln, Neb.—90 KOLN-TV (C) (Operates satellite KGIN-TV Grand Island, Neb.)	223,500
Little Rock, Ark.—83 KARK-TV (N) KATV (A) KTHV (C)	252,400
Los Angeles, Calif.—93 KABC-TV (A) KCOP KHJ-TV KIIX-TV †‡ KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV	2,857,900
Louisville, Ky.—88 WAVE-TV (N) WHAS-TV (C) WLKY-TV† (A)	458,500
Lubbock, Tex.—90 KCBD-TV (N) KLBK-TV (C,A)	134,100
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700
Lynchburg, Va.—85 WLVA-TV (A)	181,400

Market & Stations % Penetration	TV Households
M	
Macon, Ga.—80 WMAZ-TV (C,N,A)	119,700
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	265,700 119,600
Manchester, N. H.—93 WMUR-TV (A)	160,900
Mankato, Minn.—89 KEYC-TV (C)	116,900
Marion, Ind. WTAJ-TV†	‡
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,200
Mason City, Iowa—92 KGLO-TV (C)	173,500
Mavaguez, P. R. WORA-TV	*
Medford, Ore.—90 KMED-TV (N,A) KTYM (C,A)	47,500
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	498,200
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,700
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	273,500
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	637,000
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	108,400
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	676,300 192,800
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	780,400
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFVR-TV Bismarck, N. D.)	41,200
Missoula, Mont.—86 KGOV-TV (C,A,N)	61,000
Mitchell, S. D.—86 KORN-TV (N)	31,800
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRQ-TV (C)	278,100
Moline-Rock Island, Ill.—Davenport, Iowa—93 WQAD-TV (A) WOC-TV (N) WHBF-TV (C)	321,600
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	162,100
Monterey-Salinas, Calif. (See Salinas)	
Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	152,500 155,400
Muncie, Ind.—60 WLBC-TV† (N,A,C)	24,000

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In June 1962, it was clear that broadcasters could no longer ignore this interloper on the fringe of their own empire. They haven't. Today broadcasters are a big and growing force in CATV, and CATV itself, up 44% in total systems and 39% in gross revenue in the last two years, is a problem and a puzzle to grow to the point of explosion. An analysis of the CATV fires now burning—and consuming every sector of the industry from UHF to pay TV, from the investment community to the federal government—is detailed in this report.

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Market & Stations % Penetration TV Households

N

Nashville, Tenn.—84 475,400
WLAC-TV (C) WSIX-TV (A) WSM-TV (N)

New Bern Greenville-Washington, N. C.—83 220,800
WITN (N) WNBE-TV (A) WNCT (C)

New Haven-New Britain-Hartford, Conn.—94 749,800
1,347,800
WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)

New Orleans, La.—88 455,900
WDSU-TV (N) WVUE (A) WWL-TV (C)

New York, N. Y.—94 5,556,200
WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX

Norfolk, Va.—87 338,200
WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)

North Platte, Neb.—88 26,800
KNOP-TV (N)

O

Oak Hill, W. Va.—83 83,800
WOAY-TV (C)

Oakland San Francisco, Calif.—91 1,364,000
KGO-TV (A) KPIX (C) KRON-TV (N) KTVU

Odessa-Midland, Tex.—89 108,400
KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)

Oklahoma City, Okla.—90 357,600
KOCO-TV (A) KWTU (C) WKY-TV (N)

Omaha, Neb.—93 333,900
KETV (A) KMTV (N) WOW-TV (C)

Orlando-Daytona Beach, Fla.—88 328,400
WDBO-TV (C) WESH-TV (N) WFTV (A)

Ottumwa, Iowa—89 102,300
KTVO (C,N,A)

P

Paducah, Ky.—85 202,300
WPSD-TV (N)

Panama City, Fla.—81 95,000
WJHG-TV (N,A)

Parkersburg, W. Va.—54 124,600
WTAP-TV† (N,C,A)

Pembina, N. D.—79 13,900
KCND-TV (A,N)

Peoria, Ill.—78 176,500
WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)

Philadelphia, Pa.—94 2,140,500
WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)

Phoenix Mesa, Ariz.—88 273,500
KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)

Pittsburg, Kan.-Joplin, Mo.—88 153,100
KOAM-TV (N,A) KODE-TV (C,A)

Market & Stations % Penetration TV Households

Pittsburgh, Pa.—94 1,263,600
KDKA-TV (C) WTIC (N) WTAE (A)

Plattsburg, N. Y.—93 133,900
WPTZ (N,A)

Poland Spring, Me.—93 394,500
WMTW-TV (A) (Mt. Washington, N. H.)

Ponce, P. R. WRIC-TV WSRU-TV

Port Arthur-Beaumont, Tex.—89 176,300
KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)

Portland, Me.—93 239,000
WCSH-TV (N) WGAN-TV (C)

Portland, Ore.—90 502,200
KATU (A) KGW-TV (N) KOIN-TV (C) KPTV

Presque Isle, Me.—90 24,000
WAGM-TV (C,A,N)

Providence, R. I.—96 883,100
WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)

Pueblo-Colorado Springs, Colo.—90 110,100
KKTU (C) KOAA-TV (N) KRDO-TV (A)

Q

Quincy, Ill.-Hannibal, Mo.—91 167,300
KHQA-TV (C,A) WGEM-TV (N,A)

R

Raleigh-Durham, N. C.—84 355,200
WRAL-TV (A,N,C) WTVB (C,N)

Rapid City, S. D.—86 60,100
KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)

Redding-Chico, Calif.—90 135,500
KHSL-TV (C) KRCR-TV (A,N)

Reno, Nev.—86 52,800
KCRL (N) KOLO-TV (A,C)

Richmond, Va.—85 297,600
WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)

Riverton, Wyo.—84 13,500
KWRB-TV (C,A,N)

Roanoke, Va.—86 331,200
WDBJ-TV (C) WSLS-TV (N)

Rochester, Minn.—92 152,800
KROC-TV (N)

Rochester, N. Y.—94 338,600
WHEC-TV (C) WOKR (A) WROC-TV (N)

Rockford, Ill.—94 225,100
WREX-TV (A,C) WTVQ† (N) 112,500

Rock Island-Moline, Ill.-Davenport, Iowa—93 321,600
WHBF-TV (C) WOC-TV (N) WQAD-TV (A)

Rome-Utica, N. Y. (See Utica)

Market & Stations % Penetration TV Households

Roseburg, Ore.—88 19,600
KPIC (N)

Roswell, N. M.—91 19,500
KWSW-TV (N,C,A)

S

Sacramento-Stockton, Calif.—92 612,900
KCRA-TV (N) KOVR (A) KXTV (C)

Saginaw-Bay City-Flint, Mich.—94 421,800
164,800
WJRT (A) WKXN-TV† (C) WNEM-TV (N)

St. Joseph, Mo.—89 147,300
KFEQ-TV (C)

St. Louis, Mo.—92 851,500
KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)

St. Paul-Minneapolis, Minn.—92 780,400
KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV

St. Petersburg-Tampa, Fla.—88 490,600
1304,400
WFLA-TV (N) WSUN-TV† (A) WTVT (C)

St. Thomas, V. I. WBNB-TV (C,N,A)

Salina, Kan. KSLN-TV† (A)

Salinas-Monterey, Calif.—90 264,500
KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)

Salisbury, Md.—66 135,000
WBOC-TV† (A,C,N)

Salt Lake City, Utah—89 295,600
KCPX (A) KSL-TV (C) KUTV (N)

San Angelo, Tex.—85 29,700
KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)

San Antonio, Tex.—84 364,900
KENS-TV (C) KONO (A) KWEX-TV† WQAI-TV (N)

San Diego, Calif.—94 371,500
KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)

San Francisco-Oakland, Calif.—91 1,364,000
KGO-TV (A) KPIX (C) KRON-TV (N) KTVU

San Jose, Calif.—93 359,200
KNTV (A,N) (See also Salinas-Monterey, Calif.)

San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C) WTSJ

■ Major facility change in market subsequent to latest county survey measurement date.

† U.H.F.

‡ Incomplete data.

†† U.H.F. incomplete data.

‡ New station; coverage study not completed.

††† U.H.F. new station; coverage study not completed.

* U.S. Coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—91 KEYT (A,N)	95,600
Santa Maria, Calif. KCOY-TV (N,C)	‡
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	118,000
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**438,200
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	‡288,100
Seattle-Tacoma, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*613,000
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	‡299,400
Sioux City, Iowa—90 KTIV (N,A) KVTM (C,A)	168,100
Sioux Falls, S. D.—88 KELO-TV (C,A) KSDO-TV (N,A) (KELO-TV operates boosters KDLO-TV Flor- ence, S. D., and KPLO-TV Reliance, S. D.)	**233,500
South Bend-Elkhart, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	‡169,100
Spartanburg-Greenville, S. C.-Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	455,300 †
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	277,500
Springfield, Ill.—77 WICST (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**1175,800
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Green- field, Mass.)	***1185,100
Springfield, Mo.—84 KITS-TV (C,A) KYTV (N,A)	155,500
Steubenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	378,500
Stockton-Sacramento, Calif.—92 KCRA (N) KOVR (A) KXTV (C)	612,900
Superior, Wis.-Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,900
Sweetwater, Tex.—91 KPAR-TV (C,A)	59,000
Syracuse, N. Y.—94 WHEN-TV (C) WWSY-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	*481,500

Market & Stations % Penetration	TV Households
T	
Tacoma-Seattle, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*613,000
Tallahassee, Fla.-Thomasville, Ga.—77 WCTV (C,A)	165,500
Tampa-St. Petersburg, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	490,600 ‡304,400
Temple-Waco, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	***142,900
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,500
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	415,000
Topeka, Kan.—89 WIBW-TV (C,A,N)	136,100
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) WWTM (C,A) (WPBN-TV operates satellite WTOM-TV Che- boygan; WWTM operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**147,900
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**438,200
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	119,400
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	347,600
Tupelo, Miss.—77 WTWV	58,400
Twin Falls, Idaho—92 KMVT (C,A,N)	33,100
Tyler, Tex.—83 KLTN (N,A,C)	135,000
U	
Utica-Rome, N. Y.—93 WKTV (N,A)	162,300
V	
Valley City-Fargo, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	160,100
W	
Waco-Temple, Tex.—87 KCEN-TV (N) KWTX (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	***142,900

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOL-TV† WRC-TV (N) WTOP-TV (C) WTTG	952,000 ‡
Washington-Greenville-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	‡220,800
Waterbury, Conn. WATR-TV† (A)	†
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	318,700
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—91 WAOW-TV (A) WSAU-TV (C,N)	141,500
Westlaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,400
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	117,800
Weston, W. Va.—84 WDTV (A)	93,800
Wheeling, W. Va.-Steubenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A)	378,500
Wichita Hutchinson, Kan.—90 KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV; KUPK-TV Garden City is satel- lite to KAKE-TV)	***366,300
Wichita Falls, Tex.—90 KAUZ-TV (C) KFDD-TV (N) KSWO-TV (A) (Lawton)	148,600
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	‡288,100
Williston, N. D. KUMV-TV (N) (KUMV-TV is a satellite of KFVR-TV Bis- marck, N. D.)	34,200
Wilmington, N. C.—80 WECT (N,A,C) WWAY-TV (A)	125,000
Winston-Salem Greensboro-High Point, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	‡406,800
Worcester, Mass. WJZB† (N)	†
Y	
Yakima, Wash.—73 KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDO-TV† Richland, Wash.)	**1101,100
York, Pa.—58 WSBA-TV† (C,A)	‡45,600
Youngstown, Ohio—68 WFMI-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	‡182,300
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	‡30,500

Market & Stations % Penetration	TV Households
Z	
Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	‡26,000
TV MARKETS	
1-channel markets	106
2-channel markets	59
3-channel markets	72
4-channel markets	19
5-channel markets	5
6-channel markets	2
7-channel markets	1
9-channel markets	1
10-channel markets	1
Total Markets	
Total Markets	266
Total Stations	579
Total U. S. Stations	
Total U. S. Stations (Includes 42 satellites)	567
Non-U. S. Stations	2
Stations in U. S. possessions	10

Major facility change in market subse-
quent to latest county survey measure-
ment date.
† U.H.F.
‡ Incomplete data.
* U.H.F. incomplete data.
‡ New station; coverage study not com-
pleted.
†† U.H.F. new station; coverage study not
completed.
* U.S. Coverage only.
** Includes circulation of satellite (or
booster).
*** Does not include circulation of satellite.

WTRF-TV STORY BOARD

7

WHAT?*

EVERY MAN in America is proud of his right to life, liberty and the happiness of pursuit!

wtrf-tv Wheeling

PLANNED OBSCURENCE? If women's swim suit designers aren't careful, they'll soon be out of a job.

Wheeling wtrf-tv

SMOKED OUT! The cigaret scare hasn't had much impact because people are just naturally for whatever the government is against.

Wheeling-Steubenville

WHAT'S NEXT? After science gets man on the moon, maybe they can try to get pigeons down from public buildings.

Upper Ohio Valley TV Market

LUNCHIN' SET! Conversation overheard as two women chatted in a downtown restaurant: "Say, Jane, what do you think of Red China?" "Oh, I really don't know," replied Jane, "but I suppose it wouldn't look too badly against a white tablecloth."

wtrf-tv Wheeling

DRINKIN' PAIR! "Do you ever feel your drinks?" "What!—and get my fingers wet?"

Wheeling wtrf-tv

THANKS TO baking mixes, pies and cakes like mother used to make will be no problem for the next generation.

National Rep Petry

BOYS are taught that girls are made with sugar and spice and everything nice. Older boys discover that it only takes sugar.

Petry Coded Rate Card

BEST YEARS OF A MAN'S LIFE . . . when women are still interested in you and the Army isn't!

wtrf-tv Wheeling

*DOES WTRF-TV SELL? Audience . . . the big and buyingest TV audience in the rich and flourishing Wheeling/Steubenville Ohio Valley Market. Ask your Petry man for specifics.

NB



EDITORIAL

WHEN CHANGE IS INEVITABLE, RELAX AND ENJOY IT

It can now be predicted with considerable certainty that a fourth network will come into existence within a very few years. The network may differ in its structure and its business methods—and must surely differ in its programming—from the three networks that now dominate the American television system, but it will emerge in some form as a needed force.

It will be a network composed of a mixture of VHF and UHF outlets.

Its V's are already in being. They exist in some or all of the 14 cities of the continental United States where clusters of four or more VHF's now operate. Collectively these 14 markets account for 19.6 million television homes, or nearly 38% of all television homes in the country.

Some of its U's now are operating, but most of them are yet to be built. The gestation period of the fourth network will coincide with that of UHF station growth. There is reason to believe that the UHF universe is about to begin a rapid development.

For more than a year federal law has required that all television sets manufactured for sale in interstate commerce be capable of receiving all television channels—both V and U. That requirement, by itself, would have assured a steady but unspectacular conversion of what has been largely a VHF-only system of reception into an all-channel system. Recent events, however, may significantly accelerate the conversion process.

For one thing, color has at last come out of the egg. In the past few months there has been a dramatic activation of color television manufacturing, merchandising and broadcasting. All the elements of the broadcasting industry are finally united in an enormous movement to transform American television into an all-color system. To the degree this movement succeeds, it also will transform American television into an all-channel system, for every color set must contain the capability of receiving all the V's and U's.

A second stimulus to both color and all-channel development is promised by the elimination of the 10% excise tax on wholesale prices of receivers. On

the average this tax has contributed 6% of the retail price of all television sets. Its elimination will compensate for the expense of adding all-channel capacity. Without the excise, a VHF-UHF receiver ought to cost about the same as it would if built to receive VHF only.

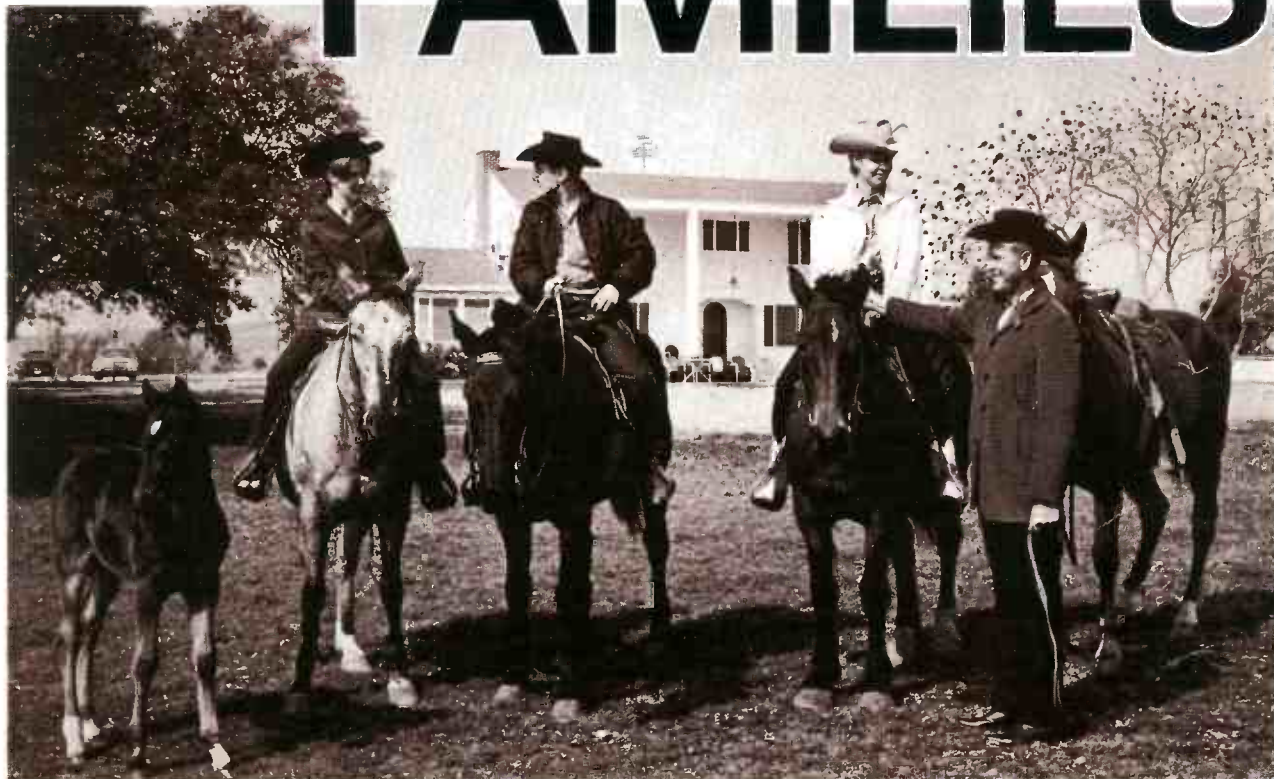
It will, of course, be exceedingly difficult, as well as hazardous, for the fourth network to choose the appropriate moment to go into business. A premature birth could be costly if not fatal. Yet no one can wait until total potential circulation approaches that of ABC, CBS or NBC, for by that time someone else will be operating the fourth service. The chances are that more than one false start will be made by underfinanced speculators before a going concern emerges to take its permanent place in the broadcast scheme of things.

Whenever the fourth service achieves established operation, it cannot be any too soon for the general good of the American television system. ABC, CBS, NBC and their affiliates would be selfless in the extreme if they did not wish that the present arrangements could be preserved forever. Yet they face inevitable change which will come either through government controls or an increase in competition caused by natural economic and technical growth. The latter promises a better future than the former to the broadcasters who are now in the business.

As long as television is locked into a three-network configuration, it will be unable to absorb the consistently enlarging advertising volume that will be generated by a national economy that must go on expanding. No matter how high the prices that the existing system charges for television advertising, the units of advertising that it can accept cannot increase much beyond present levels. All that can happen is that profits will go up. The higher profits go, the more vulnerable the system will be to punitive regulation by the government.

If it is professionally conceived and run, a fourth network will be greeted warmly by the public. It may siphon off some viewers from the older services, but there will be enough total audience for all. There is nothing to be feared and much to be cheered by the prospect.

more **TEXAS** **FAMILIES**

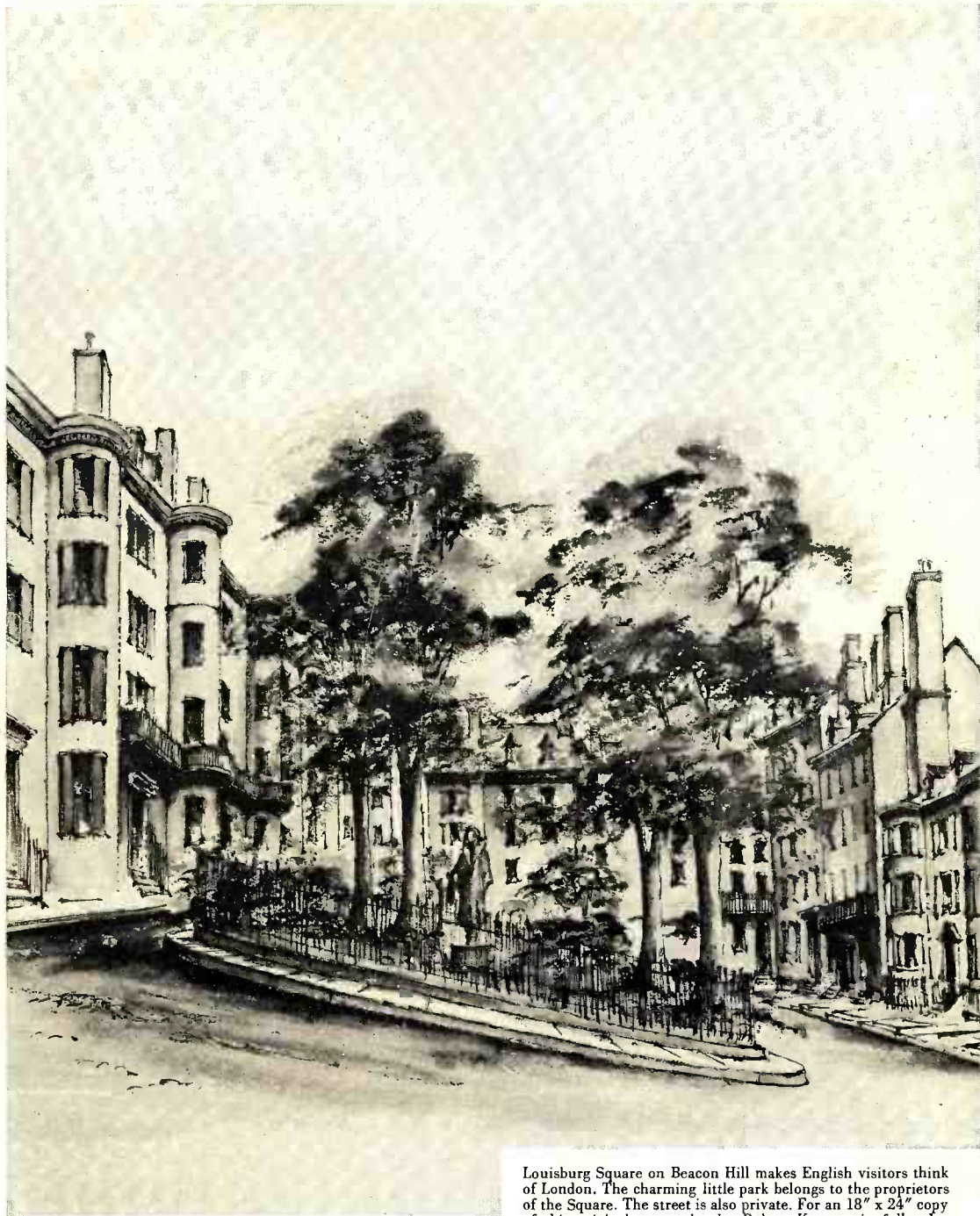


Now, more Texas families can also enjoy WBAP-TV's over 60 hours weekly of color programming . . . that's because they're buying color sets so fast the dealers can't keep them on the floor, plus the fact that our new 1685' tower delivers 75,000 new families for a whopping 800,000 TV home total and over 3,000,000 population. Nope, they are not all on horseback as pictured above . . . WBAP-TV families come from city apartments, suburban homes, medium size towns, small towns and ranch houses in rural areas. And they all don't own color sets, but an estimated 60,000 do. And they stick to Channel 5 like the small colt in the picture sticks to its mother. More Texas families should enjoy your commercial in color, too. Be it tape, film or slide, we'll schedule at no extra charge. Ask any PGW Colonel.

TELEVISION
5
WBAP
DALLAS/FORT WORTH



PETERS, GRIFFIN, WOODWARD, INC., National Representatives



Louisburg Square on Beacon Hill makes English visitors think of London. The charming little park belongs to the proprietors of the Square. The street is also private. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

Buy Boston like a Bostonian... Buy WHDH

TELEVISION. CHANNEL 5  RADIO: AM 850 KC 50,000 WATTS  FM 94.5 MC
REPRESENTED NATIONALLY BY BLAIR TELEVISION RADIO