

Television Age

The television audience is a many-splendored thing	PAGE 21
Is advertising truly creative, or does it imitate?	PAGE 28
Washed up with James Bond? Go out and buy a comic book	PAGE 30

 Indiana University
 JAN 24 1966
 Library

Another 1st
 from the
 Tiger-in-the-Sky

LIVE LOCAL COLOR

WAFB-TV
 Channel 9, Baton Rouge



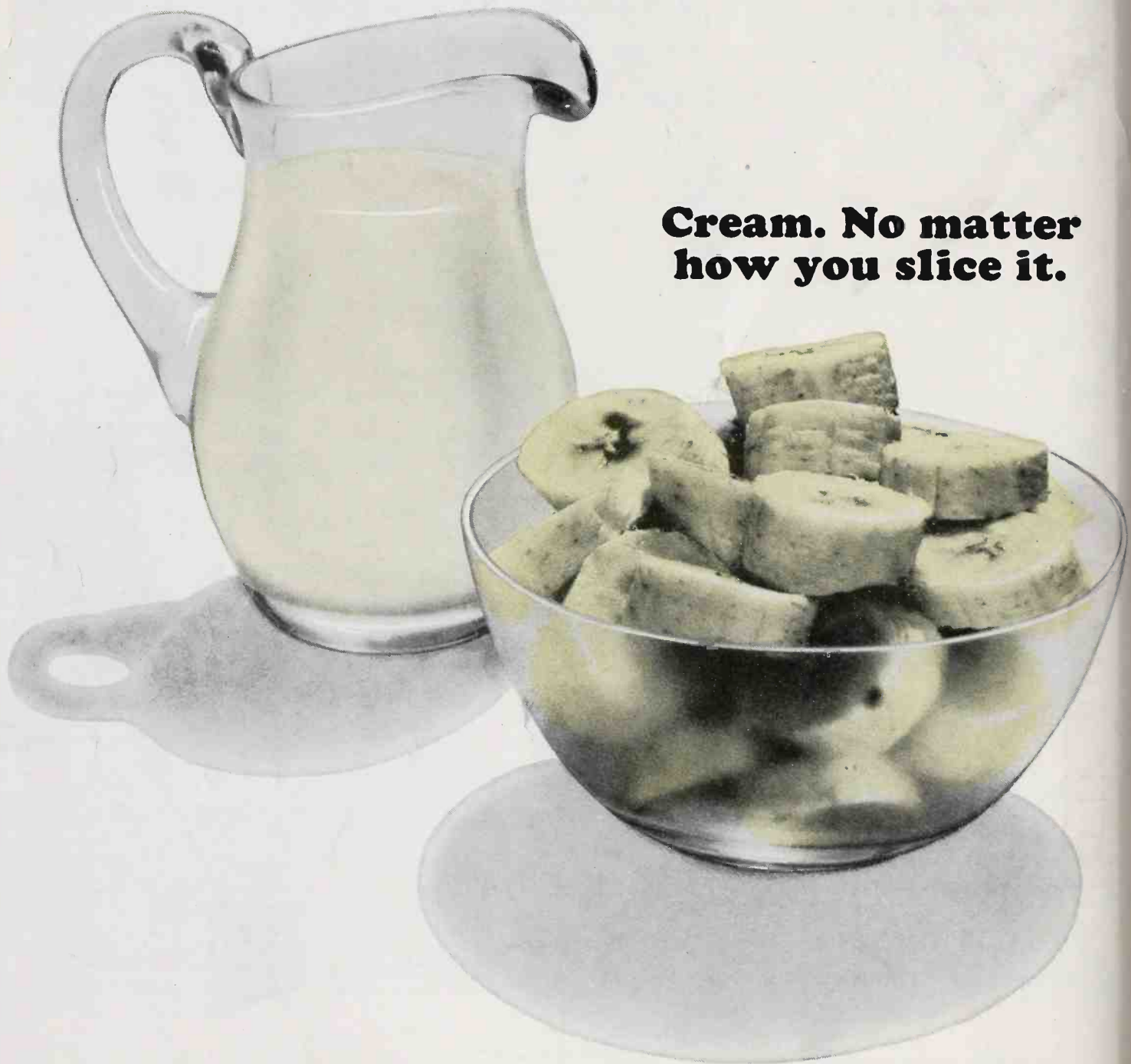
WAFB-TV's new live color capability—plus network color, local color film, local color slides—will make WAFB-TV the color station in Baton Rouge and all of Central Louisiana! Color video-tape, on order, will make WAFB-TV the area's only full color station, accepting any type of color commercials at no extra charge.



New 1,749-ft. tower puts 376,000 homes in 100 mv/m contour!

BLOOMINGTON IND 47403

**Hey, Bunch!
How would you
describe your
audience?**



**Cream. No matter
how you slice it.**

**the
Meredith
bunch**



MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV;

PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

1966

JANUARY

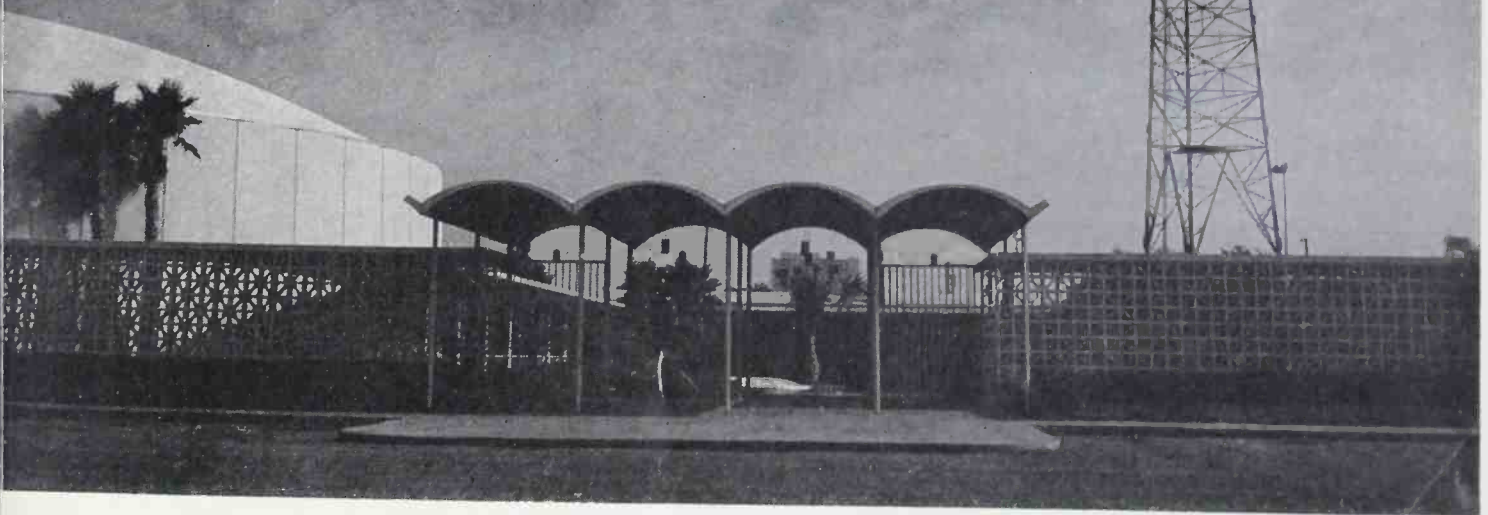
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30	31			



1966

On the Go!

KTRK-TV abc HOUSTON



An
Italian
gin?
Called
Romantico?
Say ...
do you
suppose ...?



Romantico!
SPECIAL COMPOUND DRY
Gin from Italy

SPECIAL COMPOUND DRY GIN, 86 PROOF • IMPORTED FROM ITALY BY MEDITERRANEAN IMPORTING COMPANY, INC., L.I.C., N.Y.

JANUARY 17, 1966

Television Age

²¹/₃₁ QUINTILE QUANDARY?

A look at that lowest-viewing segment of the audience—that is, if there really is one . . .

26 WHAT'S AHEAD IN WASHINGTON

Far from being a year of crisis, 1966 appears relatively calm so far as Congress and tv are concerned

28 'FIRST YOU DEFINE IT . . .'

Everybody talks about creativity, but nobody—well, hardly anybody—ever does anything about it

32 00TV: LICENSED TO SELL

James Bond may fade, but a new crop of heroes will make money for the character-licensing business

DEPARTMENTS

- | | |
|--|---|
| 10 Publisher's Letter
<i>Report to the readers</i> | 34 Film/Tape Report
<i>Round-up of news</i> |
| 12 Letters to the Editor
<i>The customers always write</i> | 43 Spot Report
<i>Digest of national activity</i> |
| 15 Tele-scope
<i>What's ahead behind the scenes</i> | 45 One Buyer's Opinion
<i>The easy way out</i> |
| 17 Business Barometer
<i>Measuring the trends</i> | 51 Wall St. Report
<i>The financial picture</i> |
| 19 Newsfront
<i>The way it happened</i> | 63 In the Picture
<i>A man in the news</i> |
| 33 Viewpoints
<i>Programming pros and cons</i> | 64 In Camera
<i>The lighter side</i> |

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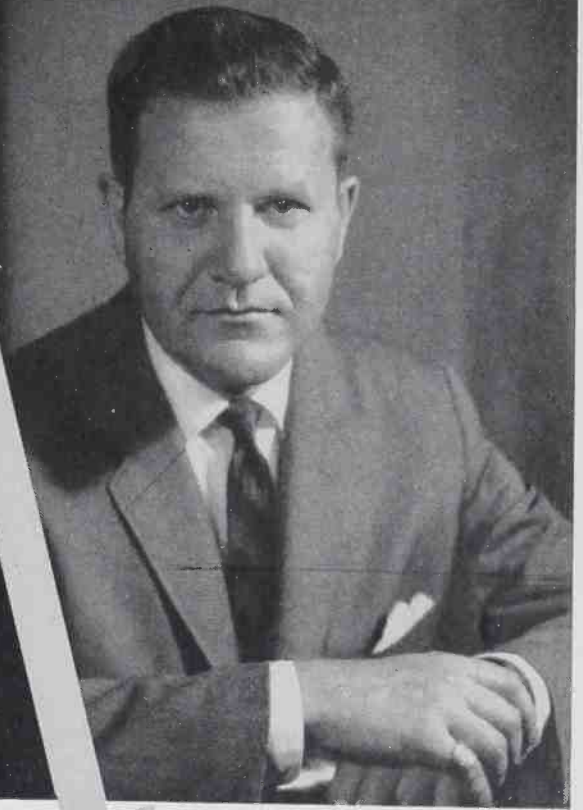
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A word from **WGAN** radio-tv Portland Maine



"OUR COMMON CAUSE"

On the Police Blotter of a town nestled near the banks of the Kennebec River the following legend appeared Tuesday, November 30.

"4:15 p.m. Broke up small gang of kids fighting on East Chandler Street."

It reminds one of the wholly uncivil war between segments of the Broadcast field, as Radio yells at Television and the vice runs versa not unlike "a small gang of kids fighting."

The blessing of competition is not here attacked but the top leadership of RAB and TvB is open to censure when their cudgels are bared to be used against each others interests.

The real backbiters of Broadcasting are found among the print ranks and it is against them we should stand in the worthy effort to get the right story to our viewers, listeners and advertisers.

All too often one reads the comment such as that run in a recent *PARADE*

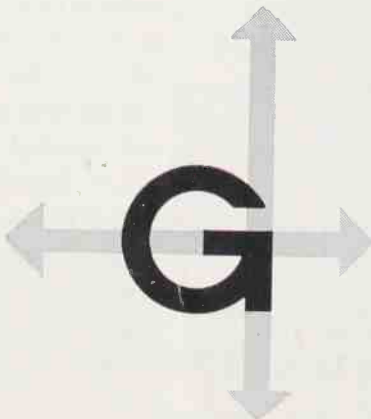
Sunday paper insert under the title "INTELLIGENCE REPORT" which stated (in part) "Television is a vast incinerator which each year burns up an incredible amount of garbage all of which has to be replaced."

In addition to this obvious lack of integrity, the print elements run amuck in an effort to discredit and distort the Broadcast picture. Some "intellectual" publications (notably SATURDAY REVIEW) are badly immersed in their self-made stew, as issues in 1965 found reviewers and writers devoting entire columns to throwing smeared bricks at Broadcasting.

Such imbalance is well understood by all Broadcasters but our industry deserves good handling at least by the membership.

Radio and Television, as well as CATV, UHF, Pay-TV and anything else America produces in aural and visual communications should stand together in showing the merits of its individual members.

Jim Sheridan
Vice President

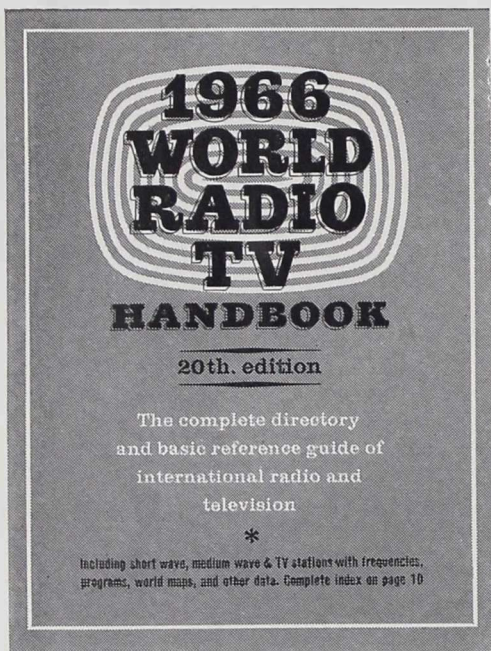


GUY GANNETT BROADCASTING SERVICES

CBS TELEVISION

NAB • THE JOHN BLAIR COMPANIES
TAC • BPA • MORT BASSETT CO.

JUST OFF THE PRESS



1966 WORLD RADIO TV HANDBOOK

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

For information, write

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

Letter from the Publisher

Is Color Worth the Cost?

The Association of National Advertisers has provided its members with a useful study of the effectiveness of color television commercials.

While most advertisers are convinced of the greater impact of color commercials over black-and-white, they have rightfully questioned whether the color commercials are worth the additional cost. The ANA study, conducted by Gallup & Robinson, yielded some interesting and qualitative results.

There has been much research done, and reported on in detail by TELEVISION AGE, on the bonus color audience, as well as the rating differential of color programs in color homes versus the same program in black-and-white homes.

However, outside of a study done several years ago by Avco, there has been no research on the effectiveness of color commercials versus black-and-white.

The ANA study completed 399 interviews in homes with color sets. These color households were located in 14 states, giving a geographical cross-section. The study provided a basic quantitative measure called Proved Commercial Registration or PCR. The PCR was arrived at by the percentage of women exposed to the commercial who could prove commercial recall the day following the telecast.

The results showed that four color commercials broadcast on a network show scored an average Proved Commercial Registration that was 55 per cent higher than four black-and-white commercials broadcast on a competing network color show. This study provided documentation for the ANA members who might have been hesitant in spending the additional money for color commercials. It is for this reason that approximately 80 percent of the commercials being produced are being shot in color. The complete study is available by writing to the Association of National Advertisers, or to the Readers Service Department of TELEVISION AGE.

Unwarranted Move

Lord Hill of Luton, the head of the Independent Television Authority of Great Britain, charmed the members of the International Radio & Television Society last month with a speech of pungent humor and dry wit and amusing anecdotes. However, behind this barrage the most powerful man in British tv failed to face up to a major issue in Anglo-American television relations—and that is the reduction in the number of American programs on British television between the hours of eight and nine in the evening. Interestingly enough, the United States is now buying more product in dollar volume from the British than the Americans are selling to the British. The move, therefore, was not warranted. It comes at a time when relations between the two countries in television programming should be coming closer rather than further apart.

Cordially,

Who turned the clock back
and made news?

The ABC Owned Television Stations.

While back our New York station, WABC-TV,
put two simple facts together. Two and a half
billion adults were home at 5 p.m. Yet no
New York station was programming news
at that time.

What did they do about it? Turned back the
clock. On January 3rd they premiered
the "5 O'Clock News." Murphy Martin and
Bill Beutel cover the local and regional
story. Then at 5:45 Peter Jennings takes over
with the world-wide report, using the full
facilities of the ABC News Department.

Los Angeles' KABC-TV had started this trend
way back in August 1964 with their "News
Hour." Since then they've greatly increased
the size of their audience.* And Chicago's
WKB-TV is now doing the same thing.

Who turned the clock back and made
news? The television stations that are
keeping up with the times.

ABC Owned Television Stations

WABC-TV, New York - WATZ-TV, Detroit
WKB-TV, Chicago - KABC-TV, Los Angeles
KGO-TV, San Francisco



*See used herein are estimates from
the Chicago ADVERTISER report for
October 1966. Any figures cited or quoted
in this advertisement are not limited in
scope, and are not guaranteed to any
particular degree.





Letters to the Editor

Ratings Customers

In your very interesting feature, *A Housewife is Not a Home*, you have produced a table on page 58 which implies that Needham, Harper & Steers uses neither NSI nor ARB. Just for the record, at this point in time, NH&S uses both services. We go to NSI solely effective April 1, 1966.

LYRON T. MCMURTREY
Director of Media Research
Needham, Harper & Steers, Inc.
Chicago, Ill.

Thanks for providing that chart of current tv rating service usage by major agencies. . . . The article that it appeared with was also quite interesting.

JAMES A. LANDON
Director of Research
Post-Newsweek Stations
Washington, D.C.

Public-Service Effort

I have just read the article (*Newsfront*, Dec. 20, 1965) based upon our interview several weeks ago. . . . we

are most pleased with the results and I think you certainly captured well the flavor and substance of our discussion. Thank you for generously giving time and effort to report on this new activity at MenJ.

PETER GODFREY
Executive Vice President
Menley & James Laboratories
Philadelphia, Pa.

Research Needed

It was encouraging to read Mary McKenna's pleas for television industry cooperation in support of methodological research to establish and improve techniques of measuring audience levels (*Why Short-Change Research?*, Jan. 3, 1966). I hope that the challenge so effectively presented in the article will not go unheeded. As a leader in the constant struggle for the availability and improvement of more reasonable research data, Mrs. McKenna is once again to be congratulated.

ART HELLER
Vice President and Associate
Media Director
Benton & Bowles, Inc.
New York, N.Y.

Murrow Memorial

Most of us think of Ed Murrow in international terms — London in flames, a bomber over Berlin, Christ-

mas with the GIs in Korea. Yet we here in Pawling, in the rolling hills of Dutchess County, knew another Ed Murrow—driving a tractor on his Glen Arden farm, slashing a left-handed drive on the local golf course, or fly-fishing in a Quaker Hill brook.

Certainly Ed's heart was here in Dutchess County and of all the honors received, none would please him more than the establishment of the Edward R. Murrow Memorial Park in Pawling. For many years there has been a genuine need for a recreational park for the community. Recently 82 acres of beautiful open wooded land bordering the village was purchased for this purpose by the local Lions Club with the benefit of a substantial mortgage. On May 23, 1965, the area was dedicated and named the Edward R. Murrow Memorial Park.

Now various organizations and individuals are bending to the task of raising funds for the creation of park facilities. . . . In that connection the committee earnestly solicits contributions to this living memorial. Contributions are tax-deductible. Checks should be made payable to "Murrow Memorial Park Fund" and forwarded to Box #582, Pawling, New York.

LOWELL THOMAS
Pawling, N. Y.

Color Compliment

Your *Color Present*, *Color Future* issue is the greatest summary yet of the status of color in our medium. The feature stories are thorough, provocative and informative. The station-by-station rundown of color facilities is extremely valuable. In short, just about everything in the magazine contributes substantially to the knowledge of where color television stands and where it is going.

The book will be my directory on the subject for the year to come.

ROBERT L. HUTTON JR.
Vice President
Edward Petry & Co., Inc.
New York, N.Y.

SUBSCRIPTION SERVICE

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

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

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

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP CODE _____

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

SOMEDAY HE MAY BE PRESIDENT

ALREADY HE'S NO. 1

NEW YORK WCBS-TV — Number one in the Monday through Friday time period. Highest rated program in homes... First in rating and share... Highest rated program in total viewers... First in men... Highest rated program in younger women... First in teenagers.

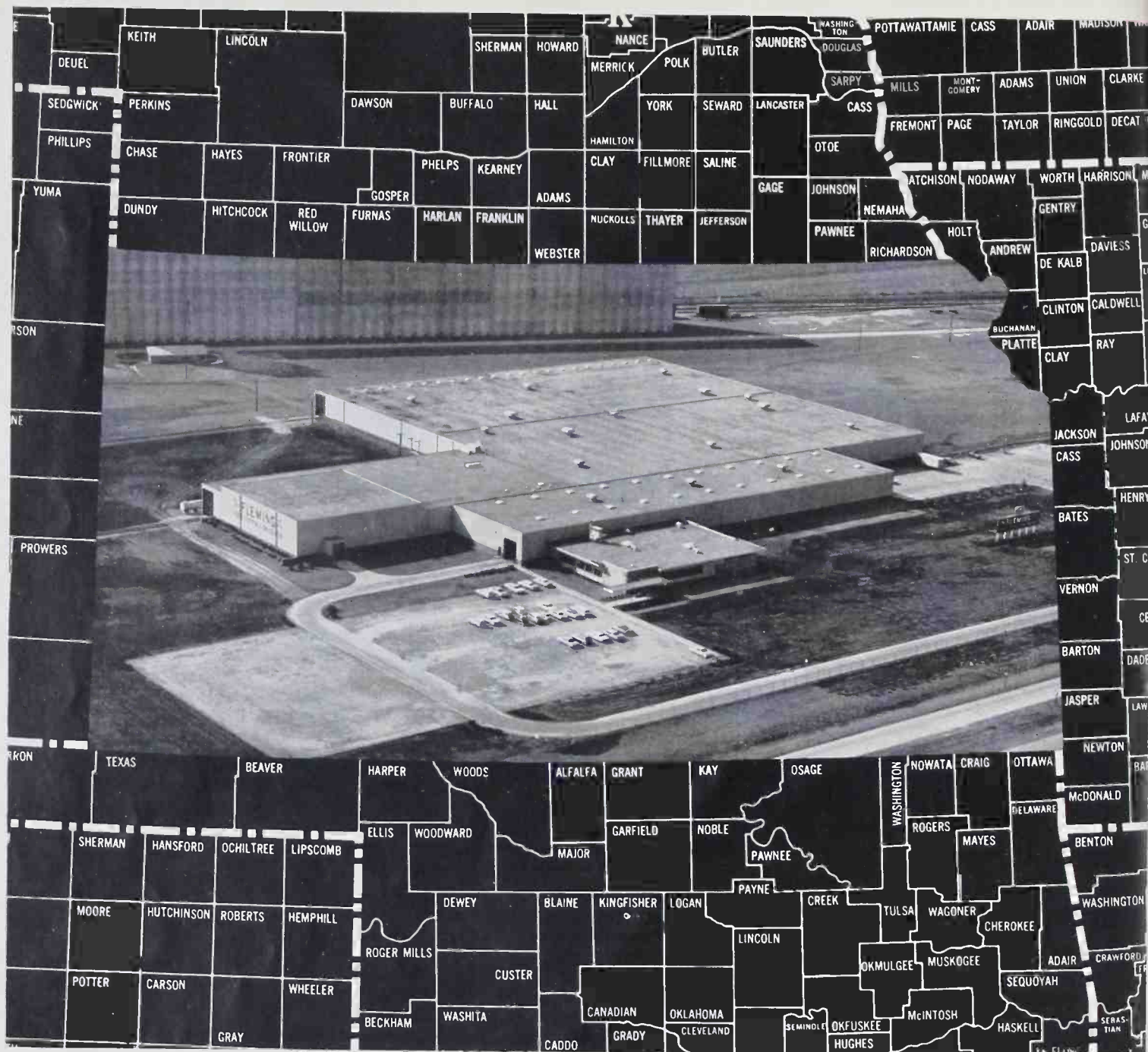
WASHINGTON, D.C. WTTG — Number one in the time period, delivering more homes, more teens, and more children than all its competition in the market.

LOS ANGELES KTTV — Number one in the time period. Highest rated children's program in the entire market for the month of October, attracting an average 325,000 children from Monday through Friday.

CHICAGO CKLW-TV — Oops! Only second highest rated program on CKLW-TV's Monday through Friday schedule just one month after his debut.

▶ SCREEN GEMS





COUNTRY STORE *Kansas Style*

The **largest** independent grocery distributor in the country is now 600 stores **BIGGER!** Topeka is headquarters for The Fleming Company and the "nerve center" for this \$800,000,000 operation that serves 1500 supermarkets in 11 states. Fleming's computerized inventory system measures caselot movement of product from 1,850,000 sq. ft. of warehousing. Advertising effectiveness and consumer acceptance of product is measured and analyzed **here!**

WIBW Television and Radio, like Fleming, regard "Success as a journey—not a destination." Our services are dedicated to building better distribution and increased sales for your products in Kansas.

As a single-station television market, WIBW-TV is dominant in central and eastern Kansas. WIBW Radio, at 580 on the dial, is the dominant "Voice of Kansas" serving this progressive state. Ask Avery-Knodel to show you how we do it! Or call 913—CRestwood 2-3456.



TV • RADIO • FM
Topeka, Kansas

Broadcast services of Stauffer Publications

Who's Laughing Now?

When the first report appeared that the NFL wanted \$96 million for four years of football games, industry observers scoffed at the nerve of commissioner Pete Rozelle. They smiled, too, when the NFL agreed to a \$37.6-million two-year contract. In reality, though, the agreed-on figure comes pretty close to the original asking price. That \$96 million would work out to \$24 million per year. The \$37.6-million figure is only \$18.8 million per year, but added to that can go about \$3 million more for the play-off and championship games. So the annual cost is almost \$22 million. The current contract has an option for a third year at the same price, so figure \$66 million for three years. If things go as they've gone in the past few rounds of network-and-league negotiations, a 1969 package of games could bring the NFL \$27-30 million without much trouble. (The latter and higher figure would pertain if additional expansion of the league takes place, for certain.) At any rate, \$96 million for four years—impossible? Not as the NFL sees it, or as it looks now.

NBC's Record Sales

All five operating units of NBC contributed to record sales and profits in 1965. NBC's net sales in 1965 amounted to more than \$488 million, an increase of better than 12 per cent over 1964, while profits also rose over the previous year. Of some interest in the annual report is the figure for NBC Enterprises, which now operates in 83 countries: sales climbed 22 per cent over 1964.

From Feature to Cartoon

Bomba, the Jungle Boy, character seen in 12 motion pictures distributed to over 100 television markets, will become a brand-new tv cartoon feature next fall. Barry Lawrence has completed negotiations for the animated adventure series with Video Artists, Inc., which will distribute it. The series will consist of 130 five-and-one-half to eight-minute segments in color. Mr. Lawrence will serve as executive producer of *Bomba*, which is aimed for the 1966-'67 season.

More First-Run for Syndication

In the wake of releasing a new first run half-hour series to syndication (*Oh, My Word* out of KGO-TV San Francisco), Seven Arts Television set up a department to seek out shows here and abroad for syndication possibilities. Indications are that the company will move ever more aggressively into first-run syndication, with *Pherle Mesta's Washington* and *The Gypsy Rose Lee Show* already well off and running. Meanwhile, Seven Arts is shortly to release *The Discophonic Scene*, an initial batch

of 13 one-hour specials taped at WCAU-TV Philadelphia, where the rock 'n' roll program hosted by Jerry Blavat has been holding forth in recent months. Seven Arts plans to distribute the hours overseas.

Depends on Who You Read

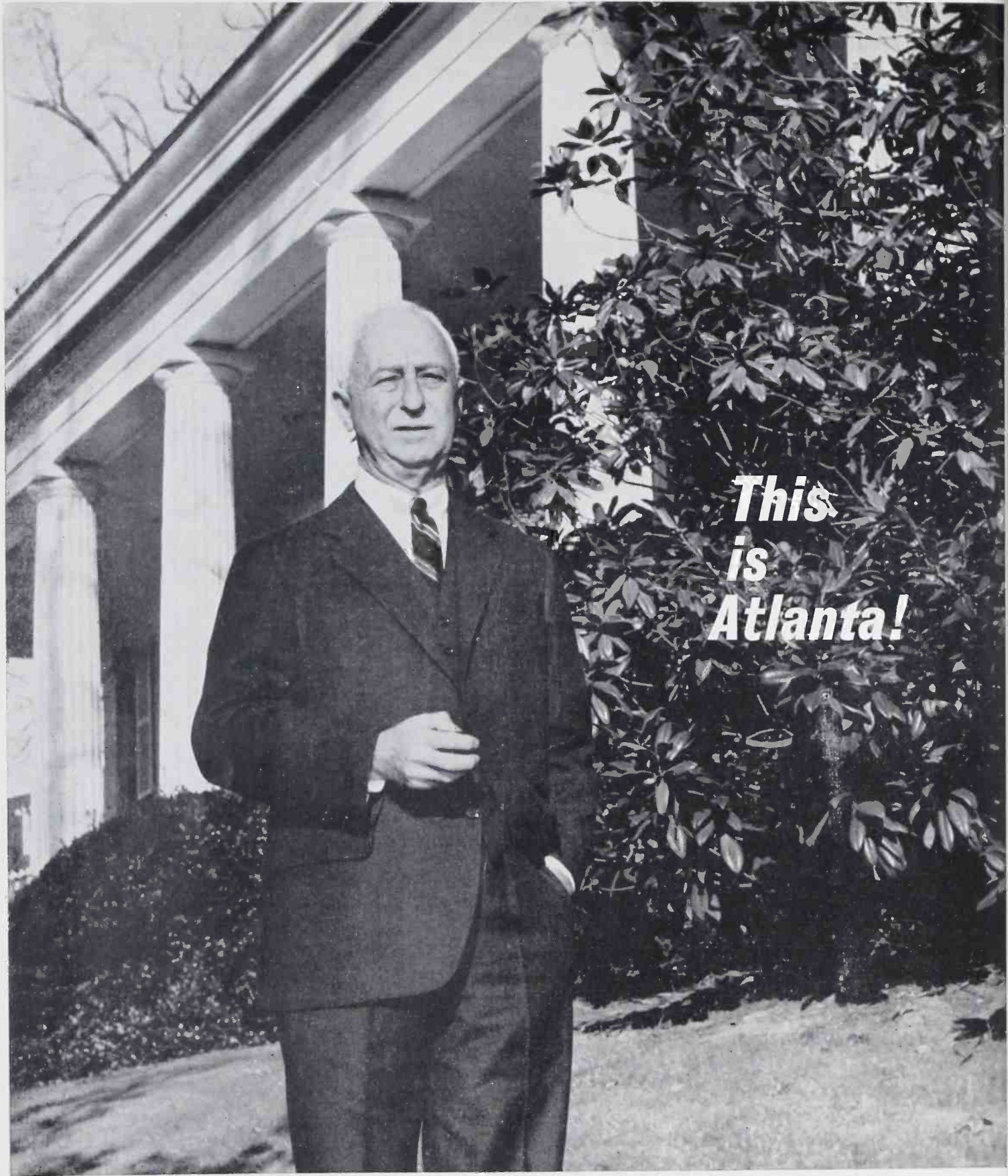
Anti-televisionites crowed when the November NSI's indicated that viewing was down from the previous year. What they overlooked is the fact that Nielsen's November figures included a two-week spread from October (always a low-viewing month) which brings the total down. ARB, on the other hand, tallies only figures from November 3-23 and these indicate that prime time total homes *increased* by some five per cent in the 27 monitored markets over last year's figures.

New York Transit Strike Hits Tv Markets

The subway and bus tie-up in New York was affecting tv stations all across the country even in its first days. After many an agency buyer had fought his way to the office, he found either his estimator or secretary missing, the rep who had promised to bring by avails unable to get in, or the film house preparing his commercial prints unable to deliver because few employees were on hand. For a day or two, while things went slowly, it was figured that the New Year holiday was just stretching out a bit, but by weekend schedules at various stations were being cancelled or delayed. No one was prepared to estimate how much business might be lost to stations. Some of the schedules could start later and run longer than originally planned, but others were for seasonal items or special campaigns that had to be aired *now*.

ABC Starts Another Trend—Maybe

The concern about ABC putting a fourth minute of sell into its new *Batman* half-hour (two nights a week at 7:30) stems from the belief that the idea must spread to other shows, and that the move will result in further Government inquiries into "over-commercialization." But the network makes the point the show is an expensive one—some \$70,000 per segment on production—and three advertisers alone can't or won't pay the price. With production costs suddenly taking off for new heights, either the more-commercials-per-show idea will catch on fast or advertisers will be asked to pay more per commercial. (Years ago, when participations first were broached, there were objections from clients who feared loss of sponsor identity. In time, they decided to risk that rather than lose large amounts of money on poor-rated shows. With three sponsors now splitting a half-hour in most instances, it's thought likely that four is the next logical step—particularly if some of the excess baggage of cast credits, promos, et al., is trimmed off.)



***This
is
Atlanta!***

SOARING SALES! Richard Rich, chairman of the board of Rich's, Atlanta's largest department store, was interviewed recently for an article in U. S. News and World Report, citing Atlanta as "one of the hottest towns in the U. S. today". A booming economy, negligible unemployment, thriving industry all contribute to the fantastic sales picture. Get your share of \$1,780,843,000* in retail sales over WSB-TV.

*Sales Management, 1965

WSB-TV

Channel 2 Atlanta

NBC affiliate. Represented by Petry



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC-TV, Pittsburgh.

Business barometer

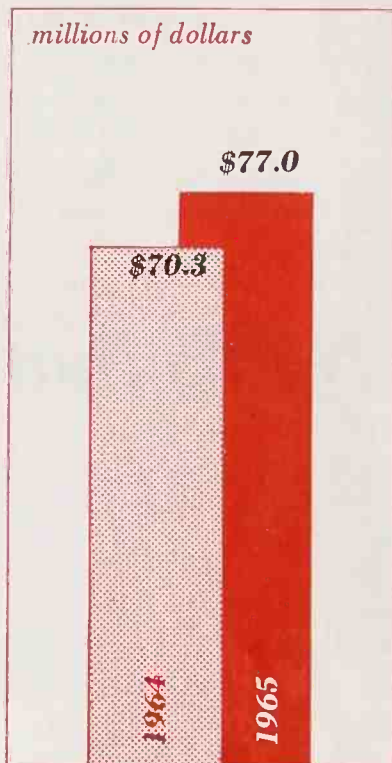
In the national/regional spot television scene, business in the hectic pre-Christmas days of November looked pretty good to most industry observers, but as usual the frantic pace made it difficult to stop and gauge just how good things were. Now, according to the November data obtained from a sampling of stations participating in the monthly Business Barometer survey, it can be said November was in truth "pretty good."

On a percentage basis, November spot increased 9.6 per cent over that in the same month a year earlier. In estimated dollars for the industry, some \$77.0 million in time is figured as having been sold to spot clients. The figure compares with \$70.3 million estimated as having been sold in November '64.

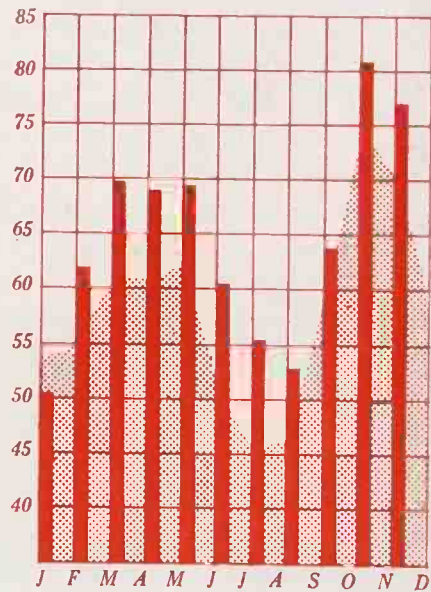
Looking at the month-to-month trend of business, however, November spot activity fell from that in October immediately preceding by 1.0 per cent. This dip is customary over the past few years, being partly occasioned by the huge surge in October spot that sets a pace seldom sustained for long. The 1.0-per-cent fall-off this past November was not so large as that registered in 1964, when November dropped 4.7 per cent from October, nor in 1963 when the November-October dip was 12.9 per cent. The reason for the large 1963 slide, of course, was the cancellation of business after the assassination of President Kennedy.

The assassination, two years ago, continues to affect November spot billings today. The 9.6-per-cent increase noted above is smaller than November '64's 21.8-per-cent gain over the same month in 1963, but November '63 was depressed severely by the President's death. Therefore, the '64 recovery of 21.8 per cent was not as significant in showing spot's continuing strength as it might at first appear. In addition, the first few days of November '64 contained some election spot billings that helped raise that month's total.

NATIONAL SPOT



November (up 9.6%)



1965-'64 comparison

Next issue: a full report on local business and network compensation revenue in November.

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

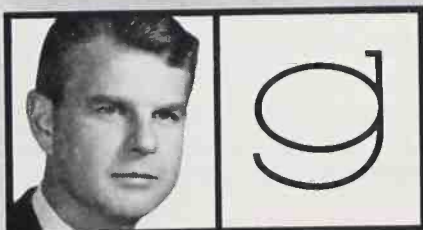
NOW that we are



... not just 7 years old, because we're younger than that, but 7 stations in number ... it's appropriate to re-state our conviction.

As a relative newcomer to the broadcasting industry, with roots going back only to 1962, we continue to believe our natural interests in growth and advancement can best be served by functioning in each community with utmost responsibility.

"Responsibility" is our guiding light. It is what we intend will distinguish us in this dynamic industry as we presently serve four important markets with four television and three radio stations.



James S. Gilmore, Jr., president

A responsible factor in the community ...

GILMORE BROADCASTING CORPORATION

GENERAL OFFICES: 202 MICHIGAN BUILDING KALAMAZOO, MICHIGAN 49006

KODE-TV-AM Joplin

WEHT-TV Evansville

KGUN-TV Tucson

WSVA-TV-AM-FM Harrisonburg

Special-Interest Tv

"In a big market, if you've got the proper know-how and the right timing you can provide a successful uhf service." So speaks the legendary Sterling C. (Red) Quinlan, who has just launched Chicago's fifth commercial station, WFLD, channel 32. Mr. Quinlan is convinced there is room for an adult station in Chicago and room for adult programming; he points to the success of the motion-picture art houses, off-Broadway theatre, special interest publishing. He thinks there can be special-interest television.

"One of the problems in television today is that people just don't get ad at it," he says.

Remedy. To remedy this, and to give the new uhf station a distinct identity of its own, Mr. Quinlan has devised a nighttime programming schedule consisting of three two-hour blocks. The first block, or theatre, is an open, *Omnibus*-type program in which can be seen documentaries from around the globe, the best from the BBC, Charlie Chaplin classics, interviews with notables, and other types of special programming.

The second two-hour block, from 8-10 p.m., consists of sports attractions of all kinds. Swimming, basketball, track and hockey events from the nearby midwestern universities are being highlighted. These colleges include Notre Dame, Loyola, Illinois, Northwestern and DePaul.

The third block, starting at 10 p.m., consists of news and news features, which is to be kicked off each night with a story in depth—a sort of instant news special. Mr. Quinlan hopes to move his cameras right into the city rooms of the Chicago *Sun Times* and the Chicago *Daily News* (both of which, like WFLD, are Field Enterprises properties), thus arranging a sort of marriage between the two principal news media. Also in the news-gathering area, Mr. Quinlan has plans to utilize Vidicon cameras placed at key spots—expressways and the like—throughout Chicago.

Saturation Point. At present, Mr. Quinlan estimates that uhf penetration in the Chicago area is approximately 30 per cent. He thinks that by 1969 it will almost reach saturation.

WFLD also plans to get into syndication through the financing of pilots

(it is now partly backing *Hawaii Calls*, produced by Paradise Productions in Hollywood). But its first job is to hold that "adult" audience.

It Didn't Work

Ah, television success stories. Those heartwarming vignettes about how a company soared from nowhere to high among the "top 100" by brilliantly using spot tv in three selected markets. But a television failure story? A color television failure story? They happen, too.

Following is such a tale—with only the names changed to protect the jobs of those involved. (Why tell the story? Because it can be as instructional in illustrating how *not* to use tv, as the typical success story tells how to *use* tv.)

A bright young Madison Avenue type named Frank invented a simple little gadget that had, he thought, novelty sales potential. The Christmas season was approaching and Frank investigated producing and marketing the gadget. A manufacturer said he could produce any number, production contingent on demand, so that Frank wouldn't be stuck with a huge inventory.

Production could start almost immediately, said the manufacturer, and it wouldn't take more than a few days to turn out the items in quantity. Estimated production cost: \$2 each. Frank's retail price: \$5.00.

Now the Campaign. With manufacturing assured, Frank turned to promoting the product. He couldn't set up an elaborate marketing program with a sales force calling on dealers. Christmas was too close. Why not advertise on tv and simply have viewers send their \$5.00 to a post office box, then mail them the product in return?

In Frank's line of work, he had been privy to some network tv marketing reports. One that caught his

(Continued on page 57)



Opening night in Chicago: One of WFLD's first-night guests was FCC commissioner Robert E. Lee (seated). Surrounding him are (from l. to r.) George B. Young, president of Field Enterprises, Sterling C. Quinlan, president of Field Communications, and Russ Stewart, board chairman of Field Communications.

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

$$X_L = 2\pi fL$$

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

$$P = \frac{E}{I}$$

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

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

$$E = I \times R$$

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

$$Q = \frac{1}{\alpha}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

**WKRG
CHANNEL**

5-TV•

**MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call



C. P. PERSONS, Jr., General Manager

*A look at that
lowest-viewing segment
of the audience,
if there really is one . . .*



Quintile quandary?

Some irrefutable truths: the television audience is huge. It consists of different types of people in different areas with different habits, tastes, interests. Television reaches all of these people, but not all of them equally, and not all of them well. In some homes, it is a punishment to deprive a child of television; in others, judging from critical reviews, it is a punishment to view.

Out of this pot of many stews the media specialist has his problems. Who are the people who view least? What are the characteristics of the people who view most? How is it possible to be selective in a medium that is so

mass, so ubiquitous, so *there*?

Out of this dilemma, if that is what it is, has come a variety of efforts to better define the audience. For reasons more historical than properly methodological, the television audience has been divided into fifths—the so-called quintiles that go from highest-viewing to lowest-viewing segments. A quintile is a fifth of anything. It is 20 per cent of a measurable group, a way of seeing, a way of grasping the different parts that make a whole. It has been used that way in television to explain its broad dimensions.

The lowest fifth of that audience, consisting

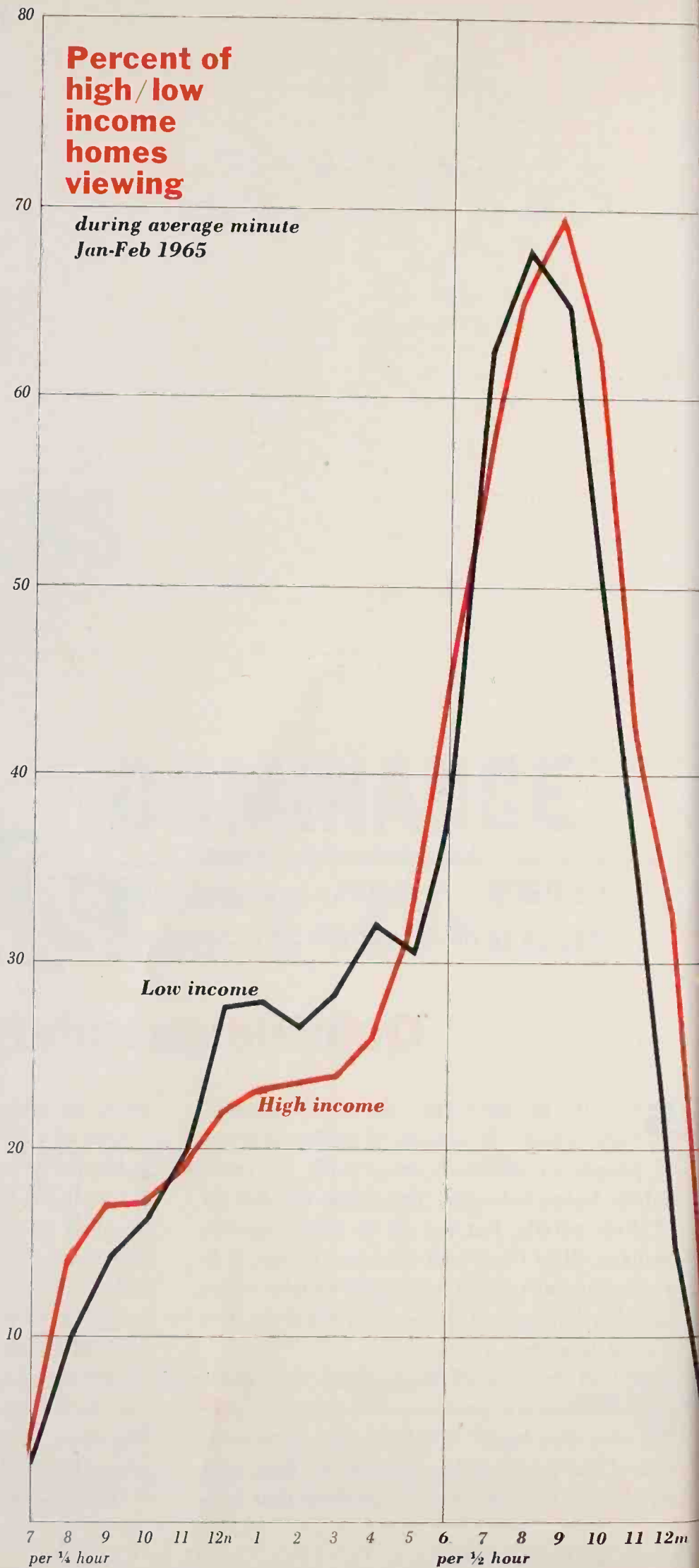
of people or homes that view least, is a segment that has attracted a great deal of attention over the past several years. The group has interested magazines with competitive advertising pitches and it has interested sociologists, television critics and culture vultures in general. What sort of people are in this low-viewing group? Are there more of them today than a few years ago? Has television lost, or is it losing, a significant element of the population?

Two recent special studies offer some answers. The first comes from Television Bureau of Advertising, which is now circulating the results of special A. C. Nielsen research to advertising agencies, advertisers and other interested parties. The study, called *Feedback*, upsets many of the common assumptions about this fifth quintile, and confirms others. Its net effect, ultimately, is to question the value of the quintile concept itself. Says George Huntington, TvB executive vice president: "The quintile would have been a great invention, if we didn't have ratings."

Contrasts Surprise

Although the value of the quintile concept today is in question, it is still very much in use, especially among major advertisers. In TvB's *Feedback* study, which is saying, essentially, that advertisers ought to consider their *own* audience rather than the audience of the media, the top and bottom quintiles are contrasted in several different ways.

Thus, after dividing all television homes into five quintiles (10.5 million homes in each), TvB is able to offer some surprising contrasts. For instance, the proportion in hours of viewing between the first quintile and



The audience that's important is the audience for the program . . .

the fifth quintile is almost eight to one. The heaviest-viewing quintile watches television 81.2 hours a week while the lightest-viewing quintile watches television only 10.9 hours a week.

However, although both quintiles are equal in number of homes (10.5 million), the heaviest-viewing homes are worth 50 per cent more because they have more people in them. In the lightest-viewing quintile, there are 31.5 million people in those 10.5 million homes; the same number of homes in the highest-viewing quintile holds 46 million people.

The conclusion is obvious: the heavy-viewing quintile consists of younger families. Says TvB: "The heavy-viewing quintile has about as many adults as the light-viewing quintile, but it has twice as many teenagers, and almost three times as many children." A people-per-home comparison: 4.41, high quintile; 3.00, low quintile. These figures suggest that one of the reasons for the light-viewing home is simply that there are fewer people in it to keep the set on.

Target for Advertisers

On an adults-per-home basis, the two quintiles run directly counter to each other. The highest-viewing quintile has the highest number of young adults (18-34); the lowest-viewing quintile has the lowest number. The lightest-viewing quintile has the greatest number of people 50-and-over; the highest-viewing quintile has the least number. To put it another way, for every 100 heavy-viewing homes there are 95 adults in the *youngest* age group, while in contrast there are 91 *older* adults in the light-viewing homes.

TvB's basic point here is to estab-

lish the fact that the heavy-viewing quintile is the biggest and youngest and most important for advertisers to reach. The people here do more, they buy more and there is no appreciable difference in their income and that of the lowest-viewing quintile. Says TvB: "Heavy viewers are heavy users of all product categories we study—they consistently exceed light viewers in dollars spent, and are, therefore, more valuable to the advertisers." TvB says the heavy viewers of nighttime television are heavy users of 68 out of 69 product categories, and heavy viewers of daytime television are heavy users of 60 out of 69 product categories. On the other hand, notes TvB, heavy newspaper readers are only heavy users of 38 out of 69 product categories.

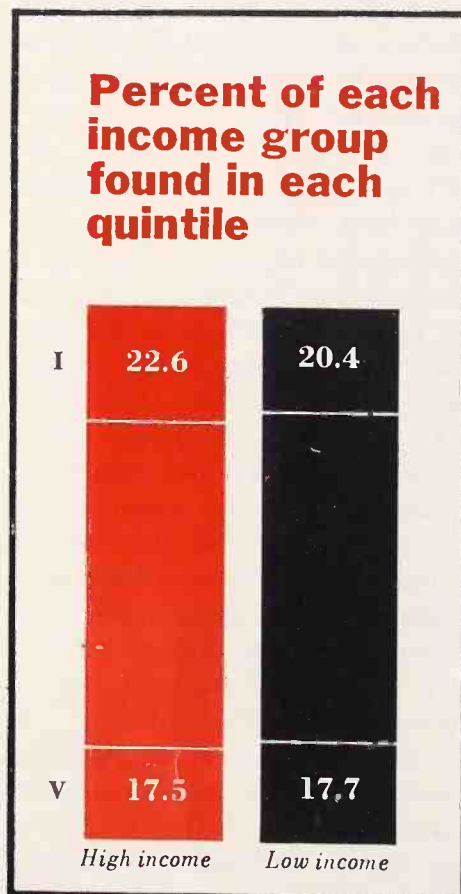
One of the myths about the lowest-

viewing quintile is that it consists of above-average and hence more desirable prospects for some advertisers. This is not so, judging from this special TvB study. Not only are light viewers light users of products, they are not as affluent as is generally thought. In its study TvB shows that there is little difference in the distribution of high-and-low-income homes between the heavy-viewing quintile and the light-viewing quintile (see page 22). Thus, in the high-income group category, 17.5 per cent are in the heavy-viewing quintile while 22.6 per cent are in the light-viewing quintile. The figures are almost identical in the low-income group: 17.7 per cent in the heavy-viewing quintile, 20.4 per cent in the light-viewing quintile.

Audience That Counts

The larger point that TvB is making in this study is that although quintiles may be suitable for an overall evaluation of a medium, they have no meaning in terms of the individual investment of an advertiser. To be more specific, an advertiser does not buy television, he buys *Bonanza*, or a schedule in a given time period. It's the individual vehicle he's using that is important, not some general concept of an entire medium. In other words, two programs that have the same total audience don't break down the way the quintiles would for all of television—one can have an abnormally high percentage of teenagers, another a larger-than-usual percentage of old people.

TvB's conclusion: it isn't the overall dimensions of the medium that should concern the advertiser, it's the audience to his specific programs. Parenthetically, TvB notes in conclusion that only television sup-

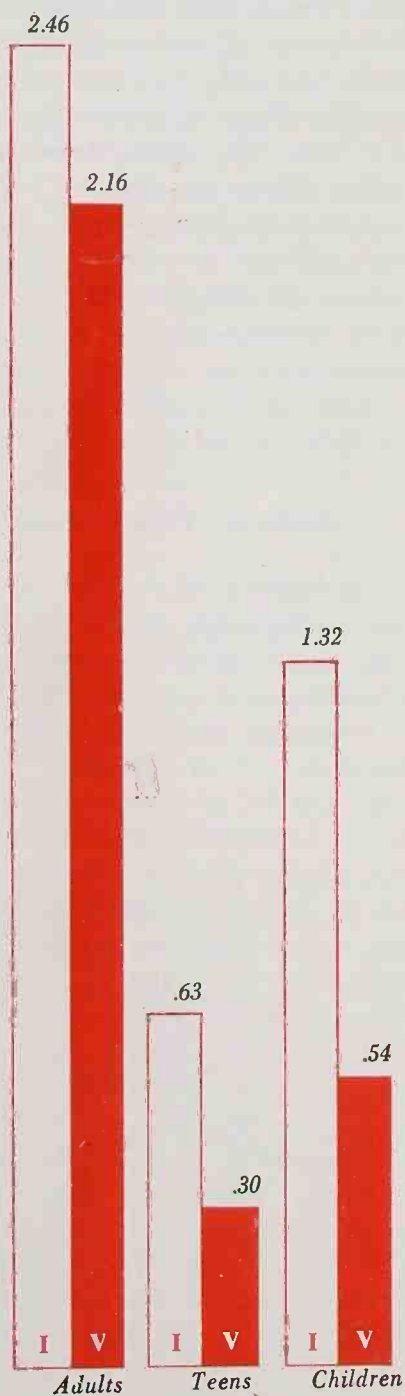


A. C. Nielsen, 1964

. . . the audience for the media is of secondary consideration, says TvB.

People per home

Quintile I = 4.41 people
Quintile V = 3.00 people



A. C. Nielsen, 1964

plies the advertiser with total "feedback" information—ratings, demographics—that allow him to correct his aim and zero in on his target.

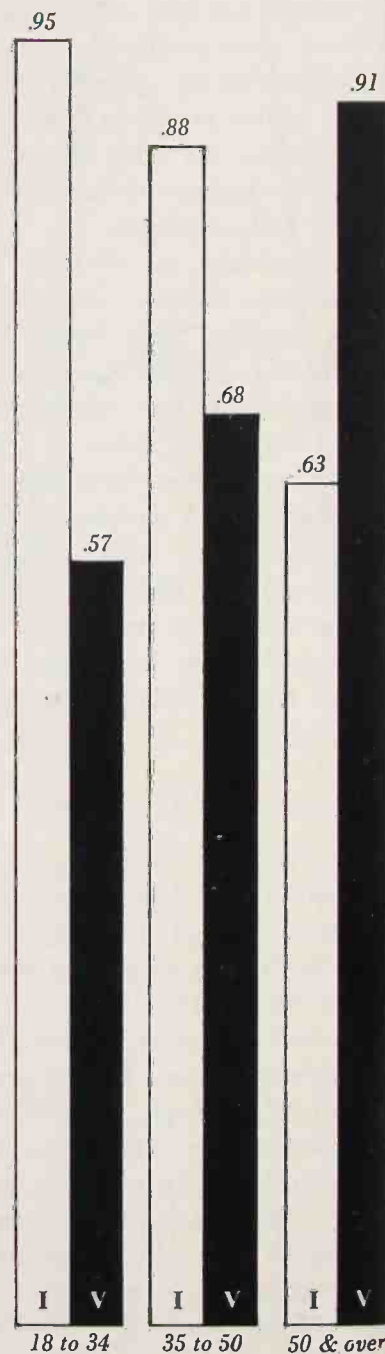
In a separate study conducted by TvQ covering periods in late November from 1962 through '65, on trends in viewing hours by demographics, there appears to be little difference in the makeup of the television audience (see table page 25). There has been a slight rise of females—from '62 to '65—within the heavy-viewing category, as well as a slight rise of males in the lightest-viewing category (1 to 9 hours per week). A breakout by age indicates that the 6-11-year group is viewing more heavily, and so is the 18-34 group. There appears, however, a slight decline in the number of people in the 35-49 group who are heavy viewers, as well as a slight decline in the number of people 50-and-over who are heavy viewers. There is an increase in people 50-and-over who are relatively light viewers.

On viewing by occupation the TvQ study indicates that there are fewer light viewers among the professional and managerial class and a corresponding increase in the number of medium viewers in the same class. Heavy viewing in that occupational category remained fairly static.

An analysis of viewing by educational levels shows some surprising variations. Thus the lowest education level, those with grade school or less, appear to have reduced their viewing activity—at least there are more of them in the low-viewing category. High-school-graduate viewing has remained relatively constant over the past few years in degree of intensity. However, there are fewer college graduates who are light viewers, '65 vs. '62, and more medium viewers (10-29 hours per week). ■

Adults per home

By age groups



A. C. Nielsen, 1964

Rich Man, Poor Man, Doctor, Chief—Who's Viewing Tv More?

(TvQ trends in hours of viewing, from Nov. II surveys 1962-1965)

	% Viewing 1-9 Hrs.				% Viewing 10-19 Hrs.				% Viewing 20-29 Hrs.				% Viewing 30+ Hrs.			
	'62	'63	'64	'65	'62	'63	'64	'65	'62	'63	'64	'65	'62	'63	'64	'65
Total Sample (=100%)	23	30	28	24	34	32	33	33	24	22	20	24	17	16	17	17
Sex																
Males	23	31	29	25	36	35	34	34	25	21	21	24	15	13	15	15
Females	23	29	27	22	33	30	32	32	24	23	20	25	19	19	20	20
Age																
6-11	18	29	16	16	44	38	41	41	26	21	24	28	11	11	18	15
12-17	15	22	25	18	43	37	35	35	26	23	20	26	16	18	18	19
18-34	23	27	24	21	33	35	34	33	26	21	24	23	17	16	18	21
35-49	29	34	33	29	34	33	30	34	22	22	20	24	15	12	16	12
50+	26	31	32	28	27	26	31	28	24	22	18	23	22	20	18	20
Total Adults	26	31	30	26	31	31	32	32	24	22	20	24	18	16	17	17
Occupation																
I—Professional	41	43	37	35	33	33	33	38	16	15	21	17	10	7	8	9
II—Clerical & Sales	30	36	33	32	34	36	33	35	24	19	21	21	12	10	12	11
III—Laborers,	26	27	32	35	33	36	29	26	29	22	18	25	11	13	18	10
IV—Farmers	26	40	36	41	34	42	33	35	26	10	16	16	15	6	13	3
V—Retired & Unemployed	20	25	26	19	29	26	30	29	26	25	20	27	24	23	23	24
Education																
Grade School	22	28	29	28	26	28	31	26	28	23	16	23	23	21	22	22
High School	23	27	26	23	33	33	32	33	25	23	23	25	18	16	18	18
College	38	48	44	32	34	29	31	36	16	13	16	20	11	10	8	11
Region																
East	25	25	31	29	34	34	32	31	23	25	19	19	17	16	17	18
Midwest	26	31	26	21	32	31	31	32	23	19	23	26	18	19	19	19
South	27	33	32	29	30	32	31	31	23	21	18	22	20	14	17	17
Far West	26	37	33	25	26	23	34	33	30	22	20	28	16	17	13	13
Market Size																
2,000,000 and over	28	30	34	21	33	32	29	37	24	23	19	23	15	15	17	19
500,000-2,000,000	25	31	28	29	32	29	34	28	25	23	23	23	17	17	14	19
50,000-499,999	21	29	29	22	34	31	28	34	24	20	22	24	20	20	20	17
Under 50,000 Urban	27	31	29	28	29	30	34	30	21	22	17	25	22	17	17	16
Rural	27	34	29	30	28	32	32	29	25	19	20	24	19	15	18	14
Income																
Under \$5,000	21	28	27	25	29	28	31	27	25	24	19	24	23	20	22	23
\$5,000-\$6,999	24	31	29	25	34	32	29	33	25	22	19	21	16	15	22	18
\$7,000-\$9,999	27	28	30	22	33	35	31	34	22	20	27	29	18	16	10	13
\$10,000 and over	37	41	40	32	31	30	37	34	22	18	14	18	11	10	8	14

NOTE: The base for each percentage shown is the number of respondents falling into that demographic category in that particular survey. Taking each break shown in the stub of the table as 100% for each of the 4 surveys, TvQ determined the proportion of that group viewing 1-9, 10-19, 20-29 or 30 or more hours per week. E.g., of the 312 respondents to the Nov. II 1962 survey who were 6-11 years old, 18% viewed tv 1-9 hours per week, 44% viewed 10-19, 26% viewed 20-29 and

11% viewed 30 or more hours. (The remainder did not answer the question.)

Caution: Sample sizes for occupation group III and IV are too small for stability of trending. The break was included principally to enable TvQ to trace viewing trends in group I, the "influentials". Group I contains over 200 persons, on the average, bringing it over the minimum standard for sample size.

The man in the middle—Oren Harris—moves out of the Washington tv scene, but E. William Henry (l.) and Sen. Warren Magnuson (r.) are still very much in the picture.



Once again the threats and promises hang over the broadcasting industry as a new Congressional session begins. But never in the recent past has it appeared so nebulous as to which, if any, promises will be kept or which threats will be followed by action.

Not that Congress has often taken direct measures of late either to aid or to restrict broadcasting. Still, its influence over the regulatory agencies, the Federal Communications Commission and the Federal Trade Commission, has always been strong. There has long been a pattern of action and reaction between the agencies and the legislative body, with FCC or FTC activity prompting Congressional action, or Congressional inquiries resulting in FCC or FTC rulings. As 1966 dawns, however, there are those Washington observers who see a loosening of the lines of communication between the Congress and the agencies—a loosening that could produce a very, very quiet year for broadcasters in Washington.

The chief factor in the change of position of the various bodies, of course, is the departure of Oren Harris, who has long served as chairman of the influential and powerful House Commerce Committee. Mr. Harris, moving on to a Federal Judgeship, wielded a strong hand over the regulatory agencies. Through the payola and quiz scandals, the all-channel receiver and Communications Satellite endeavors, Representative Harris (D., Ark.), usually got what he wanted from the commissions. Indeed, it wasn't unusual to hear him referred to as the "unofficial chairman" of the FCC.

Power Vacuum

Mr. Harris leaves next month and leaves behind him a power vacuum that few expect his successor, Rep. Harley O. Staggers (D., W. Va.) to fill completely. Mr. Staggers, although a 17-year veteran in the

House, lacks influence with leaders in areas that may affect broadcasting. (His background has been in subcommittees on Transportation and Aeronautics, Census statistics, stock market activities and social legislation.) Mr. Staggers, therefore, is not envisioned as immediately steering the House Commerce Committee into broadcasting matters.

At the communications subcommittee itself, observers foresee a great tugging and pulling in different directions by the members. Subcommittee chairman Walter Rogers received his authority almost exclusively from Oren Harris—and with Rep. Harris out of the picture, it's conceivable that Mr. Rogers will have difficulty guiding and controlling his own group.

Two Men, But—?

In making this kind of conjecture, there is always one facet that must be kept in view: television has long been the whipping-boy ready at hand for a headline-hunting politician. The lethargic legislator of today, given the opportunity, can become a hunter out for blood (and personal publicity) tomorrow.

Such a thought leads one to examine carefully the backgrounds and past actions of those men who might step in to fill the Harris gap. In the Senate, Warren Magnuson and John O. Pastore have been mentioned as possibly usurping for their own chamber the power Rep. Harris has wielded in the House. Sen. Magnuson (D., Wash.), chairing the Commerce Committee, and Sen. Pastore (D., R.I.), chairing the communications subcommittee, could assume the den-mother role with the regulatory agencies. But neither has attempted to do so in the past.

It is conceivable that either man, or both, might rise up in righteous indignation if the FCC, for example, should begin to "run wild" once the Harris whip is passed on. Sen. Magnuson once put the skids under the FCC's plans for wide-scale mon-

itoring of stations, and Sen. Pastore has slowed the commission's actions in the field of multiple-ownership. Therefore, it's plain that both men have kept and are keeping an eye on FCC activity. But it's highly problematical that either will try to put pressure of a lasting kind on the commission. In sum, it now appears that Congressional reactions to FCC moves in 1966 will be more diverse and less severe than they've often been, and that the FCC will operate under considerably less restraining influence.

Confusion in Wake

By the time this article is being read, the last blow by Rep. Harris on tv's shoulders—and the first anti-television "attack" of 1966—should have fallen. This would be the release of the final Harris report on the broadcasting ratings industry. Advance indications were that the document would be harsh about the industry in general and upon broadcasting's dependence on the ratings. At the same time, there appeared to be no threat to the present ratings systems beyond a call for eternal vigilance. Since the ratings industry and the broadcasters have heard the charges and criticism for years, beginning long before the Harris probe was undertaken, expectations are that any stir will die out completely within a few days after the report is issued.

Once the House Commerce Committee has cleaned up the work connected with the report, its staff will be in the position of "waiting for orders." The staff readily concedes that Mr. Harris' departure leaves little behind but confusion. There are no firm plans for investigations into anything — CATV, ratings, network control or what-have-you. Rep. Walter Rogers, heading the House Communications Subcommittee, made a December speech in Dallas in which he promised hearings on the CATV situation that

(Continued on page 52)

*Far from being
a year of crisis,
1966 appears
relatively calm so
far as Congress and
tv are concerned*

**What's
ahead
in
Washington**

Is the making of advertising a "creative" act? Recently John Le Carre, author of a number of best-selling spy stories, remarked that Madison Avenue doesn't *start* anything, it merely latches on to what is already there.

Yet no word—no word printable in a family medium—is more often on the lips of admen than "creativity," usually with the implication that the speaker or his agency has it, and in good measure. "Creative" has been institutionalized as the adjective for the work of making ads, and for the people who do that work.

To "create" in the purest sense, the dictionary sense, means to bring into being something that had never before existed. Whether any advertising is ever creative in this sense is probably a question best left to aesthetes, logicians, and semanticists.

But although it may be a puzzle to journalists and a mystery to the general public, the notion of "creativity" is an important one to advertising men, some of whom suffer from the delusion that they are practitioners of a science and not of an art.

When "creativity," within the limits of the advertising business, is deprecated by advertising's promoters of "research and marketing," the result is likely to be poor ad-

vertising, ads that are poor in spirit and bereft of, well, beauty.

Many feel that "creativity" should be restricted in meaning to "the ability to make ads." Some fuzzy-minded people think that soft-sell ads are "creative," and hard-sell ads not so. Others think that ads with an arty gimmick are creative; plain informational ads, not so. There is also a tendency to equate a witty headline or whimsical artwork with creativity.

A couple of years ago, George Gribbin, board chairman of Young & Rubicam, told an AAAA panel "I don't like such phrases as *creativity*," which, he remarked, might better be reserved for accomplishments on the order of Michelangelo's. "I think we are *craftsmen*," Mr. Gribbin said, adding that "in some cases you can call us *innovators*, but I am always just a little uneasy with being [called] creative."

Psychiatric Pressures

Such occasional reservations withal, the word has stuck, and it is plain that "creativity" is what an agency has to offer a client, supplemented with a number of services.

The pressures of the advertising business being what they are, and the personalities of copywriters and art directors being what they are,

many if not most of the creative people in the business see a good deal of psychiatrists; in turn, the psychiatric profession has become intensely interested in questions of creativity.

Not all psychiatrists and psychologists who address themselves to the exploration of creativity do so merely to find out what makes their admen patients tick. Not long ago Dr. Morris Stein of New York University was commissioned by the AAAA to make a study comparing "outstanding" and "average" copywriters in 11 agencies. Among his findings was that the "outstanding" subjects were *less conforming* than the "average" copywriters. They're also rather more *slovenly*. The "outstanding" writer, said the doctor, "doesn't seem to devote as much of his energy to keeping things orderly and neat as does his counterpart of average creativity. Indeed, one gains the impression that the man of average creativity, because of his relatively greater emphasis on tradition and order, is a little too hidebound to venture into something new."

Another psychiatrist, with many art director and copywriter patients, has pretensions toward the analysis of entire cultures. "Advertising," he said, "is NOT creative—it *takes* from creative art." He cited painter Paul Klee as the greatest single in-

'First you define it...'

*Everybody talks about creativity,
but nobody—well, hardly anybody—
does anything about it*

fluence on good advertising, and gave credit to the Bauhaus, and especially Josef Albers, Oskar Schlemmer and Vassily Kandinsky for teaching the fundamentals of design in the advertising business.

As for the *words* in ads, the psychoanalyst—in what seems to be psychoanalytic jargon—said advertising “takes from creative writing, from the mentality expressed by serious writers.”

Bigness Makes Badness

Advertising itself cannot be creative, he continued, since no sponsor will underwrite anything that is not already “in.” “Creativity” in advertising, he claimed, “is the ability to write variations on established themes.”

For some people, advertising can be too “creative.” A senior statesman of the industry is reported to have remarked recently that “with all the folderol about creativity, this business has left its moorings.”

This remark found an echo in Rosser Reeves, board chairman of Ted Bates & Co., who said he’s formulated what he’d like to have called “Reeves Law: The Bigger the Room, the Worse the Advertising.”

“Anybody can sell anything these days,” Mr. Reeves stated, and as a result “large segments of the adver-

tising business have departed from the basic tenets of effective advertising, and are using advertising as an art form.”

William Bernbach, president of Doyle Dane Bernbach, said that the best ad is one “so original, so imaginative, that it will stop people and get them to look at it. If they don’t look, it’s a criminal waste of money.” And if the ad is fresh and original, he said, the people will remember its message.

What about advertising that seems to spring not from “reality” but from other advertising? Can it be creative? “No,” Mr. Bernbach said. “Cliché ads are *unbelievable*, and therefore bad business.”

What’s basic to creativity, Mr. Bernbach remarked, is “the ability to know what’s relevant. Creativity lies in *disciplined imagination*, not in tricks.”

“There are no rules of thumb for creativity,” remarked Ira Sturtevant, vice president and manager of the copy department at Foote, Cone & Belding. In his view, creativity is “problem-solving.”

“Every copywriter likes to do a headline that is ‘different,’” Mr. Sturtevant said, “but that’s only half-creative—it’s the writer, who is being ‘creative,’ and not the ad.

“Creativity is not just doing something ‘different,’” Mr. Sturtevant said.

“It’s selecting the best approach, and fighting for it through the agency hierarchy and through the client structure. Large agencies tend to be run by conservative people, and you must persuade them of the rightness of a campaign.”

But on the other hand, “the rewards for creative people are greater than they used to be,” he said. The industry has passed through successive vogues, he indicated, with research in the forefront in one cycle, marketing in a following one. “Now there’s a return to creative, to the people who make the ad.”

The Changing Times

“Now we’re entering the time of the big writer and the big art director,” Mr. Sturtevant said, adding that it was this way once before, in the depths of the Depression, when it was tough to make a sale, and when copy and art ruled the roost. “Then, agencies were begun by a copywriter and an art director.”

Not wishing to deprecate the marketing function, Mr. Sturtevant said he admired the man who can write the marketing plan, handle strategy and media: “I want him on my side.” He added that he thinks it’s well worth the time spending two or three hours to explain the ration-

(Continued on page 53)

ob- * representation of a dramatic role
 3 : something that is created; as a : WORLD b : creatures singly
 or in aggregate c : an original work of art
 cre-ative \krē-'āt-iv\ adj 1 : having the power or quality of creat-
 ing 2 : PRODUCTIVE 3 : having the quality of something created
 rather than imitated — cre-ative-ly adv — cre-ative-ness n
 creative evolution n : evolution that is a creative rather than a
 mechanically explicable process
 cre-ativ-i-ty \krē-(,)ā-'tiv-ət-ē, krē-ə-\ n : ability to create
 cre-ator \krē-'āt-ər\ n : one that creates or produces : MAKER
 crea-tur-al \krē-'ā-t-ər-əl\ n : of or relating to a creature



James Bond may fade, but the new trend of programs based on comics will produce merchandising bonanzas

By Mel Helitzer

OOTV: licensed to sell

In the next two months, manufacturers of children's products will be dashing madly about trying to pick 1966's successor to "James Bond," the 007 agent who operates as well with a gal as he does with a gat.

This seems insane. Bond is today's hottest merchandiser of products to young and old. His branded guns, games and trick attaché cases are bringing various licensees gross dollars that equal the profits flooding the publishers of his books and producers of his movies. Who—outside of some black-hearted villain from SPECTRE—would want to kill off Bond?

Nobody really *wants* to put the secret agent out in the cold. It's just that his demise is predictable, even if it IS one to two years off. And nobody wants to be caught dead with either the corpses of Bond's victims or his unsold merchandise (interestingly enough also called "stiffs," in the trade).

Fads last just so long—anywhere from six months to three years. Like the stock market, the expert not only learns to spot a trend when it happens, but he must learn the right time to get in and the perfect time to get out.

And time has just about run out to capitalize on "James Bond," "The Man From U.N.C.L.E.," "Secret Agent," "Zero M," "Secret Sam" and a half-dozen other pseudonyms of acrobats in trench coats. Most experts in the field give these assorted international playboys no more than another year of broadjumping. They marvel at the courage—if that's the word—of Colgate-Palmolive, which went way out on the limb by wrapping up its entire merchandising effort in the men's toiletry field with a "007" line of aftershave lotion. Colgate's hope is that it will be able to establish the number "007" into a name brand, like the ladies' "4711" eau de cologne, before the commercial world wearies of Bond. Accord-

ng to one inside source, the company is off to a good start—some \$5 million in perfumed alcohol went to market in 1965, and that's fantastic for a first-year operation. (Note also that Colgate never uses Bond's name or picture in their ads or packaging. He may fade, but the 007 name could become long-lived.)

Well, if the secret agent fad is just about over—and the number who doubt it are legion—what agonizing theme will tantalize the young at heart over and over and over again in 1966-'67?

Our agency, the first in the country to specialize in children's products, has been studying the situation from a professional viewpoint for years. To our clients, this is a serious business. We have one client, for example, who does little more than trade advertising, but considers the most important meetings to be those which tip him off to "next year's hot property." Fortunately, we were able to predict months in advance the popularity of the Beatles, the monster craze, and finally the big bang of the secret agents. In each case, he was one of the first in line to get exclusive licensing contracts in his merchandise category. In the last three years he chalked up over \$20 million in combined sales on these characters alone.

Year of the Hero

Two months ago we sent a confidential missive to our happy clients with the big, breathless news: 1966's and will be the "super hero"—the costumed marvel who is half man, half god.

And there are at least 10 "super heroes" bursting through office windows all over the place. Thank heavens they are on the side of law and order or we would all be in one hell of a mess. Of course you recognize their real names: Tarzan, Superman, Batman, The Shadow, The Phantom, the Green Hornet, Hawk-

man, The Flash, Aqua-man, Mighty Hercules and The Fantastic 8th Man. For the girls, there is also a raven-haired Amazon called "Wonder Woman," who wears star-spangled panties, and little else—obviously for the boys. Others, like Captain America, Thor, God of Thunder, The Fantastic Four, The Spider Man and The Iron Man, are joining the ranks weekly. Tv pilots on several are being rushed into production.

What makes this newest trend evident? Well, let's take just two of the characters—Superman and Batman.

Three-Pronged Push

The Superman impetus is coming from three directions:

1) The current *Superman* half-hour series which has been run and rerun in syndication maintains its popularity as one of the top children's programs in practically every market where it is currently being shown.

In New York City, the most popular kid shows on independent WPX's line-up are *Superman*, *Mighty Hercules*, and *The Fantastic 8th Man*. *Superman*, on at 6:30 to 7 p.m., according to the November ARB, averaged 16's, a rating that exceeds many of the best network programs, and *The Fantastic 8th Man* had an average 9 rating at a poorer time period, from 4:30 to 5:00 p.m.

2) CBS is planning a new *Superman* network half-hour which will differ from the live syndicated version because it will be in animation. CBS, which has generally been getting clobbered by its network competition Saturday mornings, plans to invest a good deal in quality product and promotion.

3) A new Broadway musical called *It's A Bird—It's A Plane—It's Superman!* is being planned for a March 1966 opening. It is being produced by Harold Prince (*Fiddler on the Roof*).

Almost as exciting is the new *Batman* series which began earlier

this month on ABC-TV and runs Wednesday and Thursdays in prime early evening time for both children and adults.

The new series, starring Adam West as the fabulous scourge of crime, is being done with live actors—like the original *Superman* series—instead of the cartoon characterization appearing in comic books. ABC-TV had trouble at first lining up sponsor interest in *Batman*, but only until the experts got over their pre-occupation with Christmas 1965. In the final pre-premiere weeks, the series sold to such wise old owls as Kellogg, Chrysler, Procter & Gamble and Bristol-Myers.

Interest in the Batman character is also running at high pitch as a theatrical release. The main story line of 15 old serials produced in the '40's have been edited together in one four-and-a-half-hour movie by Columbia Pictures. It's a big hit around the country.

But the ones who will probably make the most of the "Super Hero" sunshine will be licensors of character-related merchandise.

Logical Progression

Stan Weston, president of Weston Merchandising Corp., claims he foresaw this upsurge of interest in comic-book characters some eight months ago. He claims it is a logical progression from the adult-oriented sophistication of James Bond to the child-oriented imagination of Superman and Hercules.

Mr. Weston, who represents Marvel Comics, reports the fad is hitting high schools and colleges, where hundreds of chapters of the Merry Marvel Marching Society were organized.

Allan Stone, one of the top executives of Licensing Corporation of America, who does the licensing for both Superman and Batman, claims that the "super hero" craze is hotter than any other he has ever seen. And Mr. Stone should know. He has

been around since Howdy Doody, and his firm also represents James Bond.

The news is spreading fast. Top toy firms such as Ideal, Mattel, Louis Marx, Hassenfeld and Aurora are all firming up licensing contracts. Dozens of other firms not concerned with toys also are storming the LCA offices to get Batman's and Superman's imprint on everything from clothing to food items.

Character licensing in the U.S. goes back 60 years or more. First, there were the comic strips. Back in 1903, a political cartoon showing Pres. Theodore Roosevelt refusing to shoot a scrawny cub bear, gave birth to the Teddy Bear.

Later, licensing became more important than the comic strip storyline. One day when Chester Gould had announced to his breathless public that Tess Trueheart (Dick Tracy's wife) was pregnant and that the baby would arrive sometime in February's editions, it was pointed out to him that February was a rather poor time for doll sales. So, at the request of the toy manufacturer who had the license, the birth was postponed until August to take advantage of the fall selling season. It turned out to be one of the longest gestation periods in comic history.

A Fertile Field

Later, when movie stars were in their licensing hey-day, radio was also a fertile field for tie-in character merchandise. There was Jack Armstrong, the All-American Wheaties eater, Tom Mix, and Chandu the Magician.

Now, of course, the prime field is tv—as it has been for the past 15 years.

Almost anything—but no one knows what—can spark a tv character merchandise fad. The best example to date is Davy Crockett which in 1957, in four short months, created a gold rush of business in quasi-frontier merchandise of all types. Coonskin caps were such a rage that fur manufacturers couldn't keep up with the demand, and any cat fool enough to wander aimlessly across

the street had three things to worry about—cars, dogs, and “coonskin cap” manufacturers.

In order to capitalize on the fad, it was necessary to move fast with any merchandise on hand. One manufacturer took the stuffing out of his plush bears, laid out the animals like trophy rugs, and slapped on a banner: “The bear that Davy Crockett shot.” It sold.

But you can't spot a merchandisable character from the wide popularity of its television show. Children of each age range have vastly different favorite programs and these programs vary greatly from the national popularity rankings.

An analysis of just the *network* programs, broken down by age range, indicates the following:

Super Specialist

Author Melvin Helitzer has specialized in the area of children's marketing since 1949 when he became director of public relations for the toy industry's Toy Guidance Council. He later spent eight years



as advertising director for Ideal Toy Co., supervising a budget that grew from several thousand dollars to some \$3 million during his tenure. In 1963, he became president of Helitzer, Waring & Wayne, a new advertising agency opened because “there is a great need among clients for people knowledgeable about the vast children's market. A graduate of Syracuse University, Mr. Helitzer has also been a news reporter, a writer of film scripts, and served as tv-radio director in New York for Adlai Stevenson's 1956 Presidential campaign.

Top-ranked *Bonanza*, first nationally and most popular with the 12-17-year-olds, doesn't even rank in the top 10 with children from two to five or kids from six to eleven. Interestingly enough, *Bonanza* has never been a top licensing property in its four years on network.

Pre-Teen Favorite

The Flintstones, now in its fifth year and still the biggest audience-puller among the tots, does even better in total viewership with the pre-teens. But when children are asked to name their favorite evening show, *The Flintstones* is usually out of sight and mind.

Most of the other children's network favorites are not big royalty grossers: *Lost in Space*, *Flipper*, *Gilligan's Island*, *The Munsters*, *The Addams Family*, and *I Dream of Jeannie*.

On the other hand, Walt Disney, who appears on all charts, is the all-time licensing champ. He has a stable of cartoon and live personalities from Donald Duck to Mary Poppins. Mickey Mouse's picture has been on everything from watches to toilet seats, and Snow White and the Seven Dwarfs still turn a royalty profit 30 years after the film electrified the world.

There must be some secret rules to predicting what will be hot. Our agency has a number of them, and is glad to list a few:

The character should be adventurous. Whether he is James Bond, Superman or Dick Tracy, the child must be able to mimic his hero and thereby be on the side of the law, then he can fight and kill without punishment and guilt feelings. This eliminates tv stars like comedians (note that Dick Van Dyke and Gomer Pyle are top-10 program favorites of children but without any mass merchandise appeal), clowns and most women (like the stars of *Bewitched* and *I Dream of Jeannie*, although, once again, they rank high in program popularity).

Some skeptics may cry that the Beatles weren't adventurous. No?

(Continued on page 57)

How High is Up?

The thorniest of problems for television in the near future is money. As an advertising medium tv is without parallel. The addition of color in rapid strides even further enhances its sales impact and threatens the very existence of competitors, except the wealthiest. The point is how much will an advertiser pay before abandoning the medium for second best.

The astronomical asking price of the NFL is a case in point. With ratings that must offset both local-game blackouts and the increasing popularity of the AFL, and one of the industry's highest cost-per-thousand figures, the new prices at best make little advertising sense in regard to reaching men efficiently. There are lots of other ways to reach the men, despite the desire on the part of a few stubborn advertisers to stick to the vehicle they want regardless of cost.

If it were only the NFL, the network involved could set a maximum price—even allowing for a less-than-break-even yield on the assumption that the games would be balanced programming and a good loss leader—and then hold firm on the sensible grounds that the NFL negotiators would realize that they had more to gain in network than local programming.

But, the NFL price is only a forerunner of things to come. Already baseball has demanded its pound of flesh, and all lesser sports will quickly follow. Color has added to the end cost of the total bill and the costs must be passed on.

In normal entertainment programming the costs are relatively higher. Pilot films for half-hour shows now run two to three times as high as they did just a few years ago. Network pilot development costs are proportionately higher. All these costs are pass-on costs, of course. Sooner or later the advertiser has to foot the bill. Sometimes he will pay immediately, other times if he is on a hit show he will pay for the users in the premium price charged.

Motion picture prices are up substantially and these account for about one-fourth of prime time on a projectable basis. Even the cost of covering public events is staggering and many of these are unsalable so again the cost is amortized over several shows.

The principal solution to these rising costs, since television circulation can now rise, on the average, only in proportion to population increases, minus increased competition and attrition in television sets-in-use, can only be in dilution. The programs will have to support more commercials of less length in order to preserve a \$35,000 cost per commercial on the average.

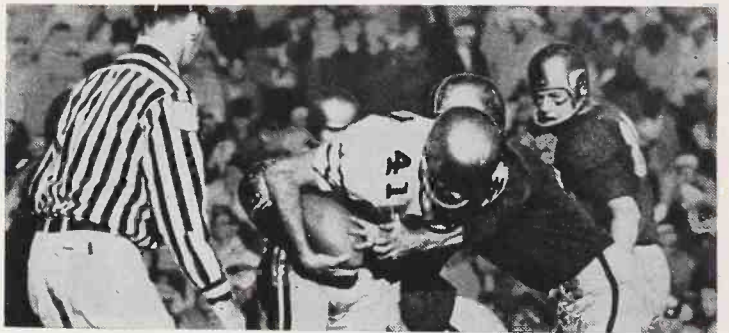
Other savings may be in new methods of transmitting programs such as Telstar or CATV-wired services. More exposure of commercials equivalent to pass-on

circulation of magazines may be in the works when electronic equipment is perfected for homes that automatically tapes tv shows for playback at a later date.

The proposed new fourth network may have a chance, if they can clear critical markets like New York, provided the key U.S. cities are covered and major markets are served without forcing advertisers to buy markets they don't especially need or want. But, even if the new network succeeds, the programming costs will be relative, and the only savings will be in less time costs for less number of stations.

Increased costs are, of course, a way of life. All businesses live with these rising expenses and they expect their costs of advertising to go up relatively. But, no one wants to pay dearly for something if he can get it at a better value somewhere else, and television is getting in that category at the peak of its power. It is true that the largest advertisers will continue to spend the bulk of their budgets in television, but the marginal advertisers, with greater needs to wring maximum mileage out of the media, will explore other ways of reaching potential customers.

Radio will undoubtedly benefit from this spill-over and magazines will preserve the advertising they have, particularly on a selective basis. The new demographics for all media will enable an advertiser to pinpoint the potential buyers and users of his products or services. It may be a greater media mix than ever before, using the complementary aspects of all media simply



because television is not affordable in the quantity it formerly was.

This is not to cry alarm over the state of television. That would be an alarmist of the most unrealistic sort. In the coming season television will be again a seller's market and advertisers will pretty much take what they can get. But, all the warning signs are up to indicate an inflationary trend that eclipses normal price increases. The clutter of diluted commercials is no answer. The answer lies in better bargaining on the part of television programmers and increased reduction of non-productive costs which in tandem will hold the line so that the most powerful sales medium yet invented will be an economically sound one.—J.B.

Film/Tape Report

ARTISTS AT WORK

Something akin to United Artists has been set up in the tv commercials field through the founding of Spectra Films. So far the company has gained representation for commercials film-making for John Hubley, the well-known animation and graphics specialist; Tom Hollyman, cinematographer (*Lord of the Flies*) and still photographer, and Tana Hoban, fashion photographer. According to Spectra board chairman Fred Press-



MR. PRESSBURGER

burger, the company is seeking yet other film talents, with a goal of providing "the most comprehensive pooling of talent in the country." Mr. Pressburger, along with Mickey Dubin, president, and Miller Simon, secretary/treasurer, head up an operation that they like to think of as a group of small independent artisans who like to do good work. "It's a cooperative venture," Mr. Pressburger pointed out, "and it gives the people involved in it most of the competitive advantages you usually can only get from going to work for a big company. We're providing a climate that is *simpatico* for the creative artists; they can pick the jobs they want to work on. They are artists, not mere suppliers."

Mr. Pressburger noted that the more creative the filmmakers, the more able they are "to translate agency goals into the reality of film, and also to discover new ways to make commercials."

"Spectra," Mr. Pressburger said,

"has been founded to meet a specific need, the need for fresh new ideas in tv commercials filmmaking. Tastes among the population are rapidly changing," he noted, "and there's a need as never before for artisans who can execute the most advanced film ideas."

Spectra has made arrangements to use the production facilities of 20th Century-Fox in Hollywood and FIDES (*La Fiduciaire d'Editions de Films*) in Paris. Mr. Pressburger, prior to founding Spectra, established Films For Fashions; earlier he directed commercials at Filmways, Transfilm-Caravel and Klaeger Pro-

ductions. Earlier he was a film editor for United Artists and Universal Studios, and has also directed a number of tv shows. Among feature films to his credit are *The Gioconda Smile* and *Crowded Paradise*.

Mr. Dubin was with Filmways as senior vice president in charge of commercials. Earlier he was a writer and producer with Paul J. Fennel Co.

M. Simon, who continues as production manager and vice president of Films for Fashions Productions in addition to his duties with Spectra, has an extensive background in cinematography.

Spooks Spice the Midnight Air

Columbia Pictures recently scored a coup of sorts when it spliced together 15 parts of an old theatrical serial, *Batman*, into four-and-a-half hours of mystery, crime and adventure. Now WHIC-TV Pittsburgh has bettered the record by programming on a single late-night broadcast some six hours of "horror" features. The station tied four old movies into a "Spook-a-Thon" package, put it on the air after Johnny Carson and continued until 5:30 a.m. the next day.

The Plymouth Dealers of Pittsburgh took full sponsorship of the program, having decided this was the "off-beat approach" they needed to promote the new models. To build an audience, they gave away a car via a mail-in drawing. Some 50,000 entries were received. "We knew we had a pretty good audience to start with," said Paul Harrison of the car dealers' agency, N. W. Ayer. "What we hadn't realized was the impressive audience of the station's regular mystery show, *Chiller Theatre*, and their loyalty to the show's emcee, 'Chiller Billy' Cardile."

"Chiller Billy" emceed the all-night chiller special, which also utilized Bob Prince, Pittsburgh sports personality. It was his job to rise from a grave at 12:30 and announce the name of the winner of the automobile. Asked to come on down to the studio, the winning family, after driving in from Perryville, Pa., was introduced on the air at 3:00 a.m.

Mr. Harrison and station executives are drawing up plans for a repeat "Spook-a-Thon." The agency man said: "We thought all Pittsburghers were in bed at that time of night, but after talking with some of the dealers and looking at the mail, I'm convinced we've found a whole new programming area that hasn't been touched to any extent."



Feature host Cardile

ON THE DOTTED LINE

Cardinal Programs Inc. sold *Hawaii Calls* to KCOP Los Angeles, WTCN-TV Minneapolis, KPTV Portland, and to the Public Service Company in Denver. Production on the show, to run to 26 half-hours in color, starts this month in the Islands, with Howard Ross of Paradise Productions as producer, Bill Bennington as director. The show, based on Vebley Edwards' 30-year radio show, is a co-production between Paradise and Field Communications Corp. Cardinal Programs, international sales representative for the show, also sold *Adventure Calls* (26 half-hours in color) to WNEW-TV New York, KCRA-TV Sacramento, KUTV Salt Lake City and WTAR-TV Norfolk, and *Quest for Adventure* to KCRA-TV Sacramento and KTVU San Francisco.

Cardinal also made available two new shows—*Explore the World* and *Nature's Window*. Each consists of 30 five-minute segments. In kick-off, *Nature's Window* was sold to WOSA-TV Odessa, KELP-TV El Paso and KTRK-TV Houston.

Prior to its debut on ABC-TV, *Blue Light* was sold to the Canadian Broadcasting Corp. for a simultaneous start. Deal was made by Frank Murray, Canadian sales manager for Twentieth Century-Fox Tv. It was 20th-Fox Tv's first foreign sale for the new series.

Meanwhile, 20th sold *The Big Bands* to KTLA Los Angeles, WCHS-TV Portland, KMSP-TV Minneapolis, WOI-TV Ames, WPTA Ft. Wayne, WGN-TV Denver and WCPO-TV Cincinnati. The series, produced by WGN-TV Chicago, runs to 26 half-hours, available in black and white or color on tape or film.

Seven Arts Tv sold *Big Night Out* to 11 more stations, *Man in Space* to seven and *The Professionals* to six. The 11 taking the Beatles half-hour special: WDCA-TV Washington, WEM-TV Flint, WQAD-TV Moline, WHEC-TV Rochester, WCRG-TV Cedar Rapids, WILX-TV Lansing, KAUZ-TV Wichita Falls, WTHI-TV Terre Haute, WHTN-TV Huntsville and WTAP-TVarkersburg.

Advertising Directory of **SELLING COMMERCIALS**

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



WYLDE FILMS, INC., New York

Chemical Bank New York • Benton & Bowles



CKH, LTD., New York

Bali Bra • Fletcher Richards



PGL PRODUCTIONS, INC., New York

Chevrolet Motor Division • Campbell-Ewald



ROBERT CARLISLE PRODUCTIONS, Hollywood

Black & Decker Power Tools • VS-D



GERALD SCHNITZER PRODUCTIONS, Hollywood

Clean Air • Mogul, Baker, Byrne, Weiss



PABLO FERRO, FILMS, New York

Buick • McCann-Erickson



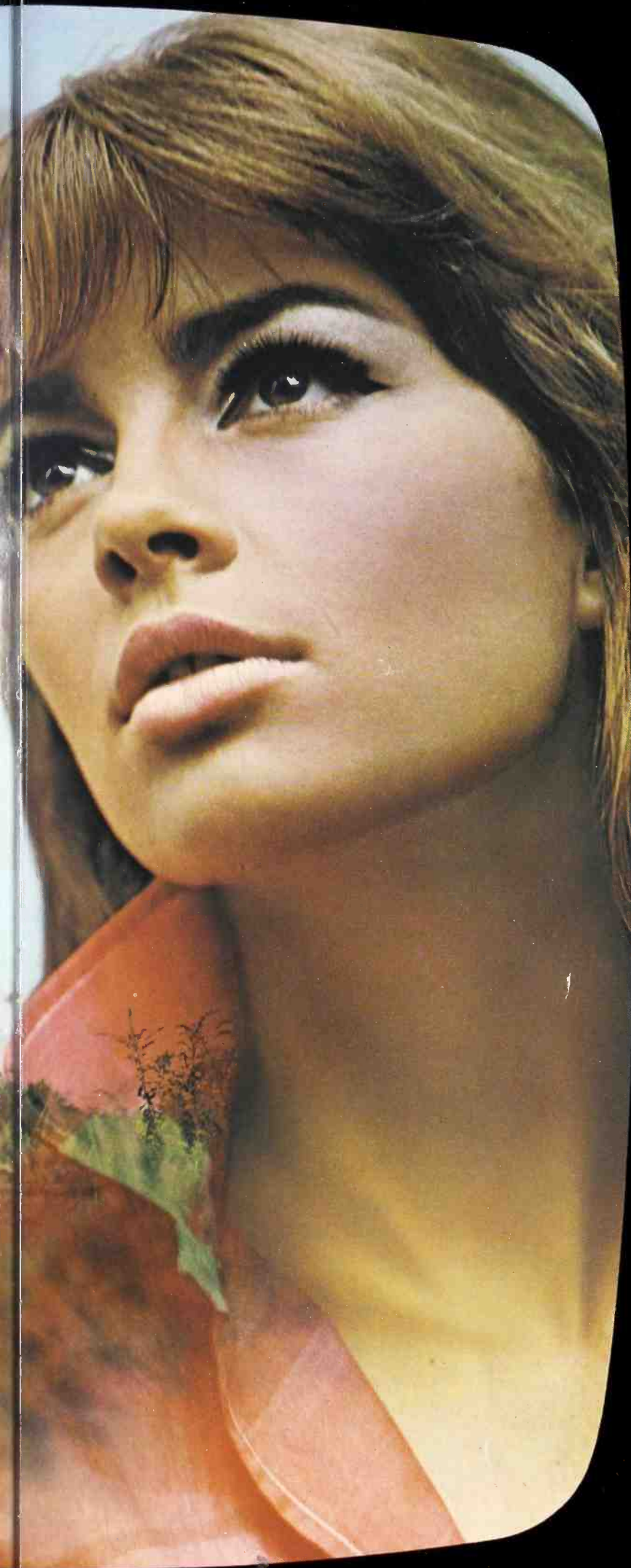
PELICAN PRODUCTIONS, INC., New York

Colgate "007" • Ted Bates



FILMEX, INC., New York





Are you keeping pace with color?

Virtually all '66-'67 prime time programming will be in color. With color TV commanding the attention of millions of everybody's best customers, color commercials are becoming an essential competitive weapon. Shoot in color—give your product a prime chance in prime time, greater viewer impact all the time.

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

EASTMAN KODAK COMPANY

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

Chicago: 130 East Randolph Drive
312-236-7234

Hollywood: 6677 Santa Monica Boulevard
213-464-6131

The six *Man in Space* specials went to WTTV Indianapolis, WCIA Champaign, KSLA-TV Shreveport, WMBD-TV Peoria, and WBNG-TV St. Thomas, Virgin Islands. Taking *Footsteps on the Moon*, the second program in the *Man in Space* series, were WHEC-TV Rochester and WHNT-TV Huntsville.

Into the lineup for *The Professionals* came WBTV Charlotte, WHEC-TV Rochester, WBNF-TV Binghamton, WRDW-TV Augusta, WHNT-TV Huntsville and WSUA-TV Harrisonburg.

Trans-Lux Tv leased the *Encyclopaedia Britannica Films Library* to KOMO-TV Seattle. WCAU-TV Philadelphia took a three-year extension of the EBF Library. CKLW-TV Detroit bought *Mack and Myer for Hire*, and WPIX New York bought *Man in the Moon* from the Trans-Lux Top Draw features package.

Felix the Cat was extended through 1968 by KTIV Sioux City. Through Trans-Lux Tv International, the cartoon series was sold to Television Espanola in Madrid.

ZOOMING IN ON PEOPLE

GERALD LEIDER was elected a partner and vice president of Ashley Famous Agency. He is vice president in charge of network tv sales for the agency, and is also in charge of the New York office. Before joining Ashley Famous in 1962, Mr. Leider



MR. LEIDER

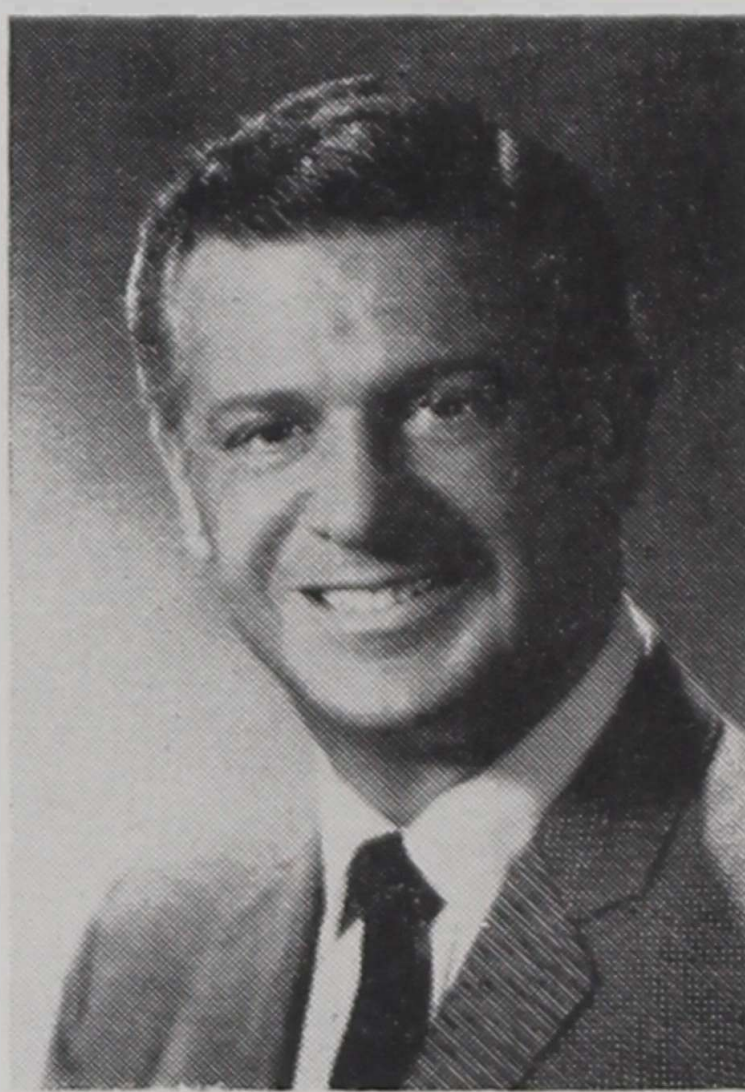
was director of special programs and director of program sales at CBS-TV. Earlier, he produced plays in New York and London.

MAC ST. JOHNS joined Jim Mahoney and Associates. He had been a publicist at Columbia Pictures and

other studios. Earlier he was managing editor of *Photoplay*, and a reporter and editor with the *New York Daily Mirror*.

GEORGE DIETRICH joined Cardinal Programs Inc. as sales representative, headquartering in Los Angeles with the midwest and west coast as his territory. He was western division manager with Ziv-United Artists and with National Telefilm Associates. Earlier he was with Young & Rubicam in account and media work.

United Artists Tv promoted DICK LAWRENCE to vice president and sales manager of the syndication division. Mr. Lawrence has been with



MR. LAWRENCE

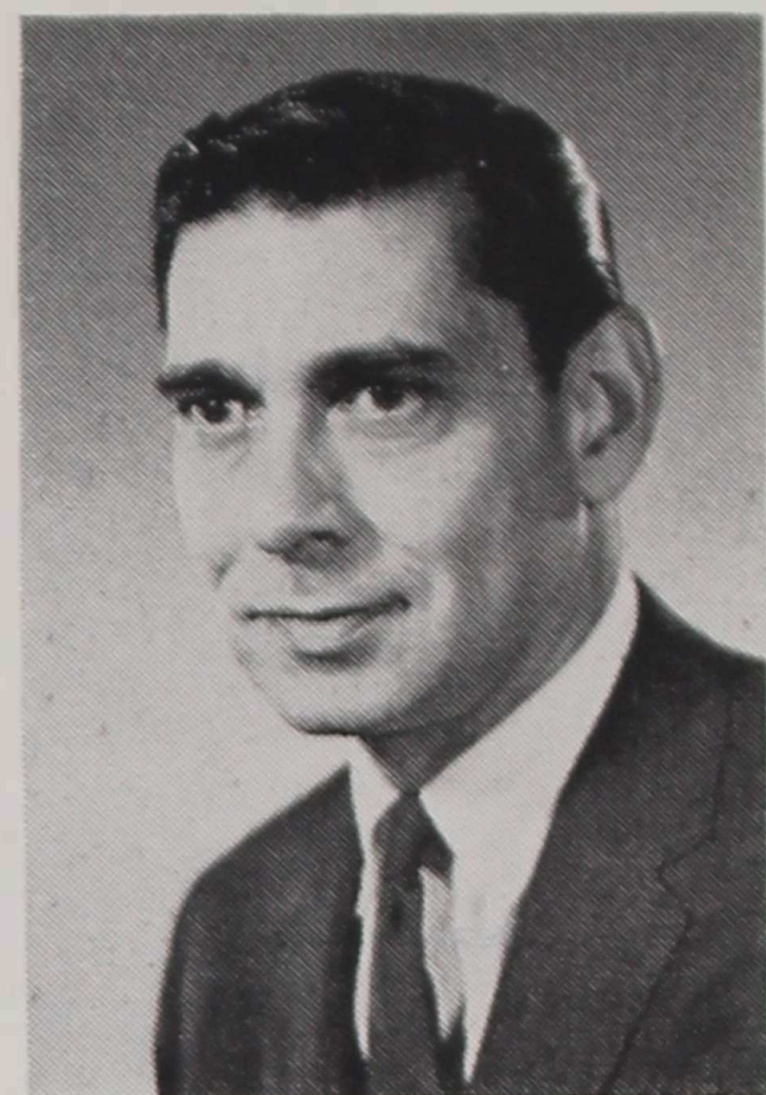
UA-TV for 16 years, with Economee TV Inc. and as general manager of World Broadcasting System, both former subsidiaries of UA-TV.

ABC Films named BRUCE WEINER as assistant to the director of advertising and promotion, Phil Harmon. Mr. Weiner had been with ABC Films' international sales office for the past year. The move will consolidate promotion efforts for both foreign and domestic markets under one roof. Before joining ABC Films in late '64, Mr. Weiner was with radio station WBIC Bay Shore, and before that, with Lawrence Peska Associates.

MGM-TV promoted BORIS INGSTER to the post of producer of MGM-TV series. He has been a production executive on *The Man From U.N.C.L.E.* Earlier, he produced *Jaimie McPheeters*, *Roaring 20s*, *Cheyenne* and *Wagon Train*.

KEN JOSEPH joined Four Star International as vice president, domestic sales. He had been with United

Artists TV for 15 years, most recently as division sales manager. Earlier, he was assistant to the gen-



MR. JOSEPH

eral manager of Ziv's Economee TV, and before that, assistant national sales manager of World Broadcasting System. In his new post, Mr. Joseph replaces Jerry Weisfeldt, who has left Four Star.

FEATURING THE FEATURES

Seven Arts sold its *Volume 10* package of 41 feature films to eight stations: KTVI St. Louis, WBRC-TV Birmingham, WGHP-TV Winston-Salem, KTBS-TV Shreveport, KRCC-TV Redding, WBNS-TV Columbus, KROD-TV El Paso and KID-TV Idaho Falls.

The Fast 23, *Seven Arts'* bundle of British features, went to KSHO-TV Las Vegas, WPHL-TV Philadelphia, KCTO Denver and WKZO-TV Grand Rapids-Kalamazoo.

Seven Arts sold *Volume 4* (40 titles) and *Volume 5* (51 titles) to WSIL-TV Harrisburg, WDIO-TV Duluth, WSEE-TV Erie and WKYT Lexington, and *Volume 5* alone to WHTN-TV Charleston.

UPA Pictures sold its package of six *Mr. Magoo* features to 13 stations, among them four CBS Owned stations—WCBS-TV New York, WCAU-TV Philadelphia, WBBM-TV Chicago and KMOX-TV St. Louis. The other takers were KTLA Los Angeles and six Taft stations—WTVN-TV Columbus, WDAF-TV Kansas City, WGR-TV Buffalo, WBRC-TV Birmingham, WNEP-TV Scranton-Wilkes-Barre, and WKYT-TV Lexington,—and Storer's WJBK-TV Detroit and Scripps-Howard's WCPO-TV Cincinnati. UPA

president Henry G. Saperstein also reported sales of the features of Japan, Australia, and all of Central and South America.

In a recent week WOR-TV New York ran what Embassy Pictures Tv would like to call a "Joseph E. Levine Festival." In the week following Christmas the RKO General station telecast Embassy features 14 times. Eleven of the showings were of *Hercules Unchained*, in the *Million Dollar Movie* slots. The others were *David and Goliath*, *Attila* and an instalment in the *Sons of Hercules* series.

SHOOTING SKEDS

Triangle Stations and Colgate-Palmolive have lined up a number of guest stars for *Step this Way*, weekly half-hour tape series which started this month in 13 markets, all with Colgate sponsorship. Among the stars in the lineup are Jean-Pierre Aumont, Van Johnson, Monique Van Vooren, Xavier Cugat and Joan Fontaine.

NEW SHINGLE

David B. Fein set up his own company to produce a series on mysticism and the occult, in cooperation with the Parapsychology Foundation of New York. The new entity is David B. Fein Productions, Mr. Fein was a staff producer-director at WABC-TV New York. The series, to ready for fall programming, will include segments on extrasensory perception, mediums, voodoo and astrology, and poltergeists.

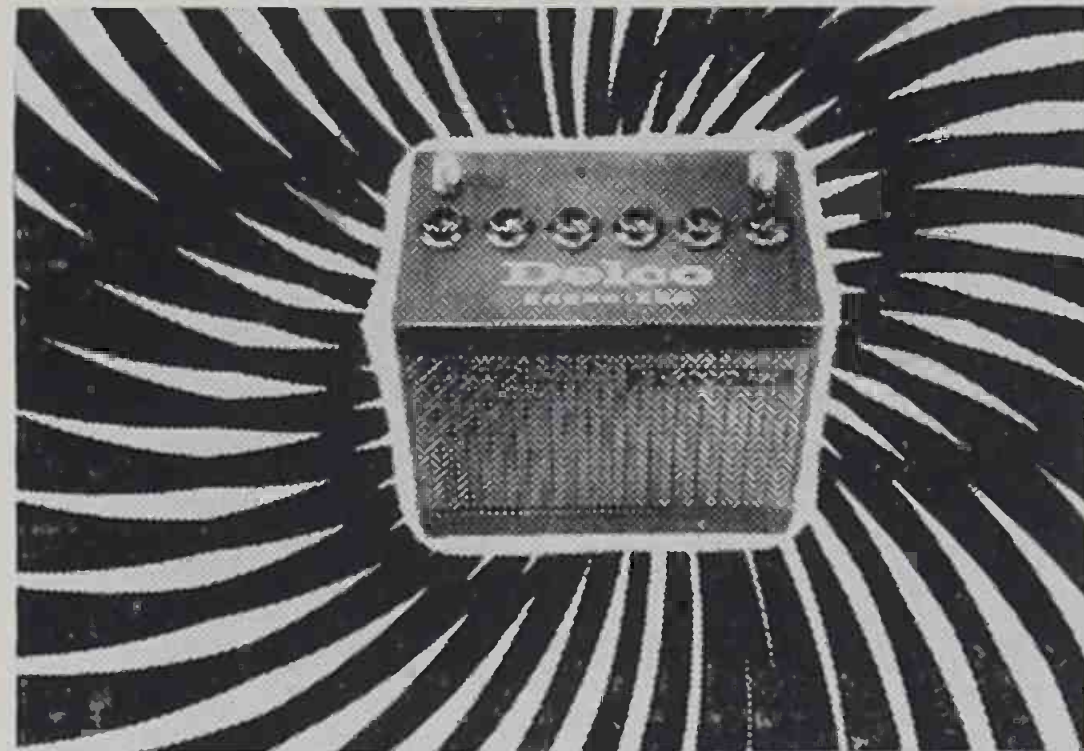
PRODUCT AND PILOTS

Candid Productions is setting up a tv program department, with Dick Button, former world's figure skating champion, as vice president in charge of new production. Mr. Button heads up Candid along with Paul Feigay, former producer of *Omnibus*.

Candid is producing three sports specials for network this season—the North American gymnastic championships, the world figure skating championships and the European skating championships. In develop-

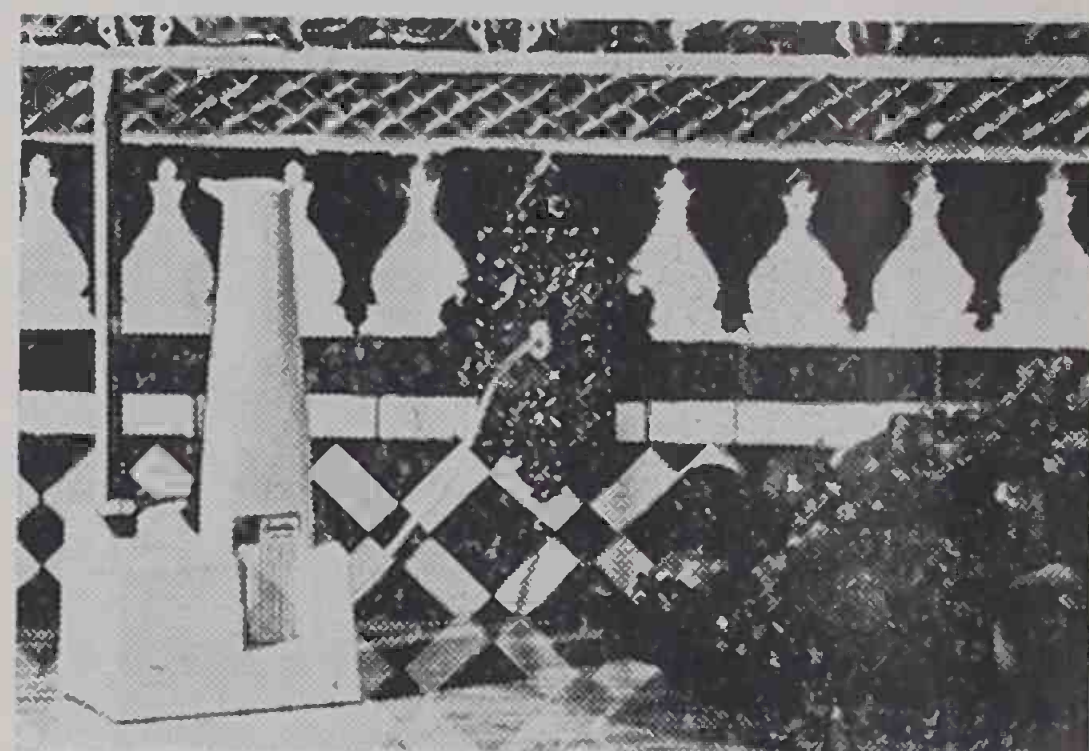
Advertising Directory of SELLING COMMERCIALS

Delco • Campbell-Ewald



HANNA-BARBERA PRODUCTIONS, Hollywood

G-E Cordless Knife • Clyne Maxon



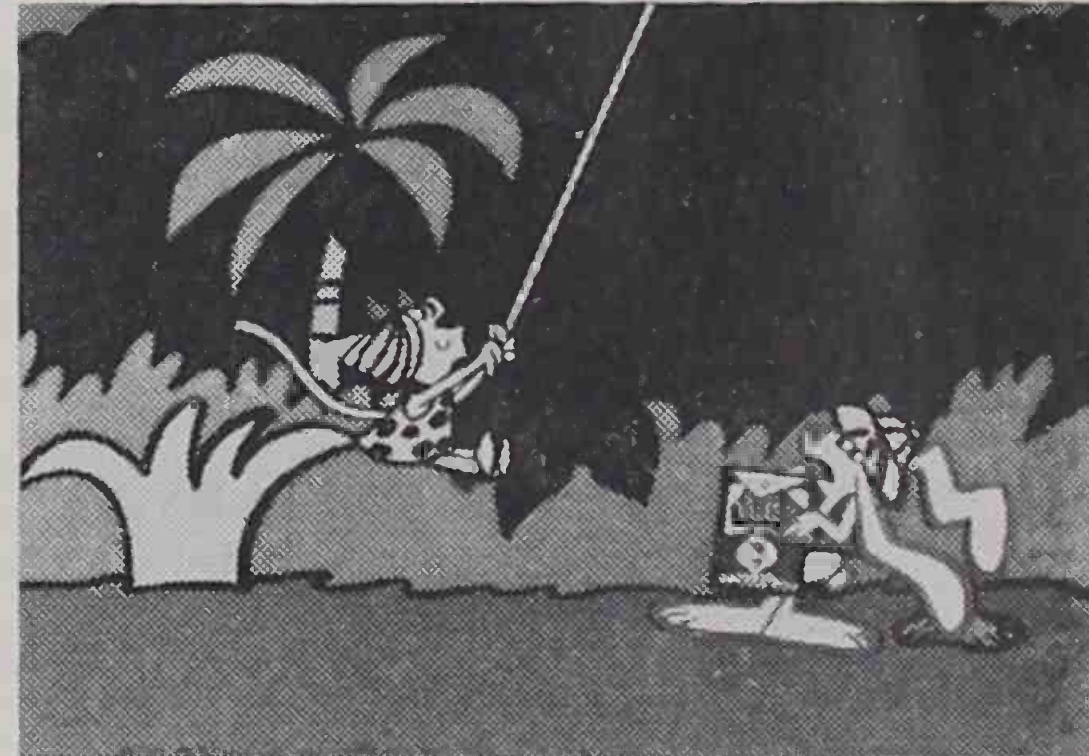
TVA-LEMOINE ASSOCIATES, INC., New York

Dial Soap • Foote, Cone & Belding



FILMFAIR, NEW YORK

General Mills Trix • Dancer-Fitzgerald-Sample



PAUL KIM & LEW GIFFORD, New York

Dr. Pepper Company • Grant Advertising



KEITZ & HERNDON, INC., Dallas

General Tire • D'Arcy



JAMIESON FILM CO., Dallas

Falstaff • Dancer-Fitzgerald-Sample



VIDEOTAPE CENTER

Max Factor—"Discontints" • Carson/Roberts



MARK SHAW ASSOCIATES, INC., New York

ment are three more specials, on free fall skydiving, skiing and water skiing.

In Europe, 20th Century-Fox Tv is shooting the pilot for *The Man Who Never Was*, simultaneously with episodes for *Blue Light*. Last month Phil Capice, vice president in charge of program development for Benton & Bowles, (whose client Philip Morris is underwriting the pilot), flew to Berlin to meet with John Newland, producer and director of the pilot, and Robert Jacks, 20th's European production executive. With Mr. Capice went David Gerber, vice president for 20th's national sales.

Mirisch-Rich Tv Productions is planning a pilot on *Run Silent, Run Deep*, successful feature on submarine warfare.

Four Star Tv signed Abbe Lane to star in a one-woman show in the *Something Special* series.

FESTIVAL FOOTNOTES

In Spain and Australia, preliminary creative screening panels have been set up to pick entries for the Hollywood Advertising Club's sixth annual International Broadcasting Awards. On the panel in Spain with chairman Jo Linten of Movierecord are Abilio Bernaldo de Quiros, of the ministry of information and tourism; Juan Luis Calleja, chairman of the Spanish Advertisers Association; Jorge Garriga Puig, Spanish delegate to the IAA European Council and chairman of the Barcelona Advertising Club; Andres Fagalde, chairman of the Club of Ad-

vertising Media, and Alfonso de Zunzunegui, chairman of the Advertising Club of Madrid and chairman of the Madrid chapter, IAA.

On the panel in Australia with chairman J. H. Bowden, federal director of the Australian Association of National Advertisers, are Len Blanket, Broadcasting & Television, Sydney; Bernard Holt, AAAA, Sydney; R. Burrell, Sterling Pharmaceuticals Pty., Ltd., Ermington; E. J. Quick, World Agencies Pty., Ltd., Sydney; A. J. Helgeson, Cinesound Productions Pty., Ltd., Rozelle, and W. Argall, Commonwealth Banking Corp., Sydney.

FIRST LADY PRESIDENT

By setting up shop with the unique name of SYLVIA DAVERN PRESIDENT, Sylvia Davern has become the first film studio president from the distaff side. She plans to make five or six films a year, all documentaries and industrials, no tv commercials. Miss Davern recently completed a film continuously being shown in the new Allied Chemical Tower in New York. In recent years she has worked closely with Fred Mogubgub, on commercials and on such projects as the recent Mogubgub *Hamlet*. Earlier, she worked in films with MacKaye and Film Design in Canada.

COMMERCIALS CLAPBOARDS

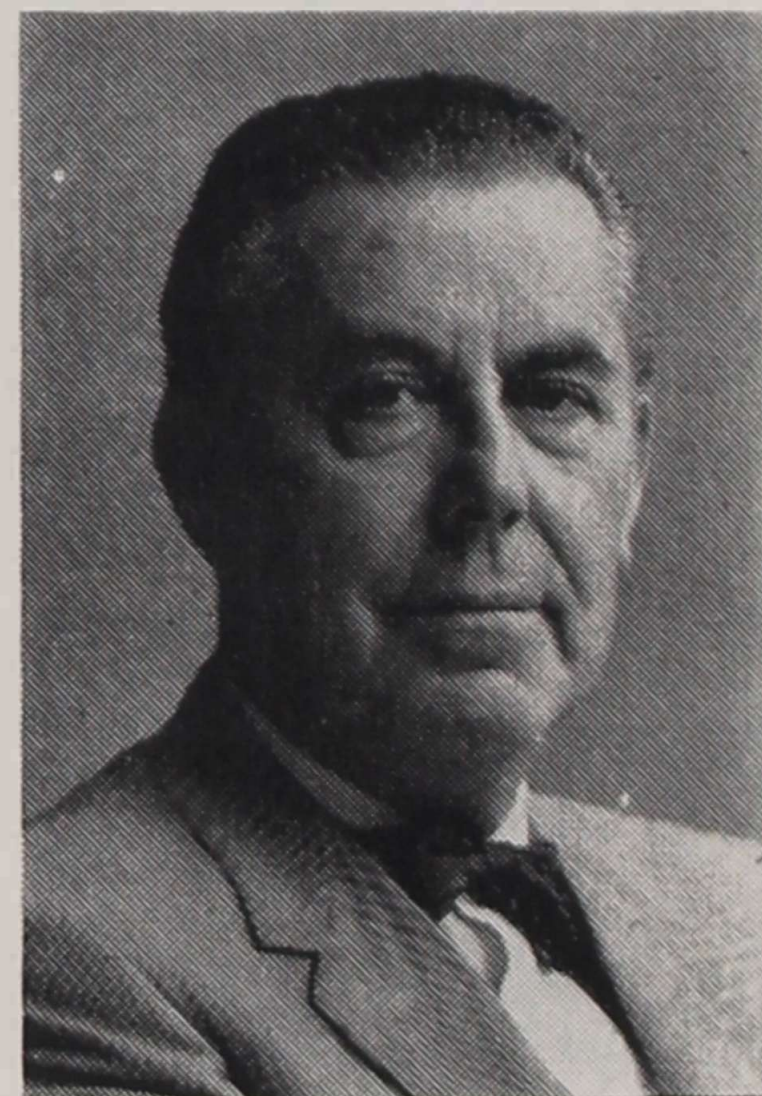
VICTOR HURWITZ joined Cunningham & Walsh as a tv producer. He had been with Ted Bates & Co. VIVIAN WARSHAW joined Cunningham & Walsh as an associate creative director. She had been vice president and

creative supervisor with Norman, Craig & Kummel.

Focus Presentations joined the Film Producers Association of New York.

Location shooting will be on the increase this year, according to Gerald Schnitzer, head of Gerald Schnitzer Productions, who predicted that "the emphasis will be on the outdoors in 1966 commercials, principally because of the impact of color. Technically, there will be greater use of natural lighting and a conscious effort by producers and directors to emphasize movement in commercials," he remarked.

CONSTANTIN JOFFE rejoined Studio Associates after a stretch as a staff director at MPO Videotronics. His return puts back into operation Studio Associates International, the mo-



MR. JOFFE

tion picture division of SA which he set up in 1963. Mr. Joffe now holds the title of president of SAI. Well known as both a still photographer and film maker, he began his career as a cinematographer with UFA in Germany in the 1920s.

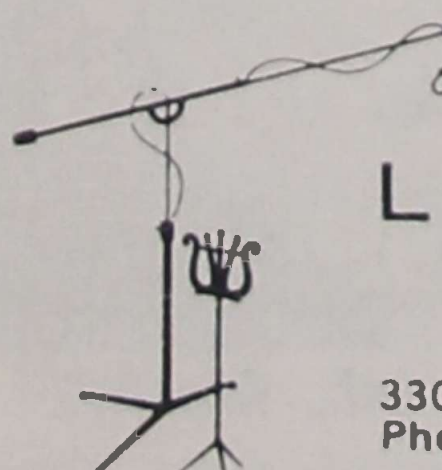
Bonded Tv Film Service has donated its services to the Diabetes Foundation. The film distribution division of the Novo Corporation is processing and sending prints of a series of public-service spot films made by the Foundation to tv stations around the country.

QUICK CUTS

Pelican Films is updating *Trial Balance*, a film produced earlier this year for NASA. The 27½-minute color film covers the range of

**The
'Under 30'
Market...**

... is our *shtick*. A very special group. They know what they like in music. So do we. We dig them. Our 'Rock'-oriented spots make immediate contact. So do the products we write for. Like Noxzema, Kodak, Colt .45, Radar, National Beer ...



LORIN • FRANK PRODUCTIONS INC.
MUSIC FOR ADVERTISING

330 EAST 46 ST., NEW YORK 17, N.Y. Phone • MU 7-1680 433 JARVIS ST., TORONTO 5, ONT. CANADA Phone • 923-5655

Advertising Directory of SELLING COMMERCIALS

NASA's activities, from Ranger shots of the moon to Mariner shots of Mars, and the manned space shots. Earlier, Pelican made another film for NASA, *Project Apollo: Manned Flight to the Moon*. A Pelican film on the Apollo project is now visible in the Allied Chemical tower in New York.

This week (January 20) the International Radio & Television Society begins a series of new workshops on tv commercials production. The sessions are held on Thursdays at the Johnny Victor Theater at 12:45 p.m. The opening workshop in the series will be a panel discussion on *The Production of a TV Commercial*, chaired by George Wyland of Fuller & Smith & Ross. In following weeks the workshops will be: *The Business Affairs of Tv Commercial Production*, chaired by Linc Diamant of Grey Advertising; *Color Tv*, chaired by Shelly Platt of Benton & Bowles; *Video-tape*, chaired by Charles Adams of Videotape Center; *Film Completion*, chaired by Linc Diamant; *Music in Commercials*, chaired by Roy Eaton of Benton & Bowles; *Production Techniques*, chaired by A. J. Miranda, Campbell-Ewall, and *The Ingredients of a Good Commercial*, chaired by Manning Rubin, vice president and director of commercial production at Grey Advertising. Mr. Rubin is also chairman of the workshop series. With him on the panel: William Muyskens of William Esty, Don Trevor of Doyle Dane Bernbach and Neal Tardio of Young & Rubicam.

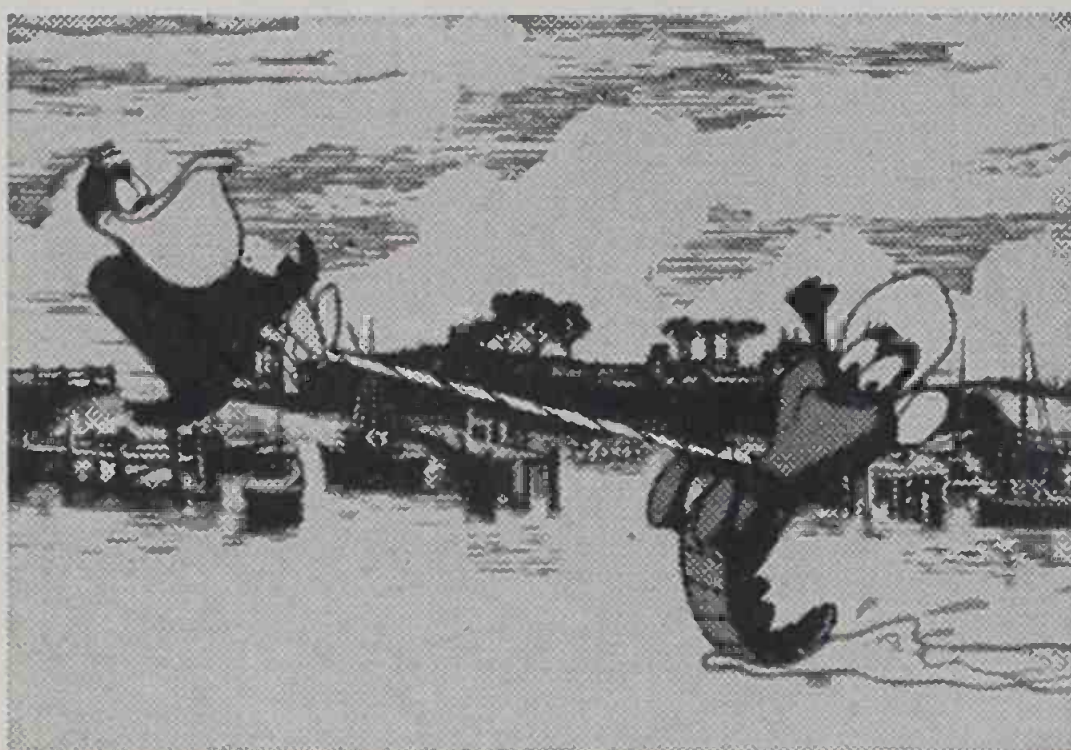
F&B/CECO has made a deal with Miami's Studio City to supply the studio complex with "\$1 million worth of equipment." The cameras, lights, generators, etc., will be permanently in stock at the studio. There won't be any transportation

SEROS VIDEO TAPE- TELEVISION PRODUCTION STUDIO-MOBILE

Commercials—Productions
At our studio or on location

104 Constitution Drive
Menlo Park, Calif. Phone: 325-8094

National Beer • W. B. Doner



QUARTET FILMS, Hollywood

Stripe Toothpaste (Lever Bros.) • J. W. T.



JERRY ANSEL PRODUCTIONS, INC., New York

Personna • Benton & Bowles



TV GRAPHICS, INC., New York

Sunbeam Corporation • Perrin & Associates



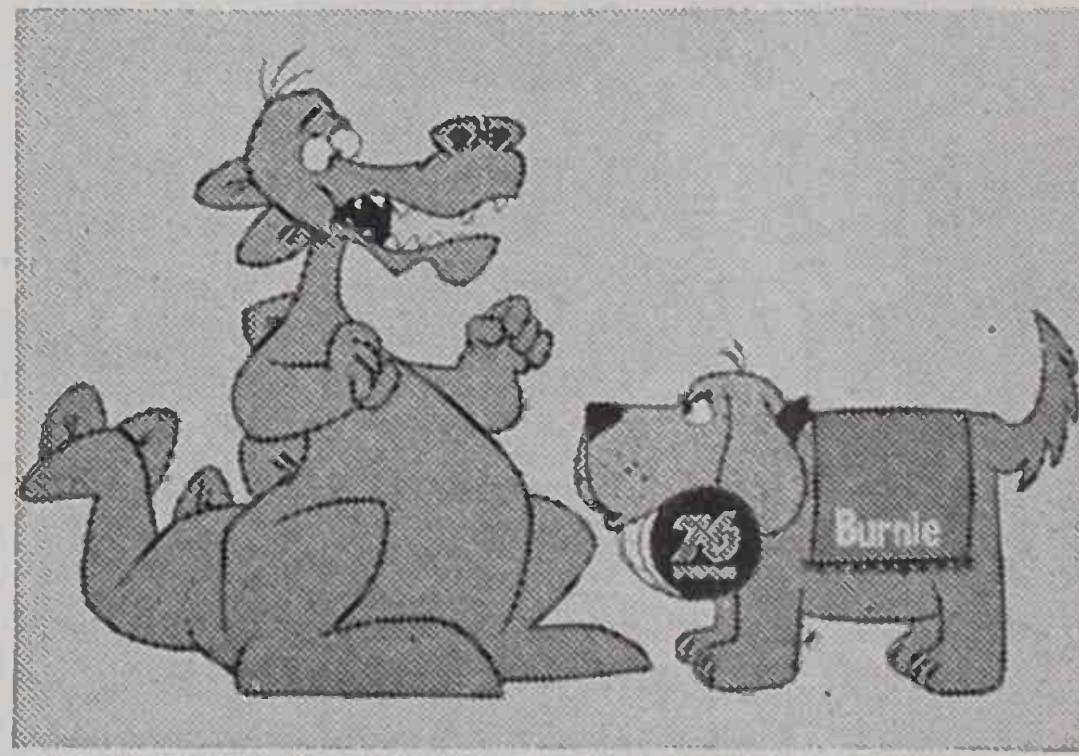
SARRA-CHICAGO, INC.

Procter & Gamble • Dancer-Fitzgerald-Sample



ELEKTRA FILM PRODUCTIONS, INC., New York

Union Oil Co. • Smock, Debnam & Wadell



PANTOMIME PICTURES, INC., Hollywood

Rislone • Stern, Walters & Simmons



MID-AMERICA VIDEO TAPE PRODS., Chicago

White Front Stores • Grey



SANDLER FILM COMMERCIALS, INC., Hollywood

charges for trucking equipment from F&B/CECO's Hialeah headquarters. "Extras" will be available at a moment's notice.

Meanwhile, F&B/CECO plans to open up operations in Cleveland and San Francisco, in addition to its existing facilities in Hollywood, Washington, Atlanta, New Orleans, Miami and New York.

"New York has shown a decline in film production during the past year," remarked company president Arthur Florman, "and I don't intend to wait for this trend to reverse itself. I feel it will come back sometime in the future, but I've found more and more film productions are being made all over the United States, in Atlanta, in Texas, in Phoenix, to name a few locations. Many of these are being done by New York-based producers. We intend to take advantage of this trend now, not later. At present 30 per cent of our gross is coming from out of town, as compared to five per cent a year ago. This gross will rise to

50 per cent soon. For that reason, we are diverting a major portion of our equipment and opening new locations throughout the country."

Biever & Stein have been scoring lately with a number of score assignments, among them musical themes for *Shell's Wonderful World of Golf*, and a new jingle for Pall Mall and Sullivan, Stauffer, Colwell & Bayles—the "particular people know what they like" campaign. The tunesmiths also scored a "prowling winter sound" with a fanfaronade of trombones for Atlantic Refining's "There's a dragon on the prowl" campaign.

A recent bulletin from the Schwerin Research Corp. says that the "superimposition" is a doomed device in tv commercials. Quoth the bulletin: "Overall, commercials with no supers have been more effective on the average than those that contained supered copy." In other words, cut out the lettering.

Made in U.S.A., a short film produced by Paul Kim and Lew Gifford Productions, won a special jury prize in the experimental film category of the first annual Chicago International Film Festival.

Earlier this month entry forms for the seventh annual American TV Commercials Festival were sent out to some 5000 advertising managers, agency tv production heads, and station and studio production executives. This year the contest will include entries from abroad.

EXPANSION MOVE

Pelican Films marked the continuing expansion of its business by opening up a Detroit office. The New York studio started out 12 years ago in a three flight walkup on West 47th Street; now it occupies three floors in a tower on Madison Avenue, with 80 staffers. Before the Detroit move, the studio already had an outpost in Chicago. From the start, Pelican made its mark in animation, then a booming industry; today, it combines animation with live-action as mainstays in commercials production. As

in an analogy to advertising agencies, Pelican has some durable client relationships to brighten its big-beaked escutcheon: Robert Hall, the studio's first client and still a steady one; Jax Beer, commercials for which Pelican has been turning out for six years, and on a single theme.

Today the bulk of the studio's business is in live action assignments, but animation still plays an important role. Notable cartoon commercials from Pelican now being telecast are the Saxon-conceived and DDB-produced series for American Airlines, and the Esso "Tiger in the Tank" cartoons.

Current clients in both animation and live-action include Pepsi Cola, Ford, Playtex, Parker Brothers, Colgate, Bayer Aspirin, and U. S. Steel.

DO IT YOURSELF?

Bandelier Films, in Albuquerque, is offering "a revolutionary new system which permits supermarket managers or their agents to create animated motion picture tv commercials at less than the cost of photo or slide production." The studio's PAK (Product Advertising Kit) contains a complete library of animated film segments available to advertisers who can choose from some 5,000 photo matrices. Bandelier will make 10-second opening and closing clips to the advertiser's order. The commercial, Bandelier says, can be assembled from a film cabinet of clip rolls about as a printer sets type from a type case.

The kit includes a 16 mm editing set with rewinds, viewer and splicer, spare reels, leader and splicing tape. Product frames have space for station to superimpose prices. Tv station and announcer add jingle and voice-over.

Recently completed Commercials for TV-Radio using background music from the

MAJOR MOOD MUSIC LIBRARY

Kodak; Scott Paper; Arnold Bakers; Hazel Bishop; Ocean Spray; Kinney; Good Humor; Pan American; Ford

MAJOR offers you a full 45 hours of production music for titles, bridges, backgrounds.

Write for demonstration record, free catalogue and unlimited use rates

THOMAS J. VALENTINO, INC.

150 West 46th Street Dept. TA
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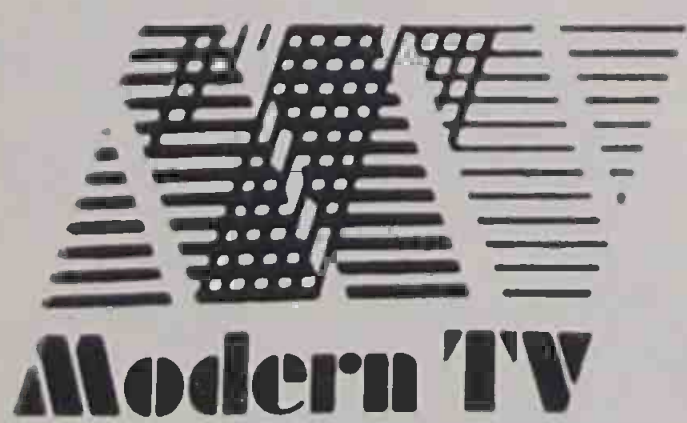
FREE from MODERN TV

New 1966 Catalog of Free Films for Television

A complete listing and capsule description of both color and black and white films suitable for short short, quarter-hour, half-hour and series TV programming.

A wide variety of subject matter includes sports, science, health, travel, farm programs, women's and home programs and a large selection of general interest films, as well as 12 program series.

WRITE FOR YOUR CATALOG



Modern TV
1212 Avenue of the Americas
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Serving Television Stations From
8 Regional Film Libraries

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Taft Broadcasting recently fired telegrams to agencies announcing the initiation of a "selective rate protection policy." The new program, coming into effect on the first of February for all Taft tv stations, will mean that an advertiser can request a 90-day rate protection program, with 28 days cancellation notice. This is in addition to the standard Taft policy of 28 days protection and 14 days cancellation, so the advertiser can have his choice of either of the two policies when he purchases his schedule.

The reason behind this, according to Taft, is that "for some time our company has been concerned that under certain conditions some advertisers need greater rate stability in order to properly plan and budget for longer term spot campaigns. While our present policy of 28 days rate protection and 14 days cancellation notice seems adequate in most cases, we recognize that it does not offer the necessary flexibility to accommodate all advertisers for all campaigns."

Taft's telegrams arrived shortly before notices from several other of

the larger station groups, which are effecting a variation of the 90-day plan. Crosley put a 90-day plan into effect January 3. Storer Broadcasting introduced a three-month protection policy on its stations at the first of the year. CBS has offered 90 days protection for a long time, and many independent stations have been working under a 90-day or three-month plan for years.

This trend stems from the adver-



At Chalek & Dreyer, Inc., New York, Mary Lou Morelli was recently named media buyer on Colorforms and other toy and food accounts at the agency.

tiser's increasing demand for more concrete information in planning campaigns. The timebuyer reaction to the 90-day rate protection policy has been universally enthusiastic. All are agreed that it is a great relief to be able to complete a buy without suddenly being hit by a rate increase that throws all the figures off.

Stations offering either 90 days protection or a combination of both plans, according to some timebuyers, certainly have an edge on those still operating on the one-month protection policy.

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

Alcoa Aluminum Corp.

(Ketchum, MacLeod & Grove, Inc., N.Y.)

Some 25 major markets are lined up for 11 weeks of commercials for ALCOA WRAP. Daytime and fringe minutes will be used in this campaign starting January 24. The target audience is adult females. Bill Gust is the buyer.

American Chicle Co.

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

Fresh activity has broken for SOUR GUM in more than 30 top and selected markets. The campaign is set for a 52-week run. Minute spots are being used to reach women who watch in

Buyers' Check List

Rate Increases

ABC-TV:

WBOC-TV Salisbury, Md., from \$175 to \$200, effective June 1, 1966.

WMTW-TV Portland-Mt. Washington, N.H., from \$750 to \$800, effective May 1, 1966.

WTOK-TV Meridian, Miss., from \$425 to \$450, effective June 19, 1966.

CBS-TV:

KHSL-TV Chico, Cal., from \$325 to \$350, effective June 5, 1966.

KLAS-TV Las Vegas, Nev., from \$175 to \$200, effective June 18, 1966.

NBC-TV:

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

Affiliations

WDIO-TV Duluth, Minn., became a primary affiliate of the ABC Television Network.

WCCB-TV Charlotte, N.C., became an affiliate of the NBC Television Network on an occasional basis.

New Representatives

KVOR-TV Sacramento, Cal., appointed The Katz Agency, Inc., as its national sales representative.

WHIO-TV Dayton, Ohio, appointed Edward Petry & Company, Inc., as its national sales representative.

WTRF-TV Wheeling, W. Va., appointed Blair Television as its national representative.

using daytime minute commercials to reach homemakers. The timebuyer is Shirley Becker.

California Packing Corp.

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

Color spots are set to kick off in 11 markets on Jan. 23 for DEL MONTE SEA FOOD. The product will be touted for eight weeks in minute spots in fringe periods. Doris Williams buys.

Carling Brewing Company

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

Weather and sports shows are selected for spot adjacencies by BLACK LABEL beer. The break date on the campaign is February 1 and over 30 markets have been lined up. The buyer is Bobbie Kemp.

Chrysler Corp.

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

A spring PLYMOUTH-VALIANT dealer campaign breaks the end of this month in five selected markets. Minutes and 20's will be seen in prime and fringe periods aiming for the male, car-buying population. Zebe Henderson is the buyer.

Colgate-Palmolive Co.

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

Prime ID's are slated for a quick start for COLGATE 100 mouthwash, in a four-week campaign preceding the larger 50-market extravaganza later on in February. The flights, breaking January 24, will be seen in a small number of

early and late fringe hours. Jim Puffer is the timebuyer.

American Home Products Corp.

(various agencies)

A new year of activity for American Home's BEEF GOULASH has broken in eight selected markets. Day and early fringe minutes are being used to reach women of the house. Bob Reuschle is the buyer at Young & Rubicam. At William Esty, Bill Miller has set up two

series of flights for DRISTAN capsules and tablets. The tablets spots are in eight top markets and will use early and late fringe minutes until April. The capsules are being touted in an eight-week campaign in 11 markets, with the same timeslots used.

Borden Company

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

A full year of spot activity has broken for DANISH MARGARINE in 15 markets,

WAGA-TV

is the

hot buy

ONE LOOK AT ATLANTA RATINGS will convince you that Five's alive with sizzlin' buys! Your research will confirm CINEMA 66 (Wed. 7:30-9:30pm) as THE OUTSTANDING LOCAL FEATURE PARTICIPATION. Upcoming color features to keep points climbing include "That Forsythe Woman", Errol Flynn and Greer Garson; "Man With A Star", Kirk Douglas, Jeanne Crain; "All That Heaven Allows", Rock Hudson, Jane Wyman; "To Hell and Back", Audie Murphy, Susan Kohner.

SCHEDULE 60's IN WAGA-TV MOVIES! Other adult films now scheduled throughout Five's Movie line-up include The Key, Anatomy of A Murder, An Affair to Remember, Desiree, Niagara, The Egyptian, Court Martial of Billy Mitchell.

USE THE "PREMIUM" PLAN! A fixed 60, 20, or two fixed ID's in Prime Time earns a 12 Plan Discount on most additional spots:

MORE HOT SPOTS! "OUTER LIMITS" ... first-run off network, 7:30-8:30PM, Tuesdays, beginning January 11: SHOWS THAT GET RESULTS FROM WAGA-TV ADULTS ... Mike Douglas, mornings 10:30-11:55AM, Monday-Friday; Lloyd Thaxton 4:30-5:30PM, Monday-Friday; The Early Show, 5:30-7:00PM, Monday-Friday; Panorama News 7 and 11PM, Monday-Friday; Big Movie, 11:30PM to Conclusion, Saturday thru Thursday; Big Movie Shocker, Fridays!

STORER
BROADCASTING COMPANY

Atlanta
waga-tv

Represented by Storer Television Sales, Inc.

One Buyer's Opinion . . .

NOT THE EASY WAY OUT

So much has been heard lately about the value of movies as a good buy that a lot of people may think the media man who suggests movie participations wants to take "the easy way out." Movies, everybody knows, reach a broad audience. Movies, everybody knows, have usually been produced at great cost with the best actors, and they're highly publicized. Movies, everybody knows, change from week to week so they don't suffer from the danger of alienating huge blocks of viewers over the whole season—as a bad tv series can do. Movies, everybody knows, often are available in color. Movies, everybody knows are—well, you get the idea.

With all these things going for the movies, it can seem that a buyer saves a lot of trouble for himself if he takes the availabilities in the afternoon movie, prime-time movie, morning movie, late movie or whatever else the stations have available. After all, he doesn't have to check the track record a syndicated show might have chalked up in other markets. He doesn't have to worry about how a fifth re-run of *Sea Hunt* will do as compared to its fourth run. He doesn't have to think of what may happen to the audience of a big-rated series that has moved to a different time period.

Over the long run, he can be pretty certain the movie package will do all right. So he's got nothing to worry about.

It just ain't so, men. The buyer who is headed for the movies has a lot of thinking to do, too. Movies, as great as they are, aren't the answer to everything.

First of all, there are movies and *movies*. Some are old films from the 30's with cast credits that appeared long ago on the obituary pages. Yes, a lot of these pictures still draw large numbers of viewers—but a lot more are dogs that can be knocked off easily by re-runs of *Badge 714*, *The Honeyymooners* and *My Little Margie*.

Then, there are time periods and *time periods*. The buyer who knows his client and his product will know whether or not a morning movie at 9 will be good for sales. Maybe the late film, with a *smaller* total audience, might be better at reaching *prospects*. Maybe the ratings are bigger on the afternoon films, but all the kids that the client needs are staring at cartoons on a rival channel.

Then, there are the matters of campaign length and rotation of spots. If the schedule is short, it's possible that the few movies carrying the spots will all be dogs and the monthly "blockbuster" film will be aired right after the end of the run. Or, if the spots are put into a rotation plan for just a few weeks, they might run early in some weak films and late in the better ones. Audiences in either case would be below expectations.

And, of course, there is always price. Do the movies cost more than the syndicated or local programming on other stations? Are they better, or worse, on a cpm basis?

We're not implying in any of the above that movies are not as good a buy as they're generally touted. Even with the increased costs that seem certain to come on all the movie packages—both network and local—our personal feeling is that the advantages trumpeted by the movie sellers really exist. What we are saying is that the timebuyer who schedules his minutes in a movie package is working just as hard—or *should be*—as the buyer who's picking minutes here and there in the local dance party or the eighth re-run of *Victory at Sea*.



Adam Young Speaks . . .

STATION OPTION TIME

It has been suggested that network control of programs be curtailed.

From the viewpoint of what programs are put on over the national networks, it is obvious that they are completely responsible for this programming. It would seem clear, therefore, that they must control totally and completely what is originated.

Let us consider the other aspect of the problem—financial control of programming. Today the producers have a total of three customers—ABC, CBS and NBC—and some of them would prefer to be in partnership with the networks rather than to be outsiders attempting to sell their wares. From the network standpoint, they can obtain a profit on their programs either as producers or as sellers and can probably do equally well via either route.

As of now, program producers have been most unsuccessful in selling first run shows to advertisers or stations on a non-network basis. Even the top re-runs and films are offered to the networks first because they can afford to make a major commitment.

There is no alternative. Only a plan for station option time during prime hours will make it possible for program producers to sell Grade A productions on a first run basis to either advertisers or individual television stations. Stations must guarantee clearance on a long term basis to interest the advertiser.

Today, most major stations are themselves programming a certain amount of prime time. However, its lack of uniformity precludes developing a ready market for the program producer or for the advertiser who wishes to buy first run programming during the prime hours. Station option time seems to be the only answer. It will afford program producers a new market for top quality, first run programs.



**adam
young inc.**

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

major markets. Judy Green is the buying contact.

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

Issue date marks the start of new color spot activity for WONDER BREAD in 70 markets. Prime 20's are being used to reach bread-buying moms. The buyer is Dan Monahan.

Dodge Dealers Association
(BBDO, San Francisco)

Northern California markets are lined up for a dealer identification campaign set to roll February 15. Minutes and 20's will appear in prime timeslots. The activity will be four weeks in length. Bob Brokaw is the buyer.

R. T. French Company
(Kenyon & Eckhardt, Inc., N.Y.)

February 1 marks the start of a heavy spot campaign for JIFOAM in over 40 selected and major markets. Minute spots will be used in daytime and early and late fringe timeslots. The buyer is Louise Haut.

General Foods Corp.
(various agencies)

Four weeks of activity breaks at press date for TOASTEMS, a fruit-filled breakfast bun, in a large number of selected markets. This product, recently out of test markets, will be seen in minute spots in daytime and early fringe periods. Peter Mann is the buyer at

Foot, Cone & Belding. Young & Rubicam is continuing its specific markets, specific buyer experiment. Ed Nugent has placed spot campaigns for YUBAN and DREAM WHIP in his markets. Tom O'Connor has placed a year-long campaign for MINUTE RICE MIXES in a small number of markets, using daytime and early fringe minutes. George Harvey at the same agency has a 12-week campaign for DREAM WHIP breaking at press date in 15 top markets. The product will use daytime minute spots. YUBAN activity will break in a large number of urban markets in a six-week campaign the end of January. Prime and late fringe minutes are set for the premium coffee. Tom Lavelly is the buyer at OBM.

Golden Grain Macaroni Co.
(McCann-Erickson, Inc., S. F.)

"The San Francisco treat" will be coming the way of 26 top and selected viewing markets starting on press date. Ten weeks of cable-car commercials for RICE-A-RONI will be seen in nighttime minutes. Ann Meschery does the buying.

B. F. Goodrich Rubber Co.
(Foot, Cone & Belding, Chicago)

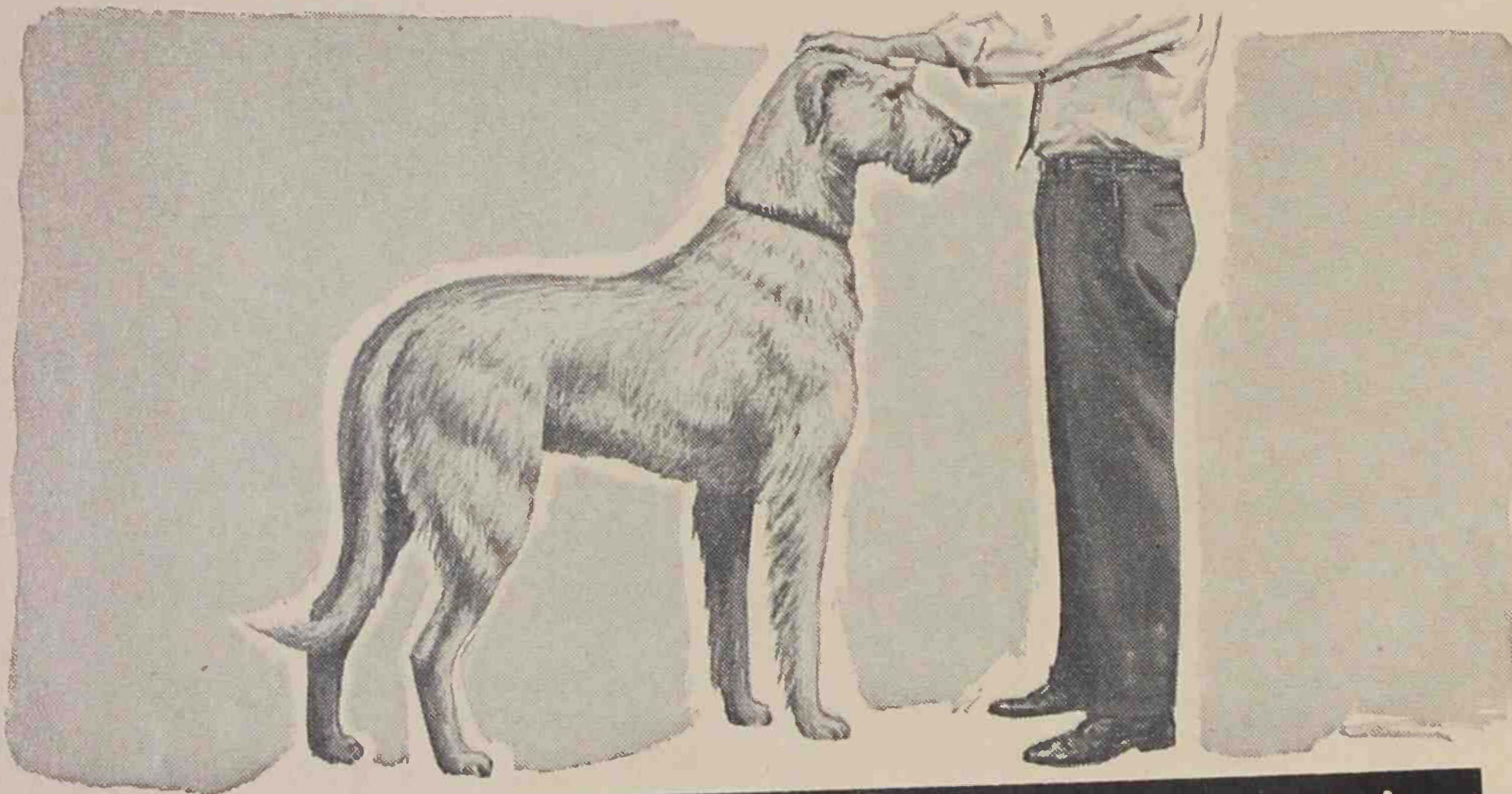
Five separate flights break for P. F. FLYERS sneakers in kid shows in over 50 major and selected markets. The seven-week flights start February 28, March 7, March 14, March 28, and April 4. All the commercials will be minute spots seen during the day. Dick Schoffman is the buyer.

Heublein Corp.
(Fletcher-Richards Co., N.Y.)

January 27 is the kick-off date for renewed activity for SNAPPY TOM TOMATO COCKTAIL. Minutes, 20's and ID's will be used to push this drink in 20 top and selected markets. The spots will appear in prime, day and fringe timeslots. Jonnie Johns buys.

Hills Brothers Coffee Company
(Foot, Cone & Belding, S. F.)

At last Hills Brothers has penetrated the east coast in a blitzkrieg of 60 markets, including New York and all



YOU MAY NEVER SEE A 39-INCH HOUND* —

BUT... You'll Be "Top Dog" in the 39th Market with WKZO-TV!

Already the 39th television market, Grand Rapids-Kalamazoo — and the Greater Michigan area covered by WKZO-TV — are also experiencing the doggonedest burst of growth ever.

Just four new plants, in Kalamazoo alone, are creating 7,200 new industrial and service jobs, bringing in over 18,000 new people, and adding another \$25,000,000 in new retail sales. That's just Kalamazoo — and just part of the growth picture there!

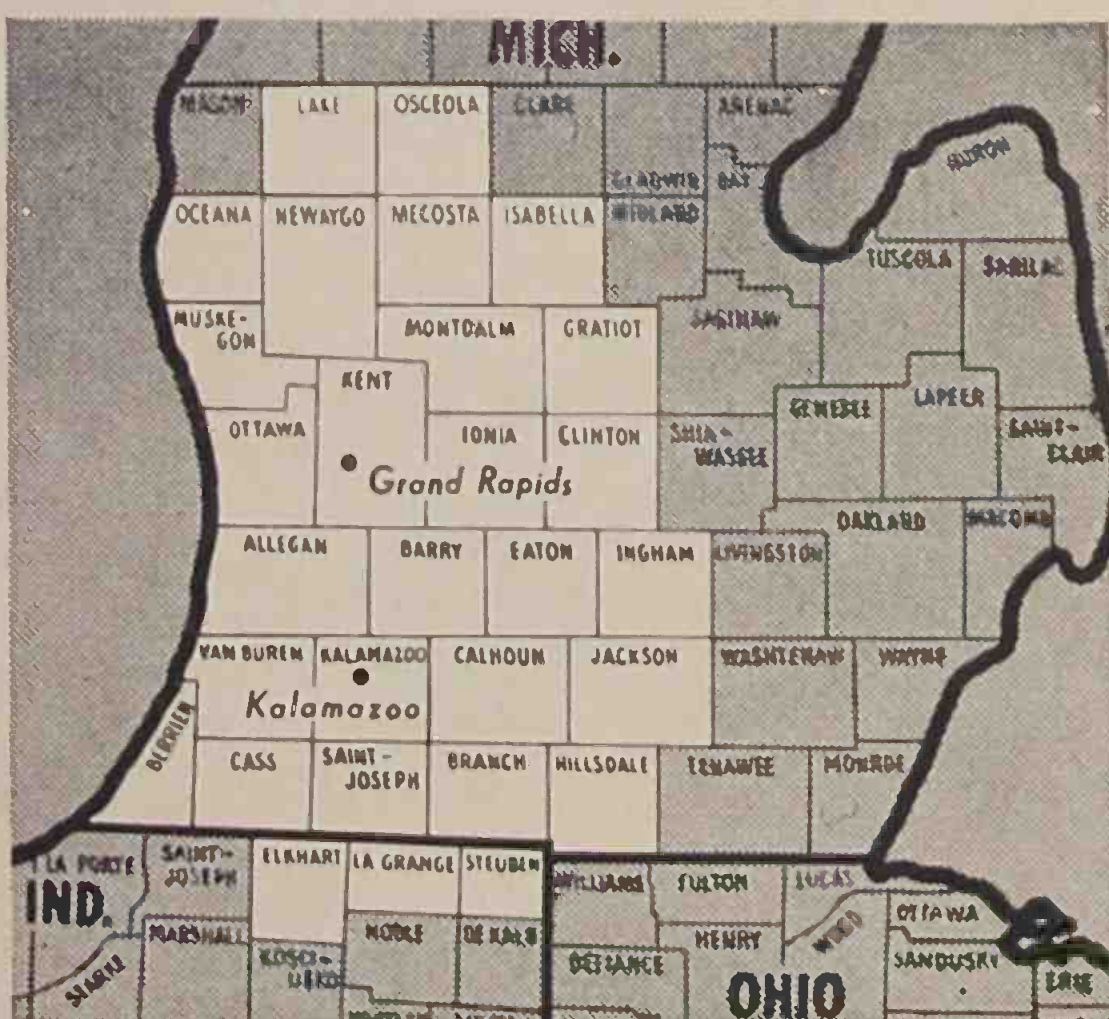
No need to be in the doghouse in a big market that's getting bigger fast. Buy WKZO-TV and cover the whole area shown at left. Your Avery-Knodel man has our complete pedigree for your inspection.

And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*Broadbridge Michael, an Irish Wolfhound, stood 39½" at the shoulder.

‡ARB's 1964 Television Market Analysis

WKZO-TV MARKET COVERAGE AREA • ARB '65



Media Personals

FRANK FINN joined Cunningham & Walsh, Inc., New York, as a media supervisor. Mr. Finn was previously an all-media buyer with the Marshalk Company. At the same agency EDWIN GROSSO became a media buyer. Mr. Grosso was formerly an account executive with WRRL radio.

NANCY FRITZ joined Eisaman, Johns & Laws, Hollywood, as associate media director. She was formerly a media buyer at MacManus, John & Adams.

STEVE DICKLER was promoted to media planner in the New York office of BBDO. He previously was a buyer on Schaefer beer, New York Telephone and various other accounts.

The Feltzer Stations
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW/CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE MARIE
KOLN-TV/LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO-TV
100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

Joan Krejci, buyer on five accounts at New York's BBDO—including Chevron, Goodrich, *The Wall Street Journal*—began her advertising career with Griswold-Eshleman in Cleveland. In those "early" days, Joan, a graduate of Ohio State with a major in retailing, did "just about everything" in the media department of the Cleveland agency. A little later she moved over to another shop, Carr Liggett, in the same city, and became involved not just in media but in market and media research, client contact, personal salesmanship and liaison with other agencies in the National Advertising Agency Network. She found herself representing the Florida Avocado and Lime Commission, selling cases of a new bourbon to leading restaurants in the Cleveland area, interviewing purchasing agents on industrial accounts handled by the agency, and tackling a host of other duties not on the face of it directly related



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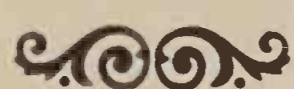
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Today she lives along Manhattan's Upper East Side, dashes over to the Wollman rink in Central Park for an occasional session of ice-skating. She enjoys a trip now and then to some of the local tv markets. "They change so quickly, it's great to get a chance to see what's actually happening in them."

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How does she feel about the buyer's role in the rapidly changing tv landscape around the country? Well, for one thing," you don't neglect a new station entrant, a new uhf for example, if they've got a well-rated sports show and your client's product is primarily male-oriented."

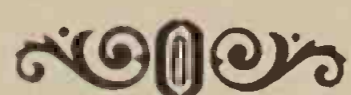


The
LIVE

and

LIVELY

station
for '66



WSM-TV⁴

• nashville, tennessee •



OPRY ALMANAC

Ralph Emery, twice named America's Number One Country and Western Disc Jockey, conducts an informal hour of country music and interviews.

LIVE, 6:00-7:00 AM, Monday through Friday



NOON

Genial Jud Collins and his crew (which includes a LIVE orchestra, vocalists, Home-maker, News, etc.) touch on anything that's timely and interesting, to include many famous guests.

LIVE, 12:00-1:00 PM, Monday through Friday



BOBBY LORD SHOW

Bobby Lord, one of the brightest young stars of the Grand Ole Opry, sings and swaps stories with famous Opry guests. Jerry Byrd and the Hired Hands provide musical support.

LIVE, 4:30-5:30 PM, Monday through Friday

IT PAYS TO PARTICIPATE ON WSM-TV!

major markets. Judy Green is the buying contact.

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

Issue date marks the start of new color spot activity for WONDER BREAD in 70 markets. Prime 20's are being used to reach bread-buying moms. The buyer is Dan Monahan.

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Northern California markets are lined up for a dealer identification campaign set to roll February 15. Minutes and 20's will appear in prime timeslots. The activity will be four weeks in length. Bob Brokaw is the buyer.

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(various agencies)

Four weeks of activity breaks at press date for TOASTEMS, a fruit-filled breakfast bun, in a large number of selected markets. This product, recently out of test markets, will be seen in minute spots in daytime and early fringe periods. Peter Mann is the buyer at

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"The San Francisco treat" will be coming the way of 26 top and selected viewing markets starting on press date. Ten weeks of cable-car commercials for RICE-A-RONI will be seen in nighttime minutes. Ann Meschery does the buying.

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Five separate flights break for P. F. FLYERS sneakers in kid shows in over 50 major and selected markets. The seven-week flights start February 28, March 7, March 14, March 28, and April 4. All the commercials will be minute spots seen during the day. Dick Schoffman is the buyer.

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January 27 is the kick-off date for renewed activity for SNAPPY TOM TOMATO COCKTAIL. Minutes, 20's and ID's will be used to push this drink in 20 top and selected markets. The spots will appear in prime, day and fringe timeslots. Jonnie Johns buys.

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At last Hills Brothers has penetrated the east coast in a blitzkrieg of 60 markets, including New York and all



YOU MAY NEVER SEE A 39-INCH HOUND* —

BUT... You'll Be "Top Dog" in the 39th Market with WKZO-TV!

Already the 39th television market‡, Grand Rapids-Kalamazoo — and the Greater Michigan area covered by WKZO-TV — are also experiencing the doggonedest burst of growth ever.

WKZO-TV MARKET
COVERAGE AREA • AFB '65



Just four new plants, in Kalamazoo alone, are creating 7,200 new industrial and service jobs, bringing in over 18,000 new people, and adding another \$25,000,000 in new retail sales. That's just Kalamazoo — and just part of the growth picture there!

No need to be in the doghouse in a big market that's getting bigger fast. Buy WKZO-TV and cover the whole area shown at left. Your Avery-Knodel man has our complete pedigree for your inspection.

And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

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The Folger Stations

RADIO
WJOL 540-AM BATTLE CREEK
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TELEVISION
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100,000 WATTS • CHANNEL 2 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
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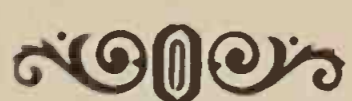


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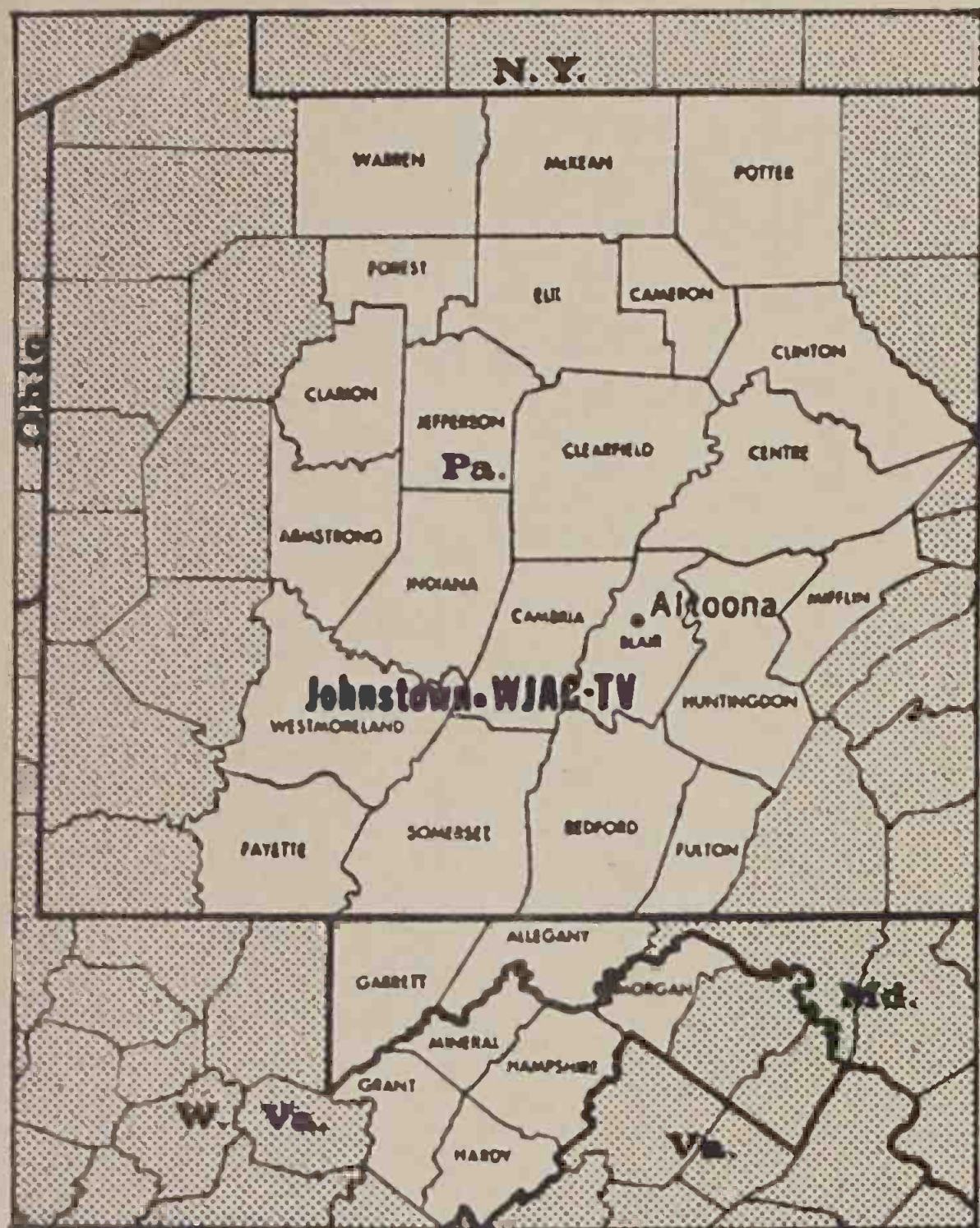
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what's in the middle makes the big difference:



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

Number of Countries Covered . . . 31

TV Homes in Area . . . 538,500*

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

National TV Market Position . . . 27th**

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

*ARB TV Home Estimates, September 1963

**Television Magazine '64

America's 27th Largest Market



Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Affiliated with WJAC-AM-FM
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Rep Report

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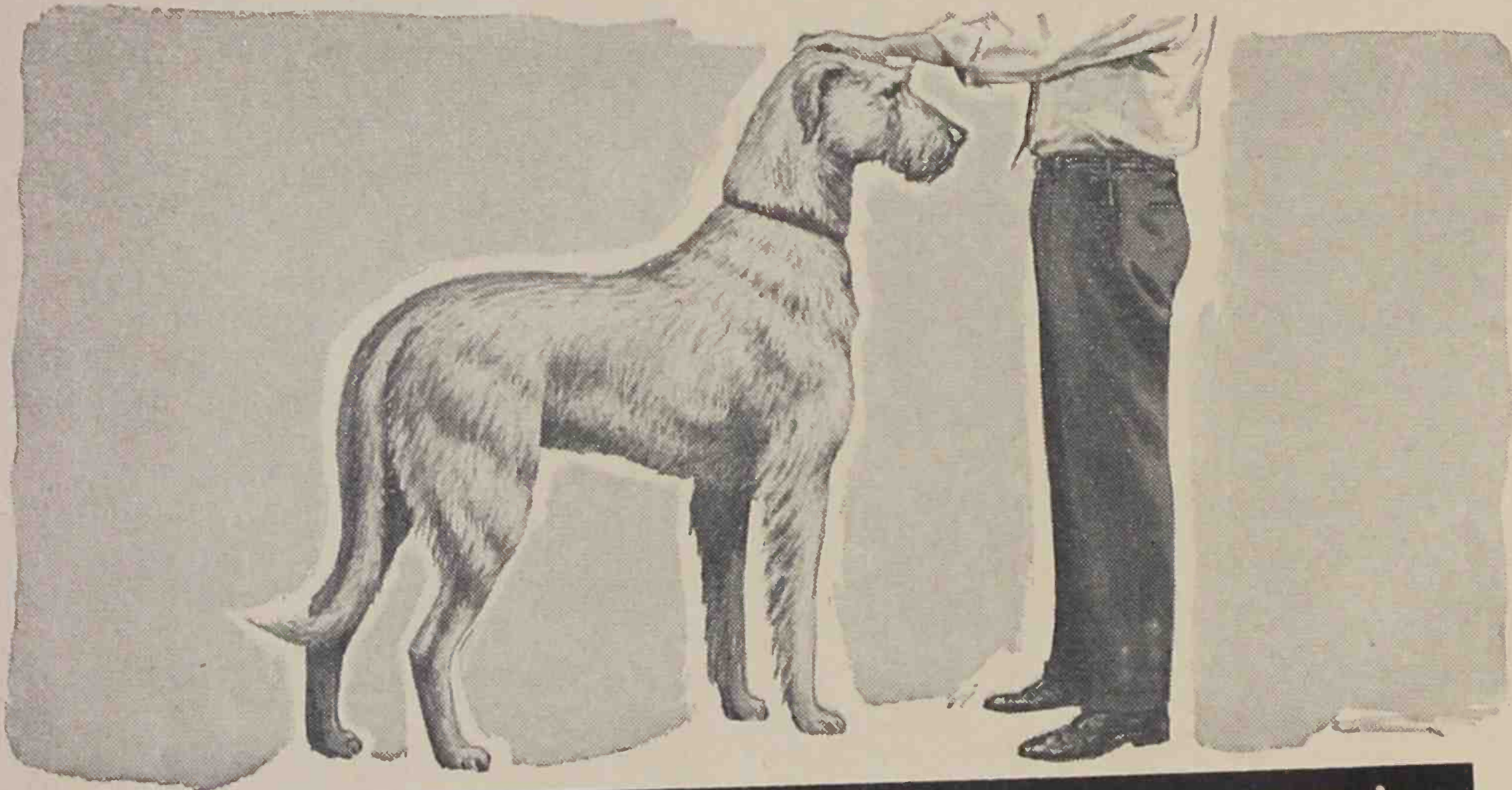
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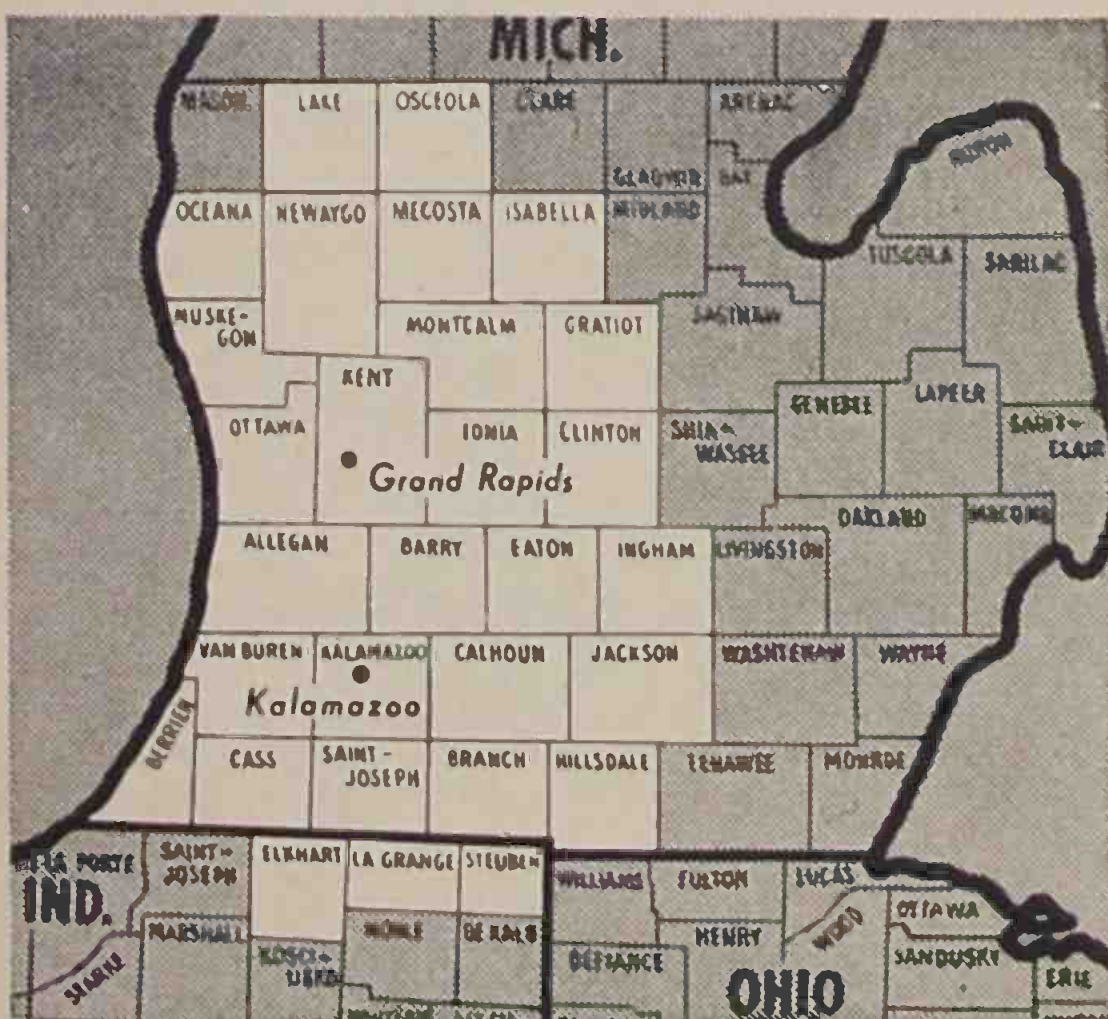


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WJFM GRAND RAPIDS-KALAMAZOO
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KOLN-TV LINCOLN, NEBRASKA
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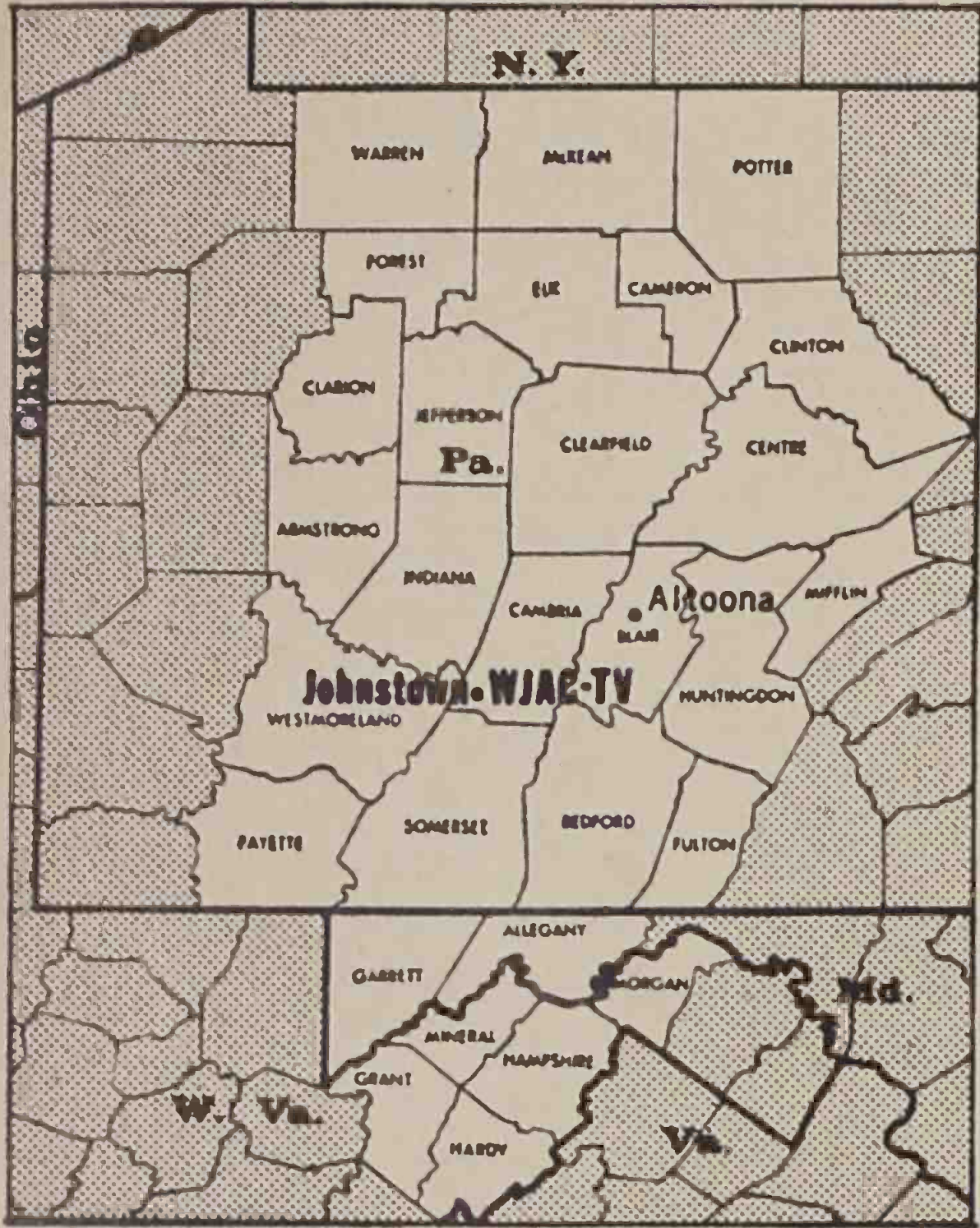
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Noxzema Chemical Co.

(Sullivan, Stauffer, Colwell & Bayles, Inc., N.Y.)

Seventeen weeks of fringe activity have broken in 30 markets for NOXZEMA SKIN CREAM. The 12-week campaign uses minute spots in order to reach women and mothers. Charles Woodruff is the buyer.

Peter Paul, Inc.

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

ALMOND JOY and MOUNDS candy bars are the subject of a spot campaign breaking February 1 in 50 markets. The attempt is to reach the entire family so minute spots will be placed around news shows and in early fringe family shows. Gene Dewitt is the buyer.

Scott Paper Company

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

Sixty major markets are scheduled for a half-year campaign for Scott SOFT WEAVE. The tissue will be promoted in 60-second spots breaking at issue date. The timebuyer is Al Peterson.

Sterling Drug, Inc.

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

A February campaign for CAROID will reach 30 top and selected markets. The ads, directed at older women, will be placed in daytime and fringe timeslots. Bob Decker is the timebuyer on the product.

Shell Oil Co.

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

Sixty markets are set for a heavy campaign for this manufacturer's gasoline and oil products. The campaign, breaking currently and running for 13 weeks, uses minutes and 20's to reach a male audience. Markets include Houston, St. Louis, Tacoma, New York, Boston, and San Francisco. The buyers are Jay Taylor and John Lizars.

Stokeley-Van Camp Co.

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

This manufacturer's fruits and vegetables are being promoted in a ten week campaign using minutes and 20's in a small number of selected markets. The audience is women. Mary Haynie is the timebuyer.

Tidewater Oil Co.

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

Mid-winter advertising for this company's petroleum products breaks at press date in a number of selected eastern markets. Early and late fringe minutes and prime 20's are slated to reach men. Mike Taylor is the buying contact.

Thomas Leeming Co.

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

Four months of cold weather activity are running for BEN-GAY VAPO RUB in a large number of markets. Daytime minutes are being used to reach moms who are sore-muscle conscious. Warren Means is the buyer.

Waterman-Bic Pen Corp.

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

February 7 is the start date for the grandiose BIC pen saturation campaign. The 100 top markets are going to be used to reach 50 million homes. Spot schedules consist of minutes and ID's, the minutes showing a pen being fired through a wooden plank. Jim Puffer is the timebuyer.

James O. Welch Co.

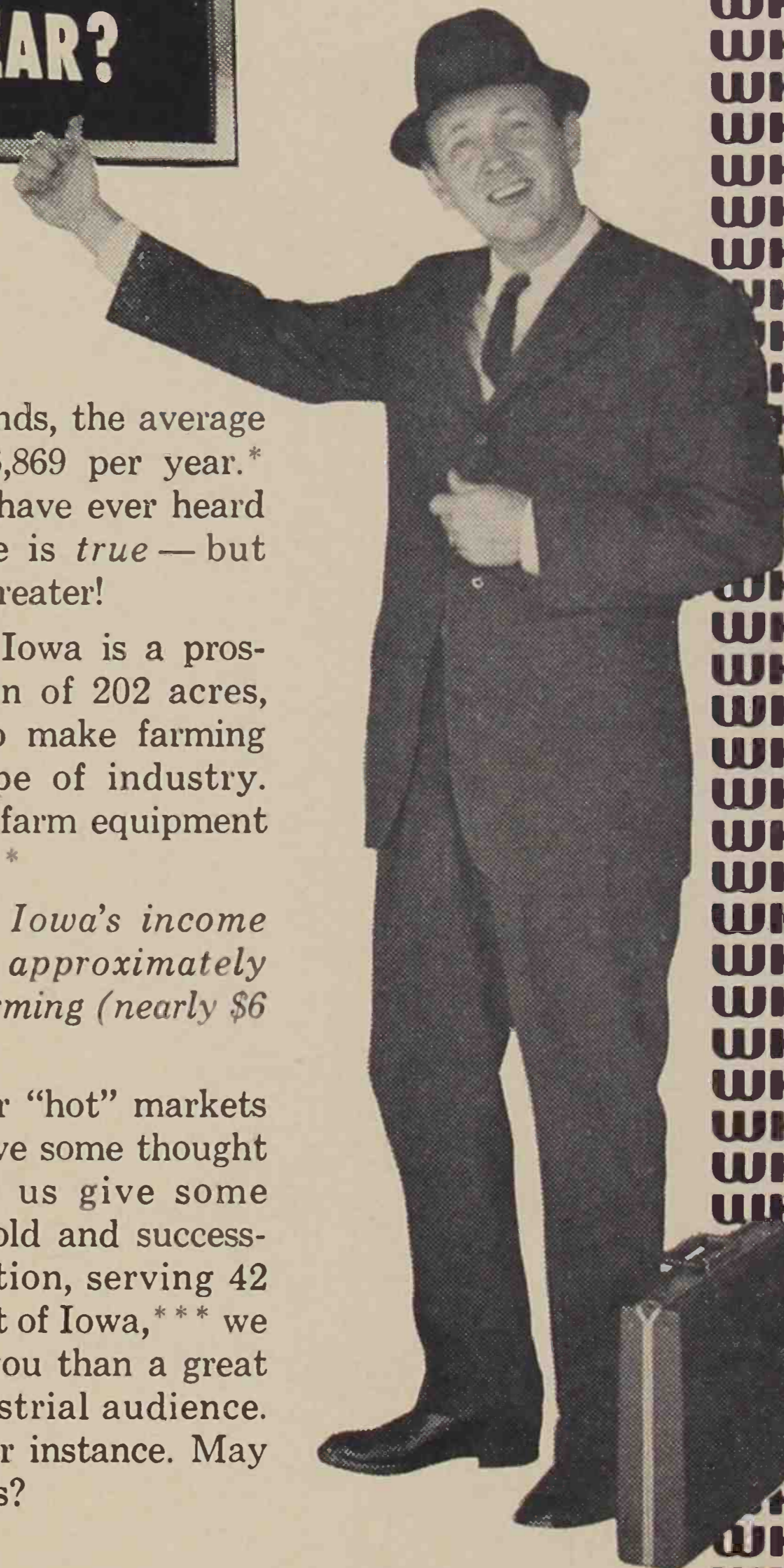
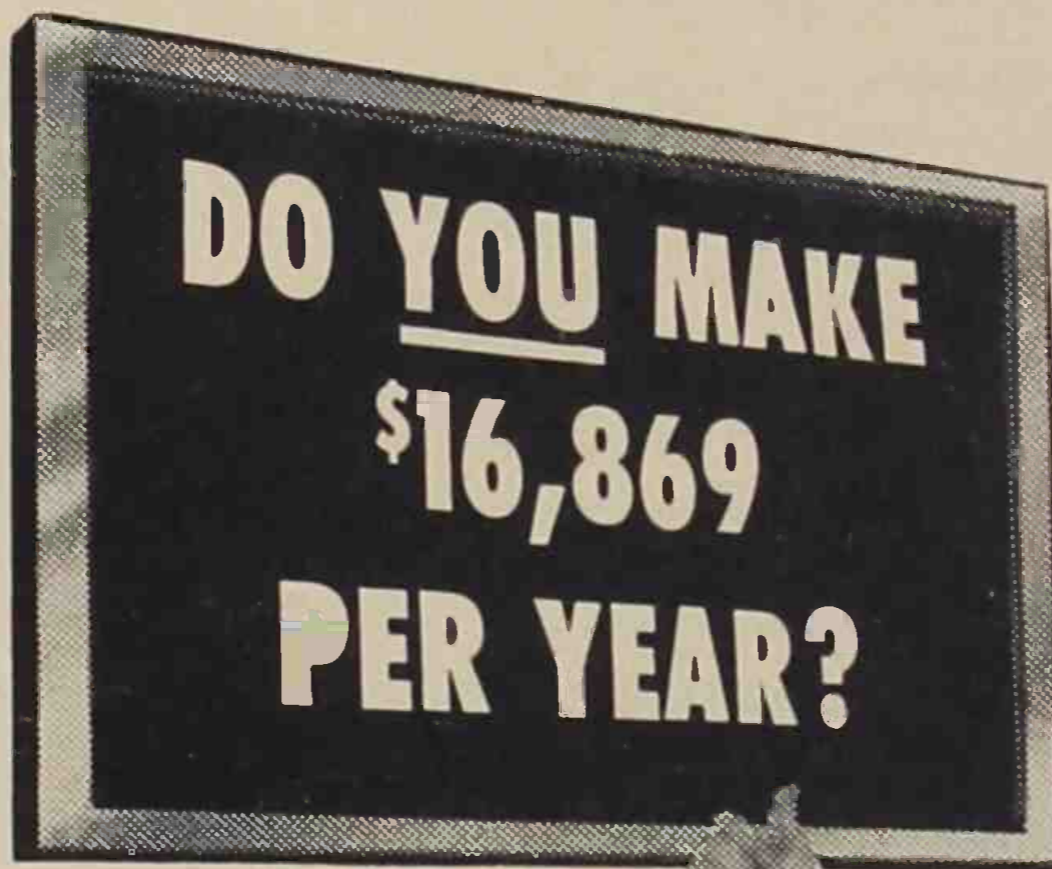
(William Esty, Co., Inc., N.Y.)

Piggybacks are slated to break January 23 for WELCH CANDY. The seven-week candy campaign will be viewed in daytime slots by tots in 33 major markets. Frank King is the timebuyer.

J. B. Williams Co.

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

A test campaign for AQUA VELVA de-perspirant is set to run for six months in the mid-west. The flight, breaking the first week in February, will use minute spots in early and late timeslots. Herb Gruber is the timebuyer.



Incredible though it sounds, the average Iowa farmer makes \$16,869 per year.* In fact, everything you have ever heard about Iowa agriculture is true — but business, here, is even greater!

The average farm in Iowa is a prosperous family operation of 202 acres, is highly mechanized to make farming almost a "factory" type of industry. For example, Iowa 1963 farm equipment sales were \$225,944,000.**

Better still, though, Iowa's income from manufacturing is approximately twice its income from farming (nearly \$6 BILLION per year).

If Iowa is one of your "hot" markets — and it should be — give some thought to WHO-TV. And let us give some thought to you. As an old and successful broadcasting operation, serving 42 counties in the very heart of Iowa,*** we have far more to offer you than a great agricultural AND industrial audience. Ideas and experience, for instance. May we send you all the facts?

*U.S. Dept. of Agriculture, 1963
**Sales Management, June 10, 1965
***NCS '61

CHANNEL 13 • DES MOINES

WHO-TV



PETERS, GRIFFIN, WOODWARD, INC.,
National Representatives



The Fulfillment of a WISH. "This building," said owner John Hay Whitney at the September dedication of the new WISH-TV studios in Indianapolis, "may not be the realization of a dream, but it is the fulfillment of a WISH."

And in a way it was... a wish and a determination to build into a single television structure a creative environment, production efficiency and architectural distinction.

Located only five minutes from the heart of Indianapolis, this building reflects the new vitality of the entire central Indiana area where agriculture and industry combine to make the nation's *fifteenth* television market—a market where both advertisers and viewers are best served by WISH-TV.

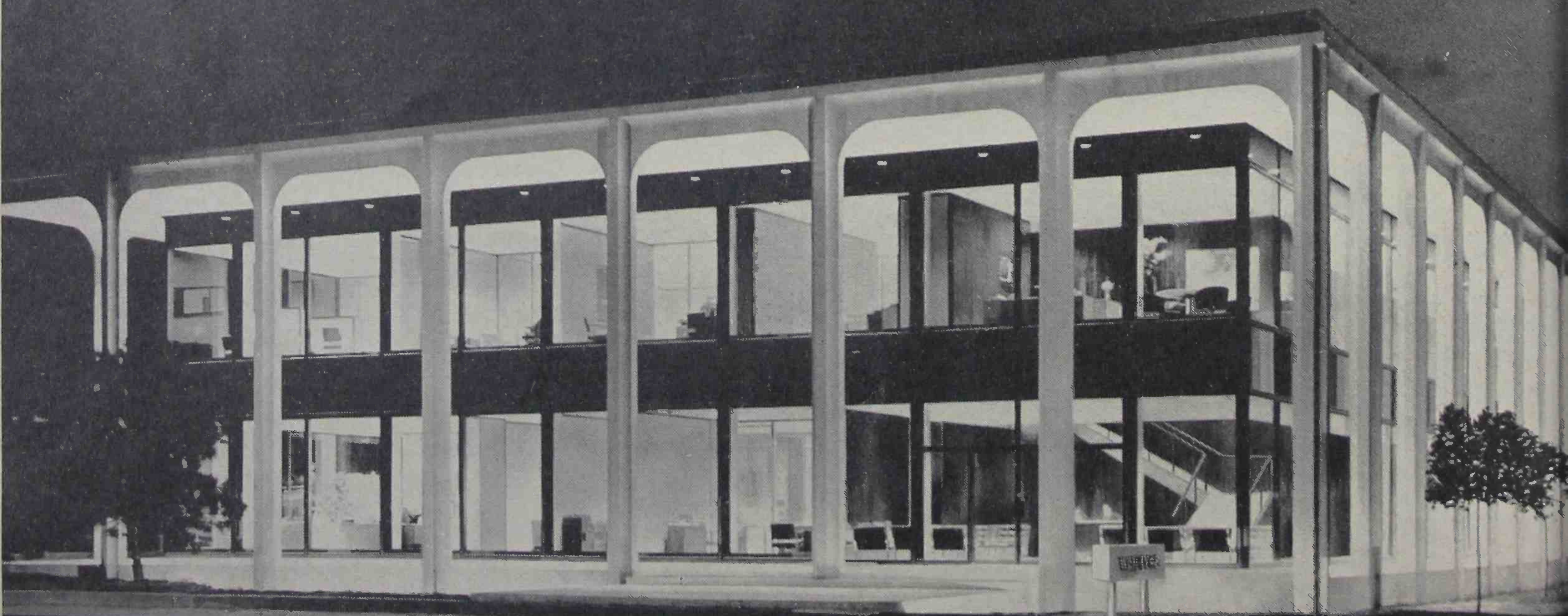
Represented by H-R

Responsibility in Broadcasting

CORINTHIAN



© KXTV, Sacramento—KHOU-TV, Houston—WISH-TV, Indianapolis—WANE-TV, Fort Wayne—KOTV, Tulsa



Wall Street Report

Well-planned. The success of Metro-Goldwyn-Mayer in working out a well-planned approach to the production and distribution of films not only for theatrical distribution but for use on television is one of the brightest developments in Hollywood. The company has strengthened its negotiating position immeasurably, gained greater control of its product, diversified its distribution setup and, most important, increased its profitability—a trend which is expected to continue in the current fiscal year.

The most surprising development of 1965 was in the fact that MGM, a company which has such valuable tv properties as *Dr. Kildare*, *Mr. Novak*, *The Man From U.N.C.L.E.*, *Flipper*, actually lost money on its tv production last year. It suffered a loss of \$228,000 in that area compared with a profit of \$623,000 in the preceding year. But this is a somewhat misleading statement because the losses were really incurred by that segment of tv production devoted to video-tape commercials. If the production of commercials were eliminated then tv production would have enjoyed a profitable year. The video-tape commercial activities, centered in MGM Telestudios, Inc. have been consolidated with those of Videotape Productions, Inc. and the resulting joint venture should be in a position to contribute profits rather than drain them from the company.

In the year ended August 31, 1965, MGM reported profits after taxes of \$7.8 million, equal to \$3.12 per share compared with profits of \$7.3 million or \$2.83 per share the preceding year. This profit increase was made in spite of a decline in gross revenues from \$171.3 million in 1964 to \$162 million in 1965. Part of the gain, however, is explained by the fact that the company brought home \$900,000 on earnings from abroad that had been previously blocked.

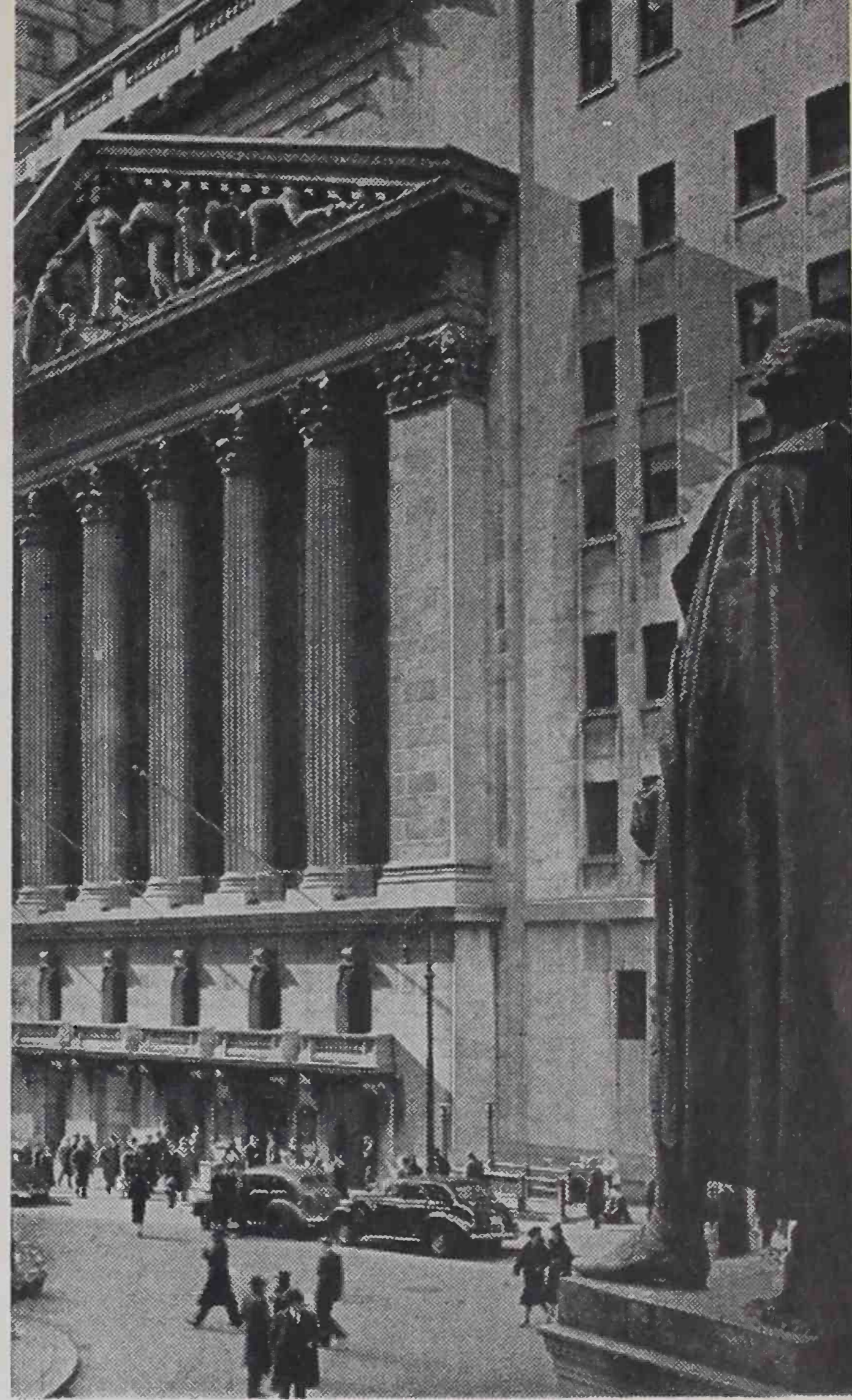
Costs Against Rentals. Another factor coloring the picture is the adjustment of the company's amortiza-

tion policies on inventory costs. In previous years MGM used an amortization table, based on its own experience, which matched costs against rentals earned by the films. But in recent years there has been such a wide variation not only in returns on films but also in the pattern of releasing them that the old table was not truly representative of what was happening. A more accurate matching of costs and rentals is obtained by amortizing the film rentals earned to the film rentals expected to be earned by management as of the date involved. This is the approach the management adopted in 1965. If the change had not been made profits for the year would have been understated by about \$690,000.

These moves, while important for the specific year under review do not give an understanding of the change that has taken place in the home of Leo the Lion. The most striking is in the area of film ownership and distribution. Today MGM has an inventory of about 170 feature-length films as yet unreleased to television. And the management is apparently committed to a policy of keeping the inventory at that level.

To strengthen its position MGM also has worked out a variety of television distribution methods. For example, the company licensed a group of 29 feature films to NBC for broadcast in the 1965-66 season. Then in August it agreed to license to ABC-TV a group of 21 feature films for broadcast in the forthcoming season. The average price for the features being broadcast was \$300,000 in 1964. Now it has risen 25 per cent to \$400,000. But to be sure there is no sudden collapse of that market, MGM made a special deal with ABC under which MGM will produce six full-length feature films for the network as well as licensing of 15 films from the library. MGM retains all theatrical and tv syndication rights to the six special films.

Finally, the company is enjoying excellent results from the syndication



of some of its feature films on a market-by-market basis. Last September a new group of 90 features was put in syndication, which suggests that the company will have a handsome source of revenue from this area alone over the next five years, particularly since the prices paid by tv stations for feature films has risen dramatically over the past year.

Feature Operation. While the emphasis in this report has been, naturally, on the company's tv activities it goes without saying that it has been eminently successful in other operations as well. Its net income from feature films totaled \$13.3 million before taxes last year while that from records was \$2.1 million. In the current year, it has a number of big films already in release and is quite confident that several others will be strong at the box office.

That's why Robert O'Brien, president, indicated he thought 1966 would be even better than 1965. In the financial community it is anticipated that first-quarter earnings will show a gain over the 60 cents per share earned in the first quarter of last year. For the full year, earnings might move to the \$3.50 to \$4 per share level this year.

might lead toward forcing the FCC to backtrack on its position on that matter. However, without the Harris influence to clear the way for him, any Rogers-led committee action must be rated as no more than a question mark right now.

There are other committees than Commerce or Communications, of course, and their activities can affect television in various ways. One of the inquiries furthest along is a look-see by a Senate Judiciary subcommittee into the television network discount structure. Chaired by Sen. Philip Hart (D., Mich.), the committee has been investigating whether large-budget advertisers are "tied" by huge discounts to a single network, and whether or not the discounts allow them to control the best time periods at the lowest prices, thereby "freezing out" the advertisers with smaller budgets. The studies center on monopoly and antitrust aspects, which is why they're being conducted by the Judiciary rather than the Commerce Committee. Sen. Hart has promised a wide-ranging study and this should mean lengthy and wide-ranging hearings.

Overlapping Inquiries

A Small Business subcommittee in the House has been in contact with the Hart staff. This committee, under the chairmanship of Rep. John D. Dingell (D., Mich.) has plans for an over-all probe of television and its effects on small business. It's also interested in finding out whether the regulatory agencies responsible for keeping a watchful eye on the television industry are knowledgeable enough to tell whether small business is being injured or not. Thus, the study could result in charges not only against the medium, but against some of the regulatory agencies, too.

This same committee in the past has investigated the question of whether network control of local station time has put local advertisers at a disadvantage. It held hearings on the matter, but came up with very lit-

tle of substance one way or another. The same question may come up again this year, but in a subsidiary role; more important will be strictly local problems — uhf broadcasting and the various aspects of CATV, for example. What the Dingell and Hart groups are trying to avoid is an overlapping of duties, hence the cross-communication.

Both probes and/or hearings may hit the center of the stage, as promised by the subcommittee staff members, or they may quietly fade from view, as has often happened in the past with similar threats. A *certain* event, however, will be the Senate Commerce Committee questioning of the various regulatory agencies under its authority. Included here are the Federal Communications Commission and the Federal Trade Commission. What is *uncertain* at this time is whether the questioning will be a simple, skim-the-surface affair or a searching probe of agency policy.

Sen Magnuson already has received from the FTC a questionnaire providing answers on its activities in preventing deception of the public.



Robert F. Adams, who recently resigned as executive vice president and managing director of Overmyer Communications Companies, has set up his own broadcast management consulting firm. Among the charter clients of Adams Broadcast Consultancy are Overmyer and WPHL-TV Philadelphia. Mr. Adams will be working on the acquisition of stations, programming, market evaluation, and sales representation selection, among other areas.

The FTC, it appears, will bear the brunt of the inquiry, rather than the FCC. Sen. Magnuson is known to be particularly tough on making sure there is sufficient policing in the field of health advertising. He wants to be sure there is compliance with the regulations on cigarette advertising, with the tobacco firms following the rules both in letter and spirit.

As usual this year, Sen. Thomas Dodd (D., Conn.) has promised new hearings on tv's role in promoting crime, juvenile delinquency, etc., but the current threats are less definite in tone than in the past. What is on the Senator's mind appears to be the sex-and-violence ingredients in modern motion-pictures, and whether or not tv is properly excising these ingredients when the films are shown on networks or local stations. The numerous Dodd inquiries to date, it must be noted, have put the industry on the defensive and had some effects on some programming, but haven't moved the regulatory agencies to any action.

Conservative Complaint

Less definite in 1966—if any of the above can be called definite—might be various activities with respect to the equal-time restriction and the FCC's "fairness doctrine." This is an election year, and there almost certainly will be complaints from different parts of the country about stations editorializing or failing to provide equal time, or something. As the New Year began, it was somewhat unusual to find the *winning* side in the recent New York City mayoralty election endeavoring to take action against a local tv station that hadn't cleared all the candidate's campaign spots. Similar endeavors—but more probably from losers—will probably increase in number next fall.

The Conservatives are known to be unhappy about the FCC's fairness stand, which forces stations that have carried paid programs on one side of a question to give free time to the other side to reply. Sen. Gale McGee (D., Wyo.) has asked for a Senate Commerce subcommittee hearing on the use of tv-radio stations by Con-

ervative organizations. He apparently has received some encouragement that the hearings will come about, but many think the Conservative-Liberal split will cancel both sides, preventing any effective action or even pronouncements on the fairness doctrine. It's similarly unlikely there will be any changes this year in the equal-time law.

A lot of "no change" looms on the horizon. What normally happens in a Congressional session is that the FTC or FCC does something of which Congress might not approve, and then Congressional committees hold hearings which may dissuade the regulatory agency from moving ahead. Or, more often, a Congressional committee holds hearings which create so much storm and fury that the regulatory agency is forced to act. Out of the many hearings conducted by Oren Harris, for example, came only one Congressional bill—a measure on payola, which didn't penalize the broadcasters involved, but expressed their wishes, and led the FCC into new pathways of regulatory toughness.

There are plenty of tv topics that the Washington solons could look into. The ripest subject for Congressional action would be CATV, but with Rep. Rogers feeling the FCC has already gone too far on regulation and with Sen. Pastore believing the time is already too late for action of a more severe nature, there might be more collision than accomplishment on that subject. Some probing may be undertaken in the matter of communications satellites for the networks, but the whole question may have to await the outcome of the A.T.&T. study by the FCC, and that not-little matter just might take a decade in itself.

As noted, it's easy enough for an individual in Congress or at one of the agencies to stir up "scare" headlines—FCC Commissioner Lee's "blast" at Johnny Carson is the most recent illustration—but once the headlines fade, television goes on pretty much as before. Those watching the scene in Washington right now feel that 1966 will be like that: pretty much as before. ■

Creative (Continued from page 29)

ale of an ad or campaign to an account executive, because then the account executive can "tell me something I may need to know."

With such agencies as Doyle Dane Bernbach, Papert, Koenig, Lois, and Carl Ally leading the way, Mr. Sturtevant said that a "creative revolution" is well underway. One result, he pointed out, is that "advertising is becoming more creative than ever before."

And never before, he added, have the challenges been so great. "A housewife watching daytime tv is exposed to 25 messages in one hour, in one typical issue of *Newsday* there are 40 pages of grocery ads." To get through the flood, he indicated, is a big problem and a great challenge. He cited the case of one Fred Potzel, winner of a National Hog-Calling Contest. Asked how he did it, Mr. Potzel said his secret lay not in bellowing power but in persuasion—"You've got to convince the hogs you've got something for 'em."

"If you don't produce advertising that works, you're out of business," Mr. Sturtevant remarked. "Today

BPA Looks Ahead

While there is no truth to the rumor that BPA means "Better Plan Ahead," the Broadcasters Promotion Association has named a committee to plan the site for its 1970 convention. The meetings have already been set for St. Louis this year, Toronto in 1967, Miami in 1968 and Philadelphia in 1969.

Heading the committee as chairman is Guy Koenigsberger, promotion manager for KRNT-TV-AM Des Moines. Lila Gordon, promotion manager at KTRK-TV Houston, and Conrad Kaminski, promotion manager, WITI-TV Milwaukee, serve along with Mr. Koenigsberger in sifting the various proposals from cities interested in hosting the BPA meet.

people are much tougher, much more realistic. Especially the young people—to them, around the next corner, there's just another street, not the Promised Land. They won't settle for clichés, of any kind. The frontier is closed."

At Compton Advertising, John Boyd, vice president and creative supervisor, said there's "a very distinct effort being made toward [more reliance on] creativity" in agencies today, "Campaigns start with the creative group, and the result is more creative advertising.

"There may be a trend in advertising toward catching attention, making for memorability, but the basic question is, 'Does it leave a good impression.'"

Among 'good' attention-grabbers, Mr. Boyd mentioned several which use mnemonic devices, among them the Tareyton black eye, the Ajax White Knight, the Hertz flying driver. "These devices may wear out if not used with adroitness," he cautioned.

Waste of Money

Although advertising may be getting more creative, Mr. Boyd feels that there are still "more unsuccessful campaigns than successful ones." "If all you do is stimulate memory and not *interest*, you're wasting your time, and your client's money."

But still, *what* is creativity? Said Jack Tinker, managing partner of Jack Tinker & Partners, the "think-tank" subsidiary of McCann-Erickson, and also creative consultant to the Interpublic Group in general: "Well, if you had to put it on my tombstone, say 'Creativity is Innovation.' But the longer you pursue the question of what it is, the further away you get, and into the cobwebs."

It may be that keeping away the cobwebs is indeed the primary function of creativity as it applies to advertising.

Conceding that creativity is impossible to define, William R. Duffy, president and creative director of WRD, Inc., said "it is both an act and an attitude." He went on to note that creativity "is not a sometime

thing—to be expressed only upon an urgent demand. It must be an integral part of your work and of your life—actually, it is a way of life.”

Not only that, he continued, but creativity must also be “frequent, dependable and consistent in performance.” It should and can be predictable, he claimed, “and, in fact, can even be measurable in terms of benefit.”

Perhaps more to the point, Mr. Duffy noted that “in practice, creativity is the ability to invent and to be inventive. I cannot rely on the ‘tried and true’ approved solutions or on an attitude of ‘leaving well enough alone’ if it is to exist.”

“Creativity is not being *clever*,” Carl Ally pointed out. The agency president said he found nothing “more tiresome than a maudlin display of brilliance, of how bright the writer or the art director thinks he is. We’re not in business to outwit the consumer, but to get through to him.”

Said Mr. Ally, “An advertisement is creative when a consumer looks at it and sees something in relationship to himself that he would not have seen without the advertisement. When the consumer says to himself, ‘Hell, yes, that’s right!’”

Craftsmen are Creative

Indicating that creativity resides in the personality and to some degree in the character of the adman, Mr. Ally said that if the ad has been made by a person who is interesting, humane and decent, it will get an honest response from the people to whom the ad is addressed. “There are too many smartypants running around, mustachioed, 26 years old, just out of Pratt, telling everybody how bright they are, asking for \$80,000 a year and saying ‘Hire me, I’m Italian!’ Who needs it?”

Few admen will quarrel with Mr. Ally’s remark that the clients are the creative factor in marketing and the economy. No matter how creative a campaign, it’s only a way of selling what already exists. To follow Mr. Gribbin’s suggestion, admen are the craftsmen of selling. The better they are at their craft, the more creative.

‘Creative’ Appointments at the Agencies

WILLIS J. DAVIS, tv-radio creative producer and senior tv art director, and BARRY BIEDERMAN, associate creative director at Needham, Harper & Steers, Inc., New York, were elected vice presidents of the agency. Mr.



MR. DAVIS

MR. BIEDERMAN

Biederman joined NH&S from Cunningham & Walsh last September; Mr. Davis served for more than 10 years with the NH&S predecessor, Needham, Louis & Brorby, in Chicago and Hollywood.

Also at NH&S, Chicago, five additions were made to the creative staff: CHARLES W. SANFORD, producer, joined the agency from a post as tv-radio director at Lilienfeld & Co.; HOWARD J. RIEGER, art supervisor, moved from Y&R, Chicago; copywriters DAVID FAIRMAN and RICHARD HAZLETT moved from Wade Advertising, and copywriter AL LAMPEE moved from N. W. Ayer, Detroit.

JOSEPH L. SCANLON joined Foote, Cone & Belding, New York, as a tv commercial producer. He previously free-lanced, was an associate producer with ABC-TV and worked as a producer-director at Mogubgub, Ltd.

J. ROBERT CONROY was named manager of west coast operations for Geyer, Morey, Ballard, Inc., he had been vice president and manager of the agency’s Portland office since 1964. At GMB Chicago, ROBERT D. DOWNEY, manager, was named senior vice president and elected to the agency’s board of directors, and M. J. PULVER, creative director, was named vice president, creative services.

The Marschalk Co., Inc., boosted its creative talent with the addition of seven new staff members: Mrs. BARBARA LUI, formerly copy group head at Daniel & Charles, was named associate creative director; GLORIA GARDNER rejoined Marschalk

as a television producer after serving in that capacity at Benton & Bowles; art director DICK CLARK was previously at Foote, Cone & Belding; art director HERB TALMATCH was previously executive art director at Richard K. Manoff; art director HARVEY BARON was formerly with Daniel & Charles; copywriter KATHY WALSH returned to Marschalk after a stint at Gardner Advertising, and copywriter BILL TEITELBAUM previously was with Ted Bates.

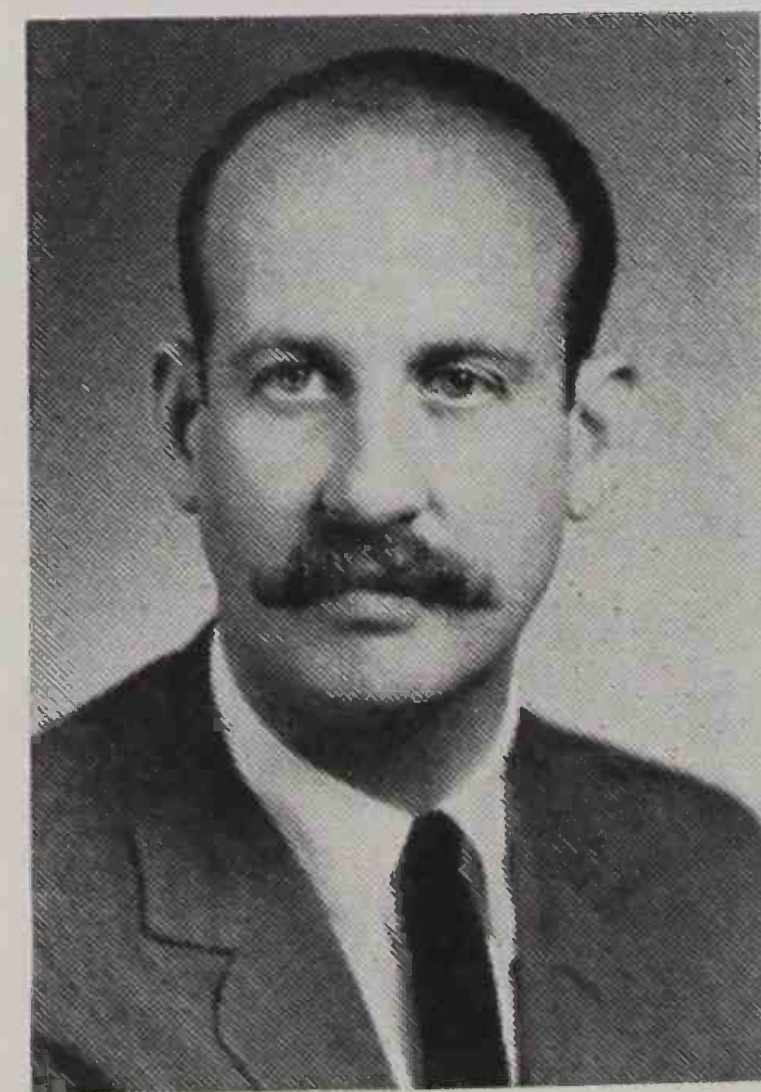
Copy chief ROBERT M. OKSNER at LaRoche, McCaffrey & McCall, Inc., was appointed a senior vice president and member of the executive committee. Copy supervisor IRWIN F. FREDMAN was named a vice president.

NELSON ARGUESO, treasurer at Sullivan, Stauffer, Colewell & Bayles, Inc., was elected a senior vice president of the agency.

ROLAND W. PLUMMER, formerly with McCann-Erickson and BBDO, joined the New York office of Buchen Advertising, Inc., as director of client services.

LEWIS AMES, who has held similar positions with Ruthrauff & Ryan and Tatham-Laird & Kudner, joined West, Weir & Bartel as vice president for administration and finance.

HERBERT H. CLARK, a vice president at Ted Bates & Co., Inc., New



York, was promoted to executive art director and head of the art department.

DAYTON BALL has been appointed associate creative director at Cunningham & Walsh. Mr. Ball previously was vice president and copy supervisor with Warwick & Legler.



RCA
NEW
LOOK

BIG PICTURE TK-60... BIG TV FAVORITE!



TK-60 deluxe
4-1/2 inch I.O.
monochrome camera

RCA "Big Picture" TV Camera with 4½ inch image orthicon

... TK-60 is symbol of deluxe television

The fact that the TK-60 has attained widespread acceptance in television stations is a tribute to its fine features and superb performance.

BIG PICTURE TUBE

Using a large 4½-inch I.O. tube, the TK-60 produces the ultimate in fine pictures—with greatly improved gray scale and resolution. It's the same "black tube" that's making the big difference in color pictures with the revolutionary new TK-42 color camera.

BIG BRIGHT VIEWFINDER

The viewfinder features an 8½-inch rectangular kinescope, with maximum useable highlight brightness—at least 150 foot lamberts. Viewfinder can double as a setup monitor. A combined picture from the special effects system—as well as output from the processing amplifier—can be punched up on the viewfinder.

BIG PERFORMER

TK-60 cameras do not need to be adjusted from day to day, nor do they need extensive warmup before being used "on air." Pictures "snap in" each time the camera is turned on, and are ready for use in a short time. Once set up, high quality pictures are there to stay.



This is the camera design that says "television at its best."



This is the big 4-1/2 inch I.O. tube for sharper pictures.



This is the big bright viewfinder for quality control.

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

Take away those goofy hairdos (their adventurous protest against conformity) and you've got four pretty average musicians.

The character should have a uniform or action accessories.

Cowboy costumes, gun and holsters, and the Man from U.N.C.L.E.'s arsenal of trick gadgets are examples of this. Sports heroes from Babe Ruth to Johnny Unitas each claimed this feature.

The character should be exposed to public view over and over. That's why, with weekly exposure, tv names are the best bets. Years ago, it was the movies that spawned Shirley Temple and Rin-Tin-Tin. Today, movies are seen just once, and the characters, with exceptions like Mary Poppins and James Bond, just don't last long enough in the public eye.

There should be a magical fuse to ignite public imagination.

Sometimes it's a song—like *The Ballad of Davy Crockett* and the tunes of the Beatles. Sometimes it's a current event—like Lindbergh's solo flight, which sparked a craze for aviation, and John Glenn's solo orbit, which perked up the space fad.

Sometimes it's a group of individual characters all getting "hot" at the same time. Roy Rogers, Gene Autry and Hopalong Cassidy were all in the same licensing era.

Timing. The world must be ready for you. The *current* fad must be running its course or already be over with.

And that's what makes Superman and Batman ripe for plucking. Both fit every one of the five criteria.

We don't see any way of stopping these "super heroes." And, we predict, you won't see any shortage of them. Like Philip Morris' "Johnny," they'll soon be stepping out of thousands of store windows helping to make this a safer world in which to live—and for manufacturers who move fastest, a heck of a lot richer place to live, too. ■

eye told of another novelty item that had sold through a single network commercial, with three-tenths of one per cent of the estimated viewing audience having responded. Frank figured if he had anywhere near those results, he would clean up. All that was needed was the cost of a network minute.

Three on an Idea. To finance the operation, Frank brought in two friends, both junior-executive-on-the-make types who were immediately sold on the idea. The plan went like this: the three partners would form an advertising agency (to keep their own 15 per cent commission) and buy a single minute in a daytime network game show. Time would cost them \$5,300, split three ways. The announcer on the show agreed to tape their commercial—which the trio wrote—right along with the program taping. Production costs would be about \$700, so the total "campaign" would run almost \$6,000.

The announcer would demonstrate the product, and give the New York box number where the \$5.00 orders could be sent. Late November would be airdate, the manufacturer alerted, the orders received, the products turned out, wrapped and delivered by Christmas. The viewing audience on the show was estimated at 2.8 million homes; three-tenths of one per cent—why, that's almost 85,000 homes. At \$5 each! ("We're rich, rich, rich!")

The agency was formed, the time contracted for. The three partners went to the network studio to direct the taping of their commercial. The announcer, unfamiliar with the product and working without a rehearsal (there was no budget for one), botched the demonstration. One of the trio, whose hands were shown on camera holding the item, trembled with nervousness at his acting debut and ruined the tape further. (A "hand model" also would have run the budget up.)

Time ran out; the program itself

had to be taped. The network production crew promised a re-taping on the commercial after the show, and suggested the trio leave and come back later. The suggestion was followed, but on returning, the three partners found the retaping had already been completed. In playback, the announcer's performance seemed half-hearted, but the cost of another taping was out of the question. Frank and his partners convinced themselves the item was so good, it would sell itself.

Came the Dawn. The air date came and the show went on the air, with the commercial—in glorious color. The partners, clustered around a monitor, agreed that things weren't too bad, after all. You could tell what the thing was, what it cost and where to send \$5.00 to get it. And all that was being passed on from coast to coast in a single minute of modern communication. Millions were getting the message! ("We're rich, rich, rich!")

The first day after the commercial

WE CAN GET YOU INTO THE HOMES YOU WANT, DAY OR NIGHT!

Represented by
Peters, Griffin & Woodward, Inc.

WSTV/TV 9
WHEELING-STEUBENVILLE'S
KEY STATION

R A RUST CRAFT STATION

Mind your own business



Protecting your employees' health: **your** business.

As a boss. As a **human being**.

Protecting them against America's No. 2 killer: cancer.

We can help. With a free comprehensive employee educational program: films, speakers, exhibits, leaflets, posters — all designed to help save lives.

Call your local ACS Unit and give us the go-ahead.

You're the boss.

american
cancer
society 

ran, there were 50 responses in the postoffice box, all with New York area postmarks. One more day should bring the expected flood of out-of-town mail.

The next day, there were 30 replies. Wait a minute—of course, the heavy Christmas mail was holding up responses. On the third day 20 orders came in. Then, in two more days, an additional 10 orders were received. The rest, as John Ruskin once said, is silence.

The group's loss at this point was estimated at a conservative \$5,500. But its problems were not at an end. The manufacturer found his jobbers were rushed for Christmas and couldn't turn out 100 of the products immediately. The orders received were not filled until a few weeks after Christmas.

Better Luck Next Time. Split three ways, the financial loss wasn't considered too bad, in view of the nationwide exposure the product received. And the trio is still enthusiastic about both the item and tv's potential to sell it. But, they've agreed, maybe more than a one-time-only commercial is needed, and they're now considering trying spot in a few markets pretty far out of the "top 100."

Where did things go wrong? Well, the trio acknowledges that the research they counted on — showing three-tenths of one per cent of the total audience had responded to a previous offer—was perhaps faulty in that it couldn't *guarantee* similar results on a similar offer; no two products are identical in appeal, the partners admit. Then, too, there's the question of timing—of getting the busy housewife to jot down a box number heard once. And was the offer made too close to Christmas? It's all food for thought.

Surprisingly, there is no chagrin over the past experience. Considering the manufacturer's difficulty in filling the few orders that were received, the trio smiles at its good luck. "Look at it this way," Frank says, "if we had gotten too many more orders, we could be in big trouble right now."

Station Syndication

Corinthian Broadcasting Corp. has formed a special production unit whose first project is to produce a series of 16 one-hour collegiate musical programs titled *Campus Talent '66-77*. The shows will be sponsored by Southwestern Bell Telephone Co. through Gardner Advertising Co., St. Louis.

Programs featuring the best campus talent will be produced and shown in prime time in all major markets of each of the four states in which Southwestern Bell operates.

B. Calvin Jones, who resigned as program director of KHOU-TV Houston, was named to head the new unit which is called Corinthian Special Productions. It will be based in Houston, Texas.

The project is an outgrowth of Corinthian's first *Campus Talent* program which was produced in 1964 by the group's WISH-TV Indianapolis. Quick sponsor acceptance and viewer acclaim prompted similar programs to be developed at the four other Corinthian stations during 1965. Station KHOU-TV auditioned university and college talent at 15 campuses for the first program seen on 21 Texas stations. A second program with students from 21 campuses is scheduled for telecast in February.

In early December, New York advertisers and agency personnel were invited by the Corinthian Stations to attend a *Campus Talent '65* evening at Arthur. Some of the performers were later auditioned by national recording companies and talent agents.

NOTICE

Call For Proposals Cable Antenna Television

The City Council of the City of Lake Oswego, Oregon invites proposals from qualified firms or individuals for the establishment and operation of Cable Antenna Television facilities and services to operate in the City of Lake Oswego (Population 12,000) under a city franchise. Such proposal to be filed with the City Recorder, City Hall, 40 "A" Avenue, Lake Oswego, not later than January 23, 1966.

Information concerning such proposals may be obtained by contacting the office of the City Manager, City Hall, Lake Oswego, Oregon.



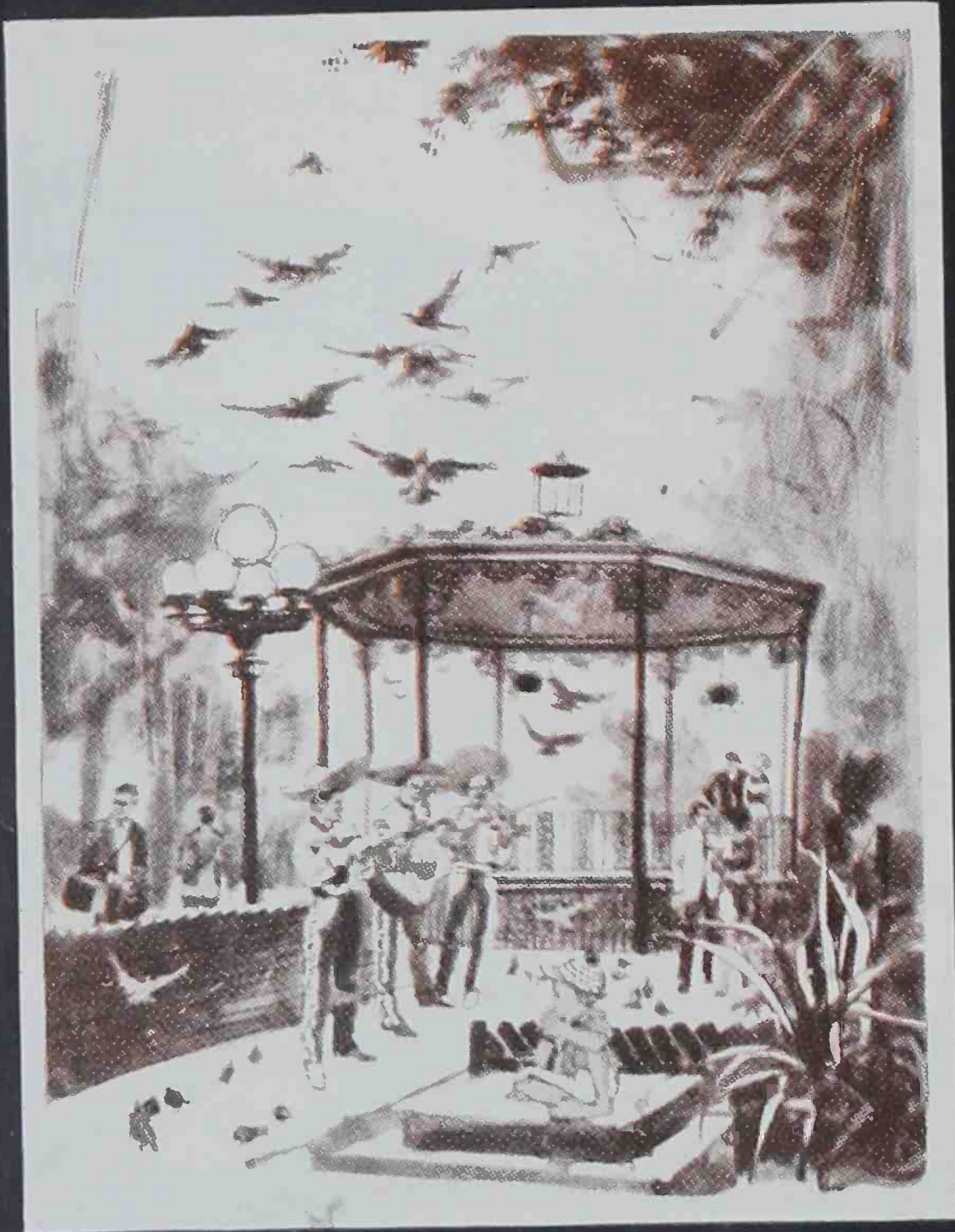
“What do you suppose he meant when he said he takes his whole office with him whenever he visits a client?”

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and the industry's largest fleet of mobile equipment for local news coverage...including the KTLA Telecopters for live aerial coverage and Los Angeles' only unit providing hot coverage en route.

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YOUR **P G W** COLONEL HAS FULL DETAILS.

The Independent Television Authority of Britain recently completed a survey into viewing habits and found, according to *The New York Times*, that the upper classes watch the same popular tv programs favored by ordinary viewers—"but they feel guilty about it." One of the reasons for the guilt was the belief by the country's "senior people" that advertising is immoral. Since the BBC's two channels, which carry no advertising, attract *less* than half the viewing audience, while the advertising-loaded ITA channel gets *more* than half, obviously a large number of persons are "taking part" in immoral activities.

Knowing how customers flock to "adults only" movies and "banned in Boston" books, it's understood cer-

tain American advertisers are inquiring into how *they* can engender a feeling of immorality about their own commercials. There's more to it than just using sex, they know; *that* would run afoul of Code and station restrictions. It's a whole atmosphere that must be created, in which the viewer believes that anything even slightly commercial is vulgar, tainted, indecent, barbaric—and great fun to watch.

* * *

Is anyone giving awards for the pithy-est editorials by broadcasters? If so, the following—in its entirety—is placed in nomination. It was broadcast by WBRC-TV-AM Birmingham in the recent football season.

"This is going to be a short editori-

al. Wasn't it delightful at the Auburn-Alabama football game without the plastic air-horns?"

* * *

Speaking of vulgarity, the FCC has been warning parents who gave their kids citizens'-band walkie-talkies for Christmas that the things are troublesome. One of the chief problems is that they cause interference on tv sets, and another is that many of the kids are using profanity. Some viewers have complained that particularly strong language will suddenly pour out of their tv in the middle of a program.

Which leads us to wonder if Commissioner Lee perhaps had better check the kids in his neighborhood. Maybe one of them has a walkie-talkie and a voice like Johnny Carson's . . .

* * *

Our apprentice timebuyer's dictionary defines cpm as what the rep says when you ask for morning minutes and he sends over an avail sheet marked, "Sorry, there's nothing in the a.m.; cpm."

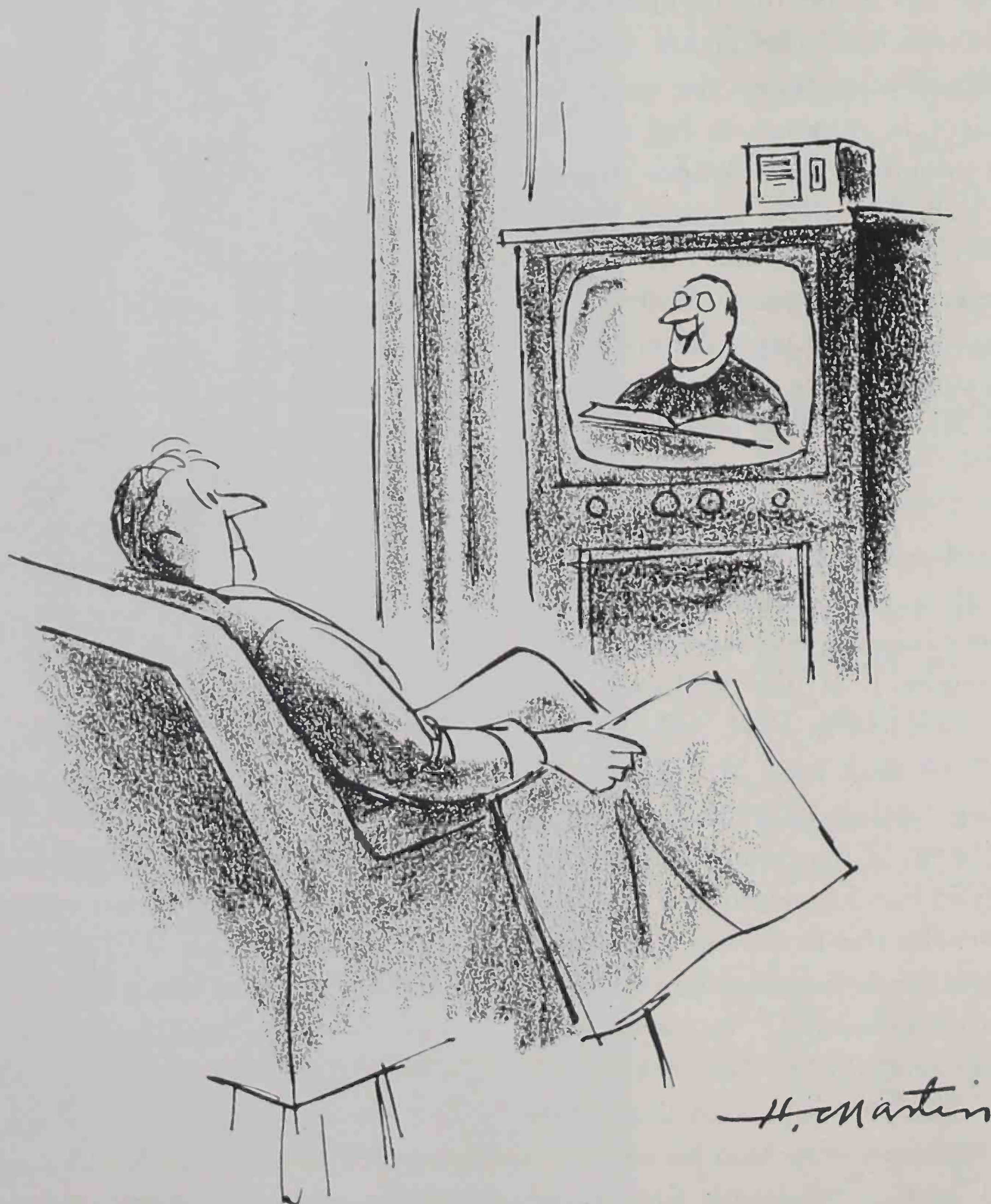
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According to Roger Rice, vice president and sales manager at WIC Pittsburgh, it really happened.

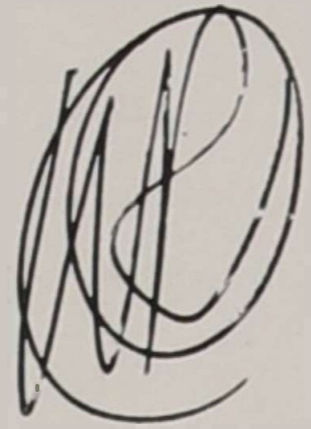
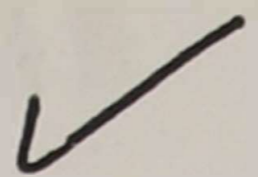
Like with the Kennedy Clan, it's traditional for the Rices to gather family and friends together during the holidays for a game of touch football. In the game Mr. Rice accidentally—*what else?*—stopped his wife, carrying the ball for the opposition, a mite too hard. Instantly the whistle shrilled and play was halted as Mr. Rice's son, who was referee, solemnly paced off a 15-yard penalty.

"What's that for?" screamed his father.

The boy looked at him with disdain. "For roughing a mother."



"Before ending tonight's schedule with our sermonette—a word to those who have been writing off your pay-tv fees as 'church contributions' . . ."



12/15/65

Good taste in commercials is one of the Storer Standards.

Rejecting commercials when we think our listeners would want us to is just one of the ways Storer carries out its communications responsibilities. The exacting standards adhered to by all 12 Storer stations mean more worthwhile listening for the public and more successful selling for advertisers.



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

Storer Standards make every Storer station a great salesman.

**Due to circumstances
beyond our control the
program originally
scheduled to be shown
at this time...**

What did it cost you this time?

Tired of missed play dates? Had enough of steep overtime charges for preparation of late syndicated program arrivals? Is your audience irate over sudden schedule changes?

There is a way to assure on-time arrival.

Have your feature and syndicated program prints and tapes shipped via air—at least six days prior to play-date. Then—even if shipment *does* go astray—it can be traced and delivered to your

door in plenty of time to make the schedule.

Cost a fortune? Yes, if you make individual shipments for every incoming program.

Not with *consolidated* air freight shipments via TeleShippers, however. You get on-time delivery at only a nominal cost.

TeleShipper air freight traffic experts are now routing consolidated air freight shipments from New York to

most TV markets across the country.

Stations and distributors are all enthusiastic over this new service. If you are tired of missed play dates, turn to TeleShippers, for “jet-age” air freight consolidation shipments. Call TeleShippers collect in New York at JUdson 6-1030.

Tele Shippers