

P.R.

Television Age

14 MS 9

Television is for new products: a year-end report
Baseball's record rights fees move closer to football's
to look your part in the advertising world

PAGE 31
PAGE 34
PAGE 38

SERIALS DEPT
BLOOMINGTON IND 47405

Indiana University
FEB 23 1966
Library

PETRY

Color spot

TV MEDIUM FOR '66

are familiar with the sales im-
of Spot Television in black and
e—sight, sound and action. Pic-
it with the fourth dimension,
or—and you know why the plans
leading national advertisers will
1966 the big year for Color-
pt. The outstanding stations we
resent are best equipped and
edy to do this kind of selling.

SPOT—FOR FOUR DIMENSIONAL SELLING



ORIGINAL STATION REPRESENTATIVE

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



**“This is NBC
at the picket line
in Washington”**

**“This is CBS
direct from Parliament
in London”**

**“This is ABC
at army headquarters
in Saigon”**

**“This is Storer
at the scene of the fire
on Central Avenue”**

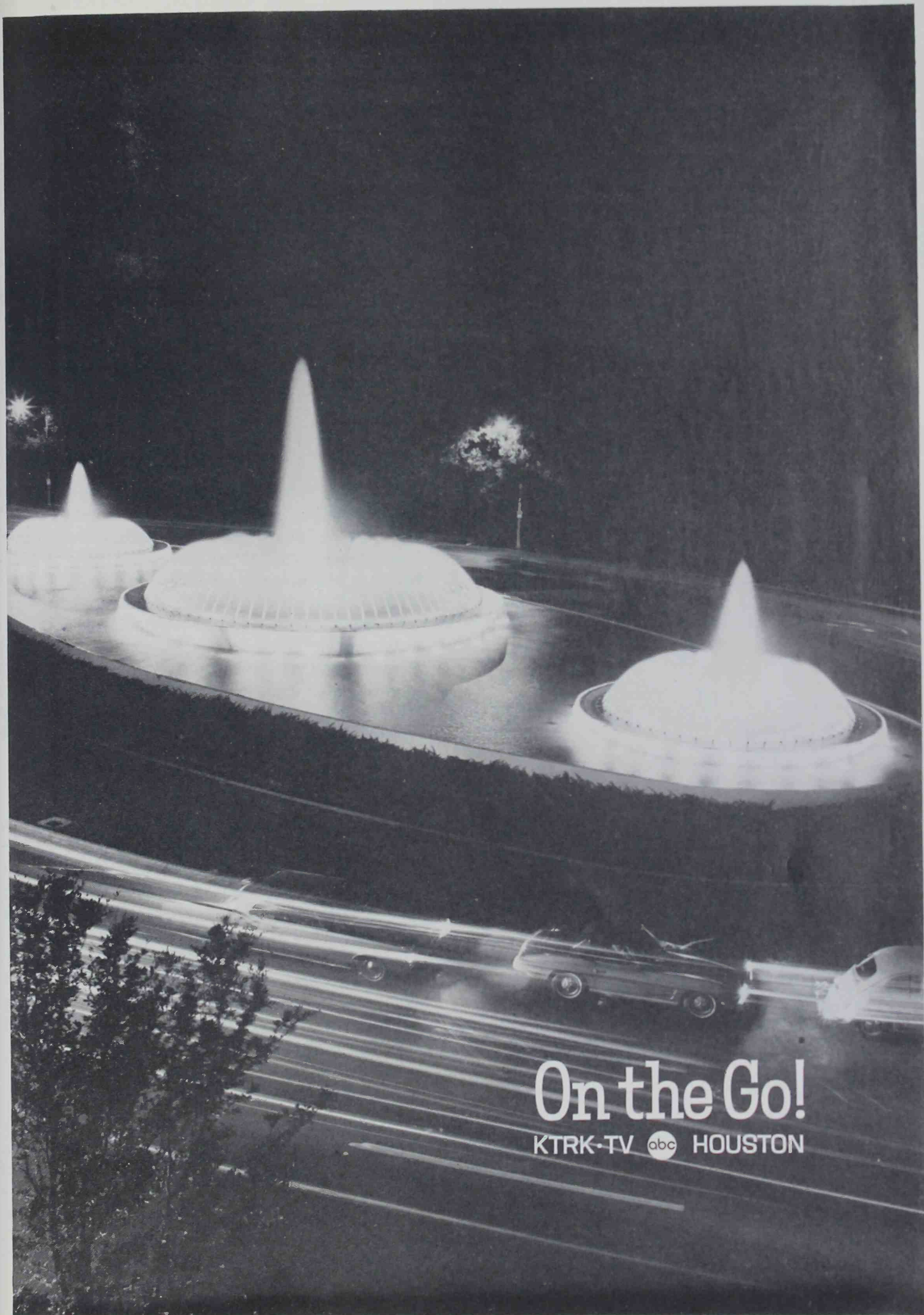
Emphasis on local news is one of the Storer Standards.

Keeping the public well informed on what happens close to home is just one of the ways Storer carries out its communications responsibility. The exacting standards adhered to by all 12 Storer stations mean more worthwhile listening for the public and more successful selling for advertisers.



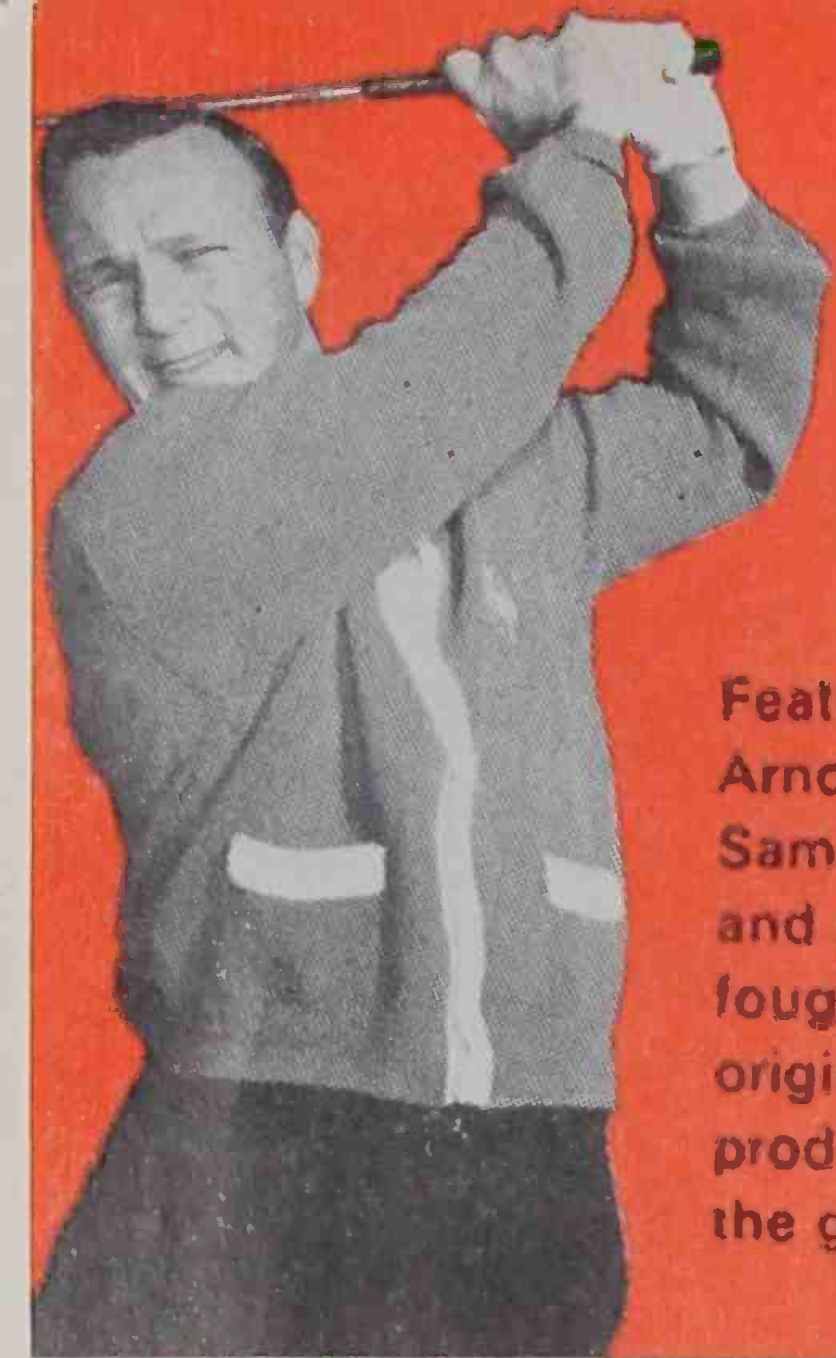
LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBK
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV

Storer Standards make every Storer station a great salesman.



On the Go!

KTRK-TV  HOUSTON



all-star **golf**

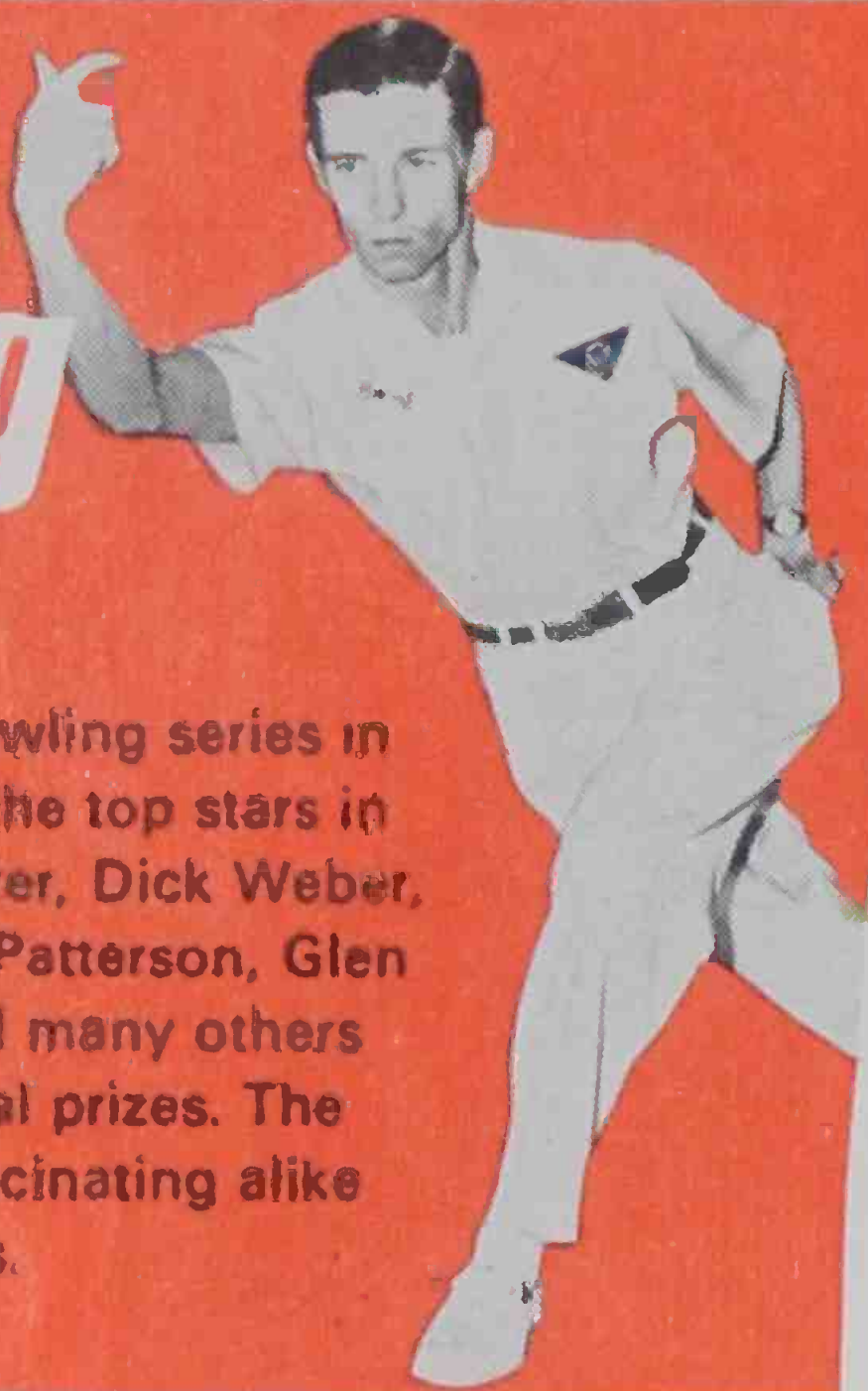
142 one hour shows
many in color

Featuring the world's greatest golf pros. Arnold Palmer, Gary Player, Dow Finsterwald, Sam Snead, Billy Casper, Bobby Nichols and many other famed stars in hard-fought, head-to-head play. This is the original golf film series that perfected production techniques which make the game exciting to watch on TV.

all-star **bowling**

156 hour shows

The No. 1 championship bowling series in the TV world. Featuring all the top stars in the ten pin game—Don Carter, Dick Weber, Billy Welu, Buzz Fazio, Pat Patterson, Glen Allison, Carmen Salvino and many others in competition for substantial prizes. The ultimate in bowling skill, fascinating alike to bowlers and non-bowlers.



championship **racing**

26 half hours in color—first run

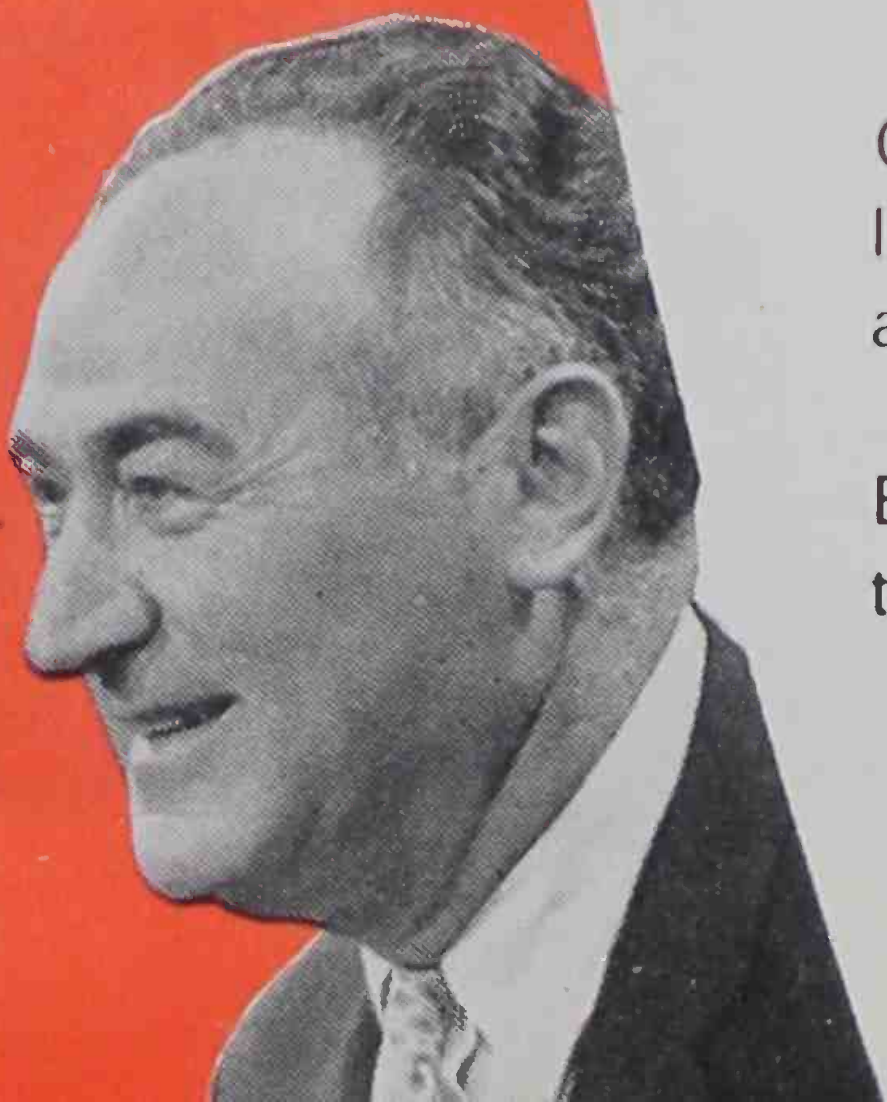
The only auto racing series available on TV. Includes the Indianapolis 500, Dixieland 500, U.S. Grand Prix, 500 Miglia Manza, British Grand Prix, many others both here and abroad. Also Scottish six-day motorcycle races, Isle of Man races, and Bonneville Salt Flat races against time, as well as a film featuring the International Power Boat Race.



championship **bridge**

78 half hour shows

High level bridge as played by the world's top experts. Analyzed by Charles H. Goren—"Mr. Bridge"—foremost authority on the game. Among the competing experts are Oswald Jacoby, Helen Sobel, Easley Blackwood, B. Jay Becker, Sam Stayman, the famed Italian Blue Team, and many other masters of the game.



Walter Schwimmer

"THE SPORTS PACKAGE"

A message of victory every UHF station

Let's face it: You have to live with tough prime time competition. You are engaged in a constant battle to win and hold a bigger share of the mass television audience. You know "the numbers". And you know success depends largely on the calibre of your *counter-programming*.

The most effective *counter-programming* strategy? Notch sports show! Proved time and again to be the answer against prime-time situation comedies, mystery, Westerns, and variety shows. A good sports show is a counter punch against any and all competition. It comes with a substantial audience that can be translated into spots.

Fine, you say, but that kind of a show is too costly. UHF? No longer! Not when you can have...

"THE SPORTS PACKAGE"

Developed as a *basic program foundation* specifically for independent and independent "V's" by Walter Schwimmer, Inc. The series is a result of the organization that originated and produced Championship Bowling, All-Star Golf, The World Series of Golf, Championship Fishing, Let's Go To The Races, and other highly successful sports shows.

Two years were spent in building it. Thousands of shows were gathered from all over the world, were screened. Only the finest were selected. Each had to measure up to the highest standard of production quality and viewer interest. This new package plus selected shows originated by Walter Schwimmer, Inc. has been packaged into a series of...

623 hour and half-hour programs
many in color—many first run

Covering seven popular sports categories: bowling, college football, bridge, auto racing, pocket billiards, and golf and fishing.

Every show in the series features an exciting sports story. Expertly edited to project action, drama, suspense. A sports thriller for the avid fan.

resents

PACKAGE"

importance to and independent "V"

is the greatest, most comprehensive sports series ever
te for television. Sufficient to provide a UHF or indepen-
" with a *solid basic program foundation* for many years.
o the standpoint of technical excellence as well as audi-
e appeal, "THE SPORTS PACKAGE" delivers top quality
away. Back of it stands all the know-how and resources
to, responsible, experienced organization, the recognized
in the TV sports field.

"THE SPORTS PACKAGE"

is the key to the proper, realistic,
and powerful COUNTER-PROGRAMMING
needed to establish a meaningful
and loyal viewing audience

sports fans are a knowledgeable, highly selective group.
inary show will lure them to your station in great num-
has to be something with a big name title and star cast
ampionship contestants which viewers and advertisers
identify as "big league". And it should have a reputation
excellence and results so that it will be sponsored by sales-
advertisers who recognize the prestige value of being
oted with the very best in television.

"THE SPORTS PACKAGE" provides these indispensable
r-programming elements. Add it to your program arsenal.
certainly prove to be the best program investment you
ade.

WALTER SCHWIMMER, INC.

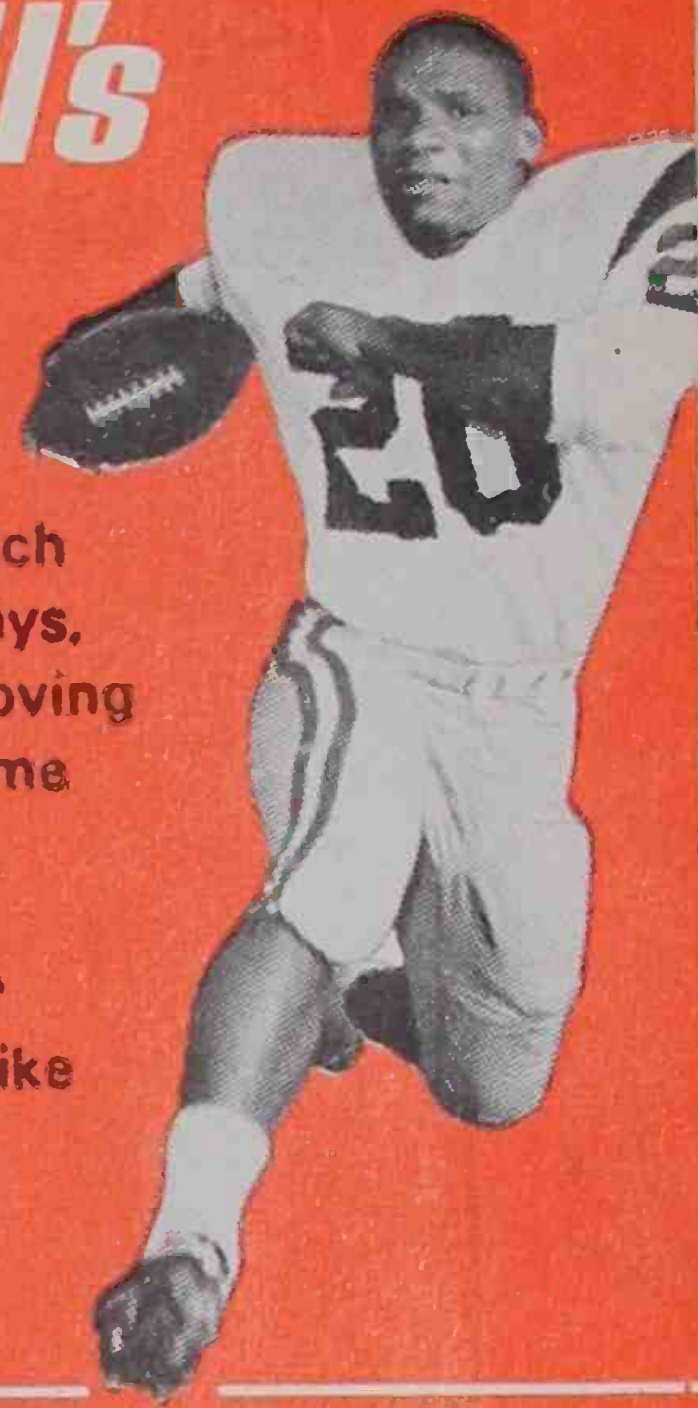
410 North Michigan Avenue, Chicago, Ill. 60611

Phone: 312-467-5220

college football's greatest games

156 half hour shows

The most thrilling games of recent years. Each marked by tense gridiron drama. All key plays, and scoring action condensed into a fast-moving half hour. Among the big ones: Notre Dame vs USC, Army vs Navy, Alabama vs LSU, Texas vs Arkansas, other great contests. Shows Joe Namath, Steve Sloan, Roger Staubach, Gale Sayers, Dick Butkus, Mike Garrett, Jim Grabowski, other famed college stars in action.



pocket billiards tournament of champions

13 one hour shows
in color—first run

An elimination tournament of 13 matches for big prizes. Played by leading professionals, including Jimmy Caras, Irving Crane, Verne Peterson, Arthur Cranfield, Stephen Mizerak, Willie Mosconi, thirteen time world champion, is the commentator, assisted by Chris Shenkel.

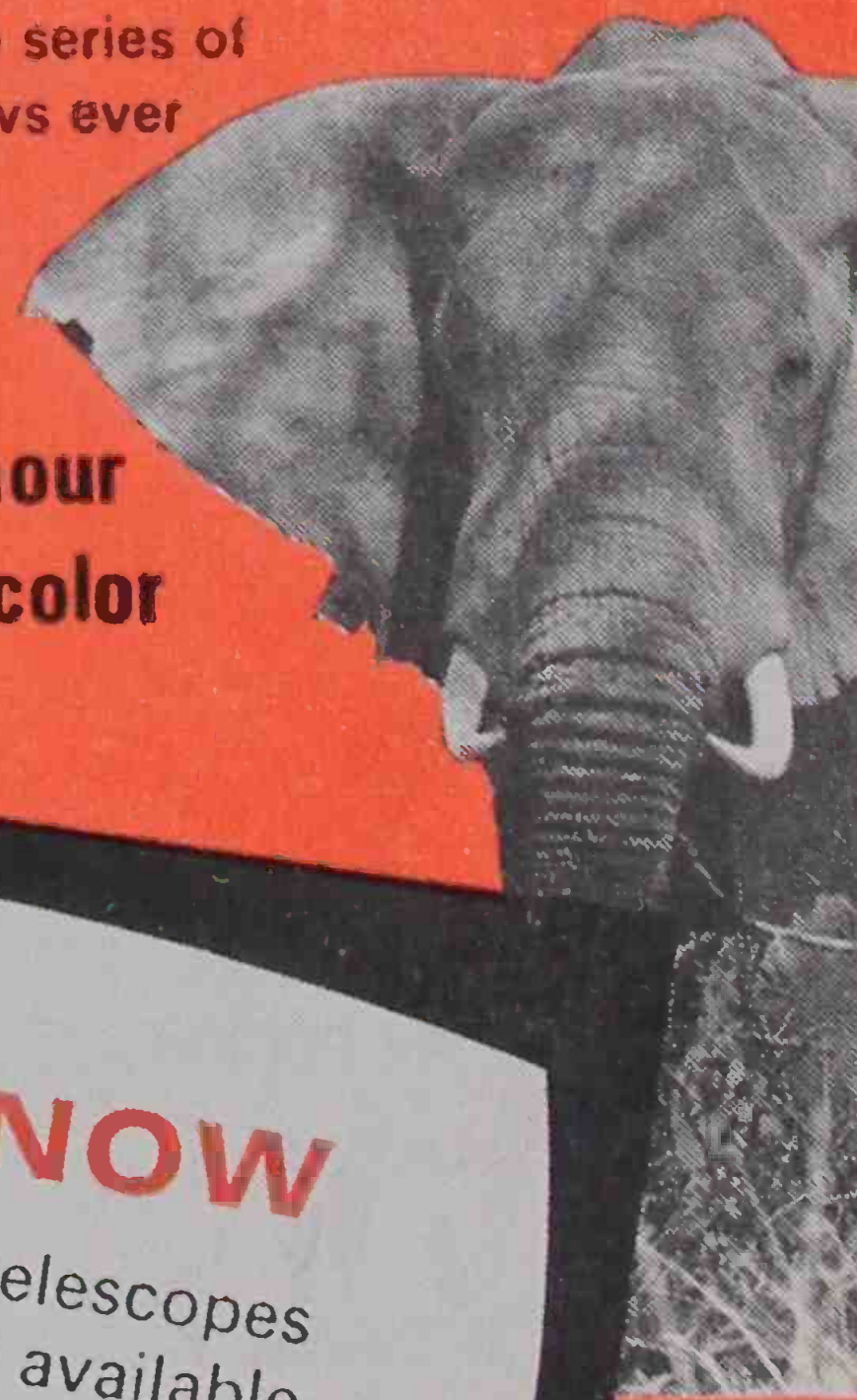


world famous hunting & fishing

Scene of most of the shows is on the North American continent but there are also African safaris and excursions to other exotic hunting and fishing paradises of the world. All the exciting action, with marvelous closeups, caught by the camera. The most comprehensive series of hunting and fishing shows ever made for television.



52 half hour
shows in color



AVAILABLE NOW

Audition film that effectively telescopes scenes from each series. Also available —comprehensive brochure describing each series in detail, plus price schedule. Write, phone, or wire.



**SOUTH BEND
FAMILIES . . . AS
COVERED BY WSBT-TV**

More people are now employed in metro South Bend than in any year of the past decade. Presently 100,500 persons, about 98% of those employable, hold jobs. This high employment level is reflected in all sections of retail sales. At the present rate 1966 will establish new records in the South Bend market for per household income and per household sales!

By any rating you wish to study WSBT-TV dominates the South Bend-Elkhart market by a wide margin . . . reaches strongly into 17 Indiana and Michigan counties. Zero in on this Target of Sales Opportunity with the dominance and economy of WSBT-TV, South Bend's first local color station.

TOTAL COMMUNICATION

WSBT

AM · FM · TV IN SOUTH BEND

The Katz Agency, Inc.
National Representative

FEBRUARY 14, 1966

Television Age

31 AND STILL THEY COME

A special 12-month survey shows advertisers discover that almost anything can find a market if it's new

34 THE BIGGEST SPORT

Whether fans think it's baseball or football, the real contest goes on off the field

38 THE THREAD GAME

An ad man's guide to proper dress, or, it's the 'in' outer man who counts on Madison Avenue

40 COMMERCIAL MIDDLEMEN—II

Getting to the station on time, and in color, has become a big business for the print services

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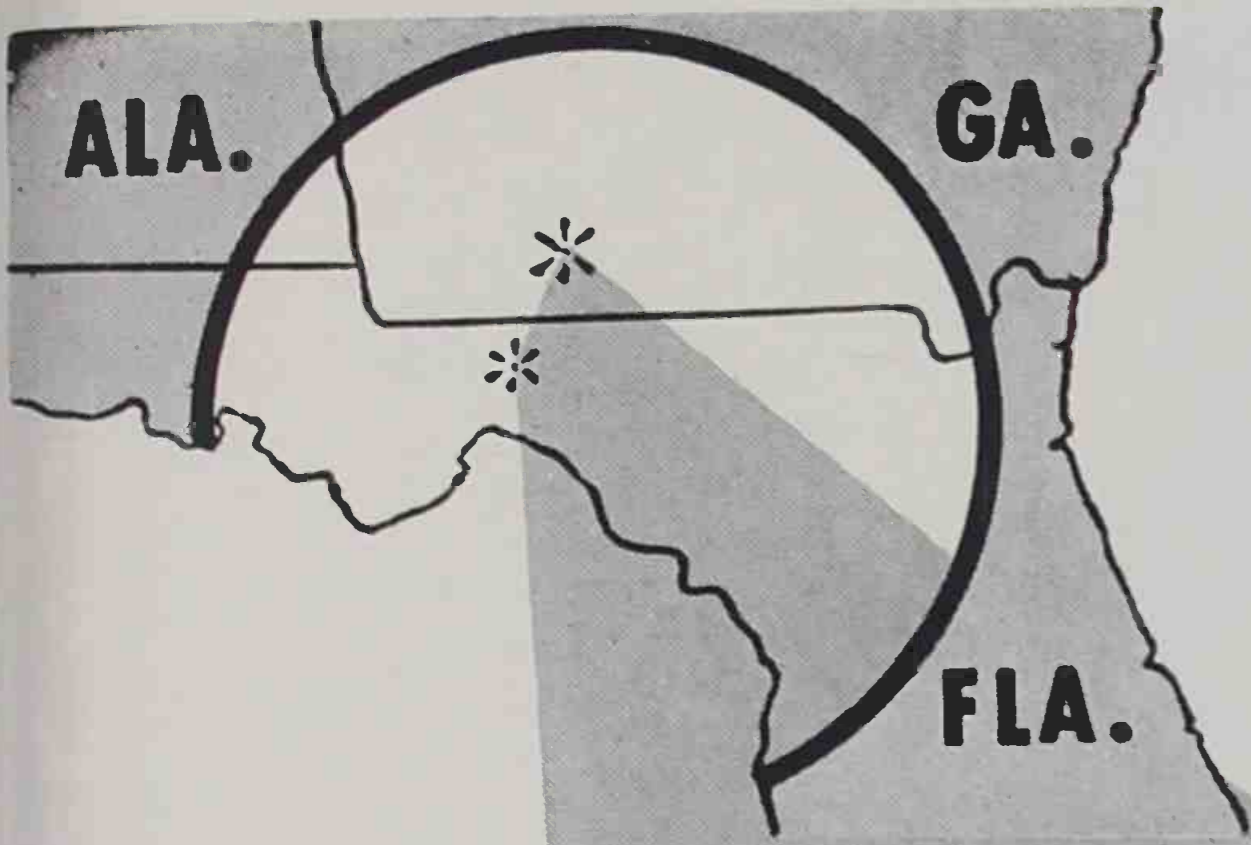
79 In the Picture

A woman in the news

80 In Camera

The lighter side

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WCTV-land

land of YEAR-ROUND

good living, good business

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



WCTV
6

TALLAHASSEE
THOMASVILLE

 **BLAIR TELEVISION**
A Division of John Blair & Company





**Who helped Madison Avenue
track down the slippery summer
TV market? And made it pay off?**

Blair Television. Who else?

(Just one more reason why agencies listen when Blair talks television.)



Once upon a time, many advertisers virtually tuned out the summer television season. Presumably, everyone was too busy surfing and climbing mountains to watch TV.

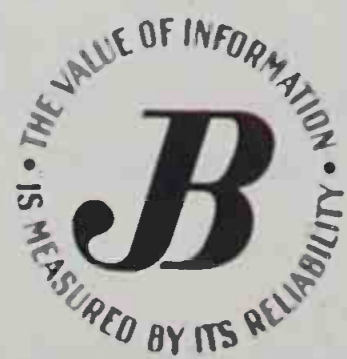
But Blair Television's Marketing Division had other ideas. Like: Summer is the time for sponsors to keep present customers sold. Capture new ones. And for stations to introduce exciting new programming.

So Blair and WGAN-TV, Portland, Maine, did something about it. A survey of a slice of WGAN-TV's audience indicated more than two million nonresident visitors were spending over 300 million dollars each summer. And better

than 70% of these visitors were watching television regularly. And would respond to advertising.

The proof? Last summer, a leading manufacturer advertised two products and introduced a third. Despite heavy competition, each product scored extremely well in brand awareness tests. Many respondents could even rattle off copy points. And, the ultimate test: The products *moved* on supermarket shelves.

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



BLAIR TELEVISION

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

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

Television Age

VOL. XIII

No. 15

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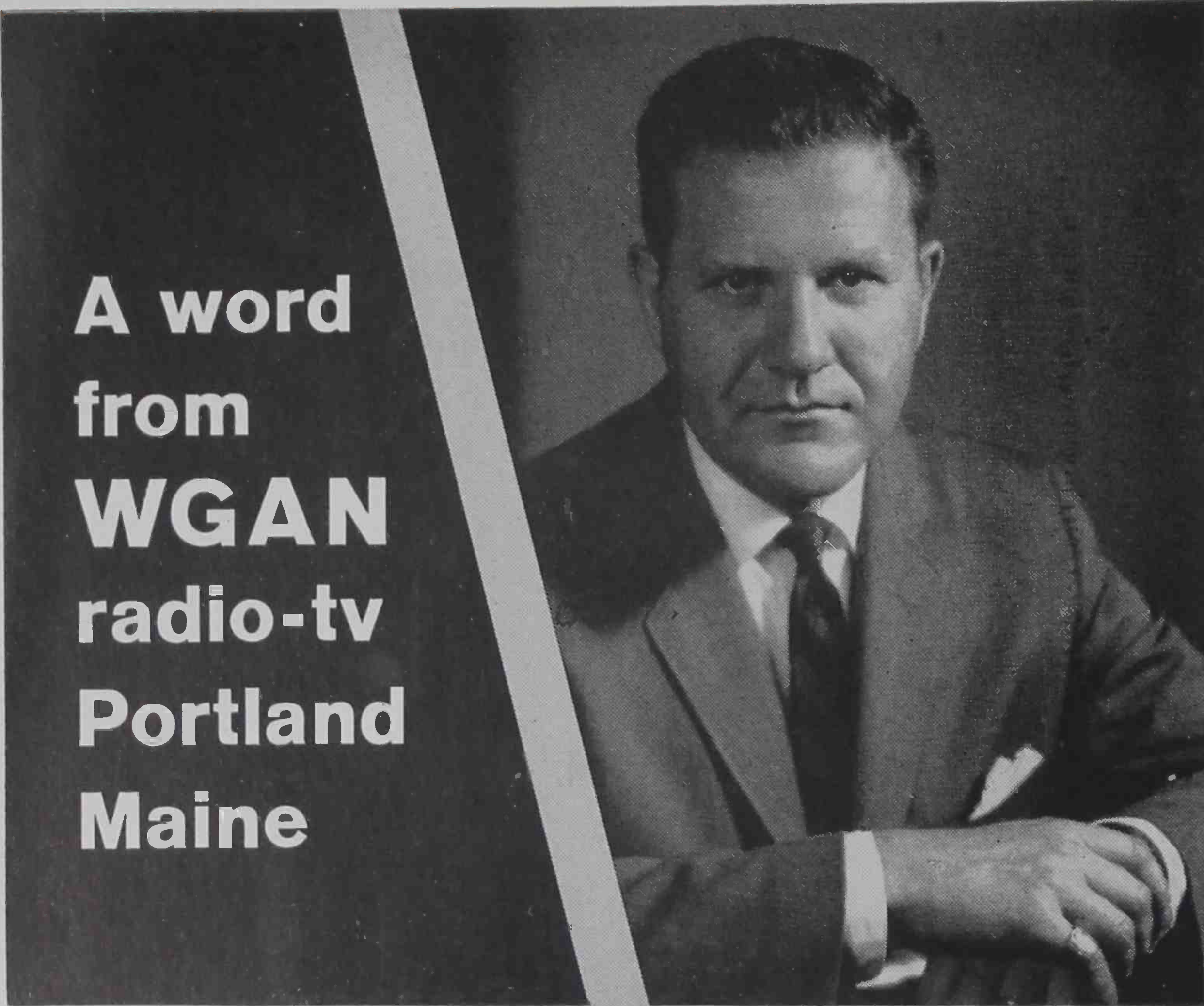
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**A word
from
WGAN
radio-tv
Portland
Maine**

HOMEWORK UNDONE

It is time for the individual broadcaster to express his opinion and for his representatives on the NAB Board to set the pace for broadcaster performance or else the industry shall dance forever to the mad tune of the impractical idealists on the Federal Communications Commission.

The individual broadcaster cannot expect an industry definition of "fairness" if he has not in his own mind wrestled with the problem and come to some reasonably sound conclusions.

We are terribly divided as an industry on the major questions that mark our time, and procrastination will not be accepted as a substitute for F.C.C. judgment, if and when the issues go to Congress for adjudication.

If CATV is truly to destroy the allocations system under which all broadcasters are regulated, then appropriate measures must be taken in the interests of preserving the greatest good in

our system for the greatest number.

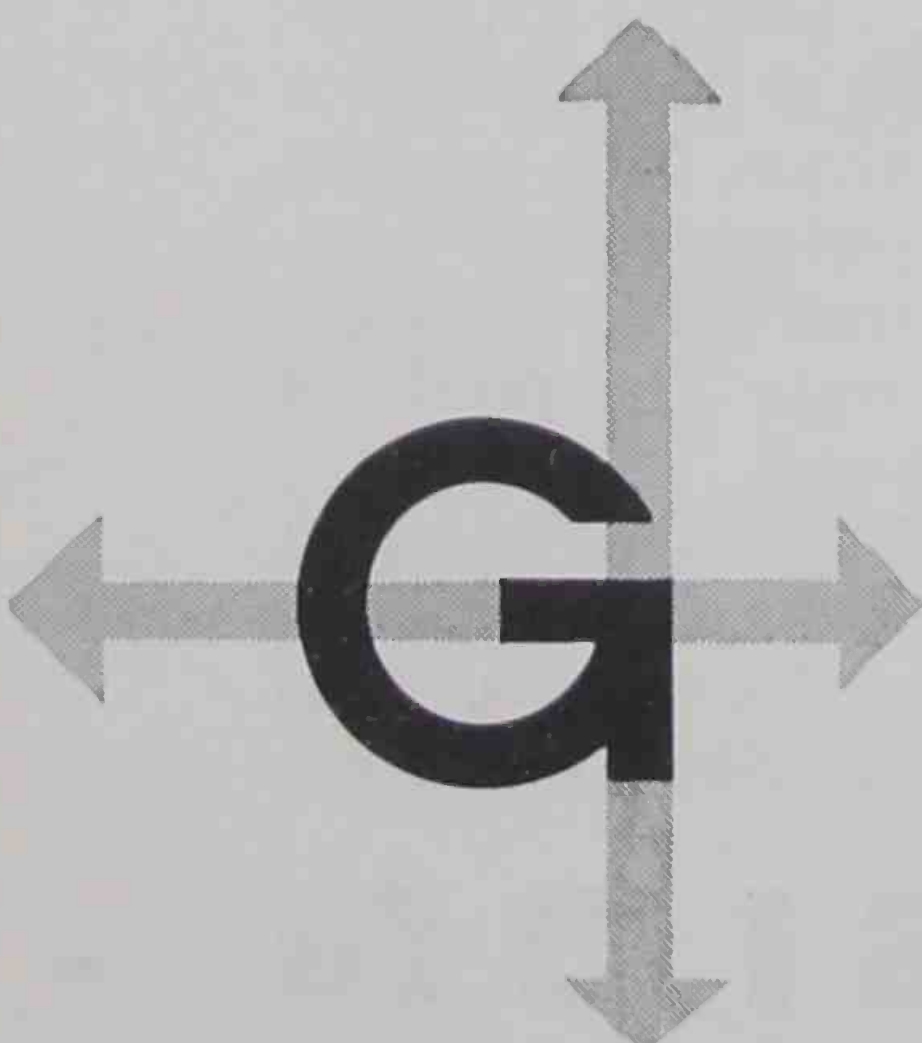
If CATV is a wave of the future in the demands of the American people for choice at the sacrifice of local programming, then individual broadcasters had best recognize the signals in the air as a legitimate extension of the broadcast art.

In either case it is a question of destroying what has been called a predatory beast or reassessing the structure of the broadcast system in an effort to provide our nation with maximum choice under regulated broadcasting.

In no way does it appear that the "free" system we have known for nearly fifty years will continue unscathed in the assault of signal proliferation. The adjustments required in gauging the marketplace by knowledgeable advertisers and their agencies will take a lot of homework.

And speaking of homework are you doing yours?

Jim Sheridan
Vice President



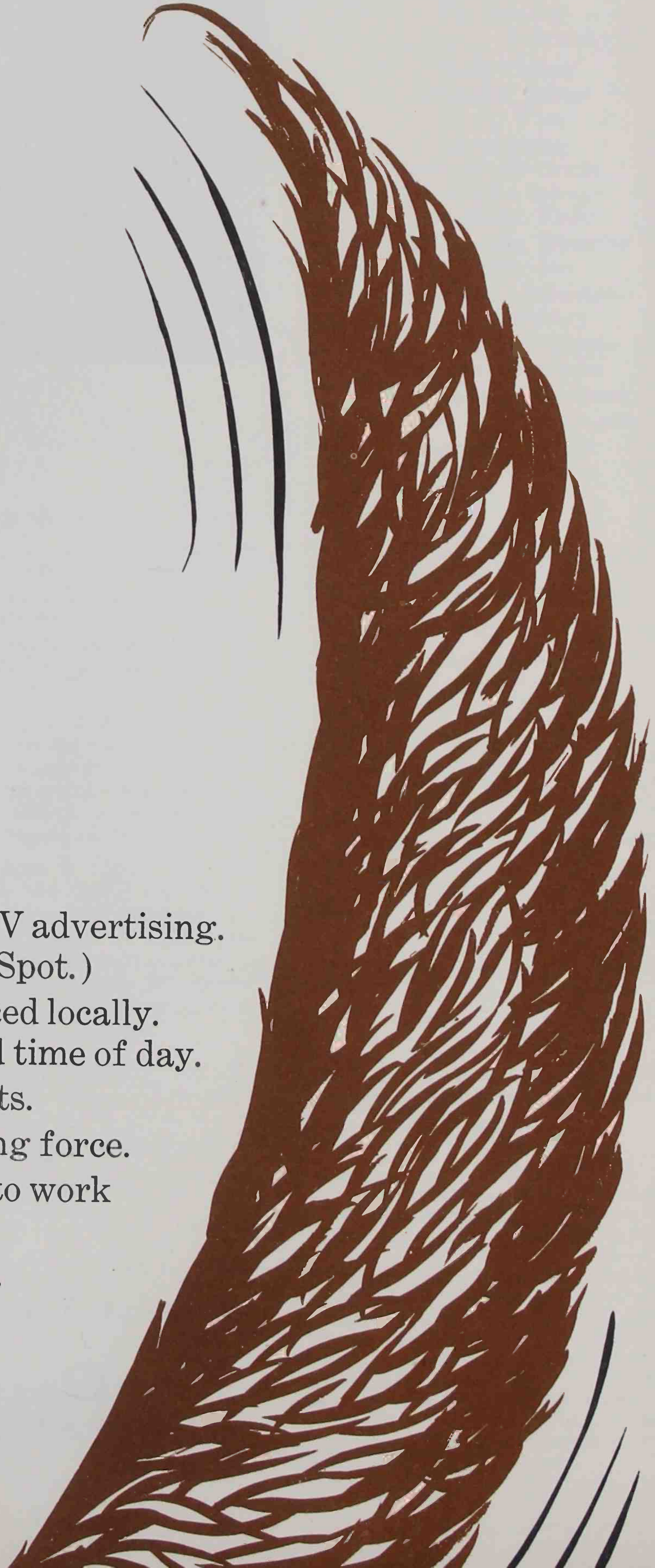
GUY GANNETT BROADCASTING SERVICES

CBS TELEVISION

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



Run, Spot, run.



Spot is non-network radio and TV advertising.
(There is no such thing as network Spot.)

Spot is national advertising placed locally.
It is spotted, by market, station, and time of day.

It is not just spot announcements.

Spot is a billion-dollar advertising force.

It is the way to put your money to work
exactly where your markets are.

Spot gets people where they live.

This is Spot.

Anybody can use Spot.

A little company can use it locally to look bigger than national brands.

A giant advertiser can use it exclusively, or to round out his network advertising.

Spot can test market a new product anywhere.

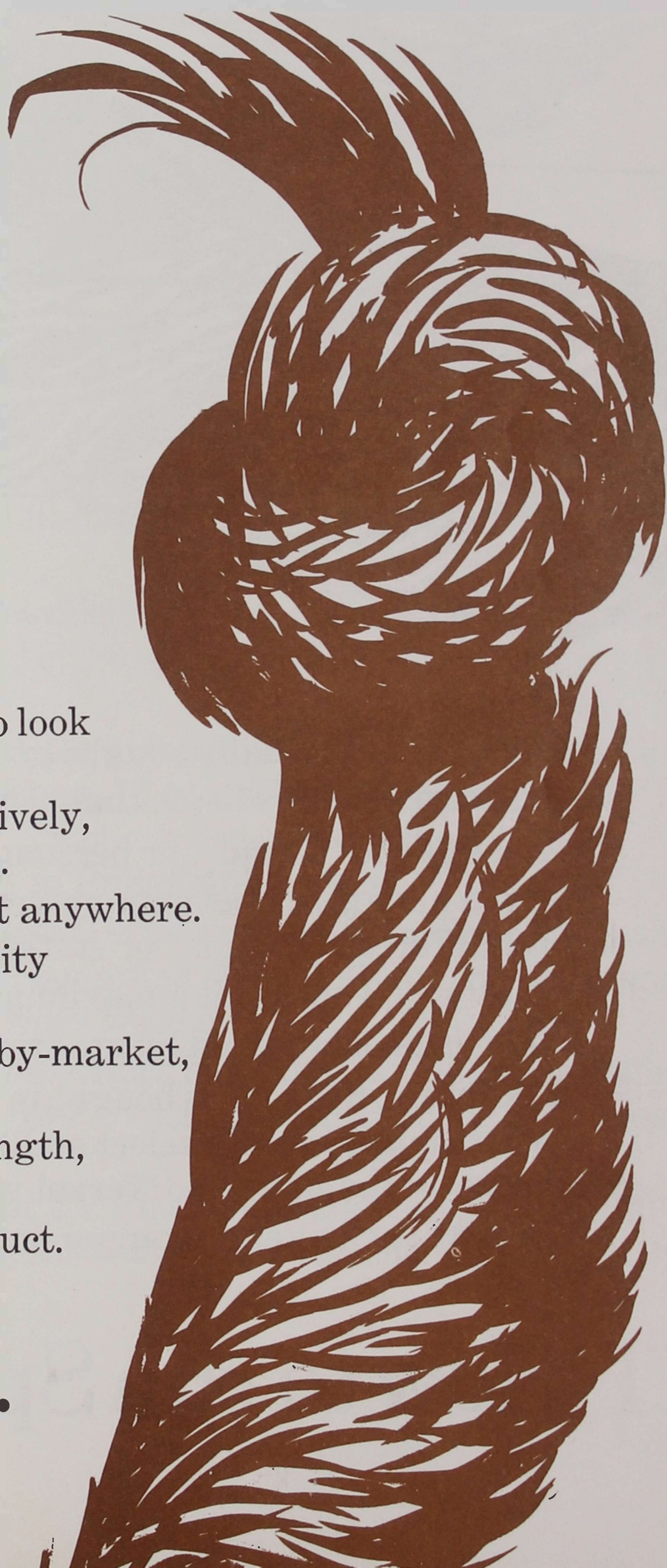
It can tie in with any local personality or promotion.

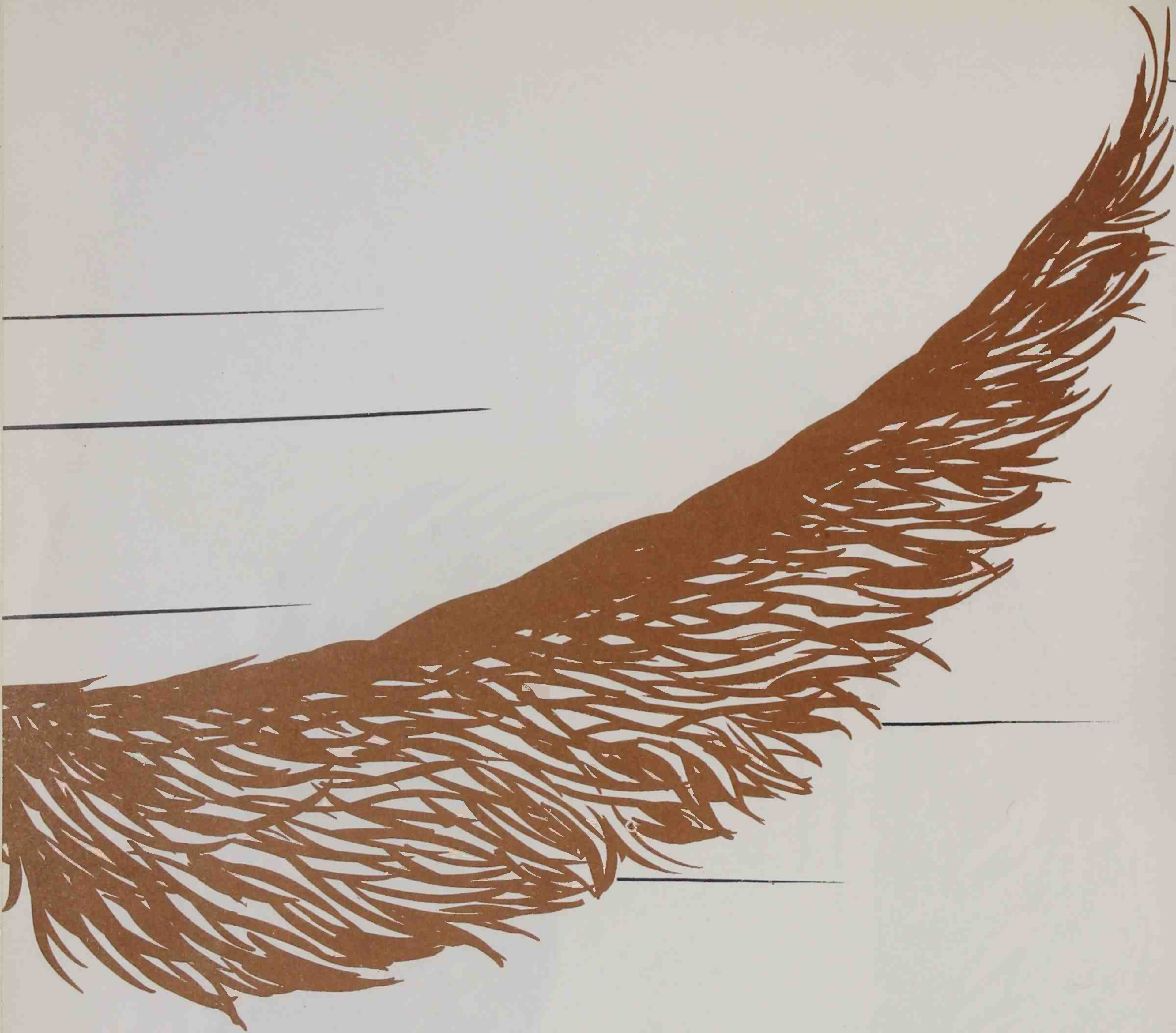
It can introduce products, market-by-market, and keep costs in line with sales.

It can carry any message, of any length, to any audience.

Spot will do anything to sell a product.

Spot is flexible.





Spot Radio is usually bought by station, not program.
Because listeners listen that way.

You buy the "sound", or personality of a radio station.
If you have a product with universal appeal, you buy
several different "sounds" or stations within each market.
That way, you reach a maximum audience.

Television is watched by program, not station.
Therefore, Spot TV is bought in and around programs.
When appealing to a select audience, you buy similar
programs on the same or different stations.
That way, you get maximum impact.

How to run Spot.



For nine years, a men's wear manufacturer has used Spot Radio to reach the youth market. With disc jockeys ad libbing for the product, sales went up \$24 million from 1956 to 1964.

A company that makes electric knives decided to use Spot TV as its primary medium. Sales went from \$19 million in 1963 to \$50 million in 1965, and profits have more than doubled.

A meat company with 8,000 retail outlets in 8 states has been spending 85 to 100% of its budget in Spot Radio for the past 13 years. Last year, it spent 90% in Spot Radio to introduce a new campaign. In one year, sales jumped 35% in New Jersey, 26% in New York, and 16% in Philadelphia alone.

A regional soft drink bottler put \$52,000 in an experimental Spot TV push. The next year he upped it to \$83,000, and budgeted even more for the first quarter of the third year. In that quarter alone, sales were up 27%.

One international airline with 24 competitors increased traffic 250%, using Spot Radio. The competition had only a 130% increase. This airline now uses 3 stations in 5 markets.

A floor wax company switched to Spot TV. In six months, sales were up 20%, and for the first quarter of the next year, the company invested 31% more in Spot.

What Spot does.

Katz is a TV and radio station representative.

Station representatives sell Spot.

They try to represent a good line-up of outstanding stations.

Then work to convince advertisers and agencies how outstanding the stations are.

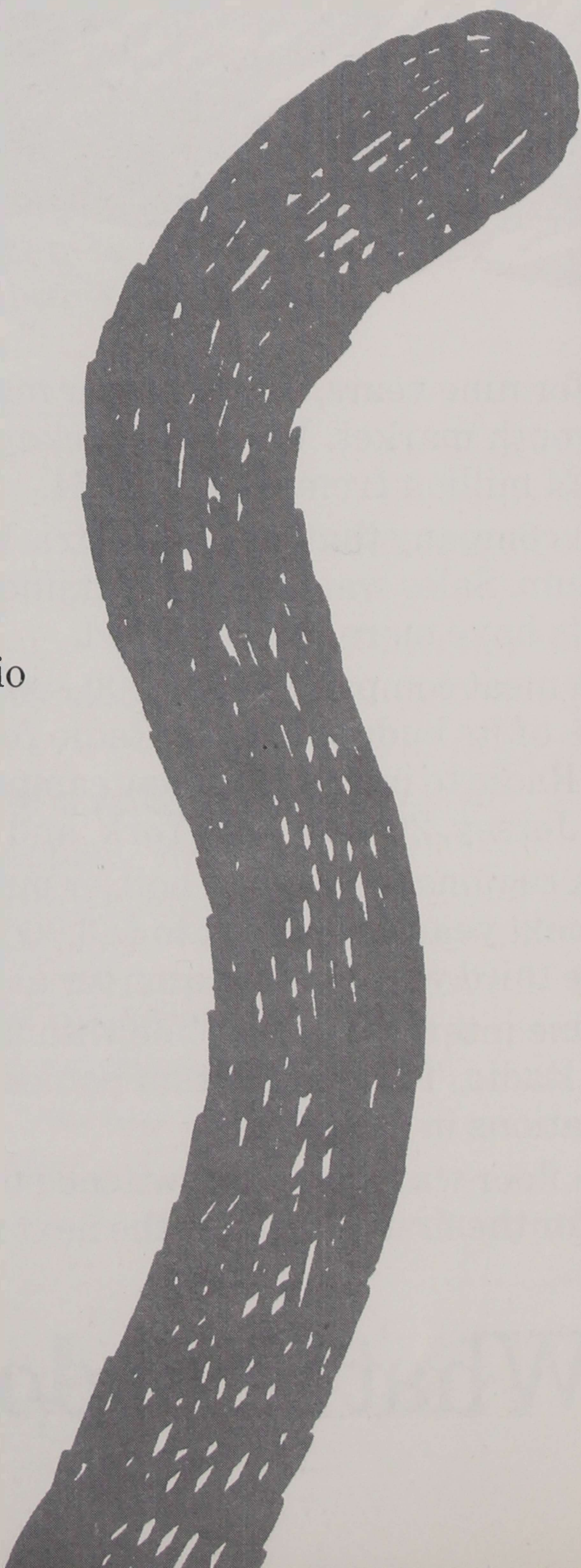
Katz represents more than a hundred outstanding TV and radio stations in 70 top markets. And employs 325 people to supply the fast, accurate information Spot buyers need.

We believe a station representative should also promote the concept of Spot advertising in general, no matter what stations profit from it.

Spot is Katz business.

We believe in it.

This is Katz.



These are some of the things we do because we believe in Spot:

We have a special department that wouldn't sell you a minute if you asked them to. It just sells the concept of Spot.

And a department to get you fast facts on audience measurement. And markets. And station coverage. And sales records.

We've got a department to help you check your competition's use of Spot advertising. And one that supplies you with station programming information. And another that simplifies your accounting by handling the billing for all the stations we represent.

We're even getting a computer to speed up our data service. But right now, we have something for you:

Two easy-to-read estimators to help you determine the cost of a radio or TV Spot schedule in less than ten minutes.

A Katz Calendar, to help you calculate the renewal and expiration dates of Spot schedules. Music reaction surveys, that can help you decide what kind of music to put into your commercials. Ready reference summaries to tell you about the markets we represent. And surveys on industry plans for using Spot color and electronic data processing.

A note or a phone call can put them into your hands.

Katz and Spot.



**The
Katz
Agency
Inc.**



New York, N.Y. 10019
666 Fifth Ave., Area Code 212—JU 2-9200

Atlanta, Ga. 30309
1447 Peachtree St. N.E., Area Code 404—TR 5-1627

Boston, Mass. 02116
Statler Office Bldg., Area Code 617—LI 2-5458

Chicago, Ill. 60601
Prudential Plaza, Area Code 312—MO 4-7150

Dallas, Texas. 75219
3505 Turtle Creek Blvd., Area Code 214—LA 6-7941

Detroit, Mich. 48226
Penobscot Bldg., Area Code 313—963-8420

Los Angeles, Cal. 90036
5455 Wilshire Blvd., Area Code 213—WE 3-8171

Minneapolis, Minn. 55402
First Nat'l. Bank Bldg., Area Code 612—FE 3-6201

Philadelphia, Pa. 19110
Land Title Bldg., Area Code 215—LO 7-7950

San Francisco, Cal. 94104
Russ Bldg., Area Code 415—DO 2-7628

St. Louis, Mo. 63101
915 Olive St., Area Code 314—CE 1-1868

See Katz. Run Spot.

Letter from the Publisher

Personal, Creative—and Vital

Computer experts foresee the day when the timebuyer sitting at his desk will punch keys on a small unit and receive instantaneous availabilities in markets requested. In several agencies market-by-market information on total homes reached, cost-per-thousand, and other demographic breakdowns are already in the computers.

Computer units are being used by the networks in many departments. For example, the CBS installation in the Station Clearance Department can tell in a matter of seconds the clearance record of an individual station or can pour out the titles of *all* of the programs not cleared by the affiliates, or show which stations have cleared programs from competing networks. NBC is setting up a computer operation to store information on all network shows, ratings, demographic breakouts, etc. The memory storage capabilities of these units, along with the speed of computing, defies the imagination.

The Cassandras of the business, however, gloomily predict that with machines gradually taking over, the industry will become more mechanized and stereotyped in its buying and selling. Again and again one hears a repetition of the old bromide, "If you got the figures, you get the business; if you don't, forget it." The sales managers who hold to this view have lost their creative selling touch, or their energy, or both.

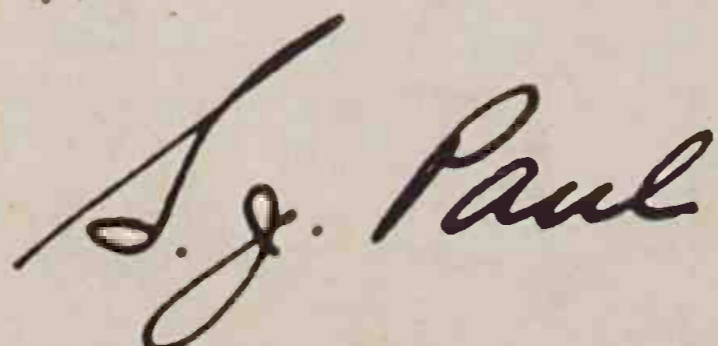
Stock brokerage firms are a good example of how computerization has aided in the sales of securities. The brokerage houses have units that can immediately flash not only the up-to-the-minute stock quotes, but dividend payment, volume, Dow Jones averages, shares outstanding, and other information. Yet security salesmen and analysts are needed in greater numbers to present, interpret, advise, and sell to prospective buyers.

No Machine Can Sell

In selling Spot particularly, the manner in which a Spot buy is packaged, presented and serviced can be the major factor in the purchase. Station representatives in recent years have come up with some imaginative sales plans that have meant additional business for their stations. There will always be variable factors in Spot buying, and there will always be considerations that no computer will be able to analyze. Therefore the computer can be an aid rather than a deterrent to sales.

No computer will ever be able to gauge the climate, stature, and responsiveness of a station. This has to be transmitted by the salesman. It has been proven time and time again that the highest cost-per-thousand can be the most efficient buy for the client, but this is no automatic buy; it has to be sold. Creative selling will never go out of style. It will be subject, of course, to change, and we have already seen some drastic changes in a short time in the business. These changes will continue, and those stations that keep pace with the changes will benefit by them.

Cordially,



WE DIDN'T SAY IT!



ARB
COVERAGE
'65
DID!

KFDA-TV

leads the second
station in the
Amarillo market by

17.3%

AVERAGE DAILY CIRCULATION
THE 3rd STATION BY 42.5%!

KFDA-TV leads in every time segment! Daytime, it has 35% more daily circulation than the second station... 25% more in early evening... 18% more in prime time... and 23% more in late evening! To reach the rich Amarillo market... follow the leader... KFDA-TV!

KFDA-TV and KFDW-TV
AMARILLO CLOVIS



you get both on every buy



Source: ARB audience estimates (Nov. '65 vs. Nov. '64), subject to qualifications on request. Homes reached refer in each case to homes delivered by the Twilight Zone station in the Twilight Zone period.

early or late... Twilight Zone's great!

In all size markets, in all time zones, in all day-parts — daytime, nighttime, anytime — TWILIGHT ZONE shoots ratings into orbit.

TWILIGHT ZONE has completely changed the indie-station picture in tough, competitive New York. Slotted vertically on WOR-TV, three prime-time half hours in a row, the series' tremendous success has been publicly credited with helping to catapult the station into the prime-time number one rating spot among the market's independents.

In Detroit, programmed once a week in prime time, TWILIGHT ZONE has practically tripled the number of homes its time period delivered last season. Programmed in prime time twice weekly, it upped "homes" 138% in Chicago and 44% in Boston.

Stripped 'cross the board in late afternoon/early evening time, TWILIGHT ZONE boosted the number of homes delivered an impressive 210% in Los Angeles... 36% in Portland (Ore.)... 55% in San Francisco.

What's more, TWILIGHT ZONE attracts all members of the family at any hour of the day. Even in early time periods, adults comprise an average 54% of its audience.

Pillsbury, Bayer, Ajax, Clorets and Breck think TWILIGHT ZONE is great. So do Micrin, Persona, Dristan, Philip Morris and Shell. And so do many, many more of the biggest national spot advertisers in the country. So why fight it? Give us a call, early or late!

 **CBS FILMS**

Offices in New York, Chicago, San Francisco, Dallas, Atlanta.



**Letters
to the
Editor**

Color Compliments

Television has come of age, and *Color Present, Color Future* is its story.

Our thanks to TELEVISION AGE for its recent issue devoted to color. The subject matter of each article is germane to an advertiser's daily color considerations.

This issue has become a reference

piece for our department. May we have five additional copies to replace the worn one?

DOUG H. SHAFNER
*Manager Tv Operations
& Syndication
Benton & Bowles, Inc.
New York, N.Y.*

Uhf Dissent

Richard P. Doherty's recent article, *uhf-Five Years from Now*, veers from the fine line of objectivity into pessimism; moreover, his engineering observations about uhf just are not so.

This preoccupation with engineering characteristics of uhf has long

been a red herring. True, 15 years ago there were problems in transmitters and receivers that emphasized uhf propagation deficiencies. But now with sophistication in both transmission and reception equipment, it is possible for a well-engineered uhf to operate with substantial parity with vhf.

Doherty's categorical statement that Channels 14-30 "are definitely superior to [the upper channels]" would find strong dissent from us with our Channels 48 and 50 in Philadelphia and Detroit respectively, as well as with the other major independent uhf operators in Chicago, Boston, New York and Los Angeles, all of whom operate channels above 30. As the consulting engineering firm of Gautney & Jones states, "Propagation losses . . . for channels within the uhf band are substantially the same."

The rate of all-channel penetration has far exceeded our most optimistic forecasts. It is well over 30 per cent in Philadelphia and over 40 per cent in Detroit. We are not pioneering bold new programming concepts nor sailing uncharted seas. Rather, we are following the successful patterns evolved by the Los Angeles, New York and Chicago independents over the past 15 years.

As audience data becomes more and more available to us, we find that our viewers behave in like manner to those of the established independent stations. Moreover, because of the size of our markets, the number of viewers to individual programs is sufficient for us to sell time to national as well as local advertisers.

RICHARD C. BLOCK
*Vice President & General Manager
Kaiser Broadcasting Corp.
Oakland, Cal.*

International Issue

We all enjoyed seeing the current TELEVISION AGE (Jan. 31, 1966) spotlighting the International scene, and want to congratulate you for doing a fine job.

MARIANNE KEATING
*J. Walter Thompson Co.
New York, N.Y.*



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



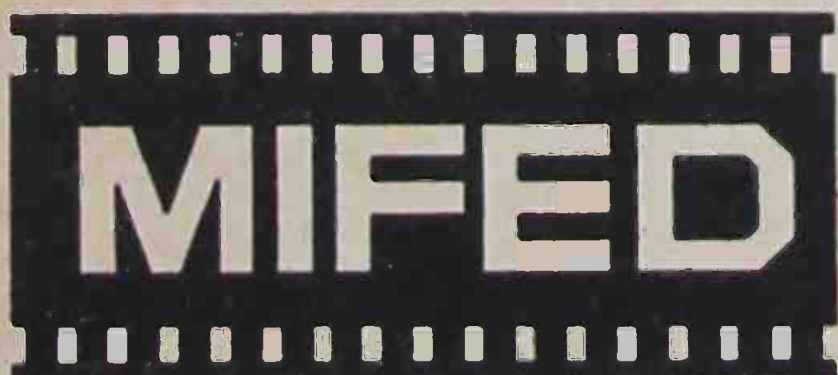
**THE "5 CONTINENTS
TROPHY" FOR CINEMA FILMS**

MIFED is the International Film, TVfilm and Documentary Market whose successful operations extend over a number of years. Its Spring Cine-Meeting will be held from 18 to 25 April next.

MIFED is a new-style market dealing in feature and documentary films for the Cinema and TV. It is an active business centre for producers, buyers, renters and distributors of films. MIFED has twenty viewing rooms equipped for all possible technical requirements. Ten are for cinema films and ten for telefilms. Its Club facilities make it one of the most attractive and elegant business rendezvous in Europe.

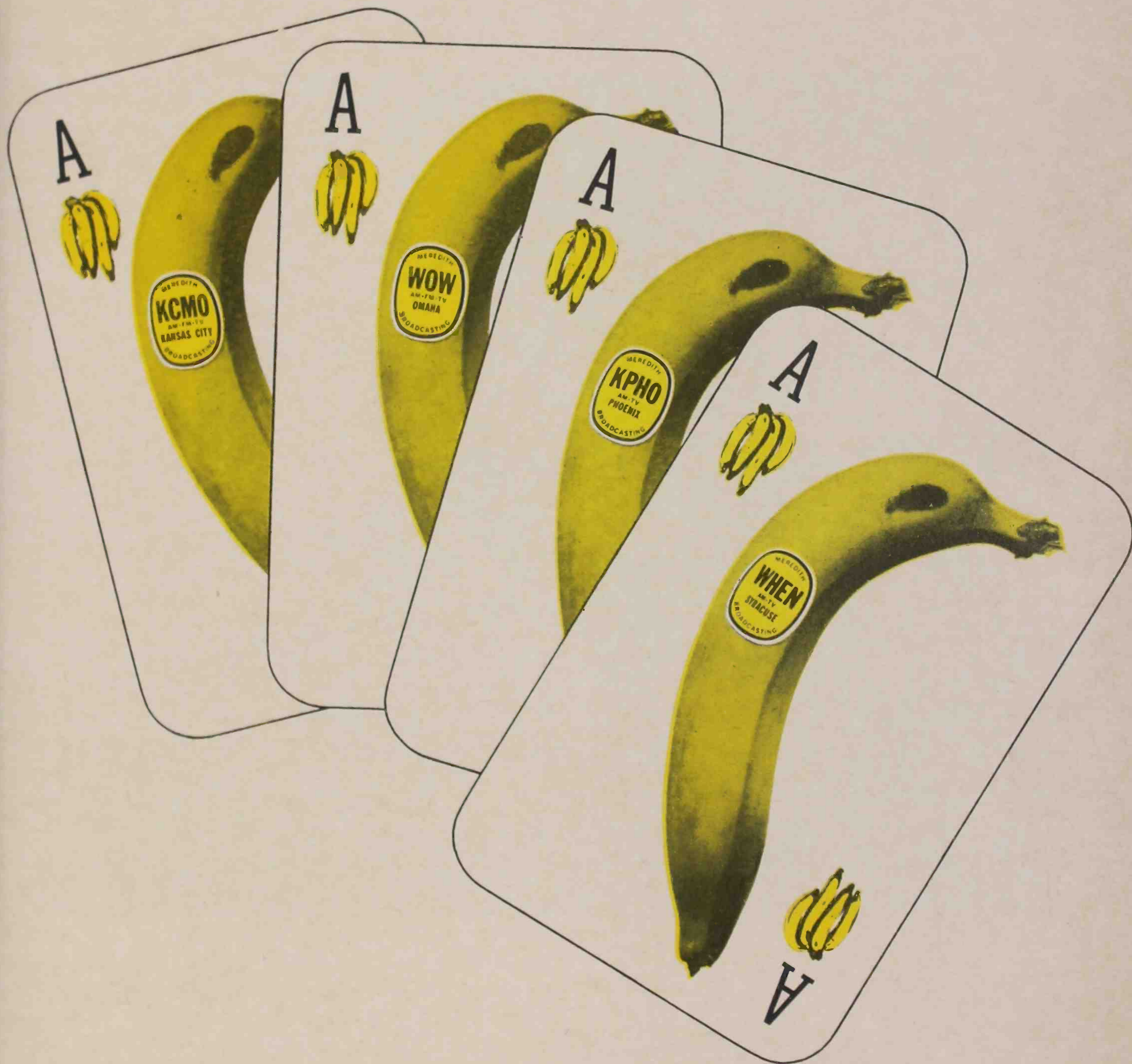
MIFED clients who are unable to attend the whole Spring Cine-Meeting are invited to make use of its special assistance bureau which undertakes to represent their interests.

**2 GRAND AWARDS
FOR TELEFILMS**



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

four of a kind



the Meredith bunch

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

If you lived in San Francisco...



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

Ratings Rights and Wrongs

The burden of proof is now on those who dispute the accuracy of national tv ratings, claims the joint ABC-CBS-NBC-NAB Committee on Nationwide Television Audience Measurements (CONTAM) report. The report "proves" 1000 random samples is sufficient for accurate national ratings and there are no significant differences between the Nielsen and ARB services. The only recommendation is an "intensified effort" by the services to raise the rate of cooperation of sample tv households to 80 per cent. CONTAM's sister committee, COLTAM, is not expected to come up with such an unreserved endorsement of the rating services in its forthcoming report on local tv audience measurements.

Sugar Granddaddies?

Many citizens over 65 years of age will cease paying hospital insurance and will possess an increased amount of purchasing power once Medicare goes into effect on July 1. This has been taken into consideration by marketing experts, and many observers expect to see a jump in advertising directed primarily at the senior citizens. Another probability: daytime television would be a very effective sales media.

Madame Butterflies by Moonlight

NHK (the Japanese Broadcasting Corp.) has developed a pickup tube said to be capable of working effectively in moonlight. The tube, five to six times as high in sensitivity as ordinary pickup tubes, functions effectively in as dim an illumination as 0.1 lux. The photo-electric surface of an ordinary orthicon converts light into electricity and is considered the heart of the apparatus. It is this surface that has been changed in the Japanese tube to multi-alkali finish, increasing the volume of the photoelectrons radiating from the photo-electric surface. The result is a dramatic boost in the tube's sensitivity.

Art Movies for Prime Time and Late Show

Increasing marketing possibilities for films formerly considered either too highbrow or too far out for mass audiences were indicated by Walter Reade-Sterling's sale of 24 recent films to 20 markets, including three RKO General stations and WGN-TV Chicago. Among the titles: *The Organizer* (Mastroianni), *Luck of Ginger Coffey*, *Lord of the Flies*, and *This Sporting Life*.

Don't Color Philco Flushed

The Philco division of the Ford Motor Company is counting on the color boom to revive its sagging consumer appliances line. Whether or not the company's color set production will be in enough volume to carry the rest of the business depends on tube scarceness lasting until 1967, when Philco plans to have a new plant

in operation. New management has worked wonders for the trouble-burdened firm, but things are still rocky.

CATV Snares Baseball from Local Stations

The burgeoning CATV industry has caused the New York Mets to drop plans this year for the regional network that has carried their games to upstate New York and Connecticut. In the past a half-dozen local outlets were used in Plattsburgh, Binghamton and other small markets, but with several CATV systems now getting the games directly from New York, there appears to be little audience left for duplicate games on the regular channels. The New York Yankees, however, have their regional network established in the same general area, so there may be other reasons for the Mets pullout.

Moving the European Films

Quickening market possibilities for features from Europe seem likely. Latest entrant into the field is Comet Films, with Wynn Nathan, late of Official Films and before that, Tv Marketeers, handling the sales to stations of a bundle of 15 movies made in Europe, and reportedly, more to come.

Protection Money for CATV

In order to attract subscribers in seasonal resort areas (e.g., Shelter Island, N.Y.) CATV operator-owners are about to offer home protection services. Electronic tie-ups between homes and police and fire stations through the CATV lines are estimated to cost only a \$50 additional installation fee plus a small extra monthly charge. This would attract many seasonal residents who fear for unattended homes. Currently two schools in Pennsylvania are wired for the service.

Someday, But Not Now

Readers of Popular Mechanics' February edition were shown an exclusive report on a transistor color tv set boasting a six-inch screen and described as "a mere 10 x 6 x 3½ inches, weighs six pounds and costs about \$200. Just the right size to take along on your next trip." Set's picture tube, from the Intertel Corp. "in the suburbs of Los Angeles," would be available "in a new breed of portable tv's sporting a famous maker's label around the end of the year." A spokesman at Hearst, the magazine's publisher, seemed somewhat irked at the number of inquiries the story had brought, denied the article implied the set was now available ("you take it on the next trip *after* you've bought it"), and noted that the magazine would be "foolish to print a story about something anybody could walk into Macy's and buy now." An RCA spokesman said his company had seen and heard of numerous similar color "sets," but doubted that Intertel's two-gun tube was the answer to the problems of small-screen color.

cinema

100



MARCELLO MASTROIANNI



SAMANTHA EGGAR



PETER SELLERS



KIM STANLEY



JEAN PAUL BELMONDO



CLAUDIA CARDINALE



JAMES MASON



LAURENCE OLIVIER

TODAY'S ACCLAIMED MOTION PICTURES

24 Films including **THIS SPORTING LIFE**—Two Academy Award nominations; **LORD OF THE FLIES**—“Superb!” *Life Magazine*; **THE ORGANIZER**—“One of the best movies of this and many a year!” *N. Y. Herald Tribune*; **THE DAY THE EARTH CAUGHT FIRE**—“A laudable ...and taut thriller” *N. Y. Times*; **BLACK LIKE ME**—John Howard Griffin’s award winning story brought to the screen; **THE LUCK OF GINGER COFFEY**—“An exceptionally good movie!” *New Yorker*; **HEAVENS ABOVE**—“A brilliant comedy.” *N. Y. News*.

Also starring **JAMES WHITMORE**, **GEORGE CHAKIRIS**, **DIANE CILENTO**, **DIRK BOGARDE**, **RAYMOND MASSEY**, **ROBERT MORLEY**, **ROBERT SHAW**, **STANLEY BAKER**, **RACHEL ROBERTS**, **RICHARD HARRIS**.

ALREADY SOLD to: WOR-TV—New York; KHJ-TV—Los Angeles; WGN-TV—Chicago; KPIX-TV—San Francisco; KDKA-TV—Pittsburgh; CKLW-TV—Detroit; KSHO-TV—Las Vegas; KTAR-TV—Phoenix; WTTV—Indianapolis; WKEF-TV—Dayton; WGR-TV—Buffalo; KPRC-TV—Houston; WKZO-TV—Kalamazoo

WALTER READE-STERLING, INC. 241 E. 34th ST., N. Y. 10016
MUrray Hill 3-6300



Business barometer

The bottom almost fell out of the national/regional spot business in December. And the result not only was less than cheerful for that month, but one that made it look as if previous predictions of 1965 totals had overshot the mark.

The above statements, of course, are not as gloomy as they might seem. Actually, spot business in December, according to the sampling of stations reporting to Business Barometer, was up over that of the same month in 1964. The increase, however, was only 2.5 per cent—which represented the smallest year-to-year increase for any month since the November '63 decrease in the wake of the Kennedy assassination.

In dollars, the slight climb produced an estimated \$60.1 million in spot revenue for the industry's stations during the month. The total for December of the previous year was \$58.6 million.

On the basis of December spot activity compared to that in November immediately preceding, there was a decline of 22.5 per cent. This decrease, a little above the average over the past five years (17.2 per cent), is customary after the heavy pre-Christmas business ends.

The full-year total for spot in 1965 is now an estimated \$770.3 million, or \$80.8 million more than the 1964 total of \$689.5 as reported by the FCC. For the year the increase is 11.7 per cent—not a bad gain, but one considerably under that foreseen at the midpoint of 1965. Then, spot business had increased an average 13.3 per cent in each of the first six months; on top of this fact, the latter half-year traditionally does better. In 1965, though, things were different: the average for the July-December period was 10.8 per cent, and the last quarter—including that "poor" December—averaged only 6.8 per cent.

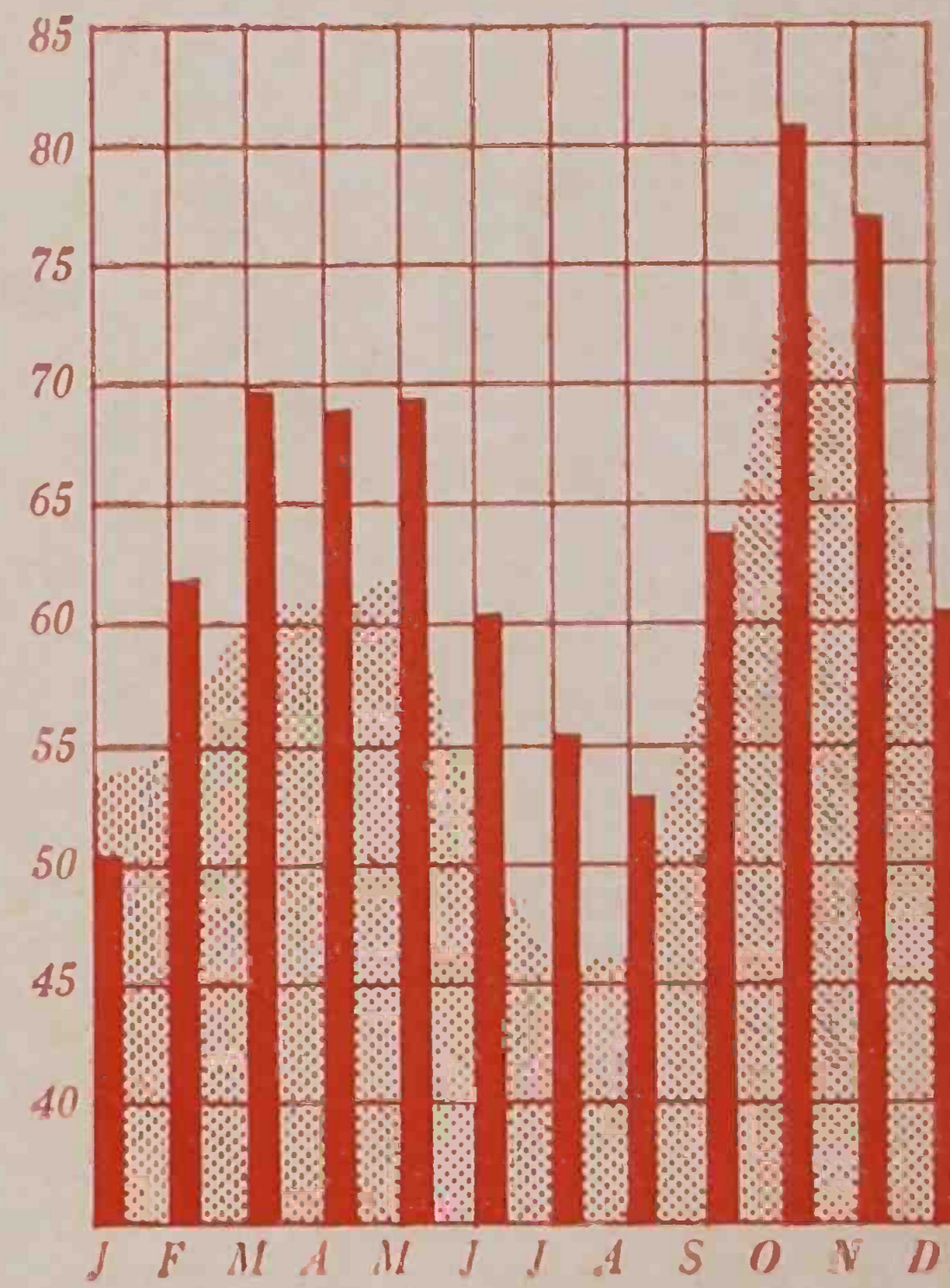
On the local sales and network compensation fronts, stations did better in December than they did spot-wise. A full report on December revenue from local sales, along with full-year totals, will appear here next issue.

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

NATIONAL SPOT



December (up 2.5%)



1965-'64 comparison



感動と魅惑の映画藝術の華、GLENN FORDとドナルド・オコナーの“CRY FOR HAPPY”此処にあげた、一編はPOSTの六十名画の一つ、其の他 貴方の待ち望んで居た戦後映画の名編を續々と上映、

SCREEN GEMS 

Do What You Say

FCC chairman E. William Henry appears to be having some success with his case-by-case method of handling so-called over-commercialization, since some license renewals are again being held up because of alleged excesses.

Actually, the success is due not to a procedural technique but to the presence of new Republican commissioner James J. Wadsworth, who has single-handedly furnished Mr. Henry with the power to call offending stations on the carpet. Commissioner Wadsworth has supplied the chairman with the fourth vote nobody thought he would ever get. But Mr. Wadsworth is concerned purely and simply with stations that promised one number of commercials and then aired more. He is voting to withhold license renewals only because he believes the licensees should do what they tell the FCC they will do.

There appears to be no more chance than there ever was that the FCC will adopt NAB Code provisions or any other limitations on the number of commercials. Chairman Henry can count on only two votes for that—his own and that of commissioner Kenneth Cox.

No Vote. It is even doubtful that an FCC majority would vote for actual refusal to renew a license on the promise - vs. - performance grounds which are temporarily holding up some renewals. It would take an extremely flagrant case to bring out the "death penalty."

For the foreseeable future, at least, it appears that the only change from the period just after the House Commerce Committee slapped the commissioners hard for proposing to limit commercials—and completely shook the FCC out of any such intentions—is that overcommercialized stations may have to offer explana-

tions and make new promises in order to get their renewals.

Where the Money Goes

With community antenna television systems preparing for the plunge into major television markets, financing looms as an increasingly knotty problem. While CATV was germinating in the small tv markets of the countryside for 16 years, money was only a minor obstacle. The market for CATV was certain and the costs were manageable.

But in New York, Philadelphia, or Los Angeles, an eager CATV market is by no means a foregone conclusion and the financial commitment is considerable. As CATV changes from small business in small towns to big business in big towns, it has become necessary for the industry to woo the big money-lenders.

In the small towns where CATV was born the estimated costs of most cable systems, exclusive of the tower and antenna, are between \$3,500 and \$4,000 a mile. Thus, the wiring of 38,000 houses along 246 miles of streets in Waterbury, Conn. costs almost \$1 million—a respectable investment. But it contrasts sharply with the stakes in the big cities.

Big-Town Prices. For example, Triangle Publications, Inc., an applicant for the Philadelphia franchise, estimated an investment of \$17-to-\$23 million, or even higher, to plug the Quaker City into CATV. Sterling Movies U.S.A., Inc., one of the three CATV companies sharing the New York City franchise, projected "in the order of \$12 million" to wire Manhattan alone. The cost per mile, not including individual hook-ups, was estimated to be \$100,000 a mile—25 times that in the smaller markets.

In an apparent effort to stimulate both CATV sophistication and discussion among those who count, the National Community Television Association, Inc., recently sponsored a

"financial seminar" in New York.

More than 500 representatives of all the major New York banks, investment houses, brokerage firms, insurance companies, pension funds, and trust departments were invited to the CATV once-over-lightly. The men who hold the purse strings to CATV's future listened to 16 speakers discuss the important and controversial areas of CATV. The speeches ranged from a basic slide presentation of what a CATV system is, to a plea by Willard Walbridge, vice president and general manager of KTRK-TV Houston, for speedy regulation: "The great system of free broadcasting in America has been built under regulation, and community antennas have a proper place in that system. But their place must be established by regulation. . . ."

For many from the investment community the seminar provided their first confrontation with CATV. For others, already financing or preparing to finance CATV systems, it provided an opportunity to compare notes. Uppermost in all minds, of course, was who will pay the bills.

Optimism and Pessimism. Peter J. Solomon, an associate at Lehman Brothers investment house, predicted his firm will become even more involved in CATV: "It has a terrific future even though there are a number of different regulatory, and legal problems to be worked out." But he was less optimistic about the CATV bids to wire up the big cities. "In New York, certainly, there is a demand for better reception, but whether there's a demand in Philadelphia or Boston, I'm not so sure." He explained there was a reluctance of many investment officials to finance big city CATV because of the change of function in the move from the small towns. He doubted the extent of demand for additional signals in large tv markets already

(Continued on page 74)

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY - - - ANY SURVEY

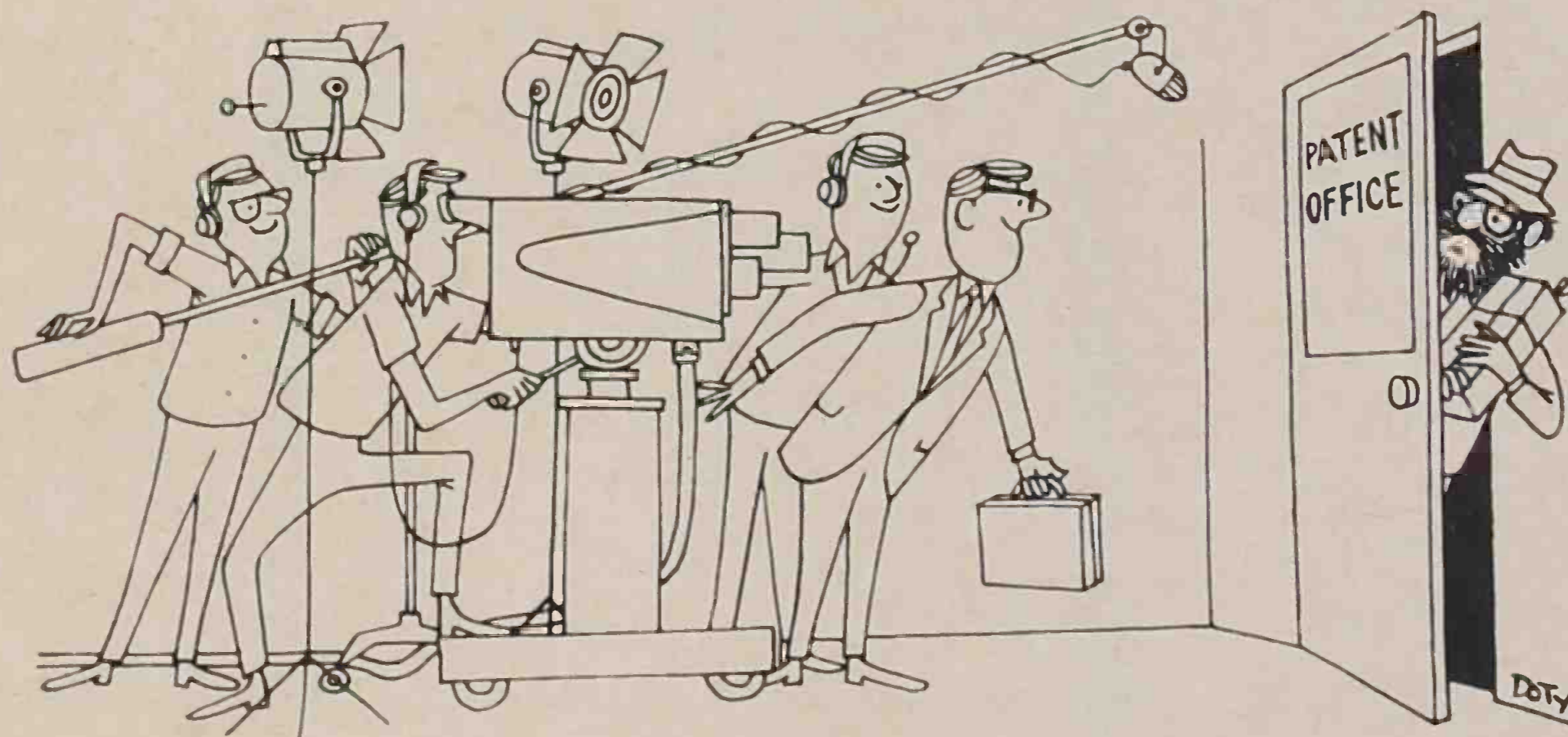


Represented by H-R Television, Inc.
or call



C. P. PERSONS, Jr., General Manager

*A special 12-month survey
shows advertisers discover
that almost anything can find
a market if it's new*



And still they come

And then there's the story about the man who starved to death in his penthouse apartment during the Northeast's recent power blackout because his electric can opener wouldn't work. It could be added that he was also unable to cut anything with his electric knife, certainly unable to brush after every meal with his electric toothbrush and, had his demise not been the result of hunger, he probably would have frozen to death under his flimsy inoperative electric blanket. Living better electrically is only one aspect of the influence that new products have had on our lives in recent years.

This issue contains a compilation of the new products introduced via television during the period from September 1964 to September 1965. The list, beginning on page 60, is assembled from the quarterly reports of the N. C. Rorabaugh Co., Inc., and released through the Television Bureau of Advertising. The lists do not contain data on the number of television markets used to promote a particular product, nor indicate the amount of money being spent used to put the item on television. They do, however, provide an idea of the tremendous volume and variety of the new products introduced

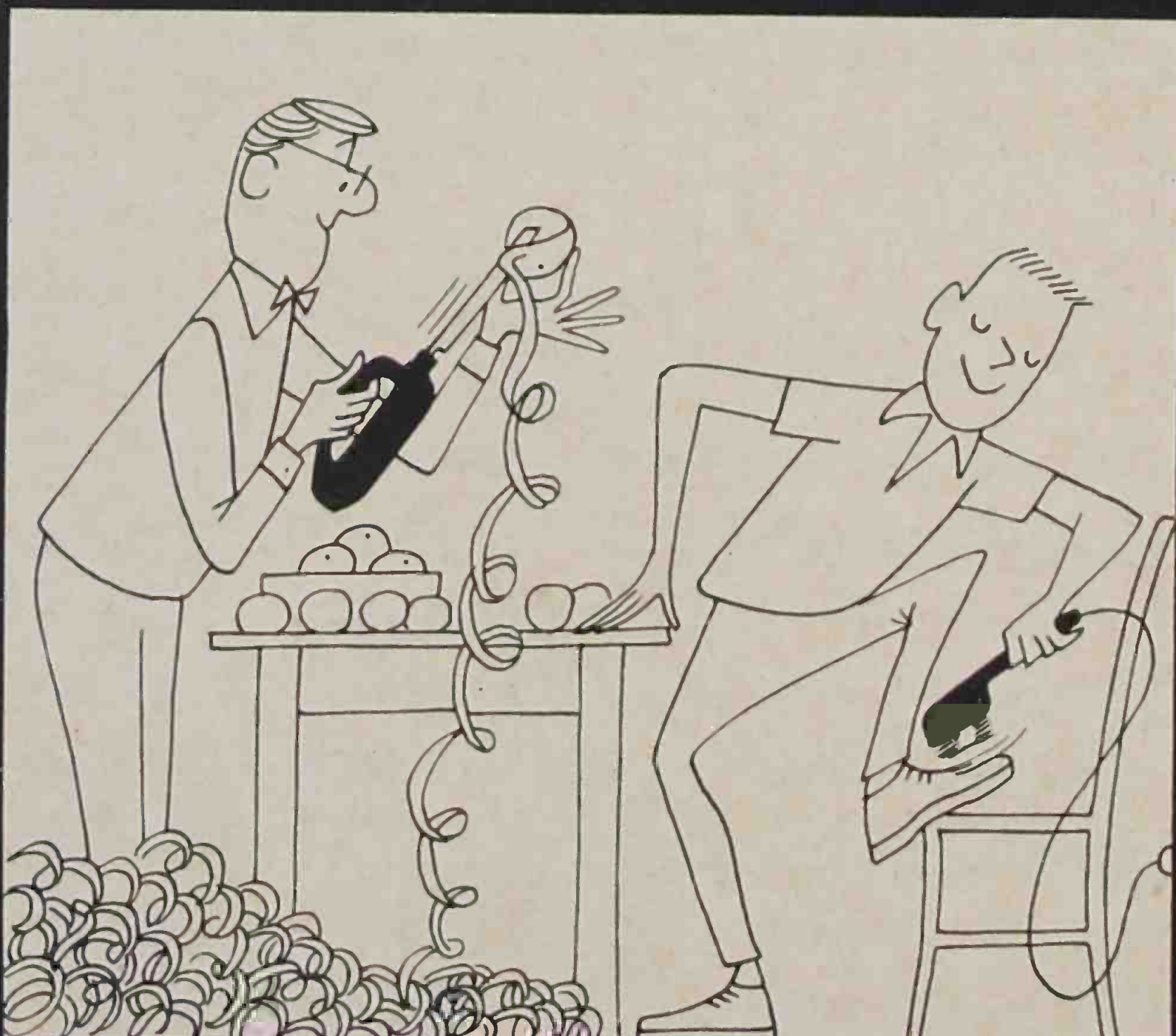
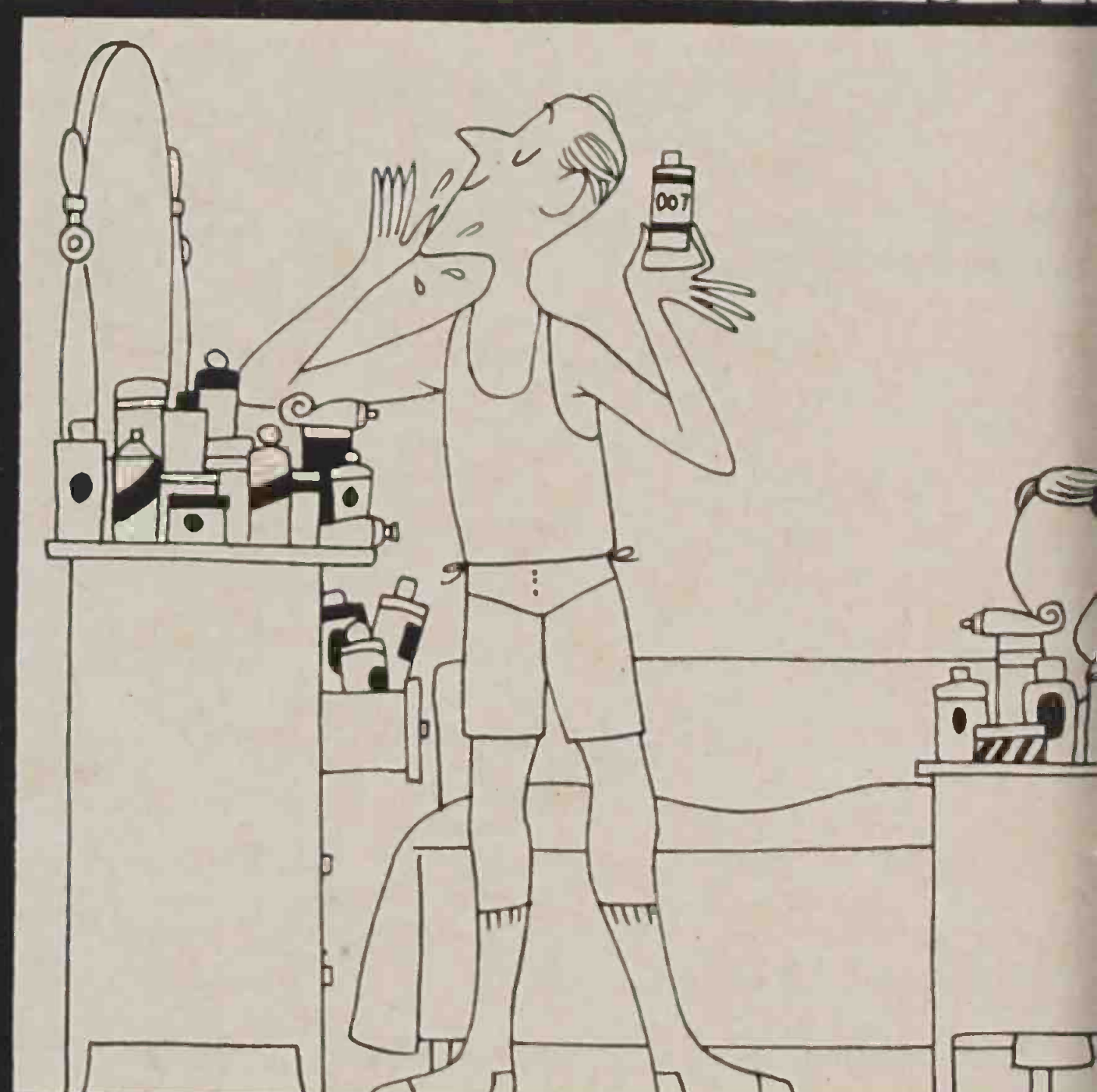
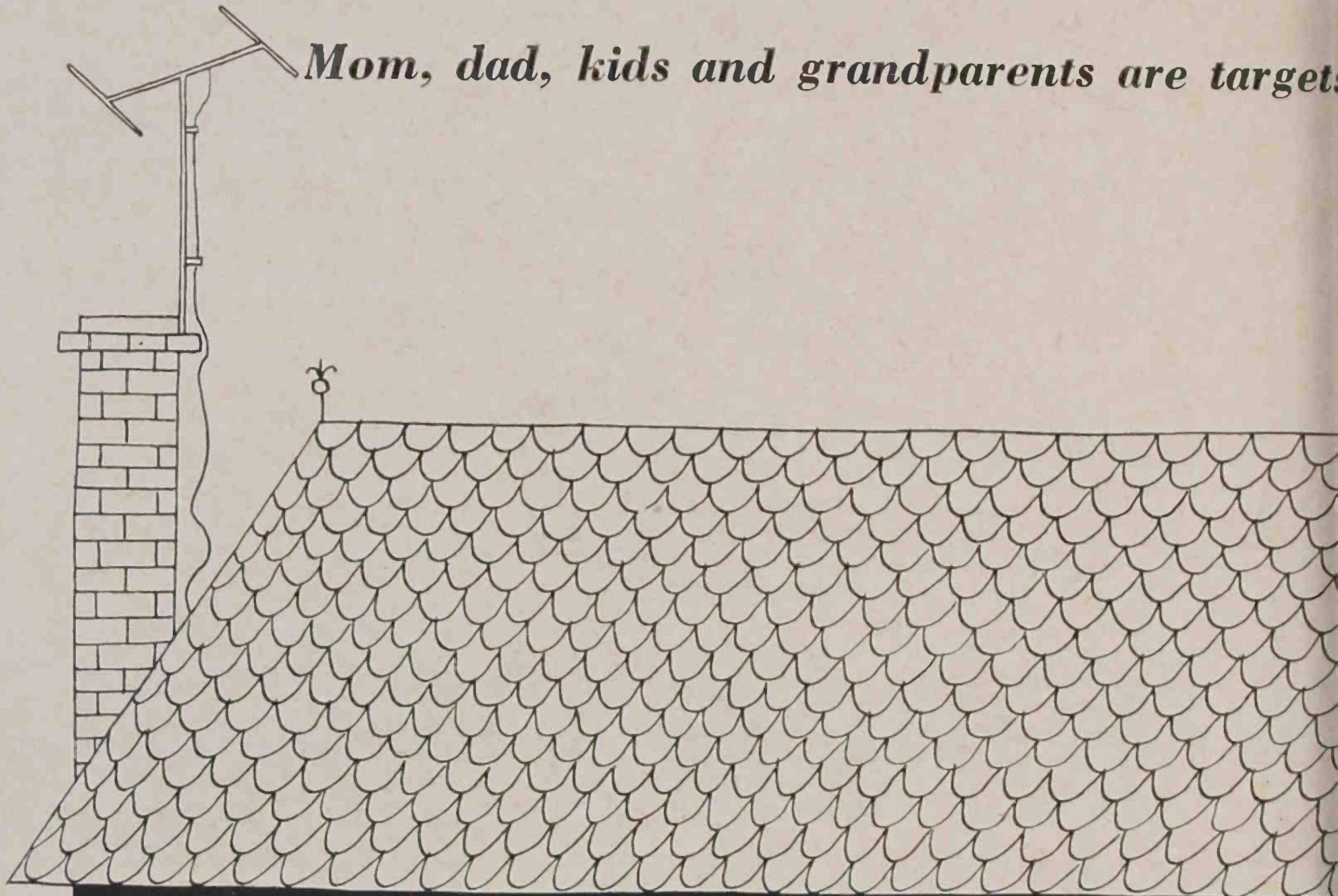
Mom, dad, kids and grandparents are target.

within a 12-month period.

The dollar volume for spot television alone amounts to approximately \$30 million a year, whether the products succeed or fail. And the winners, of course—a Crest, a Jade East, an Ajax—can contribute anywhere from \$5 million to \$15 million a year in future billings.

While the flow of new products is constantly increasing, both advertisers and agencies are faced with the problem of the tremendously high mortality rate in the newly introduced items. According to statisticians at New York's Kastor, Foote, Hilton & Atherton (a new product itself in that it was formerly Kastor Hilton Chesley Clifford & Atherton, Inc.), the attrition rate is as high as 81 per cent, regardless of the medium used. Executive committee chairman Peter Hilton pointed out that most unsuccessful products fail for reasons other than an unwise choice of advertising media. Television, however, the executive said, was a particularly effective medium for the introduction of new products.

"We've had more success in introducing new products in markets where tv bears the burden of advertising," said Mr. Hilton. He gave the hypothetical example of a case where the new product was a shoe polish. Even if the retailers in the test market were overstocked with various brands, the introduction of a new brand through a heavy television campaign would establish the new product and hurt, at least temporarily, the old established brands.



new-product introductions that mean \$30 million yearly to spot tv

"Television always figures in our considerations," Mr. Hilton said.

While it would be physically impossible to chart each factor in the varying patterns of new-product marketing philosophy, some recent examples provide an indication of current agency thinking on the use of television to provide a solid base for a sales program. Bern Kanner, vice president in charge of media at Benton & Bowles, Inc., speaking before a recent conference of the American Management Association, said: "An analysis of new-product introductions over the past decade or so can leave no doubt in anyone's mind that the use of television as an advertising tool has tremendously increased the speed with which marketing success is achieved—or, its failure recognized. Television's unique ability to sell effectively to an audience of many millions of people, constantly, day after day, has significantly and dramatically shortened the time between the conception of a new product or service and initial sales results."

Pledge Hit Big

The media executive went on to mention several new-product success stories that owed a great deal of their share of the market to television. One of the examples was that of S. C. Johnson's Pledge. Mr. Kanner pointed out that the problem was to get the housewife to polish her furniture without actually telling her to do it. The television campaign used to introduce the

product, therefore, concentrated on the theme of "dusting" the furniture. Today Pledge sales alone are greater than *total* furniture polish sales of five years ago. The Pledge advertising budget has been totally invested in television.

And Sudden Death

Mr. Kanner also suggested that "the very same inherent characteristics of television that produce sales success can also hasten failure." He said that the same communication tools that helped to make the Ford Mustang a success, for instance, quickly demonstrated that the Edsel was a failure. "The magnitude of corporate-wide success is closely allied to the speed of television's effectiveness. Manufacturers, seeing that a new brand promises success and observing this correlation between television advertising and sales volume, are encouraged to re-invest their profits in new products and increased advertising with the expectation that their initial success will snowball.

"In essence, successful products tend to generate rapid cash flow and profits to support new brands and diversification of product lines. And, of course, each new success encourages further investment and added success. The net result of this rapid generation and re-investment of profit is to rapidly propel small companies into large companies."

Television alone, Mr. Kanner acknowledged, was not responsible for all the new-product success

(Continued on page 60)



Whether fans think it's baseball or football, the real contest goes on off the field for those lucrative tv contracts

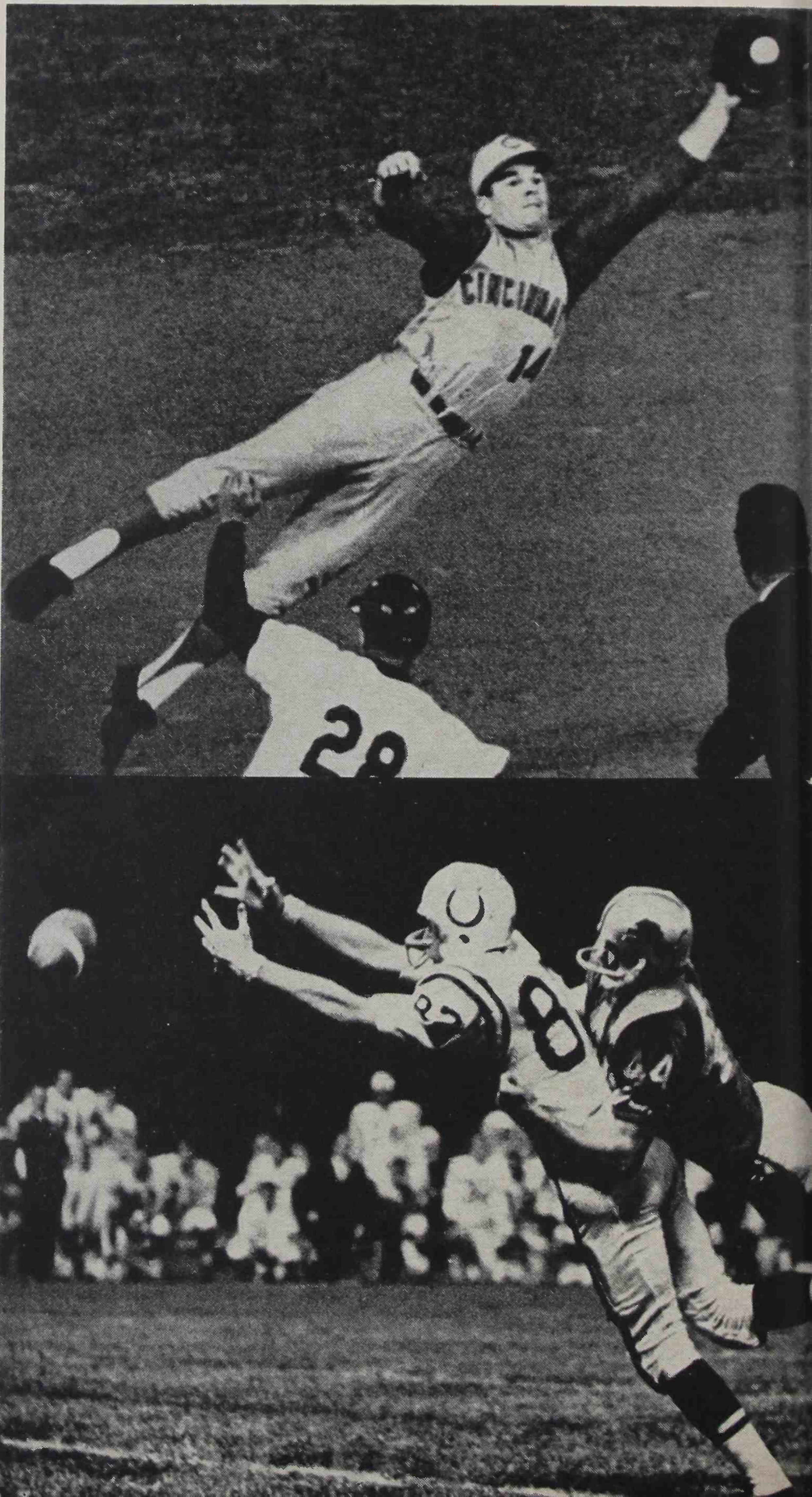
The biggest sport

Professional football may run ahead of professional baseball both in publicity and the national tv ratings, and the multi-million-dollar deals between television and football have brought about some astronomical cost-per-thousand figures for those advertisers investing gigantic sums for gridiron commercials—but the baseball moguls, if they're upset at all, are crying all the way to the bank.

Baseball has yet to make a network tv deal comparable to that swung by the National Football League this past December, when it sold 21 1966 playing dates to CBS-TV for almost \$19 million, or even as lucrative as the five-year American Football League's NBC-TV deal at roughly \$8 million a year. The best that the bargaining brains behind America's National Pastime have been able to get is \$6 million from NBC-TV for some 28 nationally aired games this coming summer.

The figures cited above are all for regular-season contests only. They don't include the additional \$2.5-\$3 million CBS is expected to pay the NFL for its championship game, exhibitions and playoffs; the like amount NBC pays the AFL, or the \$6-\$6.5 million NBC pays for the World Series and All-Star package. These sums are excluded in that they are not apportioned among the individual teams, but go to the players via pension funds and other arrangements.

Because baseball hasn't yet found the "big money" paths travelled by big-league football, there have been observers, particularly among the sportswriting fraternity, who have questioned baseball's structural organization, its appeal, its executives,



even its "horse sense." The question has usually boiled down to something like, "If a network is paying each NFL team \$1.2 million, how come you guys in baseball settle for \$325,000?"

On the surface it seems absurd. But there is far more to the baseball financial picture than meets the eye. Below the \$325,000 "tip of the iceberg" lies a huge chunk of money—a chunk that can mean an additional \$1 million or more to at least eight of the major league ballclubs, while the remaining teams walk off with sums of \$300,000 on up. This revenue is produced by sales of television and radio broadcasting rights to *local* buyers, rather than to the networks.

Baseball's Solid Base

To the football partisans, the idea of selling local broadcasting rights is fraught with complexities and pitfalls. In the first place, it's much easier to let the league negotiators work out an equitable contract for all the teams than to weigh each team with its own bargaining. Again, all teams share equally in a single deal, so that the weakest team gets as much as the strongest ("After all, it takes two teams to make a game."). And, when the mediocre teams are packaged with the better ones, there is only one way that prices can go—up; while in a situation where each team sells itself, a team's bad year can result in less fan interest the following season, and accordingly in less advertiser interest for broadcast rights.

The baseball proponents recognize all of these arguments, and agree with them in principle, but note in addition an important plus: by hold-

ing to a national network deal, *along with* local sales, baseball is more solidly grounded than its rival autumnal sport. The feeling is growing that football has put all its eggs into the proverbial one basket, and any weakening of network interest in the sport could severely affect the leagues' revenues. Then, too, prices asked of the networks (by the NFL in particular) are believed near the point where merely breaking even is almost out of the question; put this together with the fact that football has the NFL, the AFL and the college games to be sold, and it's possible that at some future date one or another will be left out in the cold, without a network berth. At that time, say the baseball men, the league may have to investigate theatre pay-tv, or set up its own station-by-station network, or look for some other method of producing revenue. (The NFL came close to such a situation just a few months ago.)

See pages 36-37 for 1966 major league tv schedules.

Big-league baseball of late has moved strongly toward strengthening its position as a network offering. First it broke from the old pattern that saw two networks offering a grab-bag of teams on rival "game of the week" telecasts, with the individual teams getting different fees in accordance with their drawing power, and some teams left out of the picture entirely. Then it got rid of the "local blackout," an idea which made numerous advertisers shy away from the games and subsequently held down the price the network could ask from its clients (and the price the network could pay the leagues). Finally it dickered for

holiday exposure and is expected to swing a deal for prime-time showings, as the NFL has done.

While the NFL's price soared from 14.1 million a year to \$18.8 million a year over a two-year period, baseball did even better on a percentage basis. It increased from \$2 million (\$1 million each from NBC-TV and CBS-TV for the "game of the week" telecasts) to \$5.4 million from ABC-TV for last season's games, and then to \$6 million from NBC-TV for the coming season. Thus, an increase of 200 per cent has been effected.

Club in Control

As baseball has done better on the national scene, it has not been remiss as to its local opportunities. More and more, the club owners have appeared to grow smarter in their dealings with tv, and have approached the medium with a new kind of confidence. There is little talk heard anymore about television "ruining the game;" now it's recognized that television, properly handled, can not only benefit a team financially, but can build the box-office, too.

The answer has proved to be one of increased control of television by the ballclub, rather than allowing the broadcaster or advertiser to control everything, as in the past. Where once the baseball owners sold off their games to the highest bidder, and then let that bidder hire his own announcers, re-sell part of his rights to others, decide which games to air and so on, the growing custom is for the club to keep tight reins on all aspects of the tv and radio offerings. At its furthest limits, the baseball team has found itself operating as a program packager, a sales

(Continued on page 68)

AMERICAN LEAGUE	Telecasts					Station	Tv Sponsors	Length of Contract	Rights Fee (Tv/Radio)
	Total	Home	Away	Day	Night				
Baltimore Orioles	52	8	44	24	28	WJZ-TV	National Brewing (1/3) Sun Oil, R. J. Reynolds, Tastycake, Coca-Cola, General Cigar	1 yr.	\$700,000
Boston Red Sox	56	33	23	46	10	WHDH-TV ¹	Narragansett Beer (1/3) Atlantic Refining (1/3) General Cigar (1/3)	3rd of 3 yrs.	\$600,000
California Angels	30 ²	2	28	—	—	KTLA	Standard Oil/Chevron Stations Busch Bavarian United California Bank	—	\$1,000,000
Chicago White Sox	65	51	14	42	23	WGN-TV	Hamm Brewing R. J. Reynolds Phillips Petroleum Allstate Insurance Chicago Dodge Dealers	3rd of 4 yrs.	\$800,000
Cleveland Indians	48	20	28	39	9	WJW-TV	R. J. Reynolds (1/3) Carling Brewing (1/3) Sun Oil Co. (1/3)	—	\$750,000
Detroit Tigers	40	11	29	27	13	WJBK-TV ³	(Participating)	—	\$1,000,000
Kansas City Athletics	40	5	35	—	—	KCMO-TV	Hamm Brewing (1/3) Texaco Participating	—	\$300,000
Minnesota Twins	50	4	46	15	36	WTCN-TV ⁴	Hamm Brewing (1/3) Twin City Federal (1/3) Northern States Power (1/9) Liggett & Myers (1/9) Western Oil & Fuel (1/9)	—	\$600,000
New York Yankees	116	66	50	68	48	WPIX ⁵	P. Ballantine (1/3) Tidewater Oil (1/4) General Cigar (1/4) (1/6 open)	—	\$1,300,000
Washington Senators	36	11	24	21	14	WTOP-TV	National Brewing (1/3) Anacin, Vitalis, Liggett & Meyers General Cigar	3rd. of 3 yrs.	\$300,000

Notes: 1. Also WPRO-TV Providence, WHNB-TV Hartford, WWLP Springfield, WRLP Greenfield, WMTW-TV Portland, WABI-TV Bangor, WAGM-TV Presque Isle. 2. Formerly Los Angeles Angels; tv schedule includes 10 pre-season games. 3. Also WJRT Flint, WKZO-TV Kalamazoo, WWTV Cadillac, WWUP Sault Ste. Marie. 4. Regional network being organized at press time to include 15 stations in North Dakota, South Dakota, Minnesota, Iowa and Wisconsin. 5. Also WTEN Albany, WNBC-TV Binghamton, WKTV Utica, WNHC-TV New Haven, WDAU-TV Scranton, WNYS-TV Syracuse, WCNY-TV Carthage-Watertown. (A dash—indicates indefinite situation.)

NATIONAL LEAGUE	Telecasts					Station	Tv Sponsors	Length of Contract	Rights Fee (Tv/Radio)
	Total	Home	Away	Day	Night				
Atlanta Braves	18	0	18	6	12	WSB-TV ¹	Coca-Cola P. Lorillard Falstaff Brewing Pure Oil Co. (1/9 open)	—	\$1,000,000
Chicago Cubs	86	81	5	81	5	WGN-TV	Hamm Brewing (1/3) R. J. Reynolds (1/4) Phillips Petroleum Allstate Insurance Chicago Dodge Dealers	3rd of 3 yrs.	\$500,000
Cincinnati Reds	42	12	30	29	13	WLW-TV ²	Hudepohl Brewing (1/2) Sun Oil (1/6) (Rest open)	—	\$500,000
Houston Astros	14	0	14	—	—	KTRK-TV ³	Jos. Schlitz (1/2) Consolidated Cigar (1/6) Coca-Cola (1/6) Maryland Club Coffee (1/6)	2nd of 3 yrs.	\$1,000,000
Los Angeles Dodgers	9	0	9	5	4	KTTV	Union Oil Security 1st National Chevrolet Dealers	—	\$1,000,000
New York Mets	126	81	45	66	60	WOR-TV	Rheingold Brewing (3/5) Brown & Williamson (1/4) Sun Oil Co. (1/9)	5th of 5 yrs.	\$1,000,000
Philadelphia Phillies	64	20	44	44	20	WFIL-TV ⁴	P. Ballantine (1/3) Atlantic Refining (1/3) R. J. Reynolds (1/6) (1/6 open)	2nd of 3 yrs.	\$350,000
Pittsburgh Pirates	38	0	38	—	—	KDKA-TV ⁵	Atlantic Refining Pittsburgh Brewing	—	\$400,000
St. Louis Cardinals	22	0	22	11	11	KSD-TV	Shell Oil (2/9) R. J. Reynolds (2/9) Anheuser-Busch (1/3) Union Electric (1/9) Allstate Insurance (1/9)	—	\$500,000
San Francisco Giants	19	0	19	—	—	KTVU	Standard Oil (1/3) Phillip Morris (1/3) Allstate Insurance (1/6)	—	\$1,000,000

Notes: 1. Also on WSM-TV Nashville, WRCB-TV Chattanooga, WBIR-TV Knoxville, WFBC-TV Greenville, WSOC-TV Charlotte, WIS-TV Columbia, WJKS-TV Jacksonville, WDBO-TV Orlando, WEAR-TV Pensacola, WTVM-TV Columbus, WUSN-TV Charleston, WRDW-TV Augusta, WTOG-TV Savannah, WMAZ-TV Macon, WAPI-TV Birmingham, WSFA-TV Montgomery. 2. Some games also on WLW-C Columbus, WLW-I Indianapolis, WLW-D Dayton. 3. Regional network being set up at press time to include 16 stations in Texas and Louisiana. 4. Also WGAL-TV Lancaster, WNEP-TV Wilkes-Barre, WLYH-TV Lebanon. 5. Regional network being set up at press time to include five stations in West Virginia and Ohio. (A dash — indicates indefinite situation.)

In this age of specialization and departmentalization it is of little wonder that the professions have become so fractionalized as to develop their own modes of attire. Bankers and brokers, for instance, are usually identified by the traditional conservative three-piece suit, preferably with pinstripes or with chalkstripes. It is not unusual for the casual observer of the New York scene to point to a particularly dignified-looking gentleman, and comment, "There goes a banker" or "There is a broker," or even more daringly, "That's a lawyer." In one area of endeavor, however, it is difficult, and yet in another sense simple, to identify and categorize the participants; and that area is advertising.

Advertising has too long been the unwarranted victim of the cliché of the grey flannel suit and the button-down collar. Of course, a large segment of the advertising community is still providing substance to the cliché, but in the main the Madison Avenue clothing situation is more sophisticated than a single generalization would indicate. There is no official formula of attire in advertising similar to the printed clothing directives issued by some of the more monolithic concerns, including IBM and Procter & Gamble. In fact, without guidelines, the uninitiated would easily be persuaded that no specific conventions exist in the advertising community. He would be wrong. There is a clearly defined sartorial code in many of New York's most di-

verse agencies, and, not surprisingly, the codes often cross over agency lines to be drawn more along occupational lines. There is sort of a subcultural standard of dress that transcends the limits of a particular agency or firm.

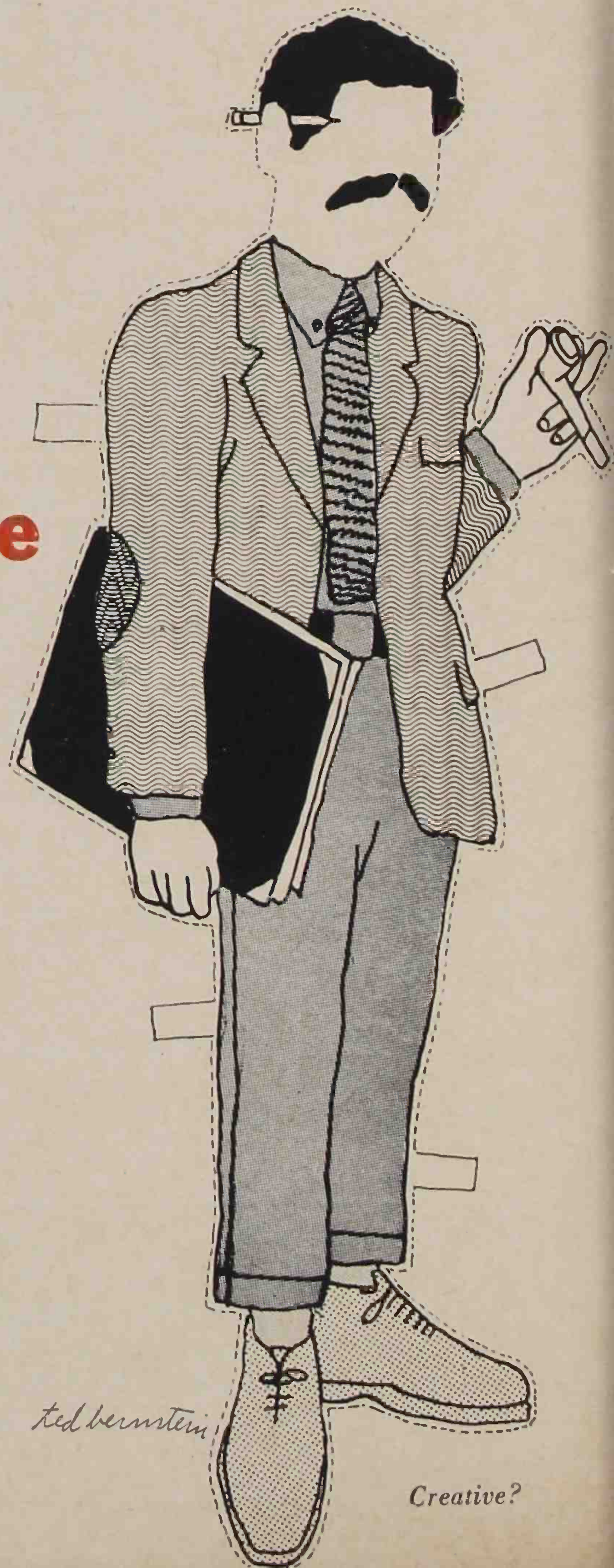
First, however, to discredit the professional scoffers who imply that conformity in attire is not important in the field of advertising, consider this statement by Frank Hunsicker, vice president and director of personnel at Ted Bates. When asked what he looked for in terms of personal appearance in prospective Bates employees, Mr. Hunsicker said, "The so-called advertising uniform doesn't exist . . . advertising men are so diverse and have such strong ideas that there is no uniformity of dress. There is a trend towards con-



The Inner Man

The thread game

*An ad man's guide
to proper dress,
or, it's the 'in'
outer man that counts*



Ted Bernstein

Creative?

servatism but occasionally"—and his tone became wary—"someone *will* show up in red-striped shirt."

It is fairly obvious then that what the adman wears and how he wears it is of some interest to anyone remotely connected with the business. For the information of the neophyte, a primer on the acceptable dress habits of the advertising man follows.

The cardinal rule in selective dressing is to decide on which rung one stands in the advertising hierarchy, and on which side of a subtle line one stands. On one side are the agency management and the department heads, in fact, anyone who is not responsible to an immediate superior. Just who stands on this side of the line may vary from agency to

agency, but it is a well-defined watermark, and those who are anywhere near it *know* where they reside.

Those on the "high" side dress just about any way they please. Whether it is like a country squire from Duxbury or like the rest of the gang at the Fontainebleau, is left to the discretion of the individual. What is important is that these people have *arrived*. What they wear is unimportant to their tenure in office and, except for the fact that it most likely sets the pattern for their subordinates, does not interrupt the serenity of the agency. The top people can afford a little latitude in their personal grooming.

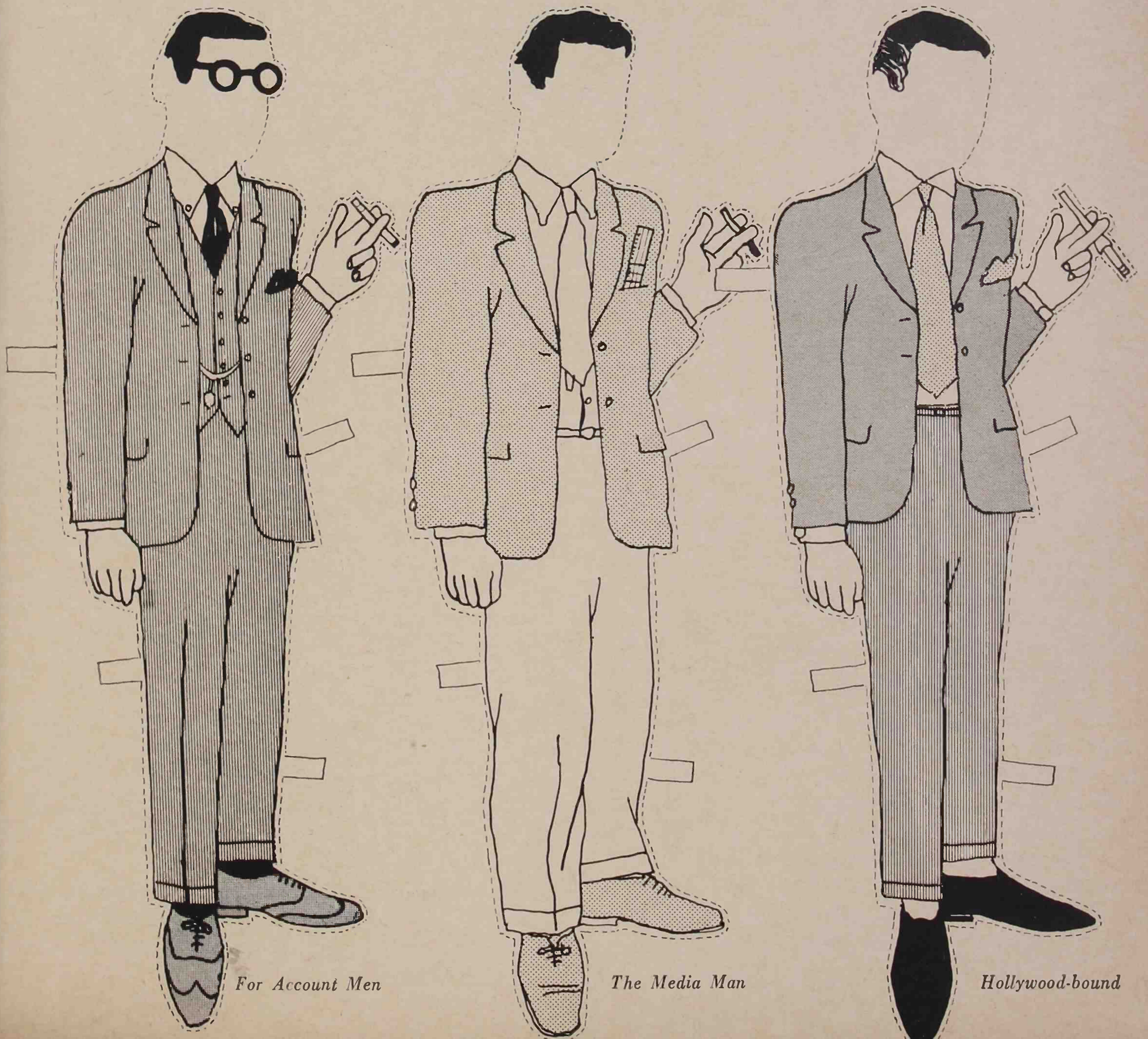
On the other side of the big line is everybody else. And everybody else

had better not exercise too much individuality in clothing. Not that anybody has ever really been fired for wearing a red-striped shirt; it's just that in advertising tangible excuses seldom are needed for dismissal.

Four or five sartorial subdivisions exist in every agency, though the agency as a whole tends to emanate a certain common *haute couture*. The style is usually set by the leadership in the agency, or at least those who are clothes conscious. It is not to be forgotten that many of the big names in advertising could not give a thought to what they wore or what those around them wear. These executives, however, are in the minority.

The one department in the ad-

(Continued on page 76)



For Account Men

The Media Man

Hollywood-bound

Most heavily trampled in the recent color stampede were the print services—those operations that take the commercials printing orders from the ad agencies and pass them on to the laboratories, then check the prints received and ship them to the stations for airplay. When the rush to color began, the print services suddenly found themselves caught between harried agency producers anxious to get new commercials on the air and laboratories overloaded with orders.

In the first part of this article (TELEVISION AGE, Dec. 20, 1965), the beginnings of the business were detailed. From firms that once operated as shippers of motion-picture film to theatres came television's first print services, the formation of a whole new industry that today grosses an estimated \$18 million annually. Partaking of that sum are a large group of companies including Modern Teleservice, Bonded Tv Film Service, Tape-Films (an MPO Videotronics subsidiary), Sponsors Film Service, Video Prints, Inc. (a VPI division), EUE/Screen Gems Prints, Trim Telefilm Service and Tape-Films. The growing number of firms in the business has been brought about by the growing number of film and tape commercials, and programs, that are shipped to an increasing number of stations each year; and the complexities of ordering, inspecting, shipping, filing and cataloging all of them have created innumerable problems in the industry's short life.

Profits Will Grow

Now the color surge has multiplied the problems. Fortunately it bids fair to multiply industry profits, too. At present, of the \$18 million a year, \$2.5 million goes for storage, \$7 million for printing, \$2 million for shipping labor, and \$3 million each for freight on commercials

shipments and program shipments. Profits run an estimated 10 per cent, or about \$1.8 million. Color now is expected to increase dollar volume of the printing end of the business as much as two-and-one-half times, since the post-production work on a color commercial costs more than twice black-and-white.

At the same time, color commercials printing is going to mean the services will have to intensify their inspection efforts on the part of their clients. Currently two theories are in evidence in color printing of commercials: (1) The color tv system will mutilate the colors of the film anyway, so what the hell? (2) The color tv system will mutilate the colors of the film, so make the print as good as possible.

Time Means Money

The print services claim to hold to the latter philosophy, but are telling their clients that insuring prints "as good as possible" not only requires more manpower but more man-hours. Both mean more money. Several houses—Bonded, VPI, MPO—have already put on their staffs a "color expeditor" to get color prints through the lab correctly and in good time.

At Bonded, vice president Alec Leslie gave some estimates of how long it takes to get a new commercial from the agency's okay to the station. Inspection of the negative elements, he said, would take a half-day, to make sure the film will be free of scratches and other flaws. If the release prints made from the negative are done at the same laboratory that processes the negative, the color values are known, and printing can proceed at full speed. If the negative, however, is given to another lab for printing, frequent sampling must be done to make sure the color prints are coming out

all right. This can take one to three weeks. And if the print service hasn't been given a final answer print to check the subsequent prints against, and must judge each one by instinct, "it could take two months to get a correct release print."

On a typical order of 75 color prints, Mr. Leslie said, you can figure one to two weeks for prints, plus a day for screening, breaking down, packing and shipping. He points out that color's increased labor will reduce the number of small film houses now in the business that serve only one or two agencies. "The small shop can't turn a profit on color," he remarked, adding that no more than 10 service houses should be in business before long.

"The small shop can't get the laboratory service that the larger houses can," he continued. "The bigger your orders, the sooner you get your prints."

Because size is becoming more important, firms like EUE/Screen Gems have endeavored to provide complete facilities, from shooting the initial film to shipping out the finished print. "The name of the game is check and doublecheck," said Hank Lawry, sales manager of EUE/SG Prints, "all along the line." In addition to color, he noted that piggybacks are another late innovation that give the print services trouble.

Computerized Catalog

Piggybacks are made either by splicing together negatives of two 30-second films, and then making a single print from the negs, or by splicing together positive prints of the '30's, neatly joined at the critical mid-point frame. Both methods require close supervision.

Supervision is even needed long after films have run on the air and been returned from stations across

Commercial middlemen-II



*Getting to the station on time, and in color,
has become a big business*

the country to the print houses. Advertising agencies occasionally call for ancient films, clip a piece from them and splice them into new commercials. Or a network will want to rerun something from a decade-old program. To keep old films, and to keep them in good condition, the larger services maintain huge storage facilities. One of the most elaborate is that of Bonded, which fills eight thickwalled warehouses built into the Palisades across the George Washington Bridge in Fort Lee, N.J.

There, in Bonded Park, carefully climatized vaults retain myriad commercials along with the entire backlog of every program telecast on CBS-TV since 1948—more than 250,000 show prints. By means of a computerized catalog system, known

as *Bonded* identification, any one of the prints and negatives can be taken out of storage in seconds. For color film storage, Bonded is constructing a low-temperature building, and for long-term storage, the firm has leased space in a salt mine some 600 feet underground in Kansas.

Space for such operations is not hard to come by, but the more space and more films stored means that more help is needed to stack and unstack the shelves. At Manhattan's Film Center Building, where Bonded occupies two floors, six traffic coordinators take calls from the agency traffic departments ordering "active" commercials. In turn they communicate with the labs for prints, and follow through on the many workers engaged in checking, shipping, etc.

While adding more storage facilities, the services are widening their field in other ways. EUE/SG intends in the near future to acquire its own film laboratory. "If all you're selling is a service," said Harvey Raphael, director of film services, "you're standing in line with everybody else who has to get their films processed. But with the establishment of our own laboratory, we will have an important competitive advantage."

One advantage each print house is likely to claim over its competition is that it works *faster*. Speed is as vital as painstaking attention to detail, often more vital when a spot schedule has to get on the air *now*. At a place like Bonded, where quality control begins with a careful screening of the negative and, later, of every single print, not a moment can be wasted. For rush orders, every print is run through a sprocketless 16-millimeter projector at four times the speed of sound.

Here, also, color films create problems. As Harvey Raphael of EUE/SG noted, "All color prints must be checked at sound speed, no faster. Otherwise the slightest imperfection, if undetected in the checking process, shows up tremendously in telecast."

Momentarily the print service industry is feeling the drag of color on its efforts, but it's moving quickly to cope with the many problems. At the laboratories, experimentation with contact printing on orders, rather than reduction printing, is underway; contact printing takes about one-quarter the time. New methods of inspecting films at high-speed are being devised; more computers undoubtedly will be employed in keeping track of reels, and in speeding the traffic flow. But the personal touch of the man wearing the white gloves will continue to be the mainstay of the print service business for a long time to come. ■

“I’m six-foot-four, but felt like four-six,” said Phil Galligan after returning home . . . 30 pounds lighter than when he left.

For three-and-a-half months last fall, he and other members of a film crew from WCAU-TV Philadelphia tramped through the rice paddies of Malaysia and South Vietnam in a \$40,000 quest for Philadelphians in Asia. The purpose was to inform and entertain Philadelphia’s tv audience with two one-hour color documentaries on the lives and impressions of hometown Marines and Peace Corpsmen. Using a double system sound and film setup and working from a sketchy outline, the crew made up its color film shots as it went along.

When the three men returned home, they found that of 25,000 feet of film, only 200 feet was unusable. There are no processing facilities in Malaysia or Vietnam, and consequently no way to shoot a test to determine whether or not the film was coming out right. Thousands of feet of film were sent to Philadelphia without ever knowing whether any

were good. Further, in both areas, there are only one or two shipping points and the film had to be kept for long periods of time, subject to mildew and more exotic tropical fungi.

The trio—Mr. Galligan, cinematographer; Joe Sidlo, audio engineer; and Peter Duncan, correspondent-writer—faced their first test when they stepped off the plane in Kuala Lumpur Sept. 7. The Malaysian custom officials refused to admit their 1,000 pounds of equipment into the country without a fee amounting to one quarter of its value. The delay? Almost two weeks.

Mildew and Fungus

But official red tape, expense, and film shipment problems paled beside the technical snafus they had reconciling the delicate and precise requirements of color filming with extremes of the tropical climate . . . specifically heat and humidity, their constant companions. Even though Mr. Galligan spent some time several years ago working in the Amazon basin, the oppressive double H’s in

southeast Asia were a new and menacing experience. The uniformly bad weather made the men take elaborate precautions to preserve the cameras, film, containers, not to mention their own bodies. In the nasty climate there, even surgical steel rusts and fungus has been known to thrive inside lenses.

Out in the field Mr. Galligan found it necessary to take each of his three cameras—Eclair, Arriflex, and Bell & Howell—apart, put them in plastic “garbage” bags, load them with silica jell to keep the humidity down, and seal them. Unless the cameras or film were in use they were so preserved. Under these conditions, he could not load the film in advance without risking a close-up shot, in color, of mildew on the lens.

When Mr. Galligan wanted to shoot, he took the film out, put it in a changing bag, and loaded the magazines in the changing bag. He suggests that anyone going to the area should take daylight load 500 on a spool rather than on a labora-

(Continued on page 73)

Travail in the tropics

*Marines and Peace
Corpsmen in Asia lure
Philadelphia tv crew
9,000 miles to film
“color” interviews*

‘Camera truck’, Far East style



Minute Costs and Program Costs

From here, it looks as though the networks have outfoxed themselves with a sensible device that is long overdue—a flat-out minute cost for a television network spot. The cost of the minute, with minimum discounts for the 52-week advertiser, is the bottom of the line that advertisers have long dreamed of—provided that the cost is a fair one and the cost-per-thousand homes delivered within reason. Big “ifs,” but reasonable expectancy of satisfaction.

The annoyance of extras for this, and extras for that, that have plagued the show buyer, will probably be a thing of the past in the near future. Soon, even extra commercial charges for rehearsal, with a different crew from the one that will work the show, and other petty bits of arithmetic, will all be wrapped in a neat little bundle. Only the largest advertisers will miss the fun of buying a program and time separately. And even they haven't had the fun of late that they used to have.

The agencies will end the tug of war between media and program executives. Either one of them can buy this way and they are a lot less likely to louse up the figures in the program department than they did in the past. Chances are a programming-oriented guy, whatever he may be called, and whatever department he may be in, will be the genius who cleverly picks a hit show. As always the turnover will be high.

The buyer will pay more for minutes in a hit show, or a potential hit show, than he will for an average rating. Low-rating shows, or special interest shows will be proportionately priced. Daytime will be uniform and not too different from present patterns. Bargaining will continue to prevail on unsold merchandise.

This, then, is the dream world of the advertisers, the networks, the buyers, the sellers, the bookkeepers, the advertisers—hallelujah! So where is the serpent in paradise? The suppliers, of course, are driven to deal with a triple source of market, the FCC is hurt that their edicts of sharing program responsibility are defeated by default, the show biz moguls will miss their buying and supervising via long trips to California, but all that will pass as the method becomes as logical here as it is in the British tv system or in other countries where the advertiser has nothing to say about programs. Commercial production will command the attention of even higher-level executives as they recapture the good life via another avenue. More and more commercials will be made in California, Europe, Latin America, the West Indies, and the Orient. The commercial will indisputably be the thing.

There is only one flyspeck on the horizon. That is program cost to the network. The old formula was to bargain for a program, add time and other costs and reach an end price. The program producer would lose

money on first-run nighttime and hope to make it up in reruns, syndication and ultimately in sales of his negatives. This old formula meant that a half-hour unit cost the network or advertiser \$50-60,000 and the hour \$125,000 in general. Reruns of 50 per cent or less made the yearly cost, depending on number of re-runs, about \$2 million to \$2.5 million. Hour shows were double that.

Now let's look at how flat minute prices would help the program producers. Say a network sells three minutes per half-hour at \$40,000 per. That's \$120,000 a week or \$6,240,000 in a year. It pays out \$1 million to the affiliates, keeping \$5,240,000 gross. Of this, \$1,048,000 would constitute 20 per cent profit before taxes. And \$4,192,000 would be left to pay for the program.

This formula would theoretically allow networks a substantial profit and still leave the programmer almost twice what he has been getting. Even allowing for network overhead there is still at least \$1 million more available for programming with the networks making a handsome profit.

Take that rare commodity—motion pictures. A single showing of a feature is worth \$300,000, but the second run is worth exactly the same. On a 30-original, 20-rerun basis and allowing for repeat costs a producer can get \$250,000 a show per year and that, baby, is going to make a lot of treasurers happy and a lot of money lenders mad.

RATE GUIDE
CBS
TELEVISION NETWORK
64563

The graphic features a large, bold title on the left side. To the right, there is a dense, small-print text area that appears to be a reproduction of a newspaper clipping or a detailed rate schedule. The text is too small to read clearly but seems to contain various columns of numbers and descriptive text related to television advertising rates.

Even the lowly daytime producer of a serial or game show can expect \$50,000 a week. All this is predicated on rates remaining the same, which is a dream world no one really ever expects.

Once the network separates time and talent it has set a double standard of negotiation. When that stops, the network becomes partners with the program producer and may be asked to account for profits on an equitable basis.

As always, the most desirable shows will get the highest prices. But the smart money is betting that the composite pressures will cost the networks 20-30 per cent more for programs on the average. But, no tears—no flowers. The basic idea is sound and the bottom of the line for everybody is jolly dee.—J.B.

Film/Tape Report

FAMOUS OFF-CAMERA

Playing the vocal part of a small Alabama boy in the recent CBS-TV film version of *Now Let Us Praise Famous Men* was Zel de Cyr, who is well known for her work in tv commercials, although she is never seen in them. Miss de Cyr has handled vocal chores in thousands of commercials. In the CBS-TV documentary, the visuals were the still photographs of Walker Evans, and Miss de Cyr, along with actor Paul Hingle and others, spoke lines from the classic text of James Agee. With the exception of Miss de Cyr and Mr. Hingle, who is a Texan, the rest of the cast were Southerners. The actress researched her part so thoroughly that the Southerners swore her intonations were dyed-in-the-wool Alabaman.

With the growing number of commercials shot on distant locations, and a concomitant trend to visuals, away from stand-up spokesman staging, Miss de Cyr remarked there's a growing demand for off-camera voices. Sometimes she finds herself called to do a number of voices in a commercial, and to keep track of all the residuals thus engendered, she has employed a full-time secretary, and taken an office in the Henry Hudson Hotel.

HEADING OVERSEAS

Seven Arts joined the Motion Picture Export Association of America, as an associate member, thus bringing representation on MPEAA's tv export committee to a total of 13 companies.

FRESH FROM QUIXOTE-LAND

Carrying out plans reported in TELEVISION AGE last fall (Oct. 11, 1965), Movierecord of Spain has opened up a permanent promotional office in New York. Movierecord is a complex company that produces most of the tv commercials in Spain; owns most of the billboards and most of the movie houses (4485 out of 7902) in the country; prints posters

for pasting on the billboards and makes cinema commercials for showing in the movie houses; publishes a weekly magazine and sells space for a number of publications, and, through its subsidiary Videorecord, is the broker for 28 per cent of all the commercials time on the government network.

What is Movierecord seeking in the U. S.? In the exclusive interview with TELEVISION AGE last October, Jo Linten, board chairman of the Movierecord Grupo de Empresas, said the New York office would seek

to persuade U. S. agencies to shoot commercials in Spain.

In Spain, he said, there's "never any problem with the weather, and we've never made a commercial that cost more than \$10,000, whether it was one or 10 minutes in length."

FREE, IF YOU WANT IT

Tv stations are being offered, free, a five-minute tape of *The Remains* chanting *I Can't Get Away from You*, by Music Productions, Inc., of Boston. The group of students has played *The Ed Sullivan Show*, and Trude

Governor—or Program Director?

When political figures in the past have spoken out against certain kinds of tv programming, or even specific programs, the industry has usually been quick to point out that government has (or should have) very little to say on program matters. But what do you do when a governor of a state *praises* a station's particular program and asks that it be shown again in other markets? Chances are that you do exactly what KLZ-TV Denver is doing: you accept the governor's temporary role as a program director and promptly begin negotiations with other stations in the state to replay the program.



Mental torment: tv topic

The program in question, *Tomorrow Comes More Often Now*, was a December-run documentary on the work accomplished at Colorado State Mental Hospital. The film encompassed the hospital's activities, from an intimate look at a patient-doctor consultation period to the many problems in the maximum security ward. KLZ-TV program director Jack Shafer served as executive director on *Tomorrow*, with Jim Lannon directing, Rolly Dalquist handling

photography, and Carl Siskind both writing and narrating. The program reportedly drew considerable audience response, and also proved of great value to the State Hospital budget committee, which requested a screening during its annual budget presentation. According to program director Shafer, the committee "felt the documentary so clearly set forth the accomplishments of the hospital it would help justify any budget they might request."

Still it was the request of Gov. John A. Love that most pleased the station. Gov. Love not only simply asked for showings elsewhere, but proved himself to be a capable media planner by specifying the markets—"other Colorado cities, such as Colorado Springs, Pueblo, Grand Junction and Sterling." He noted, too, that "the objectivity with which KLZ-TV approached a subject often misunderstood by our citizens is in the highest tradition of public service."

Heller's in New York. The tape of *The Remains* was made for Music Productions by the Beacon Broadcasting Co.; it's also available on film transfer.

FEATURING THE FEATURES

Seven Arts chalked up sales of packages in its *Films of the '50's and '60's* bundles in 14 markets. *Volume 8* (42 titles, 20 of them in color) went to WMAR-TV Baltimore, WAII-TV Atlanta, WGHP-TV Greensboro, WKTU Utica, KHOL-TV Kearney, WLEX-TV Lexington, KVOS-TV Bellingham and KMED-TV Medford, which also took *Volume 9*. The 215 titles in *Volume 9* package went to KOGO-TV San Diego, WBTU Charlotte, WJET Erie, KVAL-TV Eugene and the Medford station. *Volume 10* (41 titles) went to KATC Lafayette and WEEK-TV Peoria.

Meanwhile, one station, WHEC-TV Rochester, scheduled 38 of the Seven Arts features for colorcasting in an 11-week stretch starting last month. The CBS affiliate is running the features in its *Late Show* and late-afternoon slots.

Embassy Pictures TV sold titles from its *Adventure 26* catalogue to WCAU-TV Philadelphia, and its *Sons of Hercules* features to WFTV Orlando, which will run them as 26 cliffhangers. To KOVR-TV Sacramento Embassy sold *Dodo—The Kid from Outer Space*.

Storer Broadcasting set up a central film buying office in New York, to buy feature films for the company's five tv stations. Robert Guy, Storer's program development manager, will be in charge. The central film buying will be for features only, although Mr. Guy will coordinate buys of syndicated series "when multiple station buys appear feasible."

ON THE DOTTED LINE

Seven Arts sold *The Gypsy Rose Lee Show* to five more stations, and secured renewals for the strip show in another five. The newcomers to the Gypsy lineup: WOR-TV New York, WJAR-TV Providence, WVEC-TV Norfolk, KXTV Sacramento and WDBO-TV Orlando. The renewers were KABC-TV

Advertising Directory of SELLING COMMERCIALS

Abbott Laboratories • Tatham-Laird & Kudner



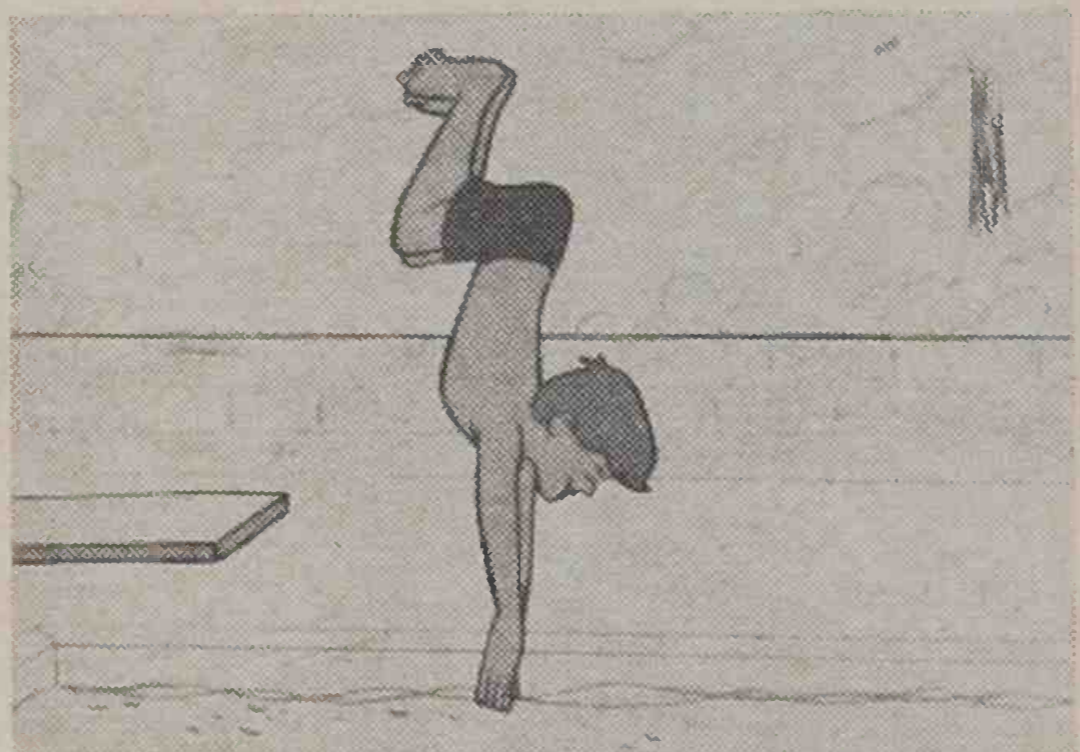
FILMFAIR, HOLLYWOOD

CBS Television Network



DOLPHIN PRODUCTIONS, INC., New York

American Legion Auxiliary



BANDELIER FILMS, Albuquerque

Chemical Bank New York • Benton & Bowles



CKH, LTD., New York

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



WYLDE FILMS, INC., New York

Clean Air • Mogul, Baker, Byrne, Weiss



PABLO FERRO, FILMS, New York

Bosco • Dancer-Fitzgerald-Sample



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Colgate "007" • Ted Bates



FILMEX, INC., New York

Los Angeles, WBKB Chicago, KGO-TV San Francisco, WLBW-TV Miami and WRVA-TV Richmond.

Triangle put *Step This Way* into international syndication, after kicking off the half-hour dance show on 13 markets in a Colgate-Palmolive buy.

Meanwhile, Triangle put into syndication *High and Wild*, a half-hour color series produced and narrated by Don Hobart. The 52 episodes in the series cover subjects ranging from mountain climbing to moose hunting to sled dog racing, shot on locations from the Andes to Alaska. The six Triangle stations lead off in the lineup for the series.

Triangle also acquired exclusive tv rights to the Daytona Continental sports car marathon, a 24-hour event which took place for the first time this month. With the color footage, Triangle is making a half-hour program for syndication, and is also contributing a report on the race for ABC-TV's *Wide World of Sports*. In addition, Triangle plans to use some of the footage in a special called *The American Challenge*, a documentary on the attempts of American auto manufacturers to beat out the Europeans in grand prix racing.

Meanwhile, Triangle sold its color package of auto racing specials to KING-TV Seattle and KCFT-TV Concord.

ABC Films sold *Girl Talk* to WFIL-TV Philadelphia and WNBC-TV Binghamton, thus placing the daytime strip on five of the Triangle stations (all but WLYH-TV Lancaster-Lebanon). On WFIL-TV and also on

another Triangle outlet, WNHC-TV New Haven, the *Girl Talk* halfhours will be run back to back, making it a one hour show, five days a week in those markets. Virginia Graham will tape special bridges to connect the back-to-back segments. Commenting on the move, Jack Arbib, executive vice president of ABC Films, said the reason for the Triangle stations' back-to-back slotting was to hold on to the audience of women tuned into the half-hour show.

The NBC-TV owned stations division renewed *P. D. Q.* from *Four Star*, for four of the network anchors: WNBC-TV New York, WMAQ-TV Chicago, KNBC-TV Los Angeles, and WRC-TV Washington. The network's owned stations division was the first to buy the show when it was launched last year; the game show is now syndicated in 20 markets.

Radiodiffusion Television Francaise bought 26 additional episodes of *The Untouchables* from Desilu Sales. Similar deals for the *G-Man vs. Mafiosi* saga were made by the Scottish and Welsh Tv operations, according to Peter Cary, Desilu Sales managing director for London and the Continent.

COMMERCIAL CUES

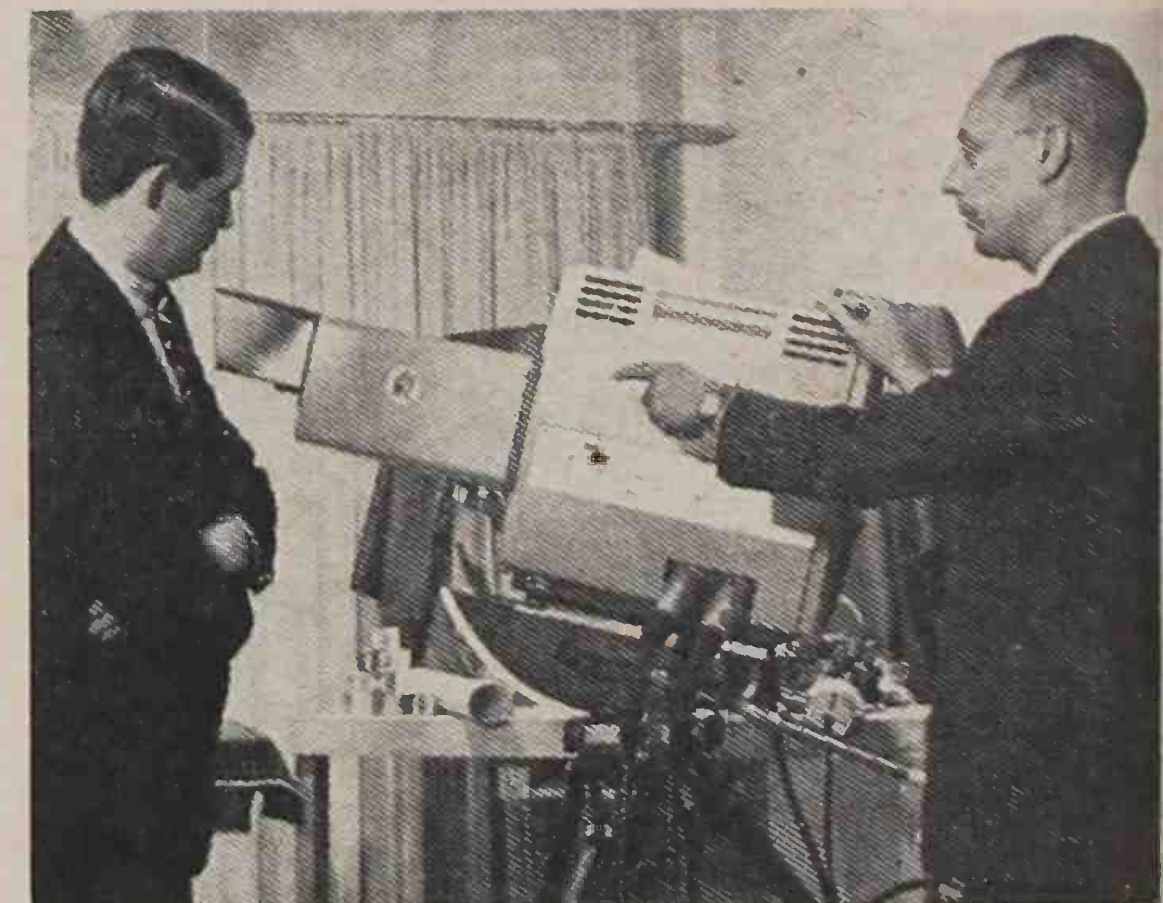
Tahiti used to be a place where a man could "get away from it all," flee responsibilities (and civilization) and end his days with rum and vahines. But now in the jet age it has become a colorful backdrop to a commercial, a no-longer-inaccessible location. Returning last week

from the island of Gauguin to the slush of New York was Larry Doheny, staff director at Rose-Magwood, toting thousands of feet of color film. The footage will be edited into an 80-second Doyle Dane Bernbach commercial for Chemstrand. Sporting sarongs made of Chemstrand in the film is Tarita, remembered as Marlon Brando's incitement to *Mutiny on The Bounty*.

Mr. Doheny had gone to Tahiti after finishing a job in Dublin for Carling beer. With him on the Polynesian sortie went Ernesto Caparros, chief cinematographer of Rose-Magwood; Jack Reynolds, vice president in charge of the studio's West Coast office, and Del Nodien, production manager.

Focus Presentations turned out three commercials for Ogilvy & Mather for Imperial Margarine.

Reeves Sound Studios acquired two Norelco PC-60 plumbicon color tv cameras for its video tape operation, for shooting color commercials which are recorded on Reeves' high-band video tape recorders.



Reeves' New Color Baby

The Hollywood Advertising Club reported that 1,482 tv commercials have been entered in the sixth annual International Broadcasting Awards contest. For the first time, entries were received from Switzerland, Italy, Hong Kong and Jamaica. Some 19 other foreign countries are represented in the competition, with 59 entries from Japan alone. The winners will be announced March 15 at a banquet in the Hollywood Palladium.

Ampex reported that some 100 orders for The Marconi Company's new transistorized tv color camera had been placed by U. S. and Cana-



PACIFIC COMMERCIALS

A DIVISION OF
PACIFIC TITLE AND ART STUDIO
HOLLYWOOD, CALIFORNIA 90038

Advertising Directory of SELLING COMMERCIALS

ian companies, including 39 for CBS-TV. The Mark VII camera goes into commercial production in July. The \$85,000 camera uses four dumbicon pick-up tubes—one for each of the tv primary colors, red, blue and green, and the fourth for the luminance signal, or normal black-and-white. The Mark VII has a built-in relay optical system which allows for the use of any standard image orthicon lens.

SALOON SYNDICATION

Official Films is getting into the Scopitone act, with the setting up of Color-Sonics Inc. to make and distribute a "multi-selection, coin-operated audio-visual machine." In other words, a juke box with moving pictures. Participating with Official in the new firm are Intersphere Development Corp., which has developed something similar to Scopitone, and a Massachusetts electronics manufacturer, National Co. Louis C. Lerner, board chairman of Official, is also board chairman of National. Official will make films for the machines in Hollywood, and Color-Sonics will place the devices in bars, hotels, and restaurants.

HELLO, DOLLY

ColorTran Industries is marketing a compact, highly mobile, hydraulic crab dolly. Only some 26 inches wide and 39 inches long, it can move into confined areas, be taken apart into two sections and transported in a passenger automobile or as excess baggage on a passenger plane. It is stable enough to accommodate a BNC camera rig along with camera operator and his assistant and has front wheel steering. The dolly's silent telescopic hydraulic camera lift can work at any rate of rise or descent, and can be operated either by the cameraman (using a foot pedal) or by the grip, through a manual lever at the rear. The lift runs on CO₂ bottles; no need to plug in.

The dolly can be steered in three modes: front wheel steering to crabbing, and to rear wheel tracking, and from crabbing to rear wheel tracking.

Dash



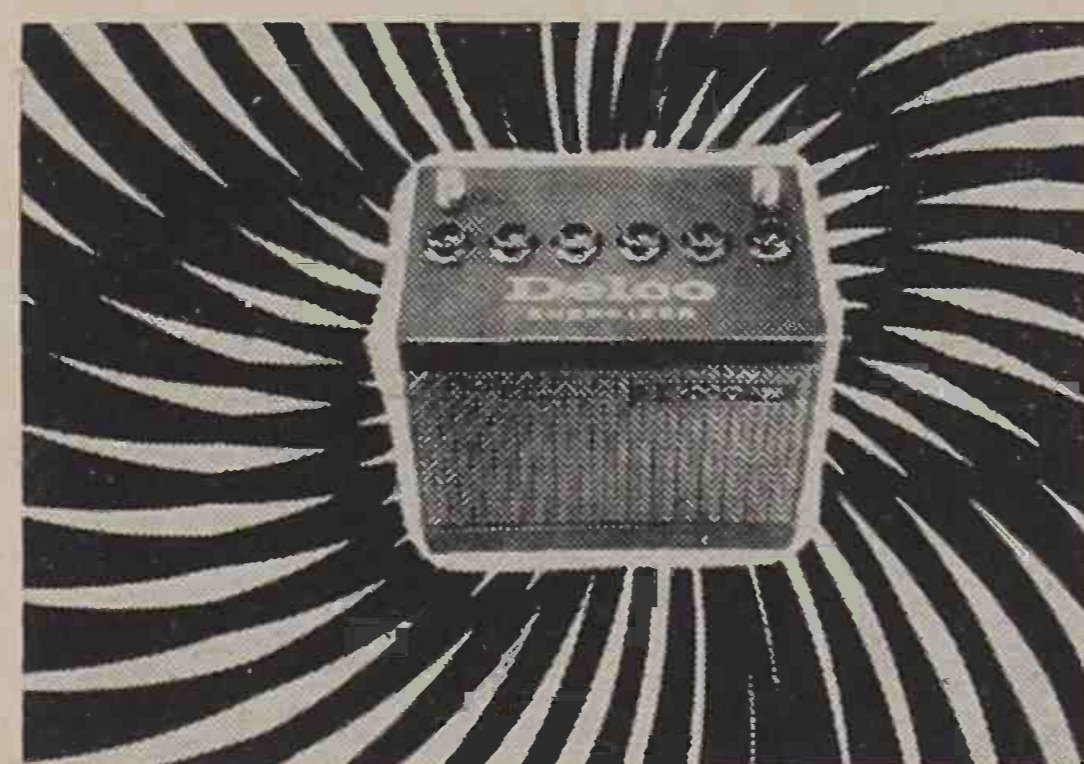
GERALD SCHNITZER PRODUCTIONS, Hollywood

Dodge • BBDO



PACIFIC COMMERCIALS, Hollywood

Delco • Campbell-Ewald



HANNA-BARBERA PRODUCTIONS, Hollywood

First National City Bank of New York • BBDO



VIDEOTAPE CENTER

Dial Soap • Foote, Cone & Belding



FILMFAIR, NEW YORK

G-E Cordless Electric Knife • Clyne Maxon



TVA-LEMOINE ASSOCIATES, INC., New York

Dr. Pepper • Grant Advertising



KEITZ & HERNDON, INC., Dallas

Gillette Safety Razor Co. • Clyne Maxon



ELEKTRA FILM PRODUCTIONS, INC., New York

ZOOMING IN ON PEOPLE

HERBERT G. RICHEK was promoted to vice president and director of theatrical and television film services at Seven Arts. He had been director of operations for the company since



MR. RICHEK

it was set up in 1960. In his new post he will be in charge of rawstock purchases, dubbing and titling of foreign films, print handling and shipping. He will service all divisions of the company. Before joining Seven Arts Mr. Richek was with Eliot Hyman's Associated Artists Productions as operations director. He entered the tv industry in 1951 as head booker with Motion Pictures for Tv. Earlier, he was with United Artists as an exchange manager.

HUBBELL ROBINSON joined ABC-TV as executive in charge of production for ABC '66 (working title for the network's "culture hour" next season). Mr. Robinson was at one time executive vice president of programming at CBS-TV, and earlier was with Young & Rubicam.

CBS-TV promoted J. NORMAN NELSON to director of program practices, Hollywood.

S. MARK SMITH resigned as Eastern executive producer of MCA.

BUDDY HOWE was elected president of General Artists Corp, replacing LAWRENCE R. BARNETT, who had resigned as president and chairman of the board. Elected chairman of the board of GAC was AARON HEINE. HERMAN RUSH was elected executive vice president in addition to his duties as president of GAC's tv division.

GEORGE FIELDS was named general sales manager of Audience Studies (Japan) Inc., reporting to Arnold Gilbert, vice president in charge of ASI's Japanese division. Mr. Fields has been with the Australian affiliate of Daniel Starch and Staff, McNair Survey Pty. Ltd. Earlier he was com-



MR. FIELDS

mercial research manager of Australian Sisalkraft Pty. Ltd. (now St. Regis-Williams) He is fluent in Japanese.

DAVID L. WOLPER went to Monte Carlo early this month as a judge in Monaco's International Tv Festival.

STAN LEVINE joined Walter Reade-Sterling, television division, as di-

rector, advertising and promotion reporting to Guy Biondi, vice president, advertising and publicity. Last year, Mr. Levine worked on three 60-minute documentaries for National Educational Tv (NET). Before that Mr. Levine was staff writer with NBC-TV, as publicist for Johnny Carson, Jack Paar and *That Was the Week That Was*. Earlier, he handled public relations for NBC International, and was manager, trade press, of NBC Films.

Prior to NBC-TV, Mr. Levine worked in network program development at General Artists Corp. (GAC), and earlier, was a script writer and news editor for Warner Brothers Pathe.

KLAUS J. LEHMANN joined ABC International TV as manager of program business affairs. He had been with Trans Lux Tv as production supervisor on *Mack and Myer for Hire*. Earlier, he went to Germany to produce specials and documentaries for Norddeutscher Rundfunk, and developed a show called *Mad Libs* for a Canadian producer. For Radiodiffusion Television Francaise, Mr. Lehmann made a special on John Glenn. Earlier, Mr. Lehmann wrote radio and tv scripts for Donahue & Coe. At the outset of his career, he worked at WKAR East Lansing.

WHEELS AND DEALS

Mattel, Inc. continues as licensing agent for *Flipper*, after contract was renewed with MGM and Ivan Tors. Last year the toy company licensed 16 firms to make wearables, games, novelties based on the dolphin character.

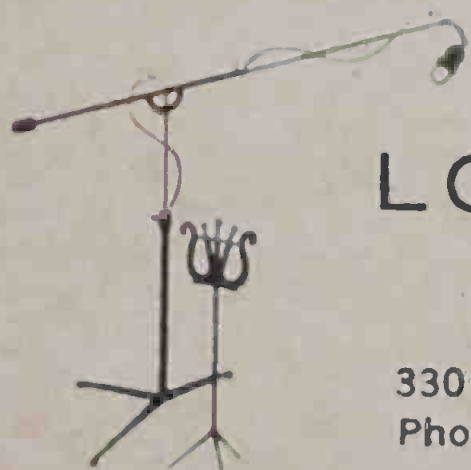
American Express appointed Robert B. Wolcott Associates as public relations counsel for its part in the Montreal world's fair, *Expo 67*, coming up next year. American Express distributes advance admission tickets to the fair in the United States to boost tourism.

SHOOTING SKEDS

Larry Harmon Pictures Corp. opened up an office in New York, headed up by vice president Robert Gertz. The company is at work on

**MOST
MUSIC
HOUSES...**

... are up-to-date. At LFP we think that's yesterday's news. Not good enough. Not for the producer who has to solve tomorrow's problems. Take the under-30 market. Growing and changing. The approaches have got to change. Give us a buzz. We'll skip what's new. It's too late. Let's talk about what's going to be new. MU 7-1680.



LORIN-FRANK PRODUCTIONS INC.
MUSIC FOR ADVERTISING

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

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

130 color half-hours of *Bozo's Big Top*, in production at WHDH-TV Boston.

Last month Harmon licensed Wolper Productions to turn out 156 five-minute Laurel & Hardy color cartoons, with Larry Harmon as the voice of Laurel.

To take *Bozo* on the road, the Harmon company appointed five sales directors: Murray Slater for commercial spots, Gus Nathan for the Northeast, Ken Weldon for the Midwest, Elmer C. Bieser for the Southwest and Frank Stone for the Southeast.

Wolper Productions is working on *Jimmy Breslin's New York*, an hour documentary with the New York Herald Tribune columnist.

In Paris, Racine Films completed *Ballet for Skeptics*, an hour special commissioned by Xerox through Papert, Koenig, Lois and set to be telecast on NBC-TV March 11. In the show choreographer Roland Petit shows how a ballet is put together, then presents the completed dances, with Zizi Jeanmaire, dancers from L'Opera and La Scala Milano. Through Desilu Sales, which represents Racine in the U. S., Xerox has taken an option on a series of shows along the lines of *Ballet for Skeptics*, shows explaining the arts to audiences ignorant of them.

American Motors, through Benton & Bowles, is underwriting *Carol plus 2*, special with Carol Burnett to be telecast March 22 on CBS-TV. Bob Banner Associates is producing the show at CBS Television City. The "Two" in the title are Lucille Ball and Zero Mostel.

Videocraft International got the go-ahead from ABC-TV for its color cartoon version of *King Kong*, to go into the network's Saturday morning lineup in the fall. Supervising the production are Arthur Rankin, Jr. and Jules Bass.

For ABC-TV's prime time next season, MGM-TV is developing a storytelling hour, to be called *Off to See the Wizard*, with wraparound material featuring *Oz* characters, in animation. Among the tales to be told by the *Wizard* are *The Adventures of Huckleberry Finn*, *The*

Advertising Directory of SELLING COMMERCIALS

Humble Oil & Refining Co. • McC-E



PELICAN PRODUCTIONS, INC., New York

Oscar Mayer "Wiener Stand" • J. W. T.



MARK SHAW ASSOCIATES, INC., New York

Institute of Life Insurance • J. W. T.



JERRY ANSEL PRODUCTIONS, INC., New York

Personna • Benton & Bowles



TV GRAPHICS, INC., New York

Nabisco Famous Chocolate Wafers • McC-E



PAUL KIM & LEW GIFFORD, New York

Quaker Oats Life Cereal • DDB



PGL PRODUCTIONS, INC., New York

Ohio Art Company • Bonsib, Inc.



JAMIESON FILM COMPANY, Dallas

Jos. Schlitz Brewing Co. • Leo Burnett



MID-AMERICA VIDEO TAPE PRODS., Chicago

Advertising Directory of **SELLING COMMERCIALS**

Sealy Mattress • Earle Ludgin



ROBERT CARLISLE PRODUCTIONS, Hollywood

Southern Icee Corp. • Norsworthy Mercer Inc.



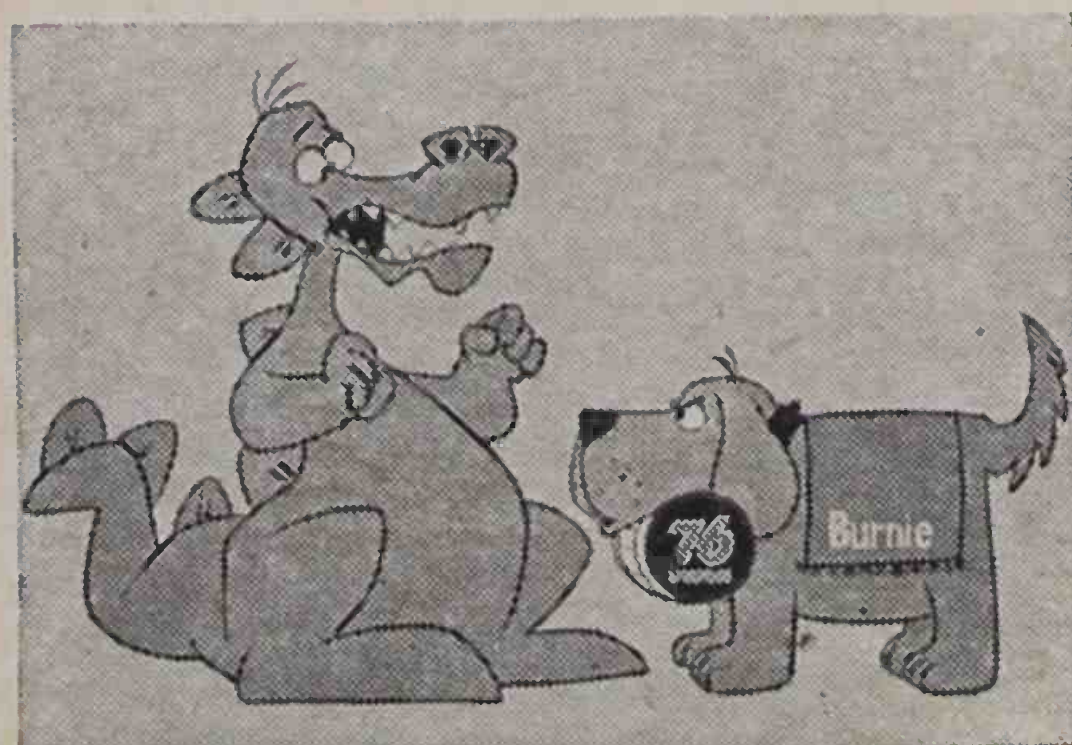
FIDELITY FILM PRODUCTIONS, Dallas

Taystee Bread • J. W. T.



SARRA-CHICAGO

Union Oil Co. • Smock, Debnam & Wadell



PANTOMINE PICTURES, INC., Hollywood

Plymouth Adventure, The Glass Slipper, and Zebra in the Kitchen. Laurel & Hardy, and Tarzan, will also be worked in.

For NBC-TV, Bob Stewart Productions finished a pilot for a game show called *Give or Take*, with Jack Clark as master of ceremonies.

'67-'68 PILOTS

Talent Associates is working on a pilot called *Run, Buddy, Run*, a parody of *Run for your Life*. Elsewhere on the Coast, plans are afoot for a series to be called *I Cover the Waterfront*.

COMMERCIALS FACES

Pelican Films named RUTH GENCH as production manager for the film company's animation division. Before joining Pelican she had been with Paramount Cartoons as production manager, and has a total of 15 years experience in commercials production.

ROBERT M. FOX joined VPI as a producer and sales representative. He had been with MPO Videotronics in a similar capacity.

HERBERT S. BULL, executive tv art director of J. Walter Thompson, Chicago, since 1955, joined Fred A. Niles Communications Centers as a



MR. BULL

director. In his 11 years at Thompson, Mr. Bull had a hand in most of the commercials turned out by the agency. Before joining JWT he was with Needham, Louis & Brorby and before that, from 1947 to 1952, with McCann-Erickson in New York as a tv art director.

JOHN BATES joined Frank Brandt

and Associates as a producer. He had been with Lambert & Feasley, W. B. Doner, J. M. Mathes, Ruthrauff & Ryan and Kenyon & Eckhardt. Mr. Bates was the second agency producer to join the Brandt studio this year, following RICHARD GRAY, who had been with Geyer, Morey, Ballard working for American Motors with *The Danny Kaye Show*.

Keitz & Herndon, Dallas, promoted JOHN BRONAUGH to vice president-production manager. He joined the



MR. BRONAUGH

studio in 1953. Mr. Bronaugh also heads up Optical Printing, Inc., an in-plant subsidiary of K&H.

CRAWFORD HAWKINS moved from Wilding in Chicago to the company's New York branch, to work with Robert Kohlrust, production manager of Wilding Productions in New York, in developing more tv commercials activity for the studio. Only about 10 per cent of the company's filmmaking work in New York has been in commercials.

JOHN COOTS joined Mark VII Commercials as production supervisor.

SY WEISSMAN joined VPI as a director. He had been with Ansel/Shaw before that studio split into two separate studios, and earlier, was with Vision Associates, Dynamic Films, and MPO Videotronics.

Meanwhile, VPI of Florida made a leasing arrangement with Studio City, the new facility which opened earlier this month, as did Colodzin Productions and, as reported earlier, Van Praag Productions.

Drew Lawrence Productions opened a business office in Chicago.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Without a color television set it is impossible to tell whether the commercial you're watching is in color or black-and-white. This fact has presented somewhat of a new problem to some advertisers who are spending considerable amounts of money to make elaborate color commercials. A few have been rather irked to discover that, on some occasions, their color extravaganzas are being aired in black-and-white on stations advertising color facilities. In that, at present, no premium is being charged for color spots, there seems to be no legitimate grounds for the advertiser to get too incensed. He is getting his money's worth in terms of airtime, even if not his value's worth in terms of glamor.

At the moment it is difficult for the advertiser or agency to keep track of exactly what happens to his commercial. He receives an affidavit confirming that the spot was indeed shown, but there is no provision to include the information that a technician threw the right switch to make the sell come over in glorious tint. Only a few monitoring services are now equipped to report the results of the extra color expenditure. BAR, an audio-only monitoring service, says, "As yet we have not made any official notice

of color, because, frankly, we don't know how to go about it." Video-ReCORD, Inc., (formerly U.S. Tele-service) does have facilities to monitor color commercials across the nation, but only on special request. Even the printed report forms that the firm's coast-to-coast monitors use don't yet have a special place for a report on the tint of a commercial, though new forms are in preparation.

A spot check of a number of major reps indicated that there had been no requests so far, for "make-



Nathaniel Gayster, formerly a media planner at BBDO and assistant vice president and media supervisor at Ted Bates, was named media director at Warren, Muller & Dobilowsky, Inc. New York.

goods" because a color commercial was mistakenly run in black-and-white. The consensus was that if the contract had stated that the commercial was to be shown in color, then a make-good would be allowed on the same basis that would apply if the wrong film were shown.

The problem is not a major one at present. Most stations equipped for tint are not so deluged with color commercials that they cannot handle all of them properly. Even though there is little likelihood of a surcharge applied to color spots, it looks like the regulation of color commercials will someday be a minor problem.

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

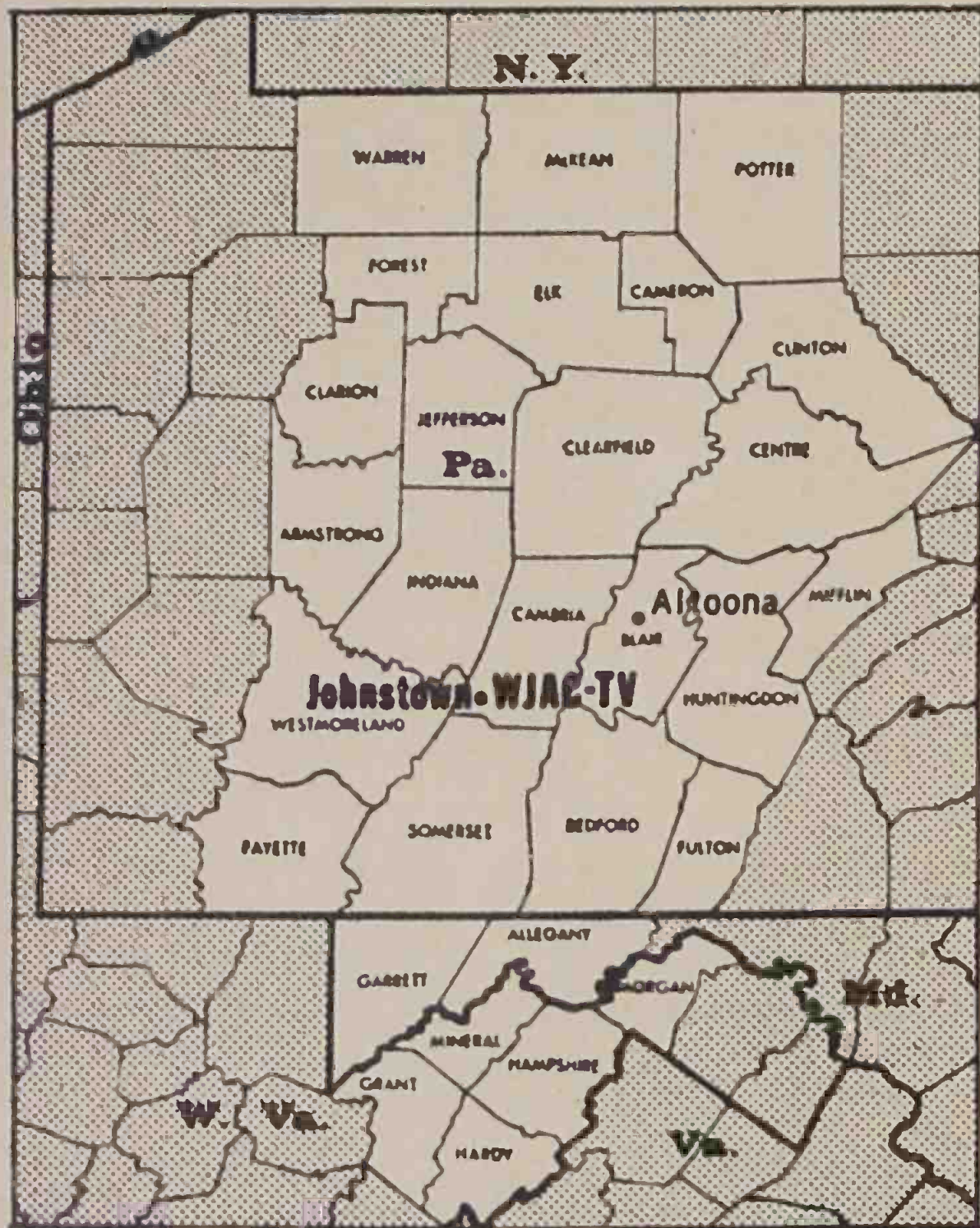
Alberto Culver Co. (BBDO, Chicago)

After a short absence from spot this advertiser returned in a modest way last fall. Alberto's HAIRSPRAY will be advertised in a selected number of markets until the beginning of March. Day and fringe minute spots are being used. Kenlyn Wells is the timebuyer.

Allstate Insurance Co. (Leo Burnett Co., Inc., Chicago)

Fringe and primetime minutes and 20's are slated for use to reach men who are the prime insurance purchasers. ALLSTATE insurance will be touted starting February 28 in a 30 week period

what's in the middle makes the big difference:



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

Number of Counties Covered . . . 31

TV Homes in Area . . . 538,500*

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

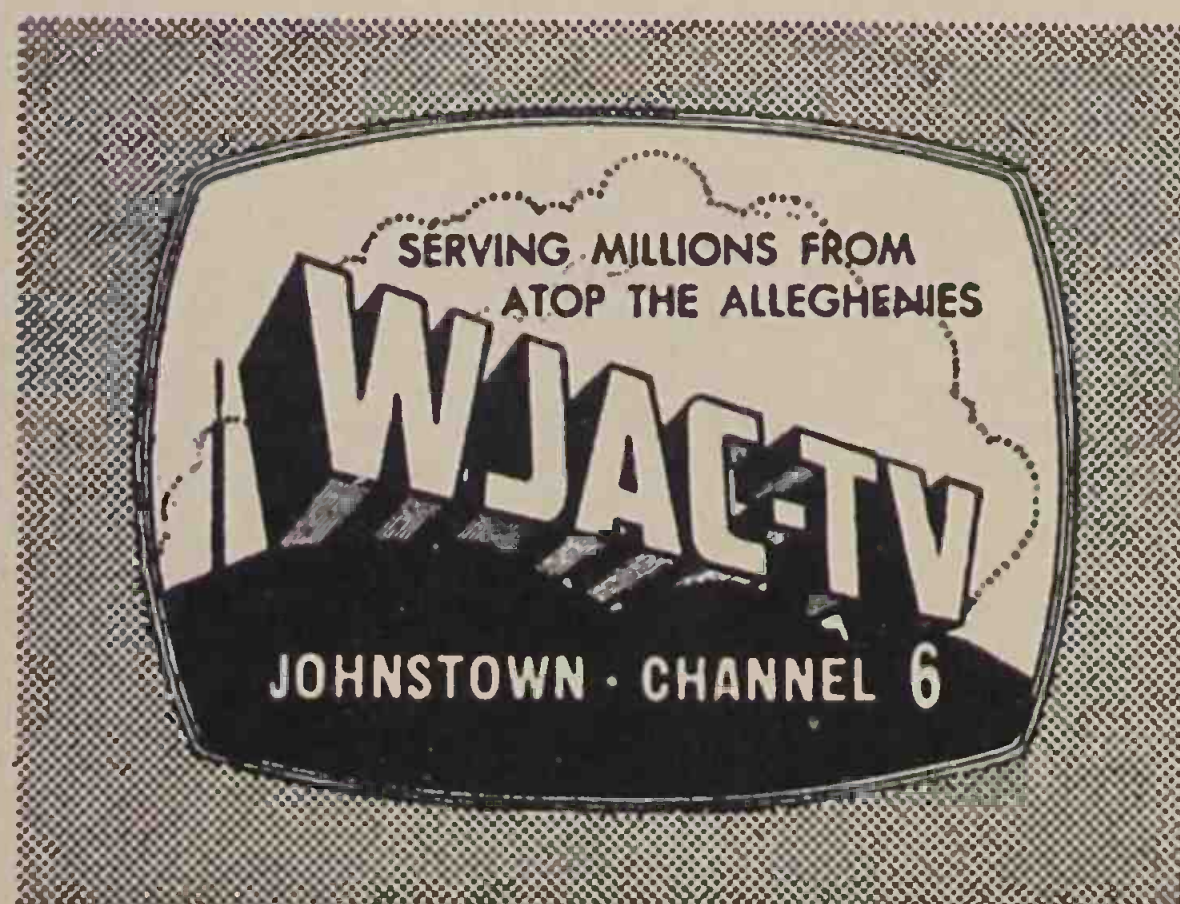
National TV Market Position . . . 27th**

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

*ARB TV Home Estimates, September 1963

**Television Magazine '64

America's 27th Largest Market



Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

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

Spot (Continued from page 51)

of activity. The markets are in the top 20. Terry Kolman is the buyer.

American Tobacco Co.

(Gardner Advertising Co., Inc., N.Y.)

Eight weeks of spots break this week for TIPTON cigarettes. Prime 20's are set in ten markets to reach men. Rosemarie Vitanza is the buyer.

Campbell Soup Co.

(BBDO, New York)

March 6 is the kick-off date for a half-year's activity for the various CAMPBELL SOUPS. One of the few advertisers to use a lot of 30's Campbell has these spots slated in daytime slots to reach women who plan meals. Neil Faber is the media contact.

Charles of the Ritz, Inc.

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

A heavy campaign of 20-25 spots weekly will be used to sell JEAN NATE in six top markets. The activity, breaking March 1, will employ minutes and 20's in prime and fringe timeslots. The advertisements will run for one month. Lydia Blumenthal is the buyer.

Cities Service Co.

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

This week is the beginning of a six week campaign for CITIES SERVICE gasoline. Cold weather starting is the theme of these spots, seen in 16 selected top cold weather markets. Fringe minutes and prime 20's are set. Marion Jones buys.

Coca-Cola Corp.

(Marschalk, Inc., N.Y.)

One month of activity breaks at press date for MINUTE MAID orange juice. Fringe minutes and prime 20's are being used to reach breakfast planners. Dave Murphy is the buying contact.

Continental Baking Co.

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

One month of minute spots for HOSTESS FRUIT PIES is slated to begin February 28 in nine selected markets. The daytime and fringe commercials are directed at dessert buying moms. George Bock is the buying contact.

Emle Mills

(Nadler & Larimer, Inc., N.Y.)

Long range planning has been laid for this manufacturer's hosiery. A spot campaign is tentatively set for early fall in a selected number of markets. Minute commercials are planned. The buyer is Harvey Herman.

Ford Dealers of America

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

Six weeks of spot activity has broken in 10 markets for FORD DEALERS. Prime, early and late fringe 20's are being used to reach men. Dave Rogers buys. A second flight is primed to break April 4 in nine selected markets, using minutes and 20's. Bob Guthrie is the buying contact.

General Foods Corp.

(various agencies)

Foote, Cone & Belding bids goodbye to KOOL AID with this campaign breaking February 28 in six selected markets. Bill Doyle is the buyer who has placed this spot activity which will run until March 31, using fringe minutes. Frank Roth at Benton & Bowles is planning a spot campaign for CORNFLAKES & BLUEBERRIES, slated to reach 15 markets. Break date is still uncertain at press date. The whole line of FRUITS CONTINENTAL will be touted in a year-long campaign breaking this week in four top markets. Three fringe color minutes weekly will be used to reach the lady of the house. Bill Dwyer buys at Young & Rubicam. Also at Y&R, Dick Matullo has set up a new year of JELL-O activity in a small number of markets. Day and fringe minutes are being used.

Gallo Wineries

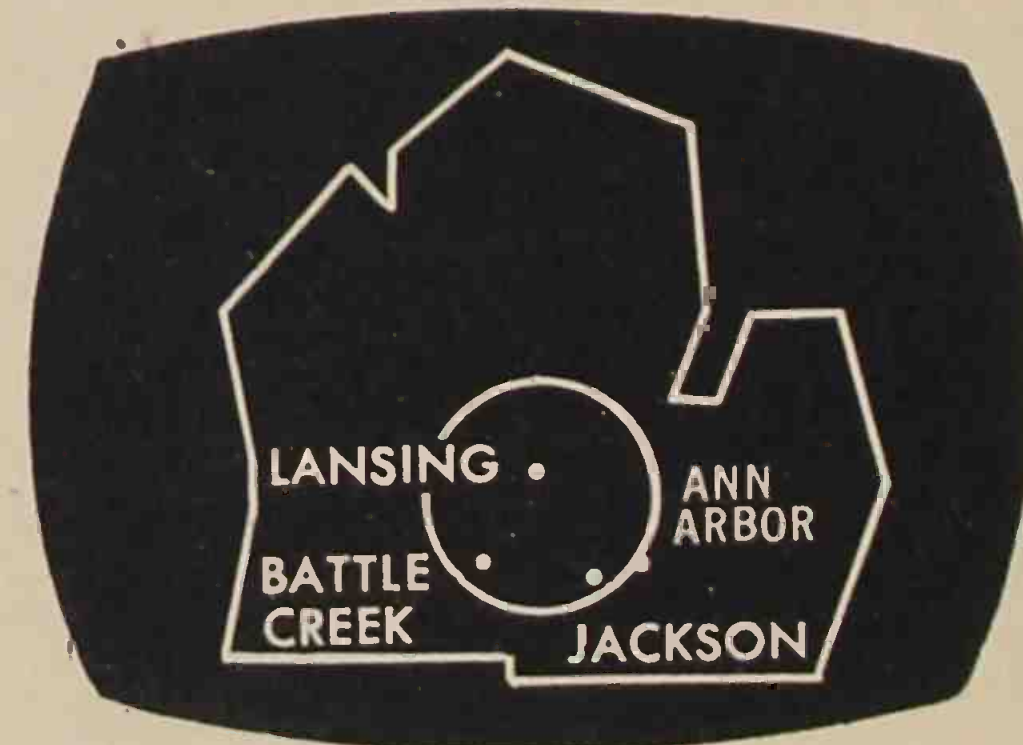
(Leo Burnett Co., Inc., Chicago)

Twenty markets are seeing increased activity for GALLO WINES, especially Gallo Sherry. The commercials are running in prime and late fringe timeslots in order to reach men. Minutes and 20's are being used. Bob Gard buys.

Hamm Brewing Co.

(Campbell-Mithun, Inc.)

Five flights are set at press date for HAMMS BEER. Minutes and 20's are slated in a large number of selected central and western markets. The flights (Continued on page 54)



talk to the Young Men about WILX . . .

National Representatives:

YOUNG TELEVISION CORP.

One Buyer's Opinion . . .

"TAKE A REP TO LUNCH"

Much of the glamour that surrounds one's early days in a media department stems from the rep lunches. The idea of "freebies" at famous, midtown eateries, with the appropriate beverages, is one that inspires envy in even the most callous of friends. But too often the objective of these joint meals is lost. We who buy spot tv do not believe the reps who call on us merely seek to court favor. Certainly, in today's market, the spot buyer often has little bargaining power, and can find himself at the mercy of a rep's ability to provide a good schedule for his client through original availabilities and actual confirmations.

What then is the purpose of these midday get-togethers? Rather than to fill our stomachs, their aim is to cement the relationship between salesman and buyer. While this fact should come as no surprise, consider the irony of the rep perpetually paying for the lunch. Although the vendor traditionally woos the purchaser, this tradition is predicated upon a *buyer's* market, which simply is not the case. Realistically, we buyers (even in the same shop) are in competition for the service of each rep. Which of us will be called when a "hot spot" becomes available? Which buyer's make-goods are settled most quickly and with a gain in equity? How often do *you* have to wait for confirmations?

Of course a close relationship with salesmen may not result in better service. But it should promote greater understanding of each other's problems, from marketing strategy to failure of film to arrive on time. This mutual appreciation of the day-to-day travail of one another should result in a more *efficient* utilization of the service currently being extended, thus serving the needs of both buyer and seller.

Once the value of these joint meals is demonstrated, is there any reason to wait for the salesman's invitation? Court *his* favor! Invite *him* to lunch! Surely the economies of his expense account can be offset by a small *group* of us paying for one rep's lunch. Two or three buyers can easily defray the cost of one meal without sacrificing the intimacy of the occasion.

As most reps have expense accounts for these lunches, so too should buyers. With the best service for his clients his ultimate objective, the media director could institute a modified expense account for his buyers. These modifications should require that each buyer lunch with as many different reps as possible, not merely with his closest friends, and certainly not merely the few with whom he is currently dealing closely. This point is justified by our earlier observation that *understanding*, not increased *direct* service, is the fruit to be harvested from the media lunch. Obviously, the buyer's ability to appreciate and understand the salesman's duties and responsibilities is proportionate to the number of different reps with whom he lunches.

From a management standpoint, there will be cries of outrage from the above suggestion. Naive media directors will either say these lunches cannot pay off, or that they just can't establish expense accounts for their buyers. But if a buyer cannot profit from taking a salesman to lunch, can he profit from being *taken* to lunch by the same salesman?

At least, so long as buyers and reps are to exist on an equal plane, mutually working toward the most competitive schedule available, there can be no reason to share a meal without *sharing the check*. It is important that agency management foster this idea fully, in order to ensure maximum service to its clients.



Adam Young Speaks . . .

1966 COUNTRY MUSIC YEAR

Nineteen sixty-five saw the big surge in a move toward stations realizing the profitability of adapting the country western format. Nineteen sixty-six appears to be the year in which advertisers will place even heavier schedules on these stations so that they can derive the immense sales benefits of this format.

As representatives of a number of the major country music stations in the country, we have been asked what kind of audience these stations attract and have.

To begin with, the audience is almost entirely adult. Depending upon the market and the precise format used, the country music station will range anywhere from 85 to 95% adult listening. The great preponderance of listeners are in the young adult classification with the greatest number of children.

Demographic data shows, too, that this music has great appeal to people in middle and upper income groups and, on the whole, has very little representation in the lowest income group. A good example of this is the tremendous popularity of WJRZ, New York in Westchester County which is one of the highest per capita income counties in the United States.

The excitement over country music has resulted in all types of advertisers using this type of station in depth. Advertisers today appealing to the masses don't have to be sold on the fact that they reach an immense number of young adults with large families. Advertisers appealing to the upper strata are beginning to realize that this type of station is unusually productive in selling their products and services as well. There has been a rather dramatic increase in the use of this type of station by banks, insurance companies, high priced automobiles, airlines and a long list of other advertisers which normally use class media.



**adam
young inc.**

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

Agency Ads

GERALD WEIMAN, vice president and associate creative director, Pritchard Wood, Inc., was named creative di-



rector of the agency. Mr. Weiman has been with the agency since 1963.

DONALD INGRAM and ROBERT PROBST were elected vice presidents of Needham, Harper & Steers, Inc. Mr. Ingram joined NH&S predecessor DCS&S in 1963 as an account executive, and Mr. Probst joined predecessor Needham, Louis & Brorby in 1961.

EDWARD A. MCCABE was appointed a vice president of Carl Ally, Inc. Mr. McCabe, a copy group head, joined the agency in 1964.

GORDON WERNER was elected senior vice president in the international division at Ted Bates & Co., Inc. At the same time JAMES SUYDAM JR., was appointed a vice president in the division. Mr. Werner joined the agency in 1963 as an administrative assistant for international operations. Mr. Suydam, previously a vice president and account supervisor with Japan International, joined Bates in 1965.

HARVEY J. COMITA and ALAN B. MILLER were elected senior vice presidents and members of the board of directors of Geyer, Morey, Ballard, Inc. Mr. Comita joined the agency in 1965 as vice president and account supervisor. Mr. Miller also joined the agency in 1965, and was named a vice president in June of that year.

RUSSEL RHODES, vice president and director of European operations for Norman, Craig & Kummel, Inc., was elected a senior vice president of the agency. Mr. Rhodes will move from the agency's Paris office to London. Additionally, MORT WIMPIE joined NC&K as vice president, having previously been president of

Smith & Dorian Advertising.

ELIAS B. BAKER joined Street & Finney, Inc., as vice president and account supervisor on Colgate-Palmolive. Mr. Baker was formerly a vice president and account supervisor with Geyer, Morey, Ballard, Inc.

WILFORD L. THUNHURST JR. was elected a vice president of Erwin Wasey, Inc. He has been with the Pittsburgh office since 1961.

JOHN BLUMENTHAL was appointed vice president and creative director of the William Esty Co. Prior to



joining Esty, Mr. Blumenthal was associate creative director at McCann-Erickson.

WFAM HAS CHANGED THE TV PICTURE IN LAFAYETTE



There's a bright, NEW Television picture in Lafayette: With the swing to all-channel sets, WFAM's ARB "Able to Receive" figures were boosted 108% in a single year from Nov. 63 to Nov. 64. Meanwhile, the chances of reaching Lafayette from Indianapolis decreased, with Greater Lafayette CATV homes no longer receiving all three networks from Indianapolis. And, with WFAM now on CATV, it's the only CBS network affiliate for the 7,100 CATV homes in Greater Lafayette. "Hometown Television" serves a rich market, too! Greater Lafayette boasts a CSI/HH of \$8,540, making it 29th in the country. In Retail Sales/HH, Lafayette is the nation's fifth metro with \$5,819.

Source: SRDS CM Data 1-1-65

Greater Lafayette is Loaded

Population	92,200
CSI	\$221,687,000
Retail Sales	\$151,045,000
Food Sales	\$ 31,516,000
Drug Sales	\$ 6,944,000
Auto Sales	\$ 25,532,000

Source: SRDS CM Data 1-1-65

Represented by
Jack Masla & Co., Inc.



WFAM-TV

Channel 18

McCarty Lane — Lafayette, Indiana
Gibson 7-2113

Spot (Continued from page 52)

are from eight to 11 weeks in length and are directed at men in all markets. Tom Dooly is the buying contact.

Helena Rubinstein Inc.

(Fuller & Smith & Ross, Inc., N.Y.)

LONG & STRONG NAIL HARDENER will be advertised in television spots beginning at press date. The four weeks of activity will utilize prime 20's and early and late fringe minutes to reach women in a small number of selected major markets. The buying contact is Joel Kushins.

Heublein Co.

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

Thirteen weeks of activity for SNAPPY TOM TOMATO COCKTAIL resumes at press date in five selected markets. Early and late fringe minutes and prime 20's aimed at women will be used in all markets. Johnnie Johns is the buyer.

Howard Johnson Corp.

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

Early and late fringe minutes are slated for a February 21 kick-off in a large number of markets. Mary Jane Hoey is the buying contact.

Liggett & Meyers Tobacco, Co.

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

Fresh spot activity is under way for CHESTERFIELDS in 25 top markets. Fringe minutes scheduled around news

(Continued on page 56)

The impression made by the old Bert & Harry Piel commercials started Dave Meister on his advertising career. "Sure, they're funny," he thought, "but how much beer do they sell?" After graduating from Brown University with a bachelor's degree in economics in 1961, Mr. Meister went on to work on his MBA at Columbia business school. Though he was also holding down a job as a production supervisor in Revlon's New Jersey plant, he found the time to look into the advertising field, interviewing and reading on the subject. Then, in 1962, his Master's in his pocket, he started looking for a job in advertising.

Deciding that media was the field in which he was most interested, Mr. Meister entered the training program at Benton & Bowles and worked in the media analysis department for six months. He was then assigned as an assistant buyer on Texaco radio and placed spots for the gasoline manufacturer for the



next half-year. He soon broadened his media experience by buying on a number of accounts in and out of test market, and, in November, 1964, was promoted to full buyer on the Squibb account. Last spring, Mr. Meister moved up to a supervisory position on the Phillip Morris spot pool and now has two assistants under his direction.

His experience with the cigarette business has made him conscious of the slightest nuances in viewer demographics. "One thing that the buy-

er must constantly be aware of on a cigarette account," he said, "is the industry's self-imposed code on advertising to children." Mr. Meister flourished the rubber stamp affixed to all contracts involving media purchases for cigarettes: "Under no circumstances is this order valid for a time period in or adjacent to programs directed primarily to persons under 21 years of age." The problem, of course, says the buyer, is to determine which of several competing spots have the least teenage audience. Mr. Meister said that because of the heavy competition for limited availabilities, due to high industry expenditures, a great deal more effort is required to buy efficiently.

Mr. Meister was married in 1962. His wife, like the buyer, is a native New Yorker. The couple lives in Manhattan and have "a precocious two-and-a-half-year-old." A member of the B&B touch football team, which he notes has done "pretty well," the media man is a confirmed New York Giants fan, and has held a season ticket for five years.



Meet Bobby Lord, salesman.

He works in over 30 markets. One day a week. On tape. He works in Nashville 5 days a week. Live.

Check on Bobby if you need a good salesman in Nashville. He's got an impressive list of references.

The Bobby Lord Show

Mon. thru Fri. • 4:30 to 5:30 p.m.

WSM-TV



Owned and operated by
The National Life and Accident
Insurance Company

Spot (Continued from page 54)

and movies are being used in this campaign slated to run until 1967. Ethel Melcher is the timebuyer.

P. Lorillard Co.

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

Three separate flights are set for OLD GOLD FILTERS. The activity, breaking at press date, will run in 19 markets. The campaigns are 12 weeks, 16 weeks, and eight weeks in length. The target in each case is adults and selected early and late fringe minutes are used. Mike Heckman is the buying contact.

National Biscuit Co.

(McCann-Erickson, Inc., N.Y.)

Nabisco FLINGS will be promoted in a spot schedule breaking this week in eight selected markets. The two month campaign will use daytime and prime minutes to reach women. Ray Conova is the buying contact.

Noxzema Chemical Corp.

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

NOXZEMA INSTANT SHAVE is being touted in commercials in a large number of markets. Minute spots, using the tag line "take it off, take it all off" are being seen in late fringe timeslots. Tom Masone is the buyer.

Pabst Brewing Co.

(Kenyon & Eckhardt, Inc., Chicago)

Six flights break this week for PABST BEER in 45 selected beer drinking markets. The commercials will run for eight weeks, using all prime ID's and in sports adjacencies, aimed at an all-male audience. Mary Ellen Vandesande buys.

Piel Brothers, Inc.

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

February 28 is the kick-off date for a second flight of spot activity for PIELS BEER. The campaign is slated to run for three weeks using prime ID's and 20's to reach men news and sports viewers. Maria Carayas is the timebuyer.

Pure Oil Co.

(Leo Burnett Co., Inc., Chicago)

Twelve selected markets are lined up for a spot campaign for this manufacturer's products. The activity, breaking March 6, will run for 35 weeks and use minutes and 20's in prime and late fringe slots to reach men. The buyer is Terry Kolman.

Ralston Purina

(Foote, Cone & Belding, Chicago)

Eight weeks of spot activity breaks February 21 for RYE KRISP in a selected number of major markets. Twenties will be used to reach women. Ken Vlautin is the buyer.

Standard Brands Inc.

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

New activity in 20 markets is planned for instant CHASE & SANBORN coffee. ID's are planned to reach women in daytime and prime timeslots. The spring campaign is set to break in March. Carol Bag buys.

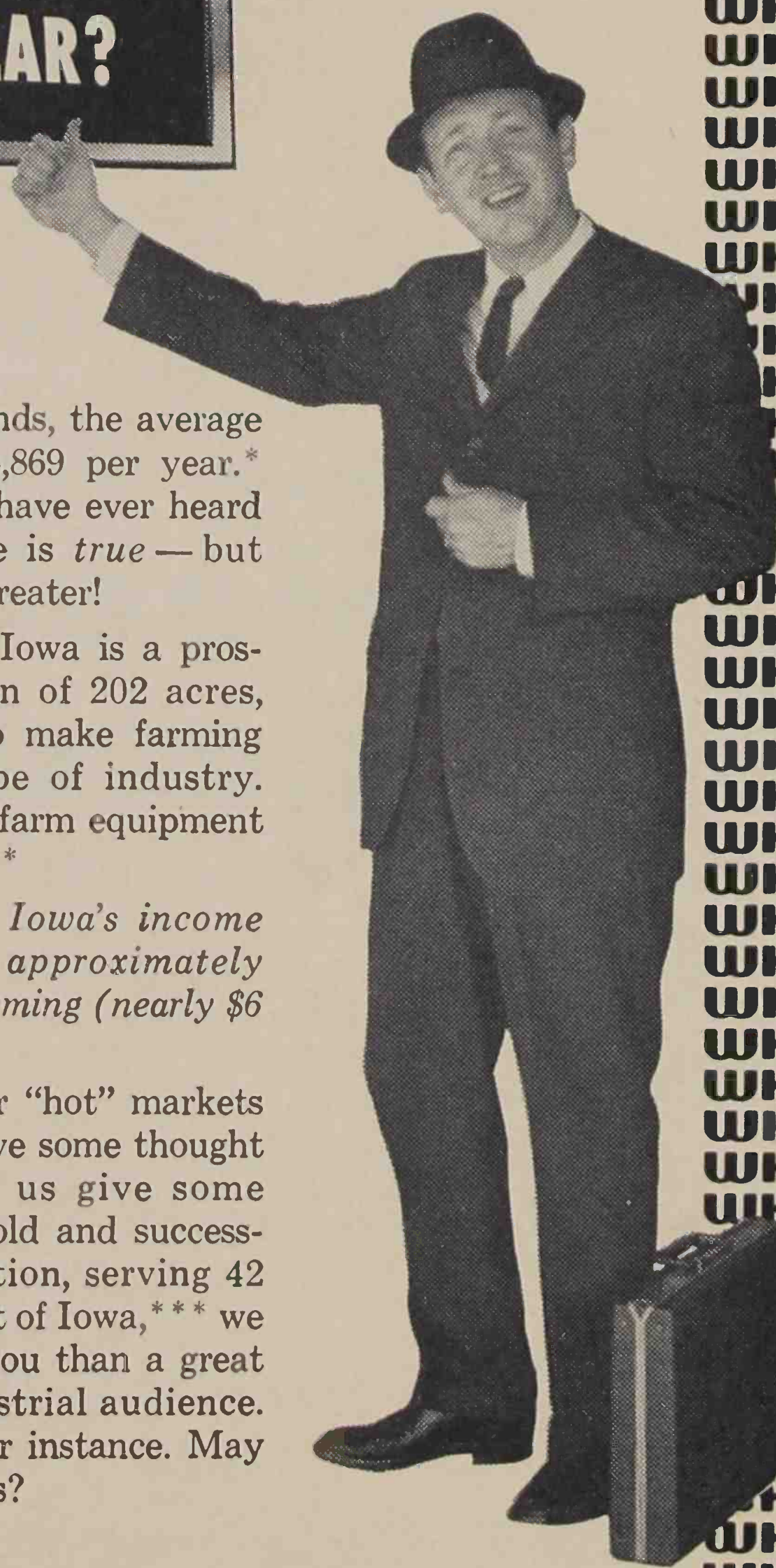
Sterling Drug Co.

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

Five weeks of extensive spot activity breaks February 28 for BAYER aspirin. Prime IDs are slated in 24 major headache markets to reach sufferers. The buyer is Jack Steng.

(Continued on page 58)

**DO YOU MAKE
\$16,869
PER YEAR?**



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

NB
AFFILIATE

New Market Planner Out

The RKO General 1966 Television Market Planner, a gigantic and spiral-bound volume ranking the nation's markets by various demographic break-outs, will be available next month at a cost of \$8 per copy.

The *Planner* ranks markets by total homes, total men, teens, children, young women, etc.—using data from the ARB November '65 national Sweep. Copies can be obtained from RKO General National Sales, 1290 Avenue of the Americas, New York, N.Y.

Rep Report

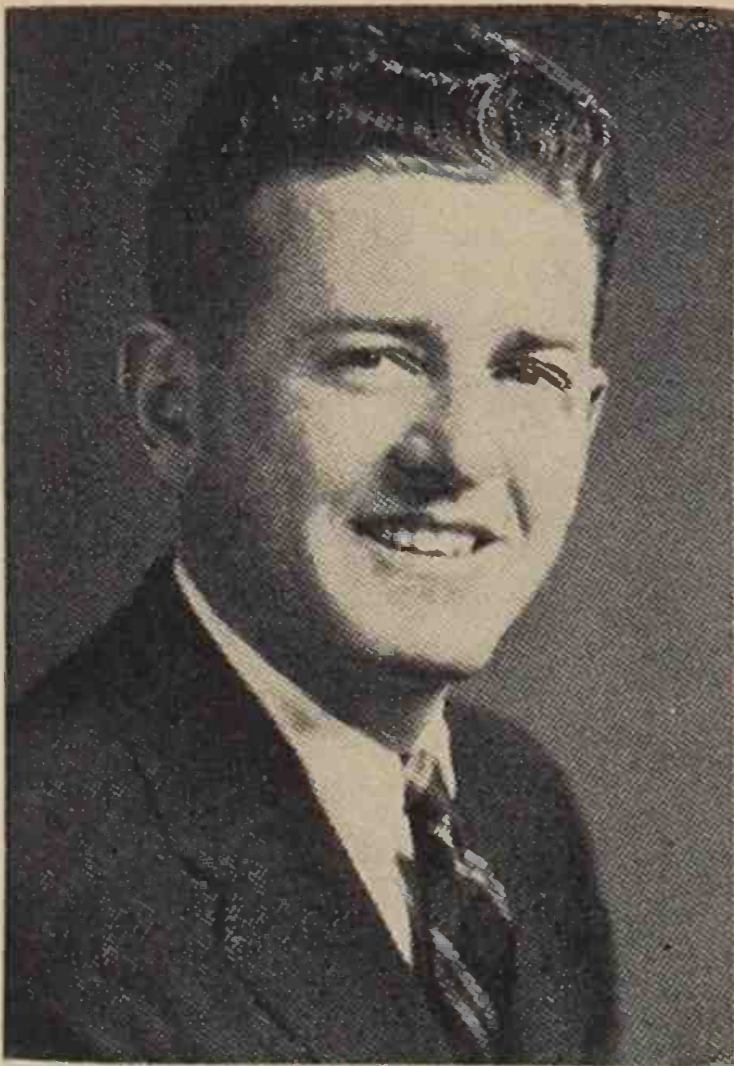
JAMES ANDERSON (l.) and MICHAEL DEVINE (r.) were appointed account executives in the New York office of National Television Sales. Mr. Anderson was formerly vice presi-



dent and general manager of Teleguide. Mr. Devine was formerly a media supervisor and planner with the William Esty Co.

RICHARD H. GOLDMAN joined the New York television sales staff of Edward Petry & Co. as a salesman. He was previously a senior media buyer with Cunningham & Walsh.

GERARD MULDERRIG was named vice president and midwest manager of Metro TV Sales, a division of Metro-media, Inc. Mr. Mulderrig was with the representative since its formation in 1962. Also at Metro TV

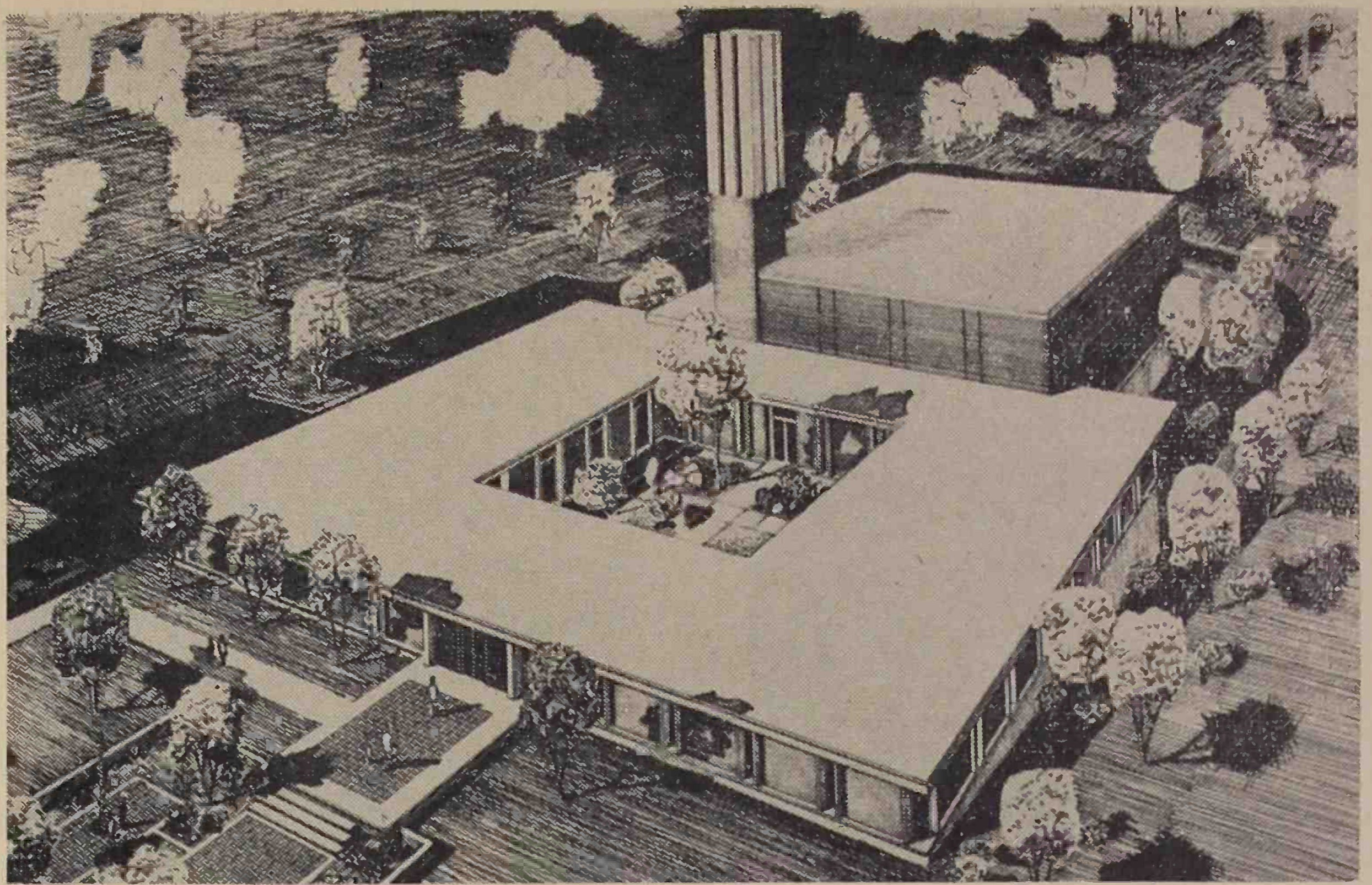


MR. MUL DERRIG

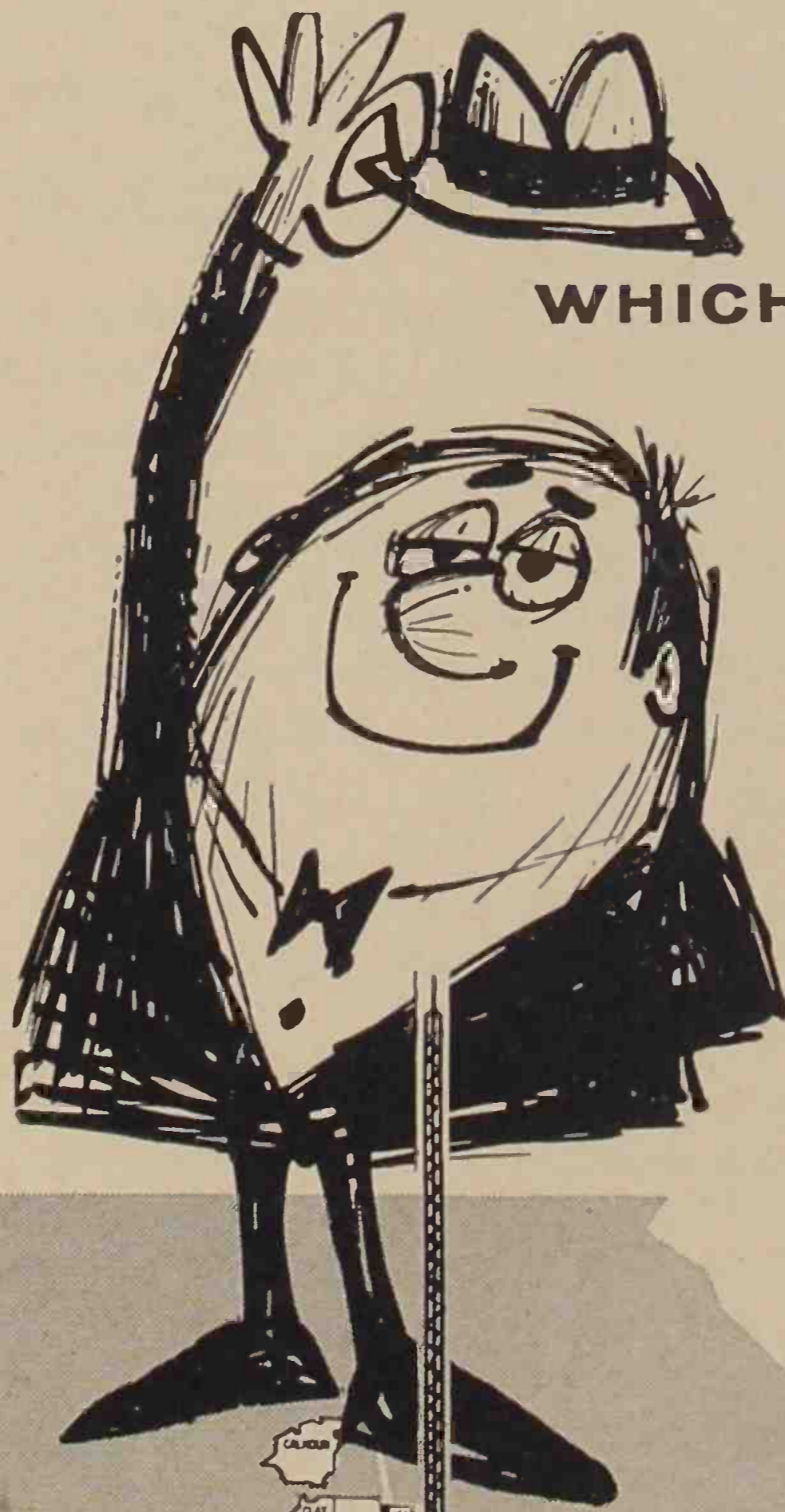
Sales, GEORGE DIEDERICH was appointed an account executive in the representative's New York office. Mr. Diederich was previously manager of Metro's St. Louis office.

RUSSEL BARRY, JOSEPH SULLIVAN and BRIAN HOGAN joined the New York office of CBS Television Stations National Sales. Mr. Barry was previously a media buyer with Ted Bates. Mr. Sullivan was an account executive in CBS's local sales office. Mr. Hogan was formerly an account executive with National Sales in Chicago.

JOSEPH KERWIN joined the sales staff of Blair Television. Mr. Kerwin was previously advertising manager for *News Front Magazine*.



It's less than eight months to zero-hour, that September date when WSJS-TV-AM Winston-Salem moves into a new \$1.3-million studio complex (shown here in an artist's rendering). Three times the size of the present radio-tv building, the new facility will include two tv studios, 48'-x-36' and 48'-x-30', \$600,000 worth of cameras, vtr units and control equipment, microwave transmitters inside a brick-and-steel tower designed as an architectural feature, and a courtyard that can be used for airing outdoor programs and special events. Harold Essex, president of the WSJS stations and vice president of the Piedmont Publishing Co., stated that the new plant would make it easier to air large-scale productions by bringing them into the studios, rather than going remote with all the necessary equipment.



WHICH STATION BEST COVERS...

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

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

9 WTVM
COLUMBUS, GA.



BLAIR TELEVISION
A Division of John Blair & Company

Spot (Continued from page 56)

Textron Inc.

(Kesslinger & Associates, N.Y.)

Three months of spot activity breaks at press date for HOMELITE chain saws. Two night minute spot commercials are being used to sell the saws in two selected wood-cutting markets. Bobbie Kesslinger is in charge of media for the agency.

Waterman-Bic Corp.

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

The much-heralded BIC pen campaign breaks this week in 126 markets. Early

and late fringe minutes are set to sell this inexpensive pen during the 13 weeks of spot activity. Jim Puffer buys.

Welch Co.

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

New year activity is set to break at press date for WELCHADE in the top 50 markets. The seven to eight week campaign will be seen in minutes, 20's and ID's around day and weekend movies and in kids shows. Dan Borzumato buys.

W. F. Young Co.

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

Prime and fringe minutes and ID's are

slated to break February 21 for ABSORBINE JR. The activity, scheduled for 12 markets, is aimed at an adult audience, and will run until March 6. Carrie Senatore is the buyer.

Media Personals

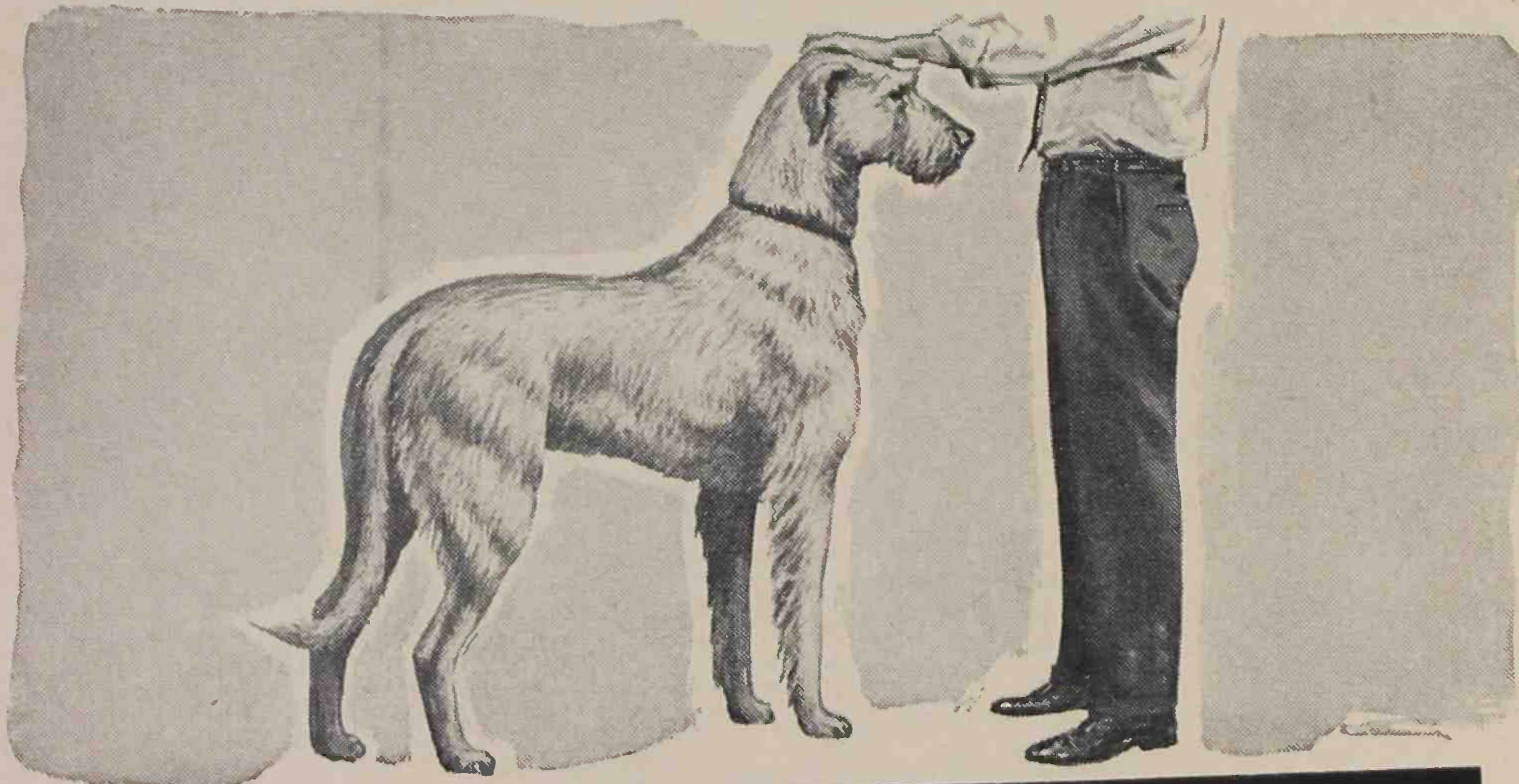
WILLIAM ENGEL joined Carson/Roberts, Los Angeles, as media supervisor on the Sicks Rainier account. Mr. Engel was previously media director at Hoefer, Dieterich & Brown, Inc., San Francisco.

W. ROBERT WILSON was appointed media director for Hoefer, Dieterich & Brown, Inc. Mr. Wilson was formerly media director in the San Francisco office at Campbell-Ewald.

SAM HAVEN, GEORGE BRENT and LEN PEARLSTEIN joined Papert, Koenig, Lois as media supervisors. Mr. Haven, formerly assistant media director at Benton & Bowles, will be responsible for Hunt Foods and National Airlines. Mr. Pearlstein, who joined PKL from BBDO, is assigned to Quaker Oats and Coty; and Mr. Brent will work on Procter & Gamble. At the same agency PAUL STEINHACKER was promoted to assistant media supervisor.

CHARLES CAMILLERI joined Cunningham & Walsh as a media buyer. He was previously with SSC&B in the same position.

NATHANIEL (NAT) GAYSTER, formerly of Ted Bates & Co., Inc., New York, was named media director of Warren, Muller & Dolobowsky, that city.



YOU MAY NEVER SEE A 39-INCH HOUND* —

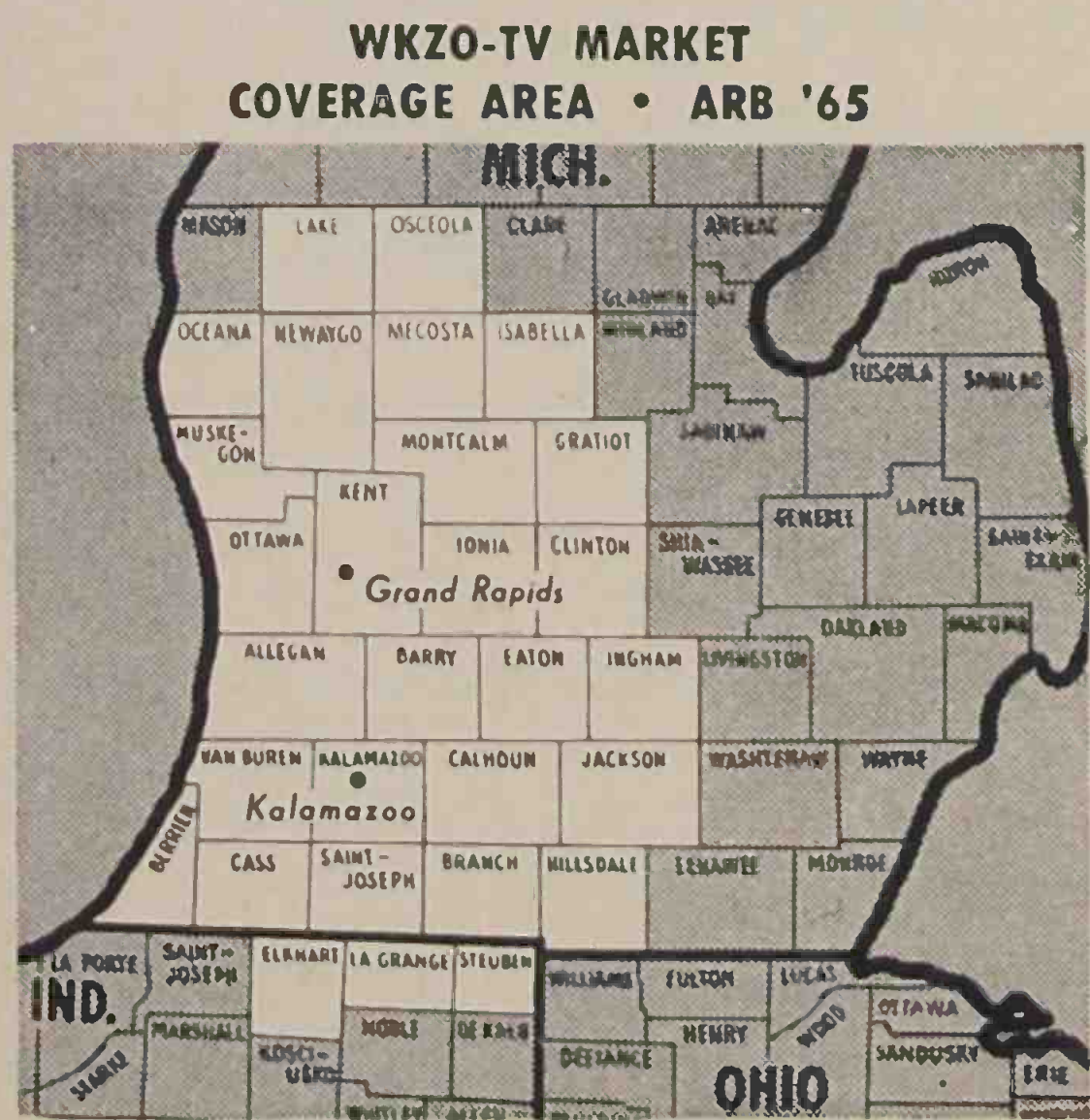
BUT... You'll Be "Top Dog" in the 39th Market with WKZO-TV!

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



Peter K. Orne was named general sales manager of W-TEN Albany, N.Y. He was previously an account executive at WCBS-TV New York and also served several rep firms. He succeeds Lawrence Pollock, who moved to WKBW-TV Buffalo (also a Capital Cities Broadcasting Corp. station) as general sales manager.



The Feltzer Stations

RADIO
 WKZO KALAMAZOO BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWTV-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

Wall Street Report

That DDB Surge. The heaviest over-the-counter trading yet witnessed on any advertising agency stock has been taking place on shares of Doyle Dane Bernbach, which, by the end of January, soared to the high 70's from a level of 39 last November. The movement of the stock has followed the curve of DDB's growth in total billings, from a level of \$105 million a little over a year ago, at the end of fiscal 1964, (Oct. 31) to \$135 million in the shop by Oct. 31, 1965. Since October the agency's billings have surged upward at an accelerated rate, practically unprecedented in the annals of advertising—at least \$40 million worth of new accounts came to DDB in the past three months, with General Foods moving six products to the Bernbach shop, Lever Bros. assigning \$6-to-\$8 million, Bankers Trust coming in with \$2 million, and Socony Mobil pulling its consumer advertising out of Ted Bates & Co. to place it with DDB, which earlier last year had gone to work on Mobil's corporate advertising, restructuring the "image."

While the agency's total billings increased from fiscal 1964's \$105 million to fiscal '65's \$135 million, Doyle Dane Bernbach's profitability increased more than proportionately. The net after taxes for '65 was \$2,500,000, up from \$1,800,000 for 1964 (and way up from the \$800,000 netted in 1963.).

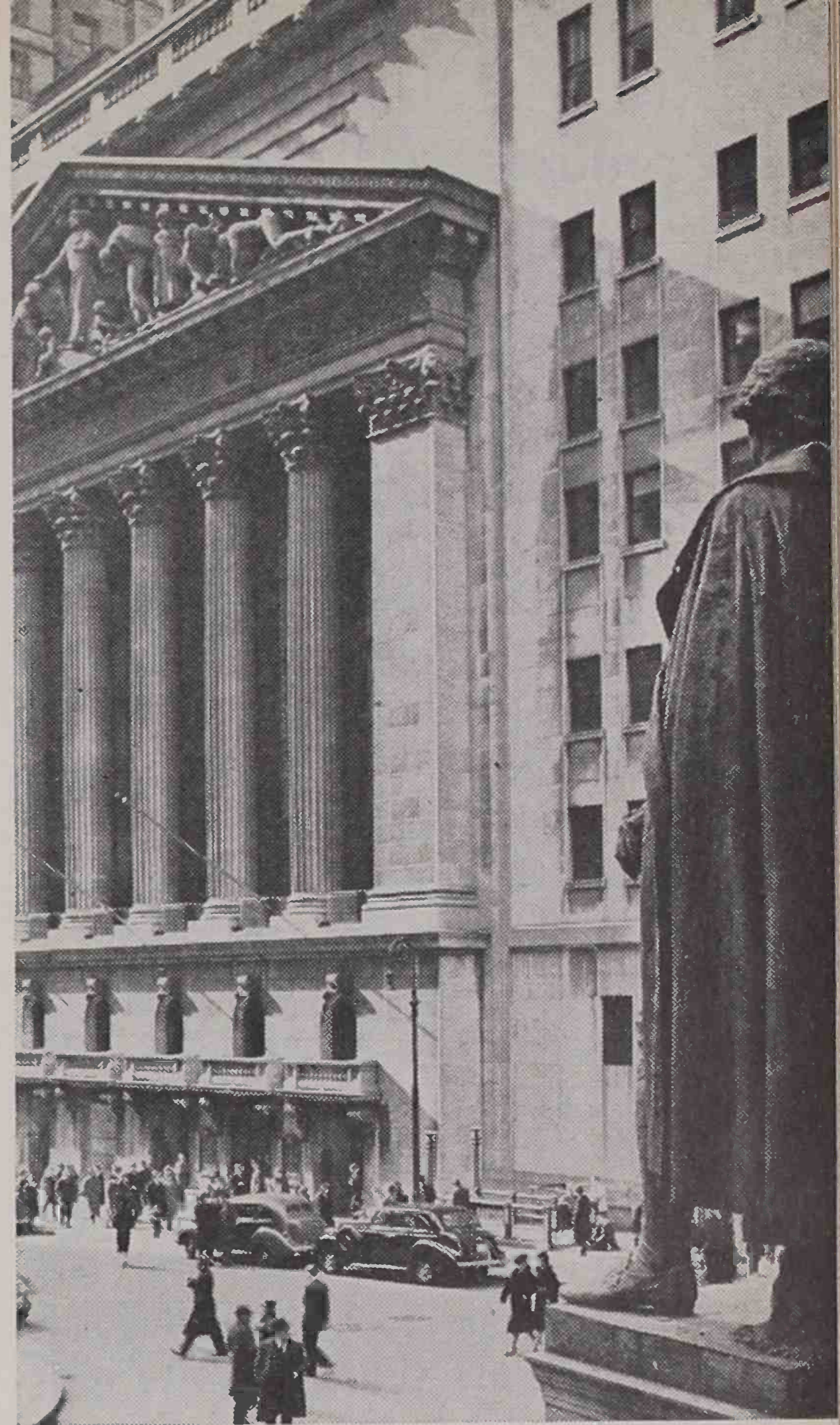
Since the agency is now estimated to be billing somewhere between \$160 and \$180 million a year, there is considerable speculation over whether DDB's rate of increase in profitability can be maintained, in view of the costs of expansion—chiefly, staffing—necessary for the handling of the new accounts.

Up and Down Again. Although there may occur a levelling off in the rate of profit climb, there is a long-term possibility that Doyle Dane Bernbach may become one of the biggest in the agency business.

Whatever may be its future, at the moment of writing, DDB stock took a slight dip after the 25-point gains registered earlier, and the interpretation of this in the street is that a number of early buyers of DDB are taking some of the profits already accrued. The stock dipped 10 points in a recent week, following a week in which it had climbed steeply in the wake of massive account acquisitions. Indications are that DDB stock will level off in the low '60's, if billings hold to the present volume, but may soar up again if account acquisition continues at anywhere near the pace seen since last October. All in all, DDB promises to be the most volatile of the agency stocks—highly profitable for short-term speculators, and a potential gilt-edge for long term investors.

Whatever the expectations of the long-range investors, especially the bargain-hunters who bought DDB stock during the ephemeral 10-point dip, DDB stock could settle into a relative stasis if the movement of accounts to the agency proves to have been only a vogue, something to which the advertising business is subject by its very nature.

Word of Caution. However, some analysts think that the stock may now be somewhat overpriced. "At the height it's reached, it's vulnerable to any market setback, like the recent taking of profits," said one.



The analyst cautioned that the price/earnings ratio on DDB was at present very high, a p/e of 25 times earnings. For short term speculation, he noted that in the advertising agency business, "new accounts put a drag on earnings for the first three to five months."

Another analyst at one of the largest brokerage houses said that "in spite of the recent run-up, DDB is an interesting participation, in an interesting industry." He thought the growth possibilities excellent, and added that for many a portfolio, the agency's stock, even at present prices, was "an excellent investment."

check Blackburn about financing!

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

BLACKBURN & Company, Inc.

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

WASHINGTON, D. C.

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

CHICAGO

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

ATLANTA

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

BEVERLY HILLS

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

Products

stories. "However, by all measures available, it can be said that television was an essential element if not the vital factor in the success of many companies and products."

Because of the variety of new products that have appeared on the scene within the last year or so, it is impossible to make a broad generalization about the factors that spell success for each one. There are products that represent the work of only a few persons, and introduced into a small market, which caught on immediately and spread nationwide. Other cases, more common, are those of new products coming from already established manufacturers, companies with an experienced marketing organization to handle them. Though it may be difficult to select one example as typical of the new-product story, ready at hand is that recently introduced contrivance, the electric toothbrush.

Big Buzzing Market

When electric toothbrushes first appeared on the market several years ago, they were treated incredulously by the general public. Still, as an increasingly affluent society looked for more and more things to give to "the man who has everything," and as persuasive advertising put across the idea that an electric brush provides the dentist-approved "up and down" brushing motion, the things began to sell.

One of the smaller manufacturers aligned against GE, Sunbeam and others was Squibb, whose Broxodent model lay fallow at one agency and then was revitalized last spring when it moved to Doyle Dane Bernbach. In a tv and print campaign capitalizing on the brush's motor noise—brrrrrr—the agency quickly identified Brrroxodent with the whole concept of electric toothbrushes and helped it grab control of a large segment of the estimated \$50-million electric brush market.

Estimates on the exact size of each part of the small-appliance market are only that—estimates. Shoppers during the crowded pre-Christmas

period were reported endeavoring to buy electric knives in large quantities, only to switch to electric toothbrushes or shoe-shine gadgets or martini stirrers when one or another item ran out of stock. Or, they moved to the toiletries department—as reported in TELEVISION AGE Jan. 3, 1966—where they purchased a great variety of new-product colognes, after-shaves and other cosmetic items. Thus, it will be some months before exact tabulations of sales are made in many of the newest new-product fields. All that most manufacturers were reporting at year-end was that there was a massive buying public for just about any item they could make and advertise heavily on tv.

The wide range of new items introduced in 12 months of 1964-65—from food to toothbrushes to toys to soda—indicates that one successful new product need have no relationship to any other. One thing only is shared by the names on the list: the use of television in the effort to become future "success stories."

(The following is a list of new products introduced for the first time on spot television, for the 12-month period from September 1964 through September, 1965. It was compiled for Television Bureau of Advertising by N.C. Rorabaugh Co.)

Apparel

American Cyanamid Co.
Creslan Fibers
Cluett, Peabody & Co., Inc.
Arrow Handkerchiefs
Arrow Shirts
Coopers, Inc.
Jockey Brand Men's Wear
E. I. du Pont de Nemours & Co., Inc.
Dacron Products
Emba Mink Breeders Assoc.
Emba Minks
Emle Mills
Emle Hosiery
Gerber Products Co.
Gerbers Babywear
Koret of California, Inc.
Koritron Sportswear
Lovable Co.
Lovable Bras
Maidenform, Inc.
Maidenform Bras
Maidenform Girdles
Monroe Manufacturing Co.
Buccaneer Slacks
Monsanto Co.
Chemstrand Men's Wear
Peter Pan Foundations, Inc.
Foundation Garments
Levi Strauss & Co.
Levi Clothing
Wayne Knitting Mills
Belle Sharmeer Hosiery

Wool Bureau, Inc.
Wool Promotion

Automobiles & Accessories

Acme Tire Co.
Acme Tires
American Oil Co.
Amoco 9
Amphicar Corp. of American Dlr.
Amphicar Automobiles
E. I. du Pont de Nemours, Inc.
Dupont Sponge Cloth
Telar Anti-Freeze
Ferrari Car Dealers
Ferrari Cars
Halo Sales Corporation
Kurust Rust Preventative
Humble Oil Co. Dlr.
Enco Gas & Oil
Standard Oil Co. (Kentucky)
Chevron Gasoline
Sunray DX Oil Co.
DX Heating Oil
Tyrex Inc.
Tyrex Tires
Unidyne Industries
Q-Plus Oil Additive
Union Oil Co. of California
Heating Oil
United States Rubber Co.
Fisk Tires
White Stores, Inc.
White Tires

Beer, Ale, Wine, Liquor

Anheuser-Busch, Inc.
Michelob Beer
Bartels Brewing Co.
Bartels Beer
Browne Vintners Co.
Nectarose Wine
Dorans Breweries
Dorans Beer
Gold Seal Vineyards, Inc.
Gold Seal Champagnes
Haffenreffer & Co., Inc.
Haffenreffer Malt Liquor
International Breweries
Tomahawk Ale
Monsieur Henri Wines, Ltd.
Monsieur Henri Wines
Narragansett Brewing Co.
Croft Ale
Original Cucamonga Winery
Romano Cucamonga Wine
Pastene Wine & Spirits Co.
Pastene Wines
Pleasant Valley Wine Co.
Great Western Wines

Beverages & Soft Drinks

Beatrice Foods Co.
Poncho Punch
Beecham Products, Inc.
Ribena Juice Drink
Beverages Int'l./Bottlers
Hires Diet Drink
The Borden Co.
Candy Cow Chocolate Drink
California Frozen Juice Co.
Calif. Fame Frozen Juices
California Packing Co.
Del Monte Soft Drinks
Challenge Cream & Butter Assn.
Challenge Chocolate Drink
Citrus Products Co.
Chocolate Soldier Drink
The Coca Cola Co./Bottlers
Fresca
Consolidated Foods Corp.
Shasta Beverages
Delaware Punch Co./Bottlers
Delaware Punch
Dr Pepper Co.
Hustle
Frostie Co./Bottlers
Frostie Diet Cola

General Foods Corp.
 Start Drink Mix
 National Nugrape Co./Bottlers
 Kickapoo Joy Juice
 The Nestle Co., Inc.
 DeCaf Instant Coffee
 Pepsi-Cola Co.
 Mountain Dew
 Pillsbury Co.
 Chocolate Drink Mix
 Royal Crown Cola Co./Bottlers
 Kick Soft Drink
 Seneca Grape Juice Corp.
 Seneca Grape Juice
 Tropicana Products, Inc.
 Tropicana Orange Juice
 Varner-Lambert Pharma. Co.
 20 Grand Soft Drink Mix

Cigarettes & Tobacco Products

American Tobacco Co.
 Brighton Cigarettes
 Compass Cigarettes
 Pinnacle Cigarettes
 Tipton Filter Cigars
 American Home Products Corp.
 Aquafilter Cigarette Filter
 General Cigar Co.
 Baron Cigars
 Philip Morris, Inc.
 Galaxy Cigarettes
 R. J. Reynolds Tobacco Co.
 Prince Albert Cigarettes
 Rothmans of Pall Mall Ltd.
 Rothmans King Size
 W. H. Swisher & Son, Inc.
 King Edward Cigars

Confectionery

Beatrice Foods Co.
 Holloway Black Cow Candy
 Golden Nugget Sweets Dist.
 Charleston Chew Candy
 Henry Heide, Inc.
 Henry Heide Candy
 William Neilson Ltd.
 Neilson Chocolates
 The Nestle Co., Inc.
 Morsels
 Orchard Hill Farms Candy
 Orchard Hill Candy

Dairy Products

Allied Chemical Corp.
 Quilk Concentrated Milk
 American Dairy Assn.
 American Dairy Cookies
 Beatrice Foods Co.
 Meadow Gold Egg Nog
 The Borden Co.
 Borden Milk Shakes
 Broughtons Farm Dairy, Inc.
 Broughtons Dips
 Ice Cream
 Carnation Co.
 Carnation Cottage Cheese
 Clover Dew Dairy
 Dairy Products
 Dairymens League Co-op
 Dairy Lea Egg Nog
 DCA Food Industries, Inc.
 Sparkle Ice Cream
 Farm Stores, Inc.
 Farm Stores Dairy Products
 Foremost Dairies, Inc.
 Milkman Dry Milk
 Solo Milk
 Hawthorn-Melody Farms Dairy
 Hawthorne Cottage Cheese
 Krim-Ko Corp.
 PDQ Egg Nog
 Land-O-Lakes Creameries, Inc.
 Dairy Products
 National Dairy Products
 Sealtest Egg Nog
 Pet Milk Co.
 Pet Cottage Cheese



Sidney B. Tremble, formerly manager of KCMO-TV Kansas City, was named general manager of Westport Television, Inc., which will open uhf channel 30 in the Missouri-Kansas market.

Scudders Dips
 Plus Products
 Tigers Milk Shake
 Sanitary Dairies
 Milk

Farm & Garden Supplies

American Metal Climax, Inc.
 Potash Fertilizer
 Bombadier Co., Ltd.
 Ski-Do Snowmobile
 Cabell Chemical
 7-11 Garden Dust
 Consolidated Mining & Smelting Co. of Canada Ltd.
 Cominco Fertilizer
 E. I. du Pont de Nemours, Inc.
 Karmex Weed Killer
 Trysben Weed Killer
 Escambia Chemical Corp.
 Big Boy Fertilizer
 Geigy Chemical Corp.
 Spectracide for Plants
 Gilson Brothers Co.
 Power Equipment
 International Salt Co.
 Halite Melting Crystals
 Jacobsen Mfg. Co./Dist.
 Jacobsen Tractors
 S. C. Johnson & Son, Inc.
 Off Insect Repellent
 Kay Dee Feeds Co.
 Kay Dee Fertilizers
 Larson-Olson Co.
 Polaris Snow Blower
 McDonough Power Equipment, Inc.
 Snappin Turtle Mowers
 Northland Chemical Co.
 Super Q Plant Food
 Oliver Corp.
 Oliver Farm Equipment
 Pamline Mfg. Co.
 Pamline Farm Equipment
 Red Devil Tools
 Red Devil Painters Tools
 A. O. Smith Corp.
 Harvestore Crop Storage
 Smith-Douglas Co., Inc.
 Nutro Fertilizer
 Southern National Mfg.
 Bug Master
 Southwest Potash Corp.
 Southwest Potash
 Swift & Co.
 Agrichem Farm Products
 TNT Chemical Corp.
 TNT Insecticide

Vigortone Products, Inc.
 Vigortone Fertilizer
 Yard-Man, Inc.
 Yard-Man Lawnmowers
 Western Auto Assoc. Stores
 Ban-O-Bug Insecticide

Food Products (Baked Goods)

American Bakeries Co.
 Dressel Frozen Desserts
 April Hill Frozen Foods
 April Hill Bread Dough
 Awrey Frozen Danish Cakes
 Awrey Coffee Cakes
 Bost Bakeries
 Bunny Bread
 Brownberry Ovens
 Brownberry Bread & Rolls
 Fairmont Foods Co.
 Pacific Crackers
 Granny Goose Foods, Inc.
 Granny Goose Pretzels
 Helms Bakeries
 Helms Bakery Products
 Horowitz Bros. & Margarten
 Horowitz Matzohs
 Interstate Bakeries Corp.
 Hart's Bread
 Robert A. Johnston Co.
 Johnston Cracker Dessert
 McKee Baking Co.
 Little Debbie Cakes
 Monk's Bread
 Bread
 Mrs. Drenks Foods, Inc.
 Mrs. Drenks Snack Foods
 National Biscuit Co.
 Flings Snacks
 Purity Baking Co.
 Hillbilly Bread
 Quaker Oats Co.
 Burrys Biscuits
 Quinlan Pretzel Co.
 Pretzels
 Sokol & Co.
 Solo Cake & Pastry
 Southern Bakeries Co.
 Bonanza Bread
 Table Talk Pastry Co.
 Table Talk Pies
 Ward Foods, Inc.
 Dandee Bread

Food Products (Cereals)

General Foods Corp.
 Post Honeycomb Cereal
 Post Oat Flakes
 General Mills, Inc.
 Buttercup Cereal
 Wackies Cereal
 Kellogg Co.
 Bran Buds
 Corn Flakes with Fruit
 Kellogg Special K Cereal
 Kellogg Sugar Sparkles
 Kellogg Triple Snack
 National Oats Co.
 Cream of Oats Cereal

Food Products (General)

Abbott Laboratories
 Sweetness & Light Sugar
 Adolph's Ltd.
 Adolph's Seasonings
 American Crystal Sugar Co.
 Crystal Sugar
 American Home Products Corp.
 Diablo Mustard
 Beatrice Foods Co.
 Gebhardt's Mexican Foods
 Lambrecht Pizza
 William G. Bell Co.
 Bells Seasoning
 The Borden Co.
 A La Carte Dinners
 Wyler Soups

Bordo Products Co.
 Bordo Dates
Bristol-Myers Co.
 Citrison Cold Remedy
Bunlap Corp.
 Touch 'N Malt Milk Additive
Bush Brothers & Co.
 Bush Brothers & Co.
 Bush's Best Canned Foods
John E. Cain Co.
 Cain's Mayonnaise
Campbell Soup Co.
 Pepperidge Soups
Cardinal Potato Chips Co.
 Potato Chips
Carnation Co.
 Contadina Tomato Paste
Case-Swayne Co., Inc.
 Case-Swayne Canned Goods
Chock Full O' Nuts Corp.
 Frozen Doughnuts
Chun King Corporation
 Jenos Pizza
H. C. Cole Milling Co.
 Cole Corn Meal
 Omega Flour
Corn Products Co.
 Homogenized Salad Dressings
Curtice-Burns, Inc.
 Blue Boy Brand Foods
Drew Foods Corp.
 Creamo Margarine
Fairmont Foods Co.
 Kitty Clover Corn Chips
Fisher Flouring Mills Co.
 Fisher Scone Mix
Frito-Lay, Inc.
 Towie Olives
General Foods Corp.
 Birdseye Tast-Fries
 Coffee Sweet Artificial Sweetener
 Good Seasons Salad Mix
 Jell-O Egg Custard
 Shake 'N Bake Breadcrumbs Mix
 Toast-Em Pop Ups
Gioia Specialty Foods Inc.
 Gioia Macaroni Products
Golden Grain Macaroni Co.
 Noodle Roni
Gooch Food Products
 Gooch's Best Flour
Griffin Manufacturing Co.
 Griffin Canned Foods
 Griffin Coconut
 Jellies and Preserves
H. J. Heinz Co.
 Happy Soup
Heublein, Inc.
 Bar-B Q Sauce
Hoffman House Sauce Co.
 Hoffman House Mayonnaise
Jiffie Chemical Co.
 Jiffie Liquid Flour
Kapson Laboratories
 Hustle Liquid Flour
Kellogg Co.
 Corn Flakes Cooking Crumbs
 Pop Tart Pastries
Kosto Co.
 Kosto Desserts
Lever Bros. Co.
 Lipton Main Dishes
Libby, McNeill & Libby
 Libby Fruit Products
Market Basket Foods Co.
 Canned Foods
Megowen Associates
 Slim Jim Sweetener
Mid America Corp.
 30-Second Pudding
Milwaukee Cheese Co.
 Milwaukee Pickles
Morton Salt Co.
 Salt
Mrs. Clarks Foods, Inc.
 Salad Dressings
Mrs. Giles Foods
 Frozen Foods



Betty D. Fox was named director of research for Corinthian Broadcasting Corp., and will helm research activities for the firm's five stations. For the past two years Miss Fox was tv research manager for Metro Tv Sales.

Nalleys, Inc.
 Nalleys Salads
National Dairy Products
 Kraft Home Cooked Dinners
National Food Products, Inc.
 Luxury Brand Macaroni
Northland Foods
 Wilderness Pie Filling
Peanut Products Co.
 Buster Nuts
Pik-Nik Co.
 Pik-Nik Mayonnaise
Pillsbury Co.
 Frozen Dessert
 Hungry Jack Pancake Mix
 Old Family Recipe Mixes
 Panshakes Pancake Mix
 Pillsbury Brownies
 Pillsbury Pizza Products
 Pillsbury Potato Products
 Pillsbury Refrig. Cookies
 Something Different
Plochman & Harrison Co.
 Plochman Mustard
Procter & Gamble Co.
 Duncan Hines Pancake Mix
The Quaker Oats Co.
 Aunt Jemima Frozen Foods
Ralston-Purina Co.
 Honeysuckle Stuffing
J. L. Read Sales Co.
 Read Potato Salad
Recipe Foods, Inc.
 Bennetts Food Products
Revere Sugar Refinery
 Revere Sugar
Rivianna Foods
 Rivianna Rice
 Rivianna Foods
Seeman Bros., Inc.
 White Rose Foods
Shedd-Bartush Foods, Inc.
 Shedd Salad Dressings
J. Allen Smith & Co.
 White Lily Biscuit Mix
Standard Brands Inc.
 Royal Cheese Cake Filling
Sunshine Biscuits, Inc.
 Krun-Chee Corn Chips
 Gordons Snacks
Swift & Co.
 Martha Logan Canned Foods
Tri-Valley Growers
 Cock of the Walk Foods
Uddo & Taormina Corp.
 Progresso Tomato Sauce
United States Tobacco Co.
 Lummis Peanut Butter

Vincent Bar-None Co., Inc.
 Vincent Syrups
The Welch Grape Juice Co., Inc.
 Frozen Grape Bars
Western Farmers Assn.
 Lynden Egg Custard
Zestee Foods, Inc.
 Zestee Foods
 Zestee Jelly

Hardware & Paints
Eldon Industries, Inc.
 Eldon Tools
Masco Corp.
 Delta Faucets
National Silver Co.
 Koto-Matic Paint Rollers
Phelan-Faust Paint Manufacturing Co.
 Phelan Paints
Testor Corp.
 Spray Pla Paints

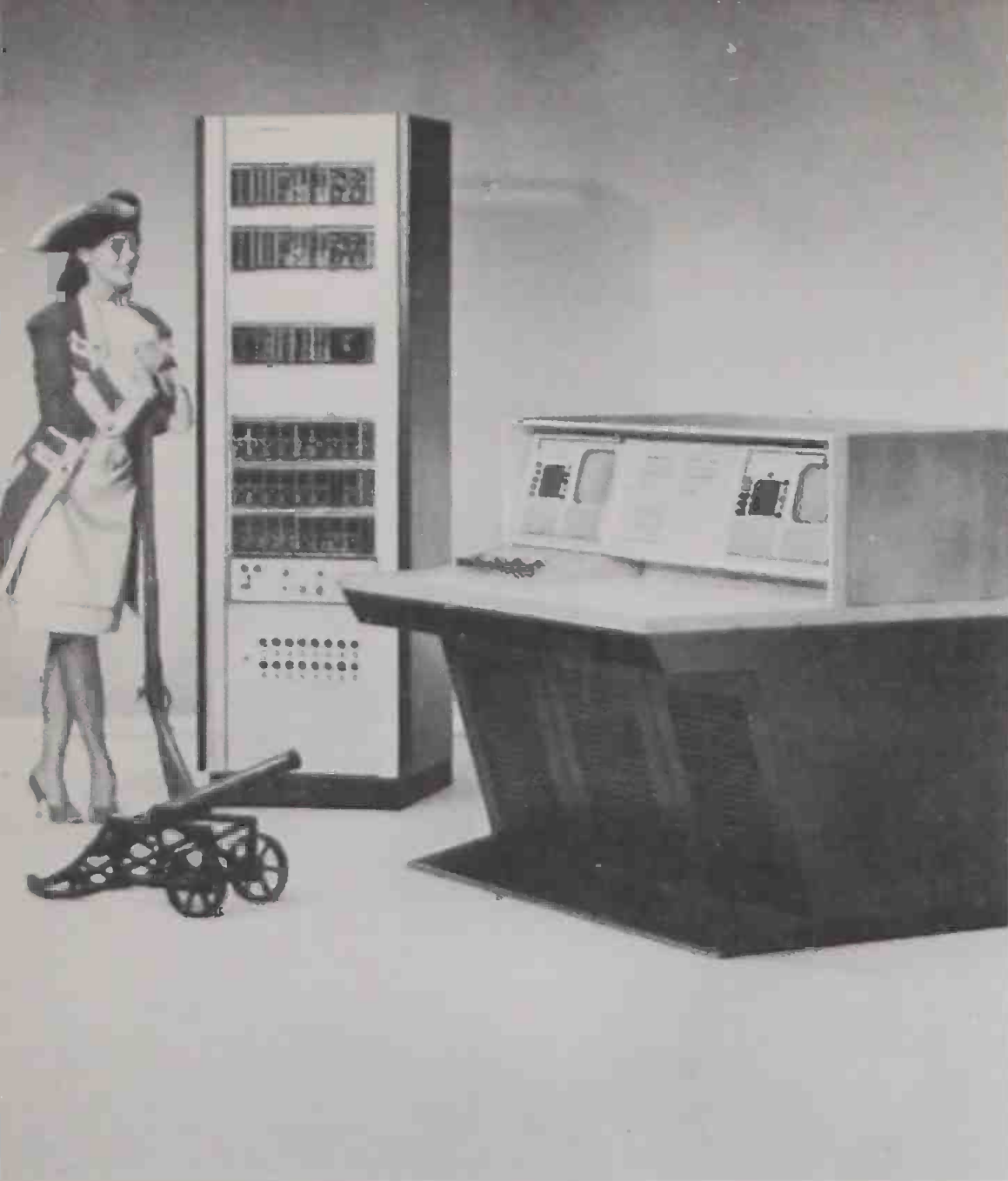
Health & Beauty Aids
Aerosol Specialties, Inc.
 Silly Soap
Alberto-Culver Co.
 Bestabs Antacid Mints
 New Dawn Hair Spray
 Rinse Away Shampoo
 VO-5 Color Conditioner
Allan Drug Corp.
 Haision Acne Tablets
Aloe Creme Laboratories
 Aloe Beauty Creme
American Cyanamid Co.
 Aciban Antacid Tablets
 Breck Creme Rinse
 Breckset
 Shades Ahead Haircolor
American Home Products Corp.
 Compound W Wart Remover
 Diaper Pure
 Dristan Room Vaporizer
 Enzaction for Athletes Foot Treatment
 Mr. Med Spray Antiseptic
 Preemptin Pain Reliever
 SMA Baby Formula
 Trendar
 Viz Eye Drops
American Medical Assn.
 Medical Services
Armour & Co.
 Soaprize Children's Soap
Barbatone, Inc.
 Barbatone Shaving Products
Beecham Products, Inc.
 One Shot Deodorant
Bendyne, Ltd.
 Living Nail Hardener
Block Drug Co.
 Exemtin Cream for Eczema
 Polident Tablets
Bonne Bell, Inc.
 Ten-O-Six Lotion
Bristol-Myers Co.
 Clairol Creme Toner
 Clairol Nice 'n Easy
 Clairol Summer Blonde
 Great Day Men's Hair Coloring
 Kindness Hair Products
 Mum Deodorant
 Picture Perfect Rinse
 Score Deodorant
Carter Products, Inc.
 Diaper Time
 Rise Deodorant
 Rise Hot Lather Shave
Chattanooga Medicine Co.
 Dyrid
Chemway Corp.
 Curaplex Psoriasis Remedy
Chesebrough-Ponds, Inc.
 Fresh Start
 Measurin
Clark-Cleveland, Inc.
 Fasteeth Denture Adhesive
 Kleenite Toothpaste



RCA
NEW
LOOK

REVOLUTION... IN THE TV CONTROL ROOM!





*New Studio
Console and
Rack Equipment*

Revolution in the control room affords savings and opens new operating possibilities

... to improve television program quality

SPACE SAVINGS

Use of RCA "New Look" equipments, such as transistorized sync generators, power supplies, and distribution amplifiers greatly reduces the amount of rack space required by a television station. It is possible to install the few racks required in the control area, eliminating need for a separate equipment room. Moreover, use of transistorized monitors and simplified camera controls can greatly reduce space required for control consoles.

OPERATION LESS COMPLEX

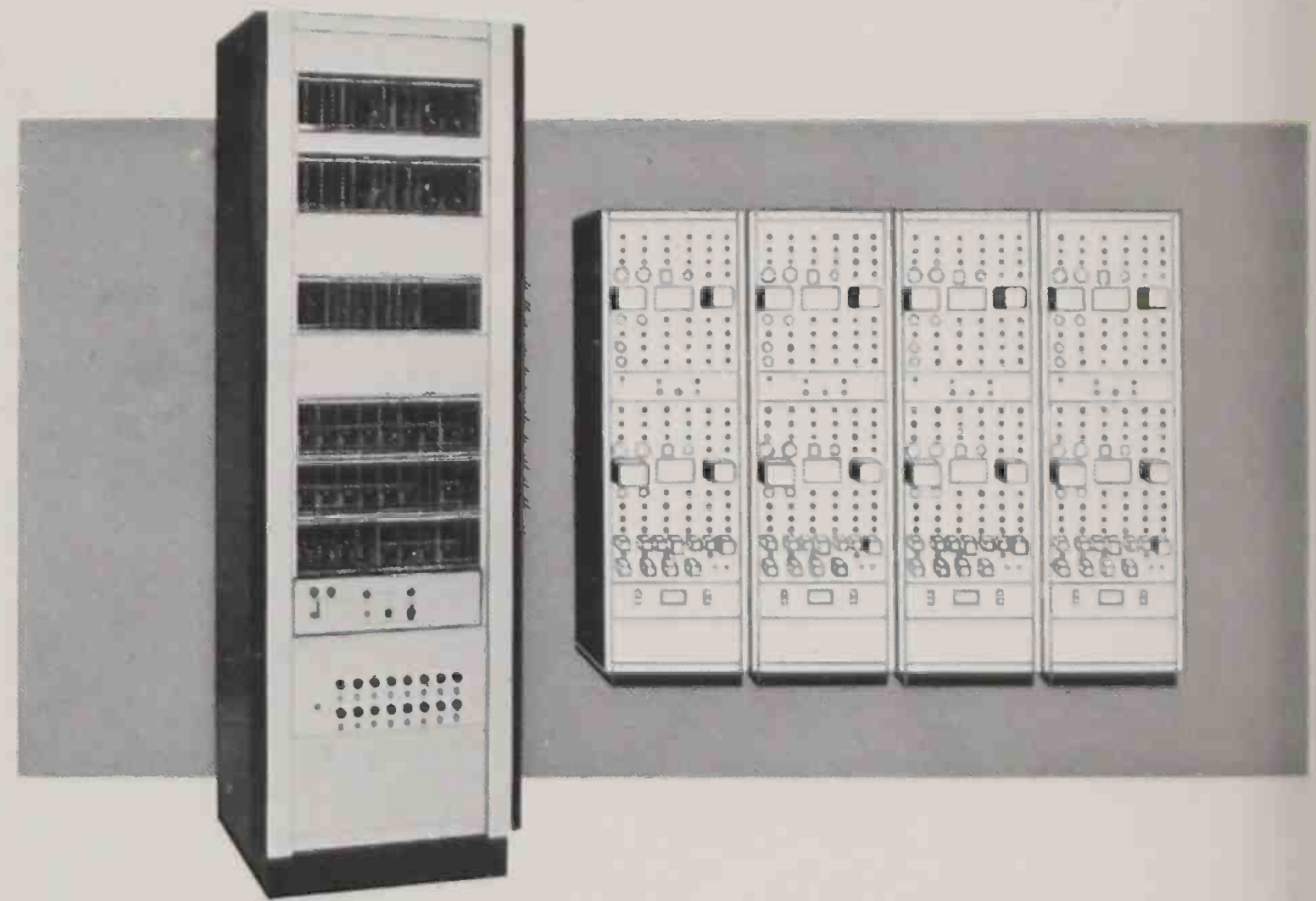
In many cases only one control position is required using the "New Look" system. Since cameras are stabilized and self-adjusting, the second position normally used for the "shading" operation can be eliminated. Using this new method, there are fewer demands for human hands to "ride controls" and, more importantly there is better control of program quality.

NEW OPERATING POSSIBILITIES

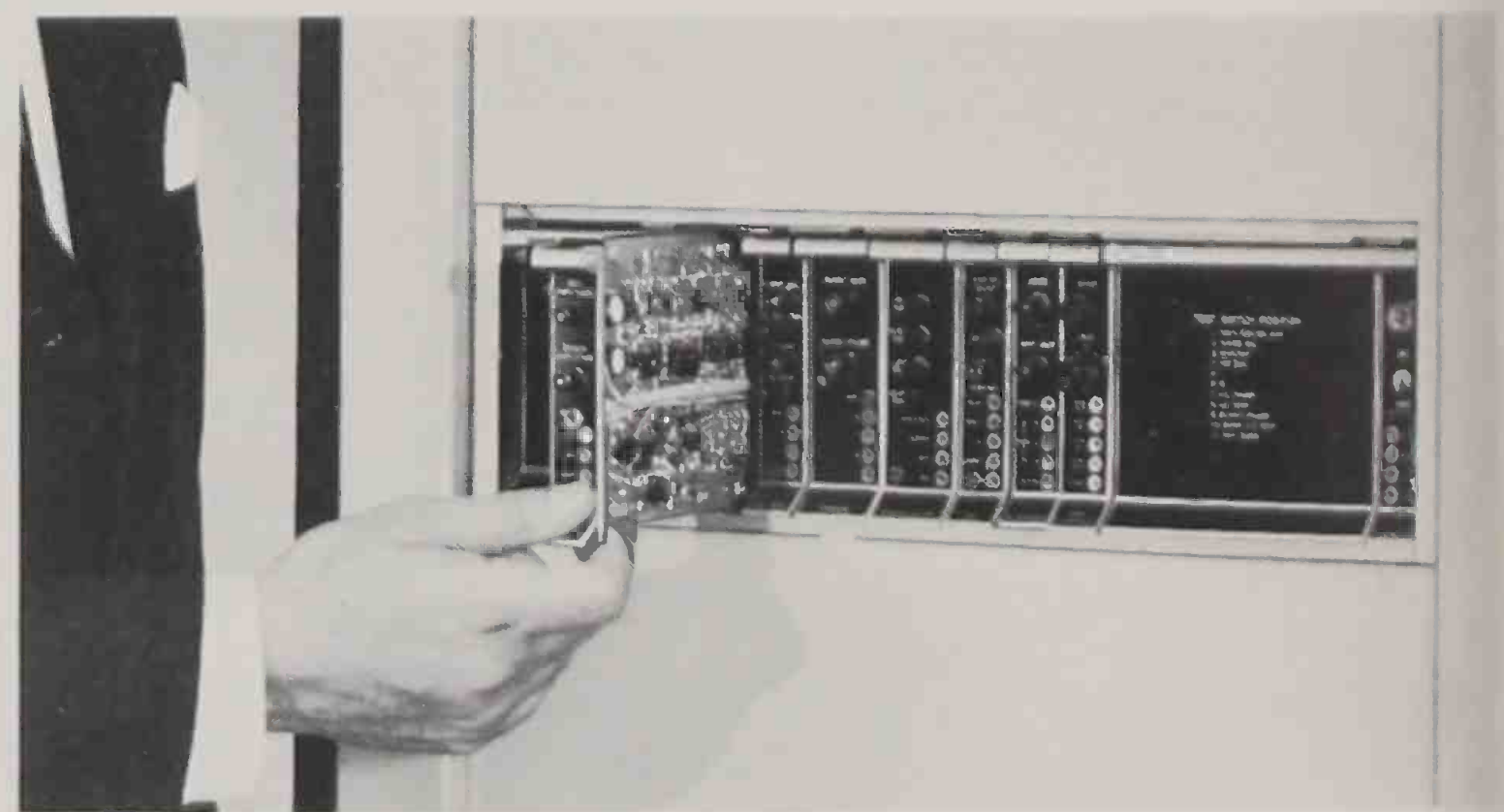
"New Look" tape recorders and film projectors are as stable and self-sufficient in operation as the "New Look" self-adjusting cameras. No longer is it necessary to isolate these machines in separate tape and film areas. They may be installed in one large master control area. And, since they are designed for remote operation, they may be started and stopped from the control console. Other new possibilities include preset station-break switching, preset program switching, and full time automation.

DOLLAR ADVANTAGES

"New Look" equipments cost less to install and less to operate. Long life of transistors and speed of module change lead to a new high in reliability, and a cut in maintenance costs. Reduction of controls reduces possibility for errors; hence fewer rebates. Overall the revolutionary "New Look" approach to equipment operation makes picture quality more uniform (more pleasing) through use of stabilized self-adjusting circuitry, focusing human attention on control of creative facilities for improving production of programs and commercials.



The sync and distribution equipment mounted in this one rack formerly took as many as four.



Standard transistorized modules improve performance, cut maintenance costs.



Revolutionary "New Look" compact design console showing machine control from one position.

For further information about using RCA "New Look" equipments in a system, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. Or call your RCA Broadcast Representative.



The Most Trusted Name in Television

Colgate-Palmolive Co.
 Beatle-Beatle Bubble Bath
 Bite 'N Brush Dentifrice
 Hour after Hour Deodorant
 Irish Spring Deodor Soap
 Lustre Dent Denture Clean
 Lustre Dent Denture Cream
 007 Men's Toiletries
 Petal Deodorant Soap
 Respond Hand Lotion
 Respond Hair Spray
 Respond Shampoo
 Tackle Deodorant
 Target Toothpaste
 Tender Loving Care Sofnr.
Miriam Collins Palm Beach Cosmetics Co.
 Palm Beach Cosmetics
Ezo Products Co.
 Ezo Dental Cushions
Fleetwood Co.
 Teni Cover Cream
Georgia-Pacific Corp.
 Coronet Toil./Face Tissue
Gillette Co.
 Adorn Brushing Cream
 Curl Free
 Dippity-Do Hair Set
 Smooth 'N Sleek Permanent
Hazel Bishop, Inc.
 Spun Satin Make-Up
Helene Curtis Industries
 Quik Care Hair Condition
Holiday Magic Co.
 Holiday Magic Cosmetics
House of Barri, Inc.
 D. Harris Exquisite Nails
Andrew Jergens Co.
 Jergens Moisture Cream
Johnson & Johnson
 Baby Powder
 Baby Shampoo
 Johnson's Dental Floss
 Liquiprin Pain Reliever
Keystone Laboratories, Inc.
 Cosmetics
Kip, Inc.
 Kip Burn Lotion
Lanvin-Charles of the Ritz, Inc.
 Jean Nate Bath Lotion
Lever Brothers Co.
 Stendin Pain Reliever
Lu Wane Products Co.
 Lu Wane Hair Spray
Marketing Laboratories
 Soothette Callous Remover
Mead-Raymond Corp.
 Linimist Spray Medication
Menley & James Labs. Div.
Smith, Kline & French Labs.
 Cadence Laxative
Merck & Co.
 Rubeovax Measles Vaccine
 ST-37 Antiseptic
Miles Laboratories, Inc.
 Aspir Vess Pain Reliever
 Focus Pain Reliever
North American Phillips
 Norelco Beauty Appliances
The Norwich Pharmacal Co.
 Triactin Antacid
Olin Mathieson Chem. Corp.
 Antacii Antacid
 Broxodent Tooth Brush
 Spectrocaine Ointment
 Spectrocin T Lozenges
Chas. Pfizer & Co., Inc.
 Visine Eye Drops
Pharmaco, Inc.
 Cushion Grip for Dentures
Philip Morris, Inc.
 Burma Blockade Deodorant
 Burma-Shave
Pioneer Industries, Inc.
 Mark II Men's Toiletries
Plough, Inc.
 Di-Gel Diet Aid
 Penetro Cough Medicine

Posners Distributing Corp.
 Hair Preparations
Pro-Phy-Lac-Tic Brush Co.
 Prophylactic Toothbrushes
Quaker House Products Co.
 Blue Star Ointment
Rayette, Inc.
 Soft Ray Shampoo
Revlon, Inc.
 Color Silk Hair Coloring
 Moon Drops Moisturizing Pads
 Top Brass Deodorant
 Touch & Glow Liquid Make-Up
Richardson-Merrell, Inc.
 Vick Cough Silencers
Roseberry Laboratories
 Great Scott Hand Cream
 Thank Heavens Baby Cream
Sayman Products Co.
 Sayman Salve
Sea & Ski Co. & Renault Divs.
Botany Industries, Inc.
 Sea & Ski Suntan Lotions
 Renault Sunglasses
Sea Breeze Laboratories
 Sea Breeze Antiseptic
Sears, Roebuck
 Stampede Deodorant
 Stampede Shave Lotion
Seventeen Inc.
 Seventeen Hair Oil
Shulton, Inc.
 Corn Silk Cosmetics
 Fuzzy Wuzzy Cake Soap
 Set 'n Forget Hair Set
Sterling Drug, Inc.
 Bronkaid
 Campho Phenique Antiseptic
 Vanquish Headache Tablets
 ZBT Baby Powder
Jack Swede
 Jack Swede Hair Pieces

Thompson Medical Co., Inc
 Slim-Mint Chewing Gum
Tiger Manufacturing Co.
 Tiger Soap
United Empire Corp.
 Empire Steel Blades
Vademecum Distrib.
 Vademecum Bar Soap
Vi-Jon Laboratories, Inc.
 Vi-Jon Bath Oil
Warner-Lambert Pharmaceutical Co.
 Controllax Laxative
 Efferdent Denture Cleanser
 Listerine Throat Lozenges
 Stage I Cold Remedy
F. B. Washburn Candy Corp.
 Waleeco Cough Drops
The Wella Corp.
 Gentle Care Hair Conditioner
J. B. Williams Co., Inc.
 De-Perspirant Deodorant
L. T. York Co.
 Lucky Tiger Hair Tonic

Hotels, Restaurants & Stores

Bargain Town USA
 Bargain Town Dept. Stores
Burger Boy
 Burger Boy Restaurants
Burger Chef
 Burger Chef Drive-Ins
Colonel Sanders
 Colonel Sanders Restaurants
Harrison Hotel, Inc.
 Harrison Hotel
Helzberg Jewelers
 Helzberg Jewelry Stores
Nationwide Shop Service
 Nationwide Food Plan
Payless Drug Stores
 Drug Products

**Sophia Loren can show you how.
 Interested?**



Ramada Franchise
Ramada Inns
Shakeys Pizza Parlors
Shakeys Restaurants
White Front Stores
 Retail Stores

Household Products (Cleaners)

Alberto-Culver Co.
 Kleen Guard Floor Wax
American Cyanamid Co.
 Duspend Duster
American Home Products Corp.
 Aero-Wax Remover
Armstrong Cork Co.
 Epic Floor Wax
Carter Products, Inc.
 Double Play Oven Cleaner
Colgate-Palmolive Co.
 Ajax Window Cleaner

Bio Leo Liquid Cleanser
Copper-Brite, Inc.
 Vapor-Brite Oven Cleaner
Dorm Corp.
 Star Kleen
Dow Chemical Co.
 Dow Drain Opener
Drackett Co.
 Windex
Economics Laboratory, Inc.
 Soilax All Purpose Cleaner
Formula 409, Inc.
 Formula 409 All Purpose Spray Cleaner
General Foods Corp.
 Go Soap Pads
Home Products Co.
 Dip 'n Rinse Cleaner
S. C. Johnson & Son, Inc.
 Glo-Coat Polish
 Pride Wax
King Manufacturing Co.

King Drain Cleaner
Noxon, Inc.
 Noxon Metal Polish
Purex Corp. Ltd.
 Brillons Soap Pads
Ryter Corp.
 Quick John Cleanser
Shalk Chemical Co.
 Shalk Spot Remover
Sprayway, Inc.
 Sprayway Glass Cleaner
Texize Chemicals, Inc.
 Fantastic Cleaner
 Texize Oven Cleaner
Tidy House Products Co.
 Household Cleaners
Triangle Manufacturing Co.
 Handy-Mandy Pot Cleaners

Household Products (General)

Alliance Mfg. Co., Inc.
 Genie Garage Door Operator
American Cyanamid Co.
 Monticello Carpets
E. T. Barwick Mills, Inc.
 Carpets & Rugs
Bassett Furniture Industries, Inc.
 Furniture
The Borden Co.
 White Lamb Disposable Diapers
The Bunting Co., Inc.
 Outdoor Furniture
Cameo Curtains, Inc.
 Cameo Curtains
Celanese Corp. of America
 Fortrel Pillows
Columbus Coated Fabrics Co. Div.
The Borden Co.
 Wall-Tex Wall Coverings
Cory Corp.
 Appliances
Deltax, Inc.
 Carpets
Dexter Co.
 Dexter Hemmer & Stitcher
Distmark Co.
 Slip-A-Way Pan Spray
Dominion Electric Corp.
 Dominion Electrical Appliances
Daubert Chemical Co.
 Daubert Easy Mask Tape
Flents Products Co., Inc.
 Flents Light Shields
General Electric Co./Distr.
 GE Television Sets
International City Mart
 Presidential Spoons
Interpace Pipe-Ceramics
 Franc Scan China
Jackman Co.
 Jackman Knives
Jepco Corp.
 Jepco Electric Sharpener
Kroehler Manufacturing Co.
 Furniture
Kurly Kate Corp.
 Kurly Kate Air Purifier
Lau Blower Company
 Lau Heat-Air Condition Eq.
La-Z-Boy Chair Co.
 Chairs
Lewyt Corp.
 Lewyt Vacuum Cleaners
McDonough Co.
 Ames Furniture
McGraw-Edison Company
 Toastmaster Appliances
Minnesota Mining & Mfg.
 3M Oven Liner
Mohasco Industries/Dlrs.
 Alexander Smith Carpets
National Food Brokers
 Freezer Food Plan
National Plastics Co.
 Plastic Furniture Covers
National Silver Co.
 National Tableware



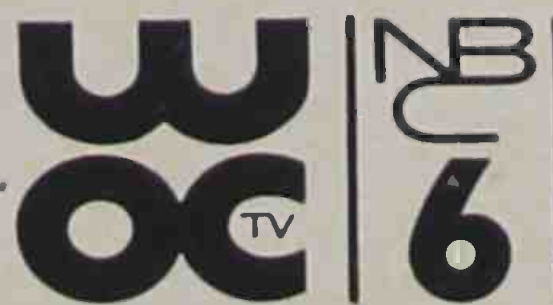
Recognize these two television personalities?

You know Hugh Downs. He's the host of the **Today** show, a national eye-opening habit and an influential public affairs program.

You'd know Bill Gress, too, if you lived in WOC-TV-Land. He's Public Affairs Director at WOC and widely recognized for his editorial "Comment" on this Iowa-Illinois scene. Personalities add to the identity of NBC-TV and WOC-TV. From the local viewpoint, WOC-TV is where the personalities are. WOC-TV is the community-oriented station, the senior station in the Quad-Cities market.

If you want to put personality into your schedule, recognize WOC-TV in the great Quad-Cities market. Profit from a reputation built on seventeen years of telecasting service. Recognition sells, too, you know.

Where the personalities are....



Serving the Quad-Cities market from Davenport, Iowa

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

Ozite Corp.
 Ozite Rug-Carpet Cushion
Penn-Champ Oil Co.
 Insecticides & Deodorizers
Pennsalt Chemicals Corp.
 Pennsalt Pool Purifier
Quikut, Inc.
 Quikedge Knives
Relaxacizor, Inc.
 Relaxacizor Reducing Equip.
Renuzit Home Products Co.
 Renuzit Air Freshener
Riegel Textile Corp.
 Riegel Baby Diapers
Rockland Mills, Inc.
 Roc-Lon House Furnishings
Rubbermaid, Inc.
 Rubber & Plastic Housewares
S&H Mfg.
 Peel King
Scovill Mfg. Co.
 Puritron Range Hoods
Sequoyah Carpet Mills
 Sequoyah Carpets
Sew Easy Corp.
 Ready Cut Garments
Shetland Co., Inc.
 Shetland Vacuum Cleaners
Socony Mobile Oil Co., Inc.
 Hefty Plastic Bags
J. P. Stevens & Co., Inc.
 Fabrics
Stratford House Furniture Co., Inc.
 Furniture
Thayer, Inc.
 Furniture
U. S. Packaging Co.
 Strike One Charcoal
United States Rubber Co.
 Koylon Mattresses

Household Products (Laundry)

B. T. Babbitt, Inc.
 4-in-1 Fabric Finisher
 Oakite Household Detergent
C. P. Baker & Co.
 Tops Detergent
The Barcolene Co.
 Sunsoft Fabric Softener
Colgate-Palmolive Co.
 Ajax Dishwashing Liquid
 Cashmere Fabric Softener
 Cold Power Detergent
Lever Bros. Co.
 Dishwasher All Detergent
 Gayla Dishwashing Liquid
 Phase 3 Bar Soap
Procter & Gamble Co.
 Bold Laundry Detergent
Sinclair Manufacturing Co.
 Debbie Detergent
Tamms Industries Co./Dist.
 Stop-It Mildew Guard
3M Company
 Scotch Brand Spray Starch
Van Wyck Products, Inc.
 Easy Wash Stain Remover

Household Products (Paper)

Colgate-Palmolive Co.
 Handi-Bibs
 Wash 'n Dri Towelettes
Georgia-Pacific Corp.
 M-D Tissue
 Paper Towels
Gulf States Paper
 Southern Tissue
Hudson Pulp & Paper Co.
 Handkerchoos Child Tissue
Lily-Tulip Cup Corp.
 Paper Tableware
Procter & Gamble Co.
 Charmin Toilet Tissue
Scott Paper Co.
 Waldorf Toilet Tissue

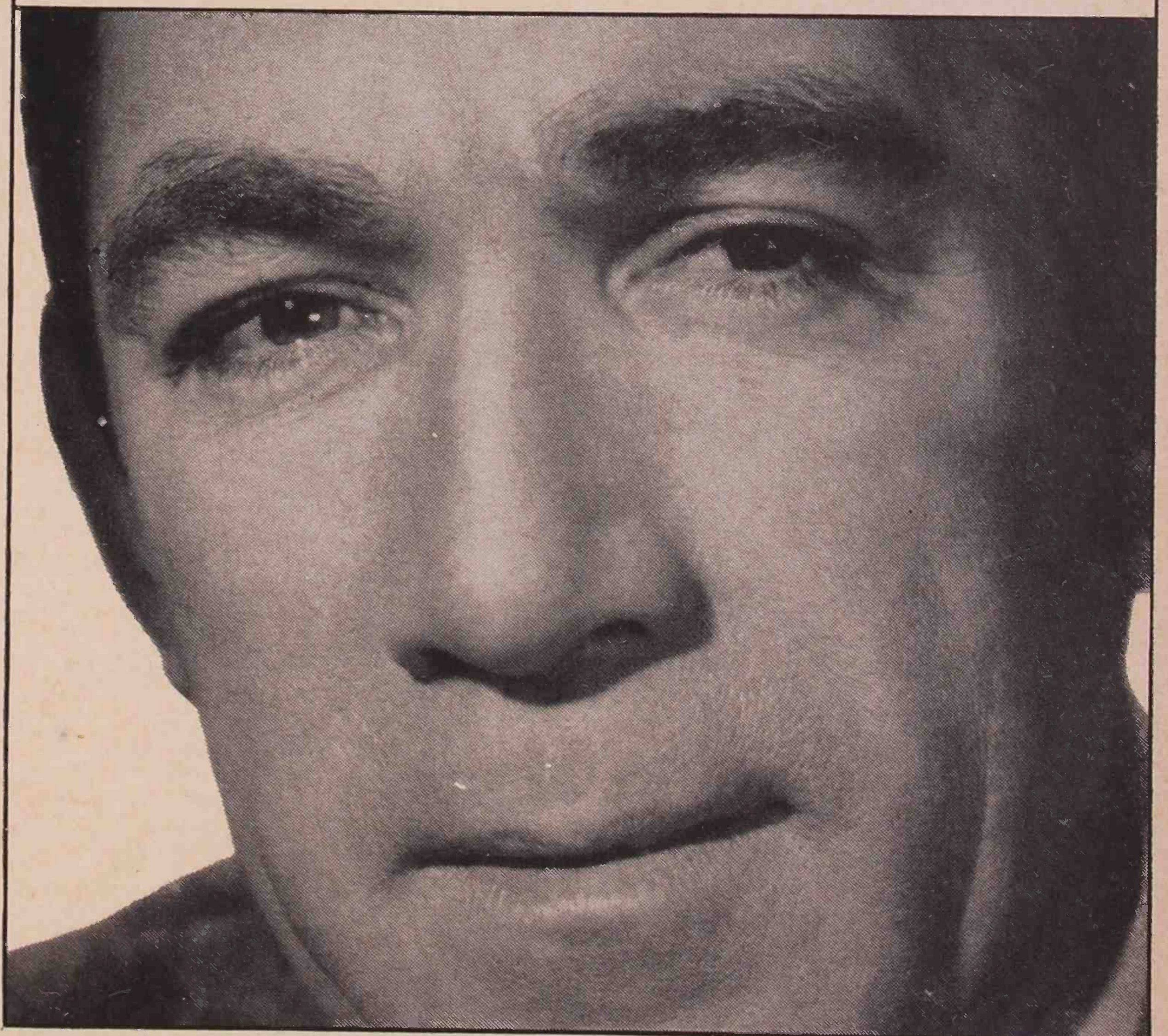
Union Bag-Camp Paper Corp.
 Union Household Bags

Insurance, Credit Agencies & Investments

Aetna Life Insurance Co.
 Insurance
Allied Finance Co.
 Financial Services
American Casualty Co.
 Insurance
Bankers Investment Co.
 Loan Service
Commonwealth Finance Corp.
 Loans & Financing
Continental Insurance Co.
 Insurance
Dial Finance Co.
 Loans & Financing
Domestic Public Finance
 Finance Service
Fireman's Fund American Insurance
 Property Insurance
Interstate Securities Co.
 Loans
Production Credit Assoc.
 PCA Loans
Public Finance Co.
 Loans & Financing
Riverside Insurance Co.
 Insurance
Southland Life Insurance Co.
 Insurance
Texas Consumers Finance
 Financial Services
Utica Mutual Insurance Co.
 Insurance
Waddell & Reed, Inc.
 Investments
Wisconsin Physicians Service
 Insurance

Meat, Fish & Poultry
Calif. State Dept. of Agric.
 Calif. Turkey Promotion
Doughboy Industries, Inc.
 Doughboy Turkeys
East Asiatic Co., Inc.
 Danola Danish Hams
Essem Co.
 Essem Meat Products
Filler Products, Inc.
 Bakon Krisp Bacon
Freezer Queen, Inc.
 Freezer Queen Steaks
John P. Harding Market Co.
 Corned Beef
John Hilberg & Sons
 Hilberg Meats
Honor Packing Co.
 Honor Meat Products
Kitchen Maid Meat Packers
 Kitchen Maid Meats
Mavar Shrimp & Oyster Co., Ltd.
 Victor Shrimp
National Blue Ribbon Meat
 Nat'l. Blue Ribbon Meats
New England Provision Co., Inc.
 Nepco Meats
S. S. Pierce Co.
 Pierce Meats
Polo Food Products Co.
 Frozen Poultry Products
Purity Packing Co.
 Processed Meats
Rath Packing Co.
 Black Hank Meat Products
Roegelien Provision Co.
 Roegelien Meats
I. Rokeach & Sons, Inc.
 Rokeach Fish Products
Swift & Co.
 Lazy Maple Bacon

**Anthony Quinn can show you how.
 Interested?**



Vietti Food Products Co.
Vietti Meat Products

Miscellaneous

American Machine & Foundry Co.
Wen Mac Outdoor Lights
American Safety Equip.
Pedallite Bicycle Equip.
American Photocopy Equip.
Apeco Photocopy Equip.
Arizona Public Service Co.
Public Utilities
Armco Steel Corp.
Sheffield Finished Prods.
Baker Oil Co.
Oil Properties
Barton Manufacturing Co.
Dyanshine Shoe Polish
The Berlitz Schools of Language of
America
Language Courses
Bird & Son, Inc.
Birds Building Material
Blaisdell Pencil Co./Distr.
Du-All Mechanical Markers
Brunswick Corp.
Brunswick Billiard Equip.
Bulova Watch Co., Inc./Distr.
Accutron Watches
Cadillac Glass Co.
Cadillac Glass
Capital Optical
Optical Services
Coleman Co., Inc./Distr.
Coleman Picnic-Camp Equip.
Continental Can Co., Inc.
Institutional
Eastman Kodak Co., Inc.
Eastman Copying Equip.
Faultless Rubber Co.
Faultless Rubber Gloves
Firestone Tire & Rubber Co.
Firestone Golf Balls
Florida Development Comm.
Real Estate
Golden Valley Land Co.
Real Estate
Hearst Corp.
House Beautiful Magazine
Int'l. Business Machines Corp.
IBM Data Systems Instit.
International Electric Co.
Int'l. Engine Starter
International Shoe Co.
Bancraft Shoes
Jafco Records
Jafco Records
Jerrold Electronics Corp.
Jerrold Electronics
Juvenile Shoe Corp. of America
Lazy Bones Shoes
Kay Jewelry Stores, Inc.
Kay Jewelry
Kingsbury Homes Corp.
Kingsbury Homes
Lincoln Technical Institute
Home Study Courses
Manco Watch Strap Co., Inc.
Topps Watch Bands
McNeil Laboratories, Inc.
Raticate Raticide
Northland Ski Mfg. Co.
Northland Skis
Northwest Natural Gas Co.
Gas Service
Pathway Press
Gospel Records
Pearle Optical
Optical Services
Premier Album Co.
Premier Records
Prince Gardner Co., Inc.
Prince Gardner Wallets
Rainbow Park, Inc.
Real Estate
Random House, Inc.
Random House Books

R. T. V. Sales, Inc.
Great Art Prints
Country Music Album

Pet Foods

Arkco Foods, Inc.
Scat Cat Food
Crown Prince Pet Food Co.
Crown Prince Dog & Cat Foods
Dads Products Co.
Dads Dog Food
General Foods Corp.
Gaines Patties Cat Food
Gaines Vigor-Mins Dog Food
Rally Dog Food
Gold Seal Products Co.
Gold Seal Pet Foods
Hi Vi Dog Food Corp.
Hi Vi Dog Food
Kal Kan Foods, Inc.
Kal Kan Cat Food
Martha White Mills, Inc.
Trail Blazer Dog Food
P. Lorillard Co.
Tabby Cat Food
National Biscuit Co.
Cat Chops Cat Food
Perk Foods Co.
Perk Dog Food
Vets Dog Food
Pet Kitchens, Inc.
Pet Kitchens Cat Food
Quaker Oats Co.
Gourmet Cat Food
Ken-L Chunks
Ralston Purina Co.
Purina Tuna for Cats
Sea Nip Cat Food
Smith, Kline & French Labs.
Pet-M Pet Food
Vigortone Products, Inc.
Vigortone Animal Products

Toys

American Machine & Foundry Co.
Wen Mac Toys
Embree Mfg. Co.
Embree Toys
A. C. Gilbert Co.
Banshee Roller Skates
Jar-Pak, Inc.
Jingle Jump Toys
Jolly Jumper, Ltd.
Jolly Jumper Baby Exerciser
Lakeside Industries, Inc.
Lakeside Toys
Mascon Co.
Sticky Finger Toy
Multiple Products, Inc.
James Bond Toys
Rosko-Steele, Inc.
Rosko-Steele Dolls
Standard Plastic Products Co.
Standard Plastic Toys
Uneeda Doll Co., Inc.
Dolls
Zoomerang Co./Distr.
Zoomerang Toys

Travel Promotion

Alaska Airlines
Air Travel
American Israeli Ship Co.
Travel Promotion
Chesapeake & Ohio Railway
Rail Travel
Japan Air Lines
Air Travel
Pacific Northern Airlines
Air Travel
Utah State Tourist Council
Travel Promotion
Yellowstone Park Co.
Tourist Promotion

Baseball (Continued from page 37)

rep, a promotion-advertising-merchandising organization and a network affiliates-relations department.

An example of the ultimate in control is the operation of the Houston Astros, a team only as old in years as the New York Mets, but seemingly more mature in fiscal responsibility, so far as their relations with broadcasting go.

"All the advertisers have to do is send us their check and their commercials," said Dick Blue, supervisor of broadcast operations for the Astros. Mr. Blue, who long handled sports purchases for American Tobacco through the L. C. Gumbinner Agency in New York, noted that the "only thing that makes sense" is for a ballclub to handle all aspects of its tv-radio exposure. The Astros, he said, set up the broadcasting network and pay the stations directly, handle outdoor advertising, organize promotional contests, save money by gang-running all printing for the various advertisers, and generally tie all the loose ends into a neat promotion bundle. "Otherwise," said Mr. Blue, "you've got guys from 19 different agencies knocking on the door of every station and saying, 'What can you do for us if we sponsor the ballcasts?'"

Two-Day Seminar

To make sure the Astros get equal weights of publicity and promotion in the numerous tv and radio markets where its broadcasts play, some 150 promotion men from the stations in Texas, Louisiana and New Mexico are brought in, at team expense, for a two-day spring seminar on the upcoming games. Stations file monthly reports on how they're boosting the team during the season, with the outlets doing the best job getting incentive awards.

Another and important advantage to the 'package plan' is that it enables a team to "bury" the real value of its rights fees under the blanket of "time and talent" charges, just as the major networks currently can conceal time and/or program costs via a single package price. Thus,

while the Astros are known to receive \$1.8 million annually for their package, which only includes 14 tv games, about \$1 million of this is estimated as going for rights, while the rest covers production, promotion, etc.

So workable, and so profitable, has the idea proved to be that other teams have moved to adopt it in whole or in part. In Atlanta, where the Milwaukee Braves are supposed to play, a similar 1966 package deal is expected to bring the team \$1 million for a tv schedule of 18 games. (At press time, the Braves' southern debut was hung up on a thicket of court orders in both Atlanta and Milwaukee, but the team's broadcasting director, Jim Falsholtz, said advertising interest was high, and everyone was confident the legal problems would be settled in time for opening day. Only a single minute remained to be sold in the schedule.)

Detroit Plan

Detroit, too, joined the packagers last year, when it began selling "participations" at a single price for rights, time, talent. And overnight, where the team might have had considerable difficulty locating one advertiser or station that would pay \$650,000 or more for broadcasting rights, as had been done in 1964, it found a group of advertisers willing to buy small segments of the telecasts at reasonable prices. When the various one-twentieth shares were added together, the Tigers too had cleared an estimated \$1 million for their intangible broadcasting rights.

Now the New York Yankees, under their new ownership of CBS, Inc., have joined the "package" fold. Previously the Yanks' broadcasting rights were owned by P. Ballantine & Son, brewers, and the team got an estimated \$1.2 million a year. Since Ballantine's five-year contract expired last season, the team negotiated directly with the New York independent station, WPIX, that carries its games and agreed to buy its own air time and provide its own broadcasting staff. Then the

team, aided by personnel from CBS Television Stations National Sales, went out to sell a package. (It's perhaps the first time in tv history that a CBS spot salesman found himself working for a station in competition with the network New York flagship, WCBS-TV.) With one-sixth of the package yet to be sold at press time, the asking price was reported near the \$400,000-mark, which would indicate a full-package price of about \$2.5 million. That figure should return \$1.3-\$1.5 million to the team for "rights" alone.

Other markets, too, are revising their selling practices as their contracts expire, and the package or participation trend should spread next year. The New York Mets' five-year contract with its Rheingold beer sponsor winds up this season, as do the contracts of the Minnesota Twins, Boston Red Sox, Chicago Cubs and Washington Senators. In some cases, the rights fee has risen over the years to the point where few clients can carry the burden

alone; in others, the increased sums the teams will ask—after seeing what others are getting — will make a share-the-cost program mandatory.

Pittsburgh at press-time was presenting a different kind of contractual problem over broadcasting rights. In that market, sponsor Atlantic Refining had held the rights to Pirates games for some 30 years; now its contract had expired and the team reportedly was asking considerably more for a future deal. Additionally, KDKA-TV, which has carried the games, was endeavoring to buy part of the rights to make sure a rival station couldn't walk off with a valuable property. (KDKA radio, which recently saw top morning personality Rege Cordic move to a west coast outlet, is perhaps particularly conscious just now of hanging on to talent and features which have been built up as major attractions over a long span.)

Long-range ties between stations and ballclubs appear to be part of the game's future, even though the

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idea of a station buying all broadcasts rights undoubtedly will become passe. The Yankees-WPIX contract, or the closeness of the Tigers and WJBK-TV, or the California Angels and KTLA Los Angeles, where the station owners and club owners are the same, can prevent a situation similar to that faced by the New York Mets in radio at present. While the Mets have a station to carry their games this season, that outlet will take over the Yankees broadcasts in 1967. And, although New York has some 30-odd radio stations, the big ones are all locked into set formats—top 40, talk shows, all news, good music and so on—that don't permit the inclusion of 165 baseball games. Consequently the Mets have been rumored as preparing to go on everything from some of Long Island's country-and-western outlets to New Jersey's daytimers.

Easier Sell

One thing permeated the conversations TELEVISION AGE had with representatives of the individual baseball clubs and the stations carrying their games this spring: selling in 1966 was generally easier than it has been in recent years. Just why the advertiser interest was there, even at higher prices in most cases, was uncertain, but most teams were SRO by mid-January. Some had filled all available advertising time shortly after the close of their 1965 season.

A few spokesmen thought the publicity given football has had a slight effect on the rabid baseball fans among the advertisers, and that some might have been more receptive to investing in the diamond sport than heretofore. But a chief factor in the quick sell, said others, was the growing availability of demographic information showing that baseball is viewed not only by beer-swilling, undershirted truckdrivers, but by large number of women, teens and kids. As an illustration, A. C. Nielsen data on network sports programs last year showed that per 100 viewing households, 175 individuals were in the audience of the average baseball game. Of these, 80 were men and 53 were women, 20 were teen-



William F. Turner, formerly manager of KOTA Rapid City, S.D., is the new assistant manager in charge of sales for KVTV Sioux City, Iowa. Phil Rose, of KOLO-TV Reno, was recently named manager of the station, moving up from the post of commercial manager.

agers and 22 were kids. Pro football attracted more men (91), fewer women (49) and fewer kids and teens; college football did the same.

Where the interest of the cigarette companies in baseball has waned considerably (following the Surgeon General's report that saw American Tobacco drop from the picture entirely), General Cigar moved to take up some of the slack. But the gasoline companies, the car dealers, the insurance firms and the banks or savings-and-loan institutions are filling large slots now that they've realized the lady of the house has a lot to say about what car is bought or where the family savings are kept, and that lady watches baseball.

Additionally the tv stations seemingly have become more adept at selling sports than they were previously. As the teams have grown more wary of letting their broadcast rights go for too little, so stations have developed attractive plans to bring in the advertiser coin. In Philadelphia, for instance, where WFIL-TV carries the Phillies, the station packages 30 sports on a 12-month basis so that advertisers can get continued exposure. In St. Louis, KSD-TV picks the Cardinals games to be televised for special interest, such as the team's first game in the Astrodome. The Astros on KTRK-TV schedule

Sunday road games only, so that fans will develop a regular viewing habit. These and other well-laid plans are helping keep sponsor interest in baseball at a high pitch.

On the network level, too, the advertisers apparently aren't holding back. NBC-TV announced at mid-January that its World Series, All-Star Game and *Game of the Week* coverage was three-quarters sold. Since the package represents more than \$12 million in rights alone, it's evident that there's baseball fans aplenty among the advertising ranks.

One thing the sponsors can almost certainly count on is increased audience. Last year, when ABC-TV replaced NBC-TV as a weekly provider of baseball fare, Nielsen average audience ratings on the average telecast climbed from 1964's figure of 2.6 to 5.5. CBS-TV's weekly ballgame dropped from 5.6 to 4.8 for the same two years. With CBS now out of the weekly picture, and with NBC supplanting ABC, and offering games on a longer station lineup and in holiday periods, ratings should be considerably higher than in the past.

A Long Way

On a sheer rating standpoint, of course, network baseball has a long way to go before it can match football's audiences. The 1965 average NFL game scored a 15.5; the NCAA game averaged to 12.1, and the AFL contest trailed with 8.2. Baseball was even outdistanced by the average *CBS Sports Spectacular* (9.1), ABC's *Wide World of Sports* (8.4), bowling shows (5.8) and the golf matches (6.0). Of course, adding the CBS and ABC weekly averages together would make baseball look a little better.

To some students of the sports scene, baseball doesn't have to look any better in comparison to football than it already does. No one is denying that the average football game will outdraw baseball in viewers, but some media men and advertisers have questioned the price that must be paid for those extra viewers. Recently Edward M. Stern, vice president and director of media at Chicago's Foote, Cone & Belding,



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first-run features, most in color.
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hit the cost-per-thousand now prevalent in network football.

"A good prime night network participation purchase in the fall will deliver audiences somewhere around \$3.50 per thousand in terms of homes, and about \$5 per thousand men," Mr. Stern said. In 1965, he said, the NFL games delivered a thousand homes for \$7.75, a thousand men for \$8; the lower-priced but lower-audience AFL games delivered a thousand homes for \$7.45, a thousand men for \$8.35. The college offerings did slightly better.

Mr. Stern's thinking on why football has become such a hot commodity: "It enables an advertiser to reach some men who watch little regular television fare; the audiences are generally better educated, have higher incomes and are more likely to be in managerial occupations (the NFL audience particularly is more selective, of higher quality); commercials within this exciting form of mayhem may have greater advertising communication and effec-

tiveness than those on regular television."

Nevertheless, continued the media man, "in view of the cost-audience imbalance, it's hard to escape the conclusion that some pro-football sponsors are buying on merchandising values, emotional involvement or other non-media reasons."

Figures again supplied by A. C. Nielsen, covering January-December 1964, support Mr. Stern's ideas on the audience characteristics of the football and baseball fan. Using an index of 100 to represent the total U.S. audience, the persons watching an NCAA football game with one or more years of college were indexed at 132, those watching an NFL game registered at 109 while baseball fans with the same education fell at 80. Golf fans of the same educational background were indexed at 102, with only bowling falling lower than baseball at 68. Conversely, fans with a high-school education watching pro football were indexed at 105; for NCAA football it was 97 and for baseball it was 94. Baseball led among the grade-school graduates, with these fans indexed at 129 for the average game vs. figures of 78 for pro football and 75 for NCAA games.

Willing to Change

Again, applying an index of 100 for the total U.S. on the basis of age-of-head-of-household, baseball is seen to attract greater shares of viewers in the 50-64 years and 65-and-over groups than college football, pro football or golf telecasts. And conversely baseball attracts fewer persons in the under-35 and 35-49 groups. Here are the Nielsen indices for viewers under 35 in the respective sports: pro football, 95; NCAA football, 88; golf, 88, and baseball, 76. For the 35-49 category: pro football, 109; NCAA football, 105; golf, 100, and baseball, 88.

In the 50-64 years grouping: pro football, 100; NCAA football, 105; golf, 102, and baseball, 127. And, in the 65-and-over bracket: pro football, 78; NCAA football, 94; golf, 116, and baseball, 124.

If the baseball moguls were con-

tent to let the pattern stay as it has existed almost since the first major league telecast in 1939 (Dodgers vs. Cincinnati at Ebbets Field, August 26), the future might look grim, but there is a new spirit of cooperation evident between the diamond sport and the tv medium. The club owners are far from ready to cut their playing season down to weekends only, as ABC-TV president Tom Moore once suggested, but they are actively talking about and considering ways to speed or modify the rules to produce greater excitement for the viewer.

Color it Bright

ABC-TV had difficulty last season in putting into effect some unique camera coverage it had planned, simply because some clubs didn't want tv to rock the boat. Reports have it that NBC-TV will be given greater freedom this season. Too, starting times on the network games have been scheduled so as to insure the largest audiences, and the teams have agreed to a flexible schedule that allows NBC to pick from among four possible contests the one it thinks will draw best. Some teams with poor records may not show up on the network at all, but since all 20 teams split NBC's \$6 million equally, no one seems about to squawk.

Another plus to be given the viewer this year on the network games is color, and many of the local telecasts will tint the teams up as well. All of the home games of the Yankees, Mets, Cubs, White Sox and Reds will be in color. Virtually all of the other teams plan to pick up color games from those parks having live color cameras: KSD-TV should have "at least eight Cardinals games in color and as many more as we can get;" KTVU hopes to carry "50 per cent" of the Giants telecasts in color; WSB-TV in Atlanta is "counting on color for the Braves from Chicago, New York and Cincinnati," etc.

All in all, baseball now appears ready to begin challenging the upstart football medium that usurped its place as the biggest tv sport. A

WAST-13

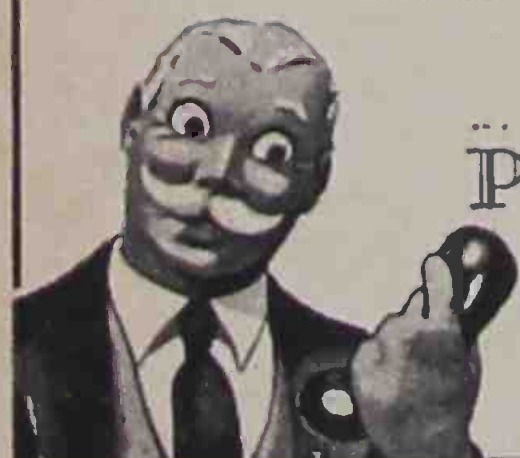
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primary move was the working out of a sensible "blackout" plan, in which all markets get a *Game of the Week*.

Another big step was the inclusion of the *Game of the Week* package with the valuable All-Star and World Series rights for a three-year period. Unlike the leagues' one-year-with-option deal with ABC-TV last year, the new NBC-TV agreement allows the teams and the network to make long-range plans, and to adjust and experiment as needed in order to boost interest. The next step, and one the ballclubs have already begun pressing for, will be some prime-time showings of important games.

One thing, though, that the baseball moguls are wary of is that the lure of tv money may pressure the sport into trying to move too fast. Experts look at what has happened in football where the NFL has virtually been forced to plan expansion from 15 to 16 teams next year, while the AFL intends to grow from 9 to 11 teams. The \$1 million or so that each team gets for its tv rights is a sizeable chunk, all right, but there are obvious dangers.

'Take it Easy'

All attention isn't paid to the grid-iron negotiations, of course. Currently the focus is on February 28, when the legal battle is scheduled to begin in a Milwaukee courtroom over the city's efforts to hold on to the Braves. Everyone is aware that a prime consideration of the team's plan to move to Atlanta was not only Georgia's southern hospitality, but about \$5 million for tv-radio broadcast rights. Anxious for that money, the Braves may have embroiled baseball in antitrust actions, in forced expansion, and in scheduling difficulties beyond imagination.

Baseball doesn't like being put into a runner-up position, but wise heads in the sport are pleading for long-range planning rather than an all-out do-or-die effort to catch up. Television, they have realized, should benefit everyone, not just a few rich and powerful teams. To get those benefits cooperation and caution are the watchwords, right now. ■

Tropics (Continued from page 42)

tory core in order to save the time in the changing bag. Unhappily, he found he was frequently holding people up or losing action because of the delay.

Mr. Galligan's own perspiration glands produced another problem in the loading of the camera. He found he had to hold his head back as if he were chopping onions to keep his sweat from flowing into the camera. In Borneo he came down with a severe, but brief, case of heat exhaustion after wrestling in the hot sun with his 20-pound laboriously loaded camera.

The intense humidity also presented problems in the shooting of the film itself. Perspiration would "lubricate" the shutter button so that it would go down, "but would not go up. I was tempted to smash the slippery thing on the ground to turn it off," Mr. Galligan said. "Instead of getting the 20 feet you want, you might get 40 because you couldn't turn it off."

Electricity, or rather the lack of it, in many areas of Malaysia kept Mr. Galligan on his toes. For indoor and jungle shots he would not have been able to get an exposure with the normal commercial color stock because of the darkness. But special film which he brought along (MS—medium speed, ER—high speed, and

ERB—specifically for tungsten illumination) saved him. The high speed enabled him to get dramatic nighttime shots that would have been a waste of time with normal film.

In Gaile, Vietnam, he had only one chance to shoot a bulging hospital that was very dark, but very interesting. A Marine Captain from Philadelphia was in charge. Mr. Galligan arbitrarily increased his film speed (normally 64) to 400 and said a quick prayer to Eastman-Kodak. The film came out beautifully. In Jerteh, on the east coast of Malaysia, the crew spent almost a week filming a Peace Corps teacher. Mr. Galligan had to have electricity to recharge his batteries and paid \$5 a night for kerosene to run the generator until six in the morning.

'Man the Oars'

The transportation of 1,000 pounds of tripods, camera bodies, batteries, recorders, film, protective boxes, and lenses was a precarious undertaking in itself. In Malaysia the tv crew watched helplessly as native porters climbed thin logs from river to bank with 200 pounds of equipment perched atop each bended back. One misstep and the load cum porter would have been lost in the drink. Somehow, the porters, like the donkeys on the Grand Canyon trails, kept their footing and the equipment reached the bank intact.

Another night the crew rented a Chinese launch to take them across the river from Sinmunjan to Gedong and got stuck on a sandbar mid-stream. Stranded in pitch blackness with no lifeboat or life jackets and 1,000 pounds of expensive gear aboard, the frail craft began to list. The camera crew frantically allotted which of the items each would take to shore when the boat sank. Then, from the heart of darkness, came a launch that pulled them off the bar and went on its way without a word.

The first thing Mr. Galligan did upon his arrival in Vietnam was to blacken all the shiny markings on his camera—the bright lens rims, even the CBS eye. His precaution paid off one night when he was out



Richard A. O'Leary, (l.) formerly general sales manager of KABC-TV Los Angeles, has succeeded D. Thomas Miller as general manager of WBKB Chicago. John E. Campbell (r.), formerly general sales manager of the Chicago outlet, has moved to Detroit as general manager of WXYZ-TV, succeeding John Pival in that post. All of the stations are in the ABC-TV owned stations group.

with a patrol in the middle of a rice paddy and got ambushed. He ended up in water up to his chest, but was able to hold the blackened camera out of the water without being noticed. Next day, he could hear the grit inside his camera and blew it out with his handy ear syringe. The light meter in his pocket was lost.

But then, as the truism goes, you can't choose ideal filming conditions in combat. In one instance, Mr. Galligan, an ex-Marine himself, found himself filming Philadelphians on a Medivac team at work in a crowded chopper. The only spot left for him was curled up *on* the instrument panel. In that position he could not see through the view finder and held up the camera and pointed it in the direction of the action. The film turned out very well.

Triple It

Surprisingly, Mr. Galligan found he had little trouble with repairs on his equipment, mainly because he observed "the first rule" of location filming. "Figure out what you need and then take three of each." He took six light meters and returned with one, even though they were packed in women's sponge-rubber hair curlers. For example, Mr. Galligan recalls he was sitting in the back of a jeep in Vietnam once and a column of tanks crossed the road in front. Without warning the driver stepped on the gas and left Mr. Galligan sitting on the ground fumbling for his broken Arriflex. The filter holder and a lens adaptor ring were smashed. The accident happened in Phubai in the north where professional camera repairmen are unheard of. Mr. Galligan went to FLSU, a logistical support unit of the Marines, and the mechanics, accustomed to jeep and tank problems, repaired the camera in four hours. "In the States, it would have taken two weeks," Mr. Galligan said.

In comparison to the newspaper men in Vietnam, whose tools are a scrap of paper and a pencil, Mr. Galligan's task was formidable indeed. He said he thought his objective to produce enough film for two hour-long documentaries was

different but no more difficult than the network tv reporters who cover the war daily.

"They usually have a settled base of operations and go out on quick short assignments," he said. "When you go into the field as I did you have a big problem in not being able to ship everyday. The network boys' main concern is with short specific actions whereas we wanted continuity. I tried to keep a log of what I had shot so that somehow it could all be fit together."

He said he liked to think he was filming "the other war." By this he meant he was not covering the war itself, but the personal reactions of a specific group in the war to the war—"the biggest story in the world." ■

News (Continued from page 29)

Mr. Solomon said the "overwhelming majority of the CATV systems now in operation are just reaching their third year . . . and beginning to go into the black." Once the systems have established impressive earnings and public-service records, they will be increasingly financed "with long-term loans from pension funds, bank trusts, and life insurance companies," he predicted. "It's a basic law of finance that long-term needs are best satisfied by long-term capital," he said, adding that the initial capital investments for CATV systems are usually short-term or term loans from commercial banks or equipment manufacturers.

Chase Manhattan Bank's CATV expert, vice president Hugh Morrison, said he was "bothered" by the artificially high prices that now can be obtained by the sale of CATV systems. "The real profits in CATV have been in the sale of the system, not in its operation," he said. "You can double your money in a relatively short length of time, but how high is high?"

Although the profits in CATV have not been particularly impressive, the cash flow—retained earnings plus depreciation allowance, or the actual cash on hand to repay the

loan—is sizable, Mr. Morrison said. At least partly for this reason Chase began financing CATV operations "about four years ago," he stated, although he knows of a number of large financial institutions which "have been sitting in the wings for a couple of years waiting for a lot of the unknowns to be resolved," before getting into CATV. "Many of them think some legislation would be a good thing because they would at least know the rules of the game." The present tight money market to some degree has caused bankers to become "more selective in their loans and less interested in long-term financing," concluded the Chase Manhattan executive.

Unanswerable Questions. A spokesman for Bank of New York said his greatest concern was with the undetermined demand for CATV in the big tv markets. "Wiring them up will create tremendous problems in financing because no one really knows the extent of the need. Exactly how willing are people, who can receive more than five stations already, going to be to put out for CATV? It's a great question," he said, one that will undoubtedly inhibit the availability of large amounts of investment capital.

A representative of a major life insurance company said he has "studied and tried to learn something about CATV . . . and concluded we could loan money to a system under three conditions"—the company has shown a substantial profit for several years, has experience in CATV operations, and is diversified.

"In CATV, you have a market, but it's not tangible," he said. There is no readily salable asset that can be disposed of if the business defaults on its loan, he pointed out. The financial expert did not think the unresolved controversies over copyrights and CATV regulation have been a major deterrent to the growth of the CATV industry. "Most potential big investors have pretty strong opinions that it's a major industry and has a great future," he said.

PARIS REPORT

Quality Damaged. It could be argued that State control damages the quality of French tv in a number of ways—quite apart from the harm it does to democratic life in France. The tv chiefs tend to be civil servants, with little understanding of tv production and its problems. The best of them in recent years, Jean d'Arcy, director of television, was sacked in 1960 for being too anti-De Gaulle. The administration is top-heavy, and far too high a proportion of the budget is spent on this rather than on programs. And whereas the BBC and ITV are attracting many of the finest talents in Britain, in France the atmosphere at the ORTF deters many bright young men from entering it—they would rather freelance in the cinema or journalism—and so the level of recruitment is poor. For a country that has such a noble record in the arts, the quality of television in France is disappointing.

But examples of censorship and political pressure in the ORTF are legion. When a well-known producer, Stelio Lorenzi, took part in a strike last year, the ORTF retaliated by taking off his program, an historical series called *The Camera Explores Time*, although it was a top favorite with viewers. When another producer did a program on the shortage of nurses in France, the ORTF showed it to the Ministry of Health and then declined to screen it. Nearly every program or item on a social or economic theme is shown first to the relevant Ministry for approval. Executives live in terror of Ministers. Here is one anecdote: ORTF could not screen "live" a recent France-Ireland rugby match in Dublin, because there was no available Eurovision link, so they decided to show film extracts the next day. Then they discovered that Prime Minister Pompidou was a rugby fan and was hoping to have watched the match that night. So—without even consulting him—they hired a military aircraft to fly back a VTR recording.

Anti-Commercial. It is hardly surprising, in this atmosphere, that the Government is not only against independent commercial tv but is also reluctant to sanction commercials on the ORTF, in the Italian manner. One reason has been the hostility of the Press, fearful of a loss in their advertising revenue. But there are signs of a change. Already, indirect advertising is allowed for things like milk, bread and fruit juice not using brand names. And the ORTF has run into a large deficit, which for electoral reasons, the Government will not want to remedy by increasing the license fee.

The best hope for free broadcasting in France still comes from what are called the "peripheral" stations, which are outside French soil and therefore outside French jurisdiction. Europe No. 1, a radio station in the Saar, has a big following in France, partly because its news programs are more outspoken than those of the ORTF. In parts of France you can pick up tv from Luxembourg and Monte Carlo, as well as national Swiss, Belgian and even British programs. As tv improves, with stronger transmitters and wider use of satellites, this competition will increase. For the moment, the French Government is hitting back where it can by secretly securing financial control of some of the peripheral stations—it is already part-owner of the Saar and Monte-Carlo stations and recently acquired through subsidiaries a large share in Radio Luxembourg.

Hope for the Best. It is hard to see any French Government relinquishing real control of tv, on the pattern of the BBC. The tradition is too strongly entrenched. The best to hope for is a development of the trends that have already started. The new Minister of Information, Yves Bourges, is probably a more liberal man than his predecessor, Alain Peyrefitte; the new head of tv news, Edouard Sablier, a journalist for-



merly on *Le Monde*, is a very un-autocratic sort of newsman. The new version of *5 Colonnes a la Une* is beginning to venture programs on near-taboo subjects like birth control. Only the balance of power within the new regime over the next months, and especially between Messrs. Debré and Pompidou, will decide whether this new freedom will grow broader.

French television continues in its perpetual state of crisis. A power struggle is going on in the upper echelons of the ORTF (that's the Office for French Radio and Television) between "diehard" Gaullists who want to keep it as the mouthpiece of the State, and "liberal" Gaullists who want to allow more freedom of speech and less strict State control. The return to power early last month of progress-minded ex-Premier Michel Debré is likely to help the liberals—but the battle is not yet won.

As distinct from the United States, where tv is commercial and independent, or even from Britain where the BBC is largely autonomous, in France the two-channel tv network, and the radio, are run by civil servants as a department of the Ministry of Information. Producers worry

about Ministers, and may get sacked if they oppose the official line. There is nothing new about this—it was the same under the Fourth Republic. It is simply that the Gaullists are more efficient in their use of television as a political weapon. State control is therefore the one over-riding issue of French tv, and it colors everything else here—the somewhat pedagogic choice of programs, the poor level of staffing and recruiting, the opposition to commercial television and the clever Government attempts to get control of the “free” tv and radio stations that broadcast to France from just outside her frontiers, such as Radio & Télé Luxembourg.

Political Controversy. Just recently, however, the Gaullists have come to feel that they may have overplayed their hand. During the presidential election campaign in December, the screen was unmuzzled at last to allow political controversy—and the public responded hungrily to the broadcasts by opposition candidates Francois Mitterand and Jean Lecanuet. This, plus the subsequent relatively poor vote for De Gaulle, has convinced many liberal Gaullists that too much State control may defeat its own ends. M. Debré himself stated publicly this month that the airing of anti-Government views on tv might even help the Government, for if its own policies were sound, they should be able to face criticism and debate.

The liberals have made some progress, and three regular new current-affairs programs are now being born. One of them, *Face à Face*, is the kind of live discussion between journalists and a public figure that is common enough in Britain or the States, but a bit of an innovation here. And it looks as if debates between speakers of various political parties will at last be sanctioned on French tv. The architect of these changes is Jacques Thibau, deputy director of television, who has the support of most producers, all of whom would welcome any easing-up. But M. Thibau has enemies, too, in high places. One of them, a deputy

chief of the ORTF, is a diehard, supported, so it is believed, by some top members of the Government, including Premier Georges Pompidou. The view of this clique is that the election campaign, far from suggesting a need for *more* freedom, shows just how dangerous it could be. Messrs. Pompidou and Debré are well-known rivals for power. If they are to fight over the television issue, the arbiter will have to be De Gaulle himself. And his views, as with any domestic issue, are hard to divine. He knows that tv was one of his personal assets—in fact he once said, “I have two political weapons—tv and tv. Tv, because I go across well on the screen; and tv, because my opponents go across badly.” But the recent election may have changed his views. It had been widely expected that De Gaulle was intending to switch the ORTF from the charge of the usually rather authoritarian Ministry of Information to that of the Minister of Culture, André Malraux, a relatively open-minded figure. This would have been a great victory for the liberals. But it has not yet happened. And, since De Gaulle resists any pressure, there is now doubt that it will take place at all. ■



Maurice J. Corken, as the new executive vice president of Rock Island Broadcasting, Co., has assumed responsibility for supervising day-to-day operations of WHBF-TV-AM Rock Island, while continuing to handle national sales. At the WHBF stations, Leslie C. Johnson, vice president and general manager for 27 years, continues in that post, but also was named assistant to the president and chairman of the board.

Threads (Continued from page 39)

vertising world which has traditionally shown the least awareness of style changes or of the meaning of clothing, is the administrative branch. Office managers, accountants, personnel men, who must be counted part of the advertising community by virtue of their being employed by an agency, are the most unimaginative in terms of personal dress.

The media people are generally as imaginative in their attention to personal attire as they are in their purchases. A media man dresses pretty much like an accountant. These people seem to fear that they are at some point going to be replaced by machines, and they generally seem determined to forestall that day by making themselves appear as computer-like as possible. Another major factor contributing to the character of the media man's wardrobe is the fact that his salary, because it is generally lower than other areas of advertising, inhibits his buying of clothes.

Shiny, Silk Neckties

Not unlike his compatriots in the other fields, the media man patterns his own taste in clothing on that of his superiors. But media directors are not a terribly swinging group, and this attitude is often reflected in the media man's dress. Media men often have crew cuts, or at any rate, very short hair. They wear the universal dark grey herringbone suit, serviceable with a short collar and a shiny, silk inch-wide necktie, the media man's luncheon dress. At night, when he's out to cut a dashing figure, the man will put on a snap-tab collared shirt, the same tie, and if he's trying to look substantial, he may add the vest that originally came with the suit. Look around at an evening presentation, hundreds of media people from timebuyer to supervisor will be wearing three-piece suits with the bottom button of the vest tightly buttoned. The media man is prone to wear loafers with the suit, usually scuffy black ones.

The account executives are not so



Guess which one has the RIGHT answers.

.....

When media money is being spent
 How well are you being represented?
 Even at times when tempers flare
 In SRDS
YOU ARE THERE
 selling by helping people buy

.....

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

easy to dismiss in one catch-all generalization. While media men are all of a type and all intellectually and physically blended, account men seem to have a bit more latitude in their attire.

The account man must radiate substance and confidence. He must be dressed in a manner not offensive to the client and yet still indicate that he and the agency he represents are quite capable of handling any emergency and any demands the client might be inclined to make. But, the account executive must never be so lavishly decked out that he eclipses the client for there are a great many clients who can be easily eclipsed. The account executive must be prepared to wear the client's shirt, if he is a shirt manufacturer, the client's suits, if he is a clothing store, and the client's electric necktie that lights up with "Oh You Kid" if the client is a novelty house concern. In other words, the account executive must dress in a manner that is immediately adaptable to his surroundings, and yet

retain his own identity. Therefore, depending on the agency, the account executive tends to be a conservative but individual dresser. A good serviceable Brooks Brothers suit is often seen on the more experienced account men, who have discovered that an unobtrusive shirt, white or blue, preferably button-down with collars at least 2½ inches in length, is more than adequate for the job. In the last year there has been more of a return to the long unbutton-down collar look, sometimes accompanied with a pin. Stripes are big in conservative shirting (blue or black only, never any red). The anachronism wears golf collars with sewn-in eyelets and gold collar pins. This sort of thing, like the white-on-white tie and shirt, has always been correctly identified with the gangster image.

Discretion Counts

Well-dressed account men *do* wear single breasted well-tailored suits, wing-tip or cordovan shoes, a belt (*never* wear the Italian-cut pants, suspenders are acceptable) black or dark brown high socks (*never* show the ankle) long sleeve, barrel cuff shirts (always show a bit of cuff; if you must wear French cuffs, *never* wear garish cuff links; *never wear short-sleeved shirts*, no matter how hot it is) perhaps a conservative tie clasp (*never* wear the pearl-type tie "tack" because that's what it is, tacky) and generally stick to a *broad* regimental stripe tie or a paisley tie. Of late the matching pocket handkerchief and necktie has become in vogue in certain circles (an experienced account executive would *never* wear anything so gimmicky) and, optionally, a hat.

All of this is applicable to the conservative agency, but the rules have meaning for a great many. The question of the custom-made suit has bothered many struggling young account executives. The cardinal rule is *never dress better than your superior*, and many superiors have never heard of custom-made suits.

The head of one of Madison Avenue's hard-sell agencies said, "I always buy my clothes off the rack,"

the day after he had dropped into J. Press and ordered half-a-dozen custom-made suits. The implications of this statement are many: the most important is that no matter how much an advertising man spends on his clothes, he'd better be discreet about it. Americans are still suspicious of fops.

"Creative" types are as diverse as the 24th floor of Doyle Dane Bernbach. Though the keynote to being a creative type is not to dress like any "type," there are various officially accepted nuances that these people have in common. In New York City, where there are more creative types than in all of Cambridge, Mass., the clue is to look as though you just don't care.

Copywriters Lead

Art director or producer, a creative type is prone to wear checkered shirts, black-knit ties (slightly askew), walrus mustaches, corduroy jackets (unpressed with patches at the elbows) a garrison belt and even desert boots. Creative types can look like this at any agency from the most conservative to the most "arty". They get away with it.

The category that is most immune to outside pressure and that allows the most general freedom in personal choice, is that of the copywriter. Copywriters generally spend most of their time enclosed in their cells and never come into contact with the client, other agency people, media people, "creative people" or anybody else with the exception of their supervisors. Consequently it is in the copywriters, some of the highest-paid people in the agency, that the changing trends in fashion are reflected.

Copywriters can get away with striped shirts with white collars, flared David Ogilvy-type English cut suits with nine-inch side vents, burnished hand-made shoes with gold buckles, and three-inch wide polka-dot neckties. These people can also be seen in traditional single-breasted conservative suits with cut button-holes at the cuffs. In other words, copywriters have only themselves to please. ■

THE SOUTHEAST'S MOST POWERFUL STATION OPENS

NEW DOORS FOR SALES!

Represented by
Edward Petry & Co., Inc.

WJKS / TV 17 abc
JACKSONVILLE'S KEY STATION

R A RUST CRAFT STATION

In the picture



MISS D'ALESSIO

She grew up at NBC in the hit-and-miss days

Kitty D'Alessio has wide, brown eyes, a quick smile and small hands. When she stands, her diminutive frame exudes a sort of vibrant vitality and she seems genuinely to enjoy herself. Miss D'Alessio appears not to have heard about all the problems she is supposed to have, for she is that feared and hated thing—that mixed-up, terribly lost creature, a Lady Executive. Miss D'Alessio, Norman, Craig & Kummel's fashion director, recently was named senior vice president of the agency, thus becoming one of the few females in advertising to be given executive recognition (and to receive, via a phone call, this inquiry from her mother: "Dear, aren't you taking that job a little too seriously?").

Miss D'Alessio's job has to do with one of the more important aspects of advertising: appearances. Her department is responsible for the way people look in all commercials and print advertising. "We service every account that needs servicing," she says, from Chanel, which is obviously fashion-oriented, to Hertz, which is not. A knowledge and a feel for style, color, design are paramount to the task.

Miss D'Alessio got this knowledge through a variety of jobs: as a teen-age model, a buyer-trainee in a department store, a member of B. Altman's fashion department, a fashion consultant for NBC-TV. She worked at the network from 1949 through 1956, all the way through the hit-and-miss era of live television. "It was in the days of low budgets when you would borrow clothing from the stores or from the designers in return for a credit. It was just a

magnificent growing-up place with Fred Coe on the set and all sorts of name actors around. My eyes would be popping morning, noon and night. It was like being in professional stock. It was there I learned that *nothing* is impossible, and it was there I learned how to think on my feet."

Her first assignment with NBC (as an unpaid volunteer on loan from Altman's) was to dress the show *Martin Kane, Private Eye*. Miss D'Alessio was put on staff later and worked there until 1956, at which time, while serving on a program sponsored by Speidel (an NC&K client), she was wooed and won by the agency.

The latest challenge to occupy the lady executive's talents is color television, but she says it presents few problems. "However, one of the things you have to be concerned about is selecting your colors so the values come through in black-and-white as well. Right now, we have to think both in color and in the grey scale so it isn't boring when you see it in black-and-white."

Predictably, Miss D'Alessio has some firm but feminine convictions about trends in fashion and design. She is appalled by some of the clothing women wear today. "Personally, I think females are dumb not to capitalize on being female, on being lovely. This look of the boots when it's not cold is ridiculous. And having skirts way above the knee for *all* ages is amusing. I *like* looking like a female."

Miss D'Alessio, who does in fact look like a female, was born and

brought up in New Jersey. Her first brush with the fashion world occurred at the age of 16 when she was shopping with her mother in an Altman's store in that state. The manager asked her mother if he could borrow her daughter to model what was then a relatively new thing—Junior Miss dresses. Miss D'Alessio was graduated later from Upsala College in East Orange, N.J., with an A.B. in English and psychology.

She is convinced that over the years television programs are looking, from her point of view, better and better. She thinks that television can have a salutary effect on fashions generally, but she knows that the arbitrary, often radical changes in styling that occur each year are based more on economics than they are on taste.

An interviewer asked her recently if she was married. "Nearly!" she said, "and I still have hopes." The fashion expert lives in Manhattan (Sutton Place South). Her television viewing consists of news and old movies and her other leisure-time pursuits revolve around the theatre and concert worlds (her last boy friend was a symphony conductor). And, of course, she says, "I love to shop."

Though you might be tired of hearing about the Doyle Dane Bernbach "look" in advertising, attention should be drawn to the agency's annual report of earnings recently issued. Four-fifths of the booklet's cover is dull grey, bearing the usual heavy legend, *Doyle Dane Bernbach Inc., Annual Report 1965*. But, creatively, in a thin white strip across the bottom is the simple statement: "Business was good!"

* * *

"About one year ago," scribed Walter Winchell in a recent column, "Bill Cosby was offered to night clubs for \$2,000 per. He will be paid \$20,000 weekly at Harrah's (Lake Tahoe) soon."

In the same paper, columnist Jack O'Brian wrote: "Six months ago Bill Cosby's night club fees were \$1,500 a week; since *I Spy* they're up to \$20,000 at Tahoe's Harrah's Club."

Comic Cosby probably thanks the medium nightly for halting that downhill toboggan he was on for six months.

* * *

A Paterson, N.J., court has settled the old question of who in the family not only wears the pants but controls the tv dial. Seems one Guido Weckenmann was charged with assault and battery by his wife after he had broken an indoor tv antenna over her head. The brawl started when she turned up the volume. He turned it down, she turned it up, he turned it down—and POW!

Ruled Magistrate Charles Alfano: "The master of the house has the right to turn off his own television set, especially on his day off." The charge was dismissed.

* * *

An issue or two ago, this page noted a new trend in European pet

food commercials—employing animal sounds in an effort to get the family dog barking at the tv set. We are now in receipt of a book, *Poodlestan*—published by William Morrow & Co. and written by a poodle (as told to his master, Paul-Marc Henry)—which says the commercial idea won't work.

Sure, you can attract the dogs' attention, says *Bête Noir* (the dog), but "the fact remains that legally, at least, no dogs are allowed to do their own shopping. Discriminatory legislation bars them from supermarkets and butcher shops. I would suggest . . . that until food equality before the law is guaranteed to human beings and dogs alike, the hard sell will end in a soft flop."

* * *

One wag, hearing that Russia had asked that CBS defer its showing of *The Volga* until certain "propaganda" was deleted—and that CBS had turned down the request, suggested a simple move the Russians could have made to have their wishes realized. "All they had to do," he said, "was buy some commercials in the show. What would it have cost—a few hundred thousand? Then they'd be a sponsor and get listened to."

* * *

Last page, first edition: "The stations should have saved or produced something celebratory for New Year's eve, not let the old year out with such a dull thud," sniffed tv critic Denis O'Brien in Sydney, Australia's Jan. 2 *Sunday Telegraph*.

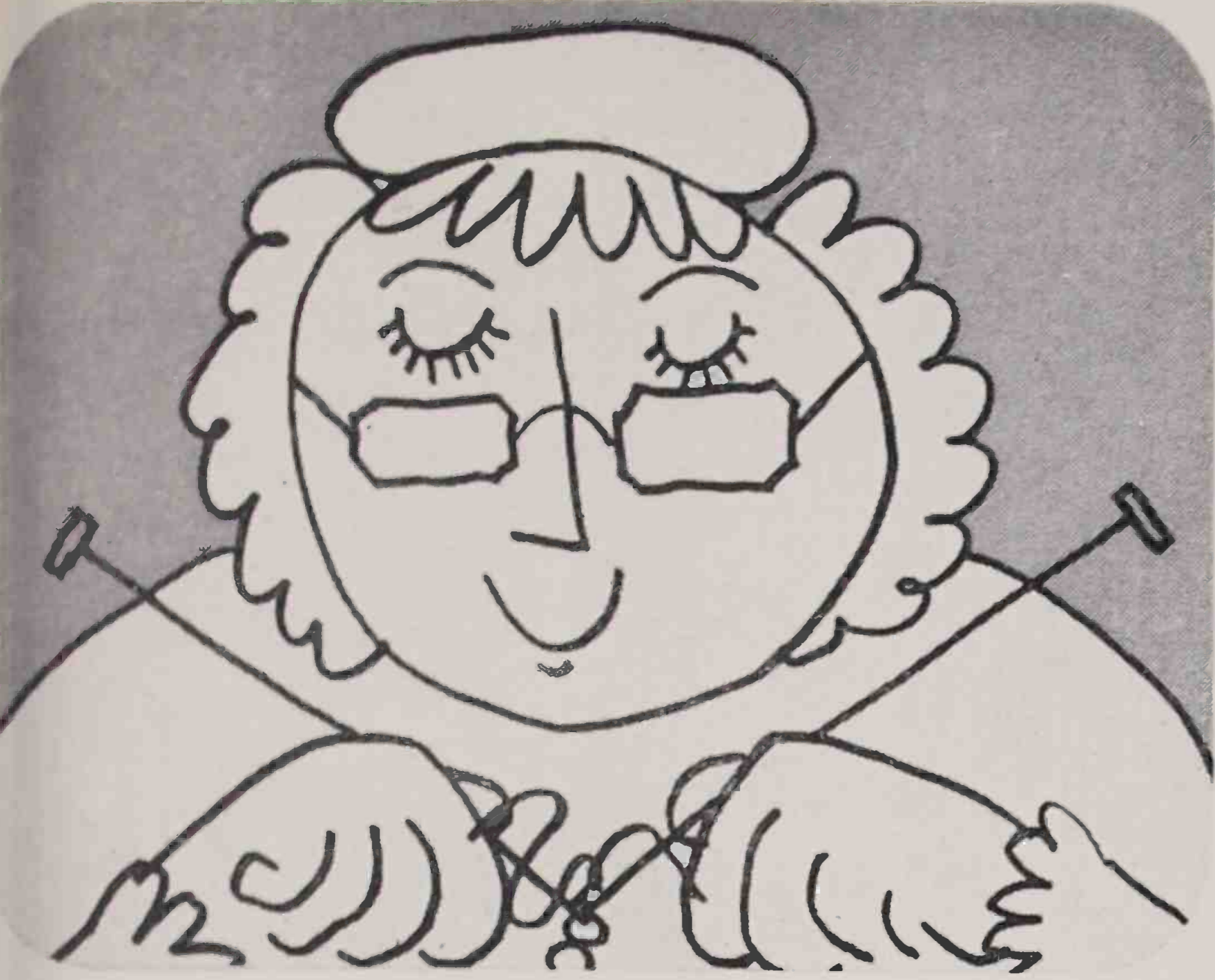
Last page, later editions (same spot): "This is the season when all the experts start pontificating on what is good and bad on tv. In fact they try to convince us that unless our taste corresponds with their taste, we must be uneducated Philistines," snapped editor-and-chief David McNicoll in a signed column.

At last report Mr. O'Brien was on vacation.

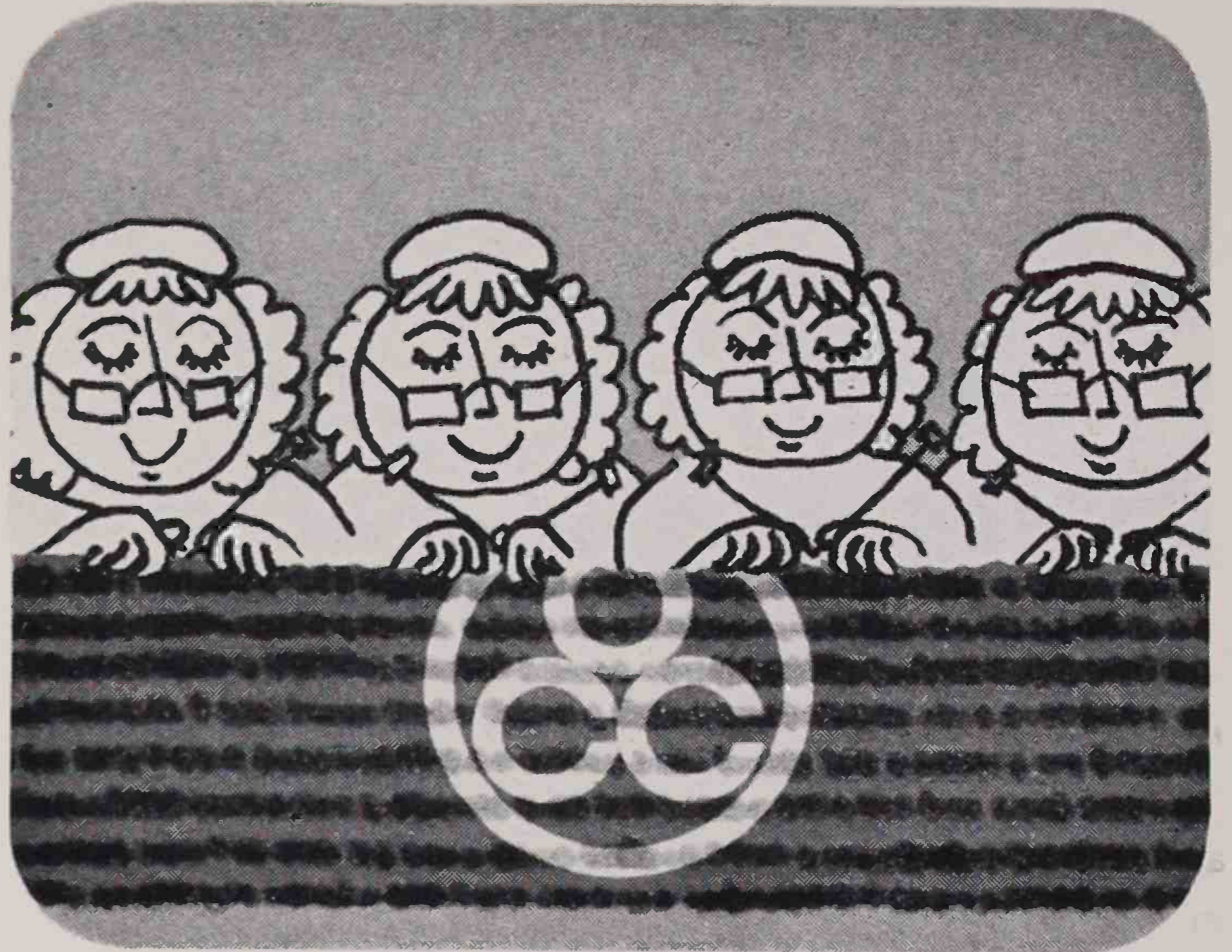


"I've learned my lesson, warden. From now on I spend my nights at home with Uncle Miltie, Sid and Imogene, and Studio One."

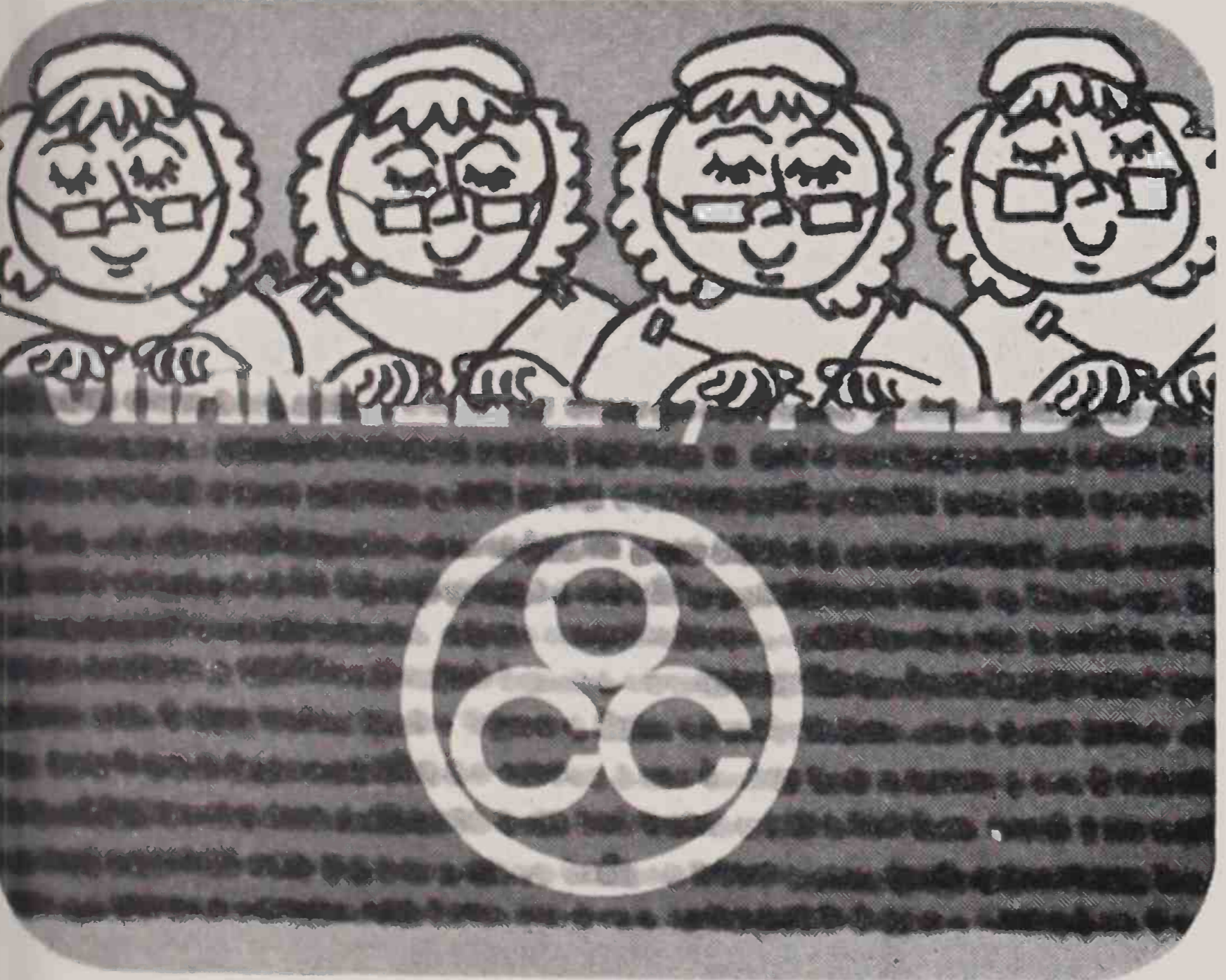
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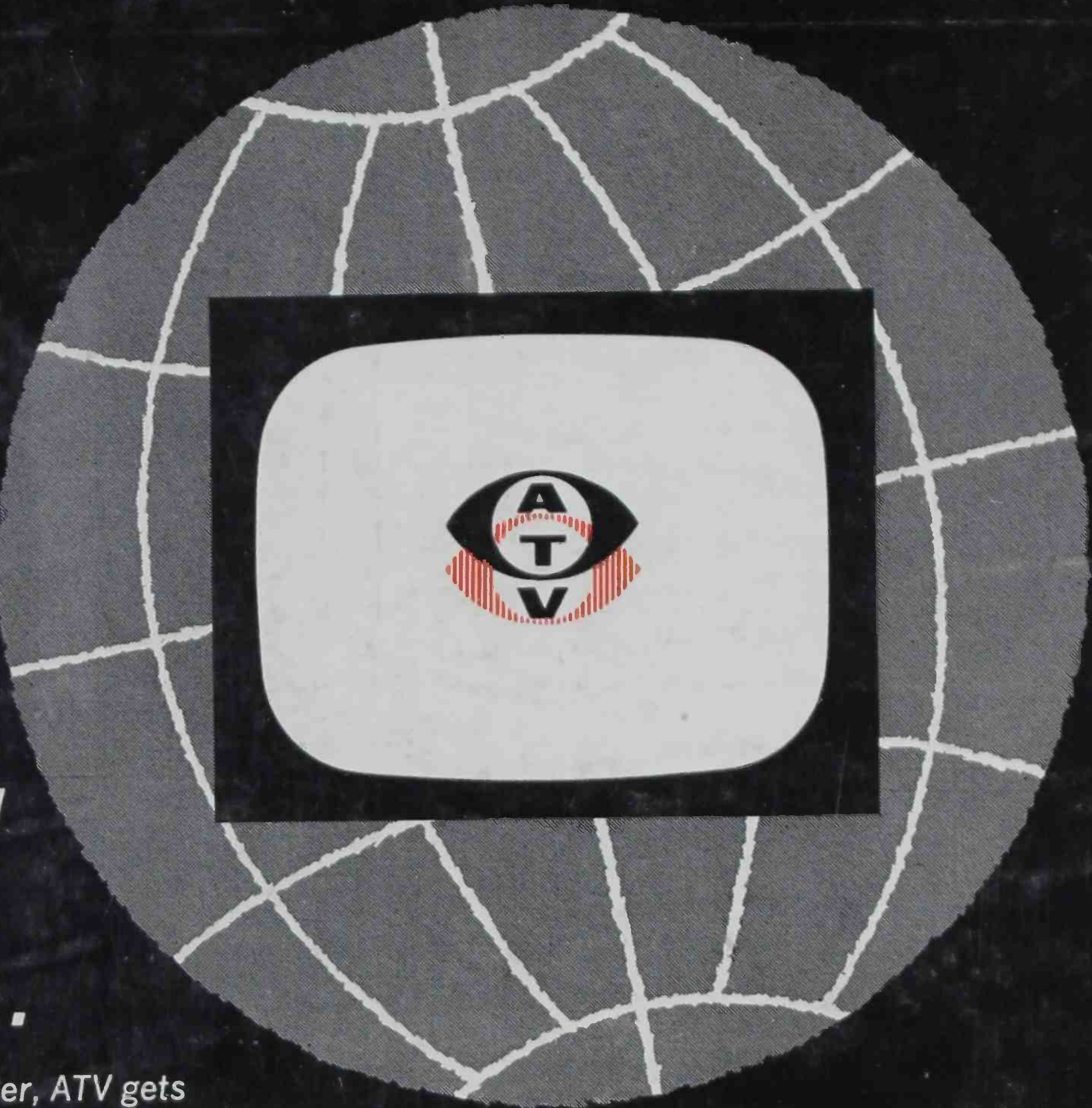


There'll be a new freshness in the air over Toledo!

Can TV serve the community better? We think so.
 That's why we plan to get deep into the heart and mind of every town we serve. We'll show what makes our city tick, what makes it grow, what makes it good. And we'll do our bit to add to the satisfactions of living there.
 We know it takes all kinds of people to make a good town.

And all kinds of interests to make a good life. And all kinds of programs to make a good station.
 Maybe we won't be the biggest station in town, or the richest, but we'll be the one to watch.

Overmyer Communications Company 
 201 East 42nd St., New York, N.Y.



**Associated
Television
entertains
the World...**

As the world gets smaller, ATV gets bigger. In just 10 short years jets have put Bangkok around the corner, London between meals. In that same time ATV has grown to include subsidiaries in almost every related form of the entertainment field; reaching 83 countries as showcases for ATV productions. In the United States, ATV has now marked an entertainment breakthrough with three new British-produced series on three different networks. How's that for entertaining the world?



THE SAINT

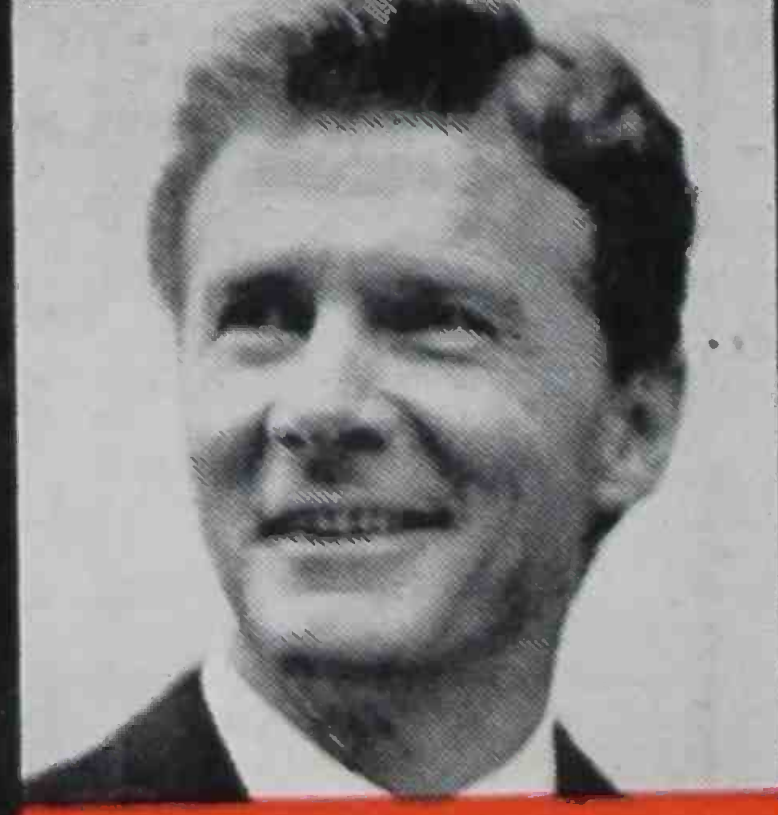
starring
ROGER MOORE
on the
NBC-TV
Network

COLOR



SECRET AGENT

starring
PATRICK McGOOHAN
on the
CBS-TV
Network
Saturdays
8:30-9:30 pm E.S.T.



THE BARON

starring
STEVE FORREST
on the
ABC-TV
Network
Thursdays
10-11 pm E.S.T.

COLOR



**ASSOCIATED
TELEVISION
LIMITED
LONDON, ENGLAND**

- INDEPENDENT TELEVISION CORP. wholly owned subsidiary, Distribute the Western Hemisphere and the F
- INCORPORATED TELEVISION CO (Film Production)
- AMBASSADOR BOWLING LTD. (Ten-Pin Bowling)
- BERMANS (HOLDINGS) LTD. (Theatrical Costumes)
- A.P. FILMS LTD. (Super Marionati
- ELSTREE STUDIO CENTRE (Television Studios)
- ALPHA TELEVISION SERVICES (Television Studios)
- PYE RECORDS LTD. (Records)
- PLANNED MUSIC LTD. (Muzak)
- ASTON PUBLICATIONS LTD. (Television Journals)
- BRITISH SPACE DEVELOPMENT C (Satellites/Research)
- STOLL THEATRES CORP., LTD. (T
- MOSS' EMPIRES LTD. (Theatres)
- THEATRE ROYAL DRURY-LANE LT (Theatres)
- ASSOCIATED THEATRE PROPERT (LONDON) LTD. (Theatres)
- ASSOCIATED TELEVISION (OVERS LTD. (Bermuda Distribution)
- TELEPUBLICITE INTERNATIONAL (Switzerland Distribution)
- CANASTEL BROADCASTING CORPORATION LTD. (Radio and T Stations)
- I.T.C. OF CANADA LTD. (Canadian Distribution)
- A.T.V. (DISTRIBUTORS) PYE LTD. (Australian Distribution)