AUGUST 29, 1966; FIFTY CENTS

Television Age

On August 28 we began buying what we usually sell:

Spot Television.

Our commercial schedule reaches New York and Chicago advertisers and agency time buyers.

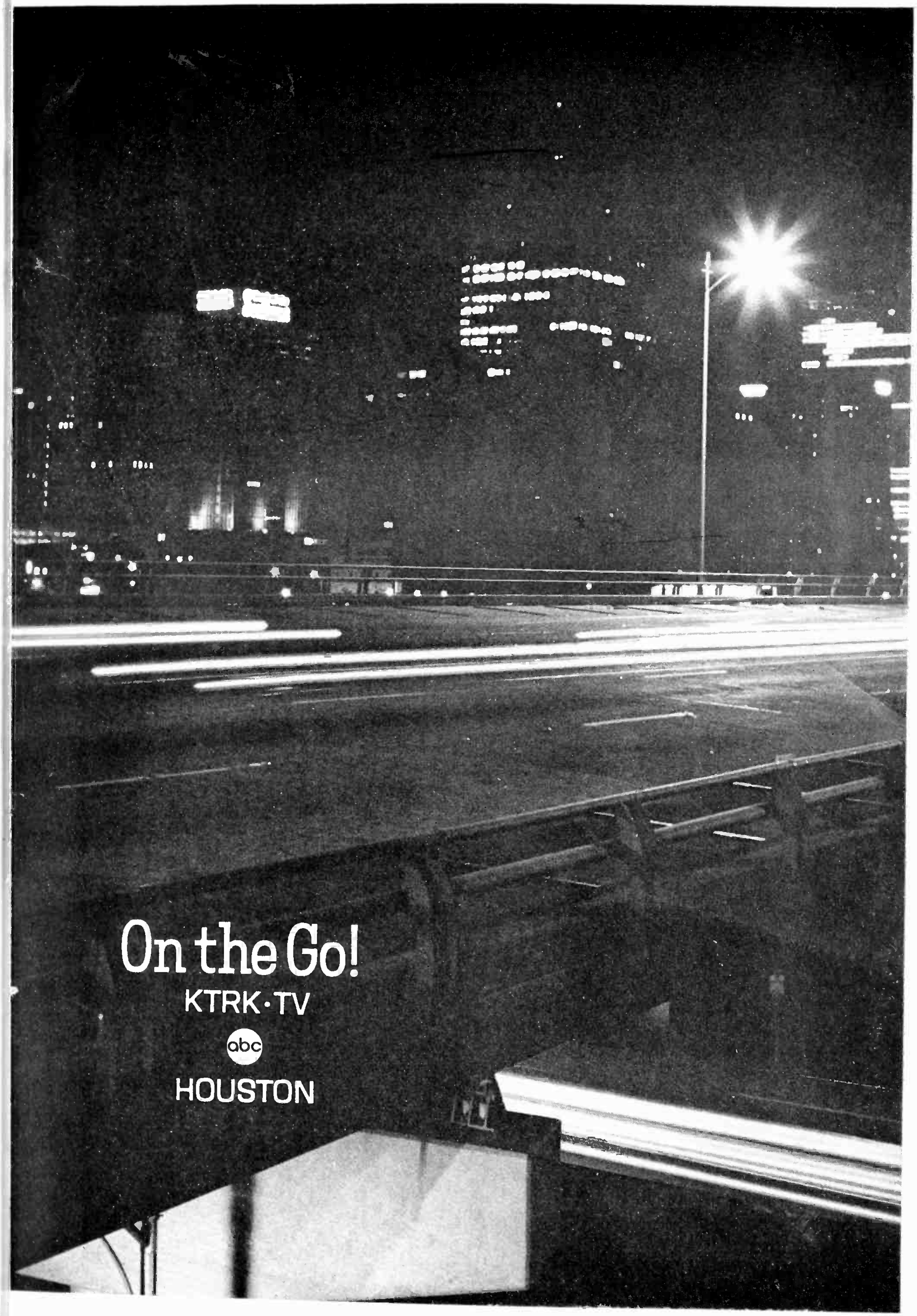
We bought it because we know that Spot Television lets you put your money where your market is. And lets us put our money where our market is.

Our market goes home at night. And watches television there. And so our message literally will get them where they live.

TvAR

Television Advertising Representatives, Incorporated

Representing: WBZ-TV Boston WJZ-TV Baltimore WTOP-TV Washington WBTV Charlotte WJXT Jacksonville KDKA-TV Pittsburgh KYW-TV Philadelphia KPIX San Francisco


On the Go!
KTRK-TV
abc
HOUSTON

arget Programs for Specific Times and Audiences

alf-Hours	Women	Men	Children	1st Run	Re-Run	Eps.	Day	Night
ero One	√	√	√	√		39		√
onnie Prudden	√			√		65	√	
orthwest Passage		√	√		√	26	√	√
ational Velvet	√		√		√	58	√	√
hin Man	√	√			√	72	√	√
ours								
r. Kildare	√				√	132	√	√
leventh Hour	√				√	62	√	√
he Lieutenant		√	√		√	29	√	√
am Benedict	√	√			√	28		√
ain's Hundred	√	√			√	30		√
he Islanders	√	√	√		√	24	√	√
sphalt Jungle	√	√			√	13		√
hort Subjects								
ur Gang			√	√	√	52	√	
artoons			√	√	√	135	√	
eatures								
re & Post '48	√	√	√	√	√	*	√	√

*riable by markets

AUGUST 29, 1966

Television Age

DEPARTMENTS

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Circle 7-7660. Controlled circulation postage paid at New York, N.Y. and at Orange, Conn.

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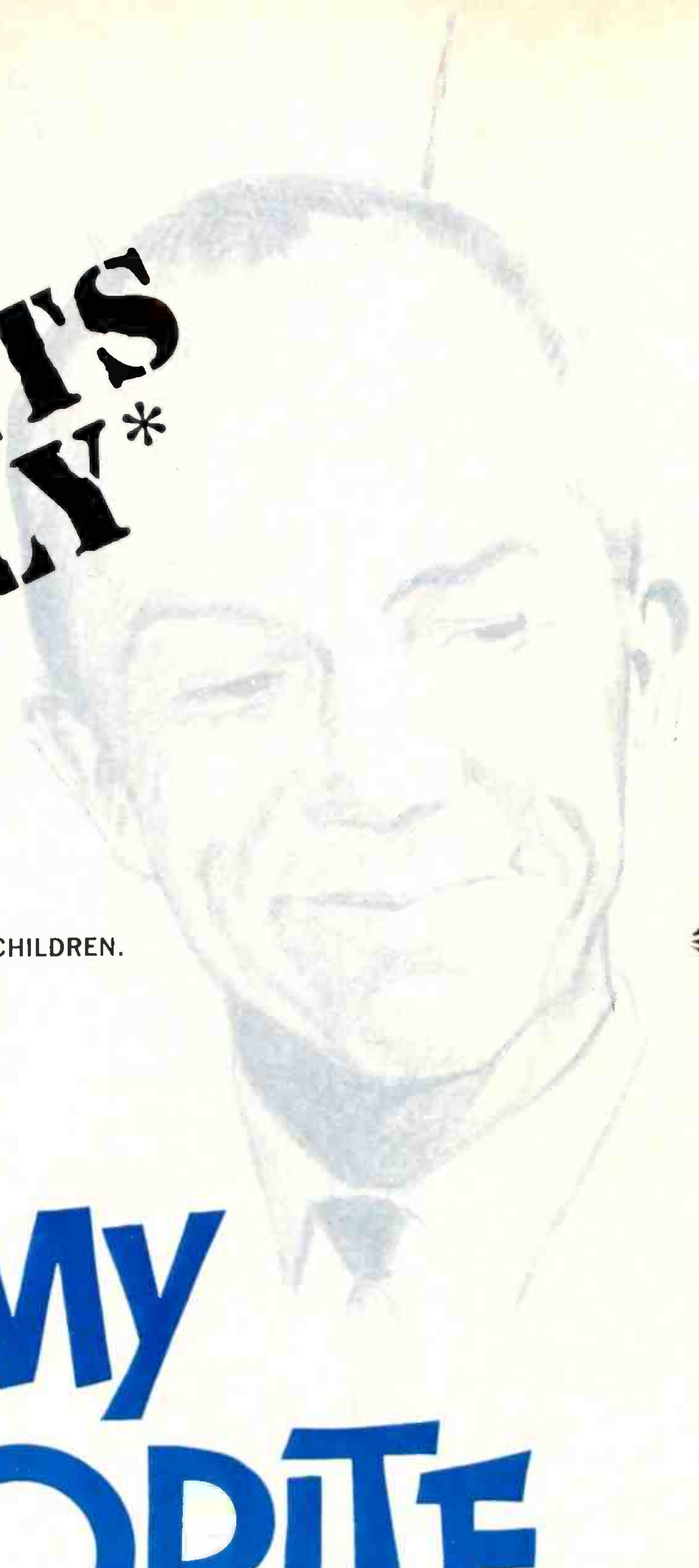

FOR
ADULTS
ONLY*

* EXCEPT WHEN ACCOMPANIED BY CHILDREN.

My FAVORITE MARTIAN

AUDIENCE COMPOSITION YOU'RE INTERESTED IN...

61.9%*

OF THE PEOPLE VIEWING "MY FAVORITE MARTIAN" WERE ADULTS 18 AND OVER.

A. C. NIELSEN COMPANY — AVERAGE AUDIENCE COMPOSITION OCT.-JAN. 1965-66.
Data Are Estimates Subject to Qualification Published by the Rating Service; and Will Be Supplied on Request.

SHARE OF AUDIENCE YOU'RE INTERESTED IN...

38.2%*

WATCHED "MY FAVORITE MARTIAN" DURING ITS LONG RUN ON CBS-TV.

A. C. NIELSEN COMPANY — AVERAGE TELECAST (INC. SUMMER RE-RUNS) FOR PERIOD OCT., 1963 THROUGH APRIL, 1966
Data Are Estimates Subject to Qualification Published by the Rating Service, and Will Be Supplied on Request.

SUCCESS IN YOUR MARKET YOU'RE INTERESTED IN...

W

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TELEPHONE: 682-9100

•

8544 SUNSET BLVD., LOS ANGELES, CALIF. 90069
TELEPHONE: OL 2-7075

Letter from the Publisher

Regulated Rates?

A startling editorial was recently written by Michael Spielman, editor of the influential *Toys and Novelties* magazine. In it, Mr. Spielman cited several instances of individual tv stations having greatly increased their rates for announcements in high-rated children's programs. He then called upon toy manufacturers to petition the FCC for Governmental regulation of station rates.

"Unpalatable though this course may be to some," he wrote, "it is clear that the usual balance of supply and demand which regulates our economy is not at work here. The airwaves belong to everyone and advertising time on them is not unlimited. Therefore, station owners should not be permitted a free hand to charge what they wish."

That the editor's idea is anathema goes almost without saying. Still, the complaints of the toy industry—that many firms which would like to use tv cannot afford it, or simply cannot find suitable available time—was echoed twice within a single day by other-industry spokesmen to one TELEVISION AGE editor.

One agency media buyer, for instance, told of a client who was preparing to spend several million dollars in a large spot campaign. Before the agency could make the buy, a competitor blanketed the country's major markets with schedules twice as heavy, and costing twice as much. "Frankly, they sewed up *every* availability we might want to use," said the media man. "We might put our money into magazines or radio or something. . . ."

In the instance of another product, an agency prepared to spend $1 million in the NBC-TV *Tonight Show*, but was told the program is sold out for a considerable length of time. The budget was kept in television, however, when the advertiser agreed to accept substitute programming even though he felt the *Tonight Show* would have done the best job for his product.

Growth is the Answer

Regulated rates are not an answer, of course. The only answer would seem to be in the growth of the tv industry—in more stations and more networks. Then, competition will hold down prices, as has always been the case. But, if this is what the agencies and advertisers want, they will have to show it by supporting the newer stations and the various efforts to get a fourth network (and more) off the ground. Indications are that we are no longer in a two-and-a-half-network economy, that the money is there to back new endeavors. It will mean agencies and clients must look at values other than mass viewers and low cost-per-thousand; some will have to content themselves with smaller audiences (at smaller prices) for awhile.

The idea, Mr. Spielman, is not only to hold down costs for advertisers who are ready and willing to pay high rates for tv, but to enable the client with the *small* budget to use the medium, too. Other than increasing the amount of commercial time now available, the growing number of uhf stations would seem to be the solution tomorrow offers.

Cordially,

S. J. Paul

Letters to the Editor

latings Set Right

The purpose of this letter is to raw your attention to a significant rror in *What's Right With Ratings* —TELEVISION AGE, August 1, 1966.

The article stated that ARB's Area of Dominant Influence" was ased on a 25% cut-off formula in editing counties to a given market. would like to point out that your rticle is not "right with ratings." pecifically, the Area of Dominant ifluence is defined by assigning ounties to a particular market on ie basis of the highest total "share f viewing hours" in the county by ll stations of the originating market. his concept of "share of viewing ours" is a definite departure from ie 25% or 50% cut-off formula hich was usually based on circulaon. The advantage of using this new oncept is that the total amount of iewing for all households is conidered rather than just using as a riteria the fact that a household iewed a station "any time in past eek."

In view of this misunderstanding bout the ARB Area of Dominant ifluence, I can understand why ome stations would not agree with . Now that you have the correct efinition I would appreciate your comments concerning what K&E considers to be a promising and useful total for advertising agencies and advertisers.

PHIL SHIFFMAN
Kenyon & Eckhardt, Inc.
New York, N.Y.

[For more of the pros and cons on the new ARB concept, see page 24. Ed.]

Recognition Warranted

Your article (*In the Picture*, August 15) on Ted Bird is packed with much information that will be of great interest to many people in the business. From our standpoint, it was a fine report on a guy whose tough job is not often recognized.

AL DANN
McCann-Erickson, Inc.
New York, N.Y.

Changing the Name

We were pleased to see the photograph of the family of products of our client, Conwood Corporation, in your article, *New in Spot* in the July 18 issue. . . . The photograph was received in the press kit announcing the corporate name change from American Snuff Co. to Conwood Corporation, effective July 1, yet in your article listing new clients, Conwood Chewing Tobacco was listed under American Snuff Co. rather than the new corporate name.

NORMAN W. CAMPBELL
Tracy-Locke Co., Inc.
Dallas, Texas

[The list of new clients in spot tv was for the first-quarter, 1966, at which time the American Snuff Co. name prevailed; future references will be made only to Conwood Corp. Ed.]

Festival in Fine Fettle

I am surprised and disturbed at what has been written on page 34 of your July 18th issue in connection with our International Advertising Film Festival. It seems to me that there is a denigrating note as well as a somewhat patronizing air in this article, which is hardly justified.

It is not correct to say that commercials are not acceptable if they have been entered in any other film festival. Our current restriction only applies to other *international* film festivals, but does not apply to *national* film festivals. For example, the *T. V. Mail* over here runs a festival each year for British producers and these entries are perfectly eligible for our Festival.

In order that our Festival receives entries of current productions we apply a condition that all commercials entered must have been produced *since* the previous Festival, and because of the difference in the dates of the festivals held in the U.S.A., some problems have arisen which necessitated the decision in respect of entries made in other International Festivals. It could be argued that such a decision requires re-examination, and in point of fact the Council of S.A.W.A. has this as an item on the agenda for its next meeting when policy decisions will be taken in respect of the 1967 Festival.

It is well known that our Festival has had a continuous and remarkable success, the evidence of which can be seen by the fact that since the first Festival in 1954 when we had 100 delegates and 180 films entered, we had in 1966 at the Venice Festival 1,758 delegates from over 30 countries and about 1,250 commercials entered. I am sure you will agree this remarkable growth of our Festival could not have happened without a progressive and enlightened outlook by the S.A.W.A. Council.

ERNEST PEARL
Hon. Life President
Screen Advertising World Assoc. Ltd.
London, England

Business barometer

report on spot tv business in June was scheduled to appear on this page this issue, but release of the FCC 1965 revenue data allows for revision of the Business Barometer monthly figures for 1965 and the first five months of 1966. Not that much revision is called for—the correlation between the 1965 FCC data and the Business Barometer estimates made six months ago was astoundingly close. ("Astounding" perhaps only to those unfamiliar with this continuing report of industry revenue; others—including financial analysts at network, representative, station and Wall St. levels—who have followed Business Barometer over the years, rely heavily on the validity of the figures.)

or the industry's stations in 1965. the FCC reported income of $1,318,900,000 from sales of time to spot and local advertisers and to the networks. The Business Barometer total which appeared here last March 15 was $1,322,200,000. The difference? $3.3 million, or less than three-tenths of one per cent.

n national/regional spot alone, the Business Barometer estimate here last February 14 was for a total of $770.3 million in 1965 time sales. The FCC-reported figure of $764.5 proved to be less than one per cent (0.8) off the mark.

or local sales, Business Barometer last February 28 estimated a total of $320.4 million, a figure that proved to be 1.1 per cent on the conservative side when the FCC released its total of $324.1 million.

Revised Data—Spot, Local, Compensation Revenue

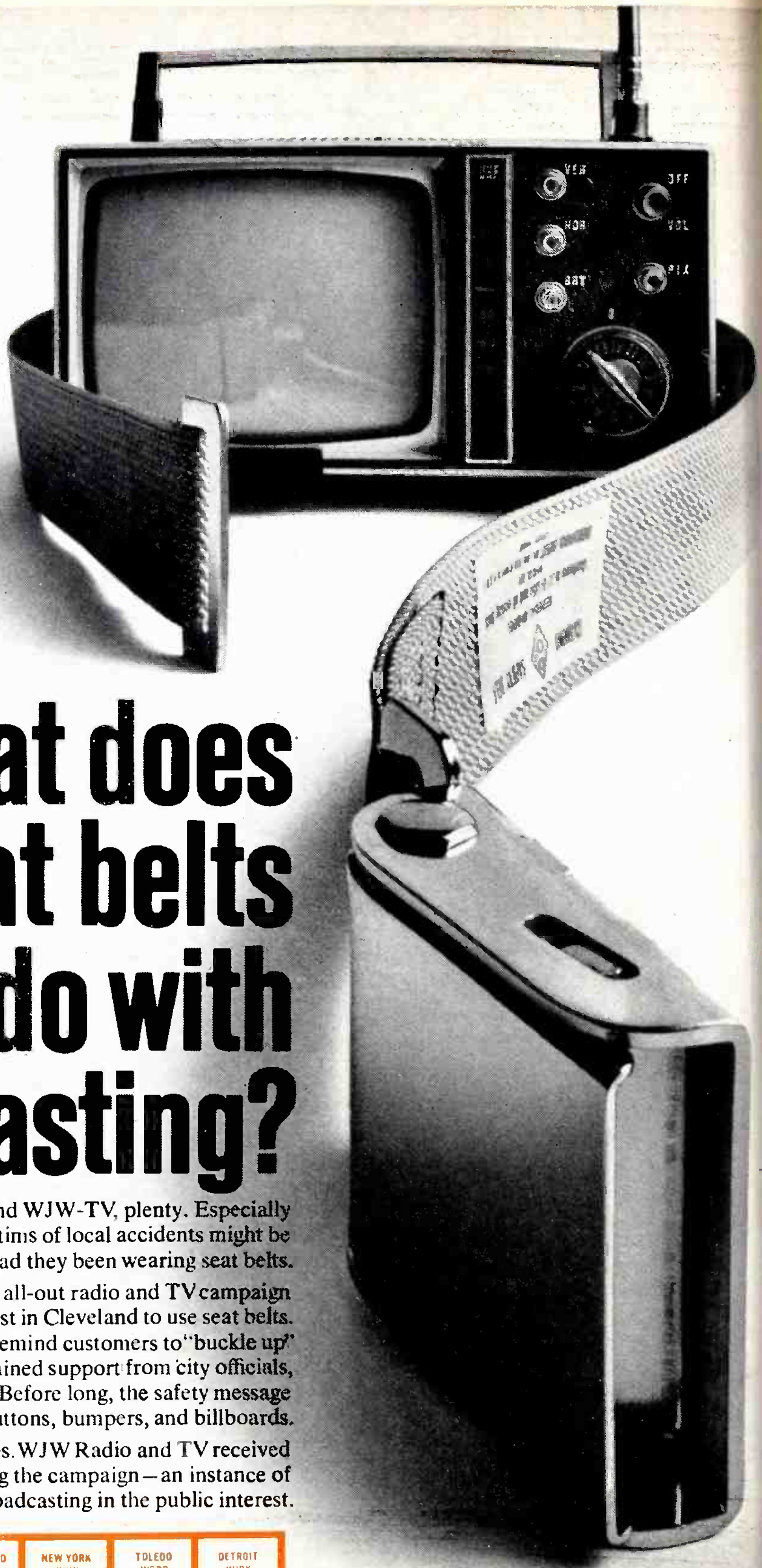
	National Spot		*Local Sales*		*Compensation*	
	1965	***1966***	***1965***	***1966***	***1965***	***1966***
January	$50.5	$54.1	$22.0	$25.2	$18.2	$19.5
February	61.2	64.4	23.0	26.6	18.2	19.0
March	69.6	74.3	26.6	31.5	19.3	21.2
April	68.8	72.4	26.9	31.0	18.9	20.6
May	71.1	73.6	27.2	31.5	19.3	20.1
June	61.9		24.0		18.7	
July	55.0		22.0		18.2	
August	51.2		22.4		18.0	
September	61.9		26.9		19.1	
October	77.2		35.6		20.5	
November	76.5		35.6		20.7	
December	59.6		31.8		21.2	
Total	$764.5 million		$324.0 million		$230.3 million	

he Business Barometer estimate of industry revenue in keeping with the FCC "actual" was $231.5 million, and appeared here last March 14. The FCC figure just released was $230.3 million—a difference of one-half of one per cent.

y revising the "estimates" of 1965 monthly revenue in keeping with the FCC "actual" totals, the estimates for 1966 in turn will become even more accurate. Up-to-date dollar figures appear in the box above, although percentage increases previously reported for January-May 1966 remain the same.

ext issue—a full report on national/regional spot business in June.

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



What does wearing seat belts have to do with broadcasting?

To Storer stations WJW Radio and WJW-TV, plenty. Especially after learning that *fifty* victims of local accidents might be alive today had they been wearing seat belts.

The two stations decided to wage an all-out radio and TV campaign aimed at getting every motorist in Cleveland to use seat belts. They asked service station owners to remind customers to "buckle up" before driving on. They gained support from city officials, newspapers, businesses, and clubs. Before long, the safety message was not only on the air but on buttons, bumpers, and billboards.

The urgent appeal was effective in saving lives. WJW Radio and TV received hundreds of calls and letters praising the campaign—an instance of public recognition for broadcasting in the public interest.

STORER
BROADCASTING COMPANY

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

Another one of the Storer Standards.

apital Cities Looking—Or Not?

The new chairman of Capital Cities Broadcasting orp., Thomas S. Murphy, confesses to having "talked all sorts of people," but insists the widespread rumors a merger with MGM are unfounded. He declined to ention with whom talks have been held, saying he ould "listen to anybody." Although rumors of a Capital ties merger have picked up since the recent death of ank M. Smith, the former chairman, Mr. Murphy said e company would wait awhile and catch its breath be-fre actively seeking a merger partner.

hen Not to Test-Market

A new line of men's toiletries—Ment ("for men")—being thrown into the competitive wars without the rtue of test-marketing, according to Les LaPole, ac-unt executive at Bronner & Haas, Inc., Chicago. One ason is the desire to be first out with a unique product the line, an after-shave lotion that comes out of its rosol can in foam-lather form, and thus doesn't drip rough the fingers. Another reason: Continental Can Co. veloped a new aerosol can to hold Ment antiperspirant odorant (antiperspirants previously couldn't be aned because they were too corrosive), and competi-rs will probably want the can for their own brands. ny test-marketing, it was felt, would allow the competi-on time to copy the products and containers. "Now e're four months ahead of everybody," said Mr. La-ole. The trio of items (an aerosol shaving lather cream the third) will be introduced in September nationally a the *Today* and *Tonight* shows, *Life* and *Sports Illus-ted*, with a "second phase" employing spot tv after e first of the year. The initial ad budget is "three-quar-rs of a million."

olor It Jet

Technicolor Corp. anticipates a heavy volume of color ocessing and printing this fall from its New York rvice office, set up earlier this year. There are no plans open up a laboratory on the East Coast, but New ork producers have been sending their negatives to e West Coast lab for high-quality development and swer-print service within five days, pretty speedy inso-r as reducing the time bottleneck that has long plagued ist Coast producers.

utch Treat: Commercials

At the first of the year there will be only two coun-ies left on the continent of Western Europe with entirely n-commercial television systems—France and Belgium. n. 2, 1967, The Netherlands is set to join the ranks of mmercial tv countries, allowing 95 minutes of adver-sing weekly on the nation's two networks. While France and Belgium have so far successfully resisted mounting internal and external pressure to accept tv advertising, the Dutch advertisements will appear in blocks of three minutes after evening news programs and on Saturday afternoons. There will be no advertising on tv on Sundays or holidays.

Madison Avenue in Slump, Too

Have advertising agency securities been weathering the current stock market slump? A comparison of June prices with current quotes for the five public agencies reveals that they are very definitely following the bear-ish trend. Grey, which was as high as 30 earlier in the year, and was around 27-1/2 in late June, late in August was about 22; Doyle Dane Bernbach had a '66 high of 37-1/2, was 33 in June and was down to 27; Ogilvy & Mather was issued last April at 22, fell to 17-1/2 at the end of June, then down to 12-1/4; Papert, Koenig, Lois went from 13-7/8 to 9-3/4 and down to 7-3/4; and Foote, Cone & Belding dived from a high of 19-3/8 to 14-5/8 to 12-3/4.

Higher Prices? Them—Not Us

New York's Mayor John Lindsay continues to encour-age film production in the city. This week (August 30) he and his representatives meet with the production unions, recently under attack by producers over the mat-ter of costs in New York vs. Hollywood. Steve D'Inzillo, secretary treasurer of the East Coast Council of Motion Picture Production Unions, contends the above-the-line costs, and *not* the union costs, have gone sky-high. He also pointed out Hollywood production requires em-ploying specialists—shop craftsmen, greensmen, First Aid attendants, teacher (if children are involved) and others —none of which are needed in New York. Franklin Weissberg, the Mayor's special consultant for the per-forming arts, hinted that following the union meetings, additional meetings might be held—and that some of these would involve persons more directly concerned with tv work.

America for Americans?

Another instance of the crumbling of the British in-vasion of the U.S. tv schedules shows up in a recent re-port trumpeting the fact that BBC had exported 11,500 programs in 12 months of 1966-'65. A year earlier, 1965-'64, it had exported 7,300. But, while exports to Australia, for example, rose from 795 to 1,121, and to West Germany from 60 to 165, the U.S.A. saw a decline from 180 to 60. Leading purchasers of BBC programs are Australia, New Zealand, Ghana, Hong Kong, Uganda and Canada, all of which took more than 500 programs in the 12 months.

In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming facilities and local production. When planning your media buys, you'll receive the Media Buyer's Hero Award for buying efficiency if you begin with KFDM-TV, Channel 6. PETERS, GRIFFIN, WOODWARD

CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS

ʼho Pays for Tv?

Robin Hood took from the rich and ive to the poor—a practice that, hile it might not be appreciated by l, at least aided the economy of erry Olde England by keeping oney in circulation. Now two pro- ssors at St. John's University claim levision does the same thing.

The thesis of Drs. Francis A. Lees ıd Charles Y. Yang is that the merican system of "free" television :tually costs the upper classes $290 illion annually, while the lower asses pay nothing for the $290 illion worth of programming that ey view. Dr. Yang, expanding on le theory published in the June issue f London's *Economic Journal of the oyal Economic Society,* notes that hen a consumer buys anything— ervice or goods—he pays not only or what he has bought, but for both ie tv advertising and for the tv pro- rams the advertising appears in or round.

ome Win, Some Lose. Those who ıake the most money and buy the ıost products pay the greatest share f the programming costs, says Dr. ang. If a person buys a lot, but oesn't watch much tv, he is paying or a "product" that he isn't con- uming. If a person doesn't buy ıuch, but watches a lot of tv, he is onsuming something he isn't paying or.

In 1963, the doctors noted, U.S. ad- ertisers spent $1.6 billion to sup- ort the tv industry, and this cost was assed on to consumers in the form f higher prices for goods and serv- ces. The "benefits" of the U.S. sys- em, Dr. Yang says, are equal to what a consumer would get under a on-commercial tv system, and the ost is what he pays for advertising nd programming when he buys a roduct. For each consumer, if bene- its equal cost—and they do for the verage family taking home $6,400 year—there is no "income redis- ribution."

But in 1963, a family with income of $3,000 viewed tv programs valued at $34.21 (the price it would have had to pay for the same programs under a hypothetical non-commercial system). Yet the family paid only $21.20 in higher prices for the advertised products it purchased. Obviously someone else paid the remaining $12.01 for the family's tv programming, and Dr. Yang contends the "subsidy" was furnished by families higher up in the income brackets. The family with an income of $10,000, for example, viewed $32.56 worth of programs, and paid $51.73 in advertising costs—so it "gave" $19.17 worth of programming to less well-off viewers.

Healthy Influence. Dr. Yang figures that the $3,000-and-under families across the country gained a total of $151.4 million in programming value for the year. In contrast, the highest-income bracket ($15,000 and over) paid out a net subsidy of $79.2 million, and the second-highest-income group paid out $121.5 million, the largest "negative net subsidy."

To arrive at their figures, the professors used FCC financial data, Nielsen material on the hours spent viewing by income groups, Bureau of Labor statistics on consumption expenditures—and a borrowed computer in which to feed complex equations. Their conclusion is that the commercial tv system in the U.S. is a healthy economic influence. Conversion to a pay-tv system would result in an elimination of the benefits of income redistribution "currently enjoyed by families in low income brackets." In other words, a low-income family that had to pay for its tv programming would have less spendable income with which to buy goods and services.

Weaving It In

While ABC-TV is putting intensive promotion efforts behind *Stage '67,* Burlington Industries, which is bankrolling the first half-hour of 12 of the shows in the series, is merchandising its program buy with all it can muster in the way of trade ads, point-of-purchase displays, sales presentations, and the like.

Ten of Burlington's 35 divisions will be advertising their fabrics on the shows, with commercials made by Doyle Dane Bernbach.

Largest, but Unknown. As might be considered natural for a company which has divisions marketing a wide variety of brands, with consumers aware of the brands but not of the fact that one company is behind them, Burlington is also using its prestige tv buy to drum home the "Burlington" identification, with billboards and graphic tags to the commercials designed by Ivan Chermayeff, pointing out that the firm is the largest textile maker in the world.

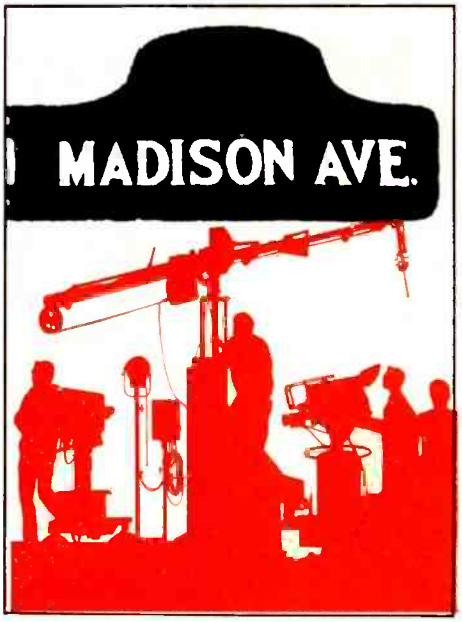
Public awareness of what Burlington stands for has jumped markedly in the past year, ever since the company started using tv. The first tv buy was alternate weeks in the *Ed Sullivan Show* on CBS-TV; a buy which the company is repeating this year.

After a season on *Sullivan,* a Politz survey indicated that public awareness of what Burlington does had increased 25 per cent.

Merchandising Big. *The Stage '67* sponsorship promises to project the huge textile complex further into the limelight. John Hansen, advertising manager of the corporation, said that the divisions advertising on the show are intensively merchandising their sponsorship.

For example, the Hess, Goldsmith division, for its Vistaglass, will be advertising in two of the offerings, a musical comedy called *Olympus 7-0000,* and a new version of Oscar Wild's *Canterville Ghost.* The division is promoting its sponsorship in spreads in *Home Furnishings Daily, Women's Wear Daily* and *Daily News Record.* In those trade publications,

(Continued on page 69)



Why do a small group of important advertisers refuse to follow the participation crowd—and go right on 'owning' their shows?

Programming's trend-buckers

Incontrovertibly, today the fortunes of television's advertisers, producers and networks all ride on the success of network programming. But the days when all three shared an equal involvement in program development are long gone. The advertiser—regrettably or happily, depending on who is speaking—has pulled out, leaving the burden, or privilege, of developing programs to the producers and the networks. The advertiser, upon whose resources the entire structure is ultimately based, today is a time-buyer, not a program developer. In 1957 one-third of all network programming was supplied to the networks by advertisers or their agencies; this fall, less than five percent of the prime-time network fare will be supplied by advertisers.

An advertiser who has made the august decision to employ network television theoretically has a number of approaches open to him. He can put his eggs in as many baskets as possible (scatter plan); in a select few baskets (a concentration of participations or part-sponsorship); in one basket (full sponsorship); or weave his own basket (produce his own show and present it to a network). Today, program ownership or full sponsorship is going out fast and the scatter plan has moved to center stage.

General Foods owns 'Gomer'. . .

. . . and Andy's adventures in Mayberry

Under a scatter plan, the advertiser purchases time on as many shows as possible, with a bitter knowledge of their life expectancy. When the casualties are tallied, he bids with the money freed by the cancelled shows, and against other similarly displaced advertisers, for position in replacement programs and surviving shows. By spreading his bets across the board the advertiser minimizes his risk.

In spite of the rush to scatter-plan buying on network tv, there are a few advertisers and their agencies which oppose the tide and are still heavily involved in program development. Some of them charge their colleagues with abdicating their responsibility for using advertiser influence and resources to produce and develop programs specifically tailored to the advertisers' needs and the public tastes. This small but influential school believes the sophisticated advertiser is the one who involves himself and his resources in program development and sponsorship. While the risks may, indeed, be greater, they are worth it.

Growing Disinterest

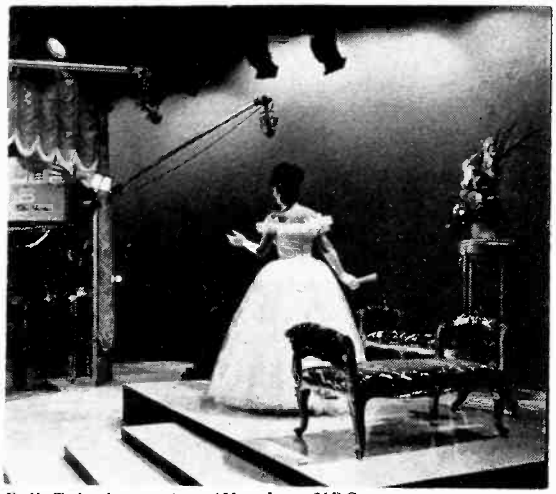
This fall, there will be four hours of advertiser-supplied programs on the three networks. Programs furnished to NBC by its advertisers are *The Bell Telephone Hour* and the *Bob Hope/Chrysler Theater*; General Foods, for years heavily committed to the development of its own programs, will supply CBS with *Andy Griffith*, *The Jean Arthur Show* and *Gomer Pyle*; *Bewitched* will again be supplied to ABC by Quaker Oats, which sold half-sponsorship of its program to Chevrolet. On these shows the client, through its agency, bears the major financial and artistic responsibility for production.

The most pressing reasons for advertising's growing disinterest in producing tv programming are the chance that no network will schedule a client's program in an acceptable time spot; the show's minimal chances of survival even if it does make the network; and the inflating expenses of tv production. With almost 50 shows being eliminated from the network schedules next fall, advertisers apparently prefer that the networks and the producers bear the considerable losses. An advertiser developing his own pilot may spend up to $500,000 before a network has even had a chance to turn it down. Last season, about 90 pilots were made for the three networks; of these, 26 were sold. If the average pilot cost $200,000, many millions of dollars were lost in those 64 unsold pilots; and no one has yet figured how to recoup when a show doesn't sell.

Advantages are Many

The next-closest thing to an advertiser producing his own programs is for one to buy full or partial sponsorship of a program. When an advertiser does this, he negotiates with the network for a given quantity, and does not have the final word on production costs or quality. He may influence the content of the show, but only to the extent that the producer or the network permit him. By buying full, alternate week, or half sponsorship, many advertisers feel they have the best of all possible worlds: the advantages of an advertiser-supplied show without the financial responsibility for its production. The networks normally offer important fringe benefits to their sponsors in the form of billboards, cast commercials, varying degrees of sponsor consultation on content, and special promotions. Nevertheless, the networks still reserve to themselves

Quaker backs 'Bewitched'



Bell Telephone gives 'Hour' to NBC

New GF starter: Jean Arthur

sler Theatre,' automaker's product

Agencies, clients furnish networks with only four hours of prime-time programs in fall lineup

the highest trumps: they can cancel a show even if its sponsor or owner is satisfied; they can require certain changes in the script or casting even if the sponsor disapproves; they can move a show to another time period as a maneuver in the running battle with the other networks. Like advertiser-supplied shows, the incidence of full or partial sponsorship of network television shows is drastically reduced over ten years ago. In 1957, 82.9 per cent of all network shows were either singly or alternately sponsored; this fall the percentage will drop to less than 20.

Enthusiastic, But—

The relatively few advertisers and their agencies involved in program development or committed to program sponsorship are an enthusiastic minority. However, they vary in their predictions of the future. Alfred L. Hollender, president of Grey International and director of all radio and television programming for the agency, says, "At Grey, we are actively encouraging program purchase and ownership by our clients. We are doing more in this area than ever in our history and we intend to accelerate it in the future. Too many agencies have abdicated from this area of service altogether."

He maintains the financial risk to advertisers is "not as great as you think," because "most large advertisers buy for multi-brands." If a client has three brands and wants three minutes of air time, he can put the commercials on one show or three. "If they are all new shows, the risk to a given brand is pretty much the same whichever way you do it," Mr. Hollender said. The major value the client has in owning a show outright "is the negotiating power it gives him in positioning on

(Continued on page 53)

The cereals serial

As manufacturers add fruit, frost and flavor to the flakes, tv's success at selling breakfast foods is a continuing story

Television executives would be even more dyspeptic than they are most days if it weren't for breakfast cereals.

They could live without them, but not nearly so well. Last year a nickel out of every dollar taken in by networks and tv stations came from six breakfast cereal packagers. who spent nearly $100,000,000 in the medium. This year they'll spend more. perhaps 15 per cent more. and there's more to come next year. The cereals industry has come a long way from the 1890's, when evangelical preacher Dr. J. C. Kellogg, tinkering in Battle Creek, came up with what he thought might be a breakfast that would not provoke indigestion—toasted corn.

Dr. Kellogg's remedy for dyspepsia has been a blessing to tv, as earlier it was to advertising in general. After the success of Kellogg Corn Flakes, other companies jumped into the field. It took plenty of advertising to lure people away from hominy, scrapple and the like, and the media benefited.

Big Four, Big Six

It could also be said that Dr. Kellogg's invention and all its numerous progeny lifted a great burden from the shoulders of the American housewife: With the ready-to-eat cereals, no longer need she go through the long process of cooking a big breakfast.

She pays for this convenience. Breakfast-cereal prices have risen more steeply than all other food prices in recent years, mostly because of the heightened cost of advertising. according to a recent report put together by the President's Commission on Food Marketing, which says breakfast-cereal processors spend more on advertising than all other food manufacturers. They also reap higher profits.

Four companies—Kellogg's, General Mills, General Foods and Quaker Oats—account for roughly 85 per cent of the sales in the breakfast-cereal field. After them come Ralston-Purina, the great St. Louis feed concern, and National Biscuit Company, which diversified its cookie-and-cracker activities into the breakfast food field by acquisition of Shredded Wheat and Cream of Wheat, and by innovation with Team and other products.

Although they vary their products in a blinding array of shapes, colors and flavors. the Big Six seldom vary their media choice. They put almost all their advertising dollars into tv, to support old brands ("old" in this business means in existence more than a decade) or to launch new types.

Spot Tv Maintained

Breakfast cereals are the biggest tv spender in the food industry. With 1966 sales reckoned to approach $600 million. the cereal processors are putting about a fifth of their income into tv, to generate new sales. Spurred by competitive pressures to put out and put over new products, the cereals men are intensifying their advertising in network and continuing a heavy use of spot. Altogether. they're upping the tv ante.

What's noteworthy is that they're continuing, for the most part, to maintain pressure in spot tv, despite a severe decline in the number of local tv vehicles they think are most suited to their campaigns—local children's programs.

Network increasingly appears to be where the cereal men hope to make hay. Spot will continue to be an important adjustable medium of reinforcement in troubled markets, and will of course be primary in the increasing number of market tests for the swelling avalanche of new products. But network is stealing the show.

Although budgets are shifting to network, spot dollars remain plentiful. The reason for this is that, unlike many other industries. the breakfast cereal companies seldom trim support of established brands to bankroll the launching of new variations, new twists.

Despite the formidable competition of new products. the established brands—Kellogg's Corn Flakes and Rice Krispies, General Mills' Cheerios and Wheaties—manage to hold on to share-of-market.

New Ones, Old Ones

The "old" brands continue to wax strong, thanks to continued tv support. For example, last year Kellogg's, industry leader both in longevity and gross sales, spent more to promote its Corn Flakes and Rice Krispies and Special K (which qualifies as "old" by having been in the market over 10 years). than it lavished on such novelties as Apple Jacks or Froot Loops.

But the new products are coming on strong, and the reason for this is twofold: television, and kids. As those who know what high school Jack Armstrong went to will recall, the cereals industry had been heavy in broadcast from the beginning of commercial radio. Television added sight to the masticatory sound values of the eyeless medium. To *snap, crackle* and *pop,* was added the ocular *Wow!*

Tv was a natural for breakfast cereals in another, very significant way. For decades before the advent of tv. cereal packages had been an advertising visual medium. Everytime a box was sold, a certain number of advertising exposures were sold.

But the symbiotic relationship between breakfast cereals and tv shaped up in another, vastly more important way. As one veteran cereals adman put it, "How else do you reach kids between the ages of one and 12?" Comic books, he said, are inefficient, since too much of their readership is adult.

Young and Old Sought

Eyed simply, tv programming aimed at kids is the royal road for new products aimed at kids. Most new cereal products, whether they be variations of formula, flavor, shape or sound, lend themselves to advertising at its best and most unfettered, the creation of images. So, selling breakfast cereals now are *King Kong, Captain Kangaroo, Hoppity Hooper, Milton the Monster, The Beatles, Space Kidettes, Underdog, Flipper, Daktari, Daniel Boone, Green Hornet, Batman, Secret Squirrel,* and Hollywood knows what's next.

Many of these creatures also appear on the back-of-the-box billboards on breakfast tables. Most of them appear in commercials, and it's

(Continued on page 55)

New image for youth: glory

Following is a condensation of a chapter from A Study of Young People, *published by Doyle Dane Bernbach. The study is the result of two years of work by Allan Greenberg, DDB research director, Mary Joan Glynn, product styling director, and Charles W. Slack, a psychologist commissioned by the agency to probe what is happening to—and with—the American teenager.*

In the communications industries we mostly hear about two things: first, the size of the market; and second, the images which dominate it.

Advertising people never tire of playing a kind of numbers game—estimating the number of millions of teenagers in the country, how many more there will be, how many brassieres, lipsticks, razor blades, basketballs and tennis shoes they are apt to buy this year; how many are unemployed; how many will be unemployed next year, and so on.

The conclusion from all this is a very simple one: There are getting to be more people in the world, there are getting to be more teenagers, and they will probably buy more things, if we can find the way of bringing those things to their attention.

This is merely to say that the world is changing, and its people getting more numerous. By now, this ought not to be news to anyone.

The real subject of our inquiry should not be the size of the market, but the images which control and influence it.

The communications industry deals in pictures, words, or ideas which the industry itself calls "images." These are used to sell particular products. The idea of "youth" sells automobiles. The picture of a "Killer Joe" Piro doing the frug sells shoes, and so on.

In communications, an image is a concentrated bit of information. It stands for a lot of things which have become attached to it through usage and exploitation.

Most images are not wholly new. Current images go out of date, while old ones are resurrected and refurbished.

The chances of a totally new image coming into being, except in the fields of physical science, are almost zero. The hydrogen bomb does present an image of death somewhat different from earlier mass destruction images such as the plagues of the Middle Ages (which helped form Christian notions of the consequences of sin) or death through absolute famine (the ultimate to-be-avoided consequence used as a "fright image" by Communist propaganda makers in Asia).

A major agency bids marketers awaken to the fact that tomorrow's teens will be totally unlike yesterday's

The image can, indeed, become almost an end in itself. This is true when images are not functional—that is, to the extent that they promise love and deliver toothpaste, promise youth and deliver an automobile, promise happiness or a job and deliver a clean scalp. To this extent man is a victim of his own means of communication.

There is a parallel here between group psychology and experimental science. Scientists are always interested in control groups. "What happens to the sample that does not contain the main ingredient?" This sample is the "control."

In advertising and selling, the control group is the essential of image-making. The ultimate case is that of the salesman without a product, the one who sells things that cannot possibly be delivered. The study of motivation, indeed, may often center on image-appeals made on behalf of things which everyone knows can never be delivered.

To put it another way, one can tell more about human motivation by seeing what people will pay for when they know they can't get it, than any other way. The world is full of sights,

(Continued on page 58)

Is Golf Worth a Million?

The non-golfer, sitting in front of his set on a typical Saturday or Sunday, stares in bewilderment at those long shoots of rolling hills dotted with tiny white pills. If he's not watching a color set, he goes half-blind trying to find the ball as the camera pans from teeshot to sky to green. Even the golf addict at times feels that his sport isn't the best one for tv to cover: the 20-foot putt on the 14th hole is missed because the cameras are only at the last three holes; the fact that some players are finished long before others begin takes away from the man-to-man drama, etc.

But golf is here to stay on tv, despite its limitations. One reason is that many advertisers themselves are avid golfers, and so have a personal bias in favor of the sport. It's easy for them to forget that only six million other Americans share their enthusiasm. (Since *they* love the game, doesn't *everybody*?) The advertisers who sponsor golf matches on tv, if they are aware of the relative small audience they can reach, content themselves with the knowledge that they are reaching thinking, well-heeled citizens.

Nobody's going to get us to say a word against golf as a sensible tv buy. Or any other sport, for that matter. What we are asking for is a realization of the time when any sport becomes a marginal buy, when it's cheaper to reach the same number of men—plus other men, and women, too—in a more conventional buy.

Our thinking along this line was predicated on an article in *Golf Digest* recently, which pleaded, "Let's Make Pro Golf a Big League Sport." Now, the magazine staff wasn't asking that pro golf attain this status to improve the calibre of players and equipment, but to get a larger chunk of the tv money growing on trees all over the sports world.

Getting that money is simple, *Golf Digest* told its readers. All that must be done is follow the lead of football and baseball. These competitors have a commanding lead for the audience, the magazine reported. In 1965, the average audience for a regular season NFL game was 8,290,000 homes; the average World Series game drew 13,020,000 homes. In contrast, the 1966 Masters playoff telecast was seen in 6,460,000 homes—an all-time high for golf—and 13 weekly PGA tour events drew only an average of 2,500,000 homes.

With the tv viewer ruling the roost, the magazine suggested that the PGA tournament tour be shortened and culminate in four 72-hole playoffs, held on successive weekends from mid-August to mid-September, for a $1-million purse. Shortening the tour—last year it included 39 official tournaments—would mean golfdom's top stars could play in all events. ("The most sorely needed interest-building value is more week-to-week continuity, a major element of which is the regular appearance of top stars. If you are a San Francisco Giants baseball fan, you want to see Willie Mays in center field . . . If you are a golf fan, you want to see Arnold Palmer . . . Gary Player . . . Jack Nicklaus . . . Unfortunately, weeks may pass without the appearance of one or more of these top golfers.") And the million-dollar purse would be easy to come by: "Next year's television rights to baseball's World Series and All-Star Game are expected to sell for over $6 million. The National Championship Golf Playoff should command at least $1 million, enough in itself to recover the purse."

There's nothing wrong with the idea, of course. What anyone at the agency end must watch out for, though, is an artificial hypo that inflates the cost of a tv event *without* increasing the audience. For instance, that $1 million figure. Why not a $500,000 tournament, or a $250,000 tournament?

There's something about a $1-million figure that grabs you, but that doesn't mean it's the best for tv or any sport. A big worry is that golf, and other marginal sports as well, will hear about the baseball and football rights charges and will try to compete with them. It's taken baseball two decades of tv exposure to get its rights fees up to where they are now; football moved faster, yes, but it's still been a series of steps to the present peak. For the PGA or the American Society of Tiddlywinkers to decide that their tv rights next year will cost $1 million or $10 million is all right with us, so long as they're familiar with the term, *cost-per-thousand*.

That's the phrase that the game turns on, men. No network is going to pay for something it stands to lose

money on—well, not more than once, anyway—and it's a cinch the agency buyers will be felt out before any rights contracts are signed. Sports events have built-in limitations as it is. They are mostly for men, they have fairly well defined ceilings on audience, and they have wide fluctuation between the top and bottom ratings for various telecasts in a single sport. To begin increasing costs in addition to the limitations is a risky business.

"Tournament television ratings," *Golf Digest* says frankly, "generally are showing little growth." Is it a million-dollar picture, men?—J.B.

Film/Tape Report

WHY FLY?

It was the kind of assignment that usually makes agency producers start salivating. To show how much fun you can have in Israel. To show how the Israelis have made the desert blossom. But instead of calling up the airline to book a flight to Tel Aviv, the creative team at Doyle Dane Bernbach decided not to spend client El Al's money and not to take a week away from the office for location shots in Eretz. Instead, they called up Videotape Productions of New York and handed the studio two challenging tasks—to show how what was once a desert blossomed into fertile forest land; to show a sphinx reposing under the ancient sun and turning slowly into a bikinied model.

For a mock-up of a segment of mountain in Palestine, DDB art director Burt Steinhouser and producer Jay Eisenstadt contracted Rotunda displays. Came the appointed shooting day and both the miniature landscape and the sphinx, along with a sun-tanned model, were on hand.

Videotape Center director Glenn Giere and Mr. Steinhouser called the shots, showing the insert-stage desert miraculously turning into forest, and the sphinx melting from stone into gorgeous flesh.

On the following day they didn't rest, but turned out four more 20-second spots for El Al, spots keyed to a current print campaign. The campaign breaks in the New York market early in September.

The copywriter is Marvin Honick. Among his lines: "No matter what time of the year you get to Israel, there's always a nice warm uncrowded beach for you to be on, even in January and February."

Another spot features a radiant stewardess, with the line "Maybe you don't want to look at a painted-on smile all the way to Europe. At El Al we don't teach our stewardess to smile. It comes naturally."

Ed Peter, supervisor on the account, said that El Al had never promoted its main destination as a "den of antiquity," but always as a place worth traveling to. "The advertising has always been a mixture of airline service promotion, and destination advertising."

El Al's modern Sphinx

In the new campaign, New York television is the principal vehicle, to cover the market, with reinforcement in "magazine spot" (*Life*, *Look*).

CORAL GABLES BECKONS

The Miami suburb of Coral Gables is trying to lure tv commercials producers to its colorful old-world-style townscapes, via a mailer to studios and agencies. The town is modeled on Mediterranean plazas and piazzas, and boasts a "Venetian Pool," canals, a Chirrurgiesque city hall. Moorish gates, a French village, a Cantonese compound, and other readymade sets.

NEW SOUND IN OHIO

A sound recording studio has been opened in Cleveland, called Motion Picture Sound, Inc., headed by Thomas F. Peterson, Jr. The $100,000 facility has a Mellotron, a sound effects machine full of taped effects, developed by Mellotronics, Ltd., in England. The Cleveland console is believed to be the only one of its kind in the U.S. The studio also contains a "dialogue room," a soundproof unit floating within a soundproof room, and thus double insulated against background noises. There's also a sizable stock of domestic and foreign music, and screening facilities with 35mm Norelco theatre Cinemascope projectors.

QUICK CUTS

Harold M. Tulchin Productions moved east of Park Avenue, to 107 East 38th Street.

A crew from Filmways of California is now in Japan shooting sequences of a Kabuki play and a Shinto shrine for a Minnesota Mining and Manufacturing commercial. They'll also take shots of 3M's Japanese factory.

John and Faith Hubley, wrapping up a Ruffles Potato Chips commercial for Frito-Lay and Young & Rubicam, were awarded a certificate of appreciation by the United States Committee for UNICEF, citing their work in "strengthening the fund's efforts to assist needy children throughout the world" with their short, *Children of the Sun*.

ON THE DOTTED LINE

Seven Arts reported a number of overseas sales. *Marine Boy*, placed earlier in a number of South American markets, linked up buyers northward through the Central American isthmus and into Mexico, where it was bought by Televicentro. On the way the cartoon show was bought by Televicentron in Guatemala, Televisora Hondurena, Honduras, and by Televisora Nacional, Panama. and Teletica, Costa Rica, both of which also bought *Night Train*.

The Nutcracker went to Telerama, Argentina and Televicentro, Mexico.

The package of six one-hour *Man in Space* specials went to Televicentro, Mexico; Television Espanola, Hessischer Rundfunk, and to two stations in Canada, CKNX-TV Wingham and CJFB-TV Swift Current.

Out of the Inkwell cartoons were ought by Televicentro, Guatemala; 'elevicentro, Mexico; Televisora de Vicaragua, and CJON-TV St. John's, Newfoundland. The Newfoundland tation also bought the *Boston Symhony* concerts, which also went to 'ortugal and to Australia.

In Canada, CFCL-TV Timmins took *'he Professionals* and *Looney Tunes* artoons, which also went to CJFB-TV Swift Current, and CHBC-TV Kelowna/Kamloops.

Madison Square Garden/RKO General Productions will run a elecast, live and in color, of the September 21 heavyweight bout beween Oscar Bonavena and Joe Fraier to a cross-country linkup of staions. The last fightcast by the company, the Griffith-Archer fight, went o 91 stations.

Meanwhile, **RKO General Productions** sold *Firing Line with William F. Buckley Jr.* to KRMA-TV Denver, the eighth station to come nto the lineup for the weekly display of vituperative.

Triangle sold *Colorful World of Music*, series of 65 marionette colorasts, to RAI (Radiotelevisione taliana) and to Ralph C. Ellis Enerprises for Canadian television. Domestically, the series was sold to WFLD-TV Chicago.

Meanwhile, Triangle sold *Exercise with Gloria*, weekday calisthenics trip, to KABC-TV Los Angeles, KWGN-TV Denver, and WSJS-TV Winston-Salem. The setting-up strip was renewed by WGN-TV Chicago and WIMA-TV Lima.

NBC International hung out the SRO sign in Latin America. *T.H.E. Cat* and *The Hero* were sold to Telesistema Mexico, along with the coming season of *I Spy*, and past seasons of *Lassie* and *The Lone Ranger*. The Mexican network also bought *Kimba*, *Watch Mr. Wizard*, the second season of *Laredo*, and 26 documentaries made by NBC News. *Get Smart* went to Channel 2 Cuidad Obregon and Channel 3 Culican, *Convoy* to Channel 5 Juarez, *Bonanza* to Channel 4 Guadalajara, and *I Spy* (second season) to Channel 3 Monterey. The first season of *I Spy* went to Channel 2 Mexico City for rerun.

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SELLING COMMERCIALS

In Central America, *I Spy* went to Channel 5 Tegucigalpa, Honduras; *Astro Boy* to Channel 6 San Jose, Costa Rica; and *T.H.E. Cat* to Channel 3 Cuidad Guatemala.

In Argentina, NBC sold *The Hero, T.H.E. Cat, Get Smart, My Living Doll, Laredo* (second season) and *Bonanza* (sixth season) to Channel 11 Buenos Aires and its affiliates around the country. To Channel 13 in Buenos Aires went *I Spy, Dick Van Dyke* (fourth season, plus rights to rerun the show's whole backlog), *My Favorite Martian* (second and third seasons, with rights to rerun the first season). *Hullabaloo* went to Colombia and Peru.

Meanwhile, in the antipodes NBC International sold *The Andy Williams Show, The Bill Dana Show* (second season), and *Bonanza* (seventh season) to Darling Downs Tv Ltd. in Toowomba.

Elsewhere in the Commonwealth, NBC sold *Laredo* to Westward Tv in Devon (UK), and two Canadian stations: CHEX-TV Ontario and CFCH-TV North Bay.

Girl Talk has hit 66 stations, **ABC Films** reports. The distaff kaffee-klatsch strip reached its record line-up earlier this month with sales to eight stations: WCHS-TV Charleston, WANE-TV Fort Wayne, WMAL-TV Washington, WGAN-TV Portland, KTSM-TV El Paso, WICS-TV Springfield, WNBF-TV Binghamton and WFIL-TV Philadelphia.

Meanwhile, ABC Films' country and western hoedown, *Hayride*, moved from a canter to a gallop, going out to 44 stations as it added KOLN-TV Lincoln, KFEQ-TV St. Joseph and KLOC-TV Modesto. Same week, ABC Films sold *Wyatt Earp* to WWTV Cadillac, *One Step Beyond* to XTEV-TV San Diego and its bundle of *Harvey* cartoons to WOI-TV Des Moines/Ames.

Four Star International sold its daytime game-show strip, *P.D.Q.*, to stations in Minneapolis and St. Louis. Renewing the strip for the third time were the NBC Owned television stations. The show is produced for Four Star at the NBC Burbank studios.

Four Star sold *Honey West* to KRON-TV San Francisco, KXTV Sacramento and WBRC-TV Birmingham, and *Burke's Law* to WHDH-TV Boston, WISH-TV Indianapolis and WWTV Cadillac.

Teledynamics sold a number of Bill Burrud travel-adventure series to KTRK-TV Houston, WTTV Indianapolis and KPLR-TV St. Louis. Among the series in the deals are *Islands in the Sun, Wanderlust, Holiday* and *American West.* Meanwhile, Mr. Burrud's *True Adventure* series went to WTTG-TV Washington, KOTV Tulsa, WIIC-TV Pittsburgh, WROC-TV Rochester, WLW-C Columbus, and his *Treasure* series to WTTG-TV Washington, WROC-TV Rochester and KICU-TV Fresno.

Wolper Tv Sales chalked up 15 markets for *My Favorite Martian*, with sales to WNEW-TV New York City, WGN-TV Chicago, WJZ-TV Baltimore, KTTV Los Angeles, WAII-TV Atlanta, KMBC-TV Kansas City, WLW-D Dayton, and WTTG-TV Washington.

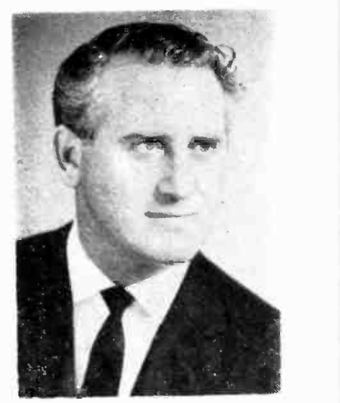
OLAS Corp. sold its travel-adventure series, *Of Lands and Seas*, to WTEN Albany. The series is now running on 12 stations. OLAS made its 21st sale of *Or Give Me Death*, 60-minute color special on Yanks in Viet Nam, to WSEE-TV Erie.

Independent Tv Corp. sold a tv tour of Buckingham Palace to NBC-TV, for telecast later this season. The show will be telecast in the United Kingdom and throughout the Commonwealth on Christmas Day, after the Queen's annual message.

ZOOMING IN ON PEOPLE

National Telefilm Associates named HAL BROWN as central region sales representative, headquartering in Chicago, and MARVIN LEVINE as sales representative in the southeast. Both men will also handle sales in their territories for M & A Alexander, subsidiary of NTA.

EUE/Screen Gems promoted ERROL LINDERMAN to general sales manager, succeeding Alfred L. Mendelson who became vice president



and general manager of the Screen Gems division. Mr. Linderman joined EUE/Screen Gems in 1960 as supervisor of client relations. He had been sales manager for the past year.

JAY JAY JOHNSON joined MBA Music, Inc., as staff composer-arranger-conductor. Mr. Johnson played trombone with Miles Davis, Kai Winding, Count Basie, and his own groups, and was staff arranger for Sammy Davis, Jr.

GEORGE BOLE and FRANK T. MARTELLO were promoted to vice presidencies of the Leo Burnett Co. Mr. Bole, manager of tv commercial production in Hollywood, joined the agency in 1959, after a nine-year stretch as head of tv commercials production at Universal Pictures. Mr. Martello, manager of tv comnercials production in New York. oined the agency in 1961, after eading commercials production at Kenyon & Eckhardt.

Videotape Productions of New ork appointed RICK CHAPMAN to a ew position, manager of completion ervices. He joined Videotape Center n 1963, working first as administra-ive assistant to president John B. .anigan and later as an account ex-cutive. Earlier, Mr. Chapman vorked in production at Ted Bates.

FRANK COLLETTA joined Pablo 'erro, Films as vice president in harge of client relations.

Elektra Films promoted JORDAN ALDWELL to executive producer. He oined Sam Magdoff's film company ight years ago as a production as-istant, and became a full-fledged roducer in 1964.

COLOR TAPE-FILM NEWS

Acme Film and Videotape Labora-ories are marketing a new tape-to-ilm transfer process, called Acme-Chroma Color Film Transfers. The ystem turns out color film of broad-ast quality, with a high level of olor fidelity. Acme said it spent hree years and a quarter-million ollars in developing the process. 'rints can be made at reasonable ost from color films made from the apes.

Meanwhile, Reeves Sound Studios erfected a way to edit color tape hrough film transfers, synchronizing ilm to tape, and back to tape dupli-ation, with a "talking-clock" method hat counts off the seconds on each f the bands, permitting tight syn-hronization, and speeding up the ditorial process. The editing is done n the film transfers.

'PI MERGER OFFICIAL

Video Pictures, Inc., has been cquired by Electrographic Corp., ormally concluding a takeover fore-old in *Tele-Scope*, TELEVISION AGE, 1ay 23, 1966, by the issue of 110,000 hares of Electrographic stock to 'PI principals. George Tompkins, resident of VPI, will be a director f Electrographic. With the merger ame confirmation of guesses that

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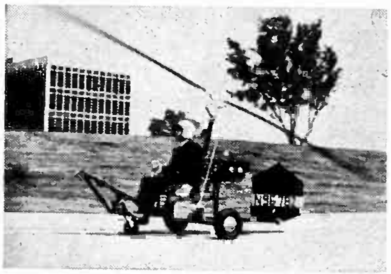
Colgate-Palmolive Co.—Fab • Wm. Esty

FILMEX, INC., New York

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



GERALD SCHNITZER PRODUCTIONS, Hollywood

CBS Television Network

DOLPHIN PRODUCTIONS, INC., New York

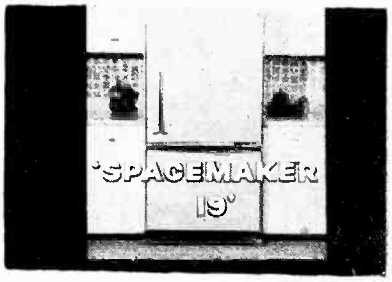
Ford Motor Company • J. W. T.

JERRY ANSEL PRODUCTIONS, INC., New York

Continental Oil Co. • Clinton E. Frank

KEITZ & HERNDON, INC., Dallas

General Electric • Young & Rubicam



ELEKTRA FILM PRODUCTIONS, INC., New York

DuPont • N. W. Ayer

FILMFAIR, NEW YORK

Holsum • W. E. Long

THE FILM-MAKERS, INC., Chicago

VPI's billings were approaching the $10-million-a-year point.

In the acquisition of the production company, it was revealed that billings last year were $9,368,891. Two years earlier, VPI had been billing about $7.5 million. If the growth rate continues, the company's grosses before long will top those of MPO Videotronics, heretofore the biggest outfit in the business.

Mr. Tompkins said the combined resources of Electrographic and Video Pictures will enable VPI, as a subsidiary, to maintain a position of leadership in commercials production.

Last year Electrographic had sales of $25 million, and earnings of $925,766.

COLORFUL VILLAINS

King Features' color cartoon, *Cool McCool*, kicking off next month on NBC-TV's Saturday morning line-up, will have "color coding" for each of the show's running villains. Whenever one of the miscreants pops up, his color will dominate the picture. The Rattler, a sidewinding mongrel, will be green, as will his car, the Fangmobile; the malevolent Owl will cast a purple glow; Jack-in-the-Box will be red, and so on. In another bid for publicity, King Features is having custom car builder George Barris make a working version of the Coolmobile, the speedster driven by the hero of the cartoon. The real-life model will be amphibious. Mr. Barris built the Batmobile, and the Munster Koach.

30 MINUTES OF BLURBS

Some of the winners in last spring's American Tv Commercials Festival will be shown on WOR-TV New York, September 7, in a special half-hour program. The RKO General station ran a similar half-hour last September highlighting the '65 Clio festival. Among the commercials to be seen are Eastern Airlines' *Flight*, Noxzema Shave Cream's *Take it off . . . Take it all off*, and a Hunt's Tomato spot in which a Polish girl makes chicken cacciatore good enough to satisfy her Italian mother-in-law. The program is being produced by Chris Steinbrunner of WOR-TV and Robert Ahrens.

Financial Wrap-Up

- Cowles Communications, Inc., declared a quarterly dividend of 12½ cents per common share, payable September 15 to stockholders of record as of September 1.
- General Artists Corp. reported that the first six months of 1966 foretell a record year for the firm. For the period, income before taxes and special charges was $269,491 as compared to $241,829 for the first half of 1965. Gross revenues increased to $2,683,271 from $2,597,952. Because of special charges incurred during the first six months of this year, however, net earnings per share were 19 cents, as compared to 21 cents for the same period of 1965 computed on a comparable basis. Anticipated gross revenues to come from services of GAC clients contracted for, but unperformed as of June 30 increased by 38 per cent over the comparable figure as of June 30, 1965, from $2.4 million to $3.3 million—a gain the company feels will assure substantially increased revenues and income for the last six months of the year.
- Grey Advertising Inc. declared a regular quarterly dividend of 12½ cents payable September 15 to shareholders of record September 1. For the first six months, Grey reported billings of $66,277,228 in the U.S. and Canada, an increase of 12 per cent over the $59,421,943 in the same period of 1965. Earnings were $763,487 or 63 cents per share, compared with $832,645 or 68 cents per share in the first half of 1965. The decrease was attributed to staff additions made to handle $40 million in new business gained since January, with that business not expected to have an effect on billings and earnings until later this year and in 1967.
- CBS net income for the first six months was $28,463,359 on net sales of $374,557,842, compared to respective figures of $21,924,896 and $326,788,032 for the first half of 1965. A cash dividend of 30 cents per share is payable September 9 to shareholders of record August 26.
- Trans-Lux Corp. reported net income for the first six months of 1966 was 12.5 per cent above that of a year earlier, while gross revenues were virtually unchanged. Net earnings were $284,653, equivalent to 40 cents a share; for the comparable 1965 period, net earnings were $253,110, or 35 cents a share.
- Ogilvy & Mather International Inc. reported gross billings of $83,427,499 for the first six months of 1966, compared with $74,617,695 for the same period last year. Consolidated operating income was $12,839,065, and net income was $721,224 or 66 cents per share on the 1,091,601 common shares outstanding. Comparable figures for the first half of 1965 were operating income of $11,580,479 and net income of $796,456 or 73 cents per share.
- Wrather Corp. reported net income for the first six months o

1966 of $480,051, equal to 27 cents per share; the figure compares with income of $458,893, equal to 26 cents per share, for the same period in 1965. However, inclusion of a loss of $280,000 for the A.C. Gilbert Co., which is 49-per-cent owned by Wrather Corp., reduced consolidated net income to $200,051 or 11 cents per share. Gilbert, which reported a net loss of $1,177,000 in the first six months of 1965, reported a loss of $3,263,000 for the same period in 1966, but only a portion ($280,000) of such losses have so far been recognized by Wrather Corp.

HEDGING NO BETS

Phillip Morris trumpeted the new tv campaign for its 100-millimeter popular-priced Benson & Hedges cigarettes with the fanciest fanfare in memory, taking over New York's poshest restaurant, the flossiest, glossiest room in town, The Four Seasons, for an afternoon of go-go vibrations and apertifs and, of course, screenings. The event drew jet set nomads, underground moviemakers, aboveground (commercials) moviemakers, slick magazine commentators, and many of the top marketing men.

The cynosure of all eyes, unwittingly upstaging the commercials, the cigarette girls clad in gold lame looking like the B&H package). and Andy Warhol, was Mary Wells, head of the agency which created the campaign, Wells, Rich, and Greene. The campaign is one of the few in advertising history to stress the disadvantages of a product: the extra-long cigarettes don't fit in standard cigarette cases, etc. But they give the consumer more tobacco for the money, and bring him closer to ashtrays.

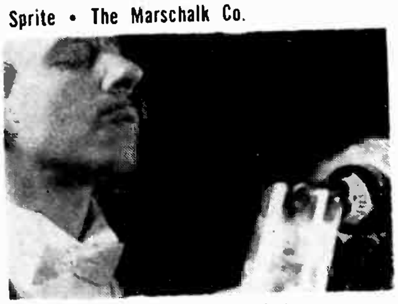
The commercials stressing the disadvantages were shot by Howard Zieff; Tempo Productions did a color film showing how the extra length adds up to four more cigarettes per pack, and Televideo executed the commercials showing the advantages. "They're funny, but not ha-ha funny" said Mary Wells. Still, hardheaded businessmen at the screening laughed, and smoked Benson & Hedges. (The smokes were on

Advertising Directory of SELLING COMMERCIALS

Southern Bell Telephone • Tucker Wayne & Co.

ROBERT SANDE INC./SANDLER FILMS, L.A.

Sprite • The Marschalk Co.



PELICAN FILMS, INC., New York

Warner Bros.—A Fine Madness

PABLO FERRO, FILMS, New York

Wayne Candies Inc.

THE FILM-MAKERS, INC., Chicago

the house.) The consensus was that the commercials would not only entertain, they would sell.

BANDS ACROSS THE SEA

There seems to be a new market emerging for U.S. tv commercials makers—the English market. Some Yank companies, like EUE/Screen Gems, have had English affiliates for some time, but now some studios are setting up their own operations in Britain.

Rose-Magwood opened up a studio in London last June. Last month, Savage-Friedman closed a deal with the Rank Organization for use of facilities, and made arrangements with Pathe for post-production processing. Hal Friedman, executive producer of the studio, said P. A. L. Skinner will solicit business for S-F in the English market. "There's a demand in Britain for innovative commercials designers," Mr. Friedman said.

Tv commercials

D&R Productions

Completed: Humble Oil (Esso), McCann-Erickson; Clairol (hair products), FC&B; Contac (M&J), FC&B; General Mills (Frosty'O's), D-F-S.
In Production: P&G (Thrill), D-F-S; P&G (Tide), Compton; TWA (air travel), FC&B; Clairol (hair products), FC&B.

Elektra Film Productions Inc.

Completed: P. Ballantine & Sons (beverage), SSC&B; Coca-Cola Co. (soft drink), Harold Becker; Gillette Safety Razor Co. (shaving products and deodorant), Clyne Maxon, Inc.; Eastman Chemical Co. (packaging machine), direct; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; General Electric (refrigerators), Y&R; U. S. Plywood, Kenyon & Eckhardt; Thomas J. Lipton (salad dressing), Edward H. Weiss; J. B. Williams Co. (sleeping pills), Parkson.
In production: Atlantic Refining Co. (gasoline), N.W. Ayer; 3M (Scotch Tape), MacManus, John & Adams; Theo. Hamm Brewing Co. (beverage), Campbell-Mithun, Inc.; Westinghouse (blender), McCann-Erickson, Inc.; American Tobacco Co. (cigarettes), BBDO; Aspergum, Shaller-Rubin; Avon (cosmetics), Monroe F. Dreher; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; American Chicle Co. (gum), Bates; Cushion Grip (adhesive), Shaller-Rubin; Coca-Cola (beverage), Harold Becker; Diaper Magic (soap), Clyne Maxon, Inc.; Chunky (candy), J. Walter Thompson; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates & Co.; J. M. Korn & Son (pie), direct; Rescue (soap pads), BBDO; Atlanta Dairies (dairy product), Tucker Wayne & Co.; Remington (typewriter), Y&R; Lakeside Toys, Shaller-Rubin; National Biscuit Co. (cookies), McCann-Erickson; Thomas J. Lipton Co. (pkg. dinner), Weiss.

Jamieson Film Co.

Completed: Southern Union Gas Co. (gas dryers), Tracy-Locke.

Gerald Schnitzer Productions

Completed: American Tobacco Co. (Tareyton cigarettes), BBDO.
In production: Black and Decker (tools), VanSant-Dugdale & Co.; Armstrong Cork (Montina tile), BBDO.

Tele-Tape Productions

Completed: Coca-Cola (beverage), McCann-Erickson; Stroehamm Bros. (Sunbeam Bread), Dreher Advtg., Inc.; Illinois Bell Co. (business machines), J. Walter Thompson.
In production: Bankers Trust (banking services), Doyle Dane Bernbach.

The TVA Group, Inc.

Completed: C&P of Washington (Yellow Pages), N.W. Ayer & Son; Chevrolet (Chevy II), Campbell-Ewald Co.
In production: Coca-Cola Export Corp. (Minute Maid), Marschalk Co.; Speidel Corp. (British Sterling), Marschalk Co.; Lea & Perrins (Worcestershire Sauce), Rumrill Hoyt Co.; Oldsmobile (Toronado), D.P. Brother & Co.; Chemstrand (Actionwear), Doyle Dane Bernbach; Chevrolet (Impala), Campbell-Ewald Co.

TELEVISION AGE SPOT REPORT

a review of current activity in national spot tv

"Project Bert? You must be kidding." This was a typical line of dialogue from the most recent Scotland Yard-Madison Avenue whodunit. And, like any good whodunit, no one knew the answer until the very last moment.

What was it all about? Sullivan, Stauffer, Colwell & Bayles, Inc., decided it wanted optimum security for a giant Micrin spot tv buy. (One of the largest spot buys ever made in so short a time, according to one rep.) "The mouthwash field has become so competitive, with so many old and new entries, that we decided top secrecy would be ideal," says Bert Wagner, the agency's vice president and manager of media operations. "So we put out calls for avails under the title 'Project Bert.'"

Not a detail was neglected. Secretaries (who didn't know the product was Micrin) read a prepared script when calling for avails; the buy was scattered among a number of media men in the agency; and the buyers didn't see the reps until the buy was completed.

Rep reaction when asked to send avails for a nameless client ranged from incredulity to "We're not going to send you any." But most of the resistance crumbled when they found out the agency was serious. Many were concerned with questions of product protection and rates to be earned—but the agency allayed their fears by assuring them that the filmed commercial would be received in time to adjust any product conflict and that corporate discount levels could be decided on later.

Most of the reps guessed that the buy was for Lever or Sperry & Hutchinson. One was sure that Lever was switching to the Colgate system of buying out of one agency.

At Cunningham & Walsh Inc., New York, media supervisor Howard Nass oversees buying activity on the Folger Coffee account.

But because of the magnitude of the buy, no one, says Mr. Wagner, guessed it was Johnson & Johnson. (Although SSC&B won't disclose the dimension of the buy, it is reported to be a 52-week $5-million push in about 50 markets.)

When the film finally arrived and the guessing stopped, the calls started, says Mr. Wagner. Only then did media men see reps personally, and matters of rates and product protection were discussed.

"The secrecy was amazing," notes Mr. Wagner, "considering that usually when someone at SSC&B sneezes, someone at Y&R says 'God Bless You.'"

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

American Home Products Corp.
(Compton Advertising, Inc., N.Y.)
Fifty markets will carry minute spots for SANI FLUSH beginning September 4. The commercials will run for four weeks during evening time periods. Steve Murphy is the buyer.

Armstrong Cork Co.
(BBDO, New York)
Armstrong's heavy push for the new EPIC FLOOR WAX, ONE-STEP FLOOR CARE, WOOD CARE and FLOOR MARK

in selected markets this fall. The spot campaign will round out a network and print buy. Phil O'Connell is the contact.

P. Ballantine & Sons
(SSC&B, New York)
A 10-to-13 week drive on BALLANTINE BEER will begin September 12. The fall campaign will be lighter than the usual schedule and will use prime and fringe 20's and early and late fringe 60's. Leo LaMont and Bernie Sofronski do the buying.

Campbell Soup Co.
(BBDO, New York)
Various CAMPBELL SOUPS will be advertised in about 11 markets beginning in September. The corporate campaign will use 60's piggybacks and ID's. Tom Michaelson is the buyer.

Campbell Soup Co.
(Ogilvy & Mather, Inc., N.Y.)
Beginning about September and lasting through mid-December, various CAMPBELL SOUP products will be pushed in New York, St. Louis, Kansas City, Dallas, Phoenix, Syracuse and Denver. Piggybacks and 60's and a few ID's will be used. Alan Frischer is the contact.

Chattanooga Medicine Co.
(Street & Finney, N.Y.)
This company's PAMPERIN TABLETS will be in spot beginning in mid-September. The flights will be from six to ten weeks in 67 markets. Heavy day and some fringe minutes are being used in the campaign. Dorothy Barnett is the buyer.

Herb Werman (l.), media supervisor at Dancer-Fitzgerald-Sample, Inc., New York, and winner of the Grand Prize in the contest to predict the fall schedule of KCOP-TV *Los Angeles, is congratulated by Bill Andrews, general sales manager of the station. Mr. Werman forecast the* KCOP-TV *prime-time schedule with 85-per-cent accuracy, and won a color tv receiver. Several dozen other media men and women, out of hundreds who entered the contest, won b-&-w sets for "coming close."*

Chesebrough-Pond's, Inc.
(William Esty Co., Inc., N.Y.)
September 18 is the start of a ten-week buy on GROOM & CLEAN HAIR TONIC. The one-minute spots will break during prime and fringe periods in selected markets. Rick Bruno is the contact.

Chesebrough-Pond's, Inc.
(J. Walter Thompson Co., Inc., N.Y.)
Spot activity for various products including POND'S COLD CREAM is being discussed for the fall. The campaign will probably begin in October. Carrie Senatore is the contact.

The Chunky Corp.
(J. Walter Thompson Co., Inc., N.Y.)
Heavy activity on CHUNKY, BIT-O-HONEY and KIT KAT candy will begin at the end of September and continue through March. Some 50-60 top markets will carry the minute spots. Gloria Prager is the buyer.

Corn Products Co.
(Dancer-Fitzgerald-Sample, Inc., N.Y.)
A 12-week schedule for NUCOA DREAM SOFT will begin on September 12. Ten far-western markets were bought initially. Minutes, 20's and ID's will break during day and early and late fringe periods during the campaign. Bill Lennon does the buying.

Corn Products Co.
(Lennen & Newell, Inc., N.Y.)
A 16-week campaign for MAZOLA MARGARINE begins at issue date. Minutes, 20's and possibly some piggybacks will be running in about ten markets. Sandy Floyd is the buyer.

Creomulsion Co.
(Street & Finney, N.Y.)
CREOMULSION COUGH SYRUP commercials will break in about 10 markets beginning the first or second week of October. A series of flights will run through December, and then begin again from January through March. A combination of 60's and 20's with heavy weight in daytime and some in night time will be used. Dorothy Barnet is the buyer.

Deluxe Reading Corp.
(Dancer-Fitzgerald-Sample, Inc., N.Y.)
September 3 is the break date for a series of minute spots on this company's toys. The schedule will run in the top 25 markets during mornings and afternoons over a 14-week period. Larry Maloney is the buyer.

Fred Fear & Co.
(Smith/Greenland Co., Inc.)
DOXSEE CLAM PRODUCTS, which has been in New York tv spot on and off for the past year, will also be carried in Washington and Baltimore beginning October 3. The 13-week series will use ID's. Lee Kahn is the buyer.

R. T. French Co.
(Kenyon & Eckhardt, Inc., N.Y.)
A series of flights on COUNTRY STYLE MASHED POTATOES will begin in October. The flight lengths will vary by market, with some beginning October 9 and lasting eight weeks, some October 23 for two weeks. Beginning November 11, the campaign will be heavied up for seven to nine weeks. A total of 22 markets will carry the prime and fringe 60's. In addition, R.T. French will be in five markets testing two products this fall. One, already introduced, will be run the first week in October until the end of the year. The other, a new product, is scheduled to be seen from the last week in October until February. Day and night spots will be used. Louise Gainey is the buyer.

General Foods Corp.
(Grey Advertising, Inc., N.Y.)
KOOL-AID minutes will break in about six markets at mid-September. The three-week run will be in children's programs. Susie Kradel is the contact.
(Continued on page 38)

One Buyer's Opinion . . .

THE CLUTTER HOUR

Have you watched any tv lately? This is the season for the networks' promotion of their new fall seasons. As a result, the myriad promotional spots have intensified the clutter prevalent in all of television. Split minutes, piggybacks, promos, voice-overs, billboards, etc., have all contributed to the television viewer's feeling that he's watching occasional programming in the middle of a page of classified advertising. An examination of the elements responsible points the greedy finger of blame to several parties.

An obviously "guilty" party—obvious within the industry, anyway—is the multi-brand advertiser. Whether it be piggyback or integrated commercial, if two products seem to be advertised together, the viewer recalls two commercials. While it's difficult to fault the corporations for seeking maximum economies, they have been too lax in their creative requirements. Mood commercials are combined with hard sell, color with black and white, loud spiels with light whimsy, etc. When the two messages are blended, the result is cacophonic. When they are separated, á la the "four position" format, the result is more program interruptions to the viewer.

The networks are the other principal villains. Any network which can put four minutes in a half-hour, or 16 in a two-hour movie, can't be all good. And if you've never seen the chaos on a Saturday morning, don't watch. It'll ruin your whole weekend. While we're all a little bit greedy, it would seem that this degree of over-commercialization is larcenous. The viewer is trapped. He knows he doesn't like the format, but it's the only one in town.

Beyond format, the "Triumvirate of Tedium" is not blameless. The "voice-over" promotions, usually two per credit roll, are irritating and obnoxiously condescending. "Hi, animal lovers," calls our friendly slapstick comedian after a jungle program, "stay tuned to see *me* act like a monkey."

No critic should ever fire away without leaving some crutch for the paralyzed victim. Here are some splinters:

1. Eliminate the ludicrous billboards which identify package advertisers and even sustaining ones. This is a hold-over from the days of total sponsorship and is worth so little that no make-goods are available for missed billboards.
2. Drop promos and voice-over announcements. Also, "Miss La Rue's gown is by Diaphanous, Inc., and was flown here by Great Big Birds Airlines."
3. Double-spot the commercials. *All* advertisers will suffer slight losses in effectiveness, but these will be offset by the greater, more prolonged and keener viewer involvement that will result from fewer program interruptions.

We're aware that the networks say they only provide what the agencies and advertisers want—that everybody wants minutes in the movies, so they put in more minutes . . . that clients sign for network participations only upon guarantee that so many promos will be granted . . . that piggybacks were invented by the client, not the network sales department, and so on. And they're right. But when a buyer looks at the tv screen as a viewer, he can't help thinking that it might be better for all concerned—network, advertiser, agency—if the networks tightened their restrictions a bit.

Spot (Continued from page 36)

General Foods Corp.

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

An introductory push for a series of MINUTE RICE MIXES will break at issue date in San Francisco, Sacramento, Fresno, San Diego, Los Angeles, Seattle and Portland. The minute commercials will run for 13 weeks. George Tibbetts does the buying, with Barbara McNamee assisting.

H. J. Heinz Co.

(Doyle Dane Bernbach, N.Y.)

One-minute spots for HEINZ GREAT AMERICAN SOUP will break in about 20 markets on September 19. The schedule will end on December 25. Madeleine Blount is the buyer on the account.

G. Krueger Brewing

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

One or two flights for KRUEGER BEER will probably break in September and October in northeast markets. The beer spots have been running in the northeast during August. The commercials will be ID's and 20's. Wilma Geller is the contact.

Lever Bros.

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

Piggybacks for DOVE BEAUTY BAR,

Media Personals

JOSEPH BARKER, formerly a broadcast media director with Gray & Rogers, Inc., in Philadelphia, joined the New York office of Cunningham & Walsh, Inc., as a senior media buyer.

BOB FANE joined Ted Bates & Co., Inc., as an assistant buyer on Mars, Inc. He was graduated from Fordham University last year.

Stern, Walters & Simmons, Inc., Chicago, appointed NOREEN TAYLOR a time buyer. She was previously broadcast director of Lilienfeld & Co.

BARRY HOSFORD joined Benton & Bowles, Inc., as an assistant buyer on Puffed Corn Flakes and Post Fortified Oatflakes. He was previously an assistant business manager in the radio/tv business department of Grey Advertising Agency, Inc.

HERBERT J. STOLITZKY was named assistant to Roger C. Bumstead, director of media services at Kelly, Nason, Inc. He was formerly assistant advertising manager and director of radio and tv at Tootsie Roll Industries, Inc., and before that was program director of KTIV-TV Sioux Falls, Ia.

DOROTHY CALLENDA was named an assistant buyer in the newly-opened Manhattan offices of Firestone and Associates, Inc. She was originally an estimator at Young & Rubicam, Inc.

STUART GRAY was named director of media for the New York office of MacManus, John & Adams, Inc. He was previously director of broadcast research at the agency.

FRANK MCDONALD was promoted from group media director to associate media director at Cunningham & Walsh, Inc., New York. Before he joined the agency in 1963, he was a media buyer at Doherty, Clifford, Steers & Shenfield, Inc.

RICHARD BENSON was named associate media director of Lewis & Gilman, Inc., Philadelphia. He moved from N. W. Ayer & Son, where he was group media supervisor.

DICK WALKEN was named associate media director at Daniel & Charles, Inc. He moved from BBDO-Boston, where he mas media director.

Media buyer Jay Taylor was introduced to broadcasting operations at the tender age of 16. Working part time on fm operations and selling at radio station WBUD in Trenton, N.J., he says "I spent more time at the station than I did at school"—a practice that extended through his years at Rider College where he majored in psychology.

He now spends a good deal of time at Ogilvy & Mather, Inc., buying on the Shell account. Before joining the agency, he was at William Esty Co., where he handled R. J. Reynolds.

Perhaps because he was once a salesman himself, Mr. Taylor is concerned about taking book data on stations at face value. But since Shell sends its buyers on field trips to their markets about three times a year, he is able to get authoritative knowledge of his stations. "The program has great value," he says. "The money that the client saves in increased efficiency of schedules more than offsets the cost of the trip. It also shows station personnel that Shell takes an interest in individual markets and helps to establish rapport between buyers and station salesmen."

How does the field trip round out his picture of a market? Mr. Taylor explained: "You have an opportunity to view the strong points of a station—its facilities and programming, for example. You get a clearer picture of how its news team functions, how well it covers local events and the impressions that news programs make on viewers. And you learn about a station's involvement in community projects and can better evaluate local acceptance. With a visual picture of the market you can more readily weigh what the station man tells you against what you have seen in the market."

Mr. Taylor is one of three buyers on Shell; each one handles a geographical area of the country. The field trips take the media men to roughly one city a day, with stops made at each station on Shell's normal buying list. Markets visited, Mr. Taylor notes, are those where "first-hand knowledge makes it easier to buy effectively for the client."

When he's back home in New York, Mr. Taylor, a bachelor who's originally from Morrisville, Pa., enjoys photography and jazz organ. (He used to play professionally.)

Buyer's Checklist

New Representatives

WLEX-TV Lexington, Ky., and WCOV-TV Montgomery, Ala., appointed Advertising Time Sales, Inc., as their national sales representatives, effective immediately.

KGGM-TV Albuquerque, N.M., named Blair Television its national representative, effective September 1.

WBMG-TV Birmingham, Ala., appointed Eastman TV, Inc., its national sales representative, effective August 15.

Rate Increases

ABC-TV

KCRL Reno, Nev., from $250 to $275, effective February 1, 1967.

KYTV Springfield, Mo., from $475 to $525, effective February 10, 1967.

WAFB-TV Baton Rouge, La., from $450 to $525, effective February 12, 1967.

WEAU-TV Eau Claire, Wis., from $325 to $375, effective February 1, 1967.

WGEM-TV Quincy, Ill., from $575 to $600, effective February 8, 1967.

WLUC-TV Marquette, Mich., from $325 to $350, effective January 20, 1967.

WTOK-TV Meridian, Miss., from $450 to $475, effective February 12, 1967.

CBS-TV

KLFY-TV Lafayette, La., from $400 to $450, effective February 12, 1967.

KNXT Los Angeles, Calif., from $5,000 to $5,200, effective February 12, 1967.

WAFB-TV Baton Rouge, La., from $450 to $525, effective February 12, 1967.

WTOK-TV Meridian, Miss., from $450 to $475, effective February 12, 1967.

WTVD Durham, N.C., from $1,000 to $1,100, effective February 12, 1967.

NBC-TV

WLWD Dayton, O., from $1,400 to $1,500, effective February 1, 1967.

WTOK-TV Meridian, Miss., from $450 to $475, effective February 12, 1967.

Station Changes

WPHL-TV Philadelphia, Pa., is transmitting from a new antenna 1,002 feet above sea level, with an effective radiated power of 1,050,000 watts, 68 per cent greater than the former transmission power. Besides extending the station's signal beyond its former 50-mile radius, the new tower provides for greater signal intensity within the area previously covered.

WATR-TV Waterbury, Conn., has become a full-time affiliate of the NBC Television Network. The station operates on Channel 20 with 200 kw visual power and an antenna 565 feet above average terrain.

Plains Television has begun construction on a 1,347-foot tower in Fithian, Ill., to serve Champaign and Danville, Ill., with NBC programs on Channel 15. The new tower and channel, replacing Channel 24 in Danville and Channel 33 in Champaign, is expected to be on the air late this year. Channel 15 will be a satellite to Plains station WICS-TV Springfield, Ill.

Rep Change

Metro TV Sales, a division of Metromedia, Inc., moved to new and larger headquarters at 485 Madison Avenue. The new telephone number is 682-9100.

Spot *(Continued from page 36)*

LUCKY WHIP, IMPERIAL MARGARINE, and DOVE LIQUID will break in 150 markets during September. The schedule will run for 17 weeks. Bob Lilley is the buyer.

Lever Bros.
(SSC&B, New York)

Flights for SILVERDUST will break in September in approximately 100 markets. The waves will run six to eight weeks, with 60's and piggybacks being used in day and early and late fringe periods. Bob Flaishons is the contact.

Liberty Mutual Insurance Co.
(BBDO, New York)

For the second year, LIBERTY MUTUAL will sponsor *The Flying Fisherman* in 37 markets. The program will air on weekends during the afternoon hours for a 13-week period. Start dates are staggered, with some markets beginning September 10, some the 17th and some carrying the show as of October 8. Sponsorship in about 40 additional markets will be picked up in January for the half-hour show. Norma Strassman in the buyer.

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

Piggybacks for UNCLE BEN'S RICE and MARS CANDIES will break in 35 western markets beginning September 4. The schedule will run for 39 weeks. Rene Goldmuntz buys with Bob Fane assisting.

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

The yearly push for MARX TOYS will start in mid-September and run until mid-December. The spot campaign in 50 top markets will supplement a heavy network schedule. Minute commercials will be used. Peigi Parslow and Mary Ohser do the buying.

Minute Maid Co.
(Marschalk, Inc., N.Y.)

September 12 is the start date for activity on MINUTE MAID frozen orange juice. The series will last five weeks in half of the 22 markets and for four weeks in the rest. Early and late fringe 60's will be used. Vince Tortorelli is the buyer.

R. J. Reynolds Tobacco Co.
(William Esty Co., Inc., N.Y.)

The new filter CAMELS which just went into national distribution will be in seven or eight spot markets this fall. Minutes and 20's will be used. In addition, Reynolds' new menthol brand will have heavy spot activity in test markets this fall. Harry Martin is the contact.

Roman Products Corp.
(Smith/Greenland Co., N.Y.)

A 10-to-13 week campaign for ROMAN PIZZA and RAVIOLI is being discussed for the fall. If plans are finalized, about 20 markets will carry 60's and some piggybacks. Sylvia Alles is the buyer.

Shulton, Inc.
(Street & Finney, N.Y.)

September 18 is the start date for activity on ICE-O-DERM. The nine-week series of minutes will run in 15 selected markets. The media target is a high teen-age audience. Dorothy Barnett is the buyer.

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

Fall spot activity for this company's VINYL WAX will break on September 6. An eight-week drive of prime 20's will be run in about four markets. Carmine Cicchino does the buying.

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

October 2 is the start date for activity on BURRY BISCUITS. Minutes and 40/20's will run in 30 markets until December 17. Late afternoon time periods will be used to reach children from six to eleven. Carol Bag is the buyer.

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

September 14 is the start date on activity for BAYER ASPIRIN. Prime 20's and fringe 60's will break in the top 25 markets during the 26-week run. Larry Maloney is the buyer.

Sun Oil Company
(William Esty Co., Inc., N.Y.)

SUNOCO GASOLINE, which was in spot from April to August, will have renewed activity from November to December 31. About 50 markets, all east of Chicago, will carry 60's in early and late fringe periods. Russ Finley does the buying.

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

This giant toymaker will spend over $2 million in spot this fourth quarter, "the largest non-network tv expenditure any toy company has made over such a short selling period." The fall-Christmas push will be 148 markets. Bill Fagain is the contact.

Uncle Ben's, Inc.
(Ted Bates & Co., Inc., N.Y.)

September 18 is the start date on activity for UNCLE BEN'S CONVERTED BEANS. The three-week drive will be launched in about ten markets, mostly in the southwest. Minutes in early fringe and prime time will be used. Rene Goldmuntz is the contact.

Volvo Distributing, Inc.
(Carl Ally, Inc., N.Y.)

An eight-week campaign for

VOLVO CARS will begin October 12. Minute spots in 20 selected markets will be used. The commercials will be adjacent to news and sports programs. Gerald Haggerty does the buying.

Xerox Corp.

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

XEROX will sponsor *Storm Signal*, a one-hour show, in 100 top markets beginning September 7. The show will be carried in prime time in each of the markets. Joe Logan does the buying.

Warner-Lambert Pharmaceutical Co.

(BBDO, New York)

Most of the 36 markets carrying BROMO-SELTZER commercials these past seven months will be picked up again for a fall campaign. The fringe 60's will continue until the end of the year. Barry Lewis is the buyer.

Whitehall Laboratories, Div. American Home Products Corp.

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

A month-long campaign for ANACIN will break in about 40 markets on September 1. Minutes will be used in prime and late and early fringe periods. Steve Spires and Mike Kaufman do the buying.

More Tv for 50

The top 50 advertisers of supermarket products put a total of $1,314,983,000, or 76.5 per cent of their measured-media budgets, into tv in 1965 as compared with $1,194,202,-000 or 75.2 per cent in 1964, says the latest TvB study. Not surprisingly, the top investors were Procter & Gamble, with $160,881,000 in tv (a 90.6 per cent share of budget); Bristol-Myers, with $76,531,000 (76.4 per cent); General Foods, with $76,475,000 (86.1 per cent); Colgate-Palmolive, with $71,189,000 (86.8 per cent); and R.J. Reynolds, with $46,801,000 (67.0 per cent).

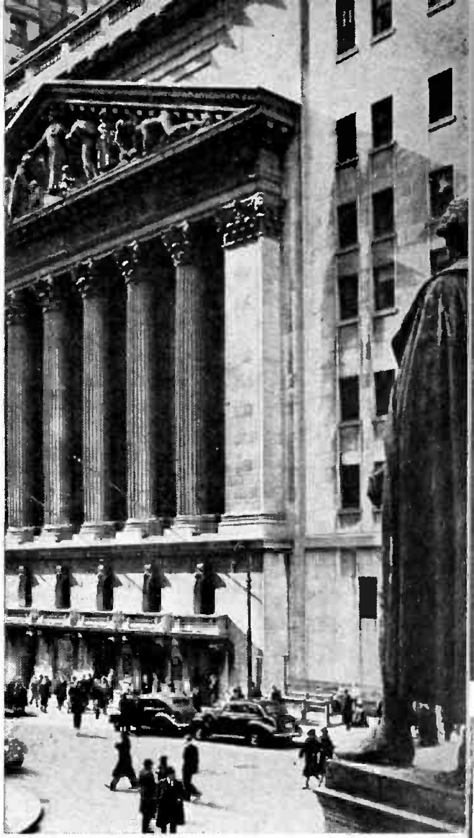
Of the 50, S.C. Johnson & Son, Inc., apportioned the largest amount of its budget to tv—97.5 per cent—and Alberto-Culver Co. was second with 97.1 per cent. The lowest tv share was Canada Dry's 29 per cent, followed by National Dairy Products Corp.'s 42.0 per cent.

The report also pointed out the bond between supermarket shoppers and advertisers, saying that "the store's selection of products is determined by the fast sell-out of tv-advertised merchandise. The growth and importance of tv-oriented decisions by the store buyer is parallel to both the increases in tv ad investments and in the shopper's own viewing time."

New SRA Slate

Edward P. Shurick, president of H-R Television, Inc., is the new president of Station Representatives Association. Other officers elected to serve for the coming year are: vice president—Frank Martin, president, John Blair Companies; treasurer—J. W. Knodel, president, Avery-Knodel, Inc.; secretary—Peggy Stone, president, Stone Representatives, Inc.

Wall Street Report



Stock Surge, No Profits. In the exploding and expanding world of tv-electronics there are a number of different efforts underway to stem the tidal wave of paperwork that threatens to swamp the administrative side of the business world. In the preceding issue some of the concepts developed in this area by Ampex Corp. were outlined. Still another attempt to push the state of the art of electronics in this field is represented by the work of Recognition Equipment Incorporated, a fairly new company whose field of activity is still small and difficult to understand—but critical. The stock of the company is traded over-the-counter and has been very active since it issued some convertible subordinated debentures last July. It has had jumps of 10 and 20 points in its price and as of early August was selling in the range of $70 per share—although it has not yet reported a profit, as the accompanying summary shows.

Recognition's Deficits Recognized

	1962	*1963*	*1964*	*1965*	*1966*
Income	—	$21,756	379,431	620,088	480,687
Sales	—	—	364,140	$351,222	—
Leases	—	—	—	134,794	206,285
Cost	$160,351	227,765	690,805	1,838,576	1,661,385
Deficit	$152,471	358,480	669,854	1,888,342	3,141,040

The explanation for the remarkable fact that a company showing rapidly mounting deficits also has a stock which is rising rapidly in price lies in the manner in which it accounts for its costs. Most of the costs involved reflect the work needed to produce the distinctive equipment the company makes. When these machines are leased or sold the income on the early models cannot offset the amount of money spent in developing them. There is no normal cost of such equipment until a series has been produced. The company will charge off these development costs against income over the future life of the equipment, but assuming no more than five years of such amortization. As of Oct. 31, 1965, Recognition had $2.4 million of unamortized research and development costs and for tax purposes the company had a net operating loss carry-forward of $4.2 million.

Speed Data Flow. Recognition designs and makes optical character recognition systems and equipment that feed information into large scale electronic data processing systems. It provides electrical machine language which represents printed or typewritten letters and numerals on paper documents. The optical-electronic process reads these characters, transformed into machine language and entered directly onto magnetic tape for later use. There is no need to have the alphabetical or numerical characters printed with a special magnetic ink as is required in other recognition systems. The need for such a system is linked directly to the rapidly advancing speeds of computers. The full use of the new more powerful computers is held back by the slowness with which information can be fed into them. There are some optical character recognition systems in use but they have been used only with documents of uniform size, with the characters printed in special manner and usually confined to numerals. Recognition's equipment is aimed at reading from documents of a range of sizes and printed fonts.

Dominance Foreseen. By mid-1966 the company had delivered nine such systems. Customers have included a large insurance company, a major airline, a board of education for a large city, a publishing company, a revenue department of a state, the Swedish Postal System and the U.S. Army Finance System. In addition the company has four more systems under contract, all to be leased rather than sold. Recognition acknowledges that there are several other companies in the U.S. and abroad planning to market similar equipment and most of them have greater financial resources than Recognition. But the most sophisticated Wall Street analysts believe that Recognition, Inc., has by far the most advanced system and seem quite confident that it will dominate this segment of the EDP market for years to come.

At present the company's capitalization consists of: $8 million in 7% notes to banks; $5.3 million in 5¾% convertible debentures; $8½ million in 5¾% debentures due 1981; 683,436 shares of common and 84,560 warrants. The common stock, it must be remembered, will be increased by over 500,000 shares if all the conversion rights and warrants are exercised.

More money and ingenuity—much, much more—are spent on researching the pre-teen market, with its average allowance of 25-50 cents a week, than are spent on documenting the sizeable military market and its billions of dollars. The media data available to advertisers wishing to reach this very specialized audience are minuscule in proportion to the market's size (over nine million) and its significance (annual spending power $18 billion). What is more, with the Vietnam crisis what it is and probably will continue to be, plus higher and higher defense appropriations—the current DOD budget is $58.3 billion —indications are that the military marketing force will be an ever-more-vital factor in the economy.

Data Overlooked

The economic advantages to advertisers who buy time on tv stations situated near bases are hardly evident in the rating books, which use samples derived from telephone directories and thus miss most military personnel. But, when they are figured into the marketing data, the results can be staggering. What civilian market can boast as large a number of male viewers between 18 and 24? How many additional dollars go into the retail sales of a county that includes a military operation? How many media buyers have enough data to assess the impact of this added audience when rating a station?

In an effort to keep media men and marketers abreast of the latest military marketing facts, TELEVISION AGE, for the third consecutive year, presents an up-to-date analysis of the changing military market.

First, a look at current trends:

- Its size is increasing. With 9.2 million people, the total military market ranks second only to New York when population is compared to standard metropolitan statistical areas, according to Army Times Publishing Co. Of this total, three million are active duty personnel, 1.3 million are wives and 2.7 million are children. Retired military personnel number about 568,000 and their dependents total another 1.7 million. Of the three million uniformed personnel, about 1.4 million are bachelors and 32,000 are women.

- It is becoming an increasingly wealthy market. The military pay raise of July 1966 increased the total active duty military personnel income 3.2 per cent, or from $15.6 to $16.2 billion. This, plus the $1.8 billion income of retired military personnel, brings the total to a mammoth $18 billion annually. (Not figured in these estimates is the income from off-duty employment. Approximately 25 per cent of married enlisted personnel and about 16 per cent of the unmarried personnel hold part-time jobs after hours.)

Dollars Go Further

In comparing the average military with the average civilian income, more than basic pay must be considered. In his talk before the House Armed Services Committee last year, Defense Secretary Robert McNamara quoted the average officer's income as $14,644, and the average enlisted man's salary as $5,557, "all things considered." Considered, of course, were the allowances made to military personnel. With these benefits, the income breakdown is as follows:

	Officers	*Enlisted Men*
Basic pay	$8,139	$2,675
Quarters allowance	1,612	743
Subsistence allowance	575	414
Tax advantage	507	191
Supplementary benefits	2,727	1,121
Special pay	1,084	413

The "concealed income" leaves a high percentage of the military dollar free for purchases, especially of so-called luxury items, which are not readily available on-base.

- The military-dependents population is increasing, with the greatest change being in the number of children. There are now 1.3 million families in the market. Since 1959, the number of military wives has increased six per cent whereas the number of children has risen 19 per cent. The present total of children is 2.7 million, and a large portion of them are under 18 years of age—82 per cent, as compared with the na-

Uncounted viewers, uncounted dollars have important effects on sales in nearby markets

Military millions

tion's average of 50 per cent. The trend of married military is towards larger families—there are fewer families with no children and more with four or more children. The marriage level has dropped off somewhat in the last year as greater numbers of young, single men were inducted. The average number of married personnel is down from 50.5 to 45 per cent.

- The market is becoming more and more youthful. The median age has fallen from 24.0 to 23.4 in recent months and is now figured to be about 23.0. The average head of household in the armed services is 16 years younger than his civilian counterpart. Counterbalancing this, however, is the surge in the number of military retirees, many of whom still live on or near the base and who are still accorded military benefits. As the table on page 46 indicates, the number of retired military personnel and their dependents is expected to average 4.4 million by 1980.

- The market continues to be an extremely mobile one. Approximately 61 per cent of the military move once every year, as compared with 21 per cent of the civilian market. Only 30 per cent are homeowners, as compared with 53 per cent for the nation as a whole. But, because of their great mobility, 94 per cent of the military own cars, as compared to 73 per cent of the nation. It is doubtlessly true that this mobility affects the purchase of large appliances and household furnishings — it's often cheaper to buy a new item than to move an old one to a new location when the family is transferred.

They Buy 'in Town'

Where does this giant community of consumers spend its dollars? Last year, on-base sales in commissaries (equivalent to supermarkets) amounted to $1.2 billion; sales in exchanges (comparable to department stores) to $1.8 billion, and sales in the military clubs totalled $814 million. Since total on-base sales were $4.2 billion, much of the remainder of the market's $18 billion in annual spending power was spent elsewhere—probably the advertiser's greatest rationale for tv exposure of his products in near-to-base markets. While on-base commissaries and exchanges provide essentials for military personnel and their families, a large portion of goods are acquired off-base. As an example of off-base buying habits, one local merchant near Ft. Benning, Ga., reported a loss of between 15 and 30 per cent in business when the First Cavalry Division left for Vietnam last year. Local storekeepers said that much of the division's $6-million-a-month payroll was spent downtown for clothing, particularly casual wear. Since 72 per cent of military families live off-base, it's not surprising they do a large amount of shopping "in town."

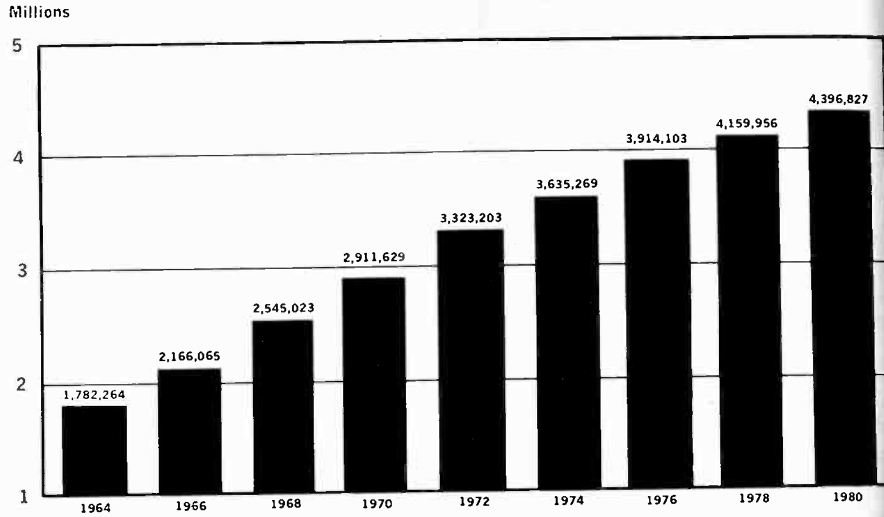
On-base, armed services resale centers are becoming more and more sophisticated, both in modern merchandising methods and the variety of products carried. The Army and Air Force Exchange Service, a centralized procurement division, will be completely computerized upon completion of a move from New York to new headquarters in Dallas and the establishment of 23 Area Support Centers. In three years, when all stateside exchanges are serviced by the new Area Support Centers, an annual increase of $121 million in sales and $27 million in earnings is anticipated, plus an annual savings to customers of $13 million. The Exchange Service attributes the sales hike to its mechanized operation rather than troop build-up or increased military pay, a recent article in the *Exchange & Commissary News* point out.

Commissaries rival the biggest of the food chains off-base. Celebrating their centennial this year—the function of a sutler, a private trader who sold food supplies to servicemen and their families, was abolished in 1866—the "comstores" rank fourth in volume of sales compared with the nation's other food chains.

What kind of manufacturers benefit from this large spending force?

Projected Cumulative Retired Military Personnel and Dependents

Army Times Publishing Co.



Some examples: *Toys*—57 buyers from 141 U.S. bases placed about $9 million in orders with 1,000 toymakers at the annual Toy Fair in New York last year. *Soft goods*—all military exchanges sold over $230 million in soft goods in fiscal 1965 and expect to top $300 by '67. *Clothing*—clothing department sales have risen 92.49 per cent in the past five years. *Total sales*—the Army and Air Force Exchange Service predicts sales will reach the $2-billion mark in three or four years, excluding Vietnam.

The Exchange Service reports that in domestic exchanges, 17.0 per cent of each dollar was spent on tobacco; 15.5 per cent went for candy and beverages; 12.5 per cent was spent on drugs; the percentage for military clothing was 1.9; for jewelry, 4.0; for stationery, 4.2; for other clothing, 19.0; for housewares, 11.2; and for sundries, 14.7.

Do advertisers attempt to reach this select group? Retailers as distinct as Clairol for its cosmetics and Winchester for its rifles use special military magazines. Then, too, an increasing number of national magazines are coming out with military editions. The latest to join such magazines as *Reader's Digest, Time* and *Newsweek* in publishing military copies is *Playboy,* which notes favorable reaction from advertisers in the alcoholic beverages and men's toiletries categories.

Marketers, 'Ten-shun!

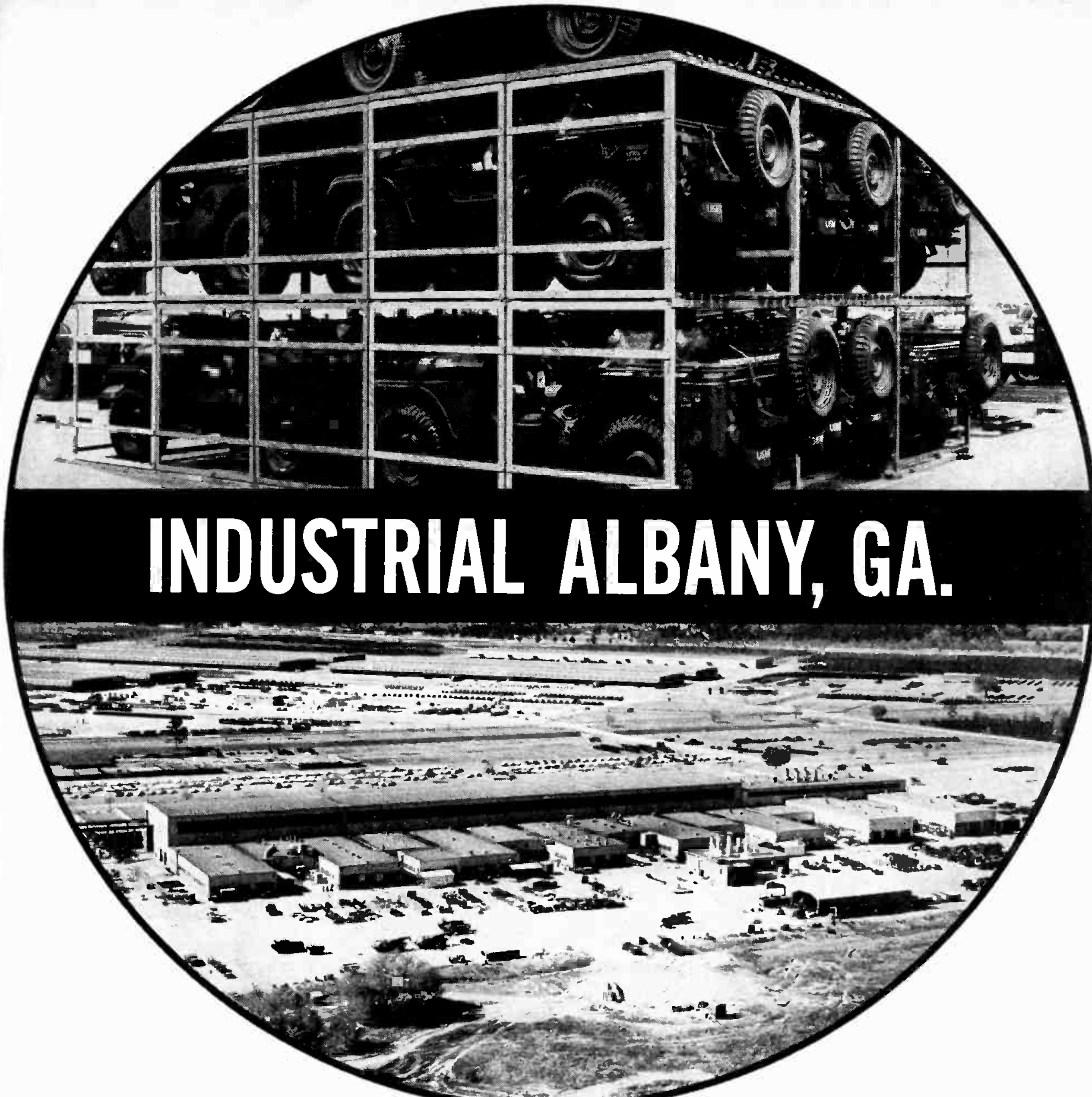
"Sales of toiletries, cosmetics and drugs in the Armed Forces retail stores amount to approximately $117 million annually. Of this, the Army and Air Force Exchanges do about $88 million, the Navy about $22 million, with the Marines and Coast Guard accounting for around $7 million per year. . . . Each year sees a high percentage of the eight million servicemen and dependents returned to civilian life, bringing with them the grooming habits and brand preferences that they acquired during their stay, often limited, in the Armed Forces."

—*Post Exchange and Commissary Magazine*

Access to the military is not as di-

(Continued on page 52)

Military supermarket: Px at Langley Airforce Base, Hampton, Va.



Home of U.S.M.C. Supply Center

The Marines landed in Albany 14 years ago, and set up the largest supply center in the East. Materials and equipment —from nuts and bolts to jeeps and tanks — for all Marine activities east of the Rockies are supplied by the Albany installation. The annual payroll is 16 million for the 3,600 military and civilian personnel at the Center — another industrial giant in southwest Georgia.

and WALB-TV

WALB-TV
ALBANY, GEORGIA 10

The Marines, plus 897,300 more Southwest Georgians, look to Albany's WALB-TV for complete news, information and entertainment. Channel 10's "Rich Heart of the New South" continues to grow, and provides the advertiser the very best industrial and agricultural market. WALB-TV has the power and people to deliver for you.

WALB-TV also serves Turner and Moody Air Force bases, and a new Navy installation is to be located within its coverage area.

Raymond E. Carow, General Manager, WALB-TV, Albany, Georgia
Represented Nationally By Venard, Torbet and McConnell
And In The South By James S. Ayers Company

Big Spender in Shreveport

(43.5 Million Dollars Worth)

He may be from Elko, Nevada . . . Bluefield, West Virginia or Broken Bow, Oklahoma . . but he's stationed at Barksdale AFB, Shreveport. He and the other 23,886 military personnel and dependents of this giant installation, one of the nation's largest SAC bases, represent a total annual payroll of $43,550,000 to the Shreveport Retail Market. This amount—unreported in usual CSI figures — is almost a 10% bonus on top of Shreveport. He and the other 23,886 military Another reason why . . . in the booming Shreveport TV market . . .
the Sky's really the limit!

KSLA-TV	KTAL-TV	KTBS-TV
CHANNEL 12	CHANNEL 6	CHANNEL 3
CBS	NBC	ABC

in Shreveport

Television Hub of the Expanding Ark-La-Tex Market

People and Dollars—Military Installations '66

The figures shown below were compiled with the assistance of the Department of Defense and the information officers of the individual installations. All of the bases listed are designated by the DOD as Class I installations which have a decided economic impact on the surrounding area. For various reasons, some of the information for some installations is not available. All of the figures shown are official ones, with the exception of those marked (*), which are estimates supplied by local sources. *See page 50 for footnotes.*

Base	Military Population[a]	Civilian Employment	Payroll: Military ('000)	Payroll: Civilian ('000)	Annual Sales ('000)	Nearest Market
ALABAMA						
Brookley AFB	4,184	12,918	$6,600	$94,400	$4,707	Mobile
Craig AFB	4,882	541	9,714	2,889	NA	Selma
Fort McClellan	5,974[b]	1,125	12,200	5,988	5,868	Anniston
Fort Rucker	25,969	8,791	63,500	43,000	12,746	Ozark
Maxwell & Gunter AFBs	18,483	2,377	44,700	17,000	14,764	Montgomery
Redstone Arsenal	8,299[b]	10,500	18,700	91,000	11,200	Huntsville
CALIFORNIA						
Fort MacArthur	2,540	700	$14,000	$6,000	$9,370	San Pedro
Fort Ord	45,829	2,400	70,000	13,000	NA	Monterey
Norton AFB	2,492[b]	4,316	32,435	36,471	10,654	San Bernardino
HQ Eleventh Naval District[b]	258,600	11,290	414,000	118,500	8,700*	San Diego
COLORADO						
Ent AFB	6,121[b]	1,620	$28,367	$9,933	$7,835	Colorado Springs
Fort Carson	25,446	1,797	36,500	8,142	9,709	Colorado Springs
USAF Academy	7,378[b]	1,825	17,188	11,692	5,548	Colorado Springs
FLORIDA						
Eglin AFB	33,199	3,336	$30,000	$18,000	$14,675[f]	Valparaiso
MacDill AFB	24,108	956	20,932	4,086	NA	Tampa
McCoy AFB	9,508*	370	20,327	2,606	NA	Orlando
Patrick AFB	14,709	4,473	15,500	25,500	12,500	Orlando
Tyndall AFB	5,000[b,f]	750	27,000	3,000	NA	Panama City
U.S. Naval Air Station	13,000[b]	6,000	$107,000[d]		NA	Pensacola
GEORGIA						
Fort Benning	76,402	8,693	$126,000	$26,748	$38,060	Columbus
Fort Gordon	37,794	2,934	58,000	15,000	8,115	Augusta
Fort McPherson	4,402	1,656	5,702	14,306	10,715	Atlanta
Hunter AFB	6,028[b]	389	13,639	2,879	4,098	Savannah
Robins AFB	9,350[b]	18,650	29,600	118,100	5,900	Macon
Turner AFB	6,697[b]	371	19,349	2,674	489[e]	Albany
KANSAS						
Forbes AFB	14,739	399	$13,920	$2,568	$6,414	Topeka
Fort Riley	35,851	2,643	30,742	12,757	7,644[j]	Junction City
McConnell AFB	8,048[b]	572	30,500	3,450	7,253	Wichita
KENTUCKY						
Fort Campbell	35,400	1,925	$29,664	$10,116	$9,240	Clarksville, Tenn.
Fort Knox	52,000[b]	4,000	92,000	35,800	24,100	Louisville
LOUISIANA						
Barksdale AFB	11,611[b]	916	$38,081	$5,470	$925[e]	Shreveport
Fort Polk	32,405	2,563	41,550	11,887	NA	Leesville
MAINE						
Dow AFB	8,948	360	$20,745	$2,483	NA	Bangor
MISSISSIPPI						
Keesler AFB	42,400	3,000	$78,044	$20,084	$27,112	Mobile
MISSOURI						
Fort Leonard Wood	31,954	1,507	$34,000	$8,750	$18,667	Springfield
NEBRASKA						
Offutt AFB	39,410	1,317	$65,200	$9,400	$1,371[e]	Omaha

Base	Military Population	Civilian Employment	Payroll Military ('000)	Payroll Civilian ('000)	Annual Sales ('000)	Nearest Market
NEVADA						
Nellis AFB	15,097	984	$18,759	$7,528	$8,969	Las Vegas
NEW MEXICO						
Holloman AFB	7,855	2,940	$11,137	$15,154	$6,174	Alamagordo
Walker AFB	17,814	379	21,000	4,200	543[c]	Roswell
White Sands Range	9,327	5,295	9,900	15,000	NA	Las Cruces
NEW YORK						
NY Air National Guard	758	133	$535	$1,229	NA	White Plains
NORTH CAROLINA						
Fort Bragg	92,147[b]	5,374	$14,731[d]		NA	Fayetteville
Pope AFB	5,318[b]	293	NA	1,968	2,750	Fayetteville
Seymour-Johnson AFB	12,224	542	26,000	3,000	7,184	Goldsboro
USMC Air Station	15,000[b]	3,500	31,000	4,000	7,100	New Bern
USMC Air Facility	7,463	144	7,837	906	3,778	Jacksonville
USMC Base (Camp Lejeune)	53,960	3,500	38,594	8,878	29,228	Jacksonville
OKLAHOMA						
Fort Sill	48,800	5,150	$82,500	$18,000	NA	Lawton
Vance AFB	2,849	1,281	7,000	5,924	1,992	Enid
PENNSYLVANIA						
Carlisle Barracks	3,070	378	$4,700	$3,700	$4,150[g]	Carlisle
SOUTH CAROLINA						
Charleston AFB	17,443	1,595	$35,000	$8,000	$11,539	Charleston
Fort Jackson	31,431	3,100	34,000	11,000	16,544	Charleston
Charleston Naval Base	48,536	11,123	97,489	76,041	13,813	Columbia
Myrtle Beach AFB	6,654	410	16,000	2,700	4,753	Myrtle Beach
Shaw AFB	15,997	978	32,411	3,528	NA	Sumter
SOUTH DAKOTA						
Ellsworth AFB	9,835	554	$26,931	$3,709	NA	Rapid City
TEXAS						
Amarillo AFB	26,500	1,800	$46,538	$11,162	NA	Amarillo
Bergstrom AFB	13,900	655	17,800	3,100	385[c]	Austin
Brooks AFB	8,116	926	7,669	7,058	291[c,i]	San Antonio
Carswell AFB	15,399	648	26,208	4,778	9,782	Fort Worth
Fort Bliss	61,649	4,290	66,399	25,000	23,338	El Paso
Fort Hood	70,000*	3,000	$108,000[d]			Killeen
Fort Sam Houston	10,500[b]	2,000	18,620	10,500	NA	San Antonio
Fort Wolters	8,447[b]	564	12,000	2,834	2,717	Mineral Wells
Goodfellow AFB	6,950	500	12,000	2,650	3,767	San Angelo
James Connally AFB	2,920	467	NA	NA	2,323[e,g]	Waco
Kelly AFB	18,523	22,662	23,933	180,000	6,031[i]	San Antonio
Lackland AFB	40,581	2,693	97,060	17,553	18,609[i]	San Antonio
Randolph AFB	11,605	2,974	33,219	20,837	7,161	San Antonio
Perrin AFB	3,722	970	14,306	5,744	NA	Sherman
Reese AFB	5,002	710	13,234	4,562	3,809	Lubbock
Sheppard AFB	32,528	3,019	48,000	16,000	14,750	Wichita Falls
U.S. Naval Air Station	7,505[b]	1,767	14,612	7,016	NA	Corpus Christi
Webb AFB	6,175[b]	938	15,035	5,286	3,506	Big Spring
VIRGINIA						
Fort Eustis	23,420	3,853	$69,060	$19,308	6,925[e,g]	Hampton
Fort Monroe	5,800	1,436	11,933	4,872	NA	Hampton
HQ Fifth Naval District[h]	231,200	28,900	525,972	202,803	NA	Norfolk
Langley AFB	20,561	5,759	35,558	10,445	13,998	Hampton
WASHINGTON						
Fort Lewis	45,000	3,000	$72,000	$17,600	NA	Tacoma

NOTES: a. Includes dependents both on and off-base; b. Does not include dependents living off-base; c. Club sales only; d. Combined military and civilian payrolls; e. Does not include base exchange sales; f. Does not include dependents; g. Does not include club sales; h. Includes adjoining installations; i. Base exchange at Lackland AFB also operates satellites at Brooks, Kelly, and Ellington AFBs. Sales at these satellite operations are included with the Lackland total.

Military (Continued from page 46)

rect for the tv advertiser. There is no closed-circuit system operating on domestic bases to compare with the military magazine. The military man and his family at home and the military bachelor at service centers are exposed to the same tv programs and commercials as are their civilian counterparts—a fact which is obviously to the advertiser's benefit. By investing more money in those markets in which the military are a significant force, an advertiser can be instrumental in creating a "demand" for a product which may then find its way to exchange shelves: or he can conceivably send the military man seeking the product at some off-base outlet. And, with the likelihood that he is reaching many more than the average number of viewers per set, the advertiser's related cost-per-thousand is sure to dive. In addition, he has the added advantage of reaching a very select and specific audience—predominantly men, mainly in their twenties, a large number of bachelors.

Top Food Chains By Sales Rank

	1965	1964
A&P	1	1
Safeway	2	2
Kroger	3	3
Military Commissaries	4	6
Acme Markets	5	4
Food Fair	6	5

Source: Army Times Publishing Co.

Part of the gigantic warehouse and storage complex at the Marine Corps Supply Center, five miles outside Albany, Ga., more than 3,300 Marines and civilians staff the facility which is spread over 4,000 acres.

The sum total of the parts? The military market means extra viewers for the local tv station, added dollars for the local merchants, and more consumer impressions in the market for advertisers. But, until individual soldiers and their families can be included in ratings samples, the market will necessarily remain largely invisible—or visible only to those perceptive enough to see beyond the numbers. To the sales-minded marketer, taking the necessary closer look will be worth the effort. ■

Sponsors *(Continued from page 21)*

a network. If the show is successful, the network will almost always want to keep it."

Mr. Hollender said the main drawback of the scatter-plan buy is that it doesn't provide for any long-term rights on a program if it is successful. "For example, if General Foods had bought one minute in *Gomer Pyle*, instead of developing it, conceivably it could have been sold out from under them after the first 13-week cycle." The sponsor of a program has a "vested interest" in it, he said, and sponsorship "gives you better product protection and more flexibility on piggybacks, a chance to develop product association to the talent." Although contractually a sponsor usually doesn't have any hard and fast rights to change scripts, "you are nevertheless in a position to work much more closely with producers on the writing and casting depending on the agency personnel."

Discouraged Programmers

In regard to the great number of pilots that went a-begging last year, Mr. Hollender dismissed them as "so much garbage." "Everyone played the odds," he said. "Instead of good writers and producers concentrating on one first-rate product, they knocked out six. I think there will be fewer pilots this year, but they will be better and we will have to be more selective." Who at the agencies will make the selections? Mr. Hollender said, "Unfortunately too many of the first-class programming men have left the agencies, but we are seeking to bring them back to Grey. In many cases the agency media departments have so oriented clients to the strictly-numbers game versus a total sales approach that they have lost sight of the very real values that are to be derived from program sponsorship. This has discouraged the programmers at the agencies and they have left."

Most producers do not see a reversal of the trend. When asked whether he thought the agencies were now making, or might soon make, an important contribution in the program development area, one said, "No. The people at the agencies are simply not good enough. The agencies don't have the manpower anymore, and I don't see how they can get it. The narrowing of the market down to the networks has been an unfortunate development."

Richard J. Cox, until this month vice president and head of radio and tv programming at Young & Rubicam, has moved with his title intact to Doyle Dane Bernbach. There is speculation that Mr. Cox's move will mark DDB's intention to enter the small club of agencies heavily committed to program development. Mr. Cox predicts the economic realities of television will tend to push advertisers back into the programming arena. He cited projections that advertising expenditures in tv will increase 50 per cent in the next five years. "Because of this and the fact that television is a limited medium, I think program sponsorship and ownership will be on the increase in the period," he said. "With more money, more advertisers will get into programming, if only to establish stable time periods." The trend is already discernable: "General Foods and P&G, of course, have always been involved in program ownership, but last year Philip Morris and Bristol-Myers took the plunge."

Mr. Cox said at least one reason for the agencies to get back into programming are the different goals the networks and the advertisers set for themselves on television. The essential difference is the networks' concern for their entire schedules and the advertisers' concern only for the programs he is on. "If an advertiser wants to reach left-handed bald men over 60 and doesn't have his own show, he must make do with what the network offers. If he owns the show, it will do all things for everybody. The networks and the advertisers are first concerned with getting good shows, but beyond that, the interests of the networks and the advertisers diverge. Advertisers don't like to be pawns in the networks' competition, but the networks do use hit shows to manipulate their schedules." *Ben Casey* was sacrificed in an effort to subdue *The Beverly Hillbillies*, he said. The advertisers' and producers' interests often coincide in the placements of the shows, because they are only interested in one show's welfare, not an entire schedule's. "*Occasional Wife*, were it owned by an advertiser, would probably not have been pitted against two comedies," Mr. Cox said.

Appreciation Lacking

The executive pointed to the prevalence of scatter-plan buying on network television as evidence that full appreciation of television as an advertising medium is sorely lacking. "We need more interest in the medium than costs-per-thousand," he said. "Simply getting your message heard by the most people is not enough. Measurement of television by slide rule is shortchanging the medium. It's not necessarily the *greatest* number of people, but the *best* way in which they can be reached." He said he would like more research on image-building via tv, "to make an image more tangible." He pointed to the *Hallmark Hall of Fame* as an example of successful image-building through television. Nevertheless, Hallmark is still "not in a position to prove it through research."

In more practical terms of network positioning, Mr. Cox compared scatter-plan buying to renting an apartment. "When the lease is up,

Joe Golden, who joined the sales staff of KDAL-TV *Duluth-Superior this past February, has been named sales manager of the station. He previously was with the* Duluth Herald-News Tribune *and radio station* WEBC.

you're finished. You have no rights and have made no investment in the future. All other methods of tv advertising tend to contribute to future stability. If you buy one minute, generally speaking, you get the right to renew for the next year or cycle if the show continues." Price protection is another reason for avoiding scatter plans and getting into programming. "If a show is successful the first year, you may have to up your investment half again as much to get the same thing the next year," he said.

'Bring It In'

As far as the networks are concerned, they insist they do not care where their programs come from. "If you've got a good program idea at home, bring it in and we'll have a look," said Mort Werner, vice president in charge of programming at NBC. "Chrysler fully sponsors *The Chrysler Theater* and supplies it to us; Chevrolet fully sponsors *Bonanza* and we supply it to them. Whichever way, we don't care." He thinks there are so few advertiser-supplied programs today because of changing patterns in advertiser "media considerations." "An advertiser might want three minutes in three shows rather than three in one, depending on his needs. It not only spreads the risk, but he might be interested in reaching three different audiences," he said. "It all depends on the advertiser's objectives, the programs he is working on, and our schedules. NBC has never said to its advertisers that it wasn't interested in advertisers' programs; the present system just evolved."

Michael Dann, programming vice president at CBS, complimented those advertisers who are still interested and active in supplying networks with their own shows. "Considering the great mortality rate of programs and the greater expènses in production, program development is one of the most satisfying activities to the networks that the agencies can do. Some of CBS' greatest successes have been advertiser-supplied programs." However, he predicted advertiser-supplied shows will decrease because of the spiraling program costs. "It's unfortunate, for the more shows we have to pick from, the better ones we can get."

Carlo Anneke was named general manager of KTLA *Los Angeles, after having served as interim manager of the station since May. He joined* KTLA *in mid-1959 and has since held various executive sales positions at the Golden West outlet.*

In spite of the networks' stated regrets at the diminuition of advertiser-supplied programs, a trend is developing in which the most successful tv producers are tied up in exclusive contracts to the networks. Currently the bulk of network tv programming comes from outside producers, who supply programs to be bought by the network or the advertisers. Most of these producers are not tied exclusively to anybody. However, NBC recently signed exclusive production deals with four top producers: Sheldon Leonard, Norman Felton, David Dortort, and Bob Finkel. The four, whose credits include such heavyweights as *Dr. Kildare, I Spy, Bonanza* and *Perry Como*, are tied exclusively to NBC for the next three to five years. If they are able to deliver, the number of producers tied to each network is bound to grow and the programming available on the open marketplace is bound to decrease: exit the edvertising programmers. ABC-TV and CBS-TV have made steps in the same direction. ABC-TV has an exclusive deal with producer Quinn Martin. CBS-TV has first grabs on the comedic output as well as the specials of Talent Associates.

If this should develop into a trend, advertisers and their agencies will find themselves even more isolated from the source of programming, and more entrenched in their role as time-buyers on programs they have nothing to do with. John F. Ball, vice president and director of television programming at J. Walter Thompson, regards the competition between the agencies and the networks for programming as "unhealthy. I crave a greater feeling of partnership on the part of the networks with the advertising agencies. We should talk over programming and begin negotiating and get together in the market place at the earliest possible moment so they can really fulfill our creative needs." He said JWT remains "dedicated to being totally involved in the programs we select and put on the air. The sophisticated clients see the advantages of getting involved in program development to produce the best context for their products, in the best time periods, and the best insurance against the future."

Future is Bleak

Sophistication notwithstanding, it takes much more to put a half-hour or hour of passable television entertainment on the air. In addition to qualified and knowledgeable personnel at both the advertiser and agency level, it takes money today in such large sums that even the giant advertisers flinch before signing a contract calling for production of 26 episodes. The recently released Federal Communications Commissions figures show that the three networks spent \$614.4 million for programming last year, or almost \$73 million more than they had spent for programs in 1964. More and more, it appears that advertisers would rather let the networks spend their money, and take the risk of failure. Control may be lost, but it's cheaper than money.

Although occasional flurries of interest in program ownership can be sparked by an FCC "50-50 proposal" or an advertiser-controlled "smash" such as *Bewitched*, the indications—rising costs, increasing risks, shortage of talent, et al.—point to a bleak future for the advocates of advertiser-controlled programming. ■

Cereals *(Continued from page 23)*

a wise child that can tell the difference between the program segment and the commercial.

As everyone knows, when it comes to breakfast cereals, kids clinch the sale. Without tv, there'd be no kids to tug at mom's apron strings, clamoring for whatever *Woody* or *Huckleberry* or some other beast just told them to eat.

Kids may be where most of the action is, but that's not all by a long shot. Kids grow up, and may continue to eat their childhood favorites. Or they may grow old, and want something great for the bowels. Or in middle life, they may want a crunchy breakfast that doesn't put on pounds.

Thus in the past decade two significant new markets have been developed by and for breakfast cereals—the nutritive, overlapping with a geriatric submarket, and the dietary.

Clearly in the nutritive class are General Mills Total, Nabisco's Team, Kellogg's Special K and Product 19, Quaker Life and, entering the list against Quaker's oat flakes, Post Fortified Oat Flakes from General Foods.

Daytime Pioneer

Prime time is the chosen earth for seeding appeals for products aimed at the mature, and that's where the product budgets go.

The four biggest companies, and to a lesser degree runners up Ralston-Purina and Nabisco, have bought all around the clock on the networks to run their brands, whether kid-pitched or aimed at the old folks.

Kellogg starts off the day with a couple of minutes a week in *Captain Kangaroo*, and stays with CBS through the daytime. Come nightfall and the Battle Creek company is in *I Spy* (for Special K, especially) and *Monkees, Flipper, My Three Sons, Daktari*, and *Batman*.

"We pioneered in daytime, when it was a dog," said Arthur Finlay, Kellogg advertising manager.

As for the decline in local kid shows, Mr. Finlay said the company had reacted to it by going more heavily into network Saturday morning lineups, while continuing its syndication of Hanna-Barbera cartoon shows, such as *Huckleberry Hound* and *Yogi Bear*, any of which might reach a total lineup of 180 stations.

Mr. Finlay said that despite a lessening of spot, the company's use of tv would probably be getting heavier. As it is now, he said, it's a 50-50 split between spot and network.

A General Mills spokesman said the company sought to take advantage of Saturday morning opportunities on independents in the major markets, in addition to network campaigns in that weekend morning lineup.

Tv Outlook Rosy

On network, General Mills is in *Big Valley, Flipper, Batman, Green Hornet, Daktari, Daniel Boone, The Monroes* and three movie nights, one on each of the networks. Daytime it's in *Password, Swingin' Country, Supermarket Sweeps* and a number of other shows. Saturday mornings General Mills is in *Space Kidettes, Hoppity Hooper* and *Bullwinkle*.

With more new products coming out, tv participation in network and spot is bound to increase. From '64 to '65, the cereals' increase in tv advertising was about double the rate of the increase in sales, due probably to the avalanche of new products.

Underscoring the fact that the dominant firms in breakfast cereals don't pinch the advertising arteries pumping blood to the older products when putting a payload under a new product, General Mills last year put perhaps a third of its tv money behind longrunning favorite Cheerios, supporting it with $7 million, while spending nearly as much on nutritive-cereal Total, perhaps $4 million, and $2 million on novelty Lucky Charms, half of it in spot, half in network. GM will continue to spend heavily to keep Cheerios in second-place position among the corn cereals, just after Kellogg.

This year, projecting first-half network tv spending as reported by TvB-LNA/BAR, General Mills seems to be doubling the ante on Wheaties. The year's expenditure looks to be about twice what it was last year, and 150 per cent more than in 1964 when spot tv got the lion's share of the budget. For Total, the budget should near $3 million, up from $2.7 million last year, and about $250,000 should go for spot reinforcement. For Cocoa Puffs, an increased budget of one-half-million is foreseen.

Rival General Foods, which last year spent heavily on various cereals with freeze-dried fruits, this year will again spend half as much in network and even more in spot—over a million. It will probably increase the $1.5 million budgeted last year to shore up oldtimer Post Toasties against Wheaties.

As mentioned earlier, Kellogg is bolstering support of old-line Corn Flakes, Rice Krispies and Special K. It's raising the pressure on Rice Krispies from $2.6 million on network to about $3 million, and on Special K from $2.4 million to nearly $3 million. Behind frontrunning Corn Flakes goes some $5 million in network support, all with spot reinforcement.

Quaker Quotas

Last year Quaker Oats gave an all-out effort to carry Cap'n Crunch cereal from test to national distribution, with nearly $5 million in tv time, of which roughly $3 million was in spot, $1.6 in network.

After the enormous investment in launching Cap'n Crunch last year, Quaker is trimming the pirate's sails, to about $3 million this year. Meanwhile, Quaker is putting steam under Instant Quaker Oats, which (along with non-instant Quaker Oats) overwhelmingly dominates the hot-cereal market. Under the quick-boiling porridge pot goes $1 million in network, and $2 million in spot. Last year it was less than $500,000 in network, and only $140,000 in spot, says TvB-Rorabaugh.

On the cold front, Quaker is spreading its network outlay for Quaker Life to over $1 million, up from $854,800 last year.

In its own test market attempts, Quaker is plugging two new products, Quisp and Quake, by pitching them back to back in tv ads, in sort of "conflict-piggybacks," and ramming them side by side on supermarket shelves.

Spot expenditure behind the pair in test markets may reach $1 million this year. Quisp is for outer-space buffs. Quake for the earthbound, or so the copy goes.

From New England test markets Quaker is building distribution westward for Diet-Frosted. flakes with sucaryl-coating. If the returns are favorable, the spot campaign may be increased to over $1 million this year, up from last year's $777.500, and network outlay may bypass a half-million.

This year Ralston-Purina may put a million behind three products, Rice Chex, Wheat Chex and Corn Chex, on network alone, and cut back on spot, where last year the three cereals spent about $1.4 million.

Ralston hot cereals may get about twice as much spot support, all in cool months, as last year, when the company put a reported $330,000 on them.

Gain for Network

Nabisco is flattening the pedal for its nutritive Team flakes, with about $2 million in spot and about $2 million in network. Last year, to launch Team, Nabisco spent $2 million in spot, and a half-million in network as distribution was extended.

Without heavy introduction and strong tv backup, a new cereal stands little chance of staying in pipeline, or even grabbing shelf space. Test or national, spot continues important, but network is getting more play.

In 1965, cereal expenditures were as a total roughly split between network and spot, with spot leading slightly: $45,730,700 in spot, $45,409,800 in network. But two years ago, in '64, spot had figured more prominently in the cereals buys.

Indicative of the trend is a 25-per-cent leap in cereal spending on the networks from '64 to '65, going from $36 million to $45.4 million, while spot only went from $43.2 million to $45.7 million. ■

ADI *(Continued from page 25)*

hours, which are in large part a reflection of prime time, the concept tends to "minimize and obscure local station programming. The uniqueness of spot, from the standpoint of programming and coverage differences, is for all intents and purposes negated."

In addition to this, many station people fear that if the concept ever comes into general use as a buying tool, the so-called fringe or outer areas will suffer the most. They feel that buyers will tend to look at the areas outside of an ADI as a sort of bonus.

One dramatic example of what the ADI concept *can* do to a small market adjacent to a larger one with several more stations is offered by research director Boehm. The single station in San Jose has as its home county Santa Clara, into which come in varying strengths the signals of four San Francisco stations. The *total* viewing hours of those four outlets by Santa Clara residents is higher than the viewing hours for the single San Jose station, so in theory even its home county would go to San Francisco—and San Jose would simply disappear off the face of the marketing map. This, despite the fact that a single-station schedule on the San Jose outlet would deliver more homes in the area (and at less cost) than a schedule on an average San Francisco station.

This is a situation that could occur in many areas across the country. In fact, however, it will not happen, for ARB has introduced a safeguard by which no station loses its home county. The conjecture though, does dramatize the concept of dominance.

ARB is well aware of the criticisms that have been made to date, and it is well aware that there is a sort of tacit agency approval of the system. ARB's William Harvey, assistant to the vice-president, says there are two reasons to justify ADI: it reduces advertising wastage, and it allows the advertiser to put pressure where it counts.

Misuse Possible

"There are marketing factors that dictate the use of spot television," he notes. "You can target in on your audience, you can distinguish between your good and your bad markets, you can put pressure where your distribution is or where you've a higher share, and there are geographic factors that make spot a necessity.

"The crucial question is: how well do current tools allow this and how well does ADI help the process. If there is a big difference, ADI is a virtual necessity."

Mr. Harvey is convinced that current tools promote advertising wastage. "We estimate that about $10 million of P&G money is invisibly misplaced. We're trying to build a system that would put that $10 million to better use by directing it, controlling it.

"We're not going to devaluate spillout—every impression is important. We have to keep track of it, and if it spilled out it's important to know where it went."

The argument as to whether ADI hurts the small market and helps the large one is not a serious one, in Mr. Harvey's opinion. He believes the concept will help the "smart" markets—"I can build a story for a small market or for a big market."

As to the big argument—what if

Raymond W. Welpott, who has been president of the NBC Owned Stations, now heads the new NBC Owned Television Stations division, which includes the NBC Owned tv stations, NBC TV Spot Sales and Kingston Cablevision Inc., a CATV subsidiary.

uyers begin to calculate their cpm's n the ADI area rather than on the otal homes area—Mr. Harvey says, That would be a misuse."

A. C. Nielsen, in the words of vice resident William Wyatt, is "raising ne flag. We're saying in effect, 'let's nderstand the complete applications f this first.' We want to be able to etain our flexibility and respond to ne demands of the total industry—oth the buyer and the seller."

As a result, the Nielsen company is naking available to subscribing gencies a demonstration report on hat it calls Designated Market reas, which are similar in concept ARB's ADIs. "The reason for a emonstration approach," says Mr. Vyatt, "is that we found there was ot a consensus of opinion as to what ne criteria should be, nor was there complete knowledge of how agen-es would use the findings. And here was no knowledge on Nielsen's art as to what type of final form the eports should be in. If the DMA's re not fully understood, there could e misapplication of data.

"We feel that before the buyer gets nis in his hands the planning peo-le ought to take a look at it and go rough some actual or theoretical ses before concluding it's God's gift buying and selling."

Agencies' Dark Motive

The key question revolving around oth DMA and ADI is agency use f the material. The concept itself not a new one, and has been used many agencies as an aid to plan-ing for several years. But if it is to e employed by buyers, then there ill be a whole new ball game in spot levision. The general feeling is that the extent that it simplifies (even the expense of truth), it will tend be utilized. Others see a darker otive on the agencies' part: the DI-DMA figures will be used as a edge to reduce, or at least hold in ne, spot television rates.

As to Mr. Harvey's contention that would be a misuse to calculate ms on the ADI area, one national les representative retorted: "It on't be the first time ratings data ere misused." ■

Youth (Continued from page 26)

sounds and things most of which are intended for somebody else. This is especially true for the teenager. These images of unattainable things influence him and determine his actions.

At the same time the multiplicity of images which are unobtainable produces a reaction of confusion and lack of understanding, out of which comes a sense of community with others, who are in the same situation. In the case of teenagers, this results in the concentration of attention on a small selected number of words and pictures, to establish an "in group" and exclude the rest. These words and pictures then become "ours." Those who believe in them belong to "our" group. They are one of "us." Those who don't, belong to the outside, confused area —the part of the world which is not "ours."

The very young and the very old are prime users of the "image filters" just described. By these devices they separate "us" from "them." The world is most confusing to these two groups; its impact is most threatening, and therefore they are the most likely to use these simple mechanisms whereby they make a choice of group allegiance as a substitute for control they cannot exercise.

Hate Liz Taylor?

This reaction is illustrated when the teenager, unable to achieve a sense of power by participation in the world's work, elects to become a fan of the Mets, rejects language which is not "in" with his group, or refuses to wear clothes which do not fit his chosen image. The older person can achieve the same sense of stability or groupness by hating Elizabeth Taylor, by decrying the violence and promiscuity of the young, and in general by negating the images which are not acceptable.

In this way fads, and even political trends (themselves images of a sort) are born. Human beings pay heavily for their images, but this is what makes life livable. One-fourth of the price of a tube of toothpaste may go toward the purchase of a tiny share in the image of beauty which—in fact —it fails to deliver. There is no need to document such costs to advertising and marketing people.

For a long time the image of the teenage delinquent was preeminent. Certainly we have paid a lot to watch delinquents on the screen and listen to them on the radio.

The image of the delinquent was created and discovered among teenagers by a combination of marketmakers and preacher-teachers who happened to be in phase after the Second World War. In this case the two sides of the image-making equation, the profitmaking marketplace and the non-profit agencies of society, happened to get together to promote a single image. When that happens there is a tendency to go overboard. That is what occurred with the image of the teenager as a delinquent.

Change Is Certain

The best prediction one can make about an image is that it will die. The best prediction one can make about a dead image is that it will be resurrected. If an image has ever existed it will exist again. If it has never existed, it doesn't exist.

One thing you can be certain of is change. The change in image is a certainty because the image is not its own fulfillment. Every image is therefore unsatisfying. Every image is ultimately boring and ultimately must be changed.

Our prediction is that the best image to buy for the future is Nobility of Youth. Here are some reasons:

(a) Nobility has been one of the top five or six images of man throughout history. It ranks along with equality, liberty, success, and achievement, and runs second only to love, violence, sex, and humor, as an important attitude-producer.

(b) The image of nobility has been "out" for a long time.

(c) One of the conditions for a noble attitude is a keen awareness of and desire to escape from the seamy side of life. This applies to all classes. As long as the fleshpots are hidden, the middle class can preserve equanimity without turning toward nobility. When the lower class begins to be visible, however, the middle class becomes frightened. This fear drives it to seek refuge in the powerful nobleman, or to imitate the nobleman himself. One primary characteristic of the nobleman is that he knows how to deal with the lowest forms of behavior and the most difficult problems of behavior, and has the *power* to implement his knowledge.

(d) Nobility was a handy escape from industrialism during the nineteenth century. It may serve the same function as an escape from automation during the twentieth. The handicraft movement, pre-Raphaelite art, Ruskinian architecture, and the revival of Gothic religious and romantic passions are all a part of the image. Man can escape from the fear of machine domination by pretending to be a part of another age.

(e) Romanticism, which is actually a more general term than "nobility," is man's most conclusive escape from the problems of anxiety and tension. If the first twenty years after the Second World War were characterized by boredom and anxiety, the second twenty will be characterized by a flight into romanticism. Something similar happened after the disillusionment that followed the Napoleonic Wars.

(f) Our heroes and images have been impossible to *glorify*, since the emergence of the gangster and cowboy as the personification of the American ideal of free enterprise derring-do and disrespect for authority. The trouble with the gangster as hero is that he cannot be glorified in the same sense as can the romantic hero. We cannot love the gangster and although we can empathize with him and identify with him, in the end we must hate him.

Glory is High-Priced

Youth will seek glory if it knows is there.

Glory contains all the elements of fame and recognition plus that something extra which makes it an almost fantastically high-priced commodity. (It sounds strange to mention glory in connection with today's teenagers, but this very strangene ids the prediction. When it comes rue it will seem the more unusual nd the more desirable.)

Glory consists as much in the response of the giver as it does in the eserved response of the recipient. 'wentieth-century adults have for- otten how to glorify youth. They on't know how to give a prize in a 'ay which will be appreciated. We ive sports cars and color tv sets and rge amounts of cash. We have for- otten the value of a wreath of olive eaves and other tokens of glory; nstead, we have used a more com- non and tarnished currency, which tands for less. Real glory, like real ove, is of infinite value. Young peo- le go for the high-priced stuff. It is he old who sell out for less.

In summary: The communications ndustry must prepare for a major hange of the images which it uses n relation to our youth.

The image of the delinquent is ead, or at least dying. The percep- on of the other person depends pon what way we wish to see, or ear to see. It comes from our own yes, and we create images which end to accord with our own limited erceptions.

Our current attitudes have refused o glorify youth, and failed to under- tand the importance of glory (and esponsibility) as a reinforcer. Young eople are both starved for it and naware that it exists. When they get taste of it, their attitudes and im- ges will change fundamentally.

Backing It up

In American culture young people rom all walks of life have a life of eir own. They decide what they ant to do, and the images which will ave an influence on them, and stand or them.

This has happened ever since pio- eer times—but it happens more apidly today because of new and ster means of mass communication at are now available.

There are several special considera- ons which strongly support our rediction. Young people have an normous amount of free time at eir disposal today, and noble ursuits are one of the things that eople tend towards when idleness becomes unbearable. This is specially true if an opposite image (that of the delinquent teenager) happens to be wearing out at the same time.

Under these circumstances, teenagers will turn their aspirations toward more constructive and important things in life.

Already we can see signs of a desire to turn the world into a better place—to be someone very important, and to do great things. Youth participation in the civil rights demonstrations, and even those at the University of California, fit into this general pattern. Whatever the judgment upon the causes for which young people are fighting, there is no question that they *are* fighting for causes today and they did not do so yesterday.

Yesterday's nihilism was the bad image. What we are witnessing now is the birth of tomorrow's image, and it is a picture of high purpose—the higher the better. Teenagers who want to be "in" today are beginning to want to be heroes.

Another consideration supporting our prediction is the sheer number of youth. There is a critical number necessary in order for an image to have a great sweep. Eric Hoffer has shown that the nobility, aspirations and romanticism of previous eras are directly traceable to the fact that the inhabitants in those eras were young in age.

There is a simultaneous evidence throughout the world of a general lower-class revival of purposes. England is experiencing it, and America is beginning to feel it. One reason for the lower class emergence is the general condition of prosperity, coupled with an increasing population. Another is the accessibility of mass media of information and cultural exchange, to people of all classes.

Virtue Everywhere

We have become habituated to thinking of lower-class values as bad, and lower-class influence on teenage behavior as negative. Today, this is no longer true, and in the new nobility era we should be prepared to find a capacity for virtue among youngsters of underprivileged backgrounds, as valuable as any to be found among well-off teenagers. The enthusiasm and vigor of metropolitan street kids can and will be applied to the new image just as intensely as it was to the old. Indeed, intensity of purpose is one of the important elements which the lower-class contributes to the hybrid.

Intensity is always a characteristic of the youthful image. Whatever young people do, they will, of course, overdo. After the image moves from bad to good it will go on from good to great—from making a contribution to the world, to changing the world.

Whether we like the changing image or not, we cannot change or prevent it—and the developments now taking place are, after all, mostly for the good.

Those of us in the communications industry and other image-related fields would do well to adjust to new developments. Anyone who intends to sell to young people in the years just ahead will have to do so. ■

Newsfront *(Continued from page 17)*

Burlington is running five-page sections trumpeting the *Stage '67* identification.

Hess, Goldsmith and other divisions of Burlington are offering color commercials to retailers for local spot use, without the 10-second corporate "weaving" tag. The department stores and other outlets can tack on their own 10-second promos. "We're giving them commercials that cost $25,000 for free," Mr. Hansen remarked.

Aside from trade advertising, Burlington is putting all its corporate consumer promotion money into the ABC showcase and *Ed Sullivan*. Mr. Hansen said the advertising budget for the corporation and its 35 divisions was over $12 million.

Last season only two of Burlington's divisions, Burlington Hosiery (Cameo Stockings) and James Lees & Sons (Lees Carpets), joined in with the corporation in advertising on tv, on Ed Sullivan and in three *Hollywood Palace* outings. This year Cameo and Lees will be joined by Galey & Lord, Erwin Mills, Klopman Mills and other divisions.

Commercials Promoted. The striking commercials are produced by Doyle Dane Bernbach. Although advertising for the Burlington divisions is scattered around a number of agencies, it was felt, Mr. Hansen said, that the tv production should be centralized, through DDB, which has the corporate account. Burlington division salesman are out in the field now showing these commercials to distributors and prospects.

More commercials are on the way. One due to be seen in an early *Stage '67* outing is a *High Noon* saga for Erwin Mills' Expandra, the stretch jeans that outwork, outfight, and outplay old-fashioned blue jeans.

All told, the prestige tv buy shapes up as razzledazzle merchandising opportunities, and solid consumer education, for the textile complex. Burlington chalked up over $1.3 billion in sales last year, and with the help of tv, expects to top that by plenty this year.

MR. MEAD

'You can't skip a tv minute'

In the picture

Stretching back in his chair, crossing his legs, **Walter Mead** rew a long, easy puff on his Pall Aall and looked at the ceiling of his ew office. He had come home, and ooked comfortable. He left the copy epartment of Sullivan, Stauffer, Colwell & Bayles to accept a job as copywriter at Dancer-Fitzgerald-ample in 1952. Now, he was back, 4 years older, a vice president, and ne of SSC&B's five creative di-ectors.

Mr. Mead has good reason to feel n familiar territory at SSC&B. He is he charter member of the agency's opy department. For the first six nonths of the agency's life in 1946, Ir. Mead was the entire department, orking under Mr. Colwell. "I was n employee of SSC&B even before iere was an office." Mr. Mead said. They had one room in the Bar As-ociation Building and Mr. Sullivan old me to go home and wait until iey got more room." The agency's rst permanent quarters were in a uite at the Hotel Marguery. SSC&B's rst copy department. Mr. Mead's rst office, was the butler's pantry.

But the agency grew fast in the ost-war boom, "like a bloody mush-oom." Mr. Mead's copy experience roved to be marketable. In 1952 he ft SSC&B to become a copywriter t D-F-S. There he became vice resident, copy chief, and creative eview board chairman, before re-urning to SSC&B. In his absence ie SSC&B billings grew by more ian five times to more than $100 iillion.

The much-discussed creativity revolution in advertising does not npress Mr. Mead particularly. First of all, I think *all* ads should e creative," he said. "If you mean *ontemporary* advertisements we ear so much about, I suppose they have done a service to the industry's image with its critics," he said. But he's not sure contemporary ads are always in the client's best interests. Mr. Mead thinks the contemporary school is dominated by "New York, broadcasting, theater people. I'm not sure how much they have in common in their approach to products as the housewife in Decatur, Ill., whose husband brings home the paycheck every Thursday. For her, advertising is not really a laughing matter." He suggested the primary motivation behind contemporary ads was "what will the Madison Ave. people I'm lunching with tomorrow think?"

If the contemporary approach has been successful in some cases, Mr. Mead does not think it applies to package goods advertising, "our main job." He described package goods as inherently "low-interest" products and consequently a greater challenge to the advertiser to make them interesting. "A product with automatic, built-in interest, like Polaroid, can't be too difficult to advertise," he said. "But it's a great art to make a laundry detergent interesting." This difficulty of package goods also means that tv is the natural medium for their exposure, he said. "You can easily flip the pages of a magazine, passing up uninteresting ads," he said, "but you can't flip a minute in the *Late Show*."

Mr. Mead was born in St. Louis, Mo. and was graduated from Washington University there in 1939, majoring in English. He does not think much of advertising training in the classroom. "You can learn more in the first month on the job than anything you can learn in school," he said.

Immediately after graduation, he hitch-hiked to New York City to break into a bigtime New York agency. He took a job as the night elevator operator at a hotel near Columbia University at $11 a week and started looking. He bombarded every agency in town with letters. His first job was in the radio department of Ruthrauff & Ryan. There, he worked on radio commercials for Rinso White, Bromo Seltzer, Lifebuoy, ("miracle minutes") and developed a lasting interest in songwriting. After short stints at two other agencies he joined the Navy. When he was discharged three years later, he considered applying to Time-Life as a correspondent. "I was restless, like a lot of other people just out of the service," and Time-Life appealed to his sense of adventure. But before he could act, he received a call from Raymond F. Sullivan announcing the birth of SSC&B and inviting him to come aboard. With a wife, two children, and a couple years of experience, he accepted.

Mr. Mead lives in Tenafly, N.J. In his spare time he plays a lot of golf. In the winter and on bad days, he composes songs. "I'm a member of ASCAP," he reports proudly. He has been observed, more than once, floating in his swimming pool, expressing his musical energies on his trumpet.

In camera

The Associated Press passed on this bit of wisdom from suspense-master Alfred Hitchcock recently: "Seeing a murder on television can be good therapy. It can help work off one's antagonisms. . . . If you haven't any antagonisms, the commercials will give you some."

* * *

The BBC in London and the public obviously look at the same tv program differently at times. As evidence, here's the synopsis of a program televised this month on BBC 2, as furnished in advance by the corporation's press department:

"A young film editor is using his work to examine the ethical values of the 19th century. As the film begins, he is in love with a pretty young model from Sheffield. They decide to get married, and only then does he wonder why he should want to change a seemingly perfect relationship for an unknown future called marriage.

"Worried that this condition might destroy their present love, they offer each other a love questionnaire—attempting to break the barrier of fear that builds up before their wedding day. Finally on the eve of the wedding, the young man finds a way out of his dilemma.

"The editor is played by Jack Bond . . . The model is Maureen Safhill . . . Bertrand Russell, Dudley Moore and Jane Arden also appear in the film."

Sounds placid enough, doesn't it? Now a few quotes from *The New York Times*' report of the activity following the telecast:

"Reviewers called it the frankest, most intimate tv program ever shown in Britain . . . The couple talked in detail about their sexual habits and their attitudes toward homosexuality, incest and premarital love . . . Complaints from viewers began coming in after the program's opening sequence showing the couple in bed, with the girl apparently naked . . . Executives of the BBC ordered an inquiry . . ."

It kind of makes one wonder if the BBC publicity writer saw the film (or if *anyone* did) . . . or if he just wrote with typical British nonchalance and worldliness. But, then, who'd expect Bertrand Russell to appear in *that* kind of film?

* * *

On the matter of publicity releases, an NBC biography on Robert Loggia, star of T.H.E. Cat, *notes that the performer attended Wagner College "to earn enough credits to enter the famed journalism school at the University of Missouri, Columbus, Mo."*

At the University of Missouri School of Journalism, where the motto is "accuracy, accuracy, accuracy," they spell it Columbia, Mo.

* * *

Census statistics have shown in recent years that tv is more prevalent in American homes than bathtubs and other so-called "necessities" of life. Latest testimonial, though, to the widespread appeal of the medium comes from John Lennon of The Beatles.

Commenting on the anti-Beatles furor that developed after he had been quoted as saying the musical group from Liverpool was more popular than Christ, John muttered, "I suppose if I had said *television* was more popular than Jesus, I would have got away with it. I'm sorry I opened my mouth."

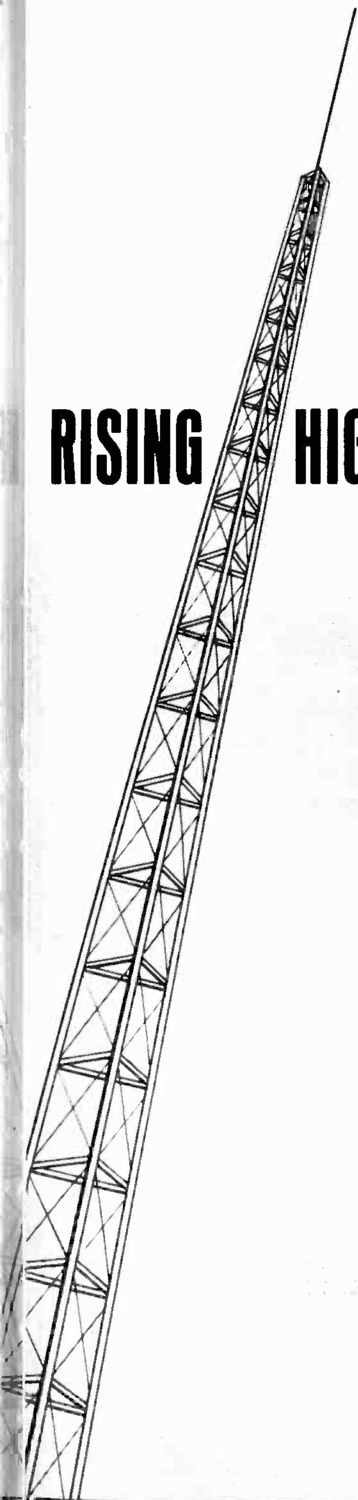
* * *

Another note from the BBC (see above) via the AP and THE NEW YORK POST concerns a transmitter near Wychbold, England, that occasionally beams audio signals through nearby metal objects.

That phenomenon is believable, *Post*, and we'll go along with it. But those quotes! "I stood there in my kitchen looking at the water tap, and bless my soul, the tap began playing Handel's *Water Music*," said Mrs. William Logan. "Hot music came out of my oven," said Mrs. Daisy Sparkes, "and the hotter the oven, the louder the music."

What, no *Gunsmoke* coming out of an old hunting rifle? Or *Ben Casey* coming from doctor's x-ray machine?

"Daddy, daddy, wake up—the commercial you produced is on."



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