

Television Age

Upcoming issue in commercial time standards: Clustering	PAGE 19
Are talent agents pushing up tv program costs?	PAGE 22
New study compares color vs. black-and-white impact	PAGE 24

25 Years of
Advertising
For The Public Good



35,047,000
TV
EXPRESSIONS
Traffic Safety

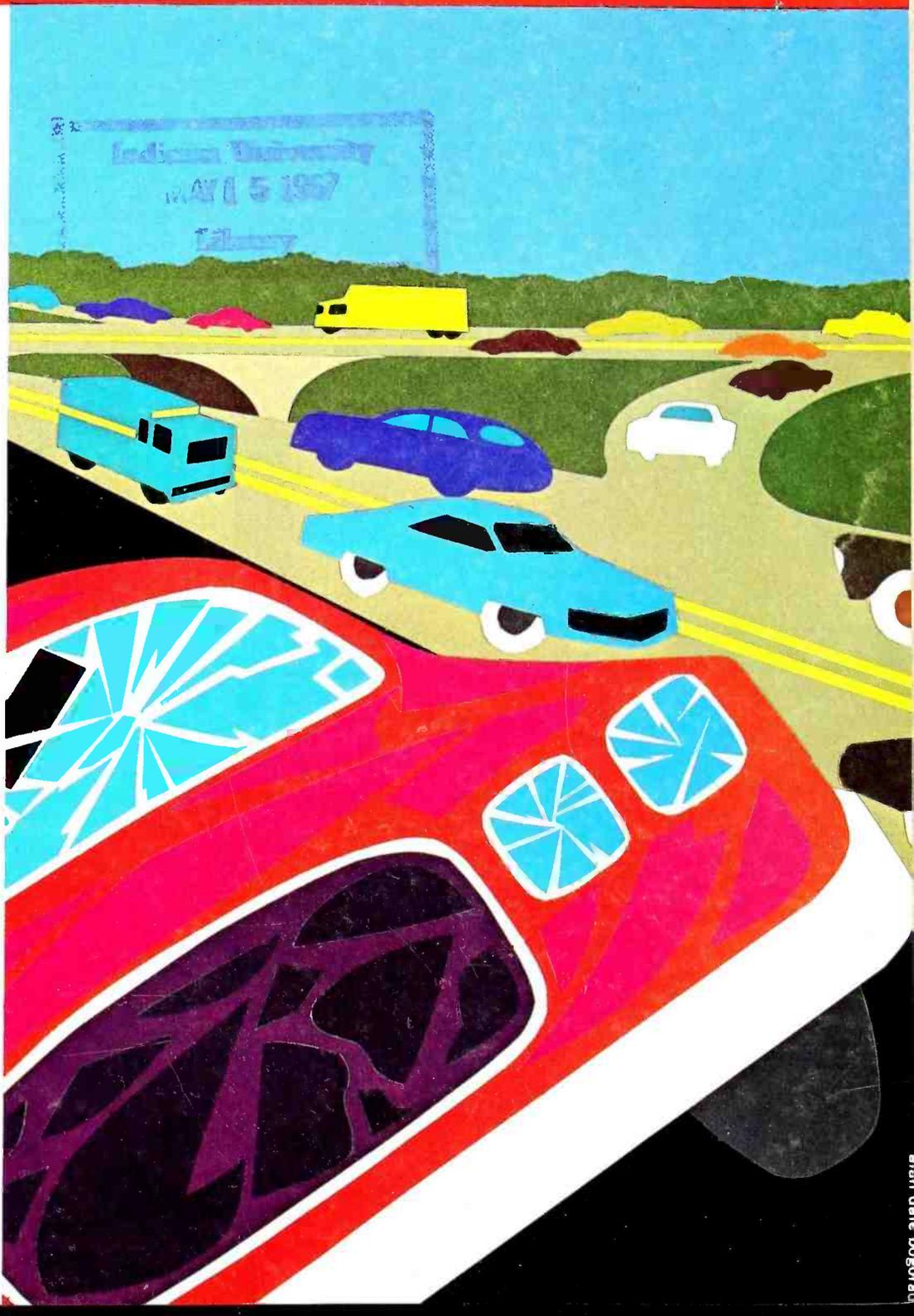
the all-out effort the Petry repre-
sentations put behind this Adver-
tising Council campaign last year. They
are serving the public as well as
themselves.

ORIGINAL STATION REPRESENTATIVE

PETRY & CO., INC.

BY REPRESENTED TELEVISION STATIONS -
RESPONSIBLE AND RESPONSIVE

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



PHOTOGRAPH BY [unreadable]

YOU SUPER-HEROES GIVE
ME A PAIN IN THE TAIL.

EVER SEE
MY BAG OF TRICKS
IN ACTION?

I'VE KNOCKED OFF
A WHOLE TV MARKET
IN ONE AFTERNOON!

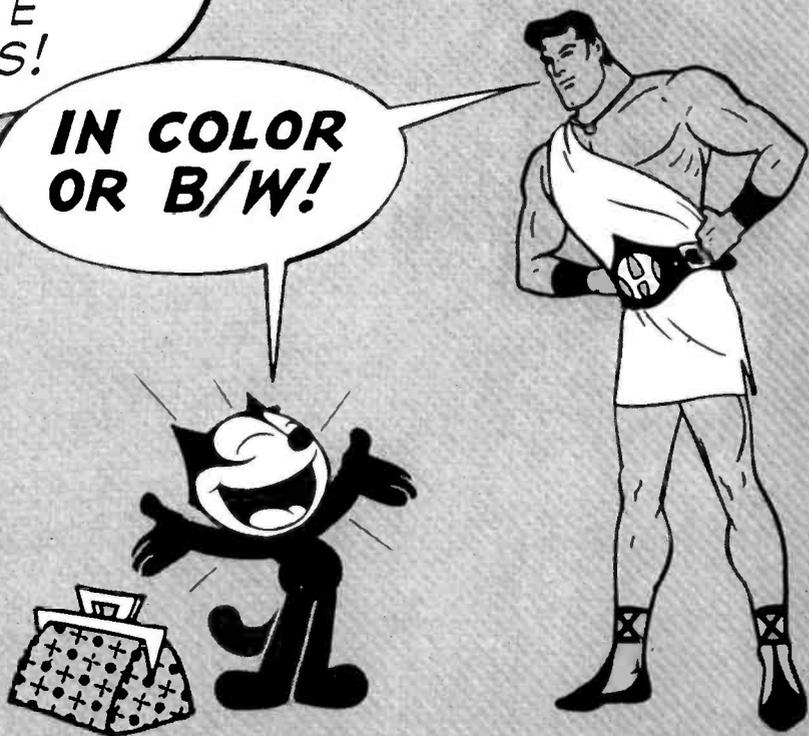
SO WHAT...THEY
HAVE ME IN **260**
4 MINUTE
EPISODES!

**IN COLOR
OR B/W!**

ANOTHER
ANTHROPOMORPHIST
POPPING OFF. DON'T YOU
KNOW I'M THE GREATEST
HERO OF ALL TIME?

I CAN KILL
A 5 HEADED HYDRA
WITH ONE PUNCH!

TRANS-LUX HAS
STARRED **ME** IN 130
5½ MINUTE ADVENTURES.



Take your choice...or, better still, buy 'em both from TRANS-LUX, of course!

Felix
THE CAT
© MCMIII Felix The Cat Productions, Inc.

THE
MIGHTY
HERCULES
© MCMIII Hercules Television

TRANS-LUX
TELEVISION CORPORATION

TELEVISION
FROM
EAST
TFE-67

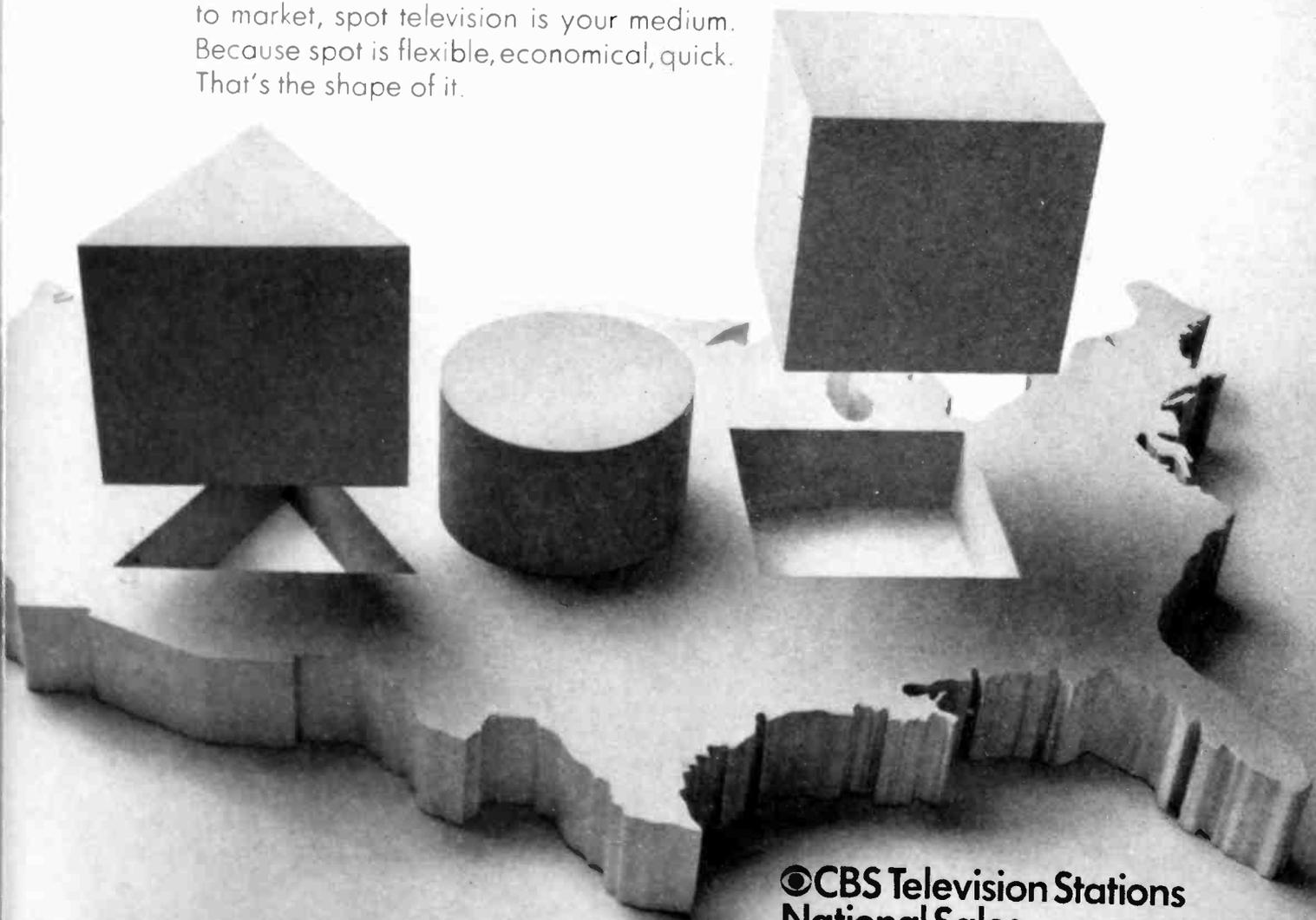
625 Madison Avenue, NEW YORK, N.Y. 10022 • PLaza 1-3110 • CHICAGO • HOLLYWOOD
Trans-Lux Television International Corporation • Zurich, Switzerland

Does your advertising conform to the individual characteristics of the markets you want to penetrate—markets which are as completely different as their geographic shapes? Does it fit constantly changing buying patterns and product preferences?

If not, you should be using spot (or local) television, the medium that lets you shape (and change!) your advertising to match the specific dimensions—the changing distribution and sales patterns—of your markets. And to dramatize our point, as an industry service we have produced a 12-minute color film about spot television, for showing to interested advertisers. Called "Control Yourself," the film spotlights the continual changes taking place in today's market places. Shows you how spot television's sight, sound, motion and color are made-to-measure for the advertiser who wants to keep pace with those changes.

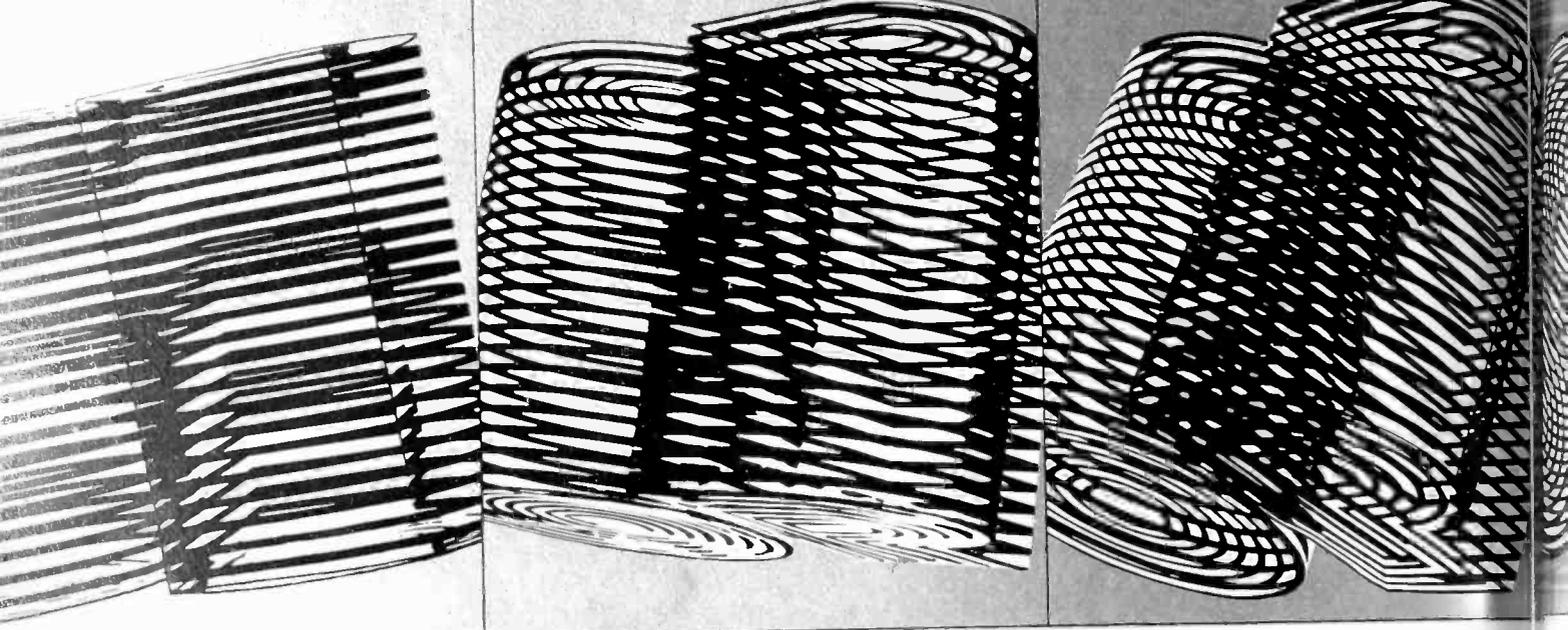
If your sales problems vary from market to market, spot television is your medium. Because spot is flexible, economical, quick. That's the shape of it.

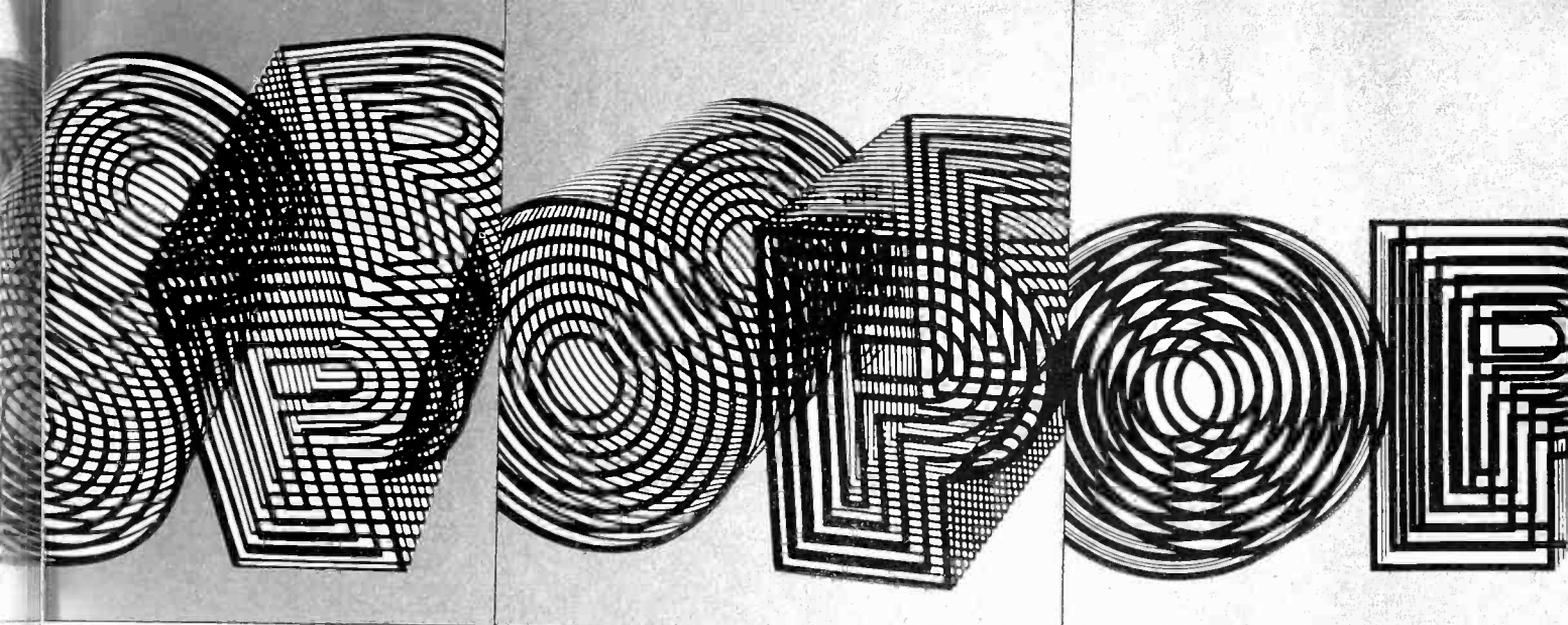
What's the shape of your advertising?



**©CBS Television Stations
National Sales**

Representing CBS Owned WCBS-TV New York,
KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV
Philadelphia and KMOX-TV St. Louis





What's Op?

Op, or optical, art is one of today's "in" forms of artistic expression. Along with pop, happenings and psychedelic painting. They're what's happening in a nation-wide cultural explosion that is causing once four-square foundations to rock...literally.

As focal points for entertainment and information in five major cultural centers, the CBS Owned television stations are "with it," of course. To wit, this Spring they are presenting "Eye on Art," a series of five hour-long color specials reviewing progress and problems in art in their communities. Co-produced by the stations for consecutive-week showing on all five, "Eye on Art" is a significant survey of cultural trends in some of the nation's most important patron cities. (Consult local listings for program times and dates.)

The CBS Owned stations have long maintained a solid record for being up on (or ahead of) the latest, and keeping their vast audiences up there with them. For example, "Repertoire Workshop," an on-air showcase for promising newcomers in the performing arts, is a joint project in its fifth season. Another series, the Community Affairs Program Exchange, is now in its ninth season. And so on.

This predominant interest in what interests people is one thing that makes our stations so interesting. One reason so many people find it so hard to turn us off. Which is precisely the reason we have always succeeded in turning hip advertisers on. Like our audiences, they know what's up!

©CBS Television Stations

CBS OWNED WCBS-TV NEW YORK,
KNXT LOS ANGELES, WBBM-TV CHICAGO,
WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS

Facts in focus...
**the NSI
 COLOR TV
 OWNERSHIP
 ESTIMATES**



Issued twice a year.
 Shows color percentage estimates of total tv households in each of 224 market areas... and comparisons with previous estimates.

For complete details call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN SALES/SERVICE OFFICE
 NEW YORK (10019)
 1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES
 CHICAGO (60601)-
 360 N. Michigan Ave. • 372-3810
 HOLLYWOOD (90028)
 1680 N. Vine St. • HOLLYWOOD 6-4391
 SAN FRANCISCO (94104)
 68 Post St. • YUkon 6-6437

a service of

A. C. Nielsen Company
 CHICAGO (60645)
 2101 Howard Street • 465-4400

MAY 8, 1967

Television Age

19 NEW LOOK AT COMMERCIAL TIME STANDARDS

Rise of 30-second ad is forcing industry to rethink its rules. One possible result: easing limits on clustering

22 ARE TALENT AGENTS PUSHING UP PROGRAM COSTS?

The talent agent/packager is a growing factor but his 'take' is subject to dispute

24 COLOR TV GETS 'PSYCHOLOGIZED'

A new study probes the emotional aspects, finds strong advantages over black-and-white

28 BANK TV REACHES THE LITTLE GUY . . .

Video promotion by financial institutions has increased, but there's plenty of room for growth

30 NEWCOMERS ON THE SPOT SCENE

46 per cent of the new brands using spot were either grocery items, cosmetics or drugs

DEPARTMENTS

10 Publisher's Letter
Report to the readers

32 Film/Tape Report
Round-up of news

11 Letters to the Editor
The customers always write

41 Wall St. Report
The financial picture

13 Tele-scope
What's ahead behind the scenes

43 Network Chart
The May schedule

15 Business Barometer
Measuring the trends

49 Spot Report
Digest of national activity

17 Newsfront
The way it happened

67 In the Picture
A man in the news

31 Viewpoints
Programming pros and cons

68 In Camera
The lighter side

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.

Television Age

VO XIV

No. 21

Publisher
S. J. Paul

Editorial Director
Alfred J. Jaffe

Managing Editor
Barton Hickman

Senior Editor
Ed Dowling

Associate Editor
Karen Senter

Editorial Assistant
Joanne Roskind

Financial Editor
T. A. Wise

Advertising
Norman Berkowitz

Advertising Director
Mort Miller

Advertising Manager
Marguerite Blaise

Sales Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Evan Phoutrides

Business Office
Miriam Silverman

Branch Offices
Midwest

Paul Blakemore, Jr.

6044 N. Waterbury Road
Des Moines, Iowa 515-277-2660

South

Herbert Martin

Box 3233A
Birmingham, Ala. 35205
205-322-6528

Los Angeles

Gordon Sutton

Incan Scott & Marshall, Inc.

1830 West 8th Street
213-382-6346

United Kingdom

F. A. Smyth & Assoc.

35 Dover Street
London, W. 1, England

Member of Business Publications
Audit of Circulations, Inc.



TELEVISION AGE is published every other
Monday by the Television Editorial Corp.
Editorial, advertising and circulation office:
1270 Avenue of the Americas, Rockefeller
Center, New York 20, N.Y. Phone: Circle
7-7666. Single copy: 50 cents. Yearly sub-
scription in the U.S. and possessions: \$7;
Canada: \$7; elsewhere: \$15. © Television
Editorial Corp. 1967. The entire contents
of TELEVISION AGE are protected by copy-
right in the U.S. and in all countries
signatory to the Bern Convention and to
the Pan-American Convention.

Finally, a professional-quality 16mm camera with utterly simple, totally reliable automation. The new Canon Scoopic-16 is the perfect tool for sophisticated or novice cameramen who have to shoot instinctively and get it right the first time.

Scoopic-16 combines fully automatic CdS exposure control and an integral 13-76mm zoom lens with reflex viewing, electric drive and automatic loading. It frees you to follow the action and make your shot—no fussing with meter, diaphragm control or lens turret. Even loading, of standard 16mm spools, has been automated.

And Scoopic-16 is engineered for your comfort. Everything about it—from its contoured hand grip with convenient thumb action shutter release to its light weight and balanced design—was planned to give you the ultimate convenience in hand-held action shooting.

If you're the kind of guy who has to go where the action is, you'll want to go there with the new Canon Scoopic-16. It's your kind of camera. By design.

New Canon Scoopic-16: Uses 16mm film, single or double perforated on standard 100' spools. Canon-Zoom lens, f1.6, coated. Zoom range 13-76mm, ratio: 5.84:1, focusing to 5 ft. Fully automated, motorized CdS exposure control system (with manual override) cross couples to all running speeds, all 'f' stops (f1.6—f22), all films ASA 10-320. Selected aperture shows on scale in viewfinder. Running speeds: 16, 24, 32, 48 fps. Self-threading. Thru-the-lens viewing. Built-in focusing glass. Viewing brightness not affected by 'f' stop. Corrective, adjustable eyepiece. Self-resetting film counter. Motor driven by one 12.5V interchangeable, rechargeable nickel cadmium battery (shoots approximately 8 rolls per charge).

See the Scoopic-16 at your dealer's or write for literature. Canon U.S.A., Inc., 550 Fifth Avenue, New York, N. Y. 10036

Canon



NEW CANON SCOOPIC-16. FIRST 16mm "POINT-AND-SHOOT" ELECTRIC CINE CAMERA.

Facts in focus...

the NSI COLOR TV OWNERSHIP ESTIMATES



Issued twice a year.
Shows color percentage
estimates of total tv households
in each of 224 market areas ...
and comparisons with
previous estimates.

For complete details
call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN
SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601).
360 N. Michigan Ave. • 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. • HOLLYWOOD 6-4391
SAN FRANCISCO (94104)
68 Post St. • YUKON 6-6437

a service of

A. C. Nielsen Company
CHICAGO (60645)
2101 Howard Street • 465-4400

MAY 8, 1967

Television Age

19 NEW LOOK AT COMMERCIAL TIME STANDARDS

*Rise of 30-second ad is forcing industry to rethink its rules.
One possible result: easing limits on clustering*

22 ARE TALENT AGENTS PUSHING UP PROGRAM COSTS

*The talent agent/packager is a growing factor but his 'take'
is subject to dispute*

24 COLOR TV GETS 'PSYCHOLOGIZED'

*A new study probes the emotional aspects, finds strong advan-
tages over black-and-white*

28 BANK TV REACHES THE LITTLE GUY . . .

*Video promotion by financial institutions has increased, but
there's plenty of room for growth*

30 NEWCOMERS ON THE SPOT SCENE

*46 per cent of the new brands using spot were either grocer-
items, cosmetics or drugs*

DEPARTMENTS

10 **Publisher's Letter**
Report to the readers

32 **Film/Tape Report**
Round-up of news

11 **Letters to the Editor**
The customers always write

41 **Wall St. Report**
The financial picture

13 **Tele-scope**
What's ahead behind the scenes

43 **Network Chart**
The May schedule

15 **Business Barometer**
Measuring the trends

49 **Spot Report**
Digest of national activity

17 **Newsfront**
The way it happened

67 **In the Picture**
A man in the news

31 **Viewpoints**
Programming pros and cons

68 **In Camera**
The lighter side

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.

Television Age

Vol. XIV

No. 21

Publisher
S. J. Paul

Editorial Director
Alfred J. Jaffe

Managing Editor
Barton Hickman

Senior Editor
Ed Dowling

Associate Editor
Karen Senter

Editorial Assistant
Joanne Roskind

Financial Editor
T. A. Wise

Advertising
Norman Berkowitz

Advertising Director
Mort Miller

Advertising Manager
Marguerite Blaise

Sales Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Evan Phoutrides

Business Office
Miriam Silverman

Branch Offices
Midwest

Paul Blakemore, Jr.

6044 N. Waterbury Road
Des Moines, Iowa 515-277-2660

South

Herbert Martin

Box 3233A
Birmingham, Ala. 35205
205-322-6528

Los Angeles

Gordon Sutton

Duncan Scott & Marshall, Inc.

1830 West 8th Street
213-382-6346

United Kingdom

F. A. Smyth & Assoc.

35 Dover Street
London, W. 1, England

Member of Business Publications
Audit of Circulations, Inc.



TELEVISION AGE is published every other
Monday by the Television Editorial Corp.
Editorial, advertising and circulation office:
127 Avenue of the Americas, Rockefeller
Center, New York 20, N.Y. Phone: Circle
7-7700. Single copy: 50 cents. Yearly subscrip-
tion in the U.S. and possessions: \$7;
Canada: \$7; elsewhere: \$15. © Television
Editorial Corp. 1967. The entire contents
of TELEVISION AGE are protected by copy-
right in the U.S. and in all countries
signatory to the Bern Convention and to the
Pan-American Convention.

Finally, a professional-quality 16mm camera with utterly simple, totally reliable automation. The new Canon Scoopic-16 is the perfect tool for sophisticated or novice cameramen who have to shoot instinctively and get it right the first time.

Scoopic-16 combines fully automatic CdS exposure control and an integral 13-76mm zoom lens with reflex viewing, electric drive and automatic loading. It frees you to follow the action and make your shot—no fussing with meter, diaphragm control or lens turret. Even loading, of standard 16mm spools, has been automated.

And Scoopic-16 is engineered for your comfort. Everything about it—from its contoured hand grip with convenient thumb action shutter release to its light weight and balanced design—was planned to give you the ultimate convenience in hand-held action shooting.

If you're the kind of guy who has to go where the action is, you'll want to go there with the new Canon Scoopic-16. It's your kind of camera. By design.

New Canon Scoopic-16: Uses 16mm film, single or double perforated on standard 100' spools. Canon-Zoom lens, f1.6, coated. Zoom range 13-76mm, ratio: 5.84:1, focusing to 5 ft. Fully automated, motorized CdS exposure control system (with manual override) cross couples to all running speeds, all 'f' stops (f1.6-f22), all films ASA 10-320. Selected aperture shows on scale in viewfinder. Running speeds: 16, 24, 32, 48 fps. Self-threading. Thru-the-lens viewing. Built-in focusing glass. Viewing brightness not affected by 'f' stop. Corrective, adjustable eyepiece. Self-resetting film counter. Motor driven by one 12.5V interchangeable, rechargeable nickel cadmium battery (shoots approximately 8 rolls per charge).

See the Scoopic-16 at your dealer's or write for literature. Canon U.S.A., Inc., 550 Fifth Avenue, New York, N. Y. 10036

Canon



NEW CANON SCOOPIC-16. FIRST 16mm "POINT-AND-SHOOT" ELECTRIC CINE CAMERA.

"We want to help improve the quality of media information upon which we base our buying."



DAVID D. KEEGAN, Media Coordinator, Thomas J. Lipton.

That's how one of the 17 advertising media executives on the SRDS Go Chevron Award Panel expressed himself when asked why he spent hours and hours analyzing media Service Ads.

We think you might be interested in some of the illuminating "inside" discussions held during the course of judging sessions.

"Here's a radio station that knows how we buy..."

"... I like this radio campaign. It shows that they subscribe to the rating services which we have at our fingertips and shows the audience composition. This campaign tells me the type of station it is; this is the one thing that we do not have at our fingertips — we have to wait until we get to a rep or we get a station log.

"When I open Standard Rate I have the rates. From these ads I hope to have something about the station, and I have my rating sources which I can get from my file cabinet. These ads give me a thumbnail sketch of the type of station and the type of programming.



BRUCE SMALL, Asst. V. P. & Manager, Spot Broadcast Unit, Ted Bates.

It mentions that it has the news and what kind, and its quality. It says that it has the adults. It describes the programming. And it touches on the coverage of the news that they do have farm programming. They're also highlighting their newscasters. In the January through March ad they show you a brief content map and the share of audience and how they compare with the other stations in their home county and in the counties in the surrounding area. So this is the kind of information I find very useful in SRDS. As far as being complete, it is."

* * *



JOAN STARK, Asst. Grp. Hd. of Media Dept., Grey Advertising.

"I liked them down a little on 'current' because they illustrate their March '66 figures with a March, '65 Pulse. It may have been the latest rating book, but I don't know. Perhaps if it was, they should have said 'latest figures available.' However, their source is factual and their figures are factual. It's presented for ease of use. It's quick, quick, quick. It's explicit because there does not seem to be any double talk; they say what they have to say and they're saying it very clearly and precisely, and exactly. The service information is very good."

"However, in addition to percentages of homes, I'd like to have total number of homes in the area; this would really make it very good."

"I could work right from this TV ad"

"For my money, this is the best TV campaign that we've come across in this group. It breaks down its shows into children's shows, women's shows and family audience shows. It tells you when they run, who's in them, what the contest is and the participation price."

"I think it's good. I gave it high scores on all criteria. This is the type of information we want, and although they can't list the availabilities here, it does give you a program target to go after."

* * *

"I'll tell you another thing, if I was working on a plan or a cost estimate I could work right from this ad. I would certainly work on this station before I'd work on a station that only had a listing."

"The only thing is that they have nothing on local special programs. For example, the XXX stations do local programs on rehabilitating convicts, etc. This shows that they create local programs and therefore much local interest. Such programs would be interesting for us to know about. As far as it goes, this is a very good campaign. It's on the right track."

What kind of 'sound'?

"This second radio campaign is not complete because it doesn't give us the number of homes and it doesn't give us a map and it doesn't define its sound. Although they tell us that it reaches the greatest number of adults and teenagers in its market, it doesn't give us any idea of the type of programming. How do they get both?"

Need programming information

"I would have to agree that programming is one of the best things that could be presented in Service-Ads and it loses currency less rapidly than ratings do. I would be particularly interested in syndicated properties which various stations run. They might uniquely fit into some marketing plan which we might be trying to implement."

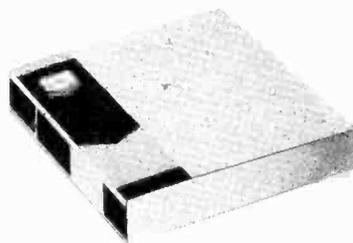


TERRY PELLEGRINO, Asst. to Sr. V. P. & Media Dir., Young & Rubicam and RICHARD TRETA, Media Dir., Richard K. Manoff, Inc.

This ad is one of a series reporting significant observations by Gold Chevron Award Panelists that suggest how media can use their Service-Ads in SRDS to best advantage.



**IN SRDS
YOU ARE THERE**
selling by helping
people buy



SRDS
**STANDARD RATE
& DATA SERVICE, INC.**

5201 Old Orchard Road
Skokie, Illinois 60076
312 966-8500

Sales Offices: Skokie
New York • Los Angeles

The Following Information is Classified SUCCESS STORY

When a TV station buys a syndicated program the idea is to enhance the look on the tube, improve the average level of rating performance and create a saleable product. In San Francisco-Oakland, KTVU placed Dr. Kildare on the schedule Friday evenings starting in October. Since then, the rating has grown 50%, men viewers by 57% and women viewers by 58%. In the latest NSI, Dr. Kildare is delivering 10,000 more homes than KTVU's average evening program, and 28,000 more women viewers than its nighttime average.

If you're missing the women in your audience you're missing a good bit. Dr. Kildare is the best bet to remedy the situation. Ask the Man from MGM-TV for availabilities today.



(NSI—Feb./Mar. 1967:
7:30-11:00 PM S-S)

Letter from the Publisher

Network-Station Contracts Need Revision

This is the time of year when the station management is pondering network contracts both present and future. Practically all of the CBS affiliates are now operating under the new contract introduced late last year. ABC has advised its affiliates of the new contract which will go into effect this July. NBC will very shortly send out its new contract to its affiliates.

These contracts are more than mere affiliation agreements—they are the centerpiece of station and network relations. The stations' basic interest among others is, of course, compensation. There is probably no station in the country that doesn't feel it should be getting a higher hourly rate from its network.

Conversely, the networks feel, with very few exceptions, that its affiliates could clear more time, although the total number of hours cleared increases each year on the basis of the increase in the total hours of network programming.

But the method of compensation has become antiquated in view of the present day manner of network sales. At present all three networks compensate on the basis of hours. This was established in the early days of television when practically all programming was sold to single or alternate sponsors.

Today, with the exception of specials and a few single and joint sponsors, network sales are on a basis of minute participations. Therefore, it would seem to make sense to compensate stations on the basis of minutes or commercial units instead of on an hourly basis. This would equate the method of compensation with the pattern of selling.

It is interesting to note that the pressure on the part of the affiliates for expanded primetime station breaks has subsided. This is due, of course, to the present climate of the spot business. The stations and the reps are concerned that should the station-break time be expanded, it would throw onto the market additional spot inventory that could very well depress spot rates at this point.

What is needed above all on the part of stations right now is good old-fashioned selling and aggressive promotion. There is no question but that television is entering a new phase of intensified competition, within the industry as well as from competitive media.

Cordially,

A handwritten signature in dark ink, appearing to read "S. J. Paul". The signature is written in a cursive, flowing style.

**Letters
to the
Editor**

Who People Are Numbers

Welcome your April 10 issue with our Television Market Planner in it. As usual, TELEVISION AGE has read the trends right, and posed some interesting questions, such as, "Are rankings meaningful?"

I would have to answer that they are only meaningful when taken in the context of the marketing target that the advertiser wants to reach, his advertising dollar allocation, distribution pattern, etc.

A blanket method of ranking markets on the basis of a single criterion has little value.

FRANK BOEHM

Director of Research

Marketing & Sales Development

RKO General Broadcasting

New York, N.Y.

Rio Grande Valley in Color

In our March 13th issue you list the color penetration by market, Nielsen vs. A.R.B. However, the Nielsen figures were missing for the Rio Grande Valley listing. We of course prefer the higher numbers of the A.R.B. For your information, the Nielsen figures are 7,899 color households, or 10 per cent penetration. This information may be of some value for future listings.

In our opinion, TELEVISION AGE is one of the most informative periodicals that we receive. We know we can always depend on it for the latest and most complete information.

DAVID LYKES

Commercial Sales Manager

KGBT Television

Harlingen, Texas

Best He's Ever Read

Your piece on the FCC (March 27, 1967), is the best of its kind I've ever read. Not only was I updated on the problems confronting the FCC now, the bio material on the various commissioners was very interesting. And the photographs of the commissioners at home was an offbeat, interesting insight into what a commissioner does when he's not in his office.

Congratulations!

MICHAEL J. FOSTER

Richards Associates

New York, N.Y.

Toy Jobbers and Tv Sales

Regarding your story, "Trouble in Tv's Toy Land," (April 10, 1967) I have checked into the situation; it has been a problem in the past, mainly because of the jobbers. While Channel 7 does contract for toy business, we do so *only* on a direct basis, with the agency and the individual client. We no longer deal with the jobber.

JOSEPH P. KEYES

Director

Publicity and Press Information

WABC-TV

New York, N.Y.

SUBSCRIPTION SERVICE

Television Age
Circulation Department
127 Avenue of The Americas
New York, N. Y. 10020

New Subscription Renewal

Name.....
Address.....
City..... State..... Zip.....
Type of Business.....

Subscription rates: U. S. and Canada — 1 year \$7; 2 years \$10. (Rates for other countries available on request.)

Change of address: Please advise four weeks in advance. Enclose address label with change indicated above old address.

● Please include a Television Age address label to insure prompt service when you write us about your subscription.

**What happened
in Boston
can happen
for you**

**The
Turn-Around
Show That Did**

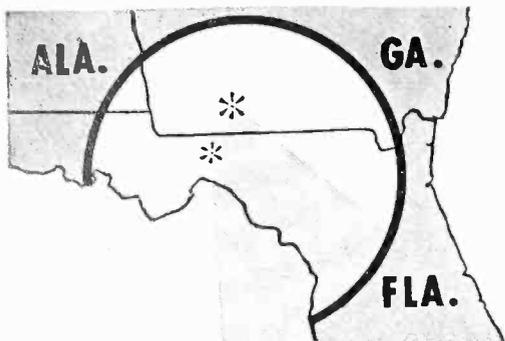
What do you do when you have a good rating but the audience is solid kids 5-6 PM Monday-Friday? What do you do about attracting the wider range of women-interested advertisers who will run consistent spot schedules? You probably make a programming change.

Such was the Boston situation on WHDH until they picked Dr. Kildare for their schedule. In the first NSI report this show produced a complete turn-around in audience composition, without the loss of a rating point. Dr. Kildare increased the station's total women viewers by 107% and young women by 220% over the previous programming. WHDH is now number two in the time period among women viewers.

If you're missing the women in your audience, you're missing a good bit. Dr. Kildare is the best bet to remedy that situation. Ask the Man from MGM-TV today for availabilities.



(NSI—Feb./Mar. 1967)



WCTV-land

**LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS**

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



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Millions around the Ring, Billions around the Green

In spite of what appears to be decreasing public interest in the fortunes of Mahomet Ali—if one may gauge such interest by the amount of space and time given to the pugilist in news media—stations carrying the recent Cl. Folley fight telecast by Madison Square Garden-RFD Sports Presentations was seen by a sizeable audience. Nationally, the tv ringsider hit a 29 average minute according to Nielson, beating every other recent sports event except the Super Bowl and equaling last Fall's Cleveland-Green Bay pro grid game. The Super Bowl hit 3 on CBS, 17.8 on NBC; the Browns-Packers NFL title game hit 29.4 Also, on boxing: In some cities the Griffith-Benvenuti upset hit 32 in the ARB's. Earlier closed-circuit Clay fights, Early-Birded from Europe, cascaded in the low '20s of the Audimeter sample. Sports events only reach big audiences but affluent ones, too. For example, according to a survey conducted for ABC-TV by R. H. Bruskin Associates and Nielson together with the U. S. Golf Association; four golf telecasts reached 10 per cent of men grossing \$15,000 and over in the New York market. Only a third of the affluent golfers were habitual golfers.

While boxing, golf and other sports are doing well in ratings, horse-racing fares relatively poorly. Perennially the country's biggest sport in gate attendance (68,000,000 in 1954 in 1966 according to *The Morning Telegraph*, chief Triangle's six daily racing forms), last spring's Kentucky Derby, the biggest event in the turf year, hit Nielson of only 13.

Trimming It Out

Industry consensus is that in future tv seasons, there'll be more long shows—90 minutes and more in length—along with as many more network movie nights. There'll still be plenty of half-hour situation comedies, if not a plethora of them as in the Aubrey era. In the wings, visionary programmers and producers are mulling over the possibilities of taping movies and two-hour shows for network telecast, and simultaneously transferring them to film for theatrical payoff, as in the Electronic process.

Shows, Movies, Movies

A major syndicator will shortly unveil a package of more than a hundred "American" movies, rarities these days in a syndication market swamped with marginal European product. Now that Hollywood output of the past two decades is minuscule in relation to demand, news of a package with star values is welcome. The last Hollywood news came a couple of months ago when Paramount announced it would syndicate its eagerly-awaited backlog. For the rest, the dubbed imports will continue to do well.

Small dealers benefit from Hotpoint color tv ads

Main beneficiaries of the open-end color commercials Hotpoint made for its dealers are the smaller outlets. This is the first time the firm has offered specially-made commercials for dealers. Big problem in supplying dealers with video ads in the past has been the high cost of providing network commercials to them. Announcers and models get residuals and there are often cut-off dates after which the talent can't be aired in a specific commercial. The result is that ads made for network airing, such as on the *Johnny Carson Show*, have only been used in special situations and for the bigger retailers. Now, dealers have special ads made for them in 48- and 20-second lengths for minute and half-minute spots. They pay a small, one-time fee for the print and buy as much time as they want. Of course, co-op also absorbs some of the cost. Seven models are featured in the commercials, made by Motion Picture Advertising Corp. of New Orleans. Rather than going through Compton, their regular agency, in this case the company made a deal with MPAC, which handles a large part of the theatre screen advertising in the U.S. What the latter got out of it was the right to sell dealers on using the ads in theatres.

Warm Relations with a Cold Warrior

Joint ad campaigns, such as the Nabisco and Kraft pairings, are hardly rare in print media, but are seldom seen in tv. One exception is the "togetherness" recently exhibited by Reynolds Aluminum and Pepsi United—Reynolds advertising Pepsi's use of Reynolds' aluminum can in its tv minutes (*Red Skelton*, etc.) and Pepsi reciprocating with plugs for Reynolds in its continuation of the carbonated "Cold War" on tv. The symbiosis was exhibited in other media from trade journals to car cards. In print media the initiative for such cooperation has often come from imaginative salesmen, as in the *Life* NFL "Training Table" omnibus ad section, run last year and to be repeated this fall.

Group W Goes to Flat Rate

The five Group W stations are going to a no-discount card, a move with both competitive and Washington overtones. Several stations have already made the move to flat rates and the networks, of course, have also eliminated frequency and dollar volume discounts. The Westinghouse stations involved are WBZ-TV Boston, KYW-TV Philadelphia, KPIX San Francisco, KDKA-TV Pittsburgh and WJZ-TV Baltimore. (For a discussion of the FTC and Department of Justice implications of the flat rate, see "Letter from the Publisher," TELEVISION AGE, April 24, 1967.)

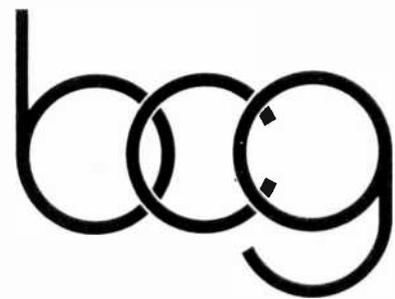
KYA &

KOIT (FM)

SAN FRANCISCO



NOW represented by the
high intensity selling of



Broadcast Communications Group

New York • Chicago • Cleveland • Los Angeles • San Francisco • St. Louis • Dal

AVCO BROADCASTING CORPORATION

Business barometer

The local sales picture for February was, to put it bluntly, not bright. The increase over January was practically nil—less than 1.0 per cent. Of course, February is seldom a much bigger month than January. The biggest January-to-February increase in recent years was in '64 when the hike amounted to 6 per cent. A February-to-February comparison, a more meaningful indicator, however, showed a more evident slowdown. February '67 was only 4.5 per cent higher than February '66. This increase was the lowest since '61, when there was a drop from the preceding year.

The smaller stations did better locally than the bigger ones. Those taking in less than \$1 million annually recorded a 13.8 per cent jump from February '66. The group between \$1 and \$3 million rose 5.7 per cent in the same period. And the \$3 million-and-over group registered only a 3.0 per cent rise.

In dollar terms, the February local revenue total came to \$27.8 million. For the previous February, revenues tallied a figure of \$26.6 million.

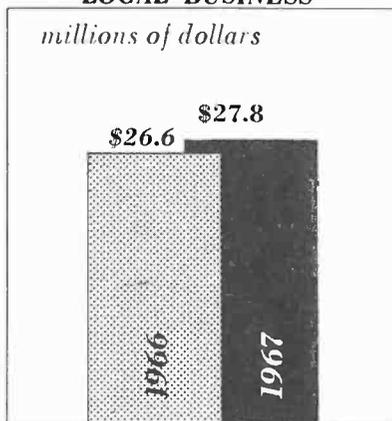
As for station compensation, the total declined in February compared with January, a seasonal development in line with previous years. The current year's figure was down from the preceding month by 3.5 per cent.

Compared to February '66, station compensation this year rose 2.0 per cent. This is also in line with recent history, though a year-to-year increase of 10.6 per cent was registered in '62 and a 14.8 per cent jump took place in '60. The total: \$19.4 million.

The medium-sized stations did best in compensation revenue, beating the preceding year by 4.3 per cent. The other groups each went up less than 1 per cent.

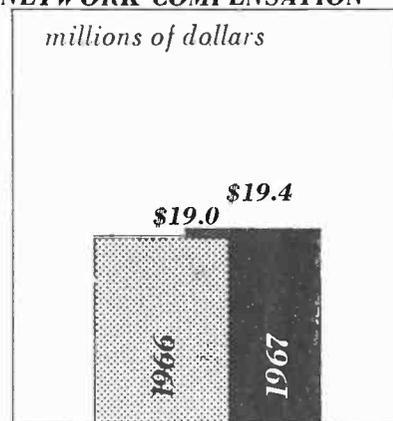
Net issue: a report on spot television business in March.

LOCAL BUSINESS



February (up 4.5%)

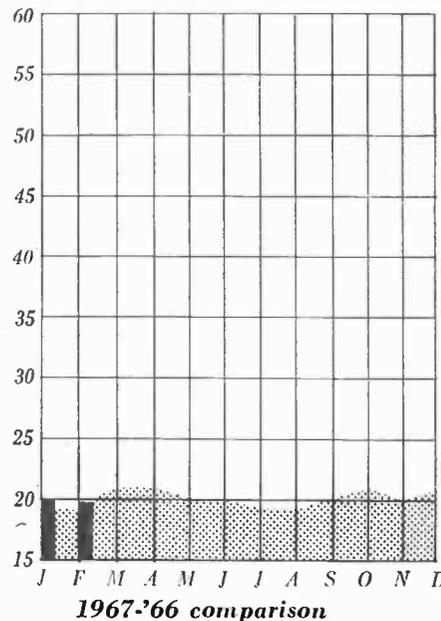
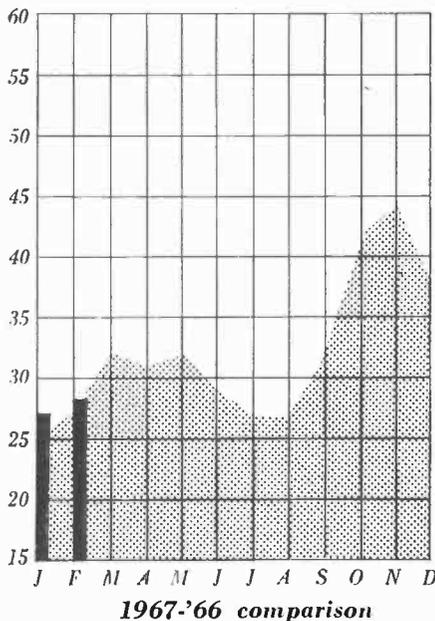
NETWORK COMPENSATION



February (up 2.0%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+13.8%	+0.2%
\$1-3 million	+ 5.7%	+4.3%
\$3 million-up	+ 3.0%	+0.7%



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

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 



Electronics Galore

W. Ayer's Marketing and Advertising Research Center (MAARC) which opened last month in a suburban Philadelphia shopping mall, has an array of electronic equipment for commercial testing and other uses that suggests the future is already here. The equipment includes a tachistoscope, "pupilometer" and a device which Ayer hasn't named yet but which researchers operating it call "Sync."

The consumer research facilities are equipped to deal with a variety of other research techniques, including plain old interviewing, but the electronic equipment is certain to attract most of the attention from admen. From Ayer's point of view, this is not all bad. The agency, while it is not seeking a reputation for young gimmicks, has embarked, under a new regime, on a road to prove it is a modern, aggressive, heels-up operation.

Jointly operating the center with Ayer is Arbor, Inc. a behavioral research company, which is supplying the personnel to operate it and splitting the cost. MAARC will feed data and ideas to Ayer's creative and marketing people to develop ad platforms, pre-test advertising in various media and aid in the increasing volume of work being done by the agency on new products.

Significant Equipment. "Sync" is probably the most significant piece of equipment on hand. Its purpose is to measure the effect of repeated commercial exposures. Dr. Wallace Wallace, one of Arbor's personnel, says that conventional testing of tv commercials is inadequate because only the initial exposure is measured. "The differences between commercials in such situations is usually small," he explains. "We have found in the past that repeated exposures result in dramatic changes both up and down. This has been confirmed in work done by Benton & Bowles, the

University of Illinois and others."

Insofar as the respondent is concerned, explains Dr. Wallace, the system is simple. One respondent at a time is tested. He watches as long as he wants and is asked no questions. The equipment permits him to watch two different commercials, or watch neither. He can control both audio and video and can switch at will from one commercial to another. When he is watching commercial "A" (with audio and video up), commercial "B" has no sound, but video is just at the threshold level. This visual level, in short, is just high enough to spur him to switch back if he's interested enough in it and if the commercial he's watching doesn't hold his attention. When he switches, the situation reverses: audio and video for commercial "B" comes up, audio for "A" goes off and video for "A" is reduced to the threshold level.

Third Option. If neither commercial interests him he can swing around in his chair and watch a tv film that has no sound. This is obviously not an attractive lure and purposely so. The researchers don't want a film that is more attractive than the commercials. Nevertheless, the option is there if both ads are boring enough.

Recording instruments show the total time spent with each commercial and at which points the respondent switches from one ad to another. This is the raw data from which the evaluation is made.

Automatic Pupilometers. The pupilometer is an advance on other equipment which photographs the eye pupil to measure its openings and closings. It is now generally accepted that emotions, as well as light, cause the pupil to expand or contract. For example, it has been found that pleasurable feelings cause the pupil to open more.

The Ayer-Arbor device uses a

scanning system to determine pupil diameter. The data is automatically recorded on a graph and, at the same time, on punch cards. There is also a tv monitor which enables researchers to watch the respondent.

The tachistoscope, which flashes pictures on a screen for pre-determined time—usually a fraction of a second—is similar to other devices used to check recall for print ads or other visual promotion, such as packages and package display.

Research in a Hurry. A major advantage of the center is that consumers can be grabbed quickly for research needed in a hurry, but being on the shopping scene also presents other advantages. For example, in the "shopper's choice" technique, people on their way to shop are asked to look at a tv program. Commercials being tested are included in the showing. At the showing's end, shoppers are given special coupons, which they can redeem for products at the shopping mall's retail outlets. Redemptions are then compared with those of a control group, which did not see the commercial tested.

Most of the research at the center actually does not involve use of the electronic equipment. As another example, an important technique is Ayer's "Learning-Involvement" (L-I) test for tv and print ads, developed by Miss Margaret Rogers, vice president in charge of consumer and copy research for Ayer. Commercials are shown with a short tv program, usually about sports, following which there are personal interviews in which general questions are asked about the product's application to the respondent's habit and life. The next day, respondents are called at home and asked specific questions about the commercial. Both learning and involvement scores are then computed. Miss Rogers says the scoring is stringent and provides "fine discrimination" among different commercials tested.

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

$$X_L = 2\pi fL$$

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

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

$$Eff = \frac{P_0}{P_i}$$

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

$$E = I \cdot R$$

$$f = \frac{106}{2\pi V \cdot L \cdot C}$$

$$a = \frac{1}{r}$$

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG CHANNEL 5-TV} \cdot \text{MOBILE ALABAMA}}$$

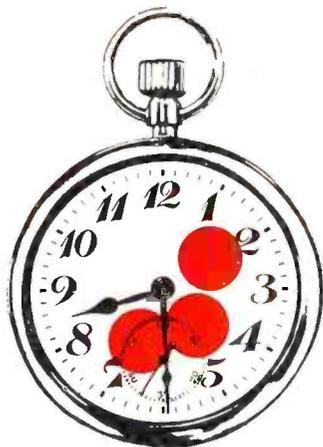
*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



New look at commercial time standards



Rise of 30-second ad is forcing industry to rethink its rules. One possible result: easing limits on clustering

Just why the issue of commercial time standards, which has been rumbling underground for years, erupted in 1967 is not easy to pin down. But the more hard-nosed observers are pointing their fingers straight at the 30-second commercial. At first glance the half-minute ad is only tangentially related to the broad rethinking about program time standards in the Tv Code which the National Association of Broadcasters has urged upon the industry. It is true that the piggyback has raised hackles because of the triple-spotting issue but the beast is harnessed through Code revisions and the industry is learning to live with it. What's bothering many stations is how to re-

structure television to accommodate the individual or isolated 30—a bit of commercial time giving broadcasters sleepless nights in other respects—and get a slew of unwanted 20s off their backs.

The core of the problem is the primetime station break but there's also the facet of multiple-spotting, a practice advertisers would like to avoid but which they have, consciously or not, helped to make worse through piggybacking.

Ironically, the unexpected success of the 30s as a selling tool has opened the gates to concepts of clustering, or commercial islands, in which four, or even more, video ads would be consecutively aired.

There are, of course, other factors making '67 "The Year of The Code." Howard H. Bell, director of the NAB Code Authority, explained why the Review Board endorsed, in Scottsdale, Ariz., last February, a broad-scale study to streamline and simplify tv's non-program time standards.



Should there be a change in total allowable non-program time?

NAB proposals include raising the Code's prime time maximum from 10:20 to 12:00 minutes per hour but including additional elements under the definition of "non-program material." A plan by Edward Petry & Co. would provide for 12:00 minutes per hour across-the-board, reducing the non-prime time maximum from 16:20 minutes and compensating stations and networks for the lost income by increasing station breaks to 90 seconds and prime time commercial total from 3 to 3½ minutes per half hour.

He says, "The Code has become a patchwork over the years as amendments and changes have been made." He acknowledged the existence of the half-minute issue. "The Code should be flexible enough to cover future changes—such as the possible rise of isolated 30s."

Charges of tv over-commercialization have come increasingly from quarters within and without the advertising industry — from government, the public, Congress, advertisers, agencies and broadcasters themselves. The temper of the times is illustrated by the reaction to NBC's

"reserving the right" to increase the number of commercial minutes in its movies from 14 to 16.

Both the Association of National Advertisers and the American Association of Advertising Agencies came out firmly against the move while Group W imposed an Olympian veto by warning it would refuse to carry any movies with 16 minutes of ads.

The issue of "clutter" has become sharper with the pledge by Thomas W. Moore, president of the ABC-TV network, that the web would make every unilateral move it could to do away with non-essential non-program material—meaning limits on credit, billboards, program promotion and other interruptions.

Other than billboards, ABC is not aiming its cleanup at advertising time, but Moore put the network on record as opposed to any increase in such time, both within programs, such as movies, and in station breaks.

ABC stirred a hornet's nest by adding a minute commercial to the two *Batman* segments but is cutting the show back to one-a-week next season.

The network president said ABC's target was to prune 70 seconds of non-program material from a one-hour show.

The "dialogue" on commercial time standards set in motion by the Code Review Board runs the gamut and the most detailed reaction (publicly) to the board's proposals—that proffered by Edward Petry & Co.—touches many of the bases but the Petry approach comes closest to meeting the 30-second issue head on.

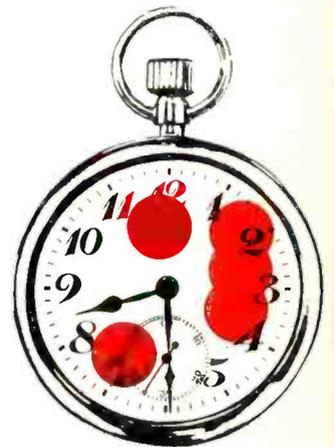
The rep firm does this in suggesting 92-second station breaks between network programs, day and night. This proposal, one of the most controversial in the Petry plan, has triggered strong opposition on the ground that the rep has picked one of the worst times to urge an increase in the commercial span in prime time.

Petry feels its intentions have been misunderstood. Aside from pointing

out that the company is tossing out ideas for discussion, not final action Al Masini, group sales manager, explains: "Our prime intention in the station break proposal is not 90 seconds between shows.

"We want to switch from two 20s which few advertisers want, to two 30s, which are saleable. The only purpose of the additional 30 is to compensate stations for the losses they would suffer from cutting back the allowance for commercial time during non-prime time."

A key provision of the Petry proposal is to eliminate the distinction in the code between commercial time maximums in prime and non-prime time. At present these are, respectively, 10 minutes 20 seconds and 16 minutes 20 seconds per hour. This

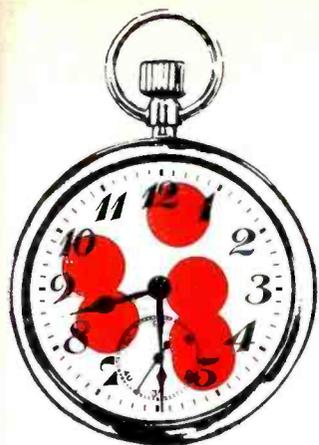


Is limiting the number of product appeals per specified time period practical?

NAB proposals include this concept for discussion but Code people fear it would involve too much "bookkeeping." Petry plan would limit product appeals per half hour to 8, but does not mention other non-program material. Proposal by NBC's Ernest Lee Jahncke would allow 24 appeals for "viewer action" (including promos, public service announcements) per hour.

covers most non-program material—advertising, program promotion, public service announcements, show credits, etc.

Petry would impose a 12-minute maximum across-the-board. The reduction of 16 minute and 12 second



Would clustering commercials and fewer program interruptions be preferable to present limitations on multiple spotting?

Some quarters feel program interruptions annoy viewers more than length of commercial time, and that four, or even more, commercials in a row would be acceptable. But advertisers fear too many consecutive commercials would dilute ad impact. Code now limits consecutive commercials to two in prime time station breaks, three in other periods. NAB suggests dropping limit on consecutive commercials and limiting interruptions. Petry plan would limit interruptions to three per half hour (including station breaks) but would allow quadruple spotting.

A flat 12 minutes would require additional station break time to offset the loss. Networks would be compensated by an additional half-minute of advertising per half hour in primetime programs.

Asini, who worked out many details of the Petry plan, concedes there is some justification for criticism of the 90-second break. But, he says, "There has to be some realistic recognition that everybody has to be satisfied or else you'll never get agreement. This is one way to get a consensus but we don't claim it's the only way."

The Petry proposal, however, goes beyond the 30-second issue and introduces new concepts given wide publicity for the first time by the Code Board's proposals. These concepts, now embodied in the Code, are: (1) a limit on the number of non-program interruptions, and (2) a limit on the number of messages and appeals.

Both would be related to a specific time span, such as an hour or half hour. Petry would ban more than three interruptions or eight product messages per half hour.

In their letter to station Code subscribers explaining the broad proposals for revision, Bell and Clair R. McCollough, review board chairman and president of the Steinman Stations, listed three basic elements under consideration: a limit on the total allowable non-program time in a given period—standards now in the Code—and the interruption and number-of-messages concepts. The NAB would like a combination of the first two; the limit on messages, it is felt, would entail too much "bookkeeping."

Significantly, the proposals would eliminate the limits on the maximum number of consecutive product announcements (now three, except for prime-time station breaks, where it is two). Also proposed for elimination would be multiple product announcement standards (which define piggybacks) and separate station break standards.

In cutting out the ban on triple-spotting in primetime station breaks and quadruple-spotting in other times, the Code Authority is accepting, whether reluctantly or not, the cluster concept. Says Bell: "I can see the possibility of four commercials in a row if the industry goes for the interruption standard."

Acceptance of clustering is growing quietly, not only among stations, but agencies, too. It is still a controversial subject, however, and if the issue came up tomorrow it would probably be rejected by a majority of advertisers and agencies; possibly, the more powerful broadcasting interests would join them, partly in fear of unfavorable reactions in Washington.

Still, the expected growth in use of individual 30s will, many observers feel, eventually force the common practice of commercial islands of four or more product messages.

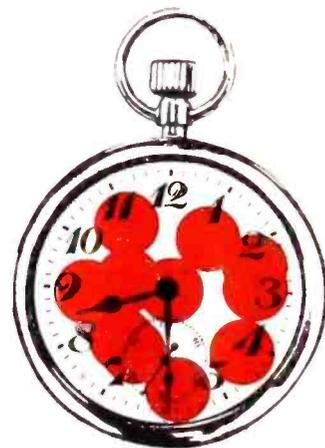
A major barrier to agreement on clustering limits is the lack of research on the subject. The major question is: How much dilution of impact is there from airing commercials consecutively? Probably even more difficult would be getting agreement on what degree of dilution is undesirable.

Gene Accas, vice president in charge of network relations at the Leo Burnett Co.'s New York office, says, "There is absolutely no research that indicates one way or the other whether the NAB's idea of permitting clustering would be good or bad."

Accas sees more commercial time being allowed on the networks and is clearly not happy about it. He feels the broadcasters will do what they want without consulting customers.

Rodney Erikson, director of television and radio for Kenyon & Eckhardt, represents the growing school of thought which feels that the viewer is best served by limiting

(Continued on page 60)



How can "clutter" on network programs best be reduced?

Basic position of Association of National Advertisers is to approach problem from point of view of programming and set minimum limits on this (25½ minutes per half hour). ANA plan allows 3 minutes for in-program commercials per half hour in prime time, 32-second station breaks, 90 seconds for other non-program material. ABC plans to reduce clutter in one hour show by 1:10 minutes.

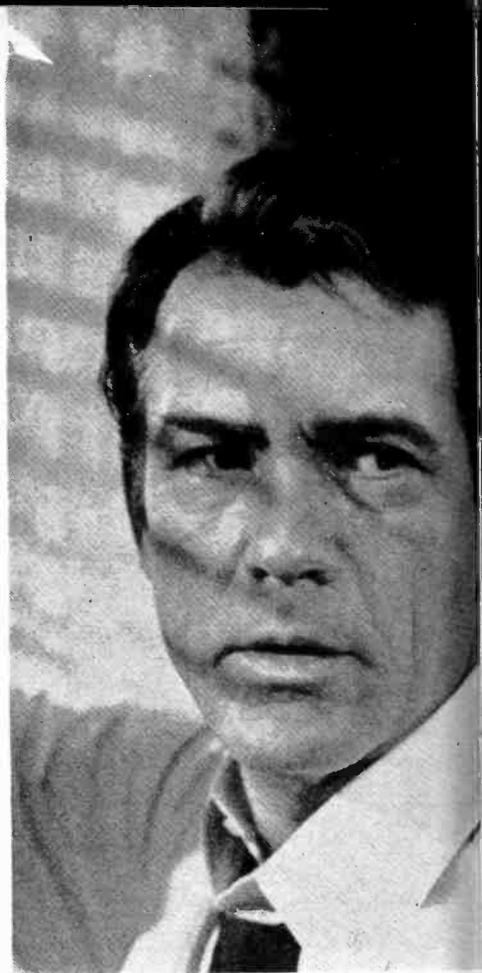
1



2



3



5

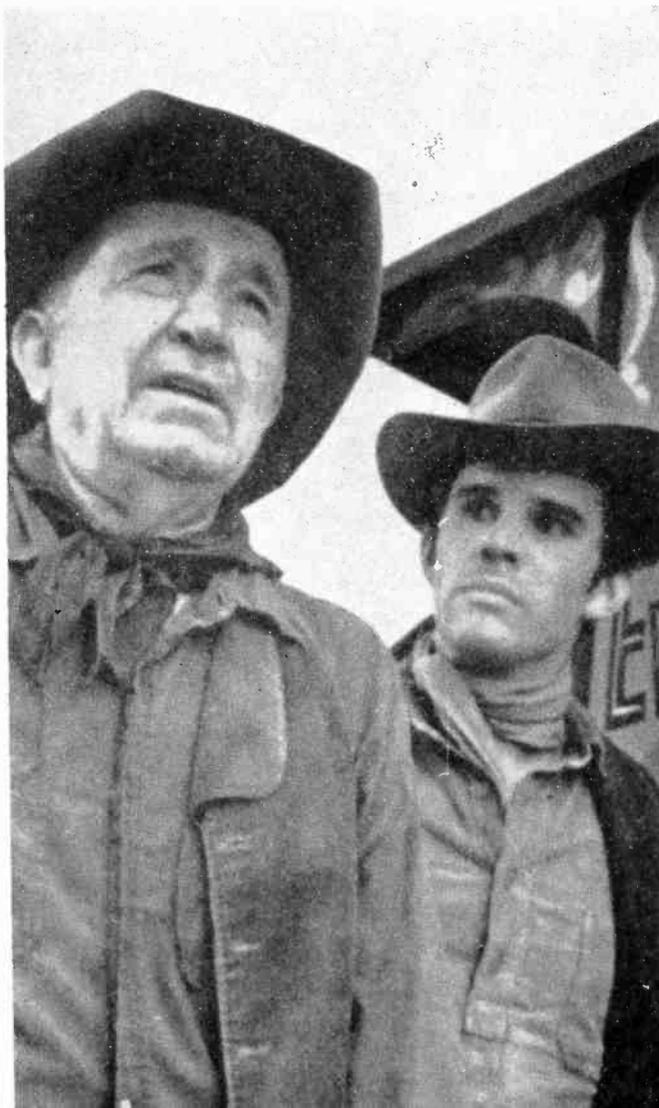


6

1



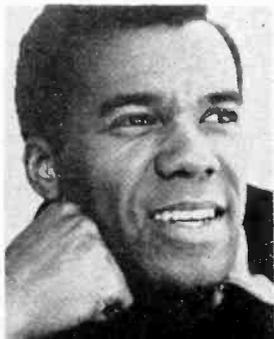
2



3



5



6



7



ON-AGENT PACKAGES:

Iron Horse, Screen Gems
Man from U.N.C.L.E., MGM-TV
Judd, 20th-Fox TV
Hondo, MGM-TV
Bonanza, NBC Productions
Daktari, MGM-TV

PACKAGED BY AGENTS:

The Invaders, GAC
Will Sonnett, William Morris
Everywhere a Chick Chick,
 William Morris
Rat Patrol, GAC
The Newlywed Game, GAC
I Spy, William Morris
It's about Time,
 Creative Management (CMA)
Inside Out, Ashley-Famous



4

8



Discomfited by endlessly rising production costs, disgruntled network executives often find a ready scapegoat for the inflation—the talent agent who pushes packages.

For the talent agencies heavily involved in tv, the profit is in the package, which when sold can gross the agent anywhere from 5 to 10 per cent of above-the-line costs, and sometimes more. However, the agent's traditional goal of "10 per cent off the top," a tithe on the total budget, above and below the line, of each show in a series, is not always attained these days.

Sometimes the agent has to settle for 10 per cent of the above-the-line budget, or, perhaps more often, he can only nab a "5 per cent down, 5 per cent deferred" commission, which means that if the show doesn't succeed, the agent pockets only 5 per cent.

But even 5 per cent might be considered adequate compensation for putting together the people who can turn out a network series, and then convincing a network to buy it. If 5 per cent were the commission on, for example, *The Jackie Gleason Show*, which has a \$200,000 weekly budget, General Artists Corp. would get \$10,000 every week the show is on. If GAC got the full 10 per cent, its take would be \$20,000. However, GAC's rakeoff is probably even less than 5 per cent.

Some defenders of the tv industry were scandalized recently when Allen Funt, disgruntled at his sudden firing by CBS, told the world that Bob Banner Associates drew some \$7,000 a week, every week, *Candid Camera*

was on, merely for having come up with the idea for the series. Nothing wrong with that, said one network executive, "it's the same thing as owning a patent that pays for generations." But what disturbed the tv champions wasn't the money, but the fact that the public had been told about it. "That sort of thing creates the wrong impression about our industry," griped one network man.

Whatever the effect of public disclosure of a creator's take, within the industry blame for rising production costs continues to be put on that eager packager, the talent agent.

To Mort Werner, programs vice president at NBC-TV, the agents "have pushed up programming costs industrywide."

To Sal Iannucci, vice president-programs administration at CBS-TV, "the agent is a factor in rising costs."

"The agent's override on network shows is a crippling factor," lamented an ex-agent who understandably enough, wished to remain anonymous.

Perhaps much of the griping about rising costs and the agent is a result of the great switch to specials. Specials, as everyone knows, have been coming on twice as strong, double in number this season what they were in the previous one, and they may well triple in the season ahead.

A special, obviously enough, invariably costs more than the series segment it pre-empts. Most specials are built around big-name stars from Barbra to Zero, stars that every network wants, and here is where the talent agent can push for top prices. For one thing, he knows to a far-

(Continued on page 57)

The talent agent/packager is a growing factor but his 'take' is subject to dispute

Are talent agents pushing up program costs?

*A new study probes the emotional aspects,
finds strong advantages over black-and-white*

Color tv gets 'psychologized'

Despite the color tv boom of the past few years, there has been little in the way of detailed research published on the impact of a rainbow-hued ad. This week, Television Advertising Representatives, Group W's house rep, filled the gap by unveiling a comprehensive study of the subject.

As previously heralded earlier this year, the study borrowed heavily from the techniques of the psychologist and was executed by "Dr. Motivational Research" himself, Ernest Dichter. To no one's surprise, the study found color commercials pack more punch than black-and-white. But the depth and variety of the techniques used will provide grist for the ad research fraternity for some time to come.

Dubbed "Psy-color-gy," the survey does not easily lend itself to summarization. TvAR, which launched the research project a year ago, described some of the high points as follows:

- Color ads currently are 17 to 34 per cent "better" than identical black-and-white messages in the different areas of viewer response measured by the survey.

- Color tv has a "potential" advantage of more than 50 per cent over black-and-white.

Some unexpected data also came to light. One eye-opener was that the longer a family owns a color tv set, the greater the impact of color tv. It had long been assumed that as the novelty of color wore off, its impact would dwindle to no more than that of black-and-white.

It was also found that commercials in color are sometimes less effective than their b&w versions. Says TvAR: "This underscores the fact that the effectiveness of individual color commercials fluctuates for different product categories as well

as for different brands."

One result certain to cheer those who believe young families are generally more important marketing targets is the finding that women under 40 are more influenced by color than those over that age.

In explaining why psychological techniques were used, TvAR said in

its report: "The fact that color operates through the emotion creates difficulties in measuring impact. Standard research techniques are generally unsatisfactory in a situation which involves measuring emotional reactions."

The study concerns itself with three questions: (1) How does color

Responses to Statements										<i>Color's Advantage (%)</i>
<i>(color vs. b&w—% of total)</i>		YES	YES	<i>Yes</i>	<i>yes</i>	<i>no</i>	<i>No</i>	NO	NO	
Rapport										
"I felt they were talking to people like me."	color	42	13	10	11	7	2	3	11	18
	b&w	35	11	10	12	8	5	5	13	
"I felt as though I were taking part in what was happening."	color	28	13	11	11	12	6	4	14	28
	b&w	22	10	10	11	15	7	7	17	
Comprehension										
"Everything I saw and heard just seemed to flow together naturally in my mind."	color	35	15	12	14	8	4	3	8	23
	b&w	28	13	11	16	9	6	6	11	
"I enjoyed watching it. I did not feel that my time was wasted."	color	45	13	10	14	6	3	2	6	34
	b&w	32	11	9	16	11	4	5	12	
Context										
"It seemed distinctly different from most other tv commercials for this kind of product."	color	34	14	8	12	11	6	5	9	30
	b&w	27	9	9	13	15	7	7	12	
"What I saw and heard in this commercial is quite in character with what I know or how I feel about this brand."	color	35	14	10	19	9	2	3	6	21
	b&w	28	12	10	20	12	4	4	8	
Activation										
"If it came up in conversation, I would talk about this brand."	color	30	14	10	20	9	3	4	9	27
	b&w	24	11	9	19	15	4	6	12	
"If I were interested in buying this kind of product, I would consider this brand."	color	52	13	7	13	4	2	2	6	17
	b&w	43	12	8	17	7	2	3	8	

In study, housewives were exposed to identical commercials in color and black-and-white, then asked whether they agreed with statements to left. Respondents checked off "yes" and "no" according to intensity of feeling (see top of table). In tabulation, two extreme left hand columns were considered "yes," two extreme right hand columns were considered "no." Others were considered neutral. Difference between "yes" per cents for color and b&w is color's advantage. The latter, shown at right, are calculated from basic data and will differ slightly from answers calculated from rounded data in table above.

ect the communication between the advertiser's message and the viewer? (2) What makes color television different from black-and-white? (3) How do today's color commercials compare in impact with black-and-white?

Four different techniques were used:

1. To pinpoint the "current status" of color tv, respondents were shown *typical commercials* in color and black-and-white and then queried on their reaction in four broad areas.

2. Then there were *depth interviews*, a technique, says the report, "which encourages people to express their basic feelings, sometimes without even being aware of it."

3. *Projective tests* involved getting respondents to graphic symbols, said to provide another means of measuring hidden feelings and attitudes toward color.

Finally, there were *bi-polar word tests* in which respondents were shown word opposites such as "near" or "far away" on a seven-point scale and asked to mark the point on the scale which best represented how they felt about color and then, about black-and-white.

The various samples were composed almost entirely of women. To measure reaction to color vs. black-and-white commercials, 50 women were recruited in each of six markets—Baltimore, Detroit, Los Angeles, Atlanta, Dallas and New York. To cover the latter market, Dr. Dichter's Motivational Research Institute got women from Westchester County, its home base.

In the other five areas, a professional research company attracted volunteers from church groups, PTA's, bowling leagues, etc., in addition to obtaining from retailers the names of recent purchasers of color tv sets. All 300 women were from

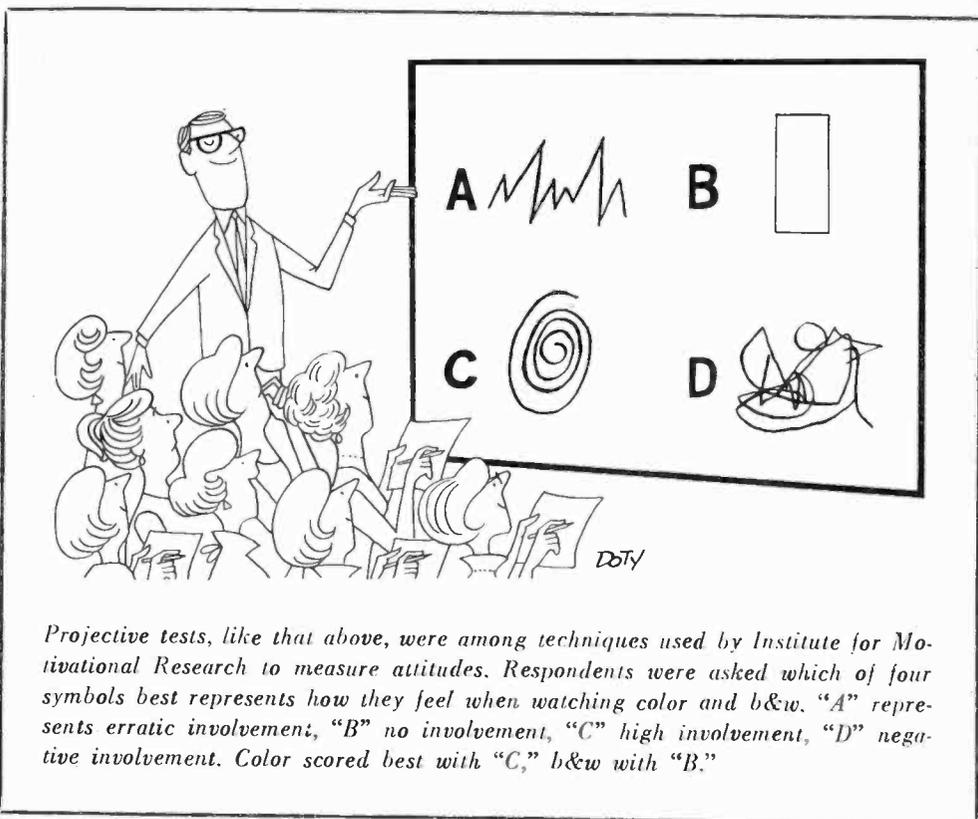
homes with a color tv set, and were given the tests at central locations by staff members of the Institute.

Depth interviews totaled 46, which, the Institute says, is well above the level considered reliable for many surveys. The research firm frequently uses 20 to 30 depth interviews, supplemented by up to 150 projective tests. Twenty-one different locations scattered across the country were represented in the depth

from the Atlanta, Dallas and New York groups plus the 79 in the supplementary group.

Motivating Response Pattern

In comparing color with black-and-white commercials, the Institute used what it calls its Motivating Response Pattern (MRP) method. This focuses on four broad areas of response: (1) *rapport*—the emotional rapport between the viewer and commercial;



interviews. Respondents were primarily from color tv homes but, "for purposes of background and guidance," some men and women who did not own a color set were questioned.

For the projective tests, the 300 women from the six-market sample were supplemented by 79 others located in 25 different areas throughout the U.S. Tests were administered in the home in the case of the supplementary group. The bi-polar word test sample consisted of 150 women

(2) *comprehension*—how well the viewer understood the commercial and had a favorable impression of it; (3) *context*—the extent to which the commercial differed from competitive commercials and either reinforced or conflicted with the viewer's knowledge of the brand and (4) *activation*—the extent to which the commercial stimulated the viewer in the direction of a purchase.

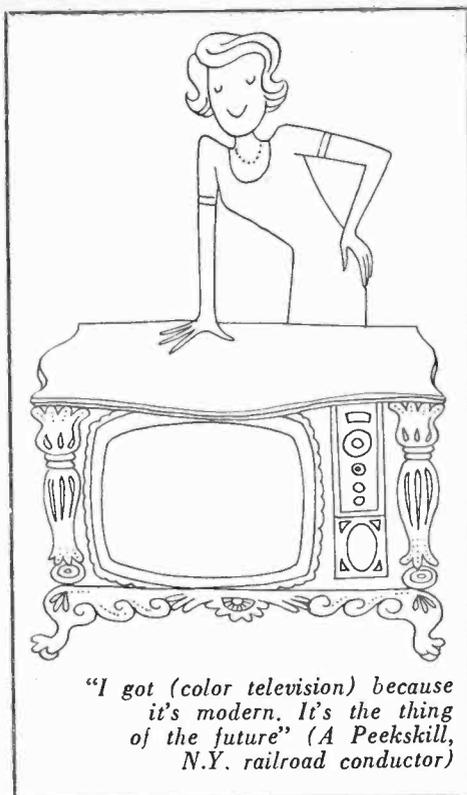
To measure these response factors, eight statements (two for each of the four areas of response) were read to

Depth interviews in studies elicit comments reflecting psychological difference between color and black-and-white

the women after their exposure to the commercial in question (see chart). The MRP technique was applied in the following way: In three markets, 10 commercials were shown, each for a different product.

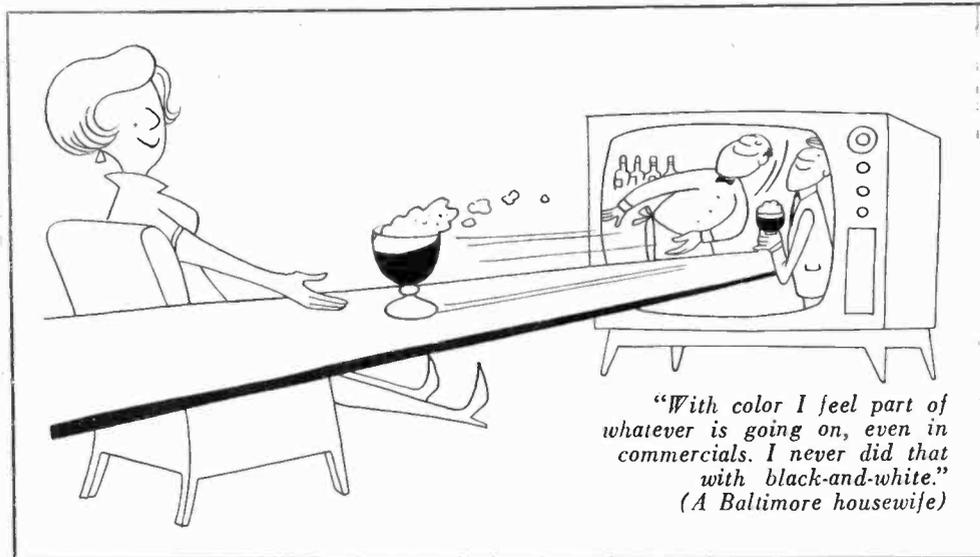
Half saw a reel in which the first commercial was in color, the second b&w, the third in color, etc. The other half of the sample saw the same commercials in the same order but with the color/b&w alternation reversed. In the other three markets, an identical procedure was followed with 10 different commercials.

In all, the MRP tests involved 15 different product categories with a range of foods to fashions and including both hard and soft goods. After each commercial was screened, the projector was stopped and, one



recording favorable or unfavorable responses, respectively, while the smaller type sizes indicated neutral feelings. However, TvAR published the complete tabulation so that a reader could calculate the results in his own way.

Each of the eight statements re-



by one, the eight statements were read. The respondents recorded their reaction on a "yes-no" scale. The scale was laid out to suggest various intensities of both yes and no. There were four "yesses" and four "noes" in ascending typographical sizes.

In tabulating the responses, the reactions were grouped as positive, neutral or negative. It was felt that a woman who checked the two largest "yesses" or "noes" was re-

sulted in a plus for color, which, as previously indicated, ranged from 17 to 34 per cent. The larger figure came from this statement: "I enjoyed watching it. I did not feel my time was wasted." The smallest plus came from: "If I was interested in buying this kind of product, I would consider this brand."

In analyzing results from the latter statement, which many ad men would consider the payoff since it

was the closest to an indication of selling power, TvAR noted that a number of positive responses to a b&w as well as the color commercials was "much higher" than to any of the other seven statements.

This created a "ceiling effect" TvAR noted, which made it difficult to match the other MRP comparisons. The rep also took comment in regarding this as proof of inability to move people to buy a product, regardless of whether a commercial is in color or b&w.

Within the MRP scores for each statement were wide fluctuations in reaction to individual commercials. In the case of the statement of buying intent ("If I was interested etc."), nine of the 20 commercials registered a color plus of 30 per cent or better. But on the other hand, four commercials were less effective in color than b&w. In another statement—"It seemed distinctly different from most other tv commercials of this kind of product"—seven commercials rang up a color advantage of 50 per cent or more.

The TvAR study also broke down MRP responses by certain classification data. For example, responses to the eight statements were divided into homes owning a color set less than six months and those owning one six months or more. In every statement but one the latter group showed higher positive responses to color compared to b&w. The most apparent difference appeared in connection with this statement: "I feel as though I were taking part in what was happening." The newer color owners gave color a 15 per cent plus; the other group gave it a 10 per cent advantage.

Again, this statement provided a sharp division when the sample was broken into women under 40 and those 40 and over. For the younger

gap, the color plus was 63 per cent, while for the older women it was only 19 per cent. In the case of the statement—"If it came up in conversation, I would talk about this kind."—the comparable figures are 6 and 16 per cent. Many of the other statements elicited differences almost as wide.

two "media," the Institute uses criteria which it calls "modalities." These are common denominators which, says the Institute, "make it possible to measure the factors that distinguish one medium of communication from another." Seven modalities are involved in the "Psychology" study. Although examined individually, they are interrelated, the Institute says, "working together to produce the viewer's total reaction to the medium."

For example, modality No. 1, *emotional involvement*, was measured through a projective test involving four abstract symbols (see drawing). As interpreted by the Institute, the results showed the following:

About the same per cent of women showed an erratic, inconsistent type of involvement to both color and b&w. About one out of six fall into this group. In the area of no involvement or indifference, there were significant differences; 25 per cent were indifferent to color but 48 per cent were indifferent to b&w. When the symbol representing high emotional involvement was shown, 36 per cent of the sample associated it with color and only 16 per cent with b&w. As for negative involvement, 17 per cent of the sample chose this symbol for color and 11 per cent chose it for b&w.

For modality No. 2, *psychological distance*, the bi-polar word test showed that color, compared to b&w, was considered near (in a psychological sense) rather than far away, intimate rather than impersonal, active rather than passive and exciting rather than dull. In the remaining modalities — *three dimensionality, psychological style, comprehension, sociability and modernity*—bi-polar word and/or projective tests produced a variety of results showing color's superior impact.

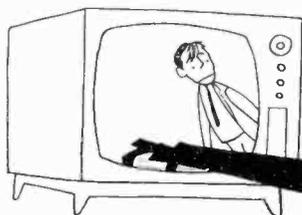
What's it all mean? Well, for one thing, says TvAR, color tv's ability to increase the viewer's emotional involvement while reducing psychological distance accelerates the communication process. "Since commercials are short to begin with, the speed with which the viewer is pulled into the heart of the message is vital. With color tv, less time is needed to get attention or establish a mood than with black-and-white. Result: more time for the actual sales message."

Commenting on the tests which show a much higher percentage of women credit color than b&w with three dimensions, Dr. Dichter said, "Because all the senses are so intricately interwoven, when one sense is stimulated, others receive fringe

(Continued on page 65)



"I have difficulty hearing and need the use of a hearing aid. With our old television set I had to turn the volume up very loud in order to hear what was going on. But since we got our color television, I don't need to turn the volume up the way I used to. For some reason, I can hear better when I watch color shows." (A Phoenix, Ariz., housewife)



"When I watch color I feel like I can reach right out and grab whatever I'm watching, especially that Ilya Kuryakin. He's so sexy." (A Bronx housewife)



the findings coming out of responses to identical color and b&w tv's are characterized in the report as reflecting the current status of color. The remainder of the study, involving the depth interviews, projective tests and bi-polar word tests covered the "potential impact" of color tv.

Comparing the potential of the

Bank tv reaches the little guy- and the big guy

*Video promotion by
financial institutions
has increased, but
there's plenty of
room for growth*

The banking industry has found a new target—the middle and lower-middle income groups—and is engulfed in a marketing revolution that has changed the old rules. Now banks are frantically churning out new services that range from credit cards, new credit programs, new loans, friendlier service, and gifts to free parking.

Along with the rash of new services and the new look on old services has come a dramatic increase in bank advertising. And as bank advertising has increased in importance, television has begun to take root. More and more banks are using television as a major marketing tool to capture new customer accounts.

The big-city banking giants led their industry into the medium and many of them now are spending practically all of their ad budgets on video. Some smaller banks are learning that tv can do for them what it is doing for their big-city brothers.

But there is plenty of room for growth in tv use. Most banks with less than \$25 million in deposits have yet to be charmed by tv. According to the American Banker Association's annual survey, only 18 per cent of the nation's 14,000 commercial banks will use tv in 1967. Of the industry's total 1967 ad budget, estimated at \$287 million, only \$10 million will be spent on television.

By most standards, the amount of bank money going into television is peanuts. There are many individual companies that spend more on tv than the entire banking industry. But by local tv standards, bank bus-



ine is extremely important. Bank advertising is a major chunk of stations' local ad revenues—and locally is the fastest growing segment of the industry.

The Television Bureau of Advertising predicts that local tv dollar volume this year will climb 12 per cent—and last year local tv was up 13 per cent over the year before, compared to sales gains of 7 per cent for network and 9 per cent for spot.

Banks, including commercial banks, and savings banks as well as savings and loan associations, are second only to auto dealers as users of local tv. Commercial banks alone ran fourth behind auto dealers, furniture stores and restaurants. Next in line are builders, real estate advertisers, followed by savings banks and S&Ls.

Broadcast Advertisers Reports, which monitors each of the 75 top markets one week each month, has come up with some interesting data showing how much television is growing in importance to bankers. BAI says 380 banking firms advertise on television in a typical week in 1966, an increase of 5.8 per cent over 1965. The bankers' total commercials in a typical week totaled 414 an increase of 12.3 per cent, an indication that, for bankers, intensity of tv use is increasing fast. The number of users.

The number of commercials used in a typical week in 1966 by commercial banks rose from 10.9 to 11.9, while tv use by savings institutions rose from 9.4 to 9.7 commercials.

In September 1965 a little old lady walked into a branch of Chemical

Bank New York Trust Co. and asked to speak to an officer. "I want to tell you," she said to the executive, "that any bank that has the deep concern for women such as I've seen in your television commercials is the one I want to do my banking with." She promptly handed over her deposit of more than \$100,000.

The tv campaign of Chemical New York is a good example of how banks are increasingly aiming their tv advertising at a specific target. The campaign was intended to convince the nearly four million females in the New York area that for "The New York Woman; Her Reaction is Chemical." The bank has used tv since late 1959, regularly investing about 55 per cent of its annual advertising budget in the medium.

The reason for Chemical's courting female customers was explained by William S. Renchard, chairman of Chemical: "The nearly four million females in the New York area have personal incomes of more than \$5 billion, and that figure doesn't even include husbands' incomes. It is the responsibility of banks to make sure that all women have financial services that meet their particular needs, and they are told all the ways a bank can help them. In other words, banks must offer women the same kind of interest and concern that manufacturers of foods or any other kinds of products provide."

"We believe the New York woman is a lot more sophisticated than most banks picture her," said John Lawe, vice president and marketing director of Chemical. "We know that she has more complex financing re-

(Continued on page 61)



Chart shows that all financial institutions (commercial banks, other banks and S&Ls) together comprise second largest local tv category. Data are from Broadcast Advertisers Reports, cover one week each month in 75 markets.

The Repeated Use of Motion Pictures

The local and network gluttony for motion pictures of feature length has managed to run almost all of the series of readily available and appropriate films at least once, either in prime time, late time, early time, daytime time, or weekends anytime.

The motion picture, on the average, is a huge success. It averages better than any other category of programming; it is usually sold out with next year's minutes being from between \$50-55,000 a minute: it is a great cost carrier which can accommodate one-time advertisers and 52-week advertisers; and the networks, despite noisy competition, will expand the number of minutes to further strengthen the network profit statement.

This best of all possible worlds is about to be shattered by a shrinking product. Does the solution lie in the multiple repeats of the best of the movies?

The general practice has been to buy films, on the network level, for two runs. Prices have varied from \$100,000 to \$2 million with a \$5 million top bookkeeping on *Cleopatra*. Even on a local level the value placed on a repeat run has been 66 per cent of the total purchase although repeat shares have been close to the original.

All networks have plans to program specials, two-hour on-tape versions of classic stage plays (most of which have already been made into motion pictures and shown on television twice) and tests of long pilots of future television fare.

The movies that are currently being made are adult—adult that many cannot be shown on television as the present code is constructed. Certainly, the "adults only" label cannot be realistically enforced in an in-home medium. Attempts to cut desirable films like Hitchcock's *Peyton Place* have failed because pivotal scenes are neither deletable nor playable.

Foreign movies, which have an increasingly large appeal to American audiences, are even worse offenders on television codes—many, or most, key scenes are played in bed as in *Dear John* or *A Man And A Woman*, which are otherwise quite acceptable.

To be sure, new movies are being made especially for television. So far these shows, which are in reality long television shows or B movies, have done better in ratings than the average movie which, as previously noted, is higher rated than the average television show.

This makes the movies made especially for television more movies—at least for their first run. The catch here is that there is only a limited production capacity for the effort at the present time. It is a help but not a solution. Even if all studios went at it wholeheartedly, it is unlikely that more than 50 or so could be made a year against a minimum tv requirement of 200 new films.

There seem to be two alternatives: Either discontinue plans to run movies, or reduce them sharply, or repeat the best of the present libraries more than twice. The latter seems to be the only solution.

The picture industries from time to time re-release important movies. The best example is *Gone With The Wind* which is even now being revamped for a new run which will probably add \$5-10 million of net profit to MGM, whoever may be running it. This picture cannot yet be economically released via television with this kind of yield from theatrical release.

Television has had its own good history of repeats in *The Wizard Of Oz* which was originally bought for \$550,000 for the three runs. Now, after many more runs than three, it is still worth \$500,000 for a single run by applying normal efficiency standards. Why not others?

The Ford Motor Company has had huge successes in *The Bridge On The River Kwai* and to a lesser extent *The Robe*. There are plans to repeat both of these films at prices about a third of the first run. The expectancy is that the ratings will be less than the original run but considerably above the average movie. Who is to say they cannot be repeated any number of times with intervals of at least a year between reruns?

The philosophy of repeats is that some of the audience has never seen the movie before because of the growth of the medium, unavailability at the time it was shown in the past—this might account for half of the U.S. television homes—or homes watching the show the second time because they liked it the first time and have forgotten the details. This combination of factors presages a good reception for an indefinite rerun of the best movies.



To pick an arbitrary definition of a best movie would require a formula involving box office success, television ratings, stars, durability of the theme, costumes, etc. The number of pictures reaching this rank could be 50 or more. Not a great number but a substantial start toward the 200 or more desired.

To sum up, motion pictures for television are a way of life. There can be no retreat from the commitment of the industry to program them as the foundation of good

(Continued on page 66)

Film/Tape Report

OLD CHINA HAND

"We've finally kicked the 'factory' label," said Arnold Kaiser, the new president of MPO Videotronics, referring to the invidious epithet often applied to the film-making complex by competitors jealous of MPO's front-running position.

With billings last year well over \$14 million, the company is at least a couple of millions ahead of any contenders for the No. 2 spot. The factory label, Kaiser remarked, was first stuck on the company four years ago when MPO opened up its studio building a block and a half from Grand Central.

"It was a curious reaction," Kaiser said, "as if they were Indians looking at a stockade going up right in the middle of their camping ground." Other film companies at that time were working out of scattered lofts, walkups, and studio apartments.

Today MPO emphasizes the creative talent it has on staff, and minimizes the extent of its vast facilities.

Creative staff, as it turns out, is what has permitted MPO to grow to the leadership position in the industry.

When Arnold Kaiser started out with Madison, Pollock and O'Hare in 1950, the company wasn't even making commercials, only industrials and documentaries. Kaiser was then an Old China Hand from Brooklyn; from high school he had gone into



KAISER

the Army and out to Shanghai in the closing years of WWII. Back Stateside, he graduated from Pace with a degree in accounting and jumped into the film business, with MPO.

In 1955 MPO plunged into commercials making, but looked before it leaped: "The situation then," Kaiser recalled, "was that the industry was almost entirely on a freelance basis.

"If a studio could offer to have cameraman X and director Y available on a certain date, the studio got the job. If X and Y were tied up elsewhere that day, no job. So MPO decided to venture some capital to get name cameramen and directors on staff."

Whereupon MPO lured Marvin Rothenberg from Transfilm-Caravalle to head up the tv commercials unit, and staffed up with other stars. "We were confident that in the long

run enough work would come in to justify the initial outlay for payro" said Kaiser.

At the same time, MPO booted the 20th Fox West Side studio, the only big soundstage in New York, for six months. "This was a concept, and it's been the source of our success: Don't wait for business to come in, even if you're oversold—staff ahead, plan ahead, and have the capacity for more business."

Money came to money. MPO offered the stars more in salary on contract than they could average it as free lancers.

One industry veteran said that Kaiser was responsible for enabling commercials makers to get a decent price for their work. "He had good numbers," the source said, "at a time when many commercial makers couldn't keep track of income and outgo, and so they kept on losing money."

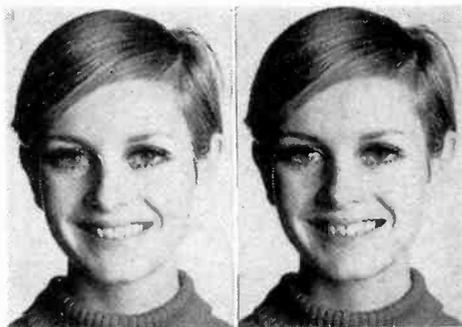
If Kaiser kept money coming in, he also, along with the principals of MPO (of whom only Judd Pollock, now board chairman, remains with the company), sought more money for expansion. "We were going through a small Industrial Revolution, from cottage industries to centralized production," Kaiser recalled.

On the way, the company kept seeking more talent, and in 1967 went public. The capital paid for the opening of a Hollywood branch

TALE OF TWO TWIGGIES

It seems there are two Twiggies. One of them is the spindly creature with Dresden doll mug who, in the U.S.A., can be photographed only by Bert Stern and whatever press photographers happen to be around.

Stern has exclusive rights to commercial use of the gamine's likeness in the States, whether in stills, motion pictures, tv commercials or tv shows. The other Twiggy is entirely a British subject and the subject also of a documentary film, *A Day in the Life of Twiggy*, shot by Granada in England and telecast there earlier this year.



TWIGGY

HORNBY

In February, WPIX New York bought the Granada documentary. When last month the Gotham station announced it was going to telecast the half-hour documentary, Bert Stern warned the station he would have

an injunction slapped on it. He claimed Granada had no right to sell the film in the U.S., where Stern also claims empire over use of Twiggy.

The station retorted that since the film was a documentary, there was no question of "commercial" use of Miss Leslie Hornby in it. (As for the intended telecast, Yardley of London had already spoken up for two-thirds sponsorship).

Stern continued to threaten a commercial injunction, so WPIX put its Twiggy on the shelf until the hassle could be straightened out. Significantly, Stern has three Twiggy shows in the works for telecast on the ABC-TV network.

Advertising Directory of SELLING COMMERCIALS

first time a New York studio open-
up Out There) and a Chicago
rvice office. In Hollywood, MPO
rst rented stages on the Republic
t, and later opened its own.

Later, MPO issued more stock to
nance the conversion of an old
ew York City Railway Express
ilding on East 44th Street to its
esent headquarters.

Today Kaiser, barely past 40 and
oking much the way Keenan Wynn
oked two decades ago, mustache
d all, has his eye on the feature
m business as he puffs away at a
erschaum the bottom of which
lects the splendor of his batik tie.

"The time is right for good low-
ldget features," he said, "and they
uld be a change of pace for the
ectors on our staff." What's more,

he said feature-making would also
ork the other way around: "it
uld attract eminent film-makers to
ge company.

"The other day I was talking with
lman Polanski; he said he would
le to work with MPO." Apparently
t Polish cineaste would welcome
hange of pace when he's between
tures, and a chance to experiment
h techniques.

But whatever the possibility of an
es future, Kaiser is kept pretty
by supervising multifarious MPO,
kping the work coming in and
ng out. It's usually late at night
en he gets home to the rambling
partment on New York's Upper
Vst Side which houses his wife and
si children: Jeffrey, 18; Larry, 14;
Vchell, 13; Cindy, 11; Jane, 10;
Alexander, 5. Summer weekends, he
gs a chance to stretch on water-
skimming the Jersey shore, not
fa from his summerhouse in Deal.

LISSIE LET LOOSE

ack Wrather, chairman and presi-
dit of the Wrather Corporation,
sch his company's syndicated prop-
ertes to veteran syndicator Len Fire-
stone. The Wrather syndication oper-
atn, Telesynd, now becomes the
roperty of Firestone, who had been
heling up the Filmways syndication
operation. The Telesynd properties:
Lissie, *The Lone Ranger*, *Sergeant
Piston of the Yukon*.

American Airlines • Doyle Dane Bernbach



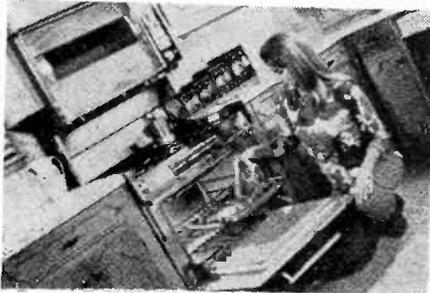
VIDEOTAPE CENTER, New York

Chevrolet • Campbell-Ewald Co.



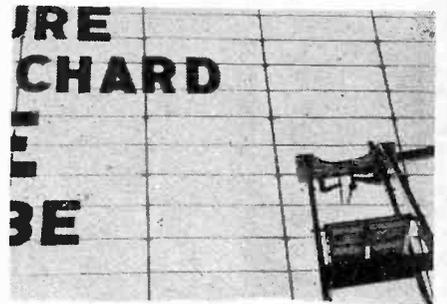
THE TVA GROUP, INC., New York

Arkansas Power & Light • S. M. Brooks



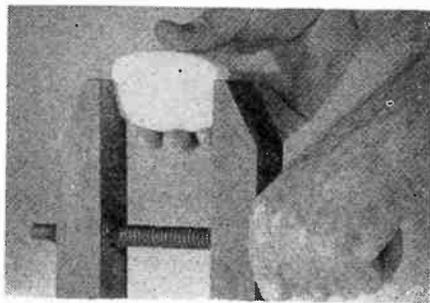
FRED A. NILES-Chicago, Hollywood, New York

Commonwealth Theatre Owners, Ltd.



PANTOMIME PICTURES, Hollywood

Armour & Co. (Princess Soap) • North Adv.



FILMFAIR, Studio City

Dr. Pepper • Grant Advertising



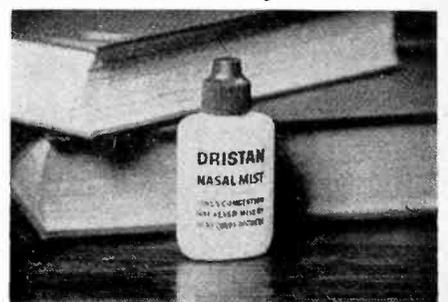
KEITZ & HERNDON, INC. Dallas

Bankers Trust • Doyle Dane Bernbach



(CPI) COLODZIN PRODUCTIONS, INC., New York

Dristan • Wesley Advertising



TV GRAPHICS, INC., New York

“Reliable TELEVISION AGE is mandatory reading for me among our super-abundant trade publications because it always covers the TV business comprehensively, with a nice editorial balance of hard-core news against feature and background material.”

ROLLO HUNTER
 Vice President & Director
 of Broadcasting
 MacManus, John & Adams, Inc.



Rollo Hunter has been a radio actor, announcer and writer-producer. He left ABC-Hollywood in 1952 to join Erwin Wasey, Ruthrauff & Ryan in Los Angeles as a TV and radio copywriter. In 1956 he was transferred to New York and subsequently became Vice-President and Director of the TV and Radio Department.

In 1964 Mr. Hunter joined MacManus, John & Adams as Vice-President for TV & Radio and has since been appointed Vice-President & Director of Broadcasting.

Television Age

ZOOMING IN ON PEOPLE

RKO Pictures Company put AAIN BECKWITH on the quarterdeck as vice president and general manager, to take the helm from ROBERT J. LEDER, who had been president of the company. Leder is hanging out his own shingle, The Leder Company, and plans to produce films for tv and cinemas and arena and stage shows.



BECKWITH

LEDER

Beckwith was promoted from sales vice president; before joining RKO last September he had been director of program testing at Schweitzer. Earlier, he was an account supervisor (and a vice president) at BBDO, and a program sales manager at AL.

Leder, who before becoming president of RKO Pictures had been executive vice president of RKO General Broadcasting, was for 10 years vice president and general manager of RKO General's flagship station WOR-TV-AM-FM New York. Before that he was general manager of WINS New York.

IRVING PALEY joined MCA-TV as director of advertising and promotion, succeeding Sheldon Saltzman who left to join Andy Williams' station. Paley, recently vice president and associate creative director of an advertising agency, Herbert-Arthur Morris Advg., Inc., was with ABC a decade, as ad-promo director of ABC Films and earlier, of Paramount Gulf Theatres in New Orleans.

WILL THOMAS joined ABC Films as account executive for the Western division, headquartering in Hollywood. He had been with KLBZ-Denver, and before that with KGO-San Francisco. Earlier, Thomas was Western divisional manager of Allied Artists Tv, Western sales manager for Bill Burrud Productions and was with NBC Films, and MCA-TV.

Advertising Directory of SELLING COMMERCIALS

AL RUSH joined Creative Management Associates' New York office as general executive. He had been with NA-TV for over 11 years, most recently as a vice president in network sales.

TEVE KATZ joined Telesynd, syndication company recently sold by the Wrather Corp. to Len Firestone (see separate story). Katz was an account executive with ABC-TV.

THOMAS J. MC MANUS, executive vice president of ABC Films, was on the jury of last month's Montreux International Tv Festival.

BERNIE A. WILENS joined CBS as vice president for Europe in the corporation's new theatrical films division. He will headquarter in London. Wilens was with the William Morris Agency from 1950 to 1967, the last seven years as head of the agency's New York motion picture department.



TELEVISION COMMERCIALS MAKERS

CHARLO LEWIS joined Norman, Cig & Kummel as general executive and member of the board of directors, developing tv shows for the agency's clients.



He has had a hand in many shows, from the Ed Sullivan show which he produced from its beginning in 1948

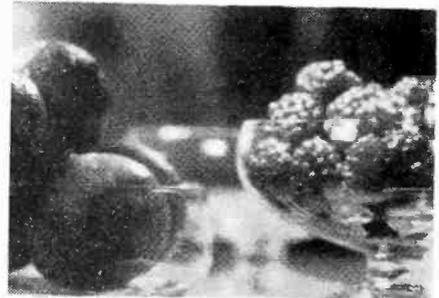
(Continued on page 38)

Fedder's Air Conditioner • NC&K



FORD FILM ASSOCIATES, INC., New York

Knudsen Creamery Company • Grey Advertising



SANDLER FILM COMERCIALS, INC., Hollywood

Florida Citrus Commission • Lennen & Newell



PELICAN FILMS, INC., New York

Lone Star Beer • Glenn Advertising



JAMIESON FILM COMPANY, Dallas

French's Mustard • J. Walter Thompson



LIBRA PRODUCTIONS, INC., New York

Benjamin Moore Paints • Dreher Advertising



ELEKTRA FILM PRODUCTIONS, New York

General Electric "Pellets" • BBDO



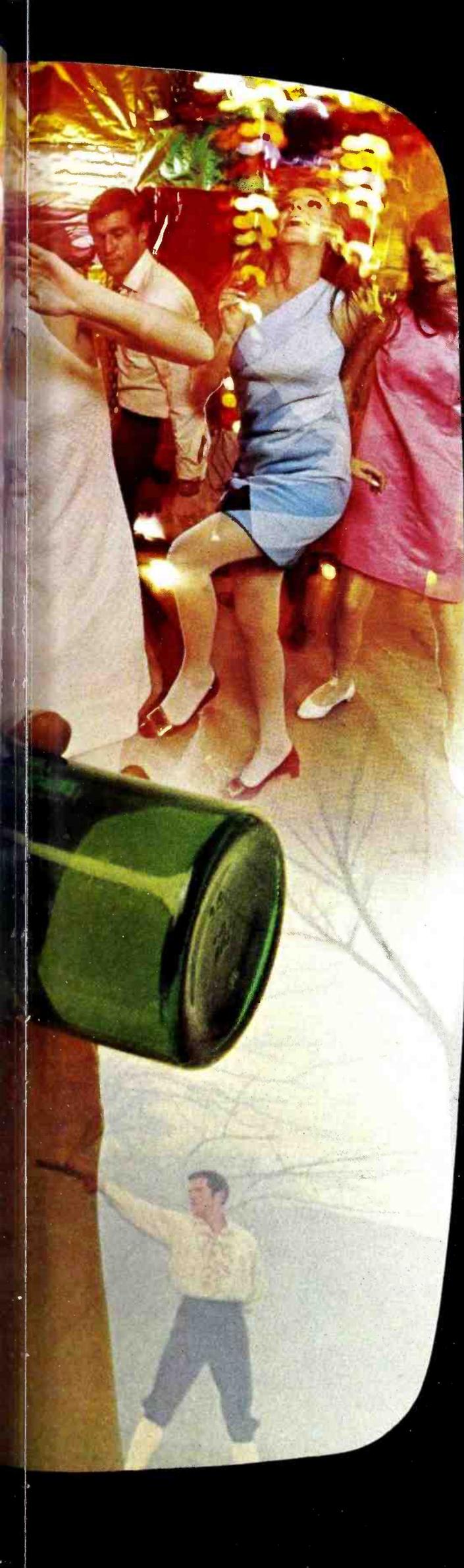
PAUL KIM & LEW GIFFORD, New York

National Brewing Co. • W. B. Doner



JEFFERSON PRODUCTIONS, Charlotte





Hue, me? Yes, you!

[Color makes the commercial]

If they own color sets—and millions now do—black-and-white turns them off. With color commanding so much air time and attention, does it make sense to film your commercial in anything less than a full spectrum? Shouldn't your product enjoy the impact and immediacy of the color programs that surround it?

Your producer and laboratory rely on the quality and dependability of Eastman color film systems. And Eastman engineering service is continually working behind the scenes to make sure commercials are delivered color-perfect.

EASTMAN KODAK COMPANY

Atlanta: 404/GL-7-5211

Chicago: 312/654-0200

Dallas: 214/FL-1-3221

Hollywood: 213/464-6131

New York: 212/MU-7-7080

San Francisco: 415/PR-6-6055

Kodak
TRADEMARK

to 1961 to the *Perry Como Kraft Music Hall* specials. For 12 years he was executive producer in charge of all comedy and variety shows at CBS-TV.



ALLEN KOEHLER rejoined Norman, Craig & Kummel as a vice president and associate creative director. He had been with the agency as vice president and copy chief from 1958 to 1962, left to go to Ted Bates as a vice president and copy supervisor. He started out in the business with Bernice Fitz-Gibbon, Inc. Koehler wrote *The Madison Avenue Cookbook* and *The Madison Avenue Speech Book*.



LOUIS MUCCIOLLO joined Audio Productions as administrative manager of industrial and government projects. A member of COMPEC, the

management Council on Motion Picture Production, East Coast, Muccio was executive vice president and executive producer of Gerald Productions and is a past president of the Film Producers' Association.

Writer-director ROBERT KLANE joined Filmex. He had been with McCann-Erickson as a copywriter, on International Coffee Council, Nabisco, and Coca-Cola, and has written for a number of tv shows, including a Soupy Sales special on ABC-TV. He has a novel in the works at Random House.

MAURA DAUSEY and BOB MILFORD joined Papert, Koenig, Lois as commercials producers; Miss Dausey on Quaker Oats and First National Bank of Miami, Milford on Procter & Gamble. Miss Dausey was a producer at William Esty, Milford was with DDB and Leo Burnett.

Movielab elected NORMAN RINEHART and PETER CARDASIS as vice presidents in charge of production, NORMAN LEWIS as treasurer, and THEODORE R. SCHREIER as corporate secretary. Rinehart joined the company in 1961 after 15 years with Consolidated Film Laboratories as production manager for commercials. At Movielab he had been executive assistant to executive vice president FRANK S. BERMAN. Cardasis joined Movielab in 1953, as corporation accountant, and became controller and assistant secretary in 1960.

JOHN and FAITH HUBLEY have been invited to show their work at the World Retrospective of Anima-

tion Cinema in Montreal, August 13-18.

CARL CARBONE joined the Thomas Craven Film Corporation as a producer-director. Carbone had worked with VPI, and earlier headed his own studio.

JOHN CONSER and HARRY HESS joined Cunningham & Walsh, Conser as a tv producer, Hess as an associate tv business manager. Conser was a producer-director at Ted Bates, and before that was with Young & Rubicam in Toronto. Hess was a studio manager at Televisual Productions, and before that was with Dancer-Fitzgerald-Sample and

BILL DOCHTERMAN joined Film Plus, Ltd. as producer and sales director. He had been with Specimen Associates, and before that was with Lennen & Newell, where he headed the commercial operations department, and Norman, Craig & Kummel, where he produced commercials and coordinated network programs.

Composer AL HAM set up his workshop, Al Ham Productions, to write music for commercials. He has written, arranged, and conducted scores for a number of commercials.

QUICK CUTS

ED KASPER, a founder of Filmways, has set up a new studio, Kasper, Badenhausen & Doud. The BADENHAUSEN is ROBERT A., who had been a vice president and account supervisor on the R. J. Reynolds account group at William Esty, where earlier he was a film producer. The DOUD is ROBERT, no middle name, who was with VPI and before that with Don Feddersen in Hollywood and Wilding-Feddersen in New York.

THE PERILS OF PITCHMEN

The past tv season has often seemed like the Era of the Schlemiel commercials, with the high pitched of Born Losers cutting through the thick authoritarian baritone basses of those Demosthenes of the Dollar, the pro pitchmen.

There's been a lot of spoofing

DAVID LUCAS ASSOCIATES 7 WEST 46TH ST. LT 1-3970

Yardley "Slicker"
Groom & Clean
Macleans
Colgate
Think Drink
"Ring"
BOAC
Clairol
Halo
Chanel #5
Camel

COMPOSING ARRANGING A&R DIRECTION

Advertising Directory of SELLING COMMERCIALS

the camera salesmen, with Milwaukee and bumblers taking over as spielen on products ranging from meta orange-flavored drink to snowwash to razor blades to cigarettes.

The Big Daddies are disappearing, moulting their dulcet and orotund tones to the walls. Commercials spoof commercials, and salesmen take a ribbing.

The latest campaign to wear a "Down with Willy Loman" button is the one, pitched to kiddies, cooked up by Jack Tinker and Partners.

The campaign is built around the sappy figure of The Daddy Who Work for Tootsie Rolls; the poor guy can't get himself and his Tootsie-pack attache case home from the factotum at night without resorting to stratagems: disguising himself in drag, hiding up a tree until the swarm of candy-crazy kids goes home or being conveyed to his doorway by an armored truck. All the kids in the neighborhood know he works for Tootsie Rolls, so they won't let him pass.

According to Tinker copywriter Dick Harlow and art director Frank Kirk, the idea for the commercials, which were executed in color by Televeo, came from George Philips, executive vice president of Tootsie Roll, when he moved from Chicago to New Jersey.

One way home from the office the first day his kids started at their new school, he was besieged by a pack of kids who had gotten the word that he was The Connection.

TOUCH AND GO

Or touch and touch. Play touch football, sit is, or run a series of touch football games on tv. That's what Tony Ford has in mind for the first package to be put together by his new talent agency, Tony Ford Management.

Ford decided to go on his own and set up the agency last month after 17 years as an agent with General Artists Co. and earlier with MCA.

The initial package on the slate is the First Annual Pro Celebrity Touch Football Game. Ford hopes to get a majority to sponsor the contest, and

Pontiac GTO "Lancing" • MacM, J&A



PACIFIC COMMERCIALS, Los Angeles

Standard Oil • BBDO



N. LEE LACY/ASSOCIATES, LTD., Los Angeles

Quaker Oats Co. • Compton Advertising



WGN CONTINENTAL PRODUCTIONS, Chicago

Topper Toys • Dancer-Fitzgerald-Sample



WCD, INC., New York

Reynolds Metals Co. • Clinton E. Frank



SARRA-CHICAGO, INC.

Westinghouse • McCann-Erickson



TAPEX, New York

Squibb (Sweetea) • Benton & Bowles



MOVIERECORD INC./ESTUDIOS MORO, New York

Xerox "Country Store" • Papert, Koenig, Lois



PGL PRODUCTIONS, INC., New York

to line up the likes of Mayor John V. Lindsay, Theodore Sorenson, Martha Raye, Senator Robert F. Kennedy and other adepts of the game popularized during the evanescent days of The New Frontier.

Ford has a number of other packages in the works: a musical Tom Sawyer written by Moose Charlap and George Belloc, a number of tv series, one of them about life in a frontier town on Mars in 1999, another the story of a man-and-wife lawyer team, and a feature film on The Nativity to be made by Bible producer Dino de Laurentis.

Also in the works is a sequel to *Lilies of the Field*, in which Sidney Poitier might play handyman at a school for retarded children; a series for Desilu called *Target: Tomorrow*, built around an interplanetary troubleshooter from a superior technology; *The Roland Stones*, about a young couple who knock around the world before deciding to settle down.



WHY FLY?

Just because it was designed for rapid jet transport, there apparently is no reason why the new Airmobile-Video taping system devised by Reeves Sound Studios can't be used at the home studio or on home ground.

New York's WCD Productions, which makes both film and tape commercials, used the Airmobile-Video system in its Broadway headquarters recently to tape color spots for Whistle, a new Drackett liquid household cleaner.

The monitor module was hoisted up to the second story studio with a block and tackle while the vtr com-

ponents hummed in the van parked in the street.

Producer-director Joel Weisman said WCD was using the Reeves equipment for a variety of reasons, one of them economic: "It's a lighter load, you're not saddled with extra equipment or extra overhead." Another reason was quality; Weisman said the system gives a better picture, a better tape.

Early in April, WCD first used the Reeves Airmobile-Video system on location in Florida, taping spots for General Foods' instant freeze-dry coffee, Maxim (see photo).

On set in New York, Mr. Weisman said the modules give the director complete control and also privacy and security sometimes unobtainable in a tape control center where several commercials are usually being processed at any given time.

AIRE DE ESPANA

That's "the air of Spain" to you Anglos, and it's something that cannot be sniffed in the commercials being made for the U.S. and other non-Iberic markets by Movierecord. Take a recent Squibb Sweeta spot, for example: you'd never guess it had been cast and filmed outside the U.S.

At what looks like a Stateside resort hotel, a score or more of typical American teenagers, most of them blond, ogle a typical blonde teenage babe in a bathing suit as her slim trim figure undulates around the poolside, and gang up around her as she sits down to squeeze some Sweeta into an iced tea. With chop-pers flashing, she doles out the Sweeta to the gathered Nordic swains.

Or take a Kodak commercial, with a girl who looks like a cross between Bardot and Christie (Ole!) and a boy who looks un poco like Anthony Perkins, transfixing each other on the autumnal roads of Spain, decorating landscapes which might be found anywhere in the North Temperate Zone, or the South Temperate Zone for that matter.

Sometimes of course, Movierecord wants to keep "el aire de Espana" in a commercial, as in spots for Iberia

Airlines where non-cliche shots of tourist album cliches (El Escorial, the walls of Avila, the Alcazar of Segovia, windmills of La Mancha, the cathedral of Burgos, etc.) are linked together by a drum roll.

Movierecord also makes international commercials, composed of takes made in a variety of locations as in campaigns for Lark and Chesterfield filmed in Madrid, Lisbon, etc. Movierecord has production branches in Lisbon and Barcelona and also in Barcelona.

Estudios Moro, the film-making nucleus of the Movierecord complex of 28 companies, recently opened new headquarters in Madrid, a tall white building in the International style with some 5000 square feet of soundstage space alone, plus a number of recording studios, stages, and editing rooms.

Currently "Los Moros," the brothers, Santiago and Jose Luis, are turning out some thousand commercials a year, for tv and for cinema use in markets spread from Sweden to Tierra del Fuego.

LUCKY NUMBER

Thirteen is a magical and auspicious number for independent producers; it's the number of feature films often contracted for in deals with networks and station groups.

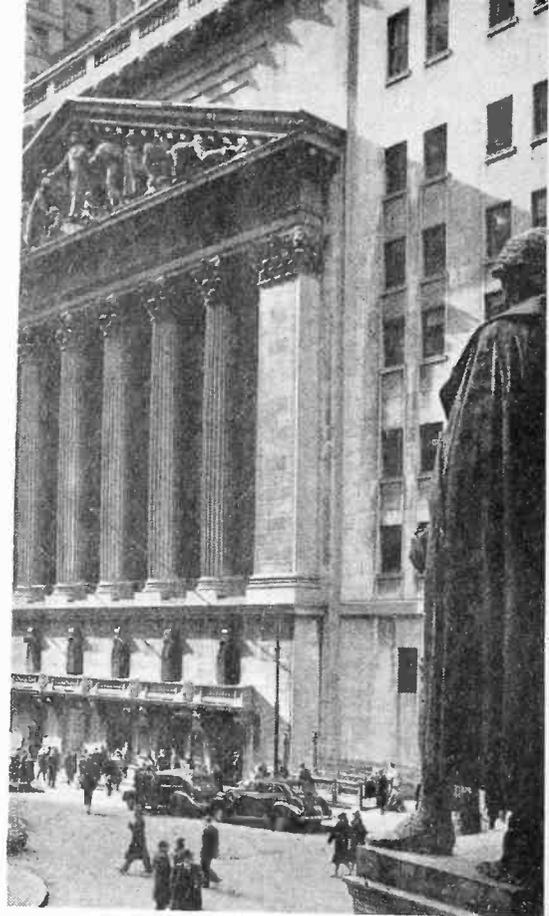
Currently shuffling the cards in the hoping a tv production deal will turn up are Barry Lane and Douglas Softness and John Softness, brothers active in broadcast publicity and motion through their company, the Softness Group.

Together with Lane, the Softnesses have set up a feature-film production company, Rainbow Productions, and they're negotiating with Hollywood writer-producer Pat DuPont toward the possibility of making a film out of Ruark's novel, *Uhuru*.

Lane is also associated with Louis Hayward and Edgar Upton in Associated Film Artists Productions, which has a 13-picture deal with the CBS Owned tv station. He also does Henry White's Sagittarius Productions and Harold Goldman's Vision Enterprises Corp.

(Continued on page 41)

Wall Street Report



Madman Muntz. One of the color-favorites in the early days of television has vanished from corporate listings with the change of the name of Muntz Tv to Television Manufacturers of America.

The name change was made earlier this year and under its new name the company then sold \$2 million worth of 6½ per cent convertible subordinated debentures to the public through an underwriting syndicate headed by Dempsey-Tegler & Co.

"Madman" Muntz was one of the great promotional figures of television in its pioneer days. He exploited his own personality to sell sets and build a following from 1950 to 1967. But in the final years of Muntz's activities he was losing ground while his hoopla was reaching its peak.

The company went into reorganization in 1954 under Chapter 10 of the Bankruptcy Act and remained under judicial supervision until 1967. In the interim period the company paid off \$31½ million to creditors and issued stock worth \$1.1 million to them.

Today Muntz has no connection with the company and it has been operating profitably regularly since 1967. The after-tax earnings in those nine years totaled \$5.1 million and the net worth of the company has risen from zero to \$3.2 million. And it looks as if the company will be equally prosperous in its tenth year.

For the six months ended last February 28 TMA reported sales of \$8.6 million and earnings of \$294,

showing for one of the smallest producers in the tv set industry.

Two-thirds Color. Today Muntz sells 67 models of color and black and white sets and stereo units. The picture tube sizes range from 172 to 295 square inches, to use the new GI parlance. Prices on its color sets range from \$299 to \$1,000, for black and white from \$99 to \$350, and for stereo from \$49 to \$299.

The trend in the company's sales volume of the past three years has made it quite dependent on color tv. In 1966 for example, color tv sales accounted for \$12.9 million of the total volume (tv-stereo combinations accounted for more than one-third of the sales) while black-and-white sales accounted for \$2.7 million.

In explaining its sales dip in the first part of the '67 fiscal year, management stressed the fact that credit sales were hit by the tight money market while the increasing availability of color sets hurt the lesser known brand names. The result was a jump in the company's accumulated inventory which rose from \$3.6 million on February 28, 1966, to \$5.3 million on February 28, 1967.

TMA makes most of its own cabinets and assembles all of its tv, phonograph and radio sets. Also 85 per cent of its cabinets used are made by its subsidiary, Master Cabinets Inc., with a plant in Dowagiac, Mich. The subsidiary also sells some quantities to outside customers. On the other items needed for its product—the parts used for the production of the tv set itself—the company is heavily dependent on such suppliers

distinctive marketing system. It markets through three types of retail outlets. An estimated 62 per cent of the company's sales last year were made through 45 independent dealers selling the "Muntz" line exclusively. Each of these independent key dealers is in a different city and each one handles his own advertising, promotion and financing and no dealer represented more than 7 per cent of the company's total volume.

Next are approximately 1250 general dealers who account for 27 per cent of the company's volume. These outlets do not handle Muntz products exclusively. They are not located in areas serviced by a key dealer and not one of the general dealers accounted for over 2 per cent of the company's volume.

Private Label Sets. Recently TMA has gone into the production of private label sets for retailers. The most important customer the company has for private label merchandise is Montgomery Ward. In the first six months of 1967, for example, TMA sold \$2.6 million worth of private label sets to the mail order company and that volume represented more than 30 per cent of its total sales for the period.

TMA received seven contracts

Five-year Summary of Tv Mfrs. of Amer. (Muntz-Tv)

	1962	1963	1964	1965	1966
Sales (millions)	\$11.3	\$11.7	\$11.7	\$11.4	\$17
Net Earnings	\$1 million	\$632,000	\$251,000	\$322,939	\$728,995
EPS Share	71¢	43¢	17¢	22¢	50¢

equal to 20 cents per share. That was a decline from the comparable six-month period of the previous year but it was still an impressive

as RCA, National Video, Standard Kollsman and others.

The distribution organization which TMA has built up is a rather

from Wards calling for the purchase of \$7.7 million worth of color and black and white sets. And by March 31, 1967, TMA had unfilled purchase contracts from Wards totaling about \$3.8 million.

The extent to which the private label business—particularly to Wards—will cut in or be competitive with either TMA's key dealers or general dealers is something which the management seems unwilling to talk about. But it clearly intends to promote both approaches as much as possible. The private brand business is obviously a strong one and of growing importance to the management.

The tv business is bound to get

more competitive and this is a strong plank in any small company's future. There were approximately 140 tv set makers in the field when the company started. Today there are 19 and chances are there will be even fewer by 1970.

In demonstrating that although it is small it does not neglect research, management pointed out in the prospectus covering its bond offering that it spent \$174,000 on R&D last year. It has no patents but has the usual license agreements with RCA and Hazeltine. It pays a royalty of \$1.73 on each color set which it produces.

TMA and its subsidiary employs an average of 545 employees, most

of them in the main plant at Whiting, Ill. and, 130 in the Michigan plant. Employees in both plants unionized but are now covered contracts which do not expire until 1970.

The TMA debentures contain right to convert into common at a price of \$7 per share although that price is subject to adjustment to offset dilution if the company issues any other stock for purposes other than conversion—such as a merger. The debenture issue contains a series of restrictions governing merger, dividend declarations and other moves which could in any possible way weaken the position of the debenture holder.

One notable one is that the company is required at all times to maintain consolidated net working capital of not less than \$2½ million. It's also interesting to note that the company does not have large liabilities in the form of past service charges for pension plans, its net obligation is moderate and there were no management or service contract fees from 1964 to 1966.

What do the experts read?

The best informed professionals on Wall Street and in the financial community read *The Magazine of Wall Street*. Why? Because *The Magazine of Wall Street* gives them facts and figures, important analyses and forecasts—information on which important decisions are made. For example, the current issue contains reports on: ■ **THE CHEMICAL INDUSTRY** including *DuPont, Union Carbide, Allied Chemical, Monsanto*; ■ **DRUGS** covering *Merck, American Home Products, Bristol Myers, Johnson & Johnson, Pfizer, Sterling Drug*; ■ **REVOLUTIONARY MICROELECTRONICS** covering *Texas Instruments, Fairchild Camera, Motorola, IBM, RCA*, PLUS special in-depth profiles of *Norton, Abrasives, Babcock & Wilcox*.

EVERY ISSUE analyzes companies, industries, market trends.



EVERY ISSUE contains our famous charts including "Measuring Market Support" which signalled the 1966 decline and the 1967 upsurge. **EVERY ISSUE** contains trend features such as The Business Trend Forecaster, Report on Speculative Stocks, Inquiring Investor.

EVERY ISSUE is packed with useful information.

The Magazine of Wall Street

120 Wall Street, New York, N. Y. 10005

I enclose \$5.00 for 6 issue Trial Subscription

Name

Address

City State Zip

Special offer open only to new subscribers.

T 4



Tiger's Father To Retire—Robert M. Gray, advertising and sales promotion manager of the Humble & Refining Co., will retire May 8. He directed development of Humble's "Tiger in Your Tank" advertising campaign. Gray was an account executive with BBDO from 1930 to 1934 when he joined the advertising department of Esso Standard Oil, now part of Humble Oil.

May 1967

Television Age Netw

NBC	PM
	6:00
	6:15
	6:30
The Scherer-MacNeil Report	6:45
	7:00
	7:15
	7:30
Flipper	7:45
	8:00
Please Don't Eat the Daisies	8:15
	8:30
Get Smart!	8:45
	9:00
	9:15
	9:30
	9:45
Saturday Night at the Movies	10:00
	10:15
	10:30
	10:45
Night Show	11:00

AM	SUNDAY ABC	CBS	NBC
9:00			
9:15			
9:30			
9:45	Beany & Cecil	Sunrise Semester	
10:00			
10:15	Linus The Lionhearted	Lamp Unto My Feet	
10:30			
10:45	Peter Potamus	Look Up & Live	
11:00			
11:15	Bullwinkle	Camera Three	
11:30			
11:45	Discovery '67		
12:00			
12:15			
12:30			
12:45		Face The Nation	
1:00			
1:15	Directions '67		Me Th Pre

and NBC F 8 participating
 Night Show NBC M-F 11:20
 participating
 The South CBS M 10 G-F
 Night at the Movies NBC
 participating
 First Century CBS Sun 6
 in 4-bide
 NBC W 7:30 part.
 to the Bottom of the Sea
 Su 7 participating
 Wonderful World of
 Sun 7:30 RCA, Kodak,
 Night at the Movies ABC
 pa.
 Why Le? CBS Sun 10:30
 participating
 The Mad West CBS F 7:30
 participating

ABC's Wide World of Sports ABC
 ABC Sat 5 J. B. Williams, Bris-
 tol-Myers, participating
 Amateur Hour CBS Sun 5:30
 J. B. Williams
 American Bandstand '67 ABC Sat
 1:30 Heinz, Carter, Vick, part.
 Andy of Mayberry CBS M-F 11
 participating
 Another World NBC M-F 3 part.
 As The World Turns CBS M-F 1:30
 P&G, participating
 Atom Ant NBC Sat 9:30 participating
 The Beagles CBS Sat 12:30 part.
 Beany & Cecil ABC Sun 9:30
 Multiple Products, Gen Foods,
 participating
 The Beatles ABC Sat 10:30 Deluxe,
 Nabisco, Alberto-Culver part.
 Beverly Hillbillies CBS M-F 10:30
 participating
 The Bugs Bunny Show ABC Sat 12
 Deluxe, participating

Bullw
 Came
 Cand
 Capt:
 CBS
 Child
 Conc
 Cool
 Dark
 Datel
 The
 Days
 Dick
 Direc
 Disc
 The

spot
 re-
 "as
 ages
 elect
 tele-
 hand
 ring
 ad-
 line
 icat-
 pre-
 rive
 tient
 ran-
 spot
 ver-
 the
 Real s
 U.S. BR
 Raymonc
 Westingh
 EXECUTI
 President
 KSD-TV,th,
 Storer Bronis,
 Stations
 Corinthia,
 General ring
 hon. mentact.
 52)

from Wards calling for the purchase of \$7.7 million worth of color and black and white sets. And by March 31, 1967, TMA had unfilled purchase contracts from Wards totaling about \$3.8 million.

The extent to which the private label business—particularly to Wards—will cut in or be competitive with either TMA's key dealers or general dealers is something which the management seems unwilling to talk about. But it clearly intends to promote both approaches as much as possible. The private brand business is obviously a strong one and of growing importance to the management.

The tv business is bound to get

more competitive and this is a strong plank in any small company's future. There were approximately 140 tv set makers in the field when the company started. Today there are 19 and chances are there will be even fewer by 1970.

In demonstrating that although it is small it does not neglect research, management pointed out in the prospectus covering its bond offering that it spent \$174,000 on R&D last year. It has no patents but has the usual license agreements with RCA and Hazeltine. It pays a royalty of \$1.73 on each color set which it produces.

TMA and its subsidiary employs an average of 545 employees, most

of them in the main plant at Wheeling, Ill. and, 130 in the Michigan plant. Employees in both plants are unionized but are now covered by contracts which do not expire until 1970.

The TMA debentures contain a right to convert into common at a price of \$7 per share although this price is subject to adjustment to offset dilution if the company issues any other stock for purposes other than conversion—such as a merger. The debenture issue contains a series of restrictions governing mergers, dividend declarations and other moves which could in any possible way weaken the position of the debenture holder.

One notable one is that the company is required at all times to maintain consolidated net working capital of not less than \$2½ million. It's also interesting to note that the company does not have large liabilities in the form of past service charges for pension plans, its lease obligation is moderate and there were no management or service contract fees from 1964 to 1966.

What do the experts read?

The best informed professionals on Wall Street and in the financial community read *The Magazine of Wall Street*. Why? Because *The Magazine of Wall Street* gives them facts and figures, important analyses and forecasts—information on which important decisions are made. For example, the current issue contains reports on: ■ **THE CHEMICAL INDUSTRY** including DuPont, Union Carbide, Allied Chemical, Monsanto; ■ **DRUGS** covering Merck, American Home Products, Bristol Myers, Johnson & Johnson, Pfizer, Sterling Drug; ■ **REVOLUTIONARY MICROELECTRONICS** covering Texas Instruments, Fairchild Camera, Motorola, IBM, RCA, **PLUS** special in-depth profiles of Norton, Abrasives, Babcock & Wilcox.

EVERY ISSUE analyzes companies, industries, market trends.



EVERY ISSUE contains our famous charts including "Measuring Market Support" which signalled the 1966 decline and the 1967 upsurge. **EVERY ISSUE** contains trend features such as The Business Trend Forecaster, Report on Speculative Stocks, Inquiring Investor.

EVERY ISSUE is packed with useful information.

The Magazine of Wall Street

120 Wall Street, New York, N. Y. 10005

I enclose \$5.00 for 6 issue Trial Subscription

Name.....

Address.....

City..... State..... Zip.....

Special offer open only to new subscribers.

T 4



Tiger's Father To Retire—Robert M. Gray, advertising and sales promotion manager of the Humble Oil & Refining Co., will retire May 1. He directed development of Humble's "Tiger in Your Tank" advertising campaign. Gray was an executive with BBDO from 1930 to 1934 when he joined the advertising department of Esso Standard Oil Co., now part of Humble Oil.

from Wards calling of \$7.7 million worth of black and white sets. On 31, 1967, TMA had 10 contracts from Wards worth \$3.8 million.

Work Program Chart—Daytime

The extent to which private label businesses—Wards—will cut in line with either TM or general dealers which the manager is willing to talk about, he intends to promote as much as possible. One brand of growing importance is the management.

The tv business

Wh
expe

The best information on in the financial world read The Wall Street Magazine gives their important forecasts - which impact are made the current reports of

CAL IND
DuPont, L
Allied Cl

■ DRUGS

American
Bristol M
Johnson
Drug;
MICROE
covering
Fairchild
IBM, RC
in-depth
Abrasive

EVERY
panie
trends

I enclose
Name
Address
City

TIME	MONDAY-FRIDAY			SATURDAY			PM	SUNDAY	
	ABC	CBS	NBC	ABC	CBS	NBC		ABC	CBS
1:30					Mighty Mouse Playhouse	Super 6		Issues And Answers	
1:45		Captain Kangaroo							
2:00				Porky Pig	Underdog	Atom Ant			
2:15									
2:30									
2:45		Candid Camera	Snap Judgment News—10:25	King Kong	Frankenstein Jr. & The Impossibles	The Flintstones		Golf Package (various times)	CBS Soccer (Various times)
3:00	Dateline: Hollywood								
3:15	Children's Doctor 10:55	Beverly Hills 90210	Concentration	The Beatles	Space Ghost	Space Kidettes			
3:30									
3:45	Supermarket Sweep	Andy of Mayberry	Pat Boone	The New Casper Cartoon Show	New Adventures Of Superman	Secret Squirrel			
4:00									
4:15	One In A Million	The Dick Van Dyke Show	Hollywood Squares	Milton The Monster	The Lone Ranger	The Jetsons			
4:30									
4:45	Everybody's Talking	Love Of Life News—12:25	Jeopardy	The Bugs Bunny Show	Road Runner	Cool McCool			
5:00									
5:15	The Donna Reed Show	Search For Tomorrow	Eye Guess News—12:55	Magilla Gorilla	The Beagles			I Love Lucy	
5:30									
5:45	The Fugitive	Sunrise Semester		Hoppity Hooper	Tom & Jerry			Amateur Hour	

inkle ABC Sun 11 Deluxe, Gen. Foods, participating
ra Three CBS Sun 11 part.
id Camera CBS M-F 10 part.
ain Kangaroo CBS M-F 9 part.
Soccer CBS Sun part.
ren's Doctor ABC M-F 10:55 part.
entration NBC M-F 10:30 part.
McCool NBC Sat 12 part.
Shadows ABC M-F 3:30 part.
ine: Hollywood ABC M-F 10:30 part.
Dating Game ABC M-F 4 part.
of Our Lives NBC M-F 2 participating
Van Dyke Show CBS M-F 11:30 participating
tions '67 ABC Sun 1 part.
very '67 ABC Sun 11:30
Multiple Products, Gen. Foods, participating
Doctors NBC M-F 2:30 participating

The Donna Reed Show ABC M-F 12:30
Lever, Carter, J&J, Hartz, Brack, participating
Dream Girl of '67 ABC M-F 2:30 part.
The Edge of Night CBS M-F 3:30 participating
Everybody's Talking ABC M-F 12 part.
Eye Guess NBC M-F 12:30 part.
Face The Nation CBS Sun 12:30
The Flintstones NBC Sat 10 part.
Frankenstein, Jr. & The Impossible CBS Sat 10 participating
GE College Bowl NBC Sun 5:30 part.
General Hospital ABC M-F 3 part.
The Fugitive ABC M-F 1 part.
Golf Package ABC Sun & Sat various times, part.
Golf with Sam Snead ABC Sat 4:30 part.
The Guiding Light CBS M-F 12:45 P&G
Hollywood Squares NBC M-F 11:30 participating
Hoppity Hooper ABC Sat 1 part.

House Party CBS M-F 2:30 part.
I Love Lucy CBS Sun 5 part.
Issues and Answers ABC Sun 11:30 participating
Jeopardy NBC M-F 12 part.
The Jetsons NBC Sat 11:30
King Kong ABC Sat 10 part.
Lamp Unto My Feet CBS Sun 11:30
Late Afternoon News CBS M-F 11:30
Lets Make a Deal NBC M-F 11:30
Linus the Lionhearted Show CBS Sun 10 Gen. Foods, participating
The Lone Ranger CBS Sat 11:30
Look Up and Live CBS Sun 11:30
Love of Life CBS M-F 12 part.
Magilla Gorilla ABC Sat 12:30 Calif. Packing, participating
Major League Baseball NBC Sun 11:30 part.
The Match Game NBC M-F 4:30
Meet The Press NBC Sun 11:30
Mighty Mouse Playhouse CBS Sun 11:30 Gen. Foods, Deluxe, A Products, participating

NBC	MONDAY-FRIDAY			SATURDAY		
	ABC	CBS	NBC	ABC	CBS	NBC
NBC Religious Series	Fugitive	As The World Turns	Let's Make A Deal News—1:55	American Bandstand '67	CBS Saturday News	
	The Newlywed Game	Password	Days of Our Lives			Sandy Koufax
	Dream Girl of '67 News—2:55	House Party	The Doctors	Golf Package (various times)	Major League Baseball	
	General Hospital	To Tell The Truth News—3:25	Another World			
	Dark Shadows	The Edge Of Night	You Don't Say			
	The Dating Game	The Secret Storm	The Match Game News—4:25	Golf with Sam Snead	Vietnam Weekly Review	
		Late Afternoon News 5-5:10		ABC's Wide World Of Sports		
GE College Bowl	Peter Jennings With The News					

Milton The Monster ABC Sat 11:30
Remco Multiple Products, part.
NBC Religious Series NBC Sun 1:30
New Casper Cartoon Show ABC Sat 11
Multiple Products, participating
The Newlywed Game ABC M-F 2
participating
News ABC M-F 2:55, 4:25
News CBS M-F 12:25, 3:25 part.
News NBC M-F 10:25, 12:55, 1:55,
4:25 participating
Pat Boone NBC M-F 11 part.
Password CBS M-F 2 participating
Peter Jennings with the News ABC
M-F 5:30 part.
Peter Potamus ABC Sun 10:30
Gen. Foods, participating
Porky Pig ABC Sat 9:30 Gen Mills,
Multiple Products, participating
The Road Runner CBS Sat 12 part.
Sandy Koufax NBC Sat 2 part.
Search For Tomorrow CBS M-F 12:30
P&G,

Secret Squirrel NBC Sat 11 part.
The Secret Storm CBS M-F 4 part.
Snap Judgment NBC M-F 10 part.
Space Ghost CBS Sat 10:30 part.
Space Kidettes NBC Sat 10:30 part.
Sunrise Semester CBS M-F 1, Sun
9:30 part.
Super 6 NBC Sat 9 participating
Superman CBS Sat 11 participating
Supermarket Sweep ABC M-F 11
To Tell The Truth CBS M-F 3 part.
participating
Tom and Jerry CBS Sat 1
Mattel, Quaker Oats, part.
Underdog CBS Sat 9:30 participating
Vietnam Weekly Review
NBC Sat 4:30
You Don't Say NBC M-F 3:30 part.

spot
re-
"as
ages
elect
tele-
and
ring
ad-

line
icat-
pre-
rive
tient
ran-

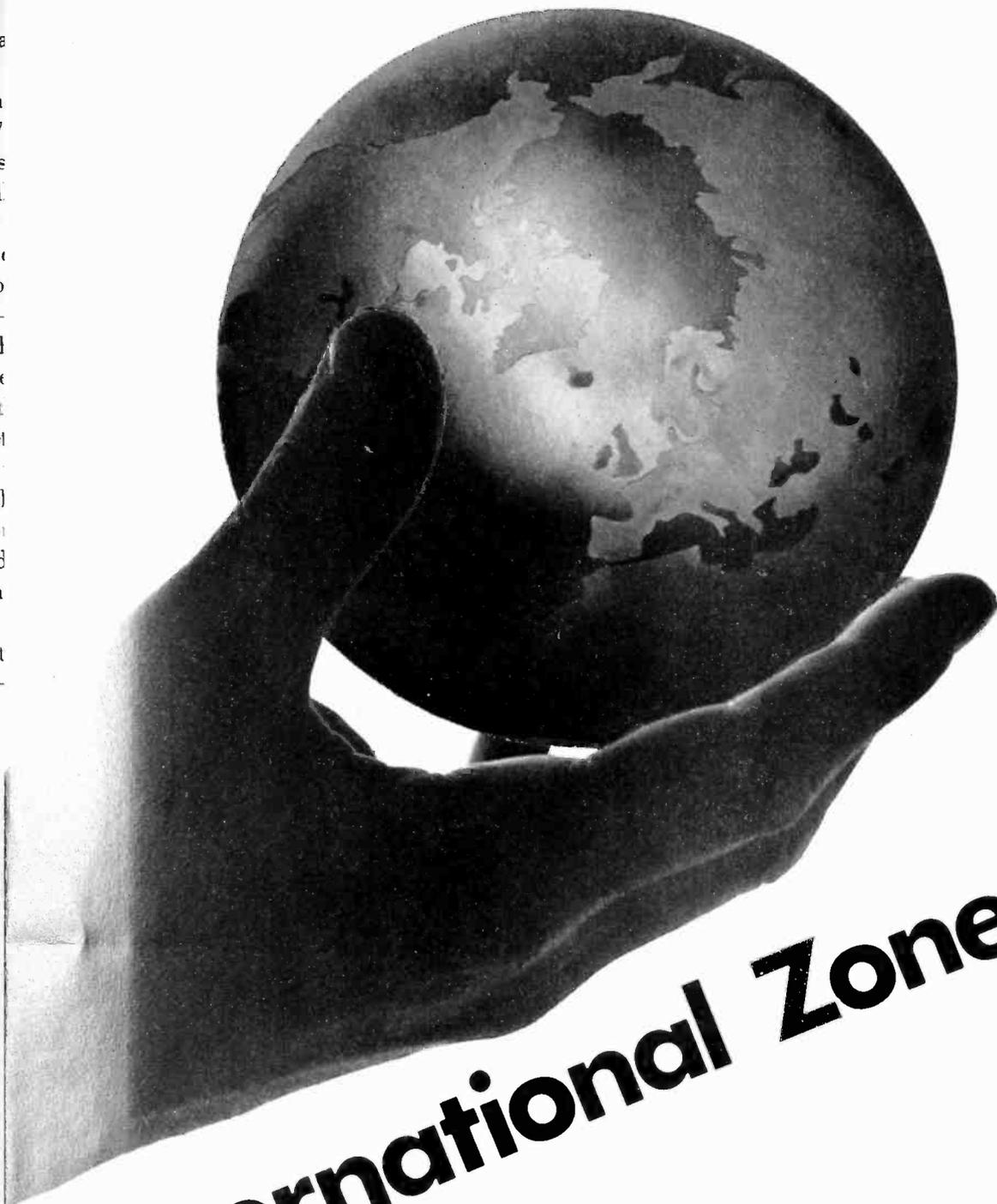
Real s

U.S. BR
Raymond
Westing
EXECUTIVE
President
KSD-TV, th,
Storer Bros.,
Stations
Corinthia,
General ring
hon. mentact.
52)

from Wa
of \$7.7
black an
31, 1967
contracts
\$3.8 mil

The
vate lab
Wards—
tive with
or gene
which t
willing t
intends
as much
brand b
one and
the man

The t



International Zone

New series of TV specials

stories of real people around the world filmed on the spot by United Nations Television team

BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS Thomas B. Shull, Chairman J. B. Welpott, Executive V.P., NBC, Vice-Chairman William Kaland, National Program Manager, House Broadcasting, Chairman, Program Committee.

VIEWING COMMITTEE: Roger W. Clip, V.P., Radio & TV Division, Triangle Publications John T. Murphy, Avco Broadcasting F. S. Gilbert, Genl. Manager, Time-Life Broadcasters Harold Grams, Manager, St. Louis Post Dispatch Jack Harris, V.P., KPRC-TV, Houston Post Stanton P. Kettler, President, Broadcasting C. Howard Lane, V.P., KOIN-TV, Portland, Ore. Clair McCullough, President, Steinman Donald McGannon, President, Westinghouse Broadcasting C. Wrede Petersmeyer, President, n Broadcasting Corporation A. Louis Read, V.P., WDSU-TV, New Orleans James Schiavone, Manager, WWJ-TV, Detroit News J. S. Sinclair, President, WJAR-TV, Providence, R.I. P. A. Sugg, nber Ben West, V.P., KOCO-TV, Oklahoma City, Okla. Frederick A. Kugel, Founder.

TV stations can secure the "International Zone" series, retain prints for repeat showings and apply for official correspondent accreditation at UN headquarters on inquiry to:

Mr. Tom Shull, Chairman
U.S. Broadcasters' Committee
for the United Nations
230 Park Avenue, New York, N.Y. 10017
or

Mr. Michael Hayward, Chief UN Television
Room 837, United Nations, New York

TELEVISION AGE **SPOT** REPORT

**a review of
current activity
in national
spot tv**

A more affluent, better educated population, growing more selective in its choice of leisure time activities will present "serious challenges to the tv medium's dominance of the nation's leisure time."

This is according to Martin L. Nierman, president of Edward Petry Co. Inc., New York, in an address before the Annual Convention of the American Women in Radio and Television in Atlanta Saturday. He made some interesting predictions about the future of the tv industry and the role to be played by the electronic sales rep.

"Stations will be appealing to the more varied interests of a more sophisticated audience," Nierman said. "In an era of individualized viewing, in multi-set homes, each station's programming will become more personalized."

He called for "style, showmanship, and bold innovation" in station programming and predicted that stations will have to probe the diverse motivations and needs of many audiences within the mass, and build toward a greater viewer involvement.

The influence of the rep, he said, has always been vital in the area of station programming, and he added; look for an even deeper and

more comprehensive representative involvement in the years to come."

More sets, more viewers, more stations, and more sources of programming (including UHF penetration at saturation level and CATV to reach a significant portion of the market), were among other developments Nierman foresaw for the late 70s.

"Physically," he noted, "the outlook is for non-stop expansion. Multi-set homes will be the rule, and there will be 10 million more of them. Color will have achieved full maturity and 3-D will be waiting in the wings. Home videotape will be

making swift strides."

A search for new sources of spot revenue, he added, will bring a return to program sponsorships "as more advertisers seek the advantages of intensive cultivation of a select viewership." And international telecasting, to meet the growing demand for fresh programming, will bring new business from international advertisers overseas.

Particularly interesting, in line with the growth of more sophisticated research techniques, was his prediction that "the day may yet arrive when a viable effectiveness quotient will end the long and often tyrannical reign of the rating."

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



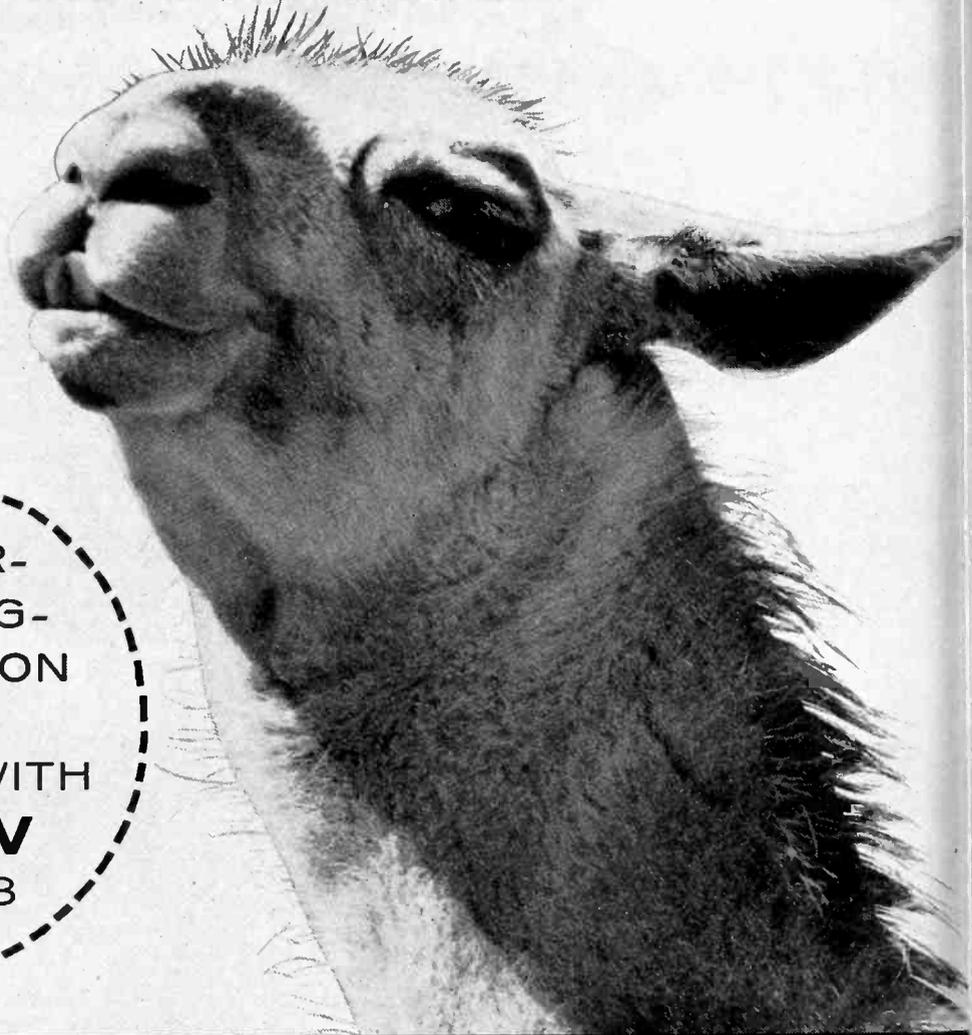
At Kenyon & Eckhardt, Inc., New York, Pat Burrell is a media supervisor on the Beecham Products, Inc. account.

**Alamo Industries, Inc., div.
Phillips Petroleum Co.**
(Leber Katz Paccione, N.Y.)

Commercials introducing MARVESS OLEFIN FIBER as used in FOUR SEASONS carpeting, are currently in Miami, Houston, and Dallas/Ft. Worth, and will enter Washington, D.C., St. Louis, Pittsburgh, Cleveland, Chicago, Philadelphia, Detroit, and Boston during May and June. Bob Storch is the contact.

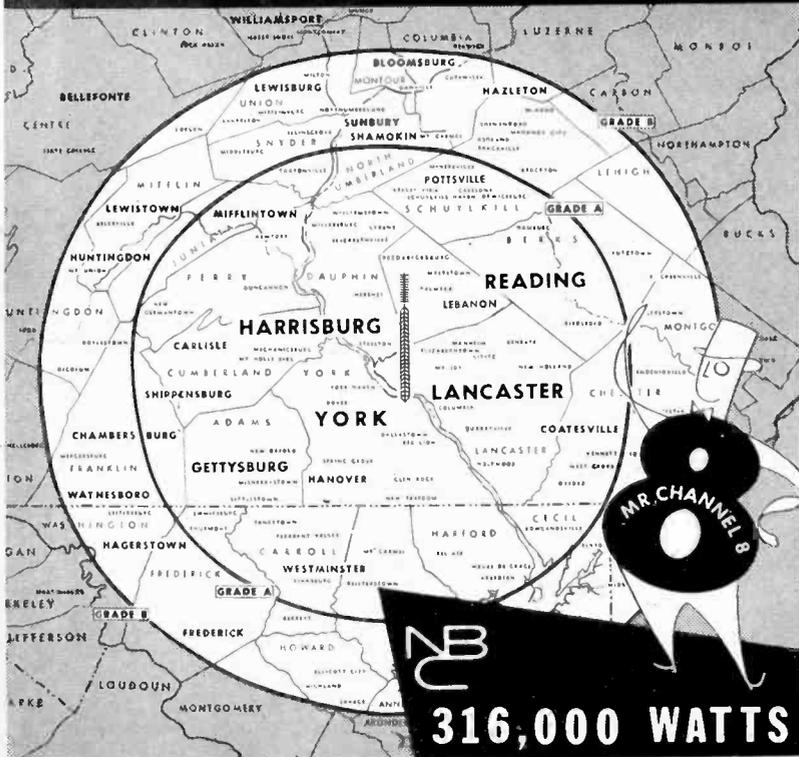
(Continued on page 52)

I'LL SAY IT JUST ONCE MORE . . .



LANCASTER-
HARRISBURG-
YORK-LEBANON
IS ONE
TV MARKET WITH
WGAL-TV
CHANNEL 8

MULTI-CITY TV MARKET



CHANNEL 8 reaches a great, thriving area, including these four major markets, as well as many other communities. And, it delivers the giant share of the viewers in its market.

Another priceless plus: 26%* color penetration for its all-color local telecasts and NBC programs.

*Based on Feb.-Mar. 1967 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

WGAL-TV
Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, President
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.
WTEV Providence, R.I./New Bedford-Fall River, Mass. • KVQA-TV Tucson, Ariz.

SOMEBODY IS OUT THERE

Effective March 29, newscasters and announcers on local network owned stations in major cities staged a walkout in a wage dispute with the networks. Eventually, other "live" talent walked out in sympathy with the original strike, subsequently affecting not only news broadcasts, but daytime programming as well.

This AFTRA strike lasted only a relatively short period, but a cursory look at the preliminary audience data received at the time of this writing indicates that the strike left its mark.

For the six daytime programs replaced by second-stringers during the strike, the average fall-off in homes delivered (when compared with the latter part of the week March 27) ranged from 11 per cent to 46 per cent. Sets-in-use in these time slots declined, overall, 20 per cent. All ratings for evening news broadcasts (in which station/network staff members were substituted for most leading newscasters) dropped off from two to 17 per cent in homes delivery.

The implication of this data should "shake up" both networks and agencies, which have come to place greater emphasis on "mass" and less on "audience" in the "mass audience" concept—the networks always concentrating on "how much dough can we make if we sell 'them' (the viewers) this way," and the agencies asking "what is the cost-per-thousand of those LOH's?" But especially "shaken" is the buyer, who believed, with great conviction, that "they" (viewers) would watch roll-in test patterns, if they were broadcast all day.

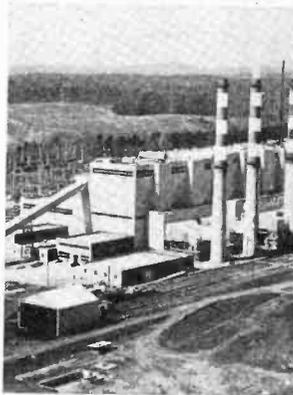
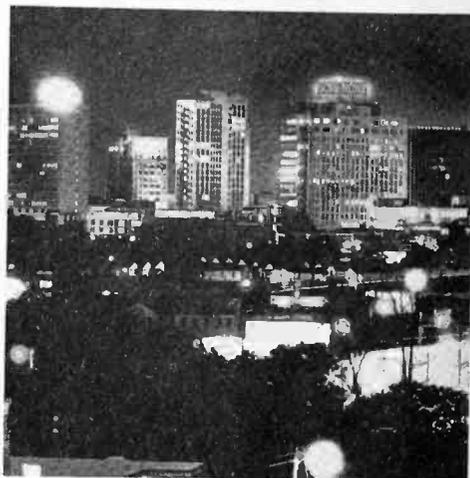
The aforementioned data implies that the tv audience (daytime and night, anyway) does *not* consist of a bunch of morons, who, *en masse*, watch an "idiot box" out of force of habit. Instead, it reinforces the fact that an audience consists of persons who individually possess loyalty to their particular entertainment preferences.

But when these preferences are grouped into audience data, the viewer's "individuality" is lost in an impersonal number, giving the appearance that his behavior is one of conformity, or "bandwagonism." Looking at a great deal of audience data (as this buyer has) tends to reinforce that attitude toward the viewing audience (a dangerous pre-conception at a time when we're trying to learn more about audience attitudes and behavior).

If the recent strike provided anything "worthwhile," it was this reminder: The television audience is loyal, but not blindly so. Its constituents are individuals who possess individual judgment. Remove from them the standards of entertainment to which they have been accustomed, and you risk up to a 46 per cent reduction in program audience. Tamper with their desires often enough, and expect a 20 per cent reduction in tuning—they'll shut you off completely. This sum of individual behavior is what television is really all about.

Incidentally, it was personally reassuring to see the networks—who have been, in my opinion, overly delicate in their "sacred cow" treatment of organized labor in their news and editorial approaches—finally hit with a strike. Perhaps now their editorial responsibility to the public in this area will be met "head on" with greater insight. But that's another subject which might be discussed at another time.

The action station in the action city!



Charlotte's

WSOC-TV



For any advertising campaign aimed South, Charlotte should be among the top three cities on your list. In many respects it warrants the top spot. 75-mile radius population largest in the Southeast. Center of the Southeast's heaviest industrial concentration; second largest distribution city in the Southeast. WSOC-TV's coverage area includes 3 million people with an EBI* of \$5.9 billion. Among families with children, the college educated, young marrieds, sports lovers, WSOC-TV does a big job for advertisers. Ask us or H-R for the facts. *Sales Management, June 10, 1966

NBC/ABC. Represented by H-R



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

American Home Products Corp.
(Cunningham & Walsh, Inc., N.Y.)

A 30-market push for GULDEN'S MUSTARD breaks at issue date. Day and fringe piggyback commercials are planned for a five-week buy. Also being considered are independent 30's, when the price is right. Armond Grez is the contact.

American Home Products Corp.
(Wm. Esty Co., Inc., N.Y.)

An 8-week drive for DRISTAN breaks July 1 in 15 or 16 major markets. Using 10's only, the push will last eight to 12 weeks. Charles Dropkin is the buyer.

Anheuser-Busch, Inc.
(D'Arcy Advertising Co., St. Louis)

This company is introducing a new table syrup, GRANT'S FARM SYRUP, in selected markets in southern California the midwest, and southwestern states. Fringe minute spots will probably run through the summer. J. Donald Ratchford is the contact.

Armstrong Cork Co.
(Pritchard, Wood, Inc., N.Y.)

May 22 is start time on commercials for ARMSTRONG RUBBER TIRES. The 60-market push will last approximately 10 weeks. Late fringe minutes to reach men are planned. Fred Corkle buys.

Bank of America, Nat'l and Savings Ass'n.
(D'Arcy Advertising Co., San Francisco)

May 14 is start time for this company's summer buying. A 17-week push in 15 markets will use fringe minutes and prime 20's. Buying are Howard Reem and Carrie Mansfield.

Bristol-Myers, Inc.
(Foote, Cone & Belding, Inc., N.Y.)

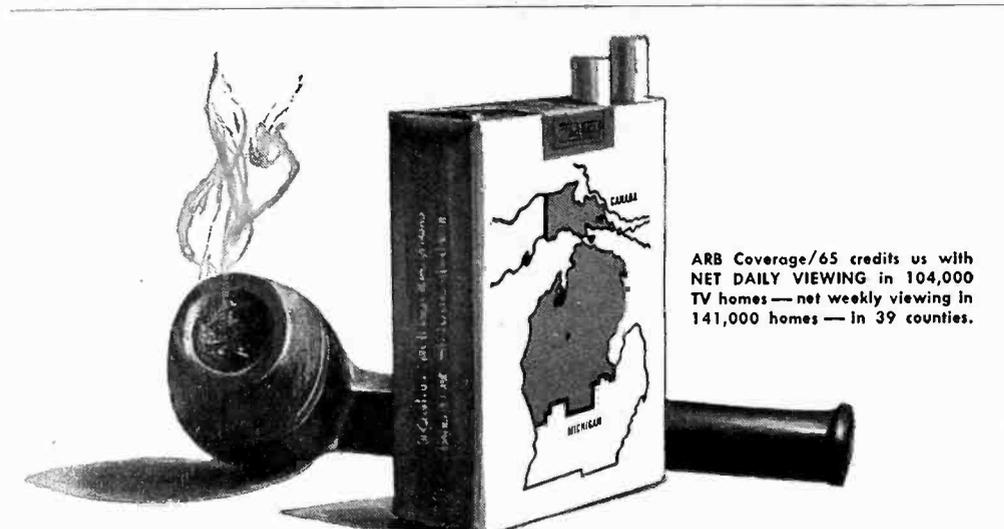
The Clairol division is introducing CLAIROL FIVE MINUTE COLOR piggybacks with HAIRDEW. The sell will last through the end of June in Rochester, Portland, and Columbus. Margaret Hoeskema buys.

Canada Dry Corp.
(Benton & Bowles, Inc., N.Y.)

Commercials for GINGER ALE will be 10 to 12 scattered markets through July 12, using fringe minutes. A second buy, for QUININE WATER and BLEND LEMON breaks June 6 for a six-week flight in about eight markets. This buy will use prime 20's and ID's. Bruce Fauser is the buyer.

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

A 14-week push for WONDER BREAD breaks May 27. The 80-market buy to reach women will use prime ID's exclusively. Buying are Dan Monahan and Margaret Meinrath.



ARB Coverage/65 credits us with NET DAILY VIEWING in 104,000 TV homes — net weekly viewing in 141,000 homes — in 39 counties.

**Our daily viewers spend
\$7,787,520* for
TOBACCO.**

**But you can't reach this market from
Detroit, Lansing or Grand Rapids.
WWTV/WWUP-TV is the ONLY way.**

EVEN though most if not all your business in Michigan comes from downstate wholesalers, almost 8,000,000 RETAIL dollars are spent on tobacco in Upstate Michigan — where your wholesalers aren't.

The only practical way to cover your potential RETAIL consumers in Upstate Michigan is to use WWTV/WWUP-TV. We give you 104,000 DAILY VIEWER homes (which view us almost exclusively). Your only other way to reach

them is to use 20 radio stations and/or 13 newspapers.

To give your Michigan wholesalers full-state advertising support, put a fair share of your TV dollars where outstate Michigan consumers buy their products. Ask Avery-Knodel for potential sales figures for your product in Upstate Michigan.

*Statistics on consumer expenditures used by permission of National Industrial Conference Board, whose study "Expenditure Patterns of the American Family," sponsored by Life Magazine, was based on U.S. Dept. of Labor Survey.

The Feltzer Stations

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

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / **SAULT STE. MARIE**

CHANNEL 9 / CHANNEL 10
ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

Who cares about you in Des Moines?

WHO-TV
...that's who

Choose WHO-TV . . . and Central Iowa will care, too.

13
DES MOINES, IOWA

The attraction of media buying was too strong to resist. After one and a half years as advertising manager for the Lanvin-Charles of the Ritz Co., Mary Burack was back in media, buying on the Chemway Corp. account for Delehanty, Kurnit & Co., New York.

There's much more excitement in media buying," the newly appointed senior media supervisor said. "Working in a small agency, you have to become involved in marketing research and media planning as well as buying. We get in at the start of the ad campaign. Media personnel are included in all client meetings, even when discussing the marketing concept."

You find out the workings of the whole industry you're buying for," she added, "as well as the broad spectrum of activity in the business community in general."

The media supervisor, who studied business and advertising at Hunter College and New York University, spent eight years as a buyer with the Rockmore Advertising Agency, a runner of Clinton E. Frank, Inc. She has been with DK&G for the



past two years and now supervises a staff handling all divisions of the Chemway Corp.

Since much of her responsibility involves working with radio and tv, Miss Burack is interested in the advantages of buying prime time 30-second tv adjacencies for her client's commercials.

"We've been thinking about it because we cannot really use piggybacks efficiently," she said. "In prime time, a 20 sometimes just isn't enough. If you're a small advertiser and don't have 90 divisions to work with, piggybacks are not often feasible. So the flexibility of being able to

use independent 30's becomes very important."

What price is she willing to pay for these 30's? "Whatever the rate at any particular station happens to be, so long as the station and the time slot efficiently meet our advertising objectives."

On another subject, she noted that essentially media buying hasn't changed much over the years. "It still involves considering the product, its competitive position in the market, the target audience, distribution, and pricing. And I always try to see new commercials before planning the buys," she added.

"But where changes have occurred, they lie mostly in the area of aids used in making buying decisions. I'm thinking mainly of such items as cost calculators, demographic and other computer data, and research. There's a lot more background research available today, making the entire media function a more sophisticated operation."

At home in the Bronx, Miss Burack relaxes at the sewing machine, where, she boasts, she makes all her own clothes. Traveling is also high on her list of interests, she said, making plans to visit Spain and Portugal.

Doux Topper Corp.
(Lincer-Fitzgerald-Sample, Inc., N.Y.)

May 13 is start time on a six-week push for DHNNY ASTRO, a relatively new toy product. Kids are the target of the day minutes in a new test drive in about four markets. Dennis Kelly buys.

EXAX, Inc.
(Gay Advertising, Inc., N.Y.)
Commercials break at issue date for EXAX. The seven-week push will use prime minutes in around 25 markets. Bill Bullen is the contact.

General Foods Corp.
(Benton & Bowles, Inc., N.Y.)

Commercials for INSTANT MAXWELL HOUSE COFFEE are currently in around 52 markets for a six-week flight. Additional flights, varying from two to seven weeks, begin May 29. Day minutes and prime 30's are being used. Jason Roth and Mike Holcomb buy. A heavy-up buy for Post cereals in about 10 markets begins May 15. Minutes and piggybacks are planned through next March. Bill Irwin is the contact.

Hills Bros. Coffee, Inc.
(Foote, Cone & Belding, Inc., San Francisco)

Third quarter activity for HILLS BROTHERS GROUND COFFEE breaks June 5. The nine-week push will use prime 20's in from 80 to 100 markets. Dianne Sommerfield is the buyer.

Lever Brothers Co.
(BBDO, Inc., N.Y.)

Minutes and piggybacks will carry the message on SWAN LIQUID starting May 14. The seven-week push, supplemented by a four-week flight June 4 and a three-week buy June 11, will take the product into a total of 90 markets. Sue Baron is the contact.

General Foods Corp.
(Doyle Dane Bernbach, Inc., N.Y.)

A five-week push for DREAM WHIP will be in 112 markets through the end of May. Fringe minutes and piggybacks are being used. Larry Rubenstein is the contact.

Foremost Dairies, Inc.
(Dancer-Fitzgerald-Sample, Inc., San Francisco)

A various-product push breaks May 22 in around 25 major markets. Fringe minutes and prime 20's will run 13 weeks. Sue Brown buys.

WJTV..Sells Metropolitan Mississippi



← Jackson

Area Buying Power
\$1,800,000,000

WJTV..Sells Metropolitan Mississippi



← Jackson

Area Buying Power
\$1,800,000,000



COUNT ON KOV FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

You really stimulate sales in the Stockton-Sacramento market when you put your message on television station KOVR. People in this booming \$2-1/3 billion market* watch KOVR for in-depth, exclusive farm and local news programming, and for high-rated ABC shows. This is the combination that gets your commercials seen . . . in one of America's fastest growing markets.

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



McCLATCHY BROADCASTING

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

Corn Products Co.

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

This company's Best Foods division plans a buy for BOSCO to break May 15. The summer push will use fringe minutes to reach kids in a four-week flight. A six to seven week push is planned to reach adults. Piggybacks will be used where possible. Charles Richmond does the buying.

The Cudahy Packing Co.

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

An 11-week push for HOLIDAY HAM is currently in 25 major markets. Fringe minutes and piggybacks with other Cudahy products will be used. Activity will last through the first week in July. Buying is Les Davidson.

General Foods Corp.

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

Third quarter activity for KOOL-AID will be in upwards of 100 markets through September 3. Fringe minutes to reach kids will be supplemented by some week-end spots. Sheldon Jones is the contact. A renewal buy on YUBAN coffee in 110 markets will run nine weeks, until July 2. Late fringe minutes and prime 20's are being used. Buying is Mary Calale.

General Foods Corp.

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

A 40-market push for AWAKE begins May 15. The two week flight will use fringe minutes and piggybacks to reach women. The buy follows a four-week flight in the same markets, which began May 1. Barbara Barnes is the contact.

Hartz Mountain Products Corp.

(Gumbinner-North, Co., Inc., N.Y.)

Commercials for this company's pet care products break June 5 in 33 major markets. Day and fringe minutes to reach women are planned in a five-week push. Gail Gilcrest buys.

H.J. Heinz Co.

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

Commercials for various Heinz products are in about 25 markets at issue date. Fringe piggybacks and prime ID's are being used to reach women in a 12-week drive. Madeline Blound buys.

Manhattan Shirt Co.

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

Activity starts May 15 on a five-week flight for MANHATTAN SHIRTS. Fringe minutes and prime ID's will be used in 36 major markets. Buying is Nancy Clifford.

Mem Co.

(Young Smith & Dorian, N.Y.)

A pre-Father's Day push for this company's English Leather line breaks May 22 in the top 25 markets. Fringe minutes, prime 20's and ID's will be used for about four weeks. A second buy is scheduled for next September. Geri Flynn is the contact.

Lever Bros. Co.

(SSC&B, Inc., N.Y.)

May 14 is start time on a seven-week buy for LIPTON TEA. Fringe minutes and piggybacks will be in the top 50 markets. Hank Tom buys.

Miles Laboratories, Inc.

(Jack Tinker & Partners, N.Y.)

Piggybacks and minutes for BACTINE ANTISEPTIC LIQUID and CHOCK REGULAR begin May 15, in more than 20 markets. The fringe spots to reach kids will run 12 to 13 weeks. Buying are Bernice Gutman and Chuck Beiber.

National Airlines, Inc.

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

A six-week summer push is tentatively scheduled to start July 10. Fringe minutes will probably be used in 14 markets. Buying is Roberta Goebel.



Leon Drew, program director of KNXT, CBS-owned tv station in Los Angeles, has been promoted to general manager of KMOX-TV, the network's station in St. Louis. He is also named vice president of CBS Television Stations Division. Drew was formerly program director of the St. Louis station before his KN assignment in 1960. At KMOX, he succeeds Gene Wilkey, a CBS executive for 23 years. Wilkey will continue his association with CBS under special assignments from Merle Jones, president of CBS Television Stations Division.

**WJTV..Sells
Metropolitan
Mississippi**



Area Buying Power
\$1,800,000,000

National Biscuit Co.

(*m. Esty Co., Inc., N.Y.*)

This company is introducing PUPPETS, a plastic puppet-shaped cereal packages for all Nabisco cereals. Fringe minute commercials will carry the message through mid-June in 35 major markets. Buying are Frank King, Bron Lilac, and Ed Moir.

Pepsi-Cola Co.

(*note, Cone & Belding, Inc., N.Y.*)

An tentative five to six-week drive for FTO CORN CHIPS, to break at issue date, was being considered at presstime. Plans at that point called for the use of day and fringe minutes in no less than 10 markets. Peter Mann is the contact.

Pictet & Gamble Co.

(*Anton & Bowles, Inc., N.Y.*)

Summer activity for CREST breaks at issue date in around 70 major markets. The 12-week drive will use fringe minutes at prime 20's. Buying are George Cicio and John Frisoli. A heavy-up for CHARMIN toilet tissue is currently in 17 midwest, western, and southern markets. Late fringe minutes will run through the end of June. Steve Gut is the contact.



Ted Bonda, president of Airport Parking Company of Americanas has been elected board chairman of TT-Avis Inc. Avis and APCOA are both operating units of the International Telephone & Telegraph Co.

WJTV..Sells Metropolitan Mississippi



Area Buying Power \$1,800,000,000

Shell Chemical Co.

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

Introduction of NO PEST STRIP insecticide, which began in three markets March 13 is now being followed by a full-fledged advertising push in 125 major markets. Eight to 10-week drives in four and six-week flight sequences will break in staggered schedules May 15, May 29, and June 26. Activity ends around July 23. Fringe minutes will be the prime vehicle. Mary Maloney buys.

Sicks-Rainier, Inc.

(*Wells Rich Greene, Inc., N.Y.*)

Commercials for SPUR MALT LIQUOR break at issue date in two markets. The buy will last 13 weeks in San Francisco and 21 weeks in Los Angeles, using fringe minutes, and prime 20's and 1D's. Expansion to additional markets is expected next fall. Nick Langone buys.

Timberland Products Co.

(*Alden Advertising, Inc., N.Y.*)

Commercials for BRIX CHARCOAL will be in eight major markets starting May 25. The initial one-week flight will be followed by a second short flight from June 28 through July 4. Fringe minutes are planned. The contact is Jack Casper.

United Fruit Corp.

(*BBDO, Inc., N.Y.*)

A six-week buy for CHIQUITA BANANAS will use fringe minutes through June 5. This initial two-market test will be followed by a heavier tv schedule next fall. Dave Murphy buys.

Weinbrenner Shoe Corp.

(*The Marschalk Co., Inc., N.Y.*)

A two-week flight for MULLIGAN GOLF SHOES breaks at issue date in 24 markets. Fringe minutes will appear on golf/sports and news segments to reach men. Eugene McGuire is the buyer.



Francine Wexler was appointed an executive director at the McCann-Erickson Inc. Center for Advanced Practice, New York. She was formerly copy supervisor at Doyle Dane Bernbach, Inc.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Get the jump on your competition this year. Put your message on KMJ-TV. The first class programming on KMJ-TV delivers the right kind of audience for your sales message. In the nation's Number One agricultural income county, the station to remember is KMJ-TV.

Data Source: SRDS, January, 1967



McCLATCHY BROADCASTING

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

WJTV..Sells Metropolitan Mississippi



← Jackson

Area Buying Power
\$1,800,000,000

Revlon, Inc.

(Leber Katz Paccione, N.Y.)

A pre-Father's Day pilot buy for PUB COLOGNE and TOP BRASS breaks May 22. The four-market schedule brings the two products back to tv for the first time since last December. Bob Storch is the contact.

Schweppes-USA-Ltd.

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

Commercials for SCHWEPPE'S TONICS break at issue date in from 30 to 50 major markets. The three-week flight will use ID's exclusively. Doug Spellman is the contact.

Pet Milk Co.

(Gardner Advertising, Inc., St. Louis)

An 11-market test drive for COMPLIMENT MEAT SAUCE break May 18. The four-week flight will use fringe minutes and prime 20's to reach women. Rose Busalacki is the contact.

Procter & Gamble Co.

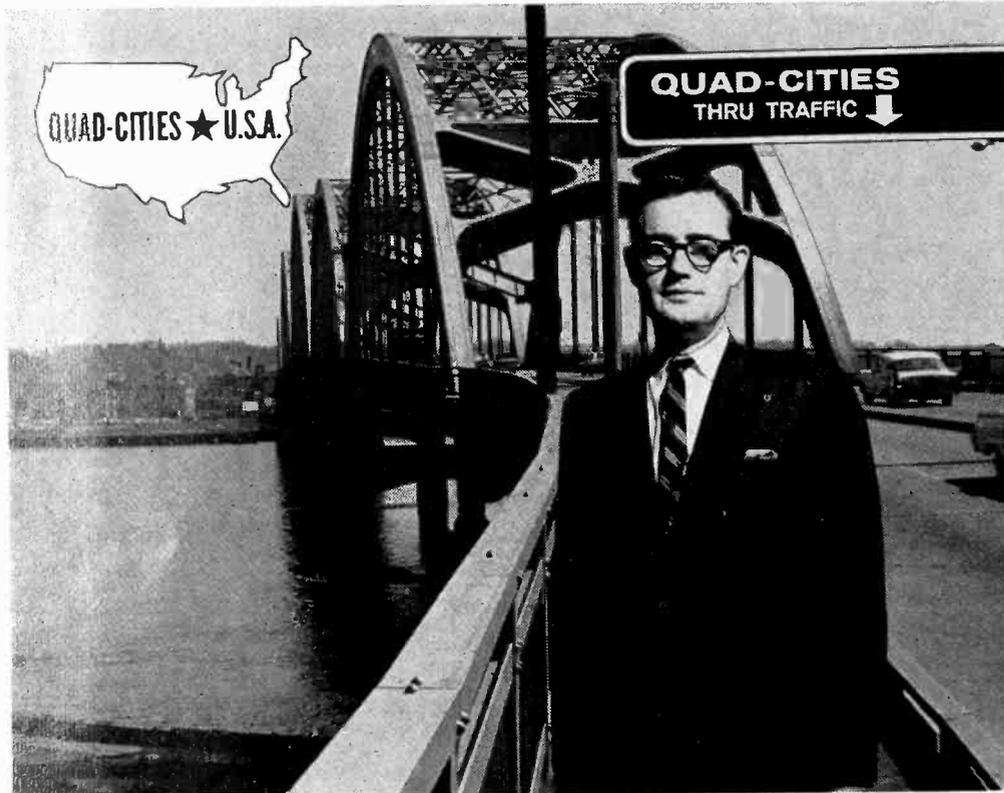
(Compton Advertising, Inc., N.Y.)

Fringe minutes and piggybacks carry the message on IVORY SOAP in 20 major markets. The schedule will probably run through the summer. Buying is Sue Young.

Procter & Gamble Co.

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

Summer activity for SAFEGUARD deodorant soap is now in 40 major markets. Fringe minutes and piggybacks will be used primarily. Bill Boyle does the buying.



"WOC-TV bridges the entire Q-C mini-megalopolis"

says Harold Heath, WOC-TV Sales Manager

Several bridges cross the Mississippi at the Quad-Cities*, knitting them as closely together as the boroughs of New York. More than 65% of the Q-C residents work in cities other than where they live, which means daily commuting back and forth across these bridges, much as in New York. Yet it doesn't take a complicated media mix to effectively cover this trading area of 1½ million people. WOC-TV bridges the entire market, the largest between Chicago and Omaha, Minneapolis-St. Paul and St. Louis.

Whether you plan a test market or a total market campaign, you'll get the highest possible coverage by letting WOC-TV deliver the Q-C market with your sales messages.

WOC-TV ... where the NEWS is
WOC-TV ... where the COLOR is
WOC-TV ... where the PERSONALITIES are



Serving the Quad-Cities
market from
Davenport, Iowa

*Davenport-Bettendorf, Iowa - Rock Island-Moline-East Moline, Illinois

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

Network Rate Increases

CBS-TV:

WTVY Dothan, Ala., from \$350 to \$375, effective October 15, 1967.

KAYS-TV Hays, Kan., from \$130 to \$150, effective October 15, 1967.

WJHL-TV Johnson City, Tenn., from \$475 to \$525, effective October 15, 1967.



Put the
middle
of the
mitten...

in the palm of your hand

WILX-TV

1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV
555 Stoddard Building
Lansing, Michigan 489

ing if not to a faretheewell just
wt the going market prices are,
a how much the traffic will bear.
his push for top price on spe-
cis, top price for the stellar per-
formers in the specials, some say,
m' be more of a factor, as specials
pliferate, in ultimate production
eds to networks, than could be any
packager's commission, whether 5 or
10er cent, or 21½ per cent.

ut getting a good price for a spe-
ci. for a client, or a oneshot pack-
ag may not automatically add to
thagent's profits. David Begelman,
coounder with Freddie Francis of
Cnative Management Associates, a
fagrowing talent agency, pointed
outhat the risk to the packager of
a ecial is far higher than any risk
ru by the packager of a series. He
say they save the networks money.

these days of the step-deal (net-
wo-financed pilots, from which the
network may pull out at any of sev-
eresteps from script to screening),
thenetwork invariably finances the
ers, now that the free-ball pilot
(finced by the producer with no
hel from any network) is a thing
of e past, and so from step-deal to
stepdeal, from step to step in a step-
dea increases in budget are covered.

It on a one-shot, the network
buy it at a pre-set price and if pro-
dution goes over the prescribed
bucet, down the drain goes any
pro: possibility for the packager.
In sense then, a packager's de-
fici incurred on an over-budget
speul, is a saving to the network.

Aother way packagers save the
networks money, according to Wally
Lorn, head of the tv department at
Wilm Morris, is by eliminating, in
mar cases, the need for a pilot.
How the talent agent saves pilot
mor, he added, is by presenting a
etching treatment, and putting
presigious people together in a pack-
age-and then clinching the deal
withmerely a handshake or a phone
call.

Ths may be true, in some cases.
Lower, one network, CBS-TV, cate-
gorically refuses to buy any series
ans pilot. And only seven of the
new all series were sold without

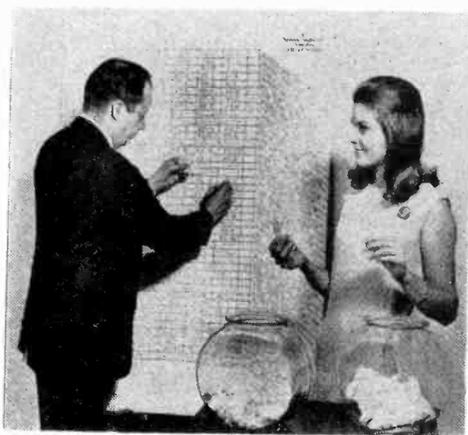
pilots. Piloted or flying blind some-
times, the packages have holes.

"We're happy when they bring in
a complete package," said NBC's
Mort Werner. "But often we have to
fill up gaping holes. Sometimes an
agent brings us a 'blue-sky' package
—a property, or a performer—and
then the network, if it takes it, has
to staff it."

Whether or not the agents are in-
deed pushing prices upward, their
influence on programming and on
programmers is a thorny question to
some network executives. Who, after
all, runs the show? The network or
the talent-agent packager?

At CBS, Sal Iannucci said agents
are more heavily engaged in "the
creative process" because independ-
ent producers represented by talent
agencies now have more shows on
network schedules and the major tv
production companies have less.

But although the talent agents' role
is more dominant today, network pro-
gram supervision is as important as
ever, the CBS executive declared. He
noted that talent agents do not
bear the same weight of responsi-
bility to the public as do the net-
works.



Who's On Third—At American
Iron & Steel Institute, Dolores
Mitchell draws names of soft drink
manufacturers and AISI staff man
John C. Clark records them on chart
to determine impartially when and
where participating soft drink brands
will be seen in full-minute commer-
cials used to promote canned soft
drinks sponsored by AISI Committee
of Tin Mill Products Producers.
Primetime campaign starts May 20,
runs 13 weeks on 190 ABC stations
with local cut-ins.

As for pushing up prices, Iannucci
qualified his earlier observation
about agents and rising costs by not-
ing that, on series if not on specials,
although the "up-front" prices may
seem higher, the ultimate cost of pro-
gram production is not greater as a
result; instead, he said, "it's the same
pie, only cut up differently."

There seems to be abundant evi-
dence that on series, at least, shows
bought from talent-agent packagers
may cost not a whit more than shows
turned out by the big production
companies, Screen Gems, Twentieth
Century Fox Tv, MGM-TV, et al. On
this one point, both the big talent
agencies and the big production
studios agree.

"Just as in any other business," a
major studio salesman said, "there's
always a cost-of-sale, and you get
this in the top-sheet (the sales com-
mission proviso) of a big studio bud-
get just as much and as well as you
get it in the form of a talent agent's
commission, whatever it might be."

Chances are that commission is
"5 per cent down; 5 per cent
deferred," and chances are equal that
the major studio's sales commission
is projected on the same basis. The
big studio and talent agency are
more than ever in the same boat,
now that the 5 per cent rule is
in force.

Whatever happened to the tradi-
tional "10 per cent off the top?"
One veteran agent said that the 10
per cent figure, once universally used
in talent agenting, was also widely
accepted as the figure for the off-
the-top back in the heyday of the
Music Corp. of America.

The end came after the court de-
cision ordering MCA to divorce its
talent agency from its production
activity (now Universal Pictures and
Universal Tv). When MCA was in
both ends of the business, it was in a
strong position and usually insisted
on 10 per cent off the top—not only
insisted on it but obtained it.

With MCA upholding the stand-
ard of 10 per cent off the top, other
agencies could also ask for the same
commission and sometimes get it.
But with the dissolution of MCA, no
single agency could enforce continua-

tion of the practice. With their increased leverage, the networks pressured for a switch to the "5 per cent down, 5 per cent deferred" deal.

However, when a series succeeds now, the two 5 per cents still amount to as much as 10 off the top would have, with the deferred commission coming off the profits as they accrue.

The way it appears today, as long as shows are produced for television, there'll always be a talent agent—and the way things are going, he'll always have a package to sell.

If the smaller, independent producers are going to continue to play an important role in providing networks with shows, the talent agent will remain a critical intermediary in the process.

As one agent put it, "It costs the big production companies hundreds of thousands of dollars a year for sales staff and the other costs that go along with selling. Smaller producers can't afford such overhead."

As a result, the talent agent becomes, in effect, the sales representa-

tion of the smaller producer no matter who puts the package together, the producer or the agent. In actual operation, however, the agent-producer relationship is far more complex.

On the surface, the nuts and bolts, the credits and debits, of packaging payoff may seem fairly simple. But in the day-to-day dickering, the figures get bounced off the walls, from coast to coast, as names are juggled, vehicles trotted out, box-office and Nielsen track records trumpeted or muted, performers' egos crushed, pumped up.

The Package Peddlers

Some claim that in the hurly-burly of pitching packages, the talent agents' clients get lost in the shuffle. "The agents are so eager to peddle a package that they'll stick their client in it even if it's no good for him as a vehicle," charged a defector from one giant talent agency. "With the sale of the package their number-one goal, the agents don't pay proper attention to the career management of their clients." Eventually, he predicted, the agents will lose clients because of this emphasis on packaging.

Vehemently, the talent agents deny this. "We spend plenty of time and effort in developing talent," said Wally Jordan, "by taking someone who's promising but unprofitable and feeding him until he makes it." Jordan compared such efforts to the research and development operation of any sizable corporation.

The William Morris Agency, with a client list of over 2,000, grossed more than \$10 million in 1966, making it the biggest of the talent agencies, followed closely by Ashley-Famous, reported to be grossing some \$8 million annually. General Artists Corp., which reported 1966 grosses of \$6,132,000 on which it earned \$423,000, makes the third of "The Big Three" talent agencies.

The bigger the agency, Wally Jordan said, "the more brains you have working for the client." Some of the smaller agencies say they can do more for each of their clients. But Jordan counters this claim by re-

marking that William Morris has fewer clients per agent (there are a couple of hundred agents in the company) than some of the smaller agencies.

Jordan added that the big operation has more highly developed knowledge of what's going on, like being written, and being discussed for production, through its "internal intelligence" network piping the word back and forth from the radio ("literary") department to the tv department to the tv department, not forgetting nightclubs, etc. Wally Jordan, who came to tv out of WM's college-booking department.

"Talent agents are catalysts," said Irv Wilson, who recently joined the tv department of General Artists Corp. in New York. A veteran program producer, Wilson says he is now "more of a packager than an agent." "We're now more mechanics oriented," he said. "Agents don't know the advertising business or the economics of television. They no longer walk in and say, 'Gee, here's got a show for you!'" The role of the agent is no longer just "selling a piece of talent, but marketing."

The Old Masters

Gone forever, it seems, is the stereotype of the agent. "That culture has changed, it went out like the brown derby," said Wally Jordan.

The pot-bellied old-timer perched at his rolltop desk and clenched a two-cent cigar butt in his yellowed teeth while he lurches around in a swivel chair and glims the new agent asking, "What's yer gimmick?" The old style has all but vanished.

The new-style agent is a big businessman, smooth-talking, articulate, nattily and unobtrusively dressed, and he closes his deal in fancy decorator suites or over tables of "21" or poolside, if upstairs, at the Beverly Hilton.

It was at "21" last year that Irving "Swiftly" Lazar—who, "Bullets" Durgom is one of the legends of the legendary rough-cut agents and one of the few to have survived and prospered in the Mad

Are you
using
the full
spectrum
of TV's
selling
power?

See Pages 36-37.

...Anue era—flung a goblet at pro-
...der Otto Preminger.

...s *Cold Blood*, Truman Capote's
...seller, was the bone of contention
...between the two. Eventually, weeks
...later Lazar's momentary loss-of-cool,
...hold it, wrapped up with writer-
...dictor Richard Brooks, to Colum-
...bi Pictures. He reportedly got the
...to 10 per cent. Roughhewn or Har-
...vel-Law polished, the full 10 per
...cent or reasonable fraction thereof is
...at what the agents are after.

...n the continued-next-week stuff,
...talent agencies won't be taking a
...ba, either. Ashley-Famous will still
...ta a slice off the top of *Tarzan* as
...representative of the weekly series'
...patager, Bob Banner—although
...ruors are flying that Banner may
...not switch agents.

...nd Ashley-Famous will also get
...comissions from a number of other
...medies, including three produced
...by talent Associates, the David Suss-
...kin shop. At this writing the Suss-
...kin entries for fall—in pencil only
...e *He and She* (CBS-TV), *Inside*
...*On N.Y.P.D.* and (ABC-TV).

...shley-Famous was doing even
...better a couple of years ago during
...the Aubrey era at CBS with Herbert
...Brilkin packages running along
...with *Danny Kaye*, Susskind's *East*
...*Six*, *West Side*, and so on.

...neral Artists Corp. has a passel
...of packages on this coming season,
...for *The Jackie Gleason Show* (not
...at 20,000 a week, as noted earlier)
...to *Perry Como Kraft Music Hall*,
...to *the Newlywed Game* (ABC-TV)
...to winn Martin's *The Invaders* and
...*Hollywood Palace* and *Rat Patrol*.

Perpetual Puppets

...William Morris, in addition to the
...mentioned Smothers Brothers,
...will have the *Danny Thomas* specials,
...the *Legend of Will Sonnett* (ABC-
...TV) *Danny Thomas—Aaron Spell-*
...ing *Andy Griffith* and a number of
...other packages.

...reative Management Associates,
...who now, according to East Coast
...partner David Begelman, grosses
...more than \$3 million a year, has
...several packages represented in the
...fall schedules: ABC-TV's *Sunday*

Night at the Theater, the *Debbie Reynolds* specials and the *Barbra Streisand* specials coming up on CBS-TV.

In the time since the company was set up in '62 by Begelman and Freddie Fields, both former MCA agents, CMA has put together nearly a dozen network primetime series packages.

Yet only about a third of CMA's business is in tv; movies account for the greater part—as one might expect of an agency with a client roster

that includes Paul Newman, Kirk Douglas, Rock Hudson, Peter Sellers, Samantha Eggar, Anthony Perkins and Tony Curtis as well as Jason Robards, Lauren Bacall and Barbra Streisand.

So the talent agent remains, in the wings and pulling strings, on more than a score of network series. Other series come to the networks through step-deals with the big producers. But when there's a special, there's always an agent doing the packaging. ■

CF2 ULTRASONIC CLEANER for MOTION PICTURE FILM

Presented The Academy of Motion Picture Arts and Sciences Award of Merit for Outstanding Technical Achievement.



Ultrasonic energy is the most effective and economical way to thoroughly and rapidly clean motion picture film without mechanical scrubbing and wiping. The cold boiling effect (cavitation) of ultrasonic energy performs the entire operation. Only the solvent touches the film and a forced air, flash dry-off removes all solvent and residue.

- Restores clarity and sound to maximum quality.
- Enhances the entertainment value of motion picture film and improves commercials.
- Assures static free film with color balance undisturbed.
- Cuts projector maintenance costs . . . no dirt or dust carried into gates and orifices . . . less breakdowns.
- Completely automatic . . . requires only loading and unloading.
- Costs only 1/20 of a penny per running foot to operate.
- Used by every major motion picture lab in the world.

DESCRIPTIVE BROCHURE WILL BE SENT ON REQUEST.

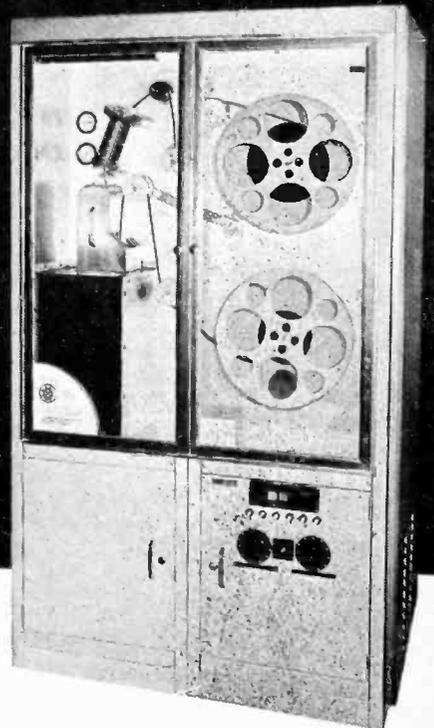
Patents

USA—2,967,119 Luxembourg—37,634
Belgium—582,469 Great Britain—909,421
France—1,238,523 Other World Pats. Pend.

LIPSNER-SMITH CORPORATION

7334 No. Clark St., Chicago, Ill. 60626
Telephone: 312-338-3040

7427



Code (Continued from page 21) interruptions. "The fewer the interruptions, the better the flow of program material."

Advertisers "could live" with four ads in a row, he feels, and adds that television might even get away with six without driving away its advertisers. Erickson buys the NAB approach. "If interruptions and the gross amount of advertising time are limited, clustering could work."

Erickson concedes limiting interruptions would affect different kinds of ads differently. "There's no doubt it would work best with the longer commercials dealing with big ticket items or institutional advertising. But the important thing is how good the commercial is. People will pay attention to a good commercial no matter how many others surround it. After all, look at how ads are clustered in the consumer magazines."

He also concedes that clustering might encourage viewers to leave the room. This question haunts many of the advocates of clustering. Says Erickson: "Something's got to give. Too many interruptions could hurt television more than commercial islands would."

The networks are also coming around to acceptance of clustering. Proposals on commercial time standards made to the Review Board's Scottsdale meeting by Ernest Lee Jahncke, NBC vice president for standards and practices, included clustering and an end to multiple-spotting limitations.

Jahncke's proposals were leaked to the press and he subsequently maintained that they represent his personal view and not the company's. However, few authorities believe the plan for commercial islands would not have been submitted unless NBC favored it.

CBS is also sympathetic to ending the bans on triple- and quadruple-spotting. It does not, nor do other pro-cluster quarters, foresee long strings of commercials with no maximums at all. William H. Tankersley, CBS vice president for program practices, puts it this way:

"In the long run, clustering is the best route. At least, we shouldn't inhibit it. Some sort of modified clus-

tering is desirable. There have to be some limits but we don't know enough now to say how many commercials we can string together without seriously diluting impact. We can't force clustering, but we should nudge it along."

While feeling its way, CBS is considering research on the effect of stringing commercials. The network has already done some internal studies but Tankersley said the data is not sufficient for making policy decisions.

He also pointed to studies made for CBS by the late Gary A. Steiner, who had been professor of psychology at the University of Chi-



Key figures in NAB proposal to revise commercial time standards in Tv Code are, top, Clair R. McCollough, chairman of Tv Code Review Board and Howard H. Bell, Code Authority director.



ago's Graduate School of Business (for background on this, see "What's the right length?" TELEVISION AGE, April 24, 1967).

While Tankersley and other have reservations about the solidity of the Steiner studies, the latter has received much attention recently because a part of the research covers the impact of back-to-back commercials.

Steiner found that people pay about as much attention to a single minute commercial as to two 30-second commercials. He concluded that the rate of decay in attention is largely a matter of the absolute length of a commercial series rather than the number of products presented.

A basis for this conclusion was also the finding that the second half of a piggyback outperformed in attention value, the second minute of a two-minute pair.

However, he also found a high frequency of positive comments for 30-second commercials, showing he said, "that long and bad are not synonymous." His explanation for the good comments was that they were related to commercial content rather than length—"120s are likely to be high-interest expositions, for example, recipes or new cars."

Whatever the value of Steiner's research, it remains of limited value in the cluster controversy because the question of really long commercial strings was not tackled.

The "official" advertiser viewpoint toward commercial time standards is still represented by the three-year-old proposal of the ANA that the most immediate problem is the "clutter."

The ANA feels the broadcasters have not given adequate attention to its viewpoint, which is that the question should also be approached from the programming end.

The association wants a minimum of 25½ minutes of "entertainment time" per half-hour and 51 minutes per hour in primetime. This is defined as "teasers and acts of the current week's episodes plus scenes from next week's show."

The remaining 4½ minutes in the half hour should contain, the ANA

s, no more than 40 seconds for boards, titling and all credits, a maximum of 18 seconds for promos on other shows, public service announcements, network identification, bumper, etc., and 32-seconds for the bank (the association never approved the 42-second break, instituted in 1961), and three minutes for program commercials.

significantly, some agencies expect a three-minute dam to be broken though entirely during the next few years and two agencies have said so publicly recently.

Victor G. Bloede, one of a three-man Benton & Bowles team addressing an ANA workshop in New York on the "management of commercials" on March 23, foresaw four commercial minutes per half hour in primetime by 1972. He also predicted that daytime network will go up to seven or even eight minutes per half hour and prime time up to as much as 18 minutes per hour.

Even the station break will have been grown to 60 seconds," Bloede said. This means an increase of about 20 percent in commercial time with the going from around 1,000 to more than 1,200 minutes a day.

As for clustering, Bloede's picture of the future contains primetime islands of four 30s with fringe and daytime islands of up to six 30s. This assumes two interruptions per hour, a limit the agencyman considers necessary to preserve the integrity of program formats.

Advertising also predicted four commercial minutes per half hour in primetime in its March issue of *Grey Matter*. The publication spelled out its reasons in terms that suggested some agencies feel their future growth depends on more commercial time available on tv. Advertising demand for tv time will continue to increase, the agency said, requiring such solutions as more commercial time and a fully-programmed fourth network.

The ANA faces a battle on the commercial time issue, it has some support on clutter. It suggested in 1966 that billboards be limited to one spot at the opening and closing of each half hour. The Jahncke pro-

Banks (Continued from page 29)
quirements than ever before. This campaign is intended to let her know that we want to help her solve these problems."

Chemical's New York Woman campaign uses tv to create vicarious experience and to prove sound banking benefits. One-minute, 20-second, and 10-second color commercials

posals is to permit them only for singly-sponsored programs or for longer programs in which the minimum sponsorship is a half hour.

At ABC, billboards will be eliminated day and night except for full or half sponsors. In primetime, where the policy will go into effect with the beginning of the 1968-69 season, the billboard ban applies to all advertisers except full or alternate half-hour sponsors.

However, the maximum of 40 seconds per half-hour and 65 seconds per hour the ANA would like to see imposed on billboards, titling, and all credits is another matter. Tankersley feels the minimum for credits alone is 45 seconds per half-hour and 60 seconds for an hour show.

The ferment about commercial time standards and growing acceptance of the idea that more commercial time is in the cards by no means assures any changes in the near future. There is strong opposition to any change that would permit an increase in the time allowed for commercials and other non-program material. This exists among advertisers, agencies and broadcasters, but particularly the first-named group. The opposition extends, in many cases, to clustering.

Basic changes in the Code involve the solution to many complex problems, all of which require substantial agreement by the advertiser-agency-broadcaster trioka. The differing interests of stations and networks bring in another complicating factor and, of course, the public interest must also be served, if not be put first.

Nevertheless, long-term pressures have a way of forcing change. And the likeliest cause of change in commercial time standards is the 30-second television ad. ■

show high-style fashion models set against a variety of New York backgrounds. With television, the bank seeks to tell the New York woman something she secretly longs to hear: that she is a unique product of her area, deserving of special attention.

To get a large female audience, Chemical bank schedules its announcements on all six New York tv stations. In addition, it runs print ads on the society pages of major New York newspapers. According to John Masson, Chemical's account executive at Benton and Bowles, "Chemical's 60-second tv announcements give the advantage of long-message copy at reasonable cost. The bank's 20- and 10-second announcements reinforce the effect of the minutes. The 10-second announcements constitute an important part of the campaign because they make placement next to highly-rated nighttime programs possible." He said the announcements are usually

(Continued on next page)

WTRF-TV STORY BOARD

7

We've got it*

CHEERFUL PEOPLE, the doctors say, resist disease better than the glum ones. Guess it's the surly bird that catches the germ.

WHEELING WTRF-TV

NEW GASOLINE puts a rabbit in your tank . . . it's for short hops.

WTRF-TV WHEELING

THE CUSTOMS man found a flask of whiskey in the old gentleman's luggage and said, "I thought you said you had nothing but clothes in here." "It's true," the old gent replied, "That, sir, is my nightcap."

WHEELING/STUEBENVILLE

UNCLE SAM wears a tall hat, sure . . . that's why ya gotta be ready when he passes it around.

UPPER OHIO VALLEY TV

OLD POSTMEN never die, they just lose their zip.

WTRF-TV ALL-COLORCASTING

APPALACHIAN POWER investing \$232,500,000 in a generating plant in WTRF-TV's Marshall Country. More power in this Power Valley.

NATIONAL REP: BLAIR TV

MINI TIMES! "So you're lost, little man? Why don't you hang onto your mother's skirt?" Youngster: "Couldn't reach it!"

WTRF-TV WHEELING

LITTLE THREE YEAR OLD Claudia cryingly reporting her first encounter with a kitten, "I picked him up by his handle, and he bit me with his foot."

WHEELING WTRF-TV

◆COLOR AUDIENCE . . . Nielsen estimates 149,343 Color TV Homes in the WTRF-TV Wheeling-Steubenville Market and our Blair Television Rep will share more goodies about color and TV audiences in this impressive market. Line him up for the next important schedule you have to place.

CHANNEL SEVEN

NB

WHEELING, WEST VIRGINIA

placed adjacent to or within women's shows.

The bank has spent an unusually large amount of money to reach women within a single marketing area. "Historically, banks have been man-oriented," Renchard said. "Such an attitude is no longer sensible because the approximately 100 million women in this country need a bank's service and special attention. Other industries have profited because they serve women well."

Chemical Bank New York Trust is a very large bank—the seventh largest in the world. But smaller banks have also reported good results from tv expenditures. State Planters Bank of Commerce & Trusts in Richmond, Va., is a regular tv advertiser; it invests about 35 per cent of its ad budget in tv. William Craig, the bank's ad manager, said: "We recently completed a study in the Richmond market which showed that tv has a recall of 72 per cent compared with newspapers' 50 per cent." He also reported good results on tv's audiences. "Our tv coverage also reaches a large number of correspondent banks in Virginia and West Virginia," he said. "We have also had a number of banker friends that have said they have seen our ads on tv. This is, of course, a fringe benefit."

When Donald Clark, vice president for corporate advertising at Xerox Corp., said his company found tv "was selective because of the types of programs we choose," he is confirming what many bankers have discovered about the medium's ability to reach influential people.

The American Fletcher National Bank in Indianapolis has steadily increased its use of television over the years. Today it places anywhere from 12 to 90 tv announcements weekly in its market. Its aim is to boost retail accounts, but it also seeks to impress big industry that the bank is big enough to serve it.

"We were number two in the state and now we are number one, and we attribute an awful lot of that to television," said Homer P. Huesing, vice president. "We recognize that big industry watches our tv adver-



Business is brisk at Harris Auto in Providence, R. I.

Spot Sells Cars When Nobody's Buying

Amid a nationwide slump in new car sales last Winter, one of the seven Chrysler-Plymouth dealers in Providence, R.I., quadrupled his sales in four months using a single advertising medium: spot tv.

Alfred "Smokey" Cerrone Jr., owner of Harris Auto Co. in Providence, would have been satisfied to sell 35 cars in December. But his sales totaled 128 cars. The January total was 159.

Meanwhile Providence saw two of its biggest snowstorms in history and on three days the temperature hit record lows. But by the end of March, "Smokey" Cerrone had sold a million dollars worth of new cars, the biggest Chrysler shipment ever sent to Rhode Island (he has another million-dollar order scheduled to arrive May 11).

Here is his successful formula: Strategically placed 10-second ID no more than six times a day and only before the best car-shopping days of the week. The ID's were run on two Providence stations, WPRC-TV and WJAR-TV. Each spot stressed four main points:

"Smokey" on camera to say he has cars for sale at a certain price at Harris Auto in Providence. That's all. Nothing else. Customers can come from as far as 100 miles away. By the time Chrysler got Smokey's second million-dollar order they had summoned him to Detroit to address sales meetings and tell other dealers how to do it.

"Smokey" now sells more cars than Providence's other six Chrysler-Plymouth dealers put together.

tising. The heads of industry may not be interested in a particular service we are trying to sell, yet they know we are a progressive bank. An image is created. It is a benefit hard to measure, but I am sure it affects the thinking of corporate treasurers."

There is a significant distinction between large and small banks. Small banks (up to \$10 million in deposits) tend to concern themselves mainly with local needs: auto loans, checking accounts and savings ac-

counts. In a sense nearly every bank, large or small, is a local institution and so there is more total advertising of these services than any other.

The large banks also advertise these retail services but, because they are likely to offer such additional inducements as investment counseling and international services, they advertise accordingly. Some small banks may include these latter services as correspondents of large banks; but correspondent banking does not get much advertising at-

n. According to the ABA, only 1 per cent of the banks intend to advertise their correspondent banking services in 1967.

Until several years ago, savings accounts were the most frequently advertised bank service. This may have been an outgrowth of a sudden, rather spectacular, emergence of savings and loan associations, which grabbed off a lot of business from commercial banks. But around 1962 the dust began to settle, and now regular checking accounts head the list; savings accounts have dropped to third place following auto loans.

What banks have to offer is similar; the problem is complicated by the fact that big-city banks are selected by their customers more on the basis of convenience than anything else. Some, like Chase Manhattan Bank, choose the "personality" approach as a solution. "You have a friend at Chase Manhattan" has been a successful slogan. In smaller communities, convenience is not such a big factor; customers often have to travel considerable distances to get to any bank.

The heaviest tv advertiser of all in New York City's financial institutions, Chase invests approximately 9 per cent of its retail advertising budget on Manhattan's six tv stations. It uses an average of forty 60-second announcements weekly. "Penetration," states Eugene B. Mapel, vice president in charge of market advertising for Chase, "is the bank's major objective."

Service with a Smile

Advertising," he said, "is an integral part of our marketing program. As a vehicle for making sales, everything we do in advertising must be geared to our marketing philosophy. And television is the mainstay of our retail advertising. Every service we feature on tv has come up with a marked increase."

Television has been the leading contact with the New York public for Chase since 1960 when Ted Bal was named Chase's agency. The bank sought to build business

from the millions of potential investors within range of the institution's 122 branches in the city's five boroughs and two contiguous counties.

Woven into its daily schedule are a variety of service messages, each based on an actual case history that depicts one way the bank can help: auto loans, savings accounts, personal loans, vacations savings, home mortgages, home improvements, hobby and boat loans.

To demonstrate the bank's civic interest as well as to promote traffic at its branch offices, Chase's commercials for the 1964-65 World's Fair were 60-second documentaries showing progress and construction of the fair. They also offered an invitation to visit the fair and to come to any office of Chase for free maps, and tickets at reduced prices.

Competition—Thriving

"Banking in New York City is intensely competitive." Mapel said. "We need to advertise; and we feel we need tv to achieve proper penetration. In our opinion it is essential to dominate in advertising, and we are able to dominate by placing our basic retail weight in a single medium. Chase uses more announcements and more stations than many national advertisers in this market. Our weekly schedule covers early morning to late night, seven days of the week. This vertical-horizontal, maximum-coverage placement has reduced our cost-per-1,000 to \$1.67.

"We want every one of the millions of metropolitan residents—man, woman and child—to get our message. And our penetration studies show that they do. Sometimes the service we present may not appeal to the customer at the exact moment he is looking for it, but sooner or later he remembers that he actually does have a friend at Chase Manhattan.

In New York City, banks are the number one users of local television. During one typical week in January, six New York banks were on the city's six commercial channels with 95 announcements. The city's banks compete hard with S&L's and savings banks, for the public's savings dollars.

"Television advertising is a natu-

ral for multi-unit, commercial banking," said Edwin W. Goat, vice president of the Bowery Savings Bank, the world's biggest. "In all probability, tv is a better buy for the large commercial banks than for a large savings bank." Nevertheless, Bowery depends on returns from tv.

Bowery Budget

"The percentage of the Bowery's advertising budget invested in tv is not colossal, but it's sturdy and it's permanent," the bank executive said. "It is also flexible. But regardless of how much we spend, we reach for constancy. At the present time we give nine per cent of our budget to television, but it can climb before the year is out. We estimate the cost-per-1,000 on our 15-minute news show at about \$2."

Bowery started in tv in 1949 with a schedule of one-minute spots. "Some of our new tv commercials are 30 seconds, designed to be easily convertible to 20s," he said. "The majority of them, however, will be full 60s." ■

Are you
using
the full
spectrum
of TV's
selling
power?

See Pages 36-37.

Sagner, Inc.
Sagner Clothing
Wembley, Inc.
Wembley Ties
Brown and Haley
Brown and Haley Candy
Coca-Cola Company/Bottlers
Quicky Soft Drink
Fanny Farmer Candy Shops
Fanny Farmers Candy
Leaf Brands, Inc.
Playboy Bunny Candy

Drug Products

American Home Products Corp.
Conquest
American Home Products Corp.
Powerin Analgesic
American Home Products Corp.
Trillium Analgesic
Bristol-Myers Company
Duramax Aspirin
Carnation Company
Slender Liq. Diet Food
Chesebrough-Ponds, Inc.
Pertussin Chest Rub
Johnson & Johnson
Tylenol Tablets
William W. Lee & Company, Inc.
Save the Baby Products
Norwich Pharmacal Company
Nebis Pain Reliever
McNeil Laboratories, Inc.
Tylenol Tablets
Purex Corp., Ltd.
Ayds Reducing Candy
Richardson-Merrell, Inc.
Nyquil Cold Remedy
Shulton, Inc.
Feat Athletes Foot Powder
Upjohn Company Distr.
Cheracol D. Cough Syrup
Warner-Lambert Pharma. Company
Anahist Honey Lemon Plus

Food and Grocery Products

Adams Packing Assoc.
Batman Punch
Adams Packing Assoc.
Zowie Orange Drink
Bama Meats Company
Bama Meats
Borden Company
Coffee Combo Inst. Coffee
Borden Company
Wake Up Coffee Whitener
Carnation Company
Carnation Party Dips
Colgate-Palmolive Company
Mr. Puddin' Head Pudding
Consolidated Foods Corp.
Booth Fish Products
Consolidated Dairy Products
Darigold Dairy Products
Crescent Mfg. Company
Party Pantry Dip Mixes
DCA Food Industries, Inc.
Golden Dipt Breeding
Eastern Milk Products
Eastern Milk Production
Albert Ehlers, Inc.
Ehlers Coffee
Farmers Daughter, Inc.
Farmers Daughter Products
The R. T. French Company
Frenchs Instant Rice

Gilbrator Foods
Gibraltar Foods
General Foods Corp.
D-Zerta Whipped Topping
General Mills, Inc.
Frosted Corn Burst Cereal
Gorton Corporation
Gortons Sea Foods
Habitant Soup Company
Habitant Soup
James Sausage Company
James Sausages
Krey Packing Company
Krey Noodles
Lever Brothers Company
Wishbone Casserole Base
LumberJack Meats
LumberJacks Meats
Mayfair Markets
Mayfair Markets
Mead Johnson & Company
Pablum Baby Cereal
National Biscuit Company
Grambits Cereal
National Biscuit Company
Nabisco Puppets Cereal
Nestle Company, Inc.
Tasters Choice Coffee
Norbest Turkey Growers Assoc.
Norbest Turkeys
Pillsbury Company
Moo Juice
Pillsbury Company
Sgt. Toppit Ice Cream Top.
Pepsico, Inc./Bottlers
Devil Shakes
Quaker Oats Company
Wolf Brand Dips
Reams Food Company
Reams Noodles
Kitchens of Sara Lee
Sara Lee Dinners
Smooth-Tex Company
Smooth-Tex Ice Cream
United Fruit & Food Corp.
Rightaway Sandwich Mixes
Zenith-Godley Company, Inc.
Creamoland Butter

General Household

Blazer Logs, Inc.
Blazer Fireplace Logs

Household Furnishings

Chatham Mfg. Company
Chatham Blankets
B. F. Goodrich Company
Goodrich Carpet Cushion
Brearley Company
Brearley Hampers
Fieldcrest Mills, Inc.
Karastan Rugs
Lane Furniture Company
Lane Furniture
Mohasco Industries
Stratolounger Chairs

Notions

American Luggage Works
American Luggage
Mag-Nif, Inc.
Pixie Bowmaker

Laundry Products

Colgate-Palmolive Company
Pruf Spray Starch

Corn Products Company
Niagara Starching Lotion
Lever Brothers Company
Cherish Detergent
Procter & Gamble Company
Gain Detergent

Publications

Dow Jones and Company, Inc.
National Observer Public.

Pet Products

American Home Products Corp.
Pet Up & Go Dog Vitamins
Western Grain Company
Chunx Dog Food

Paper Products

Brown Paper Company
Brown Freezer Wrap

Stationery

Burgess Vibrocrafters Inc.
Burgess Electric Pencil
Joseph Dixon Crucible Company
Dixon Erasers

Radio, Tv Phonographs

Finney Company
Finco Antennas
Jasper Corp.
Kimball Pianos
LTV-LING Electronics
LTV-LING Electronics Products

Services

Cumberland Finance Cona
Cumberland Finance
Funeral Securities Plans
Funeral Securities
Manhattan Fund
Manhattan Fund
National Mutual Benefit Insurance
National Mutual Insurance
Lutheran Brotherhood Life
Lutheran Insurance
Sonotone Corporation
Sonotone Hearing Aids
Sparkman and MClean Company
Sparkman & MClean Invest.
Steadman Security Corp.
Steadman Funds

Sporting Goods and Toys

Buddy L Corporation
Buddy L Toys
ESR Inc.
ESR Toys
Lines Brothers
Dinky Toys
Tarrson Toy Company
Tarrson Toys
Topper Toy Company
Topper Toys
Vita-Pakt, Inc. Distr.
Super Surfer Skateboards

Tobacco Products

American Snuff Company
Rainbow Sweet Snuff
Bentley Lighter Corp.
Bentley Lighters
Continental Tobacco Company
Venture Cigarettes
General Nutrition Company
Bravo Cigarettes
Imco Mfg. Corp.
Imco Lighters

Lorillard Company
 Beech-Nut Chewing Tobacco
 United States Tobacco Company
 Copenhagen Snuff
 Zippo Manufacturing Company
 Zippo Lighters

Electronics

American Home Products Corp.
 Armed Deodorant

Bestol-Myers Company
 First Hand Care

Indygram, Inc.
 Perfumes By Wire

Inter-Wallace, Inc.
 Arrid Bath Oil

Magate-Palmolive Company
 Moment of Truth Deodorant

Christian-Dior Perfumes
 Christian-Dior Perfumes

Effrums Dorsay Inc.
 Dorsay Perfumes

Ersharp, Inc.
 Time Wood After Shave

Giesco, Inc.
 House of Fragrance Perfume

Gette Company
 Innocent Color

Gette Company
 Time Flags Mens Toilets.

Hel Bishop, Inc.
 Amazing Shaving Lotion

Hel Bishop, Inc.
 Fabulous Fakes Nails

Johnson & Johnson
 Powder to Shower Powder

Kiser-Roth Corporation
 Crickett After Shave

Lavin-Charles of Ritz
 Garo Cologne

Neill Corp.
 Oxzema Cold Cream

Charles Pfizer Company, Inc.
 urate After Shave

Prier & Gamble Company
 Peek to Cheek Face Cream

Ron, Inc.
 b Cologne

Richardson-Merrell, Inc.
 tive Age Med. Skin Cleaner

2 Products, Ltd.
 sian After Shave

Shon, Inc.
 izey Bubbles

Water-Lambert Pharma. Company
 on Huskers Lotion

Wishes, Jewelry, Cameras

Belk Howell Company
 ll & Howell Equipment

Co Inc.
 Co Jewelry

Davis Jewelry
 Davis Jewelry

Estbrook Pen Company
 Estbrook Pens

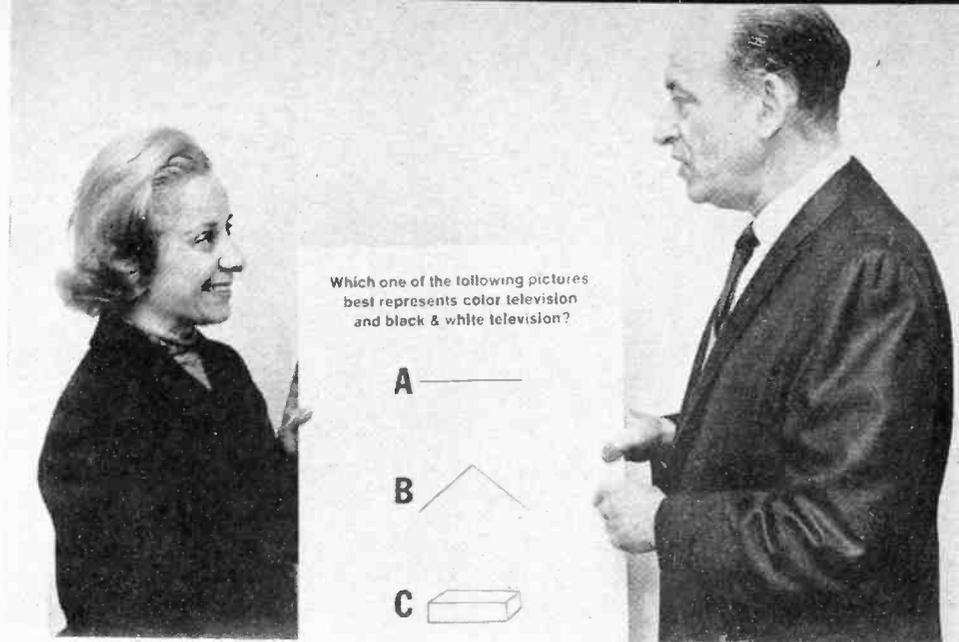
Hon. of Commans, Inc.
 omic Diamond Rings

Penl Pen Company
 Piel Pens

Miscellaneous

Burges
 Baines Dept. Store

Genal Dynamics Corp.
 Genal Dynamics Instit.



TvAR study of color vs. black-and-white tv impact went into "three-dimensionality" via projective test shown being held by Jacqueline DaCosta, vice president and associate media director of media information and analysis, Ted Bates, and Bob Hoffman, rep's vice president for marketing and research. Results showed high color rating for "B" and "C," high b&w rating for "A."

Color (Continued from page 27)

benefits. Thus color not only stimulates a viewer's sense of sight, producing a feeling of three dimensions, but this, in turn, can trigger other senses, such as taste, smell, hearing, touch. Consequently, the entire advertising message becomes more real."

The rep's investment in the "Psychology" project reflects its feeling that color tv is not adequately appreciated by the advertiser. TvAR presi-

dent Robert M. McGredy said that "it would appear many advertisers have not as yet fully capitalized on the potential offered by color television. Our study indicates that new concepts and more sensitive skills must be developed to take full advantage of this new medium."

Bi-polar tests

	color	b&w	
<i>Psychological distance</i>			
Near	6.2	3.7	Far Away
Intimate	5.6	3.1	Impersonal
Active	6.1	3.9	Passive
Exciting	6.6	3.1	Dull
<i>Psychological style</i>			
Unique	6.1	2.4	Ordinary
Adventuresome	6.4	3.0	Routine
Sophisticated	5.2	3.0	Down-to-earth
<i>Comprehension</i>			
Real	6.3	4.3	False
Clarifies	6.2	4.2	Confuses
<i>Sociability</i>			
Friendly	6.2	3.9	Reserved
<i>Modernity</i>			
Modern	6.7	2.8	Old Fashioned

there's no question when buying

AUGUSTA

MORE love

WRDW © TV 12

Represented by
 The Katz Agency, Inc.

R A RUST CRAFT STATION

Film/Tape Report

(Continued from page 46)

WHAT, NO HARD SELL?

A flock of Finnish admen were surprised to discover, on a tour of U.S. agencies, that most U.S. tv ads are what they would call "soft-sell." The notion had prevailed in Helsinki that America was still the homeland of the hard sell, according to Göran Ingstrom, creative director of Interplan in Helsinki.

"Instead, we found your commercials were surprisingly soft-sell," Ingstrom remarked, adding that in comparison the commercials in Finland are pretty much hard-sell. "Advertisers in Finland still want to tell the entire product story in one commercial, and a 15- or 30-second commercial at that!"

For budgetary reasons, most Finnish tv advertisers stick to the 15s and 30s, and even then, Ingstrom said, since tv audiences are smaller, production cost represents a big part of the tv budget. Finns have been making tv commercials since 1957,



when Finnish tv was opened to commercials, but they're still in the black-and-white era, although color commercials have long been made there for cinemas.

In New York, Ingstrom and scores of other members of the delegation of the Finnish Association of Advertising Agencies visited a number of agencies, Doyle Dane Bernbach and BBDO among them, and toured the West Side facilities of EUE/Screen Gems.

What did he think of the commercials studios? "More there than in all of Finland, and more technical facilities, editing room, and all that," Ingstrom said.

Before leaving the States Ingstrom visited the headquarters of two of his agency's clients, Remington and General Foods. What was his chief impression of New York? Amazement at the way great varieties and great numbers of people manage to live together.

LOOKING FORWARD

This year's Berlin International Tv Contest to be held in West Berlin August 29 to September 3, will have as its theme, *Ways into the Future*. Entries are solicited from U.S. networks, stations, and producers; 16-mm or 35mm, film or tape, whether dramas or documentaries that can illustrate how the present may change into the future. Upbeat *Now?* Of course. P.R. films are excluded. If you wish to enter, send a note to Television Contest, 1-12 Bundesallee, Berlin 15.

HOISTING HEIDT

Jack Lynn, who recently set up his own syndication outfit, The Lynn Company, is not limiting his list to avant-garde films (TELEVISION AGE, April 24). He has also acquired *Fam-*

ily Night with Horace Heidt for syndication. The veteran band leader's color variety hour has existed in that form since 1965, when it was opposed to the now-defunct Development Program Associates for syndication.

DPA, a grouping of some 50 independent major-market-station program directors, never got off the ground. Its members could never bring themselves to the point of agreeing to underwrite one program or another.

The Heidt pilot, perhaps the most solid property ever offered to DPA, was later run as a one shot on Media stations in New York and Los Angeles when Mr. Lynn was at the group's program topper.

Viewpoints

(Continued from page 31)

television fare. The only problem is to increase the supply beyond the normal output of product and theatrical release.

One way has been for television to contract for new product especially for television by major studios and individuals all over the world. The other way is to select the best for indefinite repeats at yearly two-year intervals.

The economies of the latter course should prove sound due to decreased cost of product and only slightly less circulation than prior runs. *Robe* and *Kwai* repeats will teach a lot.



Walter H. McCroba, sales manager of WRDW-TV, Augusta, Ga., has been promoted to the station's president and general manager. The tv station is one of five owned by Rust Craft Greeting Cards, Inc.

Are you
using
the full
spectrum
of TV's
selling
power?

See Pages 36-37.

In the picture



ALFRED J. SEAMAN

Concerned about anti-ad legislation

The 18th Century elegance of the office of Alfred J. Seaman inarts an atmosphere of leisure but the decisions and problems he copes with are very much of the hurly-burly present. As president of Sullivan, Stauffer, Colwell & Bayles, Inc., he superintends about \$100 million in advertising billings, of which about two-thirds represent television expenditures.

As new chairman of the American Association of Advertising Agencies, whose members accounted for \$5.3 billion of the nation's \$16.5 billion in advertising expenditures last year, his concerns are considerably broader.

At the least of these is Washington where legislation and anti-trust matters bring home to admen the social role advertising plays—a role whose benefits are sometimes disputed by Congressmen, government officials, economists and other molders of public opinion.

These negative attitudes are naturally worrisome to Seaman and his colleagues but the SSC&B president is not pushing the panic button. For example, he does not see the need for a strong lobbying effort by the 4As.

"We have to respect the intelligence of men in government and those who pass and influence legislation," he says. However, he does feel that many government influential do not appreciate the importance of marketing because of their lack of knowledge of the field.

Seaman's 4As policies for the coming year include providing more information on marketing, particularly the advertising part of it, to people in Washington. "We'll just give them the facts," he says.

Another aspect is to encourage more calls by agency executives on legislators—at home as well as in Washington. Seaman would also like to be a prestigious and knowledgeable advertising figure in the nation's capital to be a spokesman for the advertising trade group.

While he feels facts about adver-

tising can be persuasive, he is far from cool about recent Washington developments affecting the business. He sees serious threats in two notions taking hold:

One is the notion that some source outside of advertising should provide product facts to the U.S. consumer. The other is the idea that bigness requires some control over advertising. Regarding the former, he fears that if the idea spreads, the government may well end up sponsoring a product rating service.

As to television specifically, he has no specific contributions to make to the "dialogue" on commercial time standards which the National Association of Broadcasters has started.

But he is wary about any move that would increase commercial time. "Television assumes that it has first call on the advertising dollar but if advertisers feel that the impact of their messages is being diluted by over-commercialization, they will move out of the medium," he says.

Seaman has been mulling over the question of how an increasing demand for tv time will affect the medium. "At SSC&B we have this in the hopper for long-range thinking." On the one hand, he says, if increasing amounts of advertising have to be shoe-horned into tv on the same number of channels, the ensuing over-commercialization could hurt the medium.

On the other hand, if there are increasing opportunities for advertising—such as more stations and/or a fourth fully-programmed network—the audience will be split, costs for the advertiser will rise and other media will be considered.

Whether tv is elastic or inelastic, Seaman doesn't think agency growth in general will be affected one way or the other. As a matter of fact, he feels the situation will be "self-adjusting."

Seaman defended the 4As against criticism voiced at the group's 50th anniversary meeting by Samuel Thurm, advertising vice president at

Lever Bros. Thurm charged that the recent 4As document on account conflict policies was issued without consulting clients.

Seaman conceded that the policy was not a joint advertiser-agency position but maintained it takes into account the advertiser point of view. "Don't forget, our people work with clients all the time and discuss these things."

He came to SSC&B from Compton Advertising in 1959 as chairman of the SSC&B executive committee and was elected president the same year. At Compton he had been executive vice president and creative director.

He started at Compton as copywriter, became a copy supervisor and then manager of the print advertising department. As creative director, he was in charge of all creative services and programming. At the same time, he was senior management representative on several major accounts.

He's not a long-hours man in the sense of working until 10 every night. Seaman likes to be home with his family by seven and, most of the time, he succeeds. One reason is that he doesn't spend much time entertaining clients. He'll work weekends on occasion but more often he'll be out golfing (12 handicap).

A recent issue of *Atlas* reprinted an article from the Soviet Union's *Literaturnaya Gazeta* about U.S. advertising. The author, V. Tere-shchenko, while raising an eyebrow at times, was clearly impressed by the Americans' success in promoting various products.

For example, he said: "Our agriculture has no stimuli to raise spinach, Brussels sprouts or cauliflower, a dozen kinds of beans or sweet peppers. There is no demand for this produce; it is a demand which only advertising can create."

While we salute this recognition of advertising's prowess, we have some reservations about the writer's choice of products. If he's taken seriously, we can foresee something like this happening:

(X. Produssky, chief of the All-Union Ministry of Promotion has summoned Z. Tomatovitch, section head in charge of vegetables.)

Produssky: Comrade, our marketing analysis shows that sales of vegetables are rising no faster than the population. And yet our advertising budget has tripled in the past year. If you aren't careful, you may find yourself transferred to our

Siberian branch office, which has a very small media department, since it is responsible only for advertising on the sides of tractors.

Tomatovitch: Comrade X.P., there are problems we could not foresee. I don't know how the Americans advertise vegetables successfully; they must force people somehow.

Produssky: Comrade, as you know, a little force never hurt anybody. Our Glorious Revolution proved that. But as the Central Committee's Advertising and Propaganda Policy of 1968 has stated—and I quote: "The promotion of products which are good for the masses can be successfully implemented with the creative talents of the Soviet Man."

Tomatovitch: But we must have adequate budgets in all product categories if we are going to meet our five-year goals. For example, you have cut the Brussels sprouts budget to the bone.

Produssky: Ugh! Please, don't mention that vegetable. The thought of it makes me ill. I'd rather go through a Purge Trial than eat one. No budget complaints, please! Haven't I raised your budget for spinach five times in the past two

years?

Tomatovitch: Of course, Comrade X.P., but, as you know, television promotion is expensive, especially in the 5-7 p.m. primetime period.

Produssky: Naturally, primetime is the time for molding young minds, our country's most important resource.

Tomatovitch: But I'm afraid our children are resisting our advertising of spinach.

Produssky: Well, what do you expect with a mere 90-second commercial? You should use longer commercials and hammer away endlessly about what a healthy food spinach is and how pleased the children's parents and teachers will be when they eat up all their spinach. The Americans teach that you must repeat and repeat and repeat.

Tomatovitch: But, Comrade P., our tests on commercial length showed the shorter ones made the children much less nauseous than the longer ones.

Produssky: My dear Comrade, I can't sit here all day and discuss spinach strategy. It seems to me there have been failures all along the line. For example, we have been urging the Navy to double their orders of beans and they tell me their inventory of beans has continued to climb.

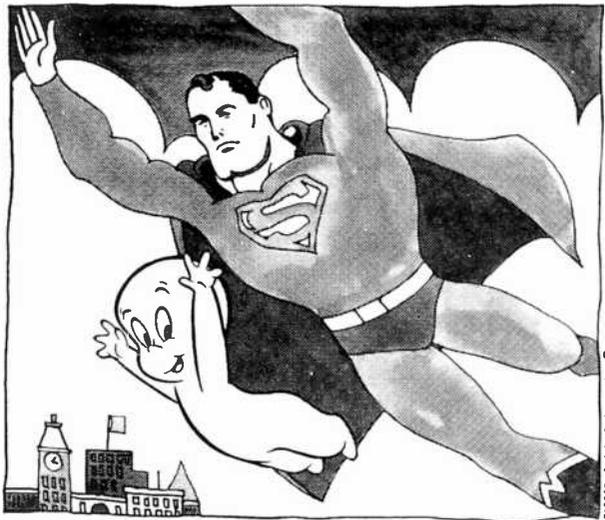
Tomatovitch: Perhaps, we have been approaching our tasks in a doctrinaire way. I have been reading some translations of American articles on marketing and they stress you must first find out what the desires of the consumer are and then try to satisfy them.

Produssky: Comrade, I don't like to use the word revisionism, which, as you know, is not popular these days. But when you talk like that, I fear I see a Siberian branch office in your future. Now, go back to your creative team and run some new ideas up the revolutionary flagpole.



"Sorry, television is looking for new faces."

Is It Any Of Our Business?



SUPERMAN © 1987 NATIONAL PERIODICALS PUBLICATIONS, INC.

How many cooks should get involved in a TV station's program mix? Should a station representative be one of them?

Some think not. Programming, they say, is the station's business and representatives should stick to selling time.

Katz Television takes a different view. Since programs attract the viewers that advertisers are seeking, station representatives must be involved in programming if they are to sell a station's time effectively. Moreover, station representatives have an obligation to gather program data that agencies and stations need.

Do-It-Yourself Test

What kind of data? Try this do-it-yourself program test, and you'll see.

1. Is "Superman" strong enough to win the biggest audience opposite...

Krazy Kartoons and a movie in Baltimore, Maryland

A movie and a local live show in Columbus, Ohio

Casper the Ghost and Secret Storm in Albany/Schenectady/Troy, New York?

2. Rank these movies in the order of their rating on Dallas television.

Dark at The Top of The Stairs—1st run

Death Of A Salesman—2nd run

From Here To Eternity—3rd run

Mr. Roberts—4th run

3. In the Midwest, when would you schedule local evening news?

Before network news After

4. In Cincinnati, which afternoon show reaches more women, age 18-34?

Mike Douglas Merv Griffin

Broadcasters and agency spot buyers must answer such questions every day. They need show business savvy and insight into public taste. But most of all, they need facts on program performance—facts that are difficult for individual stations or spot buyers to compile.

That's just what the station representative can supply. The Katz Audience Development Department is available to counsel stations on every aspect of programming—from viewing trends to audience promotion. And it gives our salesmen program information that helps ad agencies decide what to buy.

Rules for Feature Films

One result of our unique file of facts on all feature films and syndicated shows is this Katz guideline for televising movies.

1. Never rely on a picture's theatrical rating to predict its TV performance.

2. Never repeat a feature film in less than nine months, or in the same time period, or on the same day of the week.

3. A second-run movie can attract a bigger audience than a first-run movie.

4. Action-adventure pictures almost always do better than musicals or comedies.

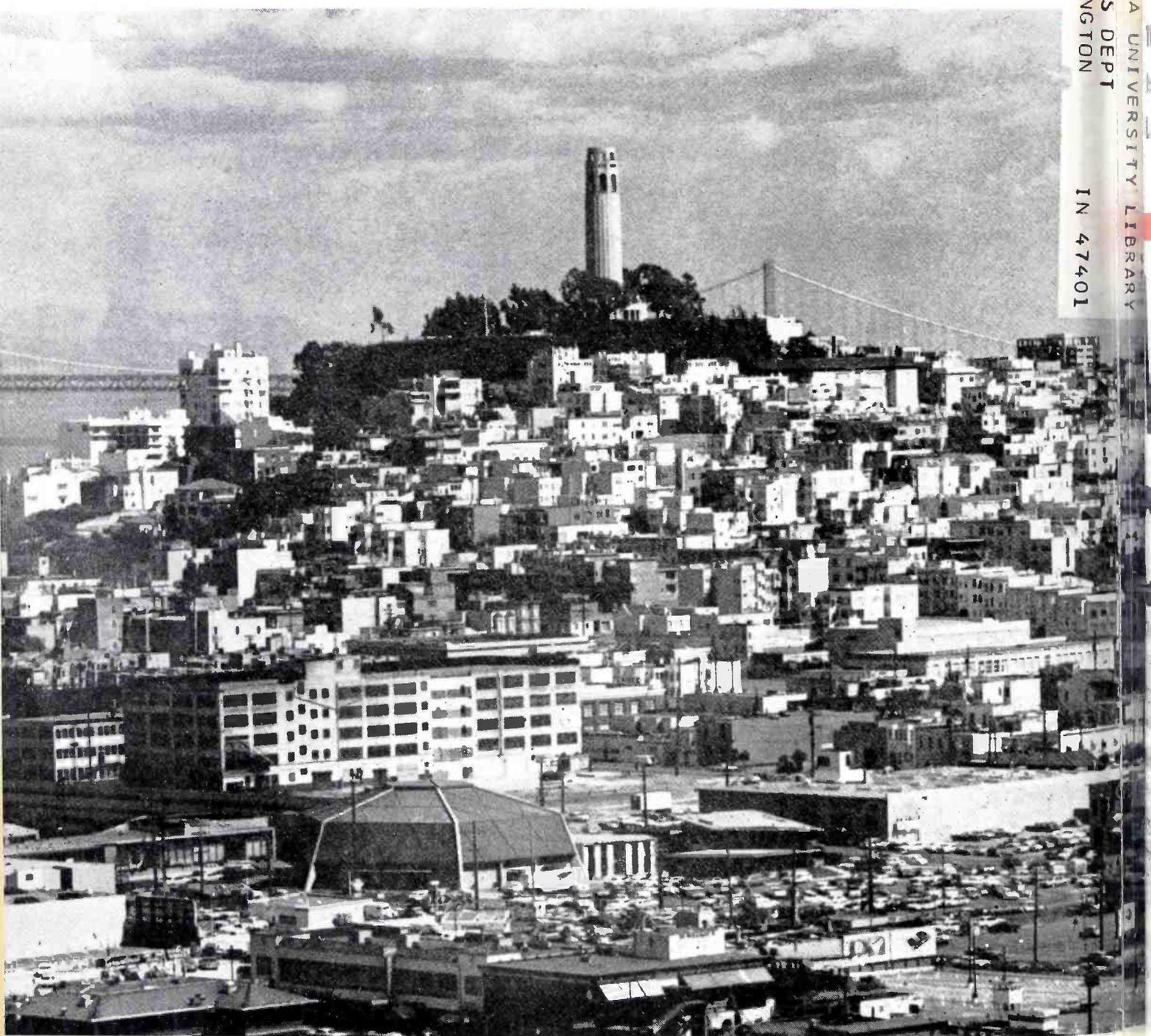
Incidentally, if you're curious about our program quiz, mail us your answers and we'll tell you how you did. Katz Television thinks everyone should benefit from our involvement in programming.



Katz Television

Station Representatives / 245 Park Ave. / New York, N.Y.

If you lived in San Francisco...



INDIANA UNIVERSITY LIBRARY
SERIALS DEPT
BLOOMINGTON IN 47401

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