Upcoming issue in commercial time standards: Clustering
Are talent agents pushing up tv program costs?
A new study compares color vs. black-and-white impact

19,35,047,000
TV PRESSIONS
-- Traffic Safety

An all-out effort the Petry repre-
sented stations put behind this Adver-
sational campaign last year. They
serving the public as well as

Petry & Co., Inc.

Represented television stations:
Chicago, Atlanta, Boston, Detroit, Los Angeles, San Francisco, St. Louis.
YOU SUPER-HEROES GIVE ME A PAIN IN THE TAIL.

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

EVER SEE MY BAG OF TRICKS IN ACTION?

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

I CAN KILL A 5 HEADED HYDRA WITH ONE PUNCH!

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

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

IN COLOR OR B/W!

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

Felix THE CAT THE MIGHTY HERCULES TRANS-LUX TELEVISION CORPORATION

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
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

 Nielsen Executive and Eastern Sales/Service Office
 NEW YORK (10019) 1290 Avenue of the Americas - 956-2500
 Nielsen Sales/Service Offices
 CHICAGO (60601), 360 N. Michigan Ave. - 372-3810
 HOLLYWOOD (90028) 1680 N. Yucca 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
11 Letters to the Editor
The customers always write
13 Tele-scope
What's ahead behind the scenes
15 Business Barometer
Measuring the trends
17 Newsfront
The way it happened
31 Viewpoints
Programming pros and cons
32 Film/Tape Report
Round-up of news
41 Wall St. Report
The financial picture
43 Network Chart
The May schedule
49 Spot Report
Digest of national activity
67 In the Picture
A man in the news
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.
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—not 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.


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.

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NSI EXECUTIVE AND EASTERN SALES/SERVICE OFFICE
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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—f16), all films ASA 10-320. Selected aperture shows on scale in viewfinder. Running speeds: 16, 24, 32, 48 fps.


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

That’s how one of the 17 advertising media executives on the SRDS 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 the 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 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.
"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."

"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."
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,

S. G. Paul

Television Age, May 8, 1967
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.

The Turn-Around Show That Did
What happened in Boston can happen for you

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.

(MGM TELEVISION)
THE TOTAL PROGRAMMING COMPANY

Television Age, May 8, 1967

Letters to the Editor

Who People Are Numbers

We welcome your April 10 issue without the usual TELEVISION MARKET Planner in it. As usual, TELEVISION AGE has the trends right, and posed some interesting questions, such as, "Are ratings 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, its advertising dollar allocation, distribution pattern, etc.

A blanket method of ranking spots 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 for penetration by market, Nielsen vs. A.R.B. However, the Nielsen figures were missing for the lower Rio Grande Valley listing. We would prefer the higher numbers of A.R.B. For your information, the Nielsen figures are 7,899 color solds, or 10 per cent penetration. This information may be of some value for future listings.

SUBSCRIPTION SERVICE

Television Age
Consumer Department
123 Avenue of the Americas
New York, N.Y. 10020

Name
Address
City State Zip
Type of Business

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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.
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!
Mions around the Ring, Billions around the Green

Despite 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 puzzler in news media—stations carrying the recent Cleo-Folley fight telecast by Madison Square Garden Sports Presentations was seen by a sizeable audience. Nationally, the tv ringsider hit a 29 average minute according to Nielsen, beating every other recent sport save except the Super Bowl and equaling last Fall’s Cieland-Green Bay pro grid game. The Super Bowl hit 3 on CBS, 17.8 on NBC; the Browns-Packers NFL tilt game hit 29.4. Also, anent boxing: In some cities the Griffith-Benvenuti upset hit 32 in the ARB’s. Earlier boxed-circuit Clay fights, Early-Birded from Europe, created in the low ’20s of the Audimeter sample. Sports can’t only reach big audiences but affluent ones, too. For example, according to a survey conducted for ABC-TV by R. H. Bruskin Associates and Nielsen together in the U.S. Golf Association; four golf teals reached 1 per cent of men grossing $15,000 and over in the New York market. Only a third of the affluent golf patrons were habitual golfers.

The boxing, golf and other sports are doing well in ratings, horse-racing fares relatively poorly. Perennially the country’s biggest sport in gate attendance (68,055 in 1966 according to The Morning Telegraph, of six primary’s six daily racing forms), last spring’s Kentucky Derby, the biggest event in the turf year, hit only Nelson of only 13.

Stretching It Out

Industry consensus is that in future tv seasons, there’ll be more long shows—90 minutes and more in length—as well as more network movie nights. There’ll still be a men of half-hour situation comedies, if not a plethora of film as in the Aubrey era. In the wings, visionary producers and producers are mulling over the possibilities of taping movies and two-hour shows per network telecast, and simultaneously transferring elements to film for theatrical payoff, as in the Electron-aid-aidea.

Movies, Movies, Movies

A major syndicator will shortly unveil a package of motion pictures of the “American” movies, rarities these days in syndication market swamped with marginal product. Now that Hollywood output of the last 20 decades is minuscule in relation to demand, a package with star values is welcome. The last school news came a couple of months ago when Parrish announced it would syndicate its eagerly-await-able b-j-blok. 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 by 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 WBBM-TV Boston, KTVI-TV Philadelphia, KPIX San Francisco, KGSA-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
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.

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.

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.

Copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. (Station 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

you get the most on KFDM-TV
Electricity Galore

W. Ayer's Marketing and Advertising Research Center (MAARC) which opened last month in a suburban Philadelphia shopping mall, has a variety of electronic equipment for commercial testing and other uses which Ayer has not named yet which researchers operating it call "Sync."

The consumer research facilities equipped to deal with a variety of research techniques, including old interviewing, but the electronic equipment is certain to attract most of the attention from start. From Ayer's point of view, this is not all bad. The agency, while not seeking a reputation for being gimmicks, has embarked on a regime, on a road to place it a modern, aggressive, test-operation.

First operating the center with Ayer is Arbor, Inc., a behavioral research company, which is supplying personnel to operate it and splitting the cost. MAARC will feed data to Ayer's creative and testing people to develop ad platform, pre-test advertising in various media and 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 commercials is inadequate because on the initial exposure is measured the differences between commercials in such situations is usually small," he explains. "We have found the past that repeated exposures in dramatic changes both up and down. This has been confirmed 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.
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 vises 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 restructure 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.

"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.—touched 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 off 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 20 seconds that few advertisers want, to two 30s, which are saleable. The only purpose of the additional 30 is to compensate stations for the loss 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

**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 31/2 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

**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 Johacke 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

Television Age, May 8, 1967
Would clustering commercials and fewer program interruptions be preferable to present limitations in multiple spotting?

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

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 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 more difficult would be getting agreement on what degree of dilution is undesirable.

Gene Aecas, 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."

Aecas 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 clustering.

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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 minimal 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.
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 industry-wide."

To Sal Iaruzi, 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, 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-ry,” 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 commercial techniques 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 emotional 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 co-

### Responses to Statements

#### (color vs. b&w - % of total)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Yes Color</th>
<th>Yes B&amp;W</th>
<th>Yes</th>
<th>No</th>
<th>No</th>
<th>No Color’s Advantage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“I felt they were talking to people like me.”</td>
<td>42</td>
<td>13</td>
<td>10</td>
<td>11</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>“I felt as though I were taking part in what was happening.”</td>
<td>28</td>
<td>13</td>
<td>11</td>
<td>12</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>“I enjoyed watching it. I did not feel that my time was wasted.”</td>
<td>45</td>
<td>13</td>
<td>10</td>
<td>14</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>“It seemed distinctly different from most other tv commercials for this kind of product.”</td>
<td>34</td>
<td>14</td>
<td>8</td>
<td>12</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>“What I saw and heard in this commercial is quite in character with what I know or how I feel about this brand.”</td>
<td>35</td>
<td>14</td>
<td>10</td>
<td>19</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>“If it came up in conversation, I would talk about this brand.”</td>
<td>30</td>
<td>14</td>
<td>10</td>
<td>20</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>“If I were interested in buying this kind of product, I would consider this brand.”</td>
<td>52</td>
<td>13</td>
<td>7</td>
<td>13</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

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 “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.
get the communication between a 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?

Our different techniques were:

1. To pinpoint the "current status" of color tv, respondents were shown "typical commercials" in color and b&w and then queried on their reaction in four broad areas.

2. To 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 reactions to graphic symbols, said to provide another means of measuring hidden feelings and attitudes toward color.

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

The various samples were compiled almost entirely of women. To measure reaction to color vs. b&w commercials, 50 women were recruited in each of six markets—Baltimore, Detroit, Los Angeles, Atlanta, Dallas and New York. To do the latter market, Dr. Dichter's Motivational Research Institute got women from Westchester County, its 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 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 from the Atlanta, Dallas and New York groups plus the 79 in the supplementary group.

**Motivating Response Pattern**

In comparing color with b&w 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; (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
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 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 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 resulted 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" in that the MRP scores for the statement were wide fluctuations in reaction to individual commercials. In the case of the statement beginning "If I was interested..." 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 in 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 7 per cent advantage.

Again, this statement provided sharp division when the sample was broken into women under 40 and those 40 and over. For the young...
gap, the color plus was 63 per cent, whereas 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 band."—the comparable figures are 6 and 16 per cent. Many of the other statements elicited differences almost as wide.

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 mod-ernity—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)
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-
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 L. Ware, vice president and marketing director of Chemical. "We know that she has more complex financing re-

(Continued on page 61)
The flexibility and versatility of spot TV attracted 169 new brands of advertisers in the fourth quarter of 1966, according to data compiled by Leading National Advertiser-N.C. Rorabaugh Co. and released by the Television Bureau of Advertising.

Of TVB's 31 standard advertising categories, Food and Grocery Products, as usual, won the largest number of newcomers to spot: 39 of them. General Mills used spot to promote its Frosted Corn Burst Cereal while Nabisco touted its Gramberries Cereal.

Other big guns with newcomer brands in spot during the period included the Borden Co. promoting its new Coffee Combo Instant Coffee as well as its Wake Up Coffee Whitener; the Carnation Co.'s Carnation Party Dips; Colgate-Palmolive's Mr. Puddin' Head Pudding; Pillsbury's Moo Juice and Pepsico's Devil Shake.

Six of the 31 categories gained no new advertisers: Travel-Transportation, Hotels-Restaurants, Gasoline, Garden Supplies, Dental Supplies and Amusements-Entertainment. The vacancy in the Amusement category is due to Rorabaugh's policy of listing new motion picture advertisers, but not new films.

But the newcomers all contributed to spot's continued growth. Altogether, they helped spot TV sales for fourth quarter, 1966, climb 3.6 per cent in dollar volume over the same period of the previous year—which, incidentally, happened to be exactly 3.6 per cent over fourth quarter dollar volume the year before that.

Following is the complete new-client listing of TVB/LNA-Rorabaugh:

**Agriculture**
- Aveco Corp.
- New Idea Farm Equipment
- Bar Vo Chinchillas
- Bar Vo Chinchillas
- Sunflower Chinchilla Company
- Sunflower Chinchillas
- United Pharmaceutical Company
- United Animal Medicines
- Valley Manufacturing Company
- Valley Irrigation System

**Alcoholic Beverages**
- Bardenheier's Wine Cellars
- Bardenheier's Wines
- Mr. Boston Distiller Inc.
- Old Mr. Boston Mixes
- Mr. Boston Distiller Inc.
- Old Mr. Boston Wines
- Canandaigua Industries Company
- Richards Wine
- Kirin Brewery Company, Ltd.
- Kirin Beer
- Maier Brewing Company
- Brew 102 Beer
- Rheingold Breweries, Inc.
- Gablingers Beer
- Sicks Rainier Brewing Company
- Sicks Rainier Malt Liquor

**Appliances**
- Century Engineering Corp.
- Century Heaters
- Jet Age Sales Company
- Jet Age Appliances

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

**Newcomers on the spot scene**

National Presto Industries
- Presto Appliances

**Automotive**
- Alfa Romeo, Inc. Dealers
- Alfa Romeo Cars
- Texaco, Inc.
- Texaco Tire Inflator-Seal

**Bldg. Materials, Equip., Paint**
- Artic Enterprises Dealers
- Artic Cat Snowmobile
- Fast Chemical Company
- Fast Scratch Coat
- General Electric Company
- G. E. Power Tools
- Metal Hose & Tubing Company
- Metal Hose & Tubing
- J. W. Mortell Company
- Mortell Weather Stripping
- Outboard Marine Corp.
- Johnson Ske-Horse Snowbl

**Cleansers and Waxes**
- American Cyanamid Company
- Power On Cleaner
- H. A. Cole Products Company
- Frye-Pyne Pine Oil Cleaner
- Malby Company of Los Angeles
- Vision Windshield Cleaners
- Procter & Gamble Company
- Clinch Cleaner
- Swank, Inc.
- Mystaire Spot Remover

**Clothing and Furnishings**
- Acme Boot Company, Inc.
- Acme Boots
- Dodson-Fisher Company Dist.
- Glove-Me Shoes
- Hat Corp. of America
- Hats Corp. of America Hats
- Jung Products, Inc.
- Jung Futuro Elastic Brace
- Richman Brothers
- Richman Clothing

(Continued on page 31)
The Repeated Use of Motion Pictures

The local and network glutony for motion pictures of feature length has managed to run almost all of the variously readily available and appropriate films at once, either in prime time, late time, early time, or weekends anytime. The motion picture, on the average, is a huge success. Averages better than any other category of programming; it is usually sold out with next year's minutes ranging from between $50,55,000 a minute; it is a great carrier which can accommodate one-time advertisers of 52-week advertisers: and the networks, despite noisy opposition, will expand the number of minutes to further extend the network profit statement.

This best of all possible worlds is about to be shattered by 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 $0,000 to $2 million with a $5 million top bookkeeper for Cleopatra. Even on a local level the value placed on a run has been 60 per cent of the total purchase although repeat shares have been close to the original. All networks have plans to program specials, two-hour | one-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 — a product that many cannot be shown on television as the present code is constructed. Certainly, the "adult only" picture cannot be realistically enforced in an in-home medium. Attempts to cut desirable films like Hitchcock's Psycho have failed because pivotal scenes are neither deletable nor pliable.

Foreign movies, which have an increasingly large audience to American audiences, are even worse offenders. Television codes—many or most—key scenes are played in bed as in Dear John or A Man and A Woman, films that 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 better rated than the average television show.

This makes the movies made especially for television interesting 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)
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 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-Caravelle 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 payrolls," said Kaiser.

At the same time, MPO booted the 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, plan ahead, and have the capacity for more business."

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

One industry veteran said that Kaiser was responsible for enabling the commercials makers to get a decent price for their work. "He had the good numbers," the source said, "to the 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 Hornby, now board chairman, remains with the company), sought more money for expansion. "We were considering through a small Industrial Revolution, from cottage industries to centralized production," Kaiser recalled.

On the way, the company kept seeking more talent, and in 1957 went public. The capital paid off in 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.

In February, wpx 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 also warned 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. Miss Leslie Hornby in it. (As for intended telecast, Yardley of London had already spoken up for two-thirds sponsorship).

Stern continued to threaten a court injunction, so wpx 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.
Advertise your business in the Advertising Directory of SELLING COMMERCIALS.

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<th>American Airlines • Doyle Dane Bernbach</th>
<th>Chevrolet • Campbell-Ewald Co.</th>
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<td>VIDEOTAPE CENTER, New York</td>
<td>THE TVA GROUP, INC., New York</td>
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<td>Arkansas Power &amp; Light • S. M. Brooks</td>
<td>Commonwealth Theatre Owners, Ltd.</td>
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<td>Armour &amp; Co. (Princess Soap) • North Adv.</td>
<td>Dr. Pepper • Grant Advertising</td>
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<td>KEITZ &amp; HERNDON, INC., Dallas</td>
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First time a New York studio opened up Out There) and a Chicago office. In Hollywood, MPO rented stages on the Republic, and later opened its own. Later, MPO issued more stock to finance the conversion of an old New York City Railway Express building on East 44th Street to its present headquarters.

Today Kaiser, barely past 40 and looking much the way Keenan Wynn did two decades ago, mustache and all, has his eye on the feature film business as he puffs away at a perschmaul the bottom of which reflects the splendor of his batik tie. "The time is right for good low-budget features," he said, "and they could be a change of pace for the industry." What's more, I said feature-making would also work the other way around: "It could attract eminent film-makers to our company.

The other day I was talking with Roman Polanski; he said he would like to work with MPO." Apparently the Polish cineaste would welcome a change of pace when he's between features, and a chance to experiment with techniques.

But whatever the possibility of an exciting future, Kaiser is kept pretty busy supervising multifarious MPO operations. When he gets home to the rambling apartment on New York's Upper West Side which houses his wife and children: Jeffrey, 18; Larry, 14; Yehell, 13; Cindy, 11; Jane, 10; Ander, 5. Summer weekends, he gets a chance to stretch on water skimming the Jersey shore, not far from his summerhouse in Deal.

LIE LET LOOSE

Jack Wrather, chairman and president of the Wrather Corporation, set his company's syndicated properties in motion when he syndicated Len Firestone's The Lone Ranger, Sergeant Preston of the Yukon, and other successful shows. The Wrather syndication operation, Telesynd, now becomes the property of Firestone, who had been hiding up the Filmways syndication operation. The Telesynd properties: Lassie, The Lone Ranger, Sergeant Preston of the Yukon.
"Reliable TELEVISION AGE is mandatory reading for me among our superabundant 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
or Rush joined Creative Management Associates' New York office as general executive. He had been with EA-TV for over 11 years, most recently as a vice president in network sales.

Teve Katz joined Telesynd, syndication company recently sold by Wrath Corp. to Len Firestone (separate story). Katz was an account executive with ABC-TV.

Thomas J. McManus, executive vice president of ABC Films, was the jury of last month's Montreux International TV Festival.

Bernie A. Wiles joined CBS as executive vice president for Europe in the corporation's new theatrical films division. He will havequarter in London. Wens was with the William Morris Agency from 1950 to 1967, the last ten years as the agency's New York motion picture department.

Commercial Makers

Arlo Lewis joined Norman, Oig & Kimmel as general executive and member of the board of directors, developing TV shows for the agency's clients.

Television Age, May 8, 1967

(Continued on page 38)
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
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 MUCCIOLO joined Audio Productions as administrative manager of industrial and government projects. A member of COMPEC, the management Council on Motion Picture Production, East Coast, Mucciolo 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 Animation Cinema in Montreal, August 13-18.

CARL CARBONE joined the Thuss & Van Dijke agency as executive producer. Carbome had been with VPI, and earlier headed his own studio.

JOHN GONER and HARRY SHERWOOD joined Cunningham & Walsh, Inc. as a tv producer, Hess made the move from associate tv production manager. Goner was a producer-director at Bates, and before that was an account executive at Young & Rubicam in Toronto; MacLaren Advertising; Hess was a studio manager at Televideo Productions, and before that was a producer-director at Bates and Dancer-Fitzgerald Sample and Sabin.

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

Composer AL HAM set up his own shop, 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 Filmex, 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, before that he was a film producer. Doud is ROBERT I., middle in a family that specializes in commercials, who was with VPI and before that with Don Fedderson in Hollywood and Wilding-Fedderson in New York.

THE PERILS OF PITCHMEN

The past TV season has often resembled the Era of the Schlemiel commercials, with the high pitched of Born Losers cutting through the thick authoritarian baritones and basses of those Demosthenes of the pro pitches.

There's been a lot of spoofing
Big Daddies are disappearing, reducing their dulcet and orotund tone to the walls. Commercials spoof commercials, and salesmen take a rib.

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

The campaign is built around the same figure of The Daddy Who Would Not Put Tootsie Rolls; the poor man can't get himself and his Tootsie-pack attache case home from the factory at night without resorting to stratums: disguising himself in drag, hiding up a tree until the Candy-crazy kids go home 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 Arlow and art director Frank Kirk, he idea for the commercials, which were executed in color by DeLeece, came from George Philips, vice president of Tootsie Roll, when he moved from Chicago to New Jersey.

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

TOUCH AND GO

On and touch. Play touch football, that is, or run a series of touch football games on TV. That's what a copy and art director for the first package to be put together by his own agency, Tony Ford Man- grove, decided to do on his own and in his own agency last month after 17 years as an agent with General Artists Co. and earlier with MCA.

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

Advertising Directory of
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PONTIAC "Lancing" - MacM, J&A

PACIFIC COMMERCIALS, Los Angeles

Quaker Oats Co. - Compton Advertising

WGN CONTINENTAL PRODUCTIONS, Chicago

Reynolds Metals Co. - Clinton E. Frank

SARRA-CHICAGO, INC.

SQUIBB ( Sweeta) - Benton & Bowles

MOVIERECORD INC./ESTUDIOS MORO, New York

Standard Oil BBDO

N. LEE LACY ASSOCIATES, LTD., Los Angeles

Topper Toys - Dancer-Fitzgerald-Sample

WCD, INC., New York

Westinghouse McCann-Erickson

TAPEX, 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.

![Image](image)

### WHY FLY?

Just because it was designed for rapid jet transport, there apparently is no reason why the new Airmobile-Video tapping 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 components 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 choppers 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 show tourist album cliches (El Escorial, the walls of Avila, the Alcon Segovia, windmills of La Mandria, cathedral of Burgos, etc.) are knitted together by a drum roll.

Movierecord also makes international commercials, compose positions made in a variety of locales as in campaigns for Lark and Chesterfield filmed in Madrid, Lisbon, etc. Movierecord has production branches in Lisbon and Paris and also in Barcelona.

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

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

### LUCKY NUMBER

Thirteen is a magical and auspicious number for independent makers; it’s the number of feet often contracted for in deals with networks and station groups.

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

Together with Lane, the Softs have set up a feature-film production company, Rainbow Productions, and they’re negotiating with Hollywood writer-producer Pat Duke toward the possibility of making film out of Ruark’s novel, Uhur.

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

(Continued on page 41)

Television Age, May 8.
Adman Muntz. One of the color names in the early days of television has vanished from corporate titles 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 debentures to the public through an underwriting syndicate headed by Dempsey-Tegler & Co.

Adman" Muntz was one of the first promotional figures of television in its pioneer days. He exploited his own personality to sell sets on a build-a-following from 1950 to 1954. 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 1951 under Chapter 10 of the Bankruptcy Act and remained under its supervision until 1958. In the interim period the company paid off $3½ 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 1956. The after-tax earnings in those years totalled $5.1 million and the net worth of the company has risen from zero to $3.2 million. And it seems as if the company will be equally prosperous in its tenth year.

The six months ended last February 28 TMA reported sales of $710 million and earnings of $294,000, equal to 20 cents per share. That was a decline from the comparable first quarter of the previous year. But it was still an impressive 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 G1 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 other customers. On the other items stressed for its product—the parts used for the production of the TV set itself—the company is heavily dependent on such suppliers as RCA, National Video, Standard Kollman and others.

The distribution organization which TMA has built up is a rather 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...
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 Wb ing, 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 a price of $7 per share although the price is subject to adjustment on offset dilution if the company issues any other stock for purposes other than conversion—such as a merger. The debenture issue contains a set of restrictions governing mergers, dividend declarations and other moves which could in any 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 $21.5 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 long-term obligation is moderate and there were no management or service contract fees from 1964 to 1966.
May 1967

Television Age Network

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<td>12:15</td>
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ABC's Wide World of Sports
ABC Sat 5 J. B. Williams, Bristol-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.
Brady & 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
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 employ an average of 545 employees, most of them in the main plant at Wheaton, 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 debenture contains a right to convert into common at a price of $7 per share although its price is subject to adjustments to offset dilution if the company issues any other stock for purposes other than conversion—such as a merger. The debenture issue contains a set of restrictions governing mergers, dividend declarations and other moves which could in any possible way weaken the position of the debenture holder.

One notable change is that the company is required at all times to maintain consolidated net worth capital of not less than $21/2 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 least obligation is moderate and there were no management or service contract fees from 1964 to 1966.

Tiger’s Father to Retire—Robert M. Gray, advertising and sales promotion manager of the Humble Oil & Refining Co., will retire May 16. He directed development of Humble “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 (now part of Humble Oil).
<table>
<thead>
<tr>
<th>Time</th>
<th>SUNDAY (ABC)</th>
<th>SUNDAY (CBS)</th>
<th>SUNDAY (NBC)</th>
<th>MONDAY (ABC)</th>
<th>MONDAY (CBS)</th>
<th>MONDAY (NBC)</th>
<th>TUESDAY (ABC)</th>
<th>TUESDAY (CBS)</th>
<th>TUESDAY (NBC)</th>
<th>WEDNESDAY (ABC)</th>
<th>WEDNESDAY (CBS)</th>
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<tbody>
<tr>
<td>6:15</td>
<td>Venture</td>
<td>The Andy Williams Show</td>
<td>Andy Griffith Show</td>
<td>Haley, Landlord</td>
<td>The Lucy Show</td>
<td>Capt. Nice</td>
<td>The Invaders</td>
<td>Red Skelton</td>
<td>The Beverly Hillbillies</td>
<td>Green Acres</td>
<td>Cemer Pyle, USMC</td>
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<tr>
<td>7:30</td>
<td>The FBI</td>
<td>Smothers Brothers</td>
<td>The Fugitive</td>
<td>Peyton Place</td>
<td>The Road West</td>
<td>The Fugitive</td>
<td>CBS Public Affairs</td>
<td>CBS Public Affairs</td>
<td>The Daily Mail</td>
<td>Wednes-day</td>
<td>P&amp;G, Gen. Foods</td>
</tr>
<tr>
<td>9:00</td>
<td>The Sunday Night Movie</td>
<td>Candid Camera</td>
<td>Andy Williams</td>
<td>To Tell the Truth</td>
<td>Run For Your Life</td>
<td>The Fugitive</td>
<td>CBS Public Affairs</td>
<td>CBS Public Affairs</td>
<td>The Daily Mail</td>
<td>P&amp;G, Gen. Foods</td>
<td>P&amp;G, Gen. Foods</td>
</tr>
<tr>
<td>11:30</td>
<td>Bob Young With the News</td>
<td>CBS Sunday News</td>
<td>Tonight Show</td>
<td>Tonight Show</td>
<td>Tonight Show</td>
<td>Tonight Show</td>
<td>Evening News with Walter Cronkite</td>
<td>Evening News with Walter Cronkite</td>
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The extent to which private label business—Wards—will cut into either TM or general dealers which the manager willing to talk about intends to promote as much as possible, brand business is of one and of growing the management.

The tv business

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<tr>
<th>MONDAY-FRIDAY</th>
<th>SATURDAY</th>
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<tbody>
<tr>
<td>ABC</td>
<td>CBS</td>
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<td>ABC</td>
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<tr>
<td>Captain Kangaroo</td>
<td>Snap Judgment</td>
<td>King Kong</td>
<td>Mighty Mouse Playhouse</td>
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<tr>
<td>Candide Camera</td>
<td>Beverly Hibbitis</td>
<td>The Beatles</td>
<td>Flyings Over Superman</td>
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<tr>
<td>Supermarket Sweep</td>
<td>Andy of Mayberry</td>
<td>The New Casper Cartoon Show</td>
<td>Secret Squirrel</td>
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<tr>
<td>One Million</td>
<td>Hollywood Squares</td>
<td>The Monster</td>
<td>Love Lucy</td>
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<tr>
<td>The Dick Van Dyke Show</td>
<td>The New Adventures Of Superman</td>
<td>The Fugitive</td>
<td>The Fugitive</td>
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<td>Everybody’s Talking</td>
<td>Eye Guess</td>
<td>Magilla Gorilla</td>
<td>The Beagles</td>
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<tr>
<td>The Donna Reed Show</td>
<td>The Guiding Light</td>
<td>News—12:25</td>
<td>The Donna Reed Show ABC M-F 12:30</td>
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<tr>
<td>The Fugitive</td>
<td>News—12:25</td>
<td>Love of Life</td>
<td>Lever, Carter, &amp; Hart, Brock, participating</td>
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<tr>
<td>Hoppity Hooper</td>
<td>Tom &amp; Jerry</td>
<td>Face The Nation CBS Sun 12:30 part.</td>
<td>The Edge of Night CBS M-F 3:30 part.</td>
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**CAL IND**

- DuPont, Allied C! DRUGS
- American Foods, participating
- Jingle ABC Sun 11 Deluxe, Gen. Foods, participating
- Bristol M
- Drug Mating ABC M-F 10 part.
- IBM RC
- Fairchild
- Microwaves ABC M-F 10:30 part.
- EVERY Outing Game ABC M-F 4 part.
- Pantry Van Dyke Show CBS M-F 11:30 part.
- Steno’s ABC Sum 11:30 part.
- Encoders NBC M-F 2:30 part.
- Name.
- Addres.
- City.

House Party CBS M-F 2:30 part.
- I Love Lucy CBS Sun 5 part.
- Issues and Answers ABC Sun participating.
- Jeopardy NBC M-F 12 part.
- The Jetsons NBC Sat 11:30 part.
- King Kong ABC Sat 10 part.
- Lamp Unto My Feet CBS Sun 11:30 part.
- Love of Life CBS M-F 12 part.
- Make A Deal NBC M-F 12 part.
- The Lone Ranger CBS Sat 11:30 part.
- The Match Game NBC M-F 4 part.
- The Press NBC Sun 1 part.
- Mighty Mouse Playhouse CBS Sun 1 part.
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<tr>
<th></th>
<th><strong>MONDAY-FRIDAY</strong></th>
<th><strong>SATURDAY</strong></th>
<th><strong>CBS Saturday News</strong></th>
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<tr>
<td><strong>NBC</strong></td>
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<td>Religious Series</td>
<td><em>Fugitive</em></td>
<td><em>As The World Turns</em></td>
<td><em>Let's Make A Deal</em></td>
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<td><em>Password</em></td>
<td><em>Days of Our Lives</em></td>
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<td><em>Dream Girl '67 News—2:55</em></td>
<td><em>Horse Party</em></td>
<td><em>The Doctors</em></td>
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<td><em>General Hospital</em></td>
<td><em>To Tell The Truth News—3:25</em></td>
<td><em>Another World</em></td>
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<td><em>Dark Shadows</em></td>
<td><em>The Edge Of Night</em></td>
<td><em>You Don't Say</em></td>
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<td><em>The Dating Game</em></td>
<td><em>The Secret Storm</em></td>
<td><em>The Match Game</em></td>
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<td><em>News—4:25</em></td>
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<td><em>Late Afternoon News 5-5:15</em></td>
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<td><em>Peter Jennings With The News</em></td>
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<td><em>Vietnam Weekly Review</em></td>
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from Wa of $7.7 black an 31, 1967 contracts $3.8 mil.

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

The

International Zone

New series of TV specials

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

OADCASTERS' COMMITTEE FOR THE UNITED NATIONS Thomas B. Shull, Chairman

I B. Welpott, Executive V.P., NBC, Vice-Chairman William Kaland, National Program Manager, House Broadcasting, Chairman, Program Committee.

VE 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 Grans, 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, SinaiMAN Donald McGannon, President, Westinghouse Broadcasting C. Wrede Petersmeyer, President, Broadcasting Corporation A. Louis Read, V.P., WOSU-TV, New Orleans James Schiavone, Manager, WWJ-TV, Detroit News J. S. Sinclair, President, WJAR-TV, Providence, R.I. P. A. Sugg, 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 quarters on inquiry to:

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

Mr. Michael Hayward, Chief UN Television Room 837, United Nations, New York
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 to the Annual Convention of the American Women in Radio and Television in Atlanta Saturday. He had some interesting predictions about the future of the tv industry and its role to be played by the static sales rep.

"Admen will be appealing to the more varied interests of a more sophisticated audience," Nierman said. "In an era of individualized living, 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 subcultures within the mass, and "toward a greater viewer involvement." The influence of the rep, he said, as always been vital in the area of station programming, and he added; "I do, 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:

(Leber Katz Paccione, N.Y.)

Commercials introducing MARVCOSE 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

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, Pr.
WGAL-TV Lancaster-Harrisburg-York, Pa.  KOAT-TV Albuquerque, N.M.
WTEV Providence, R.I./New Bedford-Fall River, Mass.  KVOA-TV Tucson, A

Television Age, May 8
The Buyer's Opinion...

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 later 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 things being equal for evening news broadcasts (in which station/network staff members were substituted for most leading newscasters) dropped off ten to two 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 "on "audience" in the "mass audience" concept—the networks always concentrating on "how much dough can we make if we sell 'em' (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, believing, with great conviction, that "they" (viewers) would watch roll-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 large 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 the the standards of entertainment to which they have been accustomed, at risk up to a 15 per cent reduction in program audience. Tamper with desires often enough, and expect a 20 per cent reduction in tuning—you'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 his 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!

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. WSOCTV's coverage area includes 3 million people with an EBI of $5.9 billion. Among families with children, the college educated, those married, sports lovers, WSOCTV does a big job for advertisers. Ask us or H-R for the facts.

NBC/ABC. Represented by H-R

CBS BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WIOD AM-FM-TV, Charlotte; WSOCTV, Miami; KYW(V), San Francisco-Oakland; WICO-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.

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 Ass’n 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 of prime 20’s. Buying are Howard Reiman and Carrie Mansfield.

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

The Choral division is introducing a 22-week push for CLAIROL FIVE MINUTE COLOR piggybacks with HAIRDEW. The set will last through the end of June in Rochester, Hartford, and Columbus. Margaret Hoekema buys.

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

Commercials for GINGER ALE will run to 12 scattered markets through July 12, using fringe minutes. A second push for QUININE WATER and BULLETON breaks June 6 for a six-week flight in about eight markets. This one 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 BREND breaks May 27. The 90-market buy to reach women will use prime ID’s exclusively. Buying are Dan Monahan and Margaret Meirath.

Who cares about you in Des Moines?

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

WHO-1 COLORFUL 13
DES MOINES, IOWA

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 Advozs Stations

Radio

WHO-V (Des Moines)

WHO-AM (Davenport)

WHO-FM (Sioux City)

Television

WHO-TV (Des Moines)

WHO-AM, WHO-FM and WWTV are affiliated with the Mutual Network

WHO-TV and WONDER BREND are affiliates of the Canadian Broadcasting Corporation

WHO-TV/WWTV is the ONLY way...
**profile**

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

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

You find out the workings of the whole industry you're buying for," 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, got eight years as a buyer with the Rockmore Advertising Agency, runner of Clinton E. Frank, Inc. It has been with D&I 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.

---

**General Foods Corp.**

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

Commercials for INSTANT MAXWELL HOUSE COFFEE are now in around 52 markets for a six-week flight. Additional flights, varying from two to seven weeks, begin May 29. Daytime 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.

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**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 Sommerfeld is the buyer.

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**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 push June 11, will take the product into a total of 90 markets. Sue Baron is the contact.

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**VJTV Sells Metropolitan Mississippi**

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

---

**WJTV Sells Metropolitan Mississippi**

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

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**53**
COUNT ON KOVR FOR ACTION

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
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-MID 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.

Hart 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 1ID'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 1ID'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 1ID'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 minute 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 15 weeks. Buying are Bernice Gutman and Chuck Beiber.

National Airlines, Inc.
(Paper, Koenig, Lois, Inc., N.Y.)
A six-week summer push is tentatively scheduled to start July 10. Fringe minute will probably be used in 15 markets. Buying is Roberta Goebel.

Leon Drew, program director of KNXT, CBS-owned station in Los Angeles, has been promoted to general manager of KMOX-TV, the network's station in St. Louis. He was also named vice president of CBS Television Stations Division. Drew was formerly program director of the St. Louis station before his KNXT assignment in 1960. At KMOXS 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.
National Biscuit Co.  

m. Esty Co., Inc., N.Y.)
The company is introducing PUPPETS, a plastic puppet-shaped cereal, to all Nabisco cereals. Fringe commercials will carry the usage through mid-June in 35 major markets. Buying are Frank King, Sonn Ideac, and Ed Moir.

Pepsi-Cola Co.  

(Reed, Cone & Belding, Inc., N.Y.)
A massive five to six-week drive for FTO CORN CHIPS, to break at issue date, will still be considered as prestige. Put at that point called for the use of prime and fringe minutes in no less than 10 markets. Peter Mann is the contact.

Peter & Gamble Co.  

(Comstock & Bowles, Inc., N.Y.)
Super activity for CREST breaks at the date in around 70 major markets. A six-week drive will use fringe minutes in prime 20's. Buying are George Ciro and John Frisoli. A heavy-up in for CHARMIN toilet tissue is planned in 17 mid-western, and western markets. Late fringe minutes will run through the end of June. Steve Gut is the contact.

Shell Chemical Co.  

(Ogilvy & Mather, Inc., N.Y.)
Introduction of NO PEST STRIP insecticide, which began in March, is 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 NONALCOHOLIC 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 10'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 CHIQUEA 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 Marschall 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 McQuire is the buyer.

Francine Wester 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 programing 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 AFFILATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.
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 SCHWEPPES 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 breaks 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 continue through the summer. Buying is Sue Yng.

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 is the buyer.

Network Rate Increases

<table>
<thead>
<tr>
<th>CBS-TV:</th>
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<tbody>
<tr>
<td>WTVY Dothan, Ala., from $350 to $375, effective October 15, 1967.</td>
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<tr>
<td>KAYS-TV Hays, Kan., from $130 to $150, effective October 15, 1967.</td>
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<tr>
<td>WJHL-TV Johnson City, Tenn., from $475 to $525, effective October 15, 1967.</td>
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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.

Serving the Quad-Cities market from Davenport, Iowa

“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

Exclusive National Representative — Peters, Griffin, Woodward, Inc.
...if not to a faretheewell just yet. the going market prices are, how much the traffic will bear. his push for top price on spe-
"es, top price for the stellar per-
formers in the specials, some say, or be more of a factor, as specials proliferate. in ultimate production
gets to networks, than could be any
packager's commission, whether 5 or
lifer cent, or 2½ per cent.

But getting a good price for a spe-

cial for a client, or a one shot pack-
ager may not automatically add to the
agent's profits. David Begelman, coun-

der with Freddie Francis of C
dive Management Associates, a

tagrowing talent agency, pointed out
that the risk to the packager of a
special is far higher than any risk in
bought by the packager of a series. He
said they save the networks money.
these days of the step-deal (net-
work-financed pilots, from which the
maker can pull out at any of sever-
steps from script to screening), the
network invariably finances the
riers, now that the free ball pilot

(freed by the producer with no

help from any network) is a thing of
past, and so from step-deal to
step-deal, from step to step in a steps
increase in budget are covered.
It on a one-shot, the network
buy it at a pre-set price and if produ-
ction goes over the prescribed
out, down the drain goes any
possibility for the packager.

In sense, then, a packager's de-
lici incurred on an over-budget
step, is a saving to the network.

Another way packagers save the
etworks money, according to Wally
rinn, head of the tv department at
CBS, is by eliminating, in
cases, the need for a pilot. If
the talent agent saves pilot
ore, he added, is by presenting a

ting treatment, and putting

terior people together in a pack-
ager and then clinching the deal
with merely a handshake or a phone
call.

It may be true, in some cases.

However, one network, CBS-TV, ca-
cially refuses to buy any series

voles. And only seven of the
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 indepen-
dent 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.

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
vetran 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-

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.
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-
tive 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 is 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, has been written, and being discussed for production, through its “internal intelligence” network piping the dope back and forth from the “(literary)” department to the tv department to the tv department.

“Talent agents are catalysts,” said Irving Wilson, who recently joined the tv department of General Artists Corp. in New York. A veteran program producer, Wilson says he knows “more of a packager than an agent.” “We’re now more market-oriented,” he said. “Agents should know the advertising business and the economics of television. They used to walk in and say, ‘Gee, have you got a show for you!’ The role of the agent is no longer just ‘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 with the brown derby,” said Wally Jordan.

The pot-bellied old-timer paces at his rolltop desk and clenches a two-cent cigar but in his yellow teeth while he lurches around in his swivel chair and glims the new asking, ‘What’s yer gimmick?’”

The new-style agent is a businessman, smooth-talking, articulate, nattily and unobtrusively dressed, and he closes his deals 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 “Swifty” Lazar—who, “Bullets” Durgom is one of the of the legendary rough-cut agents and one of the few to have survived and prospered in the Mad
Cold Blood, Truman Capote’s novel, was the bone of contention between the two. Eventually, weeks after Lazar’s momentary loss-of-cool, he drafted a letter to writer-director Richard Brooks, to Columbia Pictures. He reportedly got the 40 per cent. Roughshewn or Harvard-Law polished, the full 10 per cent or reasonable fraction thereof is what the agents are after.

In the continued-next-week stuff, talent agencies won’t be taking a hit, either. Ashley-Famous will still get a slice off the top of Tarzan as representative of the weekly series’ manager, Bob Banner—although rumors are flying that Banner may soon switch agents.

And Ashley-Famous will also get commissions from a number of other series, including three produced by Talent Associates, the David Susskind shop. At this writing the Susskind entries for fall—in pencil only—include He and She (CBS-TV), Inside Out (N.Y.P.D) and (ABC-TV).

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

Universal Artists Corp. has a passel of packages on this coming season, including The Jackie Gleason Show (not yet at 30,000 a week, as quoted earlier) the Perry Como Kraft Music Hall, and the Newlywed Game (ABC-TV) to winds up Martin’s The Invaders and Hoopwood Palace and Rat Patrol.

Perpetual Puppeteers

William Morris, in addition to the aforementioned Smothers Brothers, will have the Danny Thomas specials, the Legend of Will Sommers (ABC), Danny Thomas—Aaron Spelling and Andy Griffith and a number of other packages.

Creative Management Associates, who now, according to East Coast paper David Begelman, grosses $2.5 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.
- Reduces maintenance cost . . . 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.

LIPSNER-SMITH CORPORATION
7334 No. Clark St., Chicago, III. 60626
Telephone: 312—338-3040
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 at 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 clustering 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 Chicago's Graduate School of Business. (for background on this, see "Is the right length?" Television Age, April 24, 1967.)

While Tankersley and others have reservations about the solidity of the Steiner studies, the latter has received much attention recent because a part of the research was on the impact of back-to-back commercials.

Steiner found that people pay as much attention to a one-minute commercial as to two or three and concluded that the rate of decay in attention is largely a matter of the absolute length of a commercial. A series rather than the number of products presented.

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

However, he also found a high frequency of positive comments followed by 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 due to be high-interest exposition-type examples, recipes or new cars."

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

The "official" advertiser viewpoint toward commercial time standards still represented by the three-year-old proposal of the ANA that the most immediate problem is that of "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 25 1/2 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 4 1/2 minutes in the half hour should contain, the ANA
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 proposal 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 troika. 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.
The bank has spent an unusually large amount of money to reach women within a single marketing area. "Historically, banks have been man-oriented," Renschard 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 advertising. 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 accounts. 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 banks do not get much advertising attention.
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-
SPOT

(Continued from page 30)

Sagner, Inc.
Sagner Clothing
Wembley, Inc.
Wembley Ties
Brown and Haley
Brown and Haley Candy
Coca-Cola Company/Bottlers
Quickly 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.
Trilium Analgesic

Bristol-Myers Company
Duramax Aspirin
Carnation Company
Slender Line Diet Food
Cheesborough-Ponds, Inc.
Pertussis Chest Rub
Johnson & Johnson
Tylenol Tablets
William W. Lee & Company, Inc.
Save the Baby Products
Norwich Pharmacal Company
Nels Pain Reliever
McNeil Laboratories, Inc.
Tylenol Tablets
Parke Corp., Ltd.
Arvy Reducing Candy
Richardson-Merrell, Inc.
Vivact Cold Remedy
Shulton, Inc.
Foot Athletes Foot Powder
Upjohn Company Diarr.
Cheerfull D. Cough Syrup
Warner-Lambert Pharma. Company
Anahist Honey Lemon Plus

Food and Grocery Products

Adams Packing Assoc.
Baitman Pouch
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-Palmoive 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 Dip Breading
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

Gibraltar Foods
Gibraltar Foods
General Foods Corp.
D-Zerta Whipped Topping
General Mills, Inc.
Frosted Corn Cereal
Gorton Corporation
Gorton’s Sea Foods
Habitant Soup Company
Habitant Soup
James Sausage Company
James Sauces
Krey Packing Company
Krey Noodles
Lever Brothers Company
Wake Assorted Base
LumberJack Meats
LumberJack Meats
Mayfair Markets
Mayfair Markets
Mead Johnson & Company
Pablum Baby Cereal
National Biscuit Company
Granules Cereal
National Biscuit Company
Nabisco Puppets Cereal
Nestle Company, Inc.
Tasters Choice Coffee
Norbest Turkey Growers Assoc.
Norbest Turkey
Pillsbury Company
Maio Juice
Pillsbury Company
Sgt. Topps Ice Cream Top.
Peepsco, Inc./Bottlers
Devil Shakes
Quaker Oats Company
Wolf Brand Dips
Reams Food Company
Reams Noodles
Kitchens of Sara Lee
Sura Lee Dinners
Smooth-Tex Company
Smooth-Tex Ice Cream
United Fruit & Food Corp.
Rightway 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
Gooditch Carpet Cushion
Brearley Company
Brearley Hampers
Fieldcrest Mills, Inc.
Karastan Rugs
Lane Furniture Company
Lane Furniture
Mosaic Industries
Stratolounger Chairs

Notions

American Luggage Works
American Luggage
Mag-Nil, Inc.
Duke Boomeraker

Laundry Products

Colgate-Palmolive Company
Prof 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
Chains Dog Food

Paper Products

Brown Paper Company
Brown Freezer Wrap

Stationery

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

Radio, TV Phonographs

Finney Company
Finco Antennas
Jasper Corp.
Kimball Pianos

LTV-LING Electroutines
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-Pak, Inc. Distr.
Super Skier Skateboards

Tobacco Products

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

Television Age, May 8, 1984
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 Hates, 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 “Psy-color-gy” 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.”

<table>
<thead>
<tr>
<th>Bi-polar tests</th>
<th>color b&amp;w</th>
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<tbody>
<tr>
<td>Psychological distance</td>
<td></td>
</tr>
<tr>
<td>Near</td>
<td>6.2</td>
</tr>
<tr>
<td>Intimate</td>
<td>5.6</td>
</tr>
<tr>
<td>Active</td>
<td>6.1</td>
</tr>
<tr>
<td>Exciting</td>
<td>6.6</td>
</tr>
</tbody>
</table>

| Psychological style |
| Unique | 6.1 | 2.4 | Ordinary |
| Adventurous | 6.4 | 3.0 | Routine |
| Sophisticated | 5.2 | 3.0 | Down-to-earth |

| Comprehension |
| Real | 6.3 | 4.3 | False |
| Clarifies | 6.2 | 4.2 | Confuses |

| Sociability |
| Friendly | 6.2 | 3.9 | Reserved |

| Modernity |
| 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.

RUST CRAFT STATION
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; 16mm 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 bandleader's color variety hour has existed in some form since 1965, when it was opposed to the non-defunct Development Program Associates for syndication.

DPA, a grouping of some 50 major-market-station program directors, never got off the ground, and members could never bring themselves to the point of agreement 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 Mountain 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 our normal output of product and theatrical release.

One way has been for television to contract for new product mainly especially for television by movie 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 case should prove sound due to decreased cost of product and only slightly increased circulation than prior runs. The Robe and Kwai repeats will teach a lot.

Walter H. McCroba, sales manager of wdbuf-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.
In the picture

ALFRED J. SEAMAN
Concerned about anti-ad legislation

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
tshchenko, 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, prime time is the time for molding young minds in our country's most important source.

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 long commercials and hammer endlessly about what a healthful food spinach is and how pleased the children's parents will be when they eat up all the spinach. The Americans teach you must repeat and repeat to repeat.

Tomatovitch: But, Comrade Produssky, our tests on commercial leads showed the shorter ones made the children much less nauseous than the longer ones.

Produssky: My dear Comrade Produssky can't sit here all day and dive into spinach strategy. It seems to me there have been failures all along the line. For example, we have been urging the Navy to double its orders of beans and they tell us 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 try to satisfy them.

Produssky: Comrade, I don't like to use the word revisionism, which 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 flag.
Is It Any Of Our Business?

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...

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