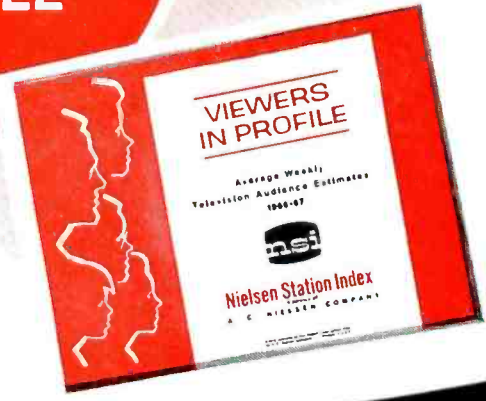


**VIEWERS IN  
SUMMER  
PROFILE**



**The season of new tv opportunities**

Summer tv is different . . . neither dead nor dormant. The kids are out of school, the tempo of life changes, and so do viewing habits . . . but audiences are still there.

To know how tv audiences shift you need Summertime VIEWERS IN PROFILE . . . which report in depth on 70 major U.S. markets . . . a vast majority of all tv homes.

These Reports provide full data on all regular NSI time and demographic breakdowns . . . give you a clear, eye-opening introduction to good shows . . . good days . . . good availabilities . . . and good buys.

P. S. You can't be sure of summertime without Summertime VIEWERS IN PROFILE.

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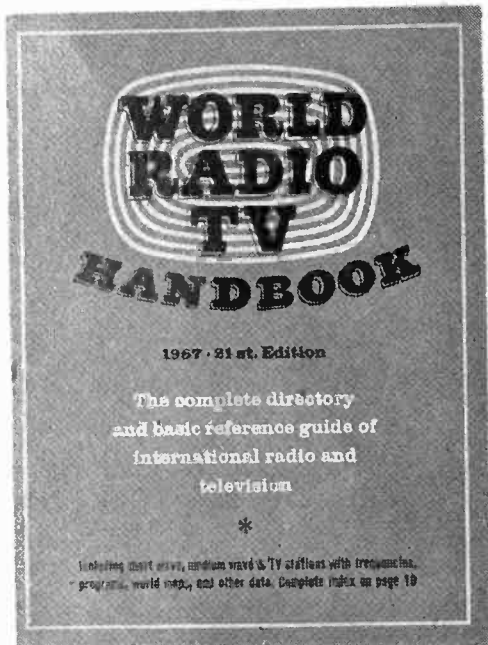
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# JUST OFF THE PRESS



## 1967 WORLD RADIO TV HANDBOOK

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

For information, write

### World Radio TV Handbook

1270 Avenue of the Americas  
New York, N. Y. 10020

JUNE 5, 1967

## Television Age

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**THE MARTIAN STRIP...**





We promised you'd have a winner if you stripped  
**MY FAVORITE MARTIAN**  
**WELL,**

## **ALBANY-SCHENECTADY-TROY**

(Mon.-Fri. 4:30 pm) Rating 13 Share 33

Note: More than doubled rating of previous programming  
(Popeye/3 Stooges/Marvel Comics) and  
improved share of audience 57%\* Feb./Mar. 1967

## **SEATTLE**

(Mon.-Fri. 5:30 pm) Rating 13 Share 31

Note: #1 in total viewers in its time period Mar./Apr. 1967

## **LOS ANGELES**

(Mon.-Fri. 6:30 pm) Rating 7 Share 14

Note: Leads all competitive programming  
on independent stations \*\* Mar./Apr. 1967

## **AND...**

just sold to CBS O&O's in Philadelphia and St. Louis for  
1968 start, and to WKBD-TV, Detroit.

Also sold in these other happy markets: Chicago, WGN  
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## **MY FAVORITE MARTIAN**

107 half-hours (32 in marvelous Martian color)  
A three-season CBS Network success.

When you do

## **THE MARTIAN STRIP**

the competition yells "take it off!"

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Data are based on NSI audience estimates for the periods specified, and are subject to qualifications described in said reports.  
\*Previous survey period Oct./Nov. 1966 \*\*Includes two telecasts of other programs

# Television Age

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No. 23

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

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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.

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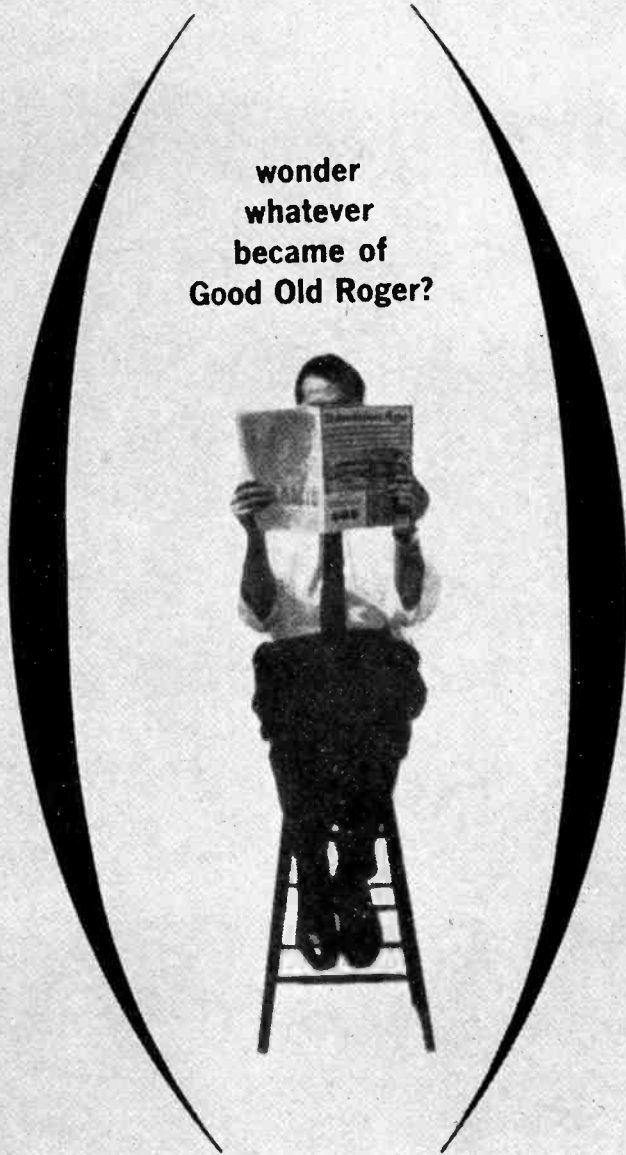
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**NEW CANON  
SCOOPIC-16.  
FIRST 16mm  
"POINT-AND-SHOOT"  
ELECTRIC  
CINE CAMERA.**



wonder  
whatever  
became of  
Good Old Roger?



You remember Roger—  
the kid in the media department.  
You know—the kid who always  
asked all those questions.

That's right! The eager one.  
Always had his nose buried in a  
stack of figures or a trade  
magazine—usually Television Age.

**Good Old Roger  
became the boss.**



Yep! He's still asking questions.  
Still watching the figures . . . still  
reading Television Age.

Only, now he's running the show.  
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger  
with your message in Television Age  
so good old Roger doesn't have to  
wonder whatever  
became of you?







**Now!**  
**WSBT-TV**  
**IS**  
**2,175,000**  
**WATTS**  
**STRONG!**

On May 15, WSBT-TV alone stretched the South Bend TV market to new horizons. Our 2,175,000 watts covers northern Indiana practically border to border; reaches half-way to Indianapolis; blankets Kalamazoo. It's a new South Bend market and only WSBT-TV has it! See Katz for details.

**WSBT-TV** **22**  
**SOUTH BEND**  
Represented by Katz

## Letter from the Publisher

### *Tv Needs Closer Ties With The Agencies*

Mention audience research and you have hit the most provocative and perennial problem of the broadcast business.

TvB estimates that about \$28 million was spent last year on research by the industry. Another estimated \$7 million was spent on television research by the agencies. The total, therefore, is approximately \$35 million a year—80 per cent underwritten by the television business and 20 per cent by the advertising agencies and advertisers.

Four years ago a TELEVISION AGE survey revealed that the industry outlay for research was approximately \$18 million. Therefore, the bill for research has jumped a whopping 50 per cent over a four-year period. This naturally concerns station management—as well as agencies since the end doesn't appear in sight.

As a matter of fact, what has happened in the entire area of research is a steady proliferation of information provided by the services.

Since American Research Bureau and A. C. Nielsen Company are in headlong competition, each adds data every year. The more data, the more the eventual cost.

A good example is the ARB's Area of Dominant Influence (ADI) and Nielsen's Designated Marketing Area (DMA) studies. Although many stations and their reps objected strenuously to the methodology, the services went ahead with the research on the basis "it was what the agencies wanted."

The stations who foot 80 per cent of the bill have very little voice in the direction and expansion of the services. There are some agency research directors who now maintain that they are being fed too much material, a great deal of which they do not use.

Many of the research experts in television say that they would much rather see the rating services concentrate on making the numbers more reliable by controlling and increasing the sample size, rather than adding more and more segmented information.

The rating services candidly admit that their major target is the agencies and that on a competitive basis they are after agency usage but, where is the cut-off point?

It would seem that a great liaison between the television business and the advertising agencies should be affected right away. Over the years there has been a great deal of discussion about establishing a working relationship between the industry and the ad agencies.

The NAB Research Department, under Howard Mandel, has a committee on television and radio local audience measurement called COLTRAM. Their objective is to find out from the agencies what kind of research they want and need.

On the other hand, the AAAA has an active research committee. It also has recently set up a station relations group within its broadcast policy committee. This group is headed by Michael Donovan, Vice President in Charge of Media at Papert, Konig & Lois.

It would seem, therefore, that the mechanics of working together are present. The next step is to put some of these projects into motion.

Cordially,





**COLOR  
IT LIVE**

**WWJ-TV**

**DETROIT**



CROWDS PRESS TO SEE WWJ-TV STARS.



CAROL DUVALL, ED ALLEN AND LORENE BABCOCK HELP DETROITERS GET A LOT OUT OF "LIVING."

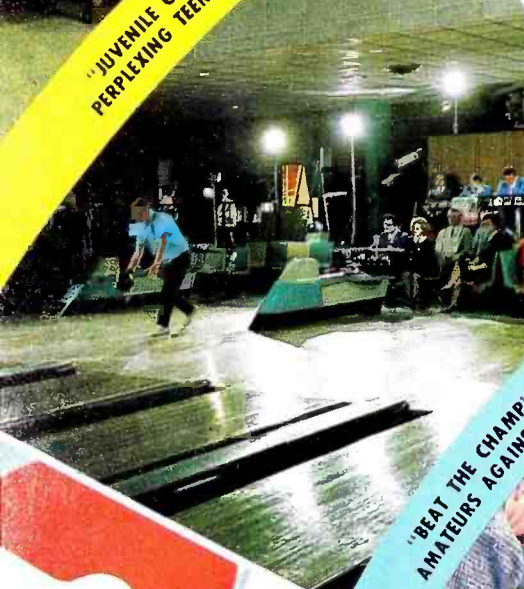
"TRAFFIC COORDINATING DRIVING C...

"JUVENILE COURT" PONDERES PERPLEXING TENAGE PROBLEMS.



DICK WESTERKAMP QUESTIONS MICHIGAN'S GOVERNOR ROMNEY.

DON KREMER KEEPS TA ON TOP SPORTS STORIES.



"BEAT THE CHAMP" PITS LOCAL AMATEURS AGAINST LEADING PROS.



S. L. A. MARSHALL PROBES VIETNAM.

SONNY ELIOT AND FRIEND CAVORT "AT THE ZOO."

MILKY MEANS SATURDAY MORNING MAGIC AND GAMES.



DWAYNE RILEY EXPLORES A "FEATURE STORY."

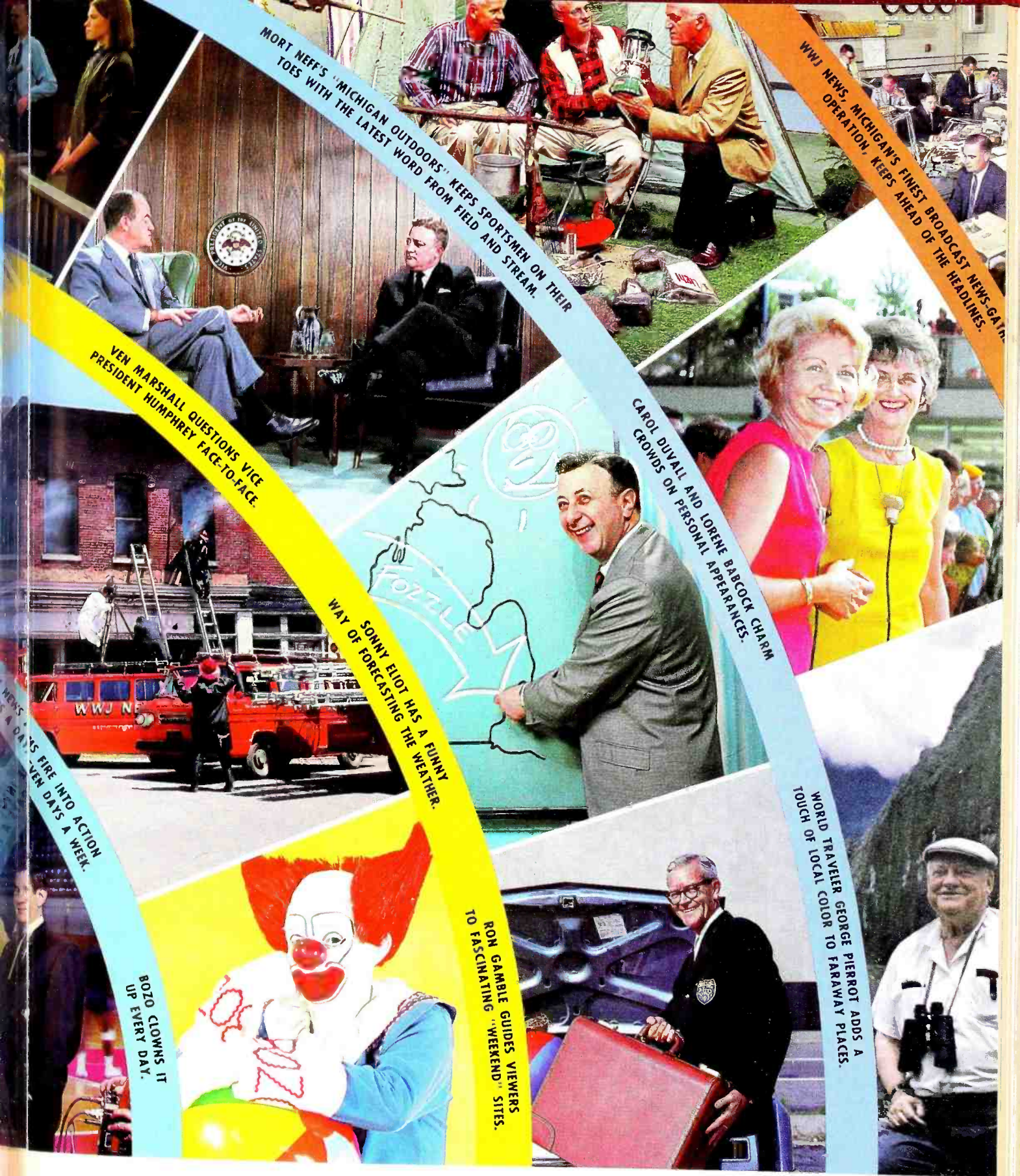


A rainbow around Detroit—a kaleidoscope of local, live productions expertly presented makes WWJ-TV a major force in the Detroit market, wins and holds the loyalties of impressive audiences for the station and its advertisers.

This, its 20th anniversary year, finds WWJ-TV with all studio operations in full color and with a production schedule that calls for more than 120 local, live organizations every week.

Big job? Yes, but WWJ-TV always thinks big. In programming. In promotion and merchandising, too. So color us live—and lively.





MORT NEFF'S "MICHIGAN OUTDOORS" KEEPS SPORTSMEN ON THEIR TOES WITH THE LATEST WORD FROM FIELD AND STREAM.

WWJ NEWS' MICHIGAN'S FINEST BROADCAST NEWS-GATHERING OPERATION, KEEPS AHEAD OF THE HEADLINES.

VEN MARSHALL QUESTIONS VICE PRESIDENT HUMPHREY FACE-TO-FACE.

CAROL DUVALL AND LORENE BABCOCK CHARM CROWDS ON PERSONAL APPEARANCES.

SONNY ELIOT HAS A FUNNY WAY OF FORECASTING THE WEATHER.

NEWS' DAYS FIRE INTO ACTION EVERY DAY.

WORLD TRAVELER GEORGE PIERROT ADDS A TOUCH OF LOCAL COLOR TO FARAWAY PLACES.

BOZO CLOWNS IT UP EVERY DAY.

RON GAMBLE GUIDES VIEWERS TO FASCINATING "WEEKEND" SITES.

A god vantage point for viewing the unique WWJ-TV approach to television is 7 PM Monday through Saturday: "The George Pierrot Show," "Weekend," "Juvenile Court," "Michigan Outdoors," "Traffic Court," and "At the Zoo."

Or consider the morning hour-long "Living" show with Carol Duvall, Ed Allen, and Lorene Babcock; Sonny Eliot's inimitable weathercasts and "Almanac"; clown favorites Bozo and Milky.

WWJ-TV News features Dick Westerkamp, Ven Marshall, Dwayne Riley, Kirk Knight, John Hultman, George Kendall; military analyst S. L. A. Marshall; frequent instant news specials and documentaries. In sports, "Michigan's Sportscaster of the Year" Don Kremer and popular Al Ackerman; "Be the Champ" nightly bowling shows.

All colorful personalities on colorful programs that paint the fascinating rainbow that delights Detroiters, that spells audience and sales for advertisers.





## **DISTINCTIVELY DETROIT**

Since 1947, Michigan's First Television Station has firmly patterned its operation to meet the particular desires and needs of the people it serves. For Detroit is truly distinctive—in personality, culture, and economic stature.

Here the average family has a spendable income of over \$10,000 a year. Annual retail sales soar above \$6½ billion. Drug sales are 41% higher than the national average; general merchandise sales are 21% higher.

WWJ-TV reaches across 5,000 square miles of coverage area where over 7,000,000 people make up 1,700,000 television households. In fact, WWJ-TV offers you an \$11½ billion market; 67% of Michigan's population, 72% of its purchasing power.

Buy Detroit, the distinctive market. Buy WWJ-TV, the station that is distinctively Detroit. In other words, "Color It Live."

# **WWJ-TV**



OWNED AND OPERATED BY THE DETROIT NEWS.    AFFILIATED WITH NBC.    NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD.



## Letters to the Editor

### Reply To 'J.B.'

There have been several petulant and irresponsible statements in recent months arguing against legislation designed to establish a properly financed non-commercial tv service throughout the country. None however, has been as grossly inaccurate and perversely uninformed as your recent "A Program Man Viewpoints: Who Needs Government Television?" (May 22, 1967).

J.B. distorts both the facts and the concepts involved. He says, "Kindly institutions like AT&T don't have special rates for do-gooders. Neither do the manufacturers of television equipment, or the owners of land. It's rail, baby." NBC and CBS are among other "kindly" institutions that have donated equipment to educational tv stations: religious organizations are not presently taxed on their land and real estate holdings. Clearly it's *not* always retail, baby! In paragraph two, J.B. sarcastically queries, "Wouldn't the darling actors and writers love to volunteer their services to do shows for the good of humanity and the uplifting of society and do things they really want to do?"

"Sure, pal, for the same kind of loot they charge the commercial houses." There are so many examples of actors and writers either donating their services or working for scale or far less than their normal commercial fees, that it would be impossible to enumerate even a small part of them.

Somewhat farther along, your irascible correspondent states, "The biggest single factor in the past that prevented a government and educational channel was the composition of the personnel." This manages to include two fallacies in a single brief statement. There were numerous factors that have delayed the arrival of a well financed non-commercial tv system—at least three of which were more important than the consideration cited by J.B. Perhaps the single most important factor is how to properly finance a nationwide non-commercial system while at the same time insulating it as much as humanly possible from government control over programming.

Regarding Fred Friendly, J.B. remarks, "There is much to say against him for his cry-baby attitude and childish pouting after he left CBS. He went to the wailing wall over good business decisions made by CBS management." Friendly's momentous contributions to television are a matter of record and have recently been extolled by, among others, Walter Lippmann. It occurs to me that J.B. would undoubtedly dismiss Lippmann as a naive lightweight without the intellectual re-

sources to understand, as precisely as J.B. does, that "the real fear is that the additive (the proposed system of Public Television) will be written and directed by the CIA." The ongoing dialogue concerning Public Television should not be sullied by replying to such ludicrous notions.

The salient consideration here is that Friendly resigned from CBS because he was convinced that CBS refused to carry the hearings in question because of business decisions.

On the subject of the National Education Television network, J.B. notes that NET "has managed from time to time to offer programming that is off-beat and stimulating." It becomes difficult to follow the mental and political gymnastics of someone who sees the spectre of the CIA lurking behind the scenes in this situation encouraging the proponents of Public Television, and then, simultaneously, advocates that if anything at all should be done to stimulate non-commercial tv it should be done via NET by "adding U.S. funds to the present supply."

Throughout this "Viewpoint," J.B. constantly talks about the dangers inherent in a "government channel." He may be comforted to know that nearly all of the most outspoken supporters of Public Television including the Ford Foundation, the Carnegie Commission, and the undersigned, share his concern about this fundamental problem.

What J.B. evidently does not understand is that the proposed legislation now before Congress designed to encourage the growth and development of non-commercial tv could not in any way be construed as a GOVERNMENT channel.

STEVEN H. SCHEUER  
Publisher, *TV Key*  
New York, N.Y.

**Editor's Note:** "A Program Man's Viewpoints," written by an experienced professional, does not necessarily reflect the opinion of TELEVISION AGE. J.B. will answer in an early issue.

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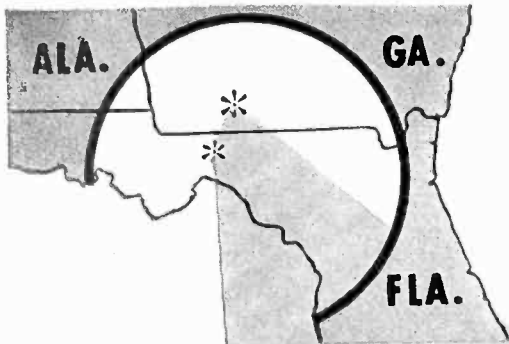
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# WCTV-land

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

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



**WCTV  
6**

TALLAHASSEE  
THOMASVILLE



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



**Fashion Show Pitched at Networks**

For a number of reasons, the fashion industry, from fabric and thread makers through ready-to-wear makers, has been reluctant to take the plunge into tv. Two major exceptions are Burlington Industries and Celanese Corp., Burlington underwriting this past season several of the *AB Stage 67* outings, Celanese bankrolling Barbra Streisand and other specials. Why is fashion tv-shy? Sources: Seventh Avenue sources say tv may not be chic enough, others poormouth it. Now Seven Arts has decided to do something about the "unfashionableness" of it by hooking up with The Fashion Group, headed by Helen Van Slyke, to make a special about the group's annual presentation this November of the latest in ready-to-wear. Seven Arts is pitching the special at the networks, and it may go to an advertiser whose merchandise is not too heavily represented in the "editorial" part of the show. Title will be picked later on, since in the fast-changing world of fashion, what's "in" right now may be nearly "out" come Spring.

**Vertical Integration In Commercials Production**

It has long been conjectured that one way for a commercial production studio to solve the laboratory logjam problem would be to build or acquire its own laboratory. No one commercials studio has done just that, will the show reveal it is setting up a color lab in New York and acquiring another one in Chicago. Other studios are said to be mulling similar moves.

**Son; Promoted Show, Now Vice Versa**

Television program production companies have often used records as a way of promoting tv series and specials, and sometimes raking in some extra profits. Perhaps the biggest success scored so far in this way has been what happened to Screen Gems and its singing group created for *The Monkees*. The initial promo album took off toward the top of the pop charts. Since then, Screen Gems has been using tv to keep the record sales soaring, bringing out two new *Monkees* albums and then having the new songs in the album plugged by the quartet in the programs. Songs in the third album, "Headquarters," are being run with this summer's repeats—no lip-sync problems.

**UK Hire For Taping Specials**

There's more than one reason why so many network specials are taped in Britain. It's not just because some of the stars are only available there. According to a knowledgeable source, British tv companies trade as much as \$50,000 worth of taping facilities in order to get U.S. telecast rights to a special. With one stone, then, the network producer cuts his below-the-line costs and nails a secondary sale.

**Warhol Selling Out?**

People are going around town saying Andy Warhol, fumiste and mystifier, made a commercial for Bristol-Myers Bufferin. As it turns out it's only technically true. Grey Advertising, which has Bristol-Myers brands, invited the pop art guru to show some of his work as part of the agency's regular avant-garde screenings. What did the veteran commercial artist turn up with? You guessed it—a Bufferin commercial. Was it commissioned by the agency? Nix.

**MGM-TelePrompTer Merger In Jeopardy**

Premature disclosure and excessive publicity are seriously endangering the likelihood of any merger between Metro-Goldwyn-Mayer and TelePrompTer. Actually, TelePrompTer is only one of several possible merger situations which have been reviewed by MGM management in its diversification program. In most of these, tight security has been rigidly maintained so that shareholders, such as Levien and others, critical of the O'Brien management at MGM, can't mount a campaign to block any merger which might dilute shareholders' position in the company.

**Code revisions likely to be approved**

The betting is that the NAB's Television Board will okay the new time standards proposed by the Code Review Board last month. Members of the latter have, of course, been in touch with many broadcasters, including those on the tv board itself. Further, since the networks have membership on both boards, that's three votes out of 15 on the tv board already, since it is unlikely there would be differences of opinion between the network representatives on the two boards. Finally, the recommendations by the review board were unanimous, indicating a broad consensus by the industry.

On the other side of the fence, the ANA isn't overly happy about it. The proposal for a limit on interruptions does not jibe with the recent ANA line of urging the greatest flexibility. The client association had urged a drastically simplified time standards section in the code, which would be confined to (1) a guarantee on the amount of program time and (2) a definition of program time elements. This is the reverse of tv code practice—stressing program rather than non-program time—and is similar in approach to the radio code.

The lack of specific controls in the ANA proposal does not mean the association does not care what happens in the nine minutes of non-program time per hour which it would like to see as the maximum during prime time. But advertisers feel that pressures of the market place will take care of it. The ANA's line is that, first, the viewer must be assured of adequate program time.



# Business barometer

Offsetting the drab spot sales picture for March is a bright local scene. Apparently many stations have been successful in persuading local clients to fill in the holes left by national and regional accounts playing it cool while they wait and see which way the economic winds blow. Local revenue in March went up 14.5 per cent over the same month last year. That represents a jump of \$4.6 million—from \$31.5 million in March '66 to \$36.1 million for the third month of this year. This March also registered a sizzling climb from February '67—26.1 per cent.

For the first quarter, local business was up 9.6 per cent, representing a rise from \$83.3 million in '66 to \$91.3 million this year. March showed the best gain over last year of any month in the quarter.

Compensation was just about the same as last year, returns from stations revealing a 0.1 per cent drop. For all practical purposes, the March '66 figure of \$21.2 million is unchanged for this year's barometer. The latest March figures are practically 11 per cent over February.

A first quarter compensation tally shows a rise of 1.2 per cent over '66, the specifics being: \$60.4 million this year as against \$59.7 million last year.

Stations of all sizes shared in the lusty rise in local business in March, but the larger stations did best of all. For outlets with annual revenue of under \$1 million, the jump was 12.7 per cent over last year. Stations billing between \$1 and \$3 million did just about the same—12.8 per cent. The over-\$3 million group racked up an increase of 15.4 per cent.

In the compensation area, the trends by station size varied little. The under-\$1 million stations declined 1.0 per cent from '66; the medium-sized group rose a faint 0.6 per cent and the larger stations slid off a miniscule 0.6 per cent.

Next issue: a report on spot television business in April.

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

LOCAL BUSINESS



March (up 14.5%)

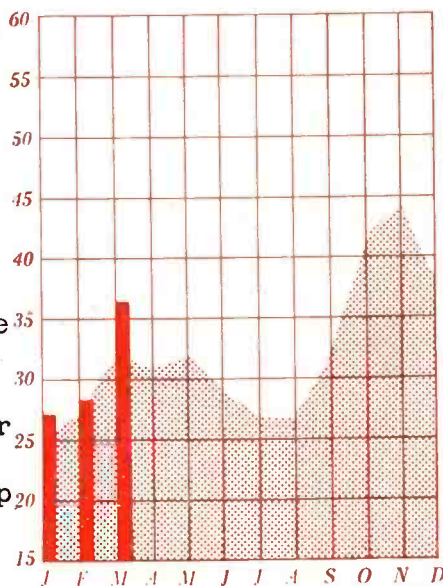
NETWORK COMPENSATION



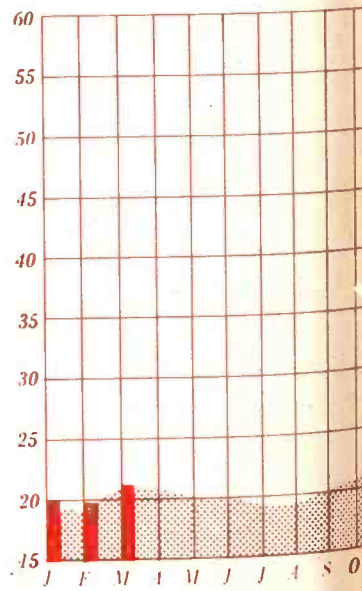
March (down 0.1%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	+12.7%	-1.0%
\$1-3 million	+12.8%	+0.6%
\$3 million-up	+15.4%	-0.3%



1967-'66 comparison



1967-'66 comparison

**Together again?** When television's King and Queen of Comedy get together, the result is a natural and, naturally, hilarious... as you and millions of Americans coast to coast will see when Danny Thomas joins Lucille Ball on "Lucy Makes Room for Danny," Thursday, June 8, at 7:30 pm (EDT) on the CBS Television Network.

As you enjoy the show, *keep one thing in mind.* The wonderful magic that happens when these two great stars meet can happen again and again on *your* station... when you run their fantastically successful series, "I Love Lucy" and "Make Room for Daddy," back-to-back. It's a natural-born comedy hour sure to make audiences double up with laughter and ratings move up on the double!

Why not let Danny and Lucy join farces for you? We'll be glad to act as matchmaker...naturally.

NEW YORK, CHICAGO, SAN FRANCISCO, ATLANTA, DALLAS.

CBS FILMS

**Naturally!**





**APPEALING... ACCURATE... AUTHORITATIVE!**  
**Weather Forecasting: Designed for Milwaukee**

Why do more Milwaukeeans consistently turn to WTMJ-TV for weather reports than to any competing station? Maybe it's because one of our weathermen is a qualified meteorologist who prepares his own area forecasts... perhaps it's due to the complete, up-to-the-minute coverage supplied from our modern equipment... weather radar, three U.S. Weather Bureau teletypes, including a synoptic circuit with hourly observations on the U.S., Mexico and Canada. Then again, it could be the fact that WTMJ-TV has over 20 years of broadcasting experience... Designed for Milwaukee! (Or it just might be because one of our weathermen... is a cute redhead!)

**WTMJ-TV**  
 COLOR IN MILWAUKEE



\*A. C. Nielsen Co., Jan. 19-Feb. 15, 1967; American Research Bureau, January, 1967.



## Diary Vs. Meter

The question of whether the diary method of collecting rating data gives the low-rated station—whether it be a network outlet and/or independent—a fair shake may be coming to a head. The issue has been raised with increasing frequency as uhf stations increase in number and turn for help to on-syndicated research firms to bolster their contention that there is something inherent in the diary method which understates their audiences.

In the past two months the issue has come up twice before the Committee for Full Development of All Channel Broadcasting. The CAB, as it is usually called, is an industry-government group set up to enable the industry to express its feelings to the FCC in an organized manner. Working directly under Commissioner Robert E. Lee, it has been tackling a variety of questions, but mainly those involving uhf.

**Closely Questioned.** Last month, at a meeting in New York, representatives of both the A. C. Nielsen Co. and the American Research Bureau were closely questioned by uhf operators about their diary data. Of particular interest to the station men were figures indicating that meter methods of collecting audience data gave independent stations larger shares than networks, and gave all stations higher ratings.

The charge had been made at an April meeting of the CAB by Albert Petgen, president of Med-Mark, a research firm specializing in ethnic tv stations. Petgen, an ARB executive, told the meeting that when ARB went from diary to instantaneous meter measurement in 1968 in New York, the independent station share went up 61.7 per cent and the combined network share declined 12.5 per cent.

Petgen repeated the charge at last month's meeting and, in a question-answer session, Nielsen's George Blechta said that while the meter

does bring up audience levels, both network and independent stations benefit. Though Blechta insisted that the differences between the two methods were not significant, the station men did not agree.

Blechta offered a comparison of the two methods in New York covering last Fall. During one week, the diary showed 30 per cent of the homes using tv, while the instantaneous meter showed 35 per cent. The three network stations went from 23 to 25 per cent of tv homes (diary and meter, respectively), while the independents rose from 7 to 10 per cent. This Spring the Nielsen data showed the indies registering an average of 8 via the diary and 12 on the meter.

The station men also showed concern with Nielsen's minimum reporting requirements, a concern apparently shared by Commissioner Kenneth A. Cox, who, along with Lee, attended the meeting. Blechta said the long-standing requirement for reporting a station's audience was that one out of 10 tv homes in a market view at least one quarter hour during a week's period.

**Not Reported.** Commissioner Cox brought out that while even a low-rated station can build up to minimum reporting standards by audience turnover during the week, if, in the New York market, the same 25,000 view a station during every time period, this audience would not be reported.

Petgen's roster of complaints against the diary also included the charges that high-rated shows, programs for school children, stripped programs, "simple established generic title programs," family appeal shows and prime time ratings were inflated compared with low-rated shows, daytime programs, late night shows, one-shots and programs aired late in the diary week. He urged an in-depth telephone coincidental type of survey to overcome the problems of the diary method.

## Calgon and Tv

One of the brighter marketing success stories with tv accompaniment is the Calgon Corp.'s Consumer Products Division, coming on strong with its water conditioner, Bath Oil Beads, Bouquet, and Calgonite, the latter the only brand not getting strong video support.

The division registered a 70 per cent sales increase over the past three years and it is no coincidence, says the company, that tv pressure has been heavy since the fall of 1964.

During the first half of this year, the division will run no less than 250 commercial minutes on NBC-TV and ABC-TV, a new high level of intensity. John H. Lockhart, Jr., newly-appointed advertising and sales promotion manager for consumer products figures that, during the first quarter alone, the network campaign reached 62 percent of tv homes (about 34.5 million) an average of more than four times each month. This covers 200 markets.

This was supplemented earlier this year by heavy spot tv schedules running 10 weeks in 24 of the top 26 markets.

**Practically All Daytime.** Except for the *Tonight* show, Calgon's network schedule is all daytime, aiming of course, at the housewife. The late-night target is the working woman. Calgon was one of the original sponsors of the *Tonight* show and is convinced that kidding of the Calgon brands has helped a great deal.

Ad pressure is generally heaviest in the Fall-Winter-Spring period but summer buys have also been made, one reason being, says Lockhart, that "you have to hold on to good tv properties." At presstime, Calgon was dickering on third quarter contracts.

Brands are rotated on the 14 daytime programs, which includes *Today* on NBC-TV, to get broad reach.

Calgon's tv pressure was uncorked when Beads went into national distribution in 1962.

# EQUATION FOR TIMEBUYERS

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

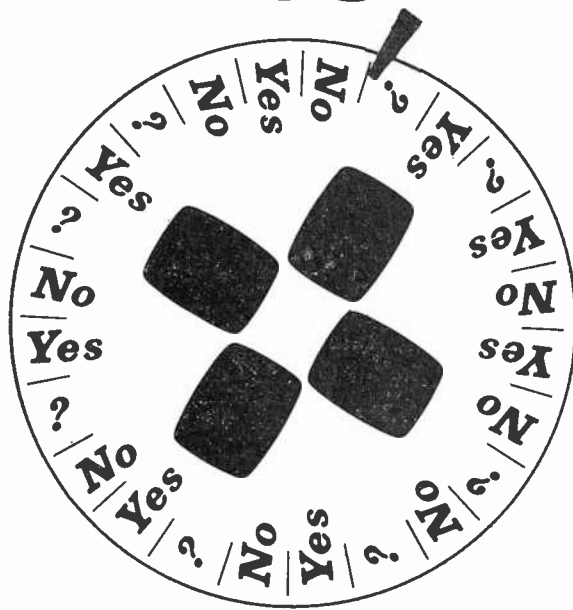
\*PICK A SURVEY - - - ANY SURVEY



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



## The big gamble



*The top agencies pick the hits, flops  
and maybes among next season's new shows,  
but prediction methods point up  
difficulties of outguessing the viewer*

projecting ratings for next fall's lineup of new shows, Joel Segal, assistant vice president and account supervisor at Ted Bates & Co., lists *Flying Nun*, an ABC newcomer, as the biggest hit of the season. A spokesman at another top New York agency says it will be lucky to last the season, while a third agency marks the show a profitable failure.

ABC entry, *Mannix*, a series about a noncomputerized detective in a computerized detective agency, will be a flop, say two top ad shops. A third says it may last the season. Two others say it's a sleeper, liable to surprise everyone. And a fourth predicts a definite success.

Most agency researchers score a potential hit for *High Chaparral*, the NBC western to follow *Bonanza* on Sunday night, but a few think it will fail. Meanwhile, one lone media researcher holds out against the consensus by predicting success for ABC's *Second Hundred Years*. He may be the only one right. No one can be sure.

Each season, when agencies trundle out their thinking machines, human and computer (depending on the point of view), to engage in the mystical art or systematic methods of prophesying, the debate over whether computers or humans are the better seers is buried under the diversity of opinion on the success or failure of just one new program.





Raymond Burr, *Ironside*



Paula Prentiss, *He & She*



Cameron Mitchell, *High Chaparral*



Joby Baker, *Good Morning World*

### Hits

TELEVISION AGE polled 10 top agencies for predictions on next season's new shows, but the resulting chart of hits and misses is only accurate as a composite. For every program, there is at least one dissenter not apparent in the composite. *He And She*, for example, an NBC Wednesday night entry, polled high as a hit with most agencies, but at least one thought it might fail. *The Jerry Lewis Show*, slated for a Tuesday night spot on NBC and a probable failure in the opinion of most programming pundits, has one champion who says it can hold out against the competition.

"However we judge," declares one media analyst, "we fly by the seat of our pants much of the time, because the variable factors are subject to such frequent change." Sets-in-use trends, program competition, audience flow, NTI, PIQ, TvQ, and a long hard look at the pilots, are some of the barometers used by agencies.

"I try to figure out whether the particular *type* of show has done well in the past," says Dorothy Nichols, head of the media analysis department at Compton Advertising. "Then I check production values with the programming department. I don't have any set formula, really."

"We have some general guidelines to follow," observes a spokesman at another agency. "When an action show is opposite a situation comedy, the action piece has a better chance.

## THE NEW SHOWS: THE CONSENSUS

(Prime time)

### Hits

<i>High Chaparral</i>	NBC	Sunday, 10:00
<i>Good Morning World</i>	CBS	Tuesday, 9:30
<i>He and She</i>	CBS	Wednesday, 9:30
<i>Ironside</i>	NBC	Thursday, 8:30

### Flops

<i>Gentle Ben</i>	CBS	Sunday, 7:30
<i>Mothers-in-law</i>	NBC	Sunday, 8:30
<i>Carol Burnett</i>	CBS	Monday, 10:00
<i>Jerry Lewis</i>	NBC	Tuesday, 8:00
<i>Dundee and Culhane</i>	CBS	Tuesday, 10:00
<i>Custer</i>	ABC	Wednesday, 7:30
<i>Second Hundred Years</i>	ABC	Wednesday, 8:30
<i>Good Company</i>	ABC	Thursday, 10:00
<i>Everywhere A Chick Chick</i>	NBC	Friday, 9:30

### May Last The Season

<i>Cowboy in Africa</i>	ABC	Monday, 7:30
<i>Danny Thomas</i>	NBC	Monday, 9:00
<i>Garrison's Guerillas</i>	ABC	Tuesday, 7:30
<i>NYPD</i>	ABC	Tuesday, 9:30
<i>Flying Nun</i>	ABC	Thursday, 8:00
<i>Cimarron Strip</i>	CBS	Thursday, 9:00
<i>Off to See the Wizard</i>	ABC	Friday, 7:30
<i>Hondo</i>	ABC	Friday, 8:30
<i>Will Sonnet</i>	ABC	Friday, 9:30
<i>Judd</i>	ABC	Friday, 10:00
<i>Maya</i>	NBC	Saturday, 7:30
<i>Mannix</i>	CBS	Saturday, 10:00



Jerry Lewis Show



Flops Carol Burnett Show



Mike Connors, *Mannix*

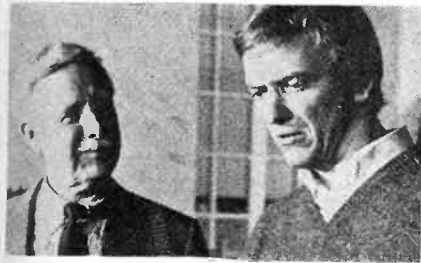
### May Last the Season



Chuck Connors, *Cowboy in Africa*



Jay North, *Maya*



Second Hundred Years

When the two comedies face each other, the latter situation, the more compelling personalities, come out on top.

"If you position a show with a large audience under 25 years of age following a show for an audience over 30, it is likely to get a lower rating than perhaps it should, based on the quality of the program."

The latter theory has a number of advocates. Even among the majority of researchers who score *He and She* a success, many feel it will not get the rating it deserves. The show is said to have strong appeal for young adults, but it follows *Green Acres* which attracts an older audience, thus diminishing viewer continuity.

Another reason is station competition: *He and She* is opposite the *Wednesday Night Movie* which is notorious for tying up young adults' one program analyst noted. The same situation is likely to diminish the rating potential for *Mannix* which competes with *Saturday Night At The Movies* and follows *Petticoat Junction*, another show popular with the over-50 crowd.

In their search for better predictive methods, some agencies look to the computer, but a number of programming analysts don't believe the machine will work.

"The strength of the appeal of a show, about 30 per cent of the weight of all factors, on an average,

although it will vary quite widely in individual cases," says one spokesman.

"There is also the appeal of competing programs, preceding programs, and preceding programs on competing programs. Using only the three networks, you have six factors, all complicated. In none can you treat the public as though it were homogeneous.

### Intangibles Are Basic

"Selectivity multiplies across those six factors so many times it can't be handled by a computer; many of these numerous factors have variable effects dependent upon particular situations.

"The weight of all these factors vary as much as 40 per cent. The computer works on a norm, but you can't set up a norm unless you have enough cases with the same audience following, same kind of show format, same lead-in value, etc. That almost never happens."

Sid Mehlman, media analysis director at Benton & Bowles, debates the use of formulas in general. "We have a formula also, the 'three variables' formula," he said.

"It's similar to K&E's in that it considers variables. But unlike K&E, we use the formula only as a starting point. If the formula predicts a 25 share for the show, that tells us this is a poor program.

"But it doesn't tell us how poor.

We may conclude, judgmentally, that it will only earn a 22 share."

"There's a certain amount you can do with numbers," program analysts say, "but the intangibles are still basic and you have to go after them." This is a fact not dismissed by spokesmen at Kenyon & Eckhardt and BBDO, where computers do the bulk of the work.

K&E was the first agency to announce the use of computers for predicting tv ratings. The method was announced last April. The input for their KEY-Pace system consists of NSI, TvQ, and PIQ data and an equation based upon multiple regression analysis, a standard mathematical technique.

Paul Roth, K&E vice president in charge of media, emphasizes that his agency does not accept computer analysis at face value. As at B&B, agency people review the computer data and then apply human judgmental factors.

"That gives us an accuracy of 80 per cent on new shows and 100 per cent on old shows," Roth says. "We agree there's just so much you can get out of numbers, and there's always room for statistical error. But we take the numbers as far as they can go. The combination is, we believe, more effective.

"You're assigning people to hunch their way through a difficult problem. There's a mass of numbers to

(Continued on page 66)



Saturday night at 9:00, Mrs. A. G. Larson sat nervously before the television set in her Rockford, Ill. home, clutching a pile of contest cards. Each card contained five numbers corresponding to horses entered in five different races. The races had been run long ago in different parts of the country, had been filmed by an enterprising production house, and were now being aired in a new and growing supermarket game, in which not only housewives like Mrs. Larson but television stations, film companies, and supermarket chains are out to make money.

Mrs. Larson collected the cards during the week at her local supermarket. She received one card with each visit to the store and could, if she asked, have gotten a card without a purchase. The more cards she collected, the better the chance that one of them would contain the number of a winning horse.

Now the voice of sports announcer Jack Drees would take her through an exciting half hour of horse racing over WGN-TV Chicago. If she didn't win any money this time, there was always next week, more cards, and another chance.

Mrs. Larson stood to win anywhere from \$5 on the first race to \$1,000 on the last. For the film company and tv station involved, the take is a lot higher. For supermarket chains sponsoring tv racing games, the boost in consumer traffic and sales revenue is said to be "phenomenal, sometimes as high as 50 per cent," says Bob Talamine, marketing director at Walter Schwimmer, Inc., Chicago.

Walter Schwimmer, president of the company, originated the idea and produced the first syndicated pack-

age, *Let's Go To The Races*, two years ago. It is now seen in over 100 markets. "Since I am very interested in horse racing myself," Schwimmer explains, "I got to thinking about the possibility of using tv races in which viewers could participate and win cash prizes. More people watch and go to races than any other sport, including football and baseball. Any show which allowed people to bet on a race at no cost seemed like a sure winner."

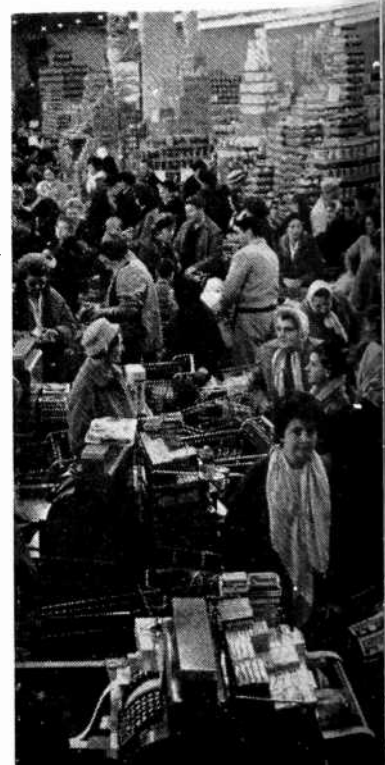
It was, and Schwimmer's show became the prototype for numerous imitations, using not only horse races, but dog races, and, most recently, auto races. Creative Marketing, Inc., Indianapolis, produces *Greyhound Derby* from films obtained through an exclusive arrangement with the Flagler Kennel Club in Miami. The price for the series (most production houses sell 13-week packages) is included in the price of the merchandising cards, \$8 per 1,000. In the past, *Greyhound Derby*, which has been around for a year and a half, was used by the Winn-Dixie chain in the south, the Detroit-based Allied supermarkets, and the Mayfair-Arden chain. Colonial Food Stores is now using the series in 14 southern markets, and Creative Marketing president Ted Paul says the company also has several new supermarket contracts pending.

An auto contest, *Race to Riches*, produced by Dynamic Films, Inc., New York, is distributed by the supermarket promotion company, Bradfute, Inc., Eastchester, New York. Out of a library of stock car, sports car, and championship races dating back to 1956, Dynamic Films, under the supervision of Stephen Price, put

together two 13-week packages which Bradfute distributed to 12 chains in 13 to 14 markets. Bradfute provides the merchandising cards which range in cost from \$7.50 to \$9.00 per thousand, the cost of the show included. Price depends on the quality of cards ordered.

Cashing in on the Schwimmer idea with a slightly different twist is the Addison Terry Co., Atlanta, which produces what company president Addison Terry calls "customized sweepstakes tailor-made for each particular client." This involves giving the advertiser using it. For Mobil Oil the "flying red horse" company the show was called *Red Horse Lube*. Now being used by the Kroger supermarket chain on KRLD-TV Dallas.

**Racing programs are traffic builders for supermarkets, new source of income for stations. Some wonder how long they will last**



Some supermarkets report racing games upped sales 50 per cent. Traffic nearly doubled, one store reported.

KS-TV Shreveport; and WTAE and  
WV, both in Pittsburgh, it's called  
*Dey Sweepstakes*.

Fry's package consists of five  
minute strips run five days a week,  
usually before network news shows.  
One of the package is one half of  
one per cent of the supermarket's  
grocery sales revenue. Another firm,  
Kalon Industries, provides the  
arr.

Most of the race-type shows, how-  
ever, have run in half-hour segments once  
a week, many in Saturday night  
prime time. Supermarkets buy the  
time locally, reaching consumers in  
their marketing areas. Lance Pro-  
ductions Inc. of St. Louis has had  
one called *Post Time* for the past  
year and a half. About 20 supermar-  
ket chains are now running the show  
at a cost of \$8.50 per thousand cards.  
The price of the show, again, is  
built into the cost of the cards.

The cost of the Schwimmer show,  
at a minimum of \$100, usually  
rangs between \$200 and \$400, and is  
based on one half the cost of tv time  
involved. Merchandising cards cost  
\$7.5 per thousand. That's where the  
profit is made. The greater the num-  
ber of consumers participating in the  
contest, the more cards the super-  
markets need and the more money  
the film companies collect.

Some houses also provide merchan-  
dising aids, such as banners, posters  
and contest winners in case the  
contestants miss the tv show, point-  
to-point material, and promotional  
material for tv stations. Many are sup-  
plied at a price, some at cost, others  
for a charge. Stations are encour-  
aged to plug the shows in advance.  
In order to build consumer traffic  
and give the cards out of the stores.  
Some stations cooperate and even

provide their own point-of-sale mer-  
chandising help. Others have been  
more reluctant.

"Last year the store had to buy a  
lot of extra advertising itself," says  
Bob Bailey, advertising manager of  
the Colonial Food Stores, in Atlanta.  
Colonial has been in the supermarket  
game field for years and is currently  
sponsoring both *Greyhound Derby*  
and *Let's Go To The Races* in vari-  
ous markets. "There was a hesitancy  
on the part of stations, who were not  
convinced of the audience potential  
on these shows. This year, the sta-  
tions are sold and are helping a lot  
more," Bailey explained.

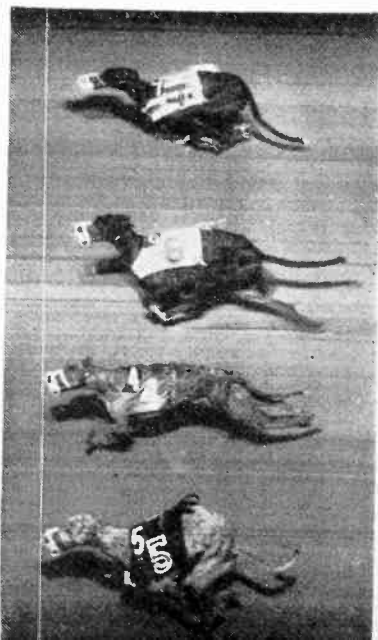
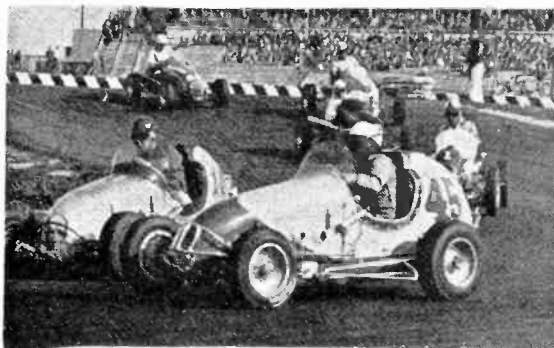
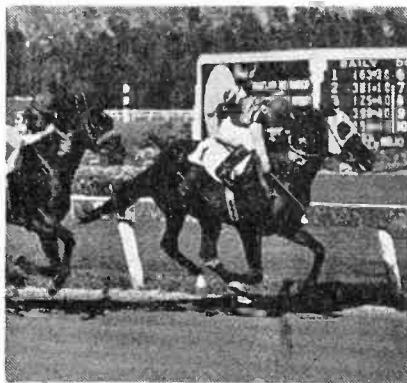
However, there is some debate  
over the audience potential of racing  
shows. Since the only viewers inter-  
ested in watching would be custom-  
ers of the sponsoring supermarkets

who have the contest cards, so the  
argument goes, a station would have  
to reach a lot of customers to get  
high ratings. The show, in short, has  
limited audience appeal.

Phyllis Knowles, vice president at  
Bradfute, reports good ratings on  
most stations carrying *Race To  
Riches*, however. According to the  
February 16-March 15 Nielsen re-  
port for upstate New York, WNBC-TV  
Binghamton scored a 22 rating and  
a 57 per cent audience share for the  
racing game. WKTU Utica had a 16  
rating and a 35 per cent share, while  
WNYS-TV Syracuse polled an 11 rating  
and a 21 per cent share. All stations  
air the show Saturday afternoon at  
5:30.

In many cases Mrs. Knowles says,  
*Race To Riches* has improved sta-  
(Continued on page 58)

## Tv at the races



Schwimmer's prototype racing program attracted imitators with not only horse races, but greyhound, and auto races as well.



**A**dvertising has always been a high-risk business, for both advertisers and their agents. But now it's become even riskier—thanks to humor.

In the past couple of years, humor has cropped up all over the advertising scene, especially in tv commercials. Long-decried by many admen as "irreverent" of the product and destructive of a selling atmosphere, humor is now appearing in commercials for products that once were invariably presented in straightforward fashion—products such as internal and external analgesics, cold remedies, and services such as insurance.

There are hundreds of reasons for using humor. But whatever the reason, most admen feel that humor is an either-or proposition. When it's good, it's very very good, and when it's bad, it's horrid.

That, it seems, is not an artistic warning; it's a reading based on copy-testing and sales results.

"If you're a little bit off, you're dead," Gerald Lukeman, vice president in charge of client service at Audience Studies, Inc. "But if you hit with humor, you hit big." He warned that the joke may go haywire if the brand is kidded in the wrong way, or if the script is kidded.

### *The Humorous Story*

What's more, Lukeman says one line or one-joke humor tends to wear out fast, while humorous commercials that tell a story, like the Alka/Selzer abdominal montage and the Benson & Hedges 100s campaign, "build up a constant sense of anticipation."

Schwerin Research Corp., which used to be considered something of a spoilsport by fanciful copywriters because of the low scores attained by a number of would-be humorous commercials through the years, now

notes that the case for humor is looking up.

A few years back, Schwerin reported two-thirds of a big batch of humorous commercials scored below the Schwerin product-norms. Last month a Schwerin spokesman said that out of six top Schwerin-scoring commercials, three were humorous: the Hunt's Tomato Sauce "You Don't Have to Be Italian to Cook Like One" campaign; Westinghouse light bulbs "Turn the Light Out, Harry" and the "disadvantages" of Benson & Hedges 100s.

### *The Serious Joke*

Why the turnabout? Said the man from Schwerin: "Humor used to be thrown in just for the fun of it. When humor is mis-used, it doesn't succeed; when it's related to product purpose, it does."

Gales of laughter buffeted last month's American Tv Commercials Festival, as one humorous commercial after another was screened. A tally showed that humor was present in one form or another in nearly half of the hundred Clio winners, and a similar proportion of the previous year's winners were humorous also.

Humor, in copywriter and art director circles, is obviously "in." It's a quick way for an ambitious admaker to catch the eye of his peers, or for an agency to catch the eye of a prospective client. But since it's also a high-risk proposition, something must be said for the courage—or the foolhardiness—of the men who submit humorous storyboards to their clients.

Even today a number of clients and agency men look upon successful humorous commercials as if they were freaks, phenomenal accidents or exceptions worthy of condescension.

Many point to the fact that not

even the Bert and Harry Piel garbage a sophisticated and widely adored cartoon campaign, could sell better. But others maintain that no commercial approach has managed to do better for Piel's, either—and so far, just about everything has been tried, from torch song to documentary to slice-of-life to Jimmy Breslin.

Today, evidence is mounting that humor can sell in many product fields.

Cigarettes, to many, are no laughing matter. Yet humor has been used extensively in tv cigarette advertising for the past couple of years, ever since establishment of the Cigarette Advertising Code in reaction to the Surgeon-General's report linking cigarette smoking to cancer.

Among the latest in the line of hat-eating and eye-blackening cigarette ads is the Benson & Hedges 100s campaign launched last year by Philip Morris. A Schwerin humor scorer, the campaign has already had spectacular results in the marketplace. It pulled ahead of Parliament last fall and is now nudging Marlboro for best-seller position in the Philip Morris line.

### *Lighten the Heavy Stuff*

Donald Harris, director of research and programming at Philip Morris, said the tv campaign was showing no signs of wearout. With a foot pool of commercials now being readied to go on the air, he quipped that the campaign "might even last forever."

He remarked that the company has backed up the new product with somewhere between four and five million dollars worth of advertising, mostly in spot tv. One source estimated that B & H 100s was buying 400 rating points per market in its introduction campaign.

Stewart Greene, one of the heads of Wells Rich Greene, the B &

cy, said there was no element in the laboration of the campaign that was not serious. "The product is on screen every one of the 60 seconds." The campaign was based on extensive research, he indicated.

limited by the restrictions of the Cigarette Advertising Code, cigarette advertisers may find humor one of the few creative outlets available to them.

Makers of cold remedies, analgesics, and such, suffer from no comparable limitations, as long as they maintain restraint in "health" claims. Several of them have turned to humor in the past couple of years.

This past winter Menley & James ran a comedic cartoon, called *Loving Couple*, in which the breadwinner, afflicted with cold, passively receives the ministrations—Con-tac—of his doting spouse. "Sales have been excellent," said Gene Fairly, supervisor on the account at Foote, Cone & Belding.

Fairly noted that a "lighthearted" approach adopted for Con-tac four years ago, was followed by a switch to a "outright funny" copy line a year later. Why the light approach to heavy subject? "In the early days of the brand, we told a straightforward product story," he said. "Bore long, 'tiny time pills' became a household phrase. To maintain interest in the product, we went to humor."

*Loving Couple*, Fairly mentioned, stood high above product-norm in the chwerins. "There's no 'borrowed interest' in the copy," he added, "the humor is integrated with the sale message."

For another example, take Alka-Seltzer, as Miles Laboratories would advertise those troubled with upset stomach. Market position of the class, old-line product was upset in the '50s, and its share of market was shrinking.

(Continued on page 62)

**Does humor  
in commercials  
really sell goods?  
Here's a review  
of what admen  
and researchers say  
about the subject**



**It better  
be really  
funny**



**R**ichard Tully, board chairman of Foote, Cone & Belding, said recently, "It is often a problem to write a media plan in terms the client understands and appreciates."

What Tully was talking about was a problem that frequently confronts the media executive—how to translate media recommendations into the language of top client management, or marketing executives, or financial men, etc.—or all of them—in addition to the advertising/media personnel at the client level who presumably talk the same jargon. In short, how do you write a good media plan?

One recent answer to this question is: Don't let a media man write it. Behind this startling attitude is the assumption that the media man is too immersed in specifics, too parochial, too media-oriented (rather than marketing-oriented) to take the broad view.

### *One-Plan Plan*

The media director of one of the largest U.S. agencies told TELEVISION AGE: "There's a real question in my mind as to whether the media part of an overall marketing plan should be isolated in a separate document, I'm beginning to think that media, creative, and other marketing elements should be interwoven in one plan. One person should write it, but whoever it is, it shouldn't be a media man. Probably the best person would be someone in the account end."

The viewpoint is admittedly a minority one but it reflects the kind of thinking agencies are increasingly going through in recent years. The aim: to integrate those components of marketing the agency is most directly concerned with (media copy,

merchandising, public relations) into a media plan that shows a clear understanding of the client's problems.

While not going along with cutting out the media man from responsibility for writing up the plan, Ellis Folke, media director at Sullivan, Stauffer, Colwell & Bayles, says: "Media plans are too often couched in media jargon that is complicated and virtually incomprehensible to some company executives. It would often be helpful if the original plans were rewritten, edited and cut down to basics by a non-media man."

### *Communication Problems*

If agency men are concerned with communicating their recommendations, they are by no means agreed on the best way to do it. A major reason is that clients differ in their degree of sophistication, desire for detail, and in the way they want the format presented. It is not too much to say that, in some agencies, each client presents a different communication problem.

There are but few safe generalizations that can be made about writing media plans. Among the more basic: (1) A plan is usually written once a year, though occasionally clients want one every six months. (2) In the larger agencies, the media supervisor generally does the writing under the guidance of an associate media director. (3) There is no "typical" length for a media plan but the mid-range is about one dozen to two dozen pages, including exhibits.

While the plan is committed formally to paper once a year, work on it continues almost all year. Says Frank McDonald, associate media director at Cunningham & Walsh: "We start thinking about

a new media plan about two months after the old one is approved by the client. Often we'll have a tentative budget figure about six months before the written plan is due and we'll start serious work on it then."

The media plan generally follows budget approval by the client, but sometimes it will precede it. On occasion, a media plan will call for a change in budget either upwards or downwards. Most agency men say the number of occasions when a budget increase is recommended is no more frequent than a recommendation for a cut, but a veteran media director maintains: "I have never seen an agency recommend a cut in the ad budget more than at times when a desirable network show is sold out."

Revisions in the media plan and the document "live" for many months. As the pace of marketing speeds up, plan revisions have become more common. At some agencies, it is common for the media department to review portions of a campaign after the fact and compare results with the objectives.

### *Who are Media-Planners?*

This is often the case when a major network tv participation is recommended. Since the agency cannot be sure what minutes will be available by the time the plan is approved, it may present a hypothetical schedule describing type of show, type of audience, perhaps, cost - per - 1,000 prospects sought. In the review, of course, actual buy will be compared with the stated objectives. A similar view might take place involving a major spot drive in which certain reach and frequency objectives are outlined.

#### 10 TIPS ON WRITING MEDIA PLANS

1. If the client is new, determine beforehand the kind of detail he wants.
2. The writer should make clear he thoroughly understands the marketing strategy behind the plan.
3. A summary can be valuable for client top management but be sure these executives understand its purpose is not to justify the recommendations.
4. Separate, where possible, the technical explanations from the plan proper so that a non-media man can read only what interests him.
5. Organize the plan carefully, so that (a) background, (b) strategy, (c) objectives and (d) recommendations are delineated.
6. When executives with different backgrounds will read the plan, keep in mind their frames of reference. For example, the financial executive will be interested in the efficiency of the monetary investment in advertising.
7. Write the plan in natural, unadorned prose, avoiding "media-ese" wherever possible.
8. If the agency has no formal procedure for inter-departmental meetings to discuss the plan before it's written, make sure all bases are covered -- account people, researchers, creative personnel, merchandising and sales promotion people, public relations personnel, etc. -- before developing the specifics of media strategy.
9. When the writer must also make a stand-up presentation of the plan, he should try to develop pithy concepts that will also communicate well verbally.
10. Use enough detail to justify the recommendations but do not throw in facts and figures that are valuable primarily for internal agency use.

## Should media people write the media plan?

*Among the problems in writing  
a good plan is communicating  
with client executives who are  
not media-oriented*

The writer of the plan must obviously be an experienced man (or woman). At the large agencies, the "average" timebuyer is rarely given the responsibility of putting together a media plan, but, on occasion, senior timebuyers will be handed the assignment. Where an agency doesn't use the "media supervisor" title, an assistant or associate media director does the job. At smaller agencies, the pattern varies widely. In some cases, there is no formal plan at all. In others, the plans may be put together by the agency owner, the account executive, the media director or the timebuyer.

### *Sophistication Helps*

The length of a plan obviously depends on its complexity. But even taking this into account, the agency has a lot of leeway in determining how much detail to include. Complex plans are always put into writing but this does not mean all details are necessarily included in the document submitted to the client.

One agency executive finds that the more sophisticated the client, the less explanation is necessary. However, this does not always hold true. Procter & Gamble, whose sophistication is doubted by no one, demands considerable detail to back up media recommendations. One reason is that it has its own media department to digest the details. Says one former P&G adman: "They want so much detail, it's almost ridiculous."

However, there are often times when the technicalities behind the recommendations must be explained to a client with little background in media. "Suppose," says McDonald, "we use adjustment factors for advertising exposure when comparing

*(Continued on page 68)*



# How to kill two birds with one medium



*Humorous commercial for maker of auto air conditioners stresses quick cooling in scene where motorist turns unit on, finds he's trapped in a refrigerator on wheels and scratches "Help!" on car's frosted window*

## ***Frigiking sells the distributor on tv and uses tv to sell the distributor. And it hits the consumer, too***

It's been long recognized that mass media have both a "pull-through" and a "push-through" marketing effect. When consumers are persuaded to buy, their actions at the retail level *pull* the product through the distribution pipeline because of resulting re-orders at each distribution level.

When the product shows strong appeal, the various distribution levels may increase their inventories and sales pressure, thus *pushing* the product through. At the same time, new wholesale and retail outlets clamor to handle the product, giving it a bigger *push*.

A *push* factor is that men in the various trade channels are themselves part of the consumer media audience. While consumer advertising is not usually directed at them, when a product area that concerns them is advertised, they watch, listen or read more carefully.

Frequently, consumer advertising is directed at people in the distribution pipeline—in addition to the ultimate consumer. In many product areas, however, this twin-pronged use of media is only dimly appreciated.

There are many reasons for this marketing blind spot, but the usual one is the heavy weight of traditional trade and product orientation—as opposed to customer orientation. This means emphasis on trade advertising and personal selling.

A company which recently broke out of its mold of traditional methods found tv an effective weapon in reaching both the trade and consumers is the Frigiking Division of Cummins Engine Co. The parent company bought Frigiking a few years ago and installed a young, aggressive management.

As the world's largest maker of auto air conditioners (its U.S. sales are exclusively in the aftermarket), Frigiking obviously had a future given the right marketing strategy. Tv became a central issue in strategy discussions last year when the Dan-based company appointed Cal Van Riper of Indianapolis to handle its advertising. Having had some notable successes in video, the company was favorably inclined toward the medium as a means of attacking Frigiking's objectives of increasing both consumer awareness, and distribution.

Frigiking's auto air conditioners are handled by about 6,000 distributors who supply an undetermined number of dealers of various types. The outlet which installs the air conditioner may be a gas station, an auto supply house, a specialist in installing the product, a department of an auto service operation, etc.

The dealer is particularly important in this product area since, unlike package goods, the consumer is not usually pre-sold on a brand and will take what the dealer handles. On the other hand, building up product awareness for a specific brand of auto conditioners means that the consumer will either seek out a Frigiking dealer or, possibly, turn to another brand that the dealer handles.

Like any good marketer, Frigiking

*(Continued on page 5)*

## Qualifications of a Programming Man

When a large firm decides to hire an engineer, they call in a management specialist and give him the specifications for the job.

The prospect must have a college degree in engineering, apprentice work, field work, and management work. Then, and only then, will he be interviewed.

But when it comes to looking at a pilot film and reaching business judgment, everybody becomes an expert in show business.

While it is true that only experts can read a blueprint, our engineer friend sees to it that his technical dialogue has mystique all over it, anybody can see a play, a movie, a nightclub act, a television show, a lecture, a dance recital, a musicale—and have a strong opinion about it.

It is equally true that bankers have managed film companies and lawyers have stuck their sharp noses into the phase of show business with some success. Why cannot the president of a company or an advertising agency have equal competence?

The crazy part is that there have been unqualified executives who have made sound decisions in television, even successfully investing in plays—perhaps the most complex and risky part of show biz.

But, in general, these successes are about the same as gambling at craps or roulette. The success is not necessarily related to skill.

The really qualified executive is exemplified by his humility. From deep experience of trying to relate judgment with box office, he knows that he is only going to be right half of the time. Therefore, he rarely puts up his own money. Rather, he persuades someone else to take the risk.

He may minimize the risk by using ingredients such as star proven writers, established musicians etc., but he still knows that none of these are any better than his next effort.

More a man speaks with authority about show business should have all or a substantial part of these qualifications:

- (1) A college degree, or academic training, in drama.
- (2) A technical knowledge, including practical experience, of lighting, stage design, stage manager, grip, carpenter, painter, sound effects, cameraman, and all aspects of backstage work.
- (3) Acting professionally—and dancing, music, or related arts.
- (4) Directing—legitimate theatre, amateur, radio, television, motion pictures—preferably all since they are all related.
- (5) Producing—all of above.
- (6) Writing—books, articles, scripts, and scenarios.

(7) Management—theatre, radio, television, or motion pictures.

(8) Casting—interviewing and selecting actors and musicians.

(9) Personal viewing of best of Broadway theatre, motion pictures, night club acts, opera—current and past.

(10) Reading of all dramas through the history of the stage, plus technical journals and contemporary innovations.

Others can add to this list but those are the essential tools a man or woman should have before judgment can be exercised intelligently in the decision to buy or cancel a show.

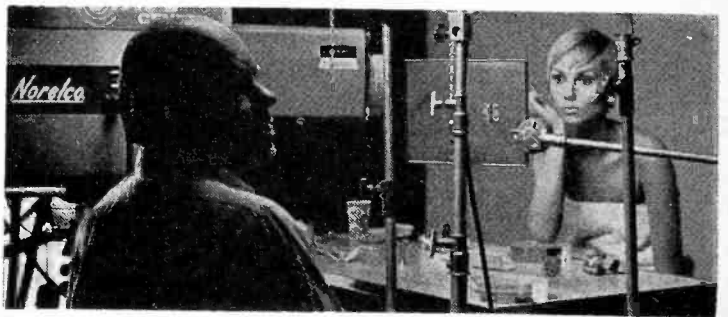
Obviously certain skills will be highly developed in some than in others. Each professional is bent by aptitude in a single direction but not until he has sampled enough of the others to know what the operation is all about.

For example, it is not really possible to edit a script until an editor has written one—once. Now these specs seem obvious, or perhaps logical and yet they are rarely applied to the job.

The incompetence of most self-appointed programmers is apparent when the job specs are applied to the men who pick programs for television networks, or who buy and judge programs for advertisers, or who try to encompass the skills of creativity by self appointment.

One of the greatest talent agents of all time is a dismal failure as a producer of motion pictures. Why? Because his skills are not related.

Too often a good publicity man decides he is a producer. While this can work, it rarely does because the p.r. man is too busy concentrating on getting his name



and the show's name in the press to make a good show—which he doesn't know how to do in the first place.

Change this to lawyer, accountant, salesman, and even engineer, and you get the plot.

In the agency business the most dismal failures are the media men whose job takes them to the edge of show business. Most of these hopefuls have school degrees, a knowledge of computers, good analytical minds, and are skilled negotiators.

What they lack is pizzazz and a feeling for the mystique

(Continued on page 61)



# Film/Tape Report

## THE TRANSATLANTIC SHUTTLE

FilmFair has been sending its producers, directors and cameramen in a steady stream from its bases in California and New York to London where the company's English branch has been active since last summer.

Ben Norman, vice president and director of administration at FilmFair, who is spending this summer at FilmFair East in New York, said film-makers from the Hollywood and New York studios were currently in London working on a Procter & Gamble assignment for the U.S. market.

Earlier, Norman said, the Yanks had shot commercials for Falstaff beer in Spain, working out of the London branch.

For a French client, L'Institut de Fromage, a team had packed off from London to Paris for location shots; for a German "Mr. Clean" campaign, created by Young & Rubicam in Frankfurt, shooting had been done in the Berners Street studio, a relatively quiet part of Mayfair.

Most of FilmFair Ltd.'s business so far has been in producing for the English market, Norman indicated. For such assignments, as well as for work destined for U.S. tv, director Bob Gibbs has hopped over from Hollywood, directors Peter von Schmid and Armand De Costa from New York.

For a recent Benton & Bowles assignment, shooting was done in London, editing and other post-production at FilmFair—New York.

Apparently the intercontinental mobility of FilmFair staffers is only a step beyond the practice the company had instituted earlier of exchanging talent between New York and Hollywood.

Heading up FilmFair Ltd. is Graham Vyvyan Clutterbuck, British film producer who was formerly with Les Cineastes Associes in Paris.

Eighteen months ago Clutterbuck set up a Paris business office for FilmFair, then moved to London

last spring to head up the British branch.

Asked whether the London branch had produced any profits as yet, Norman said FilmFair is now in the stage of building up the business, we'll wait until later to see what profits can be taken out of the UK.

"The market has enormous potential," Norman added.

## SET IN THE WINDOW

Admen (inveterate tubewatchers) are doing doubletakes along New York's Fifth Avenue as they pass Lord & Taylor's display windows. What's all that in the window? A design for an Antonioni flick? *Wasn't it in Blow-Up?*

No, the all-white movie set in the window, brute arcs, deucies, umbrella lights and all, wasn't in *Blow-Up* or elsewhere in the Antonioni epic.

But it was used in an Antonioni-inspired commercial, *Looks that Click around the World*, made for Kodak Instamatic by J. Walter Thompson and Elektra Film Productions.

JWT producer Warren Aldoretta, wowed by *Blow-Up*, assigned the campaign to fashion photographer John Rawlings and the Elektra staff.

For the print part, Franco Rubartelli took off to Tunisia with model Verushka for eight Vogue pages of color spreads.

For the tv part, Rawlings worked with Elektra director Marvin Friedman and freelance cinematographer Zoli Vidor in filming two models displaying clothes made by Donald Brooks, on the all-white set.

Later, J. Walter Thompson fashion director, Gayle Carlisle, made a deal with Lord & Taylor for the use of the set as a window display.



## QUIET NIGHT

Not a teenybopper was in sight at Cheetah the other night during presentation in the adolescents' pleasure dome called *The Great Tv Commercials Revolution*. Instead there were hundreds of mini-skirted post-graduate teenyboppers and Brooks-suited agency junior-executive types listening breathlessly to tales of how the commercials were made.

The speakers were Stewart Greene of Wells Rich Greene, Stephen Frankfurt, executive vice president and creative director at Young & Rubicam, DDB producer Alan Ehrlich, director Mark Shaw and composer Luiz Bonfa, each of whom showed a few commercials they had had a hand in.

Greene, for example, talked about how important it was to reach out to everybody, not just to some fractional or segmented market. He said that some of his agency's biggest productions cost around \$60,000 a commercial, while some of the shiner efforts—such as Burma Shave IDs—came in under a sixth of a production number's budget.

Toward the end of the forum, last in this season's series hosted by the New York chapter of the National Academy of Tv Arts and Sciences, Senhor Bonfa, who has composed Bossa Nova scores for films ranging from *Black Orpheus* to *Falstaff* commercials, improvised on his guitar; he rendered a Bossa Nova solo to accompany Frankfurt's *East Airlines Soaring Herons* commercial as the mini-skirts fluttered gleamingly in the ultra-violet light.

Only a score of the thousand or more who had sat or stood through the dissertations on commercialism stayed on for the real action, however: the frugging, monkey-watusi-ing on the dance floor, Cheetah reverted to its usual act and some of the nubile night people tripped in from Broadway. After half hour of violent dancing, not one of the tv and ad people survived.

# Advertising Directory of SELLING COMMERCIALS



## OL TROUPEKS

ators Joe E. Marks and Jety Heick broke out in an unfeigned anconfaked bugaloo after taking a swi of Cott's Draft Root Beer, on etluring a commercial taping at New York's Videotape Center.

Irlier in the script, the lady says "Yu, that's the kind of root beer we use to drink when we were courtin'."

A little later, she proclaims "Cott Dra Root Beer Swings," whereupon the vo senior citizens foot it frenet- call to a rock'nroll beat.

The 60-second spot was created by iedl & Freede, Lou Binder the creave director, Joe Oliveri the copy supervisor.

## FRIE CHOW

T: Independent Grocers' Alliance placd a series of 15-minute cooking show, *Cooking Can Be Fun*, on eight stans: WHIO-TV Dayton, WBNS-TV Colubus, WTOL-TV Toledo, WLUC-TV Mariette, WWTV Cadillac, WSAU-TV Watou, KID-TV Idaho Falls, and WMT-TV Portland. The series of 52 quarr-hours is sponsored by IGA who alers and retailers in the areas covd by the stations.

## FAS SERVICE

Vieo Prints started up a fast print delivery service called Post Haste bypassing the U.S. Post of- ice speed prints of commercials rom print service or agency traffic leparments right out onto the run- ways at Kennedy airport.

Post Haste meters the packages at Vide Prints headquarters, sends hem out to the airport by special truck and sends them off Airmail Speci Delivery. At the other end, the pnts are delivered to the station by Special Delivery from the airport.

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Chevrolet • Campbell Ewald



THE TVA GROUP, INC., New York

"Aunt Jemima" Corn Meal Mix • Glenn Adv.



PACIFIC COMMERCIALS, INC., Hollywood

Clark's Peppermint Gum • Leo Burnett



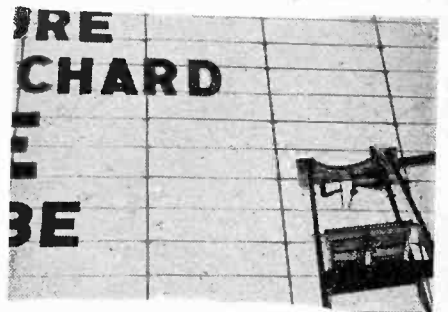
SARRA-CHICAGO, INC.

Burlington Industries "Tricot" • DDB



(CPI) COLODZIN PRODUCTIONS, INC., New York

Commonwealth Theatre Owners, Ltd.



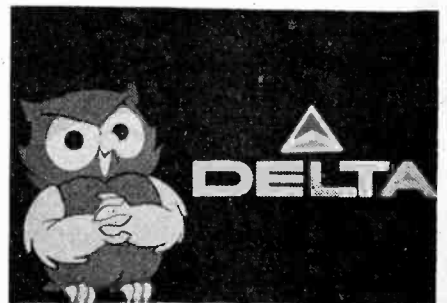
PANTOMIME PICTURES, Hollywood

Campbell Soup Company • BBDO



PAUL KIM & LEW G.FFORD, New York

Delta Airlines • Burke Dowling Adams/BBDO



KEITZ & HERNDON, INC., Dallas



*“Television and Advertising are fast moving and quick changing industries. Keeping up to date is vital. Television Age keeps pace with the business and keeps me fully informed of things I should know. I find it concise and highly informative.”*

**SAMUEL C. ZURICH**  
**Vice President, Manager**  
**Commercial Production**  
**N. W. Ayer & Son Incorporated**



Sam Zurich attended Ohio University where he majored in dramatic art. Following three years of duty with a Photo Reconnaissance unit in World War II, he launched a career as a radio-TV announcer. He served as chief announcer and sports director of radio stations in Augusta, Georgia and Columbia, South Carolina. It was at WBTV in Charlotte, North Carolina that he switched from announcing to become the station's manager of production. Mr. Zurich joined Ayer as a commercial producer 12 years ago and was named Vice President and Head of Commercial Production in 1963.

## **Television Age**



### **CLOSE STUDENT**

A close student of theatre history and a quick study to boot is William Redfield, who took a pie square on both sides of his profile in a MY-T-FINE commercial recently in derogation, to find out “how the real clowns and comics of the past react in similar circumstances.”

Redfield's earlier researches included an Esquire article entitled *The Night Elizabeth Taylor Said “So What?”* and *Richard Burton Kicks the Tv Set In*, followed by *Letters from an Actor*. Next, no doubt will be *Reflections of a Pied Piteer*.

### **THE A.D.—PRODUCER FEEL**

Putting in a good word for directors, Gus Jekel, Filmfair president, called for a detente in the relations between agency producers and studios, and between producer and art-directors. Jekel said some producers are wet-blankets: “they seem to be there to build walls around a project, to say what can't be done rather than what can be done. Not only is this bad management, it usually creates bad advertising.”

Speaking at a meeting of the Western States Advertising Association, in Palm Springs, Jekel remarked that “good agency producers . . . are able to effectively communicate their client's sales goals to the production house without quashing their creative abilities.”

It's up to the studio, he added, to keep the sales goals in perspective while making the commercial. Jekel deplored producers “looking for a rubber stamp;” they'd get the same results if they grooved “in the same terms” with the production house.

As for copywriters and other creative people, Jekel said “too many are motivated by ego; once they are committed to paper they treat it as God-given.”

# Advertising Directory of SELLING COMMERCIALS

Jekel had several good words for directors: "by the nature of their work they're used to dealing with outside creative sources in a give-and-take atmosphere. Those who don't have the ego problem get better results from a studio."

"Unfortunately," Jekel said, "most of the production departments are resisting the entry of art directors into production." He said the participation of art directors in the making of commercials should be encouraged "because their contribution can be beneficial."

## SUMMER GRANDSTAND

This summer's Rheingold concerts at New York's Central Park will be produced by Bob Bach and Ron Delsener in a series of specials.

Bach, producer of *What's My Line*, and Delsener, producer of the park concerts for Rheingold, have set up a company called Park Productions to package the specials. The first one will be an hour of highlights from the best of the concerts.

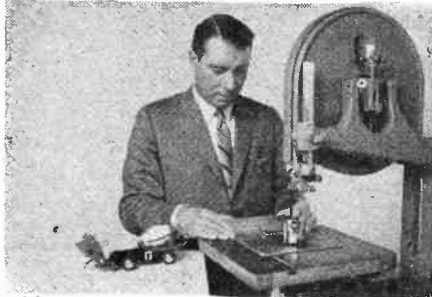
Shows booked for this summer's series: Louie Armstrong, Stan Getz, Duke Ellington, Miriam Makeba, New Christy Minstrels, Dave Brubeck, The Blues Project, Theodore Jekel The Butterfield Blues Band, Lady Hollins, and dozens of others.

## TECHNICAL CUTS

Acme Film and Videotape Laboratories has come up with its own next-generation film color transfer system. Mel Sawelson, president of the Filmways subsidiary, said it took four years and \$50,000 to develop the process which Acme calls Acme-Chroma Color Film Transfers. Sawelson said it's "an electronic breakthrough" and "saves the process work; 'three elements are electronically merged.'"

Deluxe Laboratories developed a new developing machine powered by a Turbine Drive and capable of turning out color positive film at a rate of 200 feet per minute and more. Hanson, who devised the turbine powering system, is Everett Hanson, engineer at General Film, a Deluxe subsidiary.

Eveready Batteries • William Esty Co.



WCD, INC., New York

Lone Star Beer • Glenn Advertising



JAMIESON FILM COMPANY, Dallas

1st Union National Bank • Kincaid Adv.



JEFFERSON PRODUCTIONS, Charlotte

Mexicana Airlines • Wesley Advertising



FORD FILM ASSOCIATES, New York

Granny Goose • Grey Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

NP-27 • Benton & Bowles



VIDEOTAPE CENTER, New York

Lanvin/Charles of Ritz, Inc. • Clyne Maxon



FRED A. NILES Chicago, Hollywood, New York

Old Spice • Wesley Advertising



TV GRAPHICS, INC., New York

## ON THE DOTTED LINE

April was the kindest month to *Wolper Television Sales*, according to Wynn Nathan, general manager of the company's syndication division. Nathan said the company chalked up half a million in new business, much of it attributable, in Nathan's view, to an effective TFE presentation.

After the Chicago convention *The Alan Burke Show* was bought by WFLD-TV Chicago, WKBD-TV Detroit, WKBS-TV Philadelphia, WTSJ-TV San Juan, WKBG-TV Boston, KTVU San Francisco, KPLR-TV St. Louis, KELP-TV El Paso, WZZM-TV Grand Rapids, WNEW-TV New York, KTTV Los Angeles, WTTG Washington and WBAP-TV Dallas-Ft. Worth.

Buying *Wolper's Truth or Consequences* in April were WTTV Indianapolis, WAST Albany, WLOS-TV Asheville - Greenville - Spartanburg, WSFA-TV Montgomery, WJW-TV Cleveland, WJRT-TV Flint, KOVR Sacramento, WCIX-TV Miami, KUTV Salt Lake City, WPRO-TV Providence and WOC-TV Davenport, for a 42 market tally.

Wolper sold *The Ray Conniff Christmas Special* to 31 stations and *The Mean Mr. Firecracker*, also a Christmas special, to 23. KMOX-TV St. Louis and WKBD-TV Detroit bought *My Favorite Martian*; WBRZ-TV Baton Rouge bought the two part *The Warren Commission Findings: A Majority Rebuttal* and *A Minority Report*, along with *The March of Time*.

## ABC IN SPAIN

ABC International now acts as sales representative for about one-fourth of the commercial time on Television Espanola, under a deal signed with Victor Sagi Television, S.A., in Madrid.

Sagi is ABC-I's first European associate in the Worldvision link-up, and this is said to be the first time an American tv company has undertaken sales representation for tv time on one of the European broadcasting systems.

Sagi, until recently a champion grand prix driver, is himself associated with some 30 companies in



AVAILS IN SPAIN, THANKS TO SENOR SAGI (L.) AND DONALD W. COYLE, PRESIDENT OF ABC-I.

ad media. At his disposal is one-quarter of the commercial availabilities on Espanola's two networks, El Primero (vhf) and El Segundo (uhf).

Meanwhile, ABC Films sold some 600 hours of tv programming to Egypt. In the bundle were *The Invaders*, *The Fugitive*, *Ben Casey*, *Branded*, *One Step Beyond* and *Discovery*, along with *The Saga of Western Man* and a number of features and cartoon shows.

Elsewhere, ABC Films sold *The Fugitive* to Belgium, Aden and Uganda; *The Invaders* to Ireland, Finland and Colombia and some 300 hours of other series elsewhere around the world.

CBS Films sold the CBS News-film service to Radiotelevisao Portuguesa in Lisbon. The daily service is already in use by broadcasters in England, France, Germany, Spain, Italy, Sweden, Greece and some 50 other countries.

Meanwhile, *Wanted: Dead or Alive*, Western series with Steve McQueen, was voted the most popular tv show in Luxembourg, where it is run as *Au Nom de La Loi*. The series, distributed by CBS Films, has been sold in 40 countries so far.

## MARTIAN INVADES ENGLAND

Fremantle International sold *My Favorite Martian* to five independent contractors in Britain and Ireland: Granada, Television Wales and the West, Tyne Tees, Border, Ulster, and Telefis Eireann.

Granada bought the Australian series *Homicide*, and *Knock Out*, boxing series, went to TWW, Anglia and Scottish.

Tyne Tees bought *The History of*

*the American Negro*, Granvia bought *The Beachcomber*, BBC bought a bundle of Halas & Batchelor cartoons.

The *Southern 500* auto race went to ATV and *Melotoons* cartoon to Tyne Tees, while Telefis Eireann bought the *Dylan Thomas* special.

In Europe, Fremantle sold *Send Please* to Television Espanola, *The Price of a Record* (bio on Dialect Campbell) to Zweites Deutsches Fernsehen (the second German network) and to Dutch tv.

*Animal Farm* went to Denmark, *The Amazing Dolphin of Opononi* to Sweden, and *Nina & Frederik* to Switzerland.

## SOUTHERN CROSS

Two series produced by Griffin Productions, *Jeopardy!* and *Reach for the Stars*, were sold in Australia, to run in Sydney, Melbourne, Adelaide, and Brisbane.

MCA-TV chalked up 14 pre-sales of the 90-minute *Wagon Train* color series, for a tally so far of 16. The takers: WJAN-TV Canton, KLBK-TV St. Louis, the Coastal Broadcasting uhf in Miami, KHO-TV Spokane, KGBT Harlingen, WBRE-TV West Barre, KEZI-TV Eugene, KZAZ-TV Tucson, KFDM-TV Beaumont, KVCY-TV Tulsa, WITN-TV Washington, KISL-TV Little Rock, WAVE-TV Louisville and WFIE-TV Evansville. Meanwhile, *McHale's Navy* went to nine stations, and *Leave It to Beaver* to five, among them Coastal's uhf in Miami.

Madison Square Garden-RKO General lined up some 100 stations last month to carry the Dick Turpin-Jose Torres fight from the Garden with Schaefer Beer, through BBDO, sponsoring the bout on 22 stations.

United Artists Tv sold *Gilligan's Island* to WOR-TV New York, KTLA-TV Los Angeles, WTCN-TV Minneapolis, KPTV Portland, CKLW-TV Detroit, KVOZ-TV Bellingham, WPHL-TV Philadelphia, WKBG-TV Boston, KSL-TV Lake City, WLVA-TV Roanoke-Lynchburg, WTEV Providence-New Bedford, KGMB-TV Honolulu, WAGA-TV Atlanta, WLWC-TV Columbus, WLWT-TV Cincinnati.



Indianapolis, WILX-TV Jack-  
 on WLAC-TV Nashville, and seven  
 the markets.

**PIKS FROM FLINT**

Seen Gems toted up a tally of  
 5 markets for *The Flintstones* since  
 elee to syndication last fall. Dan  
 Noonan, SG's vice president in  
 charge of syndication, said he ex-  
 pected to have 135 stations in the  
 network by summer's end.

Also said it was fetching higher  
 rates than any other show syn-  
 dicated by Screen Gems, beating the  
 competition in fringe time.

**ON THE ROAD**

Screen Arts tv made a deal with  
 Tele Van Slyke, president of The  
 Fashion Group, to make a tv special  
 on the ready-to-wear presentation  
 announced by The Fashion Group  
 next November. Every year the group  
 puts together a review of the new  
 ready-to-wear lines.

For Star International ac-  
 quire distribution rights to *Amer-  
 ican Football League Highlights*  
 from Mel-Ra Productions, which films  
 the games.

Turner is syndicating *Interna-  
 tional Boxing Championships*, the  
 major Athletic Union finals held  
 this spring in Las Vegas, 11 matches  
 between Mexico and the U.S.

From *Turn of the Century*  
 High, Inc., Gillette licensed a series  
 of *Knockout* programs to run  
 on American. This is the second  
 package of 10-minute *Knockout* films,  
 derived from footage of the great  
 bouts of boxing history.

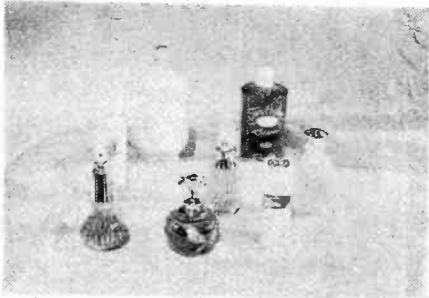
**INDIAN CONTROVERSY**

Up in Toronto, Screen Gems  
 (Canada) Ltd. launched production  
 of *Uler Attack*, a series of 60-  
 minute debates between opinion mak-  
 ers and Canadian college students,  
 taped on 22 campuses in the  
 Dominion.

Moderator is Pierre Berton. The  
 series is being produced by Elsa  
 Rankin, with Helen Jackson as ex-  
 ecutive assistant. The show will start

# Advertising Directory of SELLING COMMERCIALS

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

7-Up • J. Walter Thompson



FILMEX, INC., New York

Ozon Hair Spray • Ted Bates



PELICAN FILMS, INC., New York

Squibb Spec-T Throat Lozenges • B&B



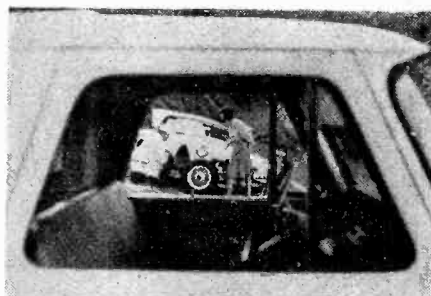
PGL PRODUCTIONS, INC., New York

Reynolds Aluminum • Lennen & Newell



ELEKTRA FILM PRODUCTIONS, New York

Standard Oil • BBDO



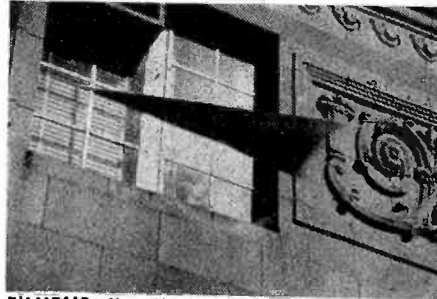
N. LEE LACY/ASSOCIATES, LTD., Los Angeles

Scotties Tissues • Ted Bates



LIBRA PRODUCTIONS, INC., New York

U. S. Air Force • MacManus, John & Adams



FILMFAIR, New York

on CHCH-TV Toronto in September.

Also signed in advance is CFPL-TV London. Each week in the series a spokesman for one of the controversial social, political or moral issues of the day will be interviewed by Berton and then cross-examined by a chosen panel of four student interrogators.

### ZOOMING IN

PETER AFFE, Eastern division manager of Seven Arts tv, is now covering station reps as well as stations.

MGM-TV shifted ROBERT J. HOREN from Chicago to Atlanta, from mid-west sales representative to manager of MGM-TV's Southern division.



Triangle sent PETER H. ENGEL to California as West Coast director of Triangle Program Sales, replacing WILLIAM G. MULVEY, who moved up to a new post, as assistant general sales manager for the station group.

Engel joined Triangle as a syndication account executive three years ago. Before that he worked as a tv sports producer. He started out in broadcasting as an NBC page.

CY KAPLAN resigned as sales manager of Embassy Pictures tv. He joined the Levine tv syndication arm last year, after a stretch at Independent TV Corp.

BOB T. SAKO joined 20th Century-Fox TV International as representative in Japan. Sako had been assistant manager of tv films at Dentsu Advertising in Tokyo.

HERBERT F. SOLOW joined Paramount Tv Productions as vice president in charge of programs. He had been with Desilu Productions, and earlier was director of daytime programs at NBC-TV and at CBS-TV. Before that he was director of programs at California National Productions.

### COMMERCIALS MAKERS

ROBERT J. GIULIANA joined Tele-Tape Productions as a producer-director. A free-lancer in recent years,



Giuliana was also tv director and producer at WGBH-TV Boston and earlier, was a producer for Group W.

Film he shot for Group W won a Freedoms' Foundation Award, and he has also won two Ohio State awards for documentaries.



Director-cameraman JACK PRIESTLEY joined Filmex in New York, and director BUD TOWNSEND joined Intex West in Hollywood.

Priestley was director of photography on *Naked City* and *East Side West Side*; shot *Seaways* for the Canadian Broadcasting Corp., and *Man of Man* for CBS-TV.

Townsend was a director of Filmways from '62 to '67, earlier was a freelance director working on a number of tv series. From '56 to '58, Townsend was a tv producer for Leo Burnett.



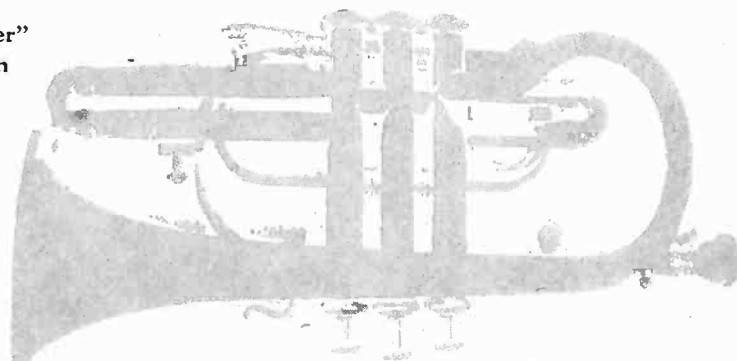
Meanwhile, TERRY COLASACCO joined the business film division Filmex, as a producer. She had worked with Animatic Productions, Ltd as production manager and earlier with Henry Strauss Productions for NBC.

THOMAS A. CASEY joined Fred Niles Communications Centers as president, marketing and merchandising. He had been with Campbell Mithun as vice president and member of the marketing and creative view boards. Earlier, he was with Needham, Harper & Steers in Chicago.

HAL BERNARD joined Focus Productions as supervising editor. He had been with Domino Films, and earlier was supervising editor with W...

## DAVID LUCAS ASSOCIATES 7 West 46th.St. Lt 1-3970

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



COMPOSING, ARRANGING, A&R DIRECTION

ns and with Robert Lawrence Productions. Before that, Bernard w with NBC, NET, and Audio Productions.

AUL SHIVEL, was elected a vice president of Pantomime Pictures. He joined the Hollywood company in 1950.

in the Coast, Deluxe Laboratories promoted AL BLANCO to customer services manager at its Western Avenue plant and RAY GAUL to plant superintendent in its General Film Laboratories division.

### Tv Commercials

#### Kez & Herndon

Completed: Continental Oil Co. (Conoco), C.F. Leonards Department Store, direct; Tex. Electric Co., Magnussen; Neuhoff Meat Packing Co., Kemper; KSLA-TV, direct.

In Production: Dr. Pepper Co. (soda), Gra; Fanta Beverage—Div. of Coca-Cola (Orange drink), direct; Lone Star Brewing Co. (beer), Glenn; Coca-Cola Co. (Coke, Free), direct; Fort Worth Star Telegram, direct; RC Cola Co. (Diet Rite Cola), D'Arcy; Southwestern Telephone Co., direct; Neuhoff Meat Packing Co., Kemper; Kraft International, direct; Morrison's Cafeteria, D'Arcy; ABC (intros), direct; The Western Co. (oil well equipment), Wm Finn & Assoc.; Continental Oil Co. (Coco), C-F; Delta Airlines, Burke Dowg Adams; Sta-Krisp Potato Chips, Lag & Whithead.

#### Kin & Gifford Productions, Inc.

Completed: Wall St. Journal, BBDO; Insurance Co. of North America, Ayer; R.J. Reynolds Tobacco (Winston), Esty; American Iron & Steel Institute, SSC&B; AT&T (dathone), Ayer; Burry Biscuit Co. (Secret Pie, Mr. Chips Choc., Chip Cookies), JWT; General Electric (Pellets), BBI; Shulton (Manpower deodorant), Wes; Campbell's (soups), BBDO; Glain (hair coloring), FC&B.

In Production: Commonwealth Edison, Burett; Stroehmann (bread), Monroe Dreh; Jello, McKim; Drake's (Fruit Doors), Y&R; Insurance Co. of North America, Ayer; AT&T, Ayer.

#### Logg, Ltd.

Completed: Industrial National Bank (savings), Hoag & Provandie, Inc.—Boston; Oil Hat Assoc. of Maryland, Torrieri/Myers Advertising; Glamorene Products (rug clean), Daniel & Charles.

#### TeleTape Productions

Completed: Ballantine Brewing Co. (beer), SSC&B; Hamilton Beach Co. (Switchblade Elect; Knife), C-F; Buick Motors (Buick Bargain Days), M-E; American Airlines, DDB Tennyson Cigarettes, BDO.

In Production: Medi-Quik, K&E; Duncan Lines (cake mixes), Compton; American Airline (Sky Club), DDB.

### Gerald Schnitzer Productions

Completed: Armstrong Cork Co. (floor tile), BBDO.

In Production: Chevrolet Motors, C-E; Ford Motors, JWT; Vita Pakt (orange drink), Geyer Motey Ballard; Pioneer Savings & Loan Bank, Kabaker-Gregory, Inc.

#### Murakami Wolf

Completed: Mattel (billboards), C-R; Oxydol, D-F-S; General Mills (Frosty-O's), D-F-S; Pacific Northwest Bell ("Ten For One"), M-E; Malt-O-Meal, C-M; Pillsbury (Moo Juice), C-M; Heart's Delight (Apricot Nectar), C&W; KNBC (promotion), JWT; Lucky Lager Draft (beer), BBDO; Foremost Dairies (ice cream), D-F-S; Max Factor, direct; Roman Meal Cereal, M-E; Skippy (peanut butter), D-F-S; First National Bank of Cincinnati, Richard Peck; First Wisconsin National Bank, Cramer-Krasselt Co.; Bayer Co. (aspirin), D-F-S; Chevron (billboards), BBDO.

In Production: The Market Economy (industrial), Phoenix Film Productions; USIA (film), United States Federal Government; Hamm's Beer ("Magic Tap Knobs"), C-M; Pillsbury (Funny Face, billboards, "Tart 'n Tanga"), C-M; Chicago Daily News, BBDO; Frito Lay—Belle Products (Towie Olives), Tracy-Locke.

#### Lou Lilly Productions

Completed: Royal Crown Cola Co., D'Arcy; Mattel, Inc. (toys), C-R.

In Production: Levi Strauss (slacks), Honig-Copper & Haffrington.



Two ex-Interpublic men, Charles Kitchell, (L.) and Chuck Damon are principals of new agency, Kitchell & Damon, New York City. The former was president of SCI, Interpublic subsidiary; the latter was SCI's creative director. Media director is George W. Nigro, former manager, international media department, McCann-Erickson, International. First account of record: Paradisea Butterfly, Oleg Cassina cosmetic line.

## Where did

LEO BURNETT

COMPTON

WILLIAM ESTY

GREY

JOHNSTONE

LENNEN & NEWELL

NEEDHAM HARPER & STEERS

PAPERT KOENIG LOIS

YOUNG & RUBICAM

go

to shoot

videotape

commercials?

## Where else?



Where the best film directors, cinematographers, and set designers work for you in tape. See the hottest sample reel in the business. Call Morty Dubin or Al DeCaprio at MPO Videotronics, Inc., 222 East 44 Street, New York City 10017. Phone (212) 867-8200.



# Wall Street Report

**Tv Stock Pessimism.** Declining retail set sales, radiation leaks in color sets, price reductions, service problems and a host of other difficulties are suddenly being cited as explanations for the tone of pessimism on the outlook for tv securities which is emerging on Wall Street.

Most of the gloominess stems from the trends or developments in the color tv field but it is understandable that so important and dramatic a product should *color* (no pun intended) the outlook for the industry.

But it's always well in these discussions to pin down a few facts first. The decline in the prices of tv equities as of the last full week of May had been insignificant. Barron's tv group stock average finished at 339.11 up .61 for the week.

But more importantly it was off only moderately from the high for the group of 346.96 but far above the low of 281.87. Part of the strength of the group average has been attributed to the fact that RCA reported strong earnings for the first quarter of this year. Zenith reported a very modest gain.

**Color Boom Slowdown.** As for the '67 retail color set sales. They were expected to run at least 50 per cent ahead of the 1966 rate but they were only 15 per cent ahead in the first four months and actually tumbled below the 1966 level in the month of April. Thus an industry which was anticipating sales of seven million sets this year is now trimming its expectations.

The estimates now range from 5 million to 6½ million color units. Of course sales of black-and-white sets are not climbing to any new peaks. Last year 7 million of the monochrome units were sold and this year the volume is expected to be about 5½ million.

A cutback in sales anticipation means a cutback in the production run. Were that the only aspect of the trend it would be simple to analyze. But the fact is that the produc-

tion slowdown (General Electric, for example, laid off 1,300 workers in its Syracuse plant) is only part of the picture. Many of the companies also trimmed prices with the aim of stimulating business.

Magnavox, considered one of the smartest price strategists in the business, trimmed the \$105 price for its 23-inch console. Motorola made a \$40 price cut. However, to date, the expected has not happened. Sales have not zoomed back up to the expected ratio. One factor may be that the public senses that color set prices are about to really tumble, particularly on the middle-range, portable models.

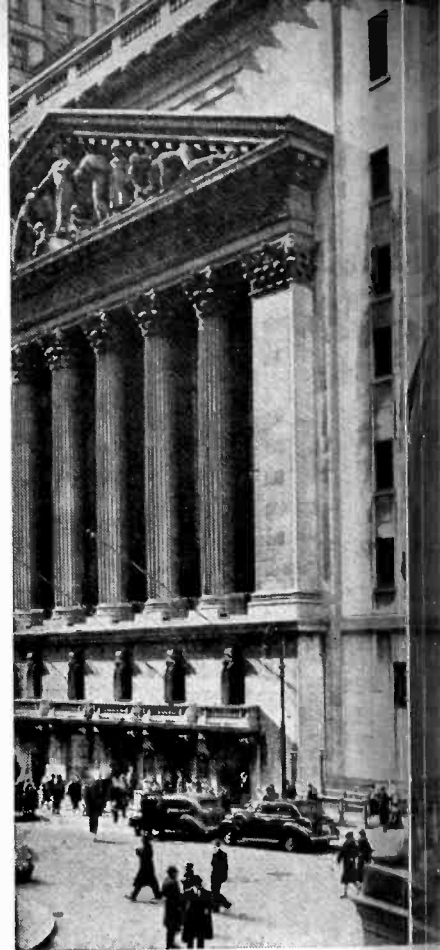
**Same Set Production.** Thus we have a situation in which the number of units to be produced by the industry is expected to be in the range of 11 million to 12 million. Last year the industry produced 11.7 million.

The important difference will be in the price and it will be not in the retail price trimming but what happens to the factory price. The average price of color sets at the dealer level in 1966 was \$600. In 1967 it will be under \$500. The average factory price which has been in the \$300 level will be in the \$250 range this year and may be even lower in 1968.

The decline in set prices suggests a decline in the price of tubes, particularly color tubes, which means that GTE's Sylvania division, National Video, RCA, and Zenith will be affected. The idea of a tube shortage is now giving way to the idea of a tube surplus.

This development would play into the hands of those setmakers who do not produce their own tubes, Magnavox, for example, enabling them to reduce prices without really impairing their own profit margins.

**The Colorful Future.** What, then, is the outlook for the industry? As usual there can be no sweeping generalization because the forces that affect one are not identical with the



other. Motorola, for example, has

its color tubes from National Video. But a tube price cut would benefit Motorola quite as much as presumably it would cut down its share of National Video's profits (and Motorola is entitled to a share of those profits for its financing the development of the NV tube).

The basic fact is that there are 60 million households but only 15 per cent of them have color sets while the majority remaining have monochrome sets. The goal is to have a color set in all the remaining homes and to do so profitably.

The analysts hope that price cuts, improved color programming, greater efficiency in production and other merchandising moves will help maintain profit margins at a point which would justify investor confidence.

When analysts say this they are concentrating on a few special situations. Radio Corp. of America, Zenith, Motorola, and Magnavox seem to be the companies most likely to weather the storm in good fashion.

RCA, for example, is expected to show earnings of \$2.60 per share in 1967, a 20 per cent gain over 1966 and the dividend is also expected

(Continued on page 5)

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

The housewife who makes it a habit to sip her morning coffee while watching her favorite tv quiz show may not know it, but she is unconsciously making up her grocery list. Many of today's supermarket shoppers do not go to the bother of making a written list of products to fill their cupboards, but they do make "meal lists."

According to a study released this past weekend by Edward Petry & Co., Inc., "The Super Market Buying Habits and The Spot TV Sales Role," spot advertising has great effect on the purchasing patterns of the supermarket customer.

The report noted statistics by the seventh DuPont Consumer Buying Habits study, which indicate that women make up 54.7 per cent of all supermarket buyers. The average buyer spends an average of 78.3 minutes in the market per week and buys approximately 39 products. Due to the substitution of "mental lists" for written ones, says the DuPont study, seven out of 10 buys are the result of in-store decisions and some 49.9 per cent of the buys are totally unplanned.

The harried housewife who can appear only a short time at the market, confused by the plethora of

products on display, says Petry.

According to its study, 6,500 items are available for purchase and, to add to general bewilderment, most of these do not occupy different categories but are variations on one theme. The spot advertiser, says Petry, can take over at this point to assuage the consumer's confusion.

The Petry study declares that some decisions will no doubt be the result of attractive packaging, pricing, and arrangements, but adds that the greater number of decisions will be the result of subliminal impressions made by prior exposure. Tv, besides being a favorite pastime of most housewives, affords a personal-

ized introduction to products, practical demonstrations, and greater sensual appeal than the supermarket can offer merely by display, the report study concludes.

Petry points to the booming color set penetration as a bonus to advertisers allowing them to capitalize on appetite teasers and handsome table fare. Considering that women under 35 watch an average of four hours of tv per day, it was said, random flights cannot be nearly as effective as strong, consistent sales drives. Thus, spot advertisers have the additional opportunity to adjust sales pressure concomitant with the rise and fall of competition.



At Ogilvy & Mather, Inc., New York, Lee Ansell buys on the Mars account.

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

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

A summer test of a new non-prescription tranquilizer, QUIET WORLD, is currently in three scattered markets. Fringe minutes are the main vehicle. Al Kalish buys.

**Bache & Co.**

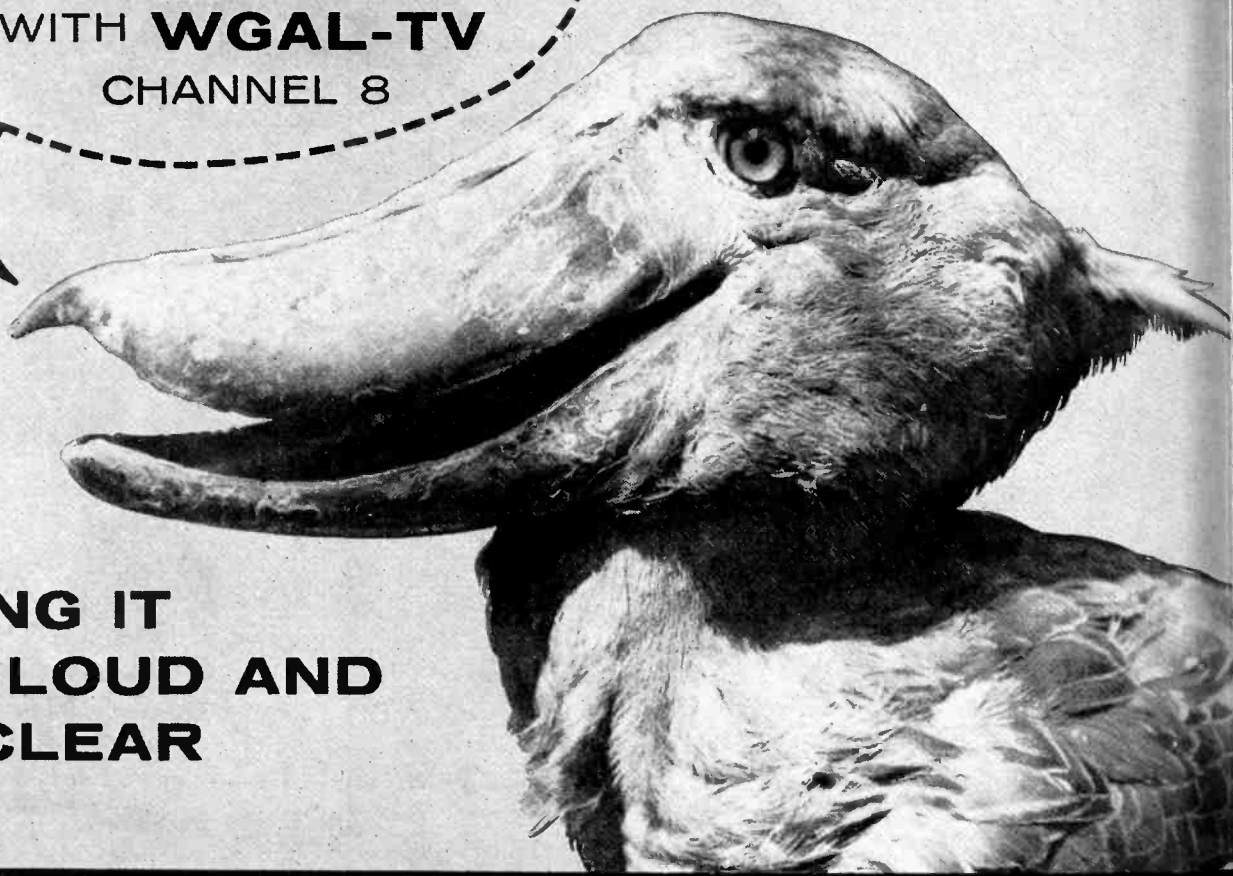
(Albert Frank-Guenther Law, Inc., N.Y.)

This banking concern enters tv for the first time this month. A 13-week buy

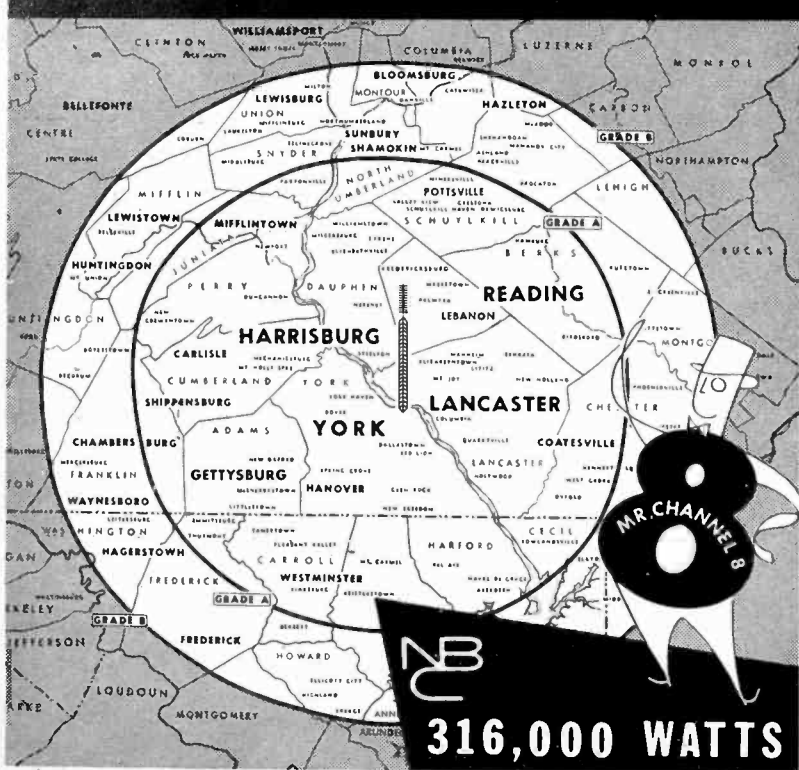
(Continued on page 46)

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

**SING IT  
LOUD AND  
CLEAR**



**MULTI-CITY TV MARKET**



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

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

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

**WGAL-TV**  
**Lancaster, Pa.**

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

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



## The Buyer's Opinion

### AN OUNCE OF PREVENTION . . .

It's probably human nature, but quite often we place less emphasis on introspection when things are going well. It's only when times are "tough" that we closely analyze our predicaments to provide a "reasonable" answer.

It's unfortunate that such is the behavior of the television industry, as a whole. Right now, times are good. Billing couldn't be better. Profits are up. Why are times good? "Can't stop to find out now. We're too busy counting our profits."

However, it's not my intention to point out at length *why* times are rosy for the television industry, nor to discuss the attributes of analyzing a successful situation.

What I *am* concerned with is one offspring of the "analysis of success": uncovering the vulnerabilities of a healthy condition—or, possibly, disclosing the warning signals of a disease.

A superficial analysis of the current state of the medium could reveal that television is "catching a cold," which could turn into a serious illness if not treated properly.

One symptom is rising rates. Between 1960 and 1966, the absolute dollars needed to purchase a 1960 spot television schedule increased 100 per cent, as compared with *all* media schedule increases of only 27 per cent.

Obviously, since the tv audience growth during this time was not tantamount to the cost increment, the efficiency was decreased. If this trend continues, many of today's spot advertisers will not be able to afford spot tv in several years, much less select it over other media.

The degenerating quality of programming is another symptom. The television idea pool is being drained. The early turnover of today's program audiences (and also of new programs) is indicative of their poor acceptance.

Criticism of programs' plots are that they are all beginning to look alike. Even the "world premiere" network movies, innovated this year, are hackneyed, bordering on the ridiculous, or both. Good programming concepts are being played out. The "National Test" theme, for example, is becoming silly and overdone.

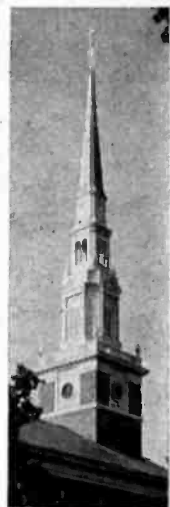
Sure, ratings are being maintained, but are late-in-the-season programs being tolerated or selected? Aren't we relying on viewing *habits* to determine whether programs are actually *liked*?

I wonder how many advertisers would continue to appear in a high-rated program if they knew for certain that the efficacy of their message is affected by that program's content; especially if they found out that their messages were evoking negative responses instead of positive ones, or no responses at all.

We are told that the bureaucracy of the Roman Empire was self-perpetuating for hundreds of years after its actual decline. It even takes a considerable period of time before it is known that a new product, whose sales have been optimistic, was, in fact, a dismal failure.

Therefore, is it wise to be satisfied with high ratings and profits in television as determinants of a "healthy" future, or should the industry attempt to read between the lines? An ounce of prevention. . . . .

## The action station in the action city!



Charlotte's

**WSOC-TV**



If you recently had moved to Charlotte, you would be among the new-comers that have swelled this city's population 58% in the past decade. Your family's favorite station here would be WSOC-TV. Top choice in homes with children; the college educated, young marrieds.

Within a 75-mile radius of Charlotte there are 129 smaller cities and towns. Their populations range up to 47,000. WSOC-TV can give you more action for your money in this entire Charlotte market. Let us or your H-R man show you.

NBC-ABC. Represented by H-R



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

## Spot (Continued from page 43)

to run through the end of August, will use prime 20's in four or five scattered markets. Adjacencies, to reach men, will be on pro golf tournament shows only. Doug Humm buys.

### Bristol-Myers Co.

(Gardner Advertising, Inc., N.Y.)  
The Grove division is introducing a new product called ASSURE. An eight-week test drive begins at issue date in two or three markets, using fringe minutes primarily. Dick Macaluso is the contact.

### Bristol-Myers Co.

(Norman, Craig & Kummel, Inc., N.Y.)

June 12 is start time on eight to 13-week buys for Clairol PICTURE PERFECT, and MIDNIGHT SUN. Teens are the target of Midnight Sun fringe minutes in about 10 markets. A 40-market push for Picture Perfect will use fringe minutes to reach women. Buying is Judy Hershkowitz.

### Carnation Co.

(Jack Tinker & Partners, N.Y.)

This company is introducing SLENDER, a new diet product, in about 15 selected markets. Fringe minutes to reach women are planned in a 12-week push starting June 19. Buying are Ken Brandt and Mark Lowenthal.

### Carter-Wallace, Inc.

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

This company is introducing a new deodorant product called ACTIVE. Commercials begin a 13-week test at issue date in three or four selected markets. Fringe minutes and some 30's are being used. Buying is Ed Finlay.

### The Charmin Paper Products Co.

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

Commercials for PAMPERS DISPOSABLE DIAPERS are currently in 50 midwestern markets, primarily in Ohio and Michigan. The day and fringe minutes, prime 20's, and ID's will run through mid-September. Expansion to West Virginia markets will come sometime this summer, with a buy in Chicago planned for the fall. Peter Beckshi is the contact.

### Comet Rice Mills

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

An eight-week push for COMET RICE breaks at issue date. The regional buy in nine southeastern markets will use independent 30's exclusively in day and early fringe spots. Bill Madden buys.

### Cott Corp.

(Reidle & Freede, Inc., Clifton, N.J.)

A 13-week introductory drive for a new draft-style root beer product is expanding from a one-market test to various New England and New York markets. Fringe minutes are currently expected to run through September. Thomas Flanagan buys.

### General Foods Corp.

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

This company is expanding its push for FORTIFIED OAT FLAKES with a 65 market buy to break at issue date.

Part of the plan is to add new west coast markets. Fringe and day minutes are being used. Buying is Pete Williamson.

### General Foods Corp.

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

A renewal buy for DREAM WHIP breaks in 112 markets at issue date. The three-week flight will use fringe minutes and piggybacks primarily. Buying is Larry Rubenstein.

### General Foods Corp.

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

An introductory push for DIET TWIST, dietetic powdered lemonade, orangeade, and grapeade will be in about 10 selected markets through the end of September. Day and late fringe minutes and independent 30's are being used. Buying are Terry Shlofrock and Fred Stauch.

### General Foods Corp.

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

Commercials for LOG CABIN SYRUP will be in 41 markets through mid-June. Fringe minutes and piggybacks are used to reach women. Buying is Ricardo Larraga.

### Hunt Foods & Industries Inc.

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

Prime 20's are the vehicle in a seven-week drive for WESSON OIL. Commercials will be in 25 markets through mid-July. Buying are Ethel Melcher and Bill Reid.

### Lever Bros. Co.

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

June 15 is break date on a five-week flight for LIPTON MAIN DISHES. Late fringe minutes will be used in about 10 selected markets. Buying is George Rohrs.

### Mars Inc.

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

A 13-week push for M&M candy breaks at issue date. The 25-market buy will use fringe minutes and piggybacks to reach kids and teens primarily. Buying are Janet Zuckerman and Al Chaiet.

### Mattel, Inc.

(Carson/Roberts, Inc., L.A.)

A 26-market push for various MATTEL TOYS breaks at issue date. Kids are the target of day, fringe, and weekend minutes in a three-week flight. Joyce Donovan is the contact.

### Mobil Oil Corp.

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

A 10-week push for MOBIL OIL breaks at issue date in about 35 major markets. Men are the target of the prime 20's and fringe 60's, primarily in sports show adjacencies. Buying is Jerry Levy.

### Mohasco Industries, Inc.

(Daniel & Charles, Inc., N.Y.)

A heavy-up buy for MOHASCO STRATO ROCKERS breaks June 12 in three or four introductory markets, in continuation of a drive which began March 27. Fringe minutes are used. Marilyn Schan buys.

### Murine Corp.

(J. Walter Thompson & Co., Chicago)

Staggered five-week flights for MURINE EYEWASH break at issue date, June 19, and June 26. The 65-market push will use prime 20's and ID's and some day and fringe minutes to reach women. Marge Wellington buys.

### National Biscuit Co.

(Kenyon & Eckhardt, Inc., N.Y.)

July 3 is start time on a five-week flight for NABISCO SHREDDED WHEAT. Fringe minutes and 30's reach women will be in at least major markets. Buying is Bill Miller.

### Phillips Petroleum Co.

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

Commercials for PHILLIPS 66 break at issue date in 13 west coast markets. The eight-week drive will use prime 20's to reach men, with heaviest exposure in Los Angeles and San Francisco. Buying is Nancy Gray.

### Procter & Gamble Co.

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

Piggyback commercials for PRELL CONCENTRATE and CREST will be in from 25 to 30 markets through June 30. Fringe minutes are also used. Don Novielli buys.

### Procter & Gamble Co.

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

A five-week flight for IVORY LIQUID is currently in 25 major markets. Fringe minutes to reach women are expected to run through the end of June. Buying are Mike Wehrli and Peter Manley.

### Procter & Gamble Co.

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

A 15-market buy for BOUNTY PAPER TOWELS will use day and fringe minutes through the end of June. Lee Weldon is the contact.

### Procter & Gamble Co.

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

Summer activity for SALVO breaks at issue date. The 44-market drive will use fringe minutes and prime 20's, probably through August. Sue Sol is the contact.

### The Quaker Oats Co.

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

Commercials for the Burry Biscuit division cookies begin July 1 in 30 to 32 east and west coast markets. Fringe minutes and 20/40 piggybacks are planned in a 13-week push. Starting July 16, the company will expand coverage into about 20 southeastern markets. Minutes and piggybacks will be used in that area through September 30. Buying is Carol Bag.

### Rayette-Faberge Inc.

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

An introductory push for STRAIGHT SET breaks July 5 in nine top markets. The two-week flight will use fringe minutes to reach teen girls in activity to supplement print and network drive. Suzy Cradle is the contact.

### Remco Industries

(Webb Associates, New York)  
Commercials introducing about eight to

his office at Ted Bates & Co., New York, media coordinator Lay Nathanson spoke with enthusiasm about the media practitioner's growing role in influencing marketing decisions.

"In a good many cases," he said, "a buyer has been primarily concerned with buying and improving schedules, without being knowledgeable of the coordinated activities, sales performance, or total involvement of his client, in relation to the market being bought." He feels this is changing, however.

"I would like to see media plans developed for local markets, tailored to opportunities indigenous to them, which when integrated with a local marketing plan can not only complement a national effort, but also maximize the potential effectiveness of a cent's local dollars."

Nathanson explained that this would involve the buyer in delving into each market to examine market



characteristics and all media possibilities, including various methods of using each medium, evaluation of competitive activity, and merchandising aids the local media offer.

A graduate of New York University, where he earned a bachelor of science degree in marketing, the media man has maintained a strong interest in the marketing aspect of advertising. "Involvement in media decisions today," he explained, "necessitates an awareness of the total

marketing function and how it relates to a company's objectives."

He is happy about the growing interest of media men in the marketing function and has some opinions about what that can do to buying. "I feel that it's becoming increasingly evident that an advertiser must evaluate all media as possible vehicles to carry his message. I would like to see more sophisticated research on the supplementary and complementary effects of various media in local markets. This would aid substantially in developing an ideal media mix for a brand in a particular market."

To ease the media man's burden, Nathanson would also like to see more reps who are equipped not only to present avails, but to relate the various media to client goals.

Married, Nathanson and his wife, a designer, live in a Manhattan apartment. In his spare time he likes a good game of four wall handball and is an avid student of the stock market.

12 toy products begin late September in 76 major markets. Pre-school and school children are the target of the day minutes and piggybacks in a 0 to 13-week push. Buying is Marylou Benjamin.

**Salada Foods Inc.**  
(Nonan, Craig & Kummel, Inc., N.Y.)

A one week buy for SALADA TEA begins June 11. Fringe, day, and independent 30's will be used in 26 New England markets. Pat Gasaik is the contact.

**The Scholl Manufacturing Co., Inc.**

(Weir & Bartel, Inc., N.Y.)  
A three week buy for nine DR. SCHOLL'S FOOT PRODUCTS breaks June 19. Fringe and day minutes, prime 20's and 15's are planned in 23 selected markets in Illinois, Indiana, Ohio, Michigan, Pennsylvania, and New York. Doris Lavies buys.

**Shell Oil Co.**  
(Ogilvy & Mather, Inc., N.Y.)  
Commercials for SHELL OIL will be in 7 markets through July 25. Men are the target of the fringe minutes and prime 30's. Buying is Bob Lilley.

**Wesley Advertising, Inc., N.Y.)**  
A one week start time on a one week pre-Fair's Day push for OLD SPICE TIME Fringe and prime 15's will be used in the 25 top markets. Clare Aidonki is the contact.

**A. E. Staley Manufacturing Co.**  
(Atwood-Richards, Inc., N.Y.)  
A three-week flight for STA-FLO FABRIC FINISH breaks July 5. The 150-market push will use fringe and day minutes. Buying is Betty Lamb.

**Welch Grape Juice Co., Inc.**  
(R.K. Manoff, Inc., N.Y.)  
A 13-week buy for "WELCH'S" FRUIT DRINK breaks at issue date. Fringe and day minutes and some prime 20's will be used in about 25 markets. Buying are Yolana Toro and Joy Felstein.



William J. Moore has become assistant advertising director of the American Tobacco Co. He was formerly vice president and director of business, tv department, BBDO.

### Buyer's Checklist

#### Network Rate Increases

##### ABC-TV:

WKTV Utica, N.Y., from \$600 to \$650, effective November 7, 1967.  
KFYR-TV Bismark, N.D., from \$225 to \$250, effective November 14, 1967.  
KUMV-TV Williston, N.D., from \$125 to \$150, effective November 14, 1967.

WCYB-TV Bristol, Tenn., from \$575 to \$625, effective November 14, 1967.

##### CBS-TV:

KBLU-TV Yuma, Ariz., from \$75 to \$100, effective November 12, 1967.

#### Station Changes

KTSB Topeka, Kan., will become a full-time affiliate of NBC-TV, effective September 3, 1967.

KFEQ-TV St. Joseph, Mo., formerly a CBS-TV affiliate, switches to ABC-TV service effective immediately.

WDTV Fairmont, W. Va. moved from ABC-TV to CBS-TV affiliation.

WSBT-TV South Bend, Ind., increased its maximum effective radiated power to 2,175,000 watts, more than four times its power of nine months ago.

WNC-TV Pittsburgh, Pa., requested FCC permission to construct a new 66-foot antenna system.



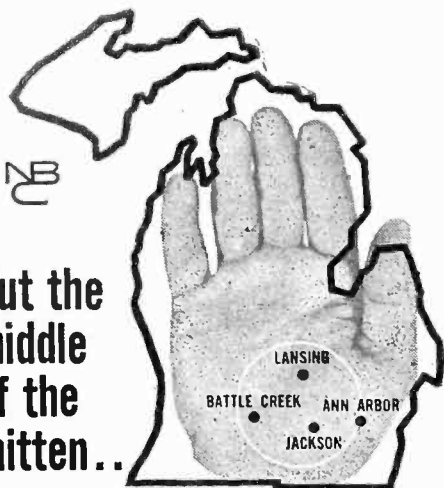
## Rep Report

KENNETH SIDLE, HERB MOSKOWITZ, and TIMOTHY J. CANTY were appointed to the sales staff of HR Representatives, Inc., New York. DAVID WINSTON joined H-R in Detroit.

EDWARD M. SHEA was appointed to the Chicago sales staff of Storer Television Sales, Inc. He was formerly with WGN TV, Chicago.



ANN MCCARTHY, formerly office manager in Metro TV Sales Chicago office, joined the rep firm's Chicago sales staff.



Put the middle of the mitten...

in the palm of your hand

# WILX-TV 10

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



WILX-TV  
555 Stoddard Building  
Lansing, Michigan 48933

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## Agency Appointments

GEORGE R. LEVINE joined Norman, Craig & Kummel, Inc., New York, as account supervisor, and JOHN M. WHITE was elected vice president and associate account supervisor. Levine was formerly an account supervisor at Needham, Harper & Steers, Inc. White was formerly manager of NC&K's west coast office.

DAVID L. SOULEN joined LaRoche, McCaffrey & McCall, Inc., New York, as account supervisor. He was formerly vice president and account supervisor at Ted Bates & Co.

DONALD S. HERMANN, JOHN W. D. FEIGHT, ROBERT M. NEWTON, and MAURY WARSHAUER, joined Delehanty, Kurnit & Geller, Inc., New York, as account executives. Hermann was formerly a principal at Lawdon, Ltd., New York. Feight worked on the Warner Lambert account at BBDO. Newton was promotion manager of TV Guide, New York. And Warshauer was previously at Grey Advertising, Inc., New York.

JULES H. HASHENICK, general manager of R. K. Manoff, Inc., New York, was elected a senior vice president.

WARREN J. MICHAEL was named creative director, JAMES L. WASHINGTON became administrative manager, and JERRY T. MCCALLA was appointed production manager at Adams, Martin & Nelson, Inc., Minneapolis. Michael was formerly creative director at Kerker-Peterson, Minneapolis. Washington was administrative manager for McCann-Erickson, Houston. McCalla was an account executive at John Lamb Co., Minneapolis.



JAMES E. DUNCAN was elected vice president and manager of the Detroit office of N.W. Ayer & Son, Inc. He was formerly an account supervisor in that office.

LAWRENCE J. ELEGANT and THOMAS E. LAWSON were elected vice presidents at Ogilvy & Mather, Inc., New York. Lawson is an account supervisor on Lever Bros. products and Elegant is copy group head.

PAUL BANNISTER, of Sydney, Australia, joined Weightman, Inc., Philadelphia, as marketing/account executive. He will work on international expansion of the Alpo pet foods account. In Sydney, Bannister was a director for the Madison Milwyn agency. Also, GORDON PATRIZIO joined the agency as account executive on the International Salt account. Patrizio was previously products advertising manager for the Swanson Division of the Campbell Soup Co.

RICHARD W. HOPE and DONALD E. JORDAN were elected vice presidents at Ted Bates & Co., Inc., New York. Hope is Copy group supervisor and Jordan is creative supervisor.

CHARLES H. DENNEY joined Cargill, Wilson & Acree, Inc., Charlotte, N.C., as account executive.

MARK L. GREEN joined Sander Rodkin Advertising, Ltd., Chicago, as account executive. He was previously an account supervisor for Edro Advertising, Inc., also in Chicago.

DANIEL DALEY, JR., and RICHARD EYMAN, account representatives, were elected vice presidents of the J. Walter Thompson Co., New York.

TOM E. HARDER joined Henderson Advertising Agency, Inc., Greenville, S.C., as account supervisor. He was formerly with Kenyon & Eckhardt, Inc., New York, as vice president and account supervisor.



JOSEPH KASELOW, former advertising columnist for the New York Herald Tribune and the World Journal Tribune, joined SSC&B, New York, as a vice president.



LESLIE D. FARNATH, vice president of A.W. Ayer & Son, Inc., Philadelphia, was named to the newly created post of coordinator of media computer services.



John E. North has been named vice president and general manager of WTV Weston, W. Va. He was formerly vice president and general manager for WDXI-TV Jackson, Tenn., and the Dixie Network.



Principals of WDTV Weston, W. Va., and CBS-TV sign new station agreement. Seated are (from left), William Grossman, president, Broadcasting Industries Corp.; Carl [unclear], vice president and director of affiliate relations, CBS-TV. Standing is John E. North, vice president and general manager, WDTV.

### Media Personals

LAWRENCE M. COLEN, associate media director at The Fletcher Richards Co., Inc., New York, was elected a vice president.

POLLY LANGBORT and WILLIAM LIPTACK were named media group supervisors at Young & Rubicam, Inc., New York. Both were previously media supervisors.

MARK S. OKEN was named media supervisor at Needham, Harper & Steers, Inc., Chicago. He was formerly manager of network facilities at Foote, Cone & Belding, Inc.

PAUL ZUCKERMAN was appointed associate media director in charge of media services at Ogilvy & Mather, Inc., New York. He was formerly manager of media services.

SUSAN KRADELL joined Nadler & Larimer, Inc., New York, as a media buyer. She was formerly a buyer at Grey Advertising, Inc.

THOMAS N. CLANCY joined the media department of Carl Ally Inc., New York. He was previously media supervisor at Doyle Dane Bernbach, Inc.



You're only **HALF-COVERED** in Nebraska...

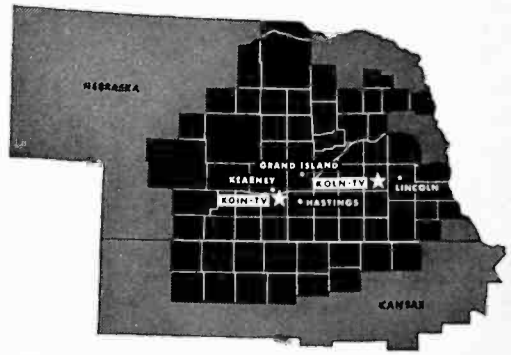
if you don't use **KOLN-TV/KGIN-TV!**

Come and get the biggest share of any TV audience based on *total daily viewing in all-VHF, three-station markets.*

KOLN-TV/KGIN-TV delivers the greatest share of Total Day, Prime Time and Early Evening audiences of all the nation's all-VHF, three-station markets.\*

Now, add UHF stations to the "mix" and the results are still in our favor—and yours—when you buy Lincoln-Land. KOLN-TV/KGIN-TV ranks fourth in Total Daily Viewing share of market; fifth in delivering audiences during Prime Time; and second among all CBS affiliates.

Let Avery-Knodel give you the rundown on KOLN-TV/KGIN-TV leadership in Lincoln-Land. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



\*Source ARB March, 1966, 84 three-station markets. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

**New 1,500-foot tower is tallest in Nebraska!**

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.



**The Feltzer Stations**

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

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

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
3500 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET**  
 Avery-Knodel, Inc., Exclusive National Representative



HOWARD J. LELCHUK was named media director in the Pittsburgh office of BBDO, Inc. He was formerly media planner at BBDO, New York.

ROGER ROCHEFORT was named associate media director at LaRoche, McCaffrey & McCall, Inc., New York. He was formerly a media buyer.

HOWARD GERBER was named director at Altman, Stoller, Chalk Advertising, Inc., New York. He was formerly associate media director at Doyle Dane Bernbach, Inc.

LEE RICH joined Leo Burnett Co., Inc., Chicago, a vice president in charge of media services. Rich was formerly president of Mirisch Rich, tv production subsidiary of the Mirisch Brothers Production Co., Hollywood.



Leonard T. Giarraputo, was named general sales manager at WNET-TV New York. He was formerly national sales manager.



Virgil B. Wolff, former vice president and general manager of WITV-TV Augusta, was named general manager of WAII-TV, Atlanta.



Signing KVTU Sioux City, Iowa, to primary affiliation with NBC-TV are (standing, from left): William F. Turner, general manager, KVTU; John O. Gilbert, ABC vice president for affiliate relations; Carmine Patti, director of TV station relations; and Richard D. Dudley, president of Forward Communications Corp., which owns the station. Seated is Thomas W. Moore, president of ABC-TV.

Who cares  
about you in  
Des Moines?



WHO-TV

...that's who!

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

NBC COLORFUL 13 • DES MOINES, IOWA

Represented Nationally by Peters, Griffin, Woodward, Inc.



# ADVERTISING DIRECTORY OF **Tv** Availabilities

**LEGEND:** M men, W women, T teenagers, C children, F families, A acts, m movies, d discussion, S sports, h homemaker, v variety, n news, c cartoons, q quiz.

## Albany, Ga.

**F d** RFD Sowega. 12-12:30 PM M-F. Interviews & demonstrations with farm experts, state & area new. **Venard Toritt and McConnell.** **WALB-TV**

## Albany, N.Y.

**F q** Truth Or Consequences. 7-7:30 PM M-F. Audience participation quiz show. One of most popular in broadcasting history. **PGW.** **WAST-TV**

## Amrillo, Tex.

**C c/r.** Mimikin. 4-5 PM M-F. Mr. Mimikin available to do sports inside show. Cartoons and live. **Blair.** **KFDA-TV**

**W v** The Mike Douglas Show. 3:30-4:30 PM. Host Mike Douglas talks with famous guests, presents entertainers, in color. **Avery-Knodel.** **KGNC-TV**

## Atlanta, Ga.

**C c** Mister Pix. 7:35-8 AM M-F; 8-9 AM Sat. Dave Michaels, speed cartoonist, answers kid mail and draws requests between cartoons. **Storer.** **WAGA-TV**

**W d** Dateline-Atlanta. 10-10:30 AM M-F. Jack Walsh & Blair Belk interview civic and newsworthy figures. **Blair.** **WAIIT-TV**

## Banor, Me.

**L** Best Hobo. 7-7:30 PM Tues. Exciting adventures starring wonder dog "London." Highest local ratings. **Hollingby.** **WABI-TV**

## Birmingham, Ala.

**2** Weather, News, Sports. 6-6:30 PM M-F. Complete roundup of news, weather, sports, national & local. **Eastman** **WBMG-TV**

**C** Cyenne. 6 PM Thurs. Consistent winner with Birmingham viewers in top 20 shows. Feb-Mar., 1967 'NSI' shows 36.1 homes. **Katz.** **WBRC-TV**

## Boston, Mass.

**A d** The Al Capp Show. 11:30 PM-12:30 AM Sat. Host Al Capp interviews nationally known guests. Color. **RKO Nat. SIs.** **WNAC-TV**

**d** Contact. 9-10 AM M-F. Bob Kennedy puts tv audience, a phone, in contact with expert guests. **TvAR.** **WBZ-TV**

**C vc** Willie Whistle Presents. 4:25-7 PM M-F; 10 AM-12 N Sun. Clown-host Willie Whistle performs live and presents Yogi Bear, Alvin, Astronuts, etc. **Storer.** **WSBK-TV**

**NOTE** Although listed times were available at press time, continued availability cannot be guaranteed. Availabilities are representative of those usually offered by listed stations.

## Buffalo, N.Y.



**W h** Meet The Millers. 1-1:30 PM M-F. Buffalo's only live homemakers. 17 yrs. unqualified success. Warm approach to your product. **HRP.** **WBEN-TV**

## Charleston-Huntington, W. Va.

**F m** Friday Movie. 7-9 PM Fri. Hollywood's biggest stars and best stories. **Eastman TV.** **WHTN-TV**

**A n** Local News Picture. 6-6:30 PM M-F. 209,000 adults NSI Mar. '67. Two city feed from Charleston & Huntington studios. **Katz.** **WSAZ-TV**

## Charlotte, N.C.



**CT c** Clown Carnival. 4-5 PM M-F. Top cartoons, local features. 8 yrs. #1 children's show in market. **H-R.** **WSOC-TV**

## Chicago, Ill.

**A v** The Marty Faye Show. 10-11:30 PM Sat. Entertainers of local & national stature perform plus interviews. **Eastman TV.** **WCIU-TV**

**A d** Tom Duggan Show. 8-10 PM Fri. Taped before live audience. Noted guests face "opinionated" Duggan. **Metro TV.** **WFLD-TV**

## Colorado Springs, Colo.

**A n** Noonday. 12 Noon M-F. News plus variety of public interest topics. Interviews, tape and film. **Avery-Knodel.** **KKTV**

## Columbus, Ga.



**F m** "Blastoff" with V-Man. 4-6:30 PM M-F. Science fiction movies intro'd by V-Man (live color) who observes earth from space craft. **Hollingbery.** **WRBL-TV**

## Columbus, Ohio



**W v** Spook Beckman Show. 10-11 AM M-F. Live, color. Fun and music with ladies in studio audience. Guests drop in. **BCG.** **WLWC-TV**

**F v** Mike Douglas. 3:30-5 PM M-F. Color. Entertainment, guests, discussions with host Mike Douglas. **Katz.** **WTVN-TV**

## Dallas-Fort Worth, Texas

**A m** The Early Show. 8:25-10 AM M-F. Movies and audience participation. "Dialing for Dollars" included. High rating, strong women 18-49 group. **Petry.** **WFAA-TV**

**A** Adventure Theater. 5-5:30 PM, M-F. 5 syndicated travel-adventure series such as "Wonders of the World," in color. **PGW.** **WBAP-TV**

## Davenport, Iowa

**A n** Focus '67. 7:30-8 PM Mon. In depth documentaries involving all phases Quad-Cities Life. **PGW.** **WOC-TV.**

### Dayton, Ohio

**F m** Movies With B.W. 11:15 PM Tues.-Sun. Sophisticated cinema, colorful chatter, surprises with B.W. **Hollingbery.** **WKEF-TV**



**W v** The Johnny Gilbert Show. 10:30-11:50 AM M-F. Variety with band, vocalists, live audience, well known guests. Phone in segments. **BCG.** **WLW-D**

**F n** The Big News. 6-7:30 PM M-F. Area's only 90 min. news, featuring 30 min. Huntley-Brinkley seg. Top rated. **Petry.** **WHIO-TV**

### Denver, Colo.

**A T v** The Las Vegas Show. 10:30-12 Mid. M-F. Bill Dana hosts entertainment from 9 Las Vegas hotels. **Petry.** **KWGN-TV**

### Des Moines, Iowa



**C c** The Floppy Show. 3:30-4 P.M. Mon-Fri. Pop-eye and Hanna Barbera color cartoons. Live audience. **PGW.** **WHO-TV**

### Detroit/Windsor



**C v** Woodrow The Woodsman. 7-8 AM M-F; 8-9 AM Sat. Detroit's most popular morning kids' show. Great with commercials. **Storer.** **WJBK-TV**

**C c** Fun House. 4:30-5:30 PM M-F. Jerry Booth hosts hr. of cartoon fun, contests. PA's at shopping centers on Sats. **RKO Nat. Sis.** **CKLW-TV**

### Durham, N.C.

**W dv** The Peggy Mann Show. 1-1:30 PM M-F. Information and entertainment. Wide area of subjects. **Blair.** **WTVD-TV**

### Florence, S.C.

**F v** The Slim Mims Jamboree. 7-7:30 PM Thurs. 30 mins. country & western music, old favorites and favorite hymn. **Blair.** **WBTW-TV**

### Grand Rapids, Mich.

**C c** Popeye Theater. M-F, 4-4:30 P.M. Hosted by cowboy star Buck Barry. Outstanding kids feature. **Katz.** **WOOD-TV**

**C c** The Bozo Circus. 4-5 PM M-F, 9-10 AM Sat. Live. Games, contests. Hosted by 3 clowns. Studio audience. **PGW.** **WZZM-TV**

### Greenville, S.C.



**W d** Girl Talk. 9:25-9:30 AM M-F. Carol Yockey interviews interesting guests. Andy Scott co-hosts. **Avery-Knodel.** **WFBC-TV**

### Indianapolis, Ind.



**W n** News 12 Noon, May 1-Oct. 30. 43 share, 4 stn. mkt ARB '67. Features Faith Levitt. Color. H-R. **WISH-TV**

**W** Of Land And Seas. 5:30-6:30 PM M-F. Color. Vaun Willmott and world travelers chat about exciting travel-adventure films. **BCG.** **WLW-I**

**W v** Easy Money. 12:30 PM M-F. Lou Sherman anchor. Pickett co-host audience participation show. Fun, p. **Katz.** **WFB-TV**

### Jackson, Miss.

**F d** Mississippi Morning. 6:45-7:45 AM M-F. Dick J. hosts. Guests, special features, news. **Katz.** **TV**

### Jacksonville, Fla.

**F m** Safari. Sun. 2-3:30 PM. Tarzan, Bomba & Jungle movies. 6 yr. ARB track record of 25 rating. **PGW.** **WFOV-TV**

### Kalamazoo, Mich.



**C c** Channel 3 Clubhouse. 3:30 PM M-F. Va en's editor is hostess. Audience particip. Cartoons. Guests from library, zoo, etc. **Petry.** **WKZ-TV**

### Kansas City, Mo.



**W h** Bette Hayes Show. 1-1:30 PM M-F. 14 years Bette has presented cooking household helps, fashions, beauty tips. **live women's show in market.** **Katz.** **WDA-TV**

### Knoxville, Tenn.

**F m** The Early Show. 4:30 PM M-F. "Live Host" personality in local color; contests. **Avery-Knodel.** **WBI-TV**

### Little Rock, Ark.

**F m** Monday Night Movie. 8-10 PM Mon. **Blair.** **KAR-TV**

### Los Angeles, Calif.

**A v** Hurdy Gurdy. 10:30-11 PM, Sat. Spirited half hr. Studio audience. Mood & music of Gay 90's. **ABC Spot Sales.** **KAB-TV**

**F n** The KNBC Survey. 7 PM Sat. Examines events people shaping the future of Southern California. **NBC Sales.** **KNBC-TV**

**A d** Joe Pyne. 11 PM-1 AM Tues; 9:30-10 PM and continue 10:30 PM-12:30 AM Sats. Outstanding guests, challenge subjects. **Metro TV.** **K**

**A m** Cinema IX. 8 PM Fri. Widely acclaimed motion picture for discriminating adults. **RKO Nat. Sis.** **KM**

### Louisville, Ky.

**W v** The Merv Griffin Show. 9-10:30 AM M-F. Well known show. **PGW.** **WLKY-TV**

### Madison, Wis.



**C c** Nutty Nuthouse. 12-12:30 PM M-F. Ratings from Nielsen and ARB. Fresh and imaginative. Live & color cartoons. **Meeker.** **WY**

### Milwaukee, Wisc.

**F m** Cinema Six. 8-10 PM Sun. Milwaukee's only local originated prime time movie (VHF). Finest films, many in color. **Storer.** **WITI-TV**

**A s** Bowling. 12-1 PM Sun. Two bowlers in match. **F** during summer; local live or tape. **HRP.** **WTMJ-TV**

### Mobile, Ala.

**A nws** Newsbeat, News, Sports, Weather. 6 and 10 M-F. Live and in color. **Blair.** **WALA-TV**

**Gene, Ill.**

**F** r Monday Night Movie. 6:30-8:30 PM Mon. Consists of  
ect features, most in color. **Katz.** **WQAD-TV**

**Marooe, La.**

**C** v Happiness Exchange 10:30-11:30 AM Sat.  
Jack Hill interviews birthday children. Variety  
acts for mothers, kids. **National TV Sales.**  
**KNOE-TV**

**Mogomery, Ala.**

**M** (Truth Or Consequences. 3:30-4 PM M-F. Bob Barkey  
os all new productions of famed quiz show. Color. **PGW.**  
**WSFA-TV**

**Nashville, Tenn.**

**F** v Country Junction. 6-7:45 AM M-F. Eddie Hill hosts  
bury music program with live 6 piece band. Best TV  
aleman in south. **Katz.** **WLAC-TV**

**M** v The Noon Show. 12-1 PM. Live band, interviews, fa-  
shion, cooking, personalities, in color. **Petry** **WSM-TV**

**NewHaven, Conn.**

**A** d the Carlton Fredericks Program. 9:30-10 AM M-F. Color.  
stimating program about health, nutrition. **Blair.** **WNHC-TV**

**NewOrleans, La.**

**M** n llday. 12-12:55 PM M-F. Color. News, features, inter-  
view Some cooking, fashions, homemaking. **Blair.** **WDSU-TV**

**York-Portsmouth-Newport News, Hampton, Va.**

**W** v Compass with Dialing For Dollars. 9-10 AM,  
M-F. Van Cantfort hosts. Variety, music guests,  
homemaker tips, phone calls for cash awards.  
**H-R.** **WAVY-TV**

**A** n ublic Affairs Documentaries. 10-10:30 PM monthly  
alwa. on Tues.). Subjects of current interest to Tidewater  
esidents examined in depth. **Petry.** **WTAR-TV**

**M** n ightly News. 6-6:30 M-F. Anchored by Harry Doggette.  
On sit reporting, weather, sports. **Katz.** **WVEC-TV**

**Oklahoma City, Okla.**

**A** m ednesday Night Movie. 8-10 PM Wed. First run fea-  
ure ms. **Blair.** **KOCO-TV**

**Omaha, Neb.**

**M** smething Special. 9 PM Fri. 1 hr. Color series. Show-  
asesop stars in music/variety format. **Petry.** **KMTV**

**Philadelphia, Pa.**

**M** n e On Philadelphia. 6:30-6:55 PM, Sun. Don Barn-  
ousebooks at Phila. schools. drivers, teens, etc. **CBS Nat'l**  
ales. **WCAU-TV**

**Portland, Me.**

**M** v eekday. 9-9:30 AM M-F. Anna Wingren, hostess. Port-  
nd rket's only daily news-variety-feature program. Draws  
OO rters wkly. **Katz.** **WCSH-TV**

**Raleigh, N.C.**

**W** h Femme Fare. 10-10:45 AM M-F. Info on  
cooking, sewing, money, children, driving, etc.  
Includes exercise seg. **Katz.** **WRAL-TV**

**Rockford, Ill.**



**W** d Tete-A-Tete. 12:05-12:15 PM M-F. Jane  
Neubauer hostess. Women's news, interviews,  
community news, etc. **H-R.** **WREX-TV**

**F** Rifleman. 6-6:30 PM M-F. Chuck Connors plays the lead.  
Raises son in rough Western territory. **Meeker.** **WCEE-TV**

**Rock Island, Ill.**

**A** nws World of Information 6 PM M-F, local area and state.  
10 PM nightly, national and international. **Petry.** **WHBF-TV**

**Sacramento, Calif.**

**A** n Channel 3 Reports. 6-7:30 PM M-F. Prime time color  
program constantly reaching more homes than weekly prime  
time avgs. of 3 nets. **Petry.** **KCRA-TV**



**A** n KXTV Evening News. 5:30-6 PM M-F. Color.  
Local news, sports, weather. 4 man team. AP  
award-winning program. **H-R.** **KXTV**

**St. Louis, Mo.**

**A** n 10 O'Clock News. 10-10:30 PM M-Sat. 20 min. local,  
nat'l news; 5 min. wea.; 5 min. Eye-Line. **CBS Nat's Sales.**  
**KMOX-TV**



**F** Of Land And Seas. 7-8 PM M-F. Col. J. D.  
Craig, world famous adventurer and marine  
photographer. Color tape. **Metro TV.** **KPLR-TV**

**T** The St. Louis Hop. 12-1 PM Sat. Teenage dance show,  
color. On KSD 10 yrs., highest ratings. **Blair.** **KSD-TV**

**St. Petersburg, Fla.**

**F** m Mercury Theater. 7:30-9 PM Mon.-Sat. Full length fea-  
ture films. **Venard, Torbet, McConnell.** **WSUN-TV**



**C** v Romper Room with Miss June. 9-10 AM  
M-F. Color. Fun, games and pre-school instruc-  
tion. Miss June makes personal appearances in  
area. **H-R.** **WLCY-TV**

**San Antonio, Texas**

**F** s News Extra. 6:15-6:20 PM. Hard sports in general. **Katz.**  
**KONO-TV**

**San Francisco, Calif.**

**A** T q Pick-A-Show. 3:30 PM M-F. Art Finley hosts audience  
participation quiz show. Money and vacation prizes. **PGW.**  
**KRON-TV.**

**Seattle, Wash.**

**A** The Defenders. 7:30 M-F. Highly-acclaimed series of  
thought-provoking, often controversial dramas. **Petry**  
**KTNT-TV**



**C** v J. P. Patches Show. 7:30-8:30 AM M-F;  
4-5:25 PM M-F; 8-9 AM Sat. Study by F. N.  
Magid reveals this most popular & believable  
children's personality in market. **PGW.** **KIRO-TV**

**Sioux City, Iowa**



**C** W Romper Room. 9-9:30 AM M-F. Miss Jean  
has fun teaching 4 & 5 yr. olds basics using  
famed Romper Room format. Live. **Meeker.**  
**KVTV**



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**South Bend/Elkhart, Ind.**

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**T m** 3:30 Movie. 3:30 PM, M-F. Strong action films, some in color, from 7 Arts libraries. **Adam Young.** **WNDU-TV**

**W h** Homemakers Time. 9:30-10 AM M-F. Lois Pence plays hostess to Michiana's women with potpourri of features on family living. **Katz.** **WSBT-TV**

**A** "M Squad." 10-10:30 Mon-Fri. Detective stories starring Lee Marvin. **Blair.** **WSJV-TV**

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**Spartanburg, S.C.**

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**W h** Nancy Welch Show. 9:30 AM M-F. Cooking, fashions, decorating. **Hollingbery.** **WSPA-TV**

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**Springfield, Mass.**

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**W v** Merv Griffin Show. 9-10 AM M-F. Top stars, new talent and popular figures from all walks of life. **Hollingbery.** **WWLP**

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**Syracuse, N.Y.**

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**F v** Mike Douglas Show. 8-9:30 PM Fri. Color. Prime minute carrier. Must buy for summer in N.Y.'s #1 test mkt. **PGW.** **WNYS-TV**

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**Toledo, Ohio**

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**A n** News/90. 6-7:30 PM, M-F. News, featuring sports, interviews, etc. **PGW.** **WTOL-TV**

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**Topeka, Kans.**

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**A n** Early News. 5-5:30 PM MF. Gene Ford hosts. Interviews interesting people. Flat rate \$40. **Avery-Knodel.** **WIBW-TV**

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**Tulsa, Okla.**

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**F m** Friday Night Movie. 8-10 PM Fri. H-R. **KOTV**

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**Washington, D.C.**

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**W n** Here's Barbara. 10:30-11 AM M-F. News and features for women with reporter-hostess Barbara Coleman, color. **HRP.** **WMAL-TV**

**F n** Newsnight. 6-7 PM M-F. 6-6:30 PM Sat. 6:30-7 PM Sun. Area, national & int. news in color. **TvAR.** **WTOP-TV**



**T v** Wing Ding. 4:30-5:30 PM, M-F. Sat. 4 PM. Bill Miller hosts live dance party, top stars, go-go girls. Unique in D.C. **National TV Sales.** **WDCA-TV**

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**Waterloo, Iowa**

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**W dvn** Camera Seven. 12-1 PM. News, music, variety, farm reports. **Avery Knodel.** **KWWL-TV**

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**Wausau, Wis.**

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**A v** Noon Show. 12-1 PM M-F. Live variety including music, interviews, market reports, news. **Meeker.** **WSAU-TV**

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**Wichita, Kansas**

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**C c** Major Astro Show. 3:30-5 PM M-F. Entertainment and educational information for young school-goer. **Petry.** **KARD-TV**

The  
Advertising  
Directory  
of  
**Tv Availabilities**  
will be a regular feature  
of  
**Television Age**  
and will  
appear in each issue

Use it regularly to help  
in your media planning

kin decided on a media test. For tv, the company and agency chose the markets, St. Louis, Columbus, O. and Indianapolis. Two factors dictated their choice: (1) each could be compared with three other metropolitan areas which were similar in size and weather patterns and where more would be used and (2) in each of the three television markets there were varying degrees of distribution and competition for the Frigiking product.

A two-step brand awareness survey involving telephone interviews was decided on. A benchmark survey prior to the advertising was followed up by a survey during the campaign.

**Full Steam Ahead**

The company also launched a full-scale merchandising and sales promotion effort. This included sales meetings for distributors and dealers across the country to stimulate enthusiasm, punch up selling points and capitalize on, among other things, the story. There were point-of-purchase material, bus and taxi cards, direct mail and newspaper advertising.

The merchandising followed through on a theme used in one of the two one-minute commercials made for the agency by Filmmakers, a Chicago outfit. This emphasized Frigiking's "instant" cooling feature, dramatized by a stop watch ticking off the seconds after the unit is turned on. As the second hand ticks on, the watch's crystal frosts up. The ticking of the second hand was also worked into a humorous version which shows an unsuspecting driver flicking on the unit, watching his windshield frosting and suddenly realizing he was stuck in a car which was becoming a refrigerator on wheels. He scratches "Help" on the window. The first commercial was up for an award at the American Tv Commercials Festival but didn't win.

While Frigiking believes the housewife has a lot to say about whether an air conditioner should be in-

stalled in the family car, the prime decision maker is still considered the man of the house. So spots were purchased in and adjacent to male-oriented programs—local sports shows, PGA golf, baseball, and other programs with high male attention.

The tv test was on for about seven weeks during June, July, and August. Advertising weight varied but more than one station was used in each of the three markets. A typical week saw about four spots aired per market.

The follow-up survey showed varying results but in all cases consumer awareness was markedly up. In Columbus it rose 400 per cent; in St. Louis, 90 per cent; in Indianapolis, 140 per cent. One valuable time-buying lesson: the agency learned that where a market has its own baseball club, St. Louis, commercials spotted around its games resulted in considerably greater impact than those placed around other sport programs.

Payoff results from tv were impressive. Sales doubled in St. Louis and Columbus and more than tripled in Indianapolis. One reason sales did so well in the latter market was the increased distribution which followed the tv campaign. Distribution had been poor in Indianapolis and a new distributor had been chosen. He started with eight dealers but recruit-



**Ad House Toasts Media Reps**  
*Florence Eatinger, electronic media supervisor, was winner of a contest sponsored by Bonsib Advertising, Fort Wayne. The contest was one highlight of a two-day gathering in honor of advertising media representatives. Some 230 reps attended.*

ed 40 others by mid-July. According to Frigiking, the new dealers saw the commercials and called the distributor about handling its line.

All told, sales of auto air conditioners in the three markets came to around 3,000. At an average unit price of \$300, the retail tally hit almost \$1 million.

Both client and agency were convinced tv had proved itself. In the careful words companies usually reserve for media endorsements, marketing vice president Frank P. Magoni said after the test: "Frigiking has proved to itself that tv penetration will attain and sustain its name in the minds of consumers and play a vital role in pushing product distribution through dealers."

The big problem remained—how to translate the results into marketing strategy. The decision was made to go co-op with tv in 1967. Explains Robert Tuuk, assistant ad manager for Frigiking: "The distributors have always had co-op money. So, they want some control over the tv advertising."

The co-operative ad plans vary. There are specific plans for the major markets and a general plan for the minor ones. The reason for the specifics were the problems of tv fragmentation and the higher cost of video in the larger markets, says Tuuk. Caldwell-Van Riper wrote up guidelines for these markets covering the type of show, time of day and weight of advertising plus the "why" behind the buying concepts.

A 50-50 split of tv ad money between factory and distributor is provided for in the basic plan. While the dealer is not expected to contribute any money, there will be dealer tags appended to the tv ads. A new commercial, animated and in color, has been produced by Bill Stokes & Assoc. of Dallas for this season's effort.

It is too early to assay the weight of the 1967 tv campaign because the total distributor effort is not finalized. However, Frigiking expects to be in at least 20 prime markets and, in some of these, tv will be the prime medium. That's quite a change from the past.

HOW THE "BIG TUBE" IMPROVES





# COLOR TV PICTURES



## "BIG TUBE"

RCA TK-42 and TK-43 Color Cameras use a 4½-inch diameter pickup tube in the luminance channel—all other 4-tube color cameras use a 1¼-inch diameter tube—and, of course, some color cameras don't even have a luminance channel pickup tube.

NOTE: New Type 4536 tube gives longer life, eliminates burn-in problems. With new field-effect transistorized preamplifiers and other circuit improvements, it provides a dramatic reduction in noise level.

## ACCURATE COLOR

In the RCA 4-tube camera, three special 1-inch vidicon tubes concentrate on color reproduction. These three tubes carry the chrominance (color) information, while the 4½-inch image orthicon tube carries the luminance components of the picture. This lessens the possibility of registration errors spoiling the color picture, and leads to more accurate color reproduction.

## HIGH-DEFINITION PICTURE

The 4½-inch image orthicon makes the big difference. It uses a larger negative in photography, to increase resolving power and produce a picture with more punch. The high-definition brightness information combined with color information produces a sharp color picture.

## BRIGHTNESS AND SPARKLE

The 4½-inch tube operates over a large contrast range, adding snap and sparkle to the color picture. The "knee"

of the I.O. is inherently responsive to scene brightness changes, acting as an automatic control to limit the effects of extreme brightness, still permitting detail in highlight areas to be captured. It also makes possible color pictures in simulated night scenes and other low-key lighting.

## FAITHFUL REPRODUCTION

The "Big Tube" concept permits this camera to produce natural-looking color pictures that faithfully mirror the subjects and products being televised. In test after test the TK-42 has proved its ability to reproduce striking color pictures under all sorts of conditions. This means lifelike scenes on the screen and better product identification—the kind of pictures that please both advertisers and audience.

*For more facts about TK-42, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.*



**The Most Trusted Name in Electronics**

tion standing in the time period it was aired. On WAGA-TV Atlanta, she relates, the show which *Race To Riches* replaced had a rating of 5 and a 17 per cent share. "When our show started, ratings jumped to 13, and a 37 per cent share."

### Participation Pulls

The Kroger food chain sponsors *Race To Riches* on WFMY-TV Greensboro, N.C., where general sales manager Bill Alexander is less enthusiastic. "This show draws a lot of viewers because there is a lot of enthusiasm in this part of the country for car races," he said. All these games are really terrible programming. If you don't have a card, you can't play. It's no draw to new viewers. We place the show on Thursday night at 7:00 in a slot where we don't care about audience."

John Comas, programming vice president at WSJS-TV Winston/Salem, agrees. "Only the shoppers at participating stores watch the show and even they don't have to watch in order to win. They can check the supermarket posters the following week for results of the races. In a big city like Chicago with a concentrated audience and stores scattered all over town, one station might take in a lot of customers, with the result that ratings would be good. But when you talk about a high rating, you're aiming at 90,000 people. That many won't stop at one store. So it all depends on how many stores are located in your transmitting area."

According to research by people at Colonial Food Stores and its agency, Liller Neal Battle Lindsey, Inc., Atlanta, the advantage to local stations does depend somewhat on the location and size of the market. Says account supervisor Don Love, "In Atlanta, where we have a 35 per cent share of the consumer market, it would surprise me if ratings did not go up as a result of this kind of programming. But where we have something like a 10 per cent share, station pessimism might be valid."

In Atlanta, Colonial can cover 30

stores with one station, while in other areas they may need as many as six stations to do the same job. The audience distribution per station would thus be smaller, and the ratings consequently lower—if the show in fact only appeals to participants.

Jack Brennan, national sales manager at WGN-TV, is not sure that is the case. "People can play the game without a card," he says, "and many make their own cards, just for the fun of it. It's a participation thing and you don't have to win money to enjoy it."

In larger markets, rating success is often "overwhelming," Talamine says. He cites the Jewel supermarket sponsorship of *Let's Go To The Races* on WGN-TV. According to one Jewel spokesman, "the show is the number one rated program on WGN-TV and has had one of the highest ratings ever on that station."

### How's the Future?

WGN-TV runs the show on Saturday night at 9:30, opposite *Gunsmoke* and *Saturday Night at the Movies*. "We've had fantastic ratings," says Brennan. "We started around February 1 with a rating of nine. When the February-March Nielsen report came out, we were up to 17. *Gunsmoke* polled an 18, *American Swing Around*, a local show on WJB-TV had a 9.5, and the movie scored 21."

"There was an increased demand for adjacencies," Brennan reports. "But Zenith, anticipating the show's popularity, bought the time while another program was still running in that slot. Since *Let's Go To The Races* started, there has risen quite a clamor from other advertisers for those minutes. Zenith had been paying the pre-emptible rate of \$455. Now they're paying the fixed rate, \$600. We don't anticipate any further increase though, and Zenith doesn't plan to move."

Positions around *Greyhound Derby* on WITN-TV Washington, N.C., have been sold for some time and are not likely to open up now, according to Earl Broom, national sales vice president. "It is a terrific spot for any food account though, and several would like to get into it," he adds.

As an indication, the Coca-Cola Company and a regional sausage packer, the Jesse James Co., have bought into the Colonial Food commercials, through the supermarket, with product tie-ins.

As for traffic-building via ring shows, Jewel reports sales up 3 per cent. Chains using *Race to Riches* report increases anywhere from 10 to 40 per cent. One chain outlet in the Winston/Salem market even reported sales doubled in the first week of the contest. All around, it looks like a profitable advertising venture as long as it continues to work; the concept is now only two years old, and it seems to be spreading rapidly but many believe it is about played out.

"The future is hard to gauge," Brennan says. "My personal opinion is that supermarkets get a certain amount of mileage out of these games and then it tends to level off. Bailey feels that is already happening. "The popularity of these shows hit its peak around the middle of last year," he says. "It has leveled off to an even deal now. People've just about had it."

### Handle With Care

But others disagree. Mrs. Knodes insists interest is increasing. Earl Broom feels popularity of the promotion continues to rise as word spreads. "It offers something other supermarket games do not.

It's a tremendous challenge, especially for women. There are losses, but that doesn't reduce the interest. There is always someone you know who wins. Even if it's only \$5 it could happen to you next time, and it could be \$1,000."

"Sales on the films have been going up," reports James R. Shaughnessy, chairman of the board of Lance Productions, Inc. "Post Tension is running all over the country and results are absolutely fantastic. Jewels shows are constantly being produced. If handled properly, interest will continue to grow."

Shaughnessy places strong emphasis on the role of television in increasing supermarket profits and feels chains will not discard this medium.

(Continued on page 28)

# Housewives Don't Shop In Warehouses



Cases and cases of your product in the warehouse? Great! But housewives don't shop in warehouses.

Your advertising may have convinced her to buy, but the best advertising can't move a product which isn't on the shelf.

Responsible media are becoming more and more involved in the total marketing picture by providing their clients with meaningful point-of-sale information . . . information that helps to insure that your advertising will result in sales.

Media Survey, Inc. — MSI — supplies media with vital distribution-and-display information for qualified advertisers on a bi-monthly basis . . . within 7 working days after a professional, unbiased in-store survey of the top-volume supermarkets in any city in the country. MSI survey reports show:

- **Distribution** (in-stock or out-of-stock WITH NAMES AND ADDRESSES OF OUT-OF-STOCK STORES)
- **Number of items on the shelf.**
- **Number of shelf facings.**
- **Shelf position** (top, eye, waist, low)
- **Special display** (aisle-end, dump bins, etc.)
- **Point-of-Purchase** (shelf-talker, window streamer, store banner, etc.)
- **Price of item—store-by-store.**

You may be on her shopping list, but will she find it on the shelf?

Don't blame the advertising or media, unless you're SURE about your product's distribution and display.

**MSI Supermarket Surveys are now available to qualified advertisers in these markets from these media . . . FREE!**

### National Sales Representative

Atlanta	WQXI-Radio	Robert E. Eastman Co.
Baltimore	WITH-Radio	Robert E. Eastman Co.
Boston	WHDH-Radio	Blair Radio
Boston	WHDH-TV	Blair Television
Boston	Herald-Traveler	Sawyer-Ferguson-Walker
Buffalo	WGR-Radio	Katz Agency
Charleston, S. C.	WUSN-TV	Eastman TV
Charlotte	WBT-Radio	Blair Radio
Charlotte	WBTW-TV	TvAR
Chicago	WBKB-TV	ABC TV Spot Sales
Chicago	MacFadden Pub.	MB Sales Corp.
Cincinnati	WSAI-Radio	Robert E. Eastman Co.
Cleveland	WIXY-Radio	Robert E. Eastman Co.
Columbus, O.	WBNS-Radio	Blair Radio
Detroit	WXYZ-Radio	Blair Radio
Detroit	MacFadden Pub.	MB Sales Corp.
Duluth	WDIO-TV	Eastman TV
Lorance	WBTW-TV	Blair Television
Portford	WPOP-Radio	Blair Radio
Wilmington/Charleston	WHTN-TV	Eastman TV
ansas City	KMBC-TV	Metro TV Sales
Noxville	WKGN-Radio	Robert E. Eastman Co.

### National Sales Representative

Los Angeles	KGIL-Radio	Robert E. Eastman Co.
Los Angeles	MacFadden Pub.	MB Sales Corp.
Miami	WGBS-Radio	Major Market Radio
Milwaukee	WITI-TV	Storer TV Sales
Minneapolis/St. Paul	KRSI-Radio	Areawide Communications
New York City	WPAT-Radio	Katz Agency
New York City	MacFadden Pub.	MB Sales Corp.
Norfolk	WNOR-Radio	Robert E. Eastman Co.
Oklahoma City	KTOK-Radio	Robert E. Eastman Co.
Philadelphia	MacFadden Pub.	MB Sales Corp.
Raleigh/Durham	WTVD-TV	Blair Television
Richmond	WLEE-Radio	Robert E. Eastman Co.
Richmond	WXEX-TV	Eastman TV
St. Louis	WIL-Radio	Edward Petry Co.
San Francisco	KKHI-Radio	Robert E. Eastman Co.
San Francisco	KGO-TV	ABC TV Spot Sales
Springfield, Mo.	KTTS-TV	Eastman TV
Washington, D.C.	WTTG-TV	Metro TV Sales
100 Cities (Discount Stores)	The Discount Merchandiser	MB Sales Corp.

. . . and other media are being added weekly!

## Media Survey Inc.

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(212) Plaza 1-1660 • TWX 710-581-6776



## Tv Races

(Continued from page 58)

found way of reaching consumers. "The interest in such programs is strong," he added. "I feel the tv medium will continue to receive expanded use in supermarket advertising. In fact, we're investing large sums of money based on the belief that tv has not yet been given the opportunity to show what it really can do." The Lance investment involves, in part, three new game series still under wraps, to be released sometime this month.

### Faith In The Future

Schwimmer, the acknowledged leader on the racing game scene, is not bothered by predictions of a fall either. Talamine reports constant renewals on *Let's Go To The Races*. "Some chains have been with us over a year and a half," he says. "We have produced an entirely new batch of shows to supplement what we already have and to meet the growing demand." The Schwimmer organization also produces *Harness Racing Sweepstakes* and, on the strength of faith in the future, has recently completed an auto package, *Grand Prize Racing*.

But the Schwimmer people are not blinded by current successes. When consumer interest threatens to wane, they find new gimmicks. They recently devised new merchandising cards which allow for more than one possible winner per card. Stimulated by more chances to win, they believe, consumers who might be losing interest in the game will return to the fold.

Winning numbers are regulated according to how much money the supermarket wants to give away each week. Usually a card contains only one winning number. So, many cards have winners in the first race, the five dollar category. A smaller number lists winners in the second race, usually carrying a prize of \$50 to \$100, and so on up to the fifth race.

On the new cards, "place" horses can also win. The prize amounts to around \$2, but the theory, probably correct, is that it's not the money but the idea of winning that will

keep customers coming back. A limited number of cards will list winners in two races instead of the usual one. The Lance-produced *Post Time* also offers daily doubles and prizes to place horses where supermarkets want to use them.

Taking advantage of whatever skepticism there is over the future of racing games, and perhaps seeking an inroad into the Schwimmer-dominated game market, Franklin Films, Inc., a subsidiary of Metro-Game Manufacturing Corp., came out with something called *Jackpot Bingo*. It's run on the same concept as the racing games, using regular bingo cards. Viewers pick up the cards at supermarkets and can play seven games per show. "With 14 racing games around the country, it's becoming like warmed-over soup," claims president Sidney Franklin. "*Jackpot Bingo* is something new. Nobody uses talent on the racing shows. We are using the comedy team of Allen & Rossi."

### The Bingo Idea

The show premiered Saturday night, May 13, at 5:30 over WFMV-TV Greensboro, N.C., sponsored by the Winn-Dixie chain. The chain is using Schwimmer's *Let's Go To The Races* in other markets. "This is just a test market," Franklin says, "but we expect Winn-Dixie will be using the game in other markets next year. We already have seven signed contracts from other chains and many pending from chains now in racing games."

Colonial's Bailey recalls that the chain used something called *TV Bingo* about 10 years ago. "It was a real blooper. It didn't win anything like the acceptance or interest that racing has won."

But Franklin is not the only one who has faith in the bingo idea. Shaughnessy says a Lance company offspring, Shaughnessy-Warfield, of which he is president, is planning to release two new bingo games in the near future. *TV-Bingo*, produced by Idea Research, Ill., is still being used successfully by several supermarket chains, he reports.

Believing as he does, that the op-

portunities in television have never been fully tapped, Shaughnessy is in favor of looking for new ideas to supplement the racing games, in order to accommodate changing consumer interest. Just released and being run by a number of supermarket chains is a new Lance game called *TV Keno*, based on the Las Vegas prototype. Merchandising cards contain 10 numbers each. Eight games are played per show, with 20 winning numbers drawn per game. Any card containing five winning numbers is a winner, and prizes go as high as \$1,000 per game.

It's too soon to tell whether the new game will succeed. While television stations don't care which film comes out on top, there's a self-help option by which stations can, perhaps, boost their profits in the racing game venture and help smaller, independently-owned supermarkets do the same.

Example: WITN-TV Washington, N.C., became involved in producing its own racing series at the request of Thomas & Howard, food wholesalers for the Red & White supermarket association. Red & White is a chain which includes many independently owned stores cooperating in food buying on a sort of franchise basis. Under the leadership of Thomas & Howard, about 75 store owners banded together to reap the benefits of racing games. Cooperation was \$43 per store per show, including payment for promotion aids, and merchandising cards.

### Just Organization

The station got auto racing from top stock car races. They edited films to fit the show format and their own announcer. The show ran over very well, the station said, but it ran out of footage and had to continue the series.

Broom feels that local stations will still become more involved in supermarket racing game competition and still reap the dollar benefits. There are numerous voluntary clubs which should, he says, be interested in using these games. "All you need is someone to organize it. It's limitless possibilities."

## Viewpoints (Con't. from 34)

of low business. And no matter how  
er they get they can't jump the  
gap

(ie of the best media men failed  
as show producer. He just didn't  
have the background to judge a  
script, or production economies.

Perhaps the greatest failure in our  
current non-motion picture pro-  
gramming is due to the lack of skilled  
programmers in the networks. The  
drift of leadership is going to the  
Hollywood pros because of the tech-

## Wall St. (Continued from 42)

increase, either on a cash or a stock  
basis.

Znith's earnings for 1967 are ex-  
pected to be in the range of \$2.75,  
also 20 per cent gain over the 1966  
performance, and the dividend is also  
expected to show a slight gain during  
the year on a cash basis.

Motorola had a rough period in  
the first half of '67 having been  
plagued with technological and mer-  
chandising problems. But the analysts  
remain confident it will come back  
strongly during the last half of the  
year.

The analysts are estimating Mo-  
torola will recover enough to earn \$6  
per share in 1967, or 60 cents per  
share more than last year, and that  
in the succeeding year it will pro-  
gress rapidly toward the \$10 per  
share potential which has been  
regularly predicted for it. ■

### Tv Ads Must Break Rules

"Only 15 per cent of the  
commercials carried on televi-  
sion are noticed, talked about  
or laughed at by the viewers.  
Viewers of commercials must  
be different, think young, be  
bright, original and daring.  
Make a rule of breaking rules  
with free imagination."—F. Wil-  
lin Free, president, Mars-  
calk Co., speaking to the an-  
nual convention of American  
Women in Radio and Televi-  
sion.

nical incompetence of the current  
network programming departments,  
almost without exception.

Until the criteria of qualifications  
for the job is applied to the program  
staff by management, the deteriora-  
tion will continue.

Can an amateur learn this pro-  
fession, or at least tone his aptitude?  
Of course he can. Little Theatres or  
similar amateur groups are great  
training grounds.

Everyone can read or attend the  
theatre or go to the movies to learn.  
Association with professionals also

helps. Even making bum decisions  
is a part of learning.

One thing is certain. If there is no  
aptitude for the skill, learning is su-  
perficial and negative. There has to  
be a little bit of nut in the guy who  
gets into show business.

If the agency looks for someone to  
teach this skill to, the most likely  
candidates are copywriters. If the  
network looks for an executive to  
train he will probably come from the  
performing arts.

Wherever you get him, pals hurry.  
—J.B.

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sive investment library loaded with charts, studies, and se-  
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# April TvQ—Top 10 Evening Network Programs by Market Size

Copyright Home Testing Institute/TvQ, Inc., 1967

Rank	Program	Market Size Groups											
		Total Audience		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	89	44	86	38	91	44	91	48	90	44	85	49
2	Family Affair	57	40	52	37	56	39	60	34	61	45	60	44
3	Bonanza	90	39	85	28	93	36	93	39	91	39	89	57
4	Saturday Movies	75	37	77	33	79	37	78	38	70	37	72	38
5	Dean Martin	74	36	74	32	81	39	75	39	76	37	66	32
5	Mission: Impossible	56	36	47	41	65	38	59	32	52	32	57	35
7	I Spy	64	35	68	41	74	38	63	33	58	34	57	27
8	Friday Movies	71	33	71	34	75	32	74	31	70	33	65	33
8	Gomer Pyle, USMC	84	33	77	22	88	26	89	39	84	37	83	43
8	Red Skelton	88	33	83	24	90	32	89	35	87	34	90	42
8	Star Trek	51	33	45	33	55	38	55	31	52	30	48	33
8	Virginian	73	33	61	25	73	26	77	33	75	31	80	46

Copyright Home Testing Institute/TvQ, Inc., 1967

## Top 10 Evening Network Programs by Income

Rank	Program	Income Groups											
		Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Walt Disney	89	44	88	44	85	47	91	48	89	44	88	38
2	Family Affair	57	40	54	38	57	36	54	35	58	40	47	41
3	Bonanza	90	39	92	40	91	51	95	38	94	36	89	32
4	Saturday Movies	75	37	78	36	70	38	82	44	85	35	78	30
5	Dean Martin	74	36	82	38	74	35	87	41	86	39	83	37
5	Mission: Impossible	56	36	53	33	52	34	55	34	57	35	50	30
7	I Spy	64	35	67	32	56	32	72	28	74	32	71	33
8	Friday Movies	71	33	73	32	68	36	76	36	80	29	71	27
8	Gomer Pyle, USMC	84	33	83	30	85	41	85	28	85	24	77	22
8	Red Skelton	88	33	89	32	91	36	93	34	87	29	86	28
8	Star Trek	51	33	48	27	43	27	55	26	51	27	45	27
8	Virginian	73	33	77	34	79	44	83	33	76	32	71	23

\*Familiar—those who have seen program.

\*\*TvQ score—those familiar with program who say "it is one of my favorites."

### Humor (Continued from page 27)

At best, when successful advertising efforts manage to halt a product's decline, there usually follows a period where, no longer plunging, the sales curve levels out. In the case of Alka-Seltzer, the declining sales curve was abruptly reversed once Jack Tinker & Partner's humorous commercials began to penetrate the populace.

According to a source close to the account, Alka-Seltzer's sales curve began to look like a V after Tinker had been on the account a year.

The Tinker partners had looked before they leaped. The Alka-Seltzer copy was checked out with the Hess eye-camera, which measures interest, with Audience Studies Inc., and

with a battery of verbal questions.

Ted Mingo, supervisor on the account at Tinker, characterized the A/S campaign as "entertaining commercials with a serious sales theme." He said the agency had succeeded in "putting a serious message into an entertaining context."

One prominent adman who admits to being more than a trifle dubious about the value of entertainment in commercials is David Ogilvy. In a BBC television documentary called *Madison Avenue, U.S.A.*, telecast in England last month, Ogilvy reportedly said he feels entertainment too often gets in the way of the sales message. But on this side of the Atlantic he has declined to speak out on the subject.

Ogilvy & Mather, meanwhile and

nevertheless, has used humor in number of tv campaigns, among them, efforts for Ban deodorant and for Open Pit barbecue sauce.

Last year, Ban became the fir deodorant to be advertised with humor, in a series of 15-second comedies. The results, according to knowledgeable source, have been good.

"The humor makes it more realistic, and gives it more believability and especially memorability," the spokesman said. A Gallup & Robinson poll last year showed the campaign scoring high in memorability. Earlier, the campaign had been checked out with ASI and other copy tests.

Memorability may be greater in humorous commercials than with



oths. A media director has this  
why about why humorous com-  
mercials often succeed where straight  
pieces have failed:

"At the moment when you reach  
your prospect with your advertising,  
he may not be ready—at that mo-  
ment—to buy. But if you entertain  
him he'll remember you, he'll re-  
member the entertainment, and he'll  
remember your product when he  
buys."

### Understated Humor

Consider Burlington Socks, for  
example. Miss Jean Spencer, super-  
visor on the account at Doyle Dane  
Bernbach, said that retailers reported  
men dropping in by the hundreds  
to inquire about the new mid-length  
sock they saw demonstrated on tv.

Irin Liedner, director of adver-  
tising and marketing for the Burling-  
ton division, said sales of the sock  
had been "phenomenal." After run-  
ning the Sock demo, in which un-  
troubled Bill McDonald does a  
wild Zorba the Greek dance to show  
the socks won't fall down no matter  
how much you stamp and prance,  
the company added spot tv to the  
ABC stage 67 exposure, as thousands  
of new accounts were opened up.

"We didn't set out to make a  
funny commercial," Miss Spencer  
said. "We wanted to demonstrate  
how the socks stay up, so we used  
a believable guy, and added the  
Greek music to liven up the demo.  
It turned out to be funny as well  
as believable." Liedner added that in  
the wake of the commercial, "every  
major competitor (of Burlington  
Socks) came out with imitations."

"We took a very prosaic item—  
men's socks—and made them excit-  
ing," Miss Spencer added. The  
general, she said, did not copy test  
the commercial. "We only test for  
comprehension."

"Nobody can tell you if your ad  
is good or not," said William Bern-  
bach, resident of Doyle Dane Bern-  
bach. A quietly humorous man  
whose tranquil exterior often belies  
his serious concern with "good ad-  
vertising," Bernbach is considered  
the originator of understated humor  
in advertising, since the time he

wrote "Lemon" under a photo of  
a Volkswagen.

Long before citydwellers took to  
debunking pretentious advertising  
by scrawling reality-rooted graffiti  
on the swollen ads, Bernbach was  
shaping the style which in one form  
or another has become dominant in  
today's advertising, a style that is  
a combination of candor, wit, humor,  
and especially, self-deprecation. Of  
the risks taken, many have paid off.

While cynics and defenders of  
hit-'em-on-the-head advertising tech-  
niques continued to predict that the  
Doyle Dane school could not last,  
old-line agencies like Young & Rub-  
icam started to turn out ads just as  
softspoken and humorous as DDB's.

### Realistic Fantasy

Papert-Koenig-Lois, Carly Ally,  
Inc., Tinker, Wells Rich Greene,  
each in its own way contributed to  
a revolution in advertising, moving  
it out of the realm of far-fetched  
fantasy and into the daylight of  
reality and humor.

"The big job is to get yourself  
believed," said Bernbach. "People  
don't believe you when you say that  
everything about your product is  
just wonderful."

"All around you thousands of  
products are shouting 'Buy Me! I'm  
Best!' The job is to catch the per-  
son's eye, and get him to believe in  
what you're saying. That's where  
self-criticism can come in. When you  
have a forthright and honest guy  
who tells you what's what, you re-  
spond to him."

Bernbach warned, however, that to  
be self-critical or self-deprecating is  
hardly enough. "It must be done with  
talent. It shouldn't be obvious that  
you're being self-critical to make an  
impression. It's not the fact that  
you're self-critical that counts, it's  
how well you do it. If you're studied  
and artificial, it's no good."

"You cannot separate execution  
from content," Bernbach said. "If the  
execution is done with consummate  
skill, the content comes across and  
you get people's attention."

Bernbach also believes self-  
deprecation, far from being self-  
defeating, can be "a function of the

man who is sure of himself—not the  
Uriah Heeps of this world, people  
who are hypocritically humble." Candor, in his view, is the straightest  
policy.

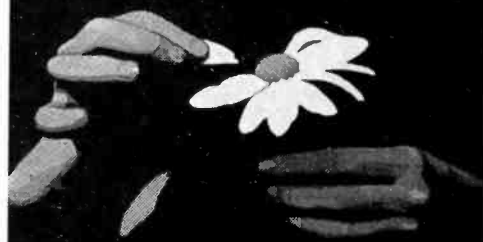
In Bernbach's view, if the seams  
show, it doesn't take a customer  
panel to detect it. "I don't knock re-  
search; we've got a big research de-  
partment. But to test copy, you need  
the same environment, in all circum-  
stances similar to that within which  
the commercial will be seen. So how  
can you test, especially when a prod-  
uct starts out slowly and later on  
picks up momentum? How can you  
test a campaign that takes weeks of  
exposure to build?"

"It's all the difference between  
somebody who comes on strong, but  
in the long run doesn't wear well,  
and somebody who comes on quietly  
but, as time goes by, grows on you  
like an old shoe."

Humor is growing in advertising,  
but it doesn't fit every advertiser's  
foot. But to those willing to risk  
the first few painful steps, chances  
are that before long, they'll be able  
to run in them. ■

there's no question when buying

# CHATTANOOGA



MORE  
love

# WRCB-TV 3

Represented by  
The Katz Agency, Inc.



A RUST CRAFT STATION

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



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

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

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

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

"... I like this radio campaign. It shows that they subscribe to the rating services which we have at our fingertips. The campaign tells me the type of station is; this is the one thing that we don't 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 rates. From these ads I hope to get something about the station, and I have my rating sources which I can get from my file cabinet. These ads give me a thumbnail sketch of the type of station and the type of programming,



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

intention that it has the news and  
 kind, and its quality. It says that  
 adults. It describes the program-  
 in. And it touches on the coverage  
 and shows that they do have farm pro-  
 gramming. They're also highlighting  
 their newscasters. In the January  
 March ad they show you a brief  
 map and the share of audience  
 and how they compare with the other  
 stations in their home county and in  
 counties in the surrounding area.  
 This is the kind of information I  
 find very useful in SRDS. As far as be-  
 ing complete, it is."

\* \* \*



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

marked them down a little on 'cur-  
 rent' because they illustrate their March  
 6 figures with a March, '65 Pulse. It  
 may have been the latest rating book,  
 but I don't know. Perhaps if it was, they  
 would have said 'latest figures avail-  
 able.' However, their source is factual  
 and their figures are factual. It's pre-  
 pared for ease of use. It's quick, quick,  
 and it's explicit because there does  
 not seem to be any double talk; they say  
 what they have to say and they're say-  
 ing it very clearly and precisely, and  
 in fact! The service information is very  
 good.

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

**Could work right from this TV ad"**

on money, this is the best TV  
 program that we've come across in  
 the group. It breaks down its shows  
 into children's shows, women's shows  
 and family audience shows. It tells you  
 who's in them, what the  
 stations and the participation price."

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

\* \* \*

"I'll tell you another thing, if I was work-  
 ing on a plan or a cost estimate I could  
 work right from this ad. I would cer-  
 tainly 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 ex-  
 ample, the XXX stations do local pro-  
 grams on rehabilitating convicts, etc.  
 This shows that they create local pro-  
 grams and therefore much local inter-  
 est. Such programs would be interest-  
 ing 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 teen-  
 agers 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 program-  
 ming is one of the best things that  
 could be presented in Service-Ads and  
 it loses currency less rapidly than rat-  
 ings do. I would be particularly inter-  
 ested in syndicated properties which  
 various stations run. They might  
 uniquely fit into some marketing plan  
 which we might be trying to imple-  
 ment."

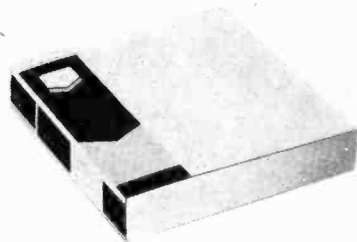


TERRY PELLEGRINO, Asst. to Sr. V.P. & Media Dir.,  
 Young & Rubicam and RICHARD TREA, Media Dir.,  
 Richard K. Manoff, Inc.

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



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



**SRDS**

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

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 Skokie, Illinois 60076  
 312 966-8500

Sales Offices: Skokie  
 New York • Los Angeles



## Predictions (From page 25)

calculate and manipulate, and with the constant possibility of personnel turnover, this year's guessing genius may be gone tomorrow, or may have lost his touch. The computer gives you continuity."

Among those at other agencies receptive to computer methods, many still have doubts. "I could use a computer if I could quantify the judgment factors," Compton's Dorothy Nichols says. Then, thinking about it, she added, "Each show has to be considered separately in terms of time slot, show type, etc., which makes it a problem for computer variables. It may not be economically feasible."

### Variables Are Variable

Frank Gromer, marketing services director at Foote, Cone & Belding, agrees. "The question," he says, "is how to weigh and use these variables in a formula applicable to computer processing."

Gromer believes the computer can one day be useful; the quarrel is really with its present day use. "So far, I believe there is no computer system that does better than human judgment in this category, and some do worse. But we and others are attempting to develop something."

One of the "others" is Young & Rubicam. "Maybe one day pilot elements, family dynamics, social psychology, questions of who controls the dial, what motivates the viewer to pick a particular show as opposed to another, can be quantified," says Lee Morganlander, assistant research director in the media research services department. "But at present, there are still problems, and the variables are never really consistent."

The present debate, however, is not computer vs. human judgment, but what formula will work, what data to use, and how to interpret the data. TvQ and PIQ figures, some feel, may be too generalized either to be fed directly into a computer or to be taken by researchers at face value. The people at TvQ, while not agreeing outright, do admit their

data isn't always used as it should be.

"We believe the data we prepare serve as good guides in judging rating performance, but it's a question of who uses it and how," says Frank Brady, TvQ vice president. The research firm prepares its own rating predictions to check the validity of its research material, and the fact that its results do not always agree with the judgments of agencies using TvQ data testifies to the many ways the data can be used. Brady notes that last year TvQ and PIQ forecasts slated *The Hero* to bomb and gave *That Girl* a 31 rating. They came pretty close to being right. K&E, using the same TvQ data, came up with a reverse prediction.

TvQ gets information on what shows viewers watch and what they think of them. "What agencies do with that information after they get it is their responsibility," Brady said. But some researchers doubt that the TvQ data has much validity.

### No One's Average

"You can accurately check what people are doing at this very minute," one spokesman asserts, "but when you get into past activity, you run into problems of memory confusion and bias. People tell you what they think you want to hear or what will make them appear intelligent. Stated attitudes may or may not relate to actual behavior. *The Bell Telephone Hour* came out three times higher according to TvQ data than NTI and ARB because of what people like to say they watch."

Brady doesn't argue the point. He agrees human factors influencing answers to TvB questionnaires should be considered. And he insists TvB subscribers are instructed in the proper use of the data. But he notes there are always a few people who try to use the data to answer questions it cannot answer.

At BBDO, which also uses a computer, vice president Ed Papazian maintains he uses TvQ data as it should be used. "We look at it, but we don't feed it into the computer. You can't take TvQ literally," he

says. "According to their data, men always come out with a 35 rating, and we know that isn't always true. As another example, according to TvQ's data on claimed interest in shows, men rank higher than women. But how do you adjust for the proportionately greater viewing time women devote to television?"

BBDO feeds subjective and environmental factors into its computer along with the quantitative data. "First and most important are the agency opinions about the relative appeal of each program against its direct network competitors," Papazian said. Then the computer predictions are reviewed for the final adjustments only human judgment can make.

With each agency arguing its system is best, the degree of success claimed, Mehlman says, does not necessarily prove any one method right. "There may be a season when one particular formula happens to succeed. But that does not happen consistently. Most of these formulas have to be revised each year. It's basically a question of point of view," he says, "short how individuals use the data."

One element considered in judging every new show is the quality of the pilot. This area provides as good an example as any of how many variables the same factor can be examined and evaluated. There are, according to program analysts, several different ways to judge. "You can judge as an individual, based on your particular likes, as though you were the universe. But that's not a very good way, because there isn't any average person," one researcher complains.

### Psychological Appeal

"Or you can judge as a professional, looking at all the technicalities of creating a program." Some qualities to look at would be the kind of writing and the dramatic format, including character conflicts. Are the major or minor, intellectual or emotional? Others are the quality of casting, who is producing and who is directing. "But Joe Blow out there doesn't notice," he says. "You have to stress the psychological appeal

th draws the viewer, and that may or may not depend on the artistic quality of the production."

his throws the researcher right back to subjective judgment. To counteract the danger of making himself "the tv universe," one research director likes to screen each show twice. "You can watch a show and like it," he says, "but exposure may diminish that appeal. Will it pull you a week after week? I want to see if it can become reinvolved the second time. But I do this with the full awareness that I, like anyone, am not typical."

"The second time, I also watch the show somewhat objectively," he added. "I'm not really letting myself get too involved. I'm comparing the show with the past performance of similar programs, considering the time slot and competing programs, and looking for elements tied up with success or failure."

The fact that a program pilot promises good tv fare does not indicate success. Program placement and competition, of course, have a lot to do with it. *Dundee and Culhane*, the CBS Tuesday night entry scored by most of the 10 agencies as a flop, is seen by some as a possible winner based on good counter-programming. It appears opposite ABC's *Hollywood Palace*. If it attracts a different kind of audience, by demographic standards it could receive a fairly good rating simply by virtue of what would then be called negligible competition.

### Subjective Aspect

The subjective aspect lies in what the researcher *thinks* the competition and station lineup may do to a show in terms of rating points, in how he perceives the pilot, and in how he looks at TV, NTI, and other data. This, despite all computers and formulas presently in use, will affect the final judgment on each program. So long as the flexibility of the human mind is needed, agency predictions are bound to reflect not the consistency of fact but a wide diversity of educated opinion. Again, some examples: *Gene Ben*, a CBS fall entry with a high failure vote, will be a hit in

one researcher's opinion. "Its got a bear-and-boy formula," he said. "That's pretty safe." Another thinks it's "worse than Lassie."

*Maya*, on NBC, is called, by most, a mediocre entry. It may survive the season, but is not likely to return, according to the consensus. At least one agency, however, feels the story about a Hindu boy with a pet elephant, is a sure failure, even "worse than it sounds." Another says it will provide good competition against the CBS Gleason show and has a chance to succeed.

Another show in the debatable category, CBS's *Cimarron Strip*, is seen as a definite hit by at least two

agencies. "Its the best western we've ever seen," said one spokesman. "Its got good action, good stars, and the same producer as *Gunsmoke*."

Will all the diversity of opinion and all the room for error, it is interesting that agencies were unanimous on two points: 1) forecasts for the new shows are basically discouraging, 2) there will be virtually no change in the relative standing of the networks.

Even these are only opinions, based on human judgment and its consequent fallibility. But the tv viewers may surprise the predictors. Certainly that must be what the networks are counting on.



## "I DON'T MIND PAYING A LITTLE LESS"

AIRWAYS PROVIDES OVER 200 WAYS TO DO IT for this man who expects top service and convenience in renting a car. He knows that over 200 AIRWAYS offices in the U.S. and Canada offer lower rates including gas, oil and insurance. He knows AIRWAYS saves him money by not maintaining airport facilities and saves him time because one call and AIRWAYS will probably arrive before his luggage. He knows AIRWAYS will provide a 1967 Chevrolet, Pontiac, Buick Riviera, Camaro or other new car. He knows it—AIRWAYS knows it—now YOU know it.

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AIRWAYS RENT-A-CAR SYSTEM  
8405 Pershing Drive  
Playa Del Rey, California 90291



Chevrolet Impala



media, such as giving one weight to a magazine exposure and another to a tv exposure. When the client is not familiar with this, we not only have to explain what we're doing, but *why* we're doing it.

### New Situations

Agencies naturally learn after a while how much detail the client wants. However, new situations—like a new product or a major switch in media strategy—may upset the usual pattern. "When something like this comes up," says an experienced media director, "the media department should make it its business to find out how much information the client wants to see. He may surprise you."

Media plans run the gamut in size. Documents of three or four pages are not unusual and plans of around 100 pages, while not common, are not unique. There have been a few cases of media plans stretching out to about 200 pages.

The consensus seems to be that where there is any question about detail, play safe and put it in. Frank Gromer, director of marketing services at Foote, Cone & Belding, New York, puts it another way: "Few clients will settle for just a narrative outline of what you're trying to accomplish in general."

Most media plans are written for client advertising people. Sometimes the brand manager is the target. One recent plan involving a fundamental change in media strategy for a large corporation and covering about 100 pages was written with the knowledge that the chairman of the board wanted to read the entire document and okay it himself. But that's unusual.

One of the biggest New York agencies feels there's "no purpose" to directing a media plan at client top management. Some agencies put together special summaries for these executives. But an associate media director who's supervised such summaries, says, "They're dangerous. The tendency is to make them short because we're supposed to save the

guy time. They don't explain very much, but you can't very well say that. About all you can do is explain that it is a summary and hope he understands we have a lot of facts to back up what we're recommending."

Yet, many media executives feel that better communication between the agency media department and non-advertising client executives is needed. SSC&B's Folke says, "It should be clear from the media plan that the planner thoroughly understands the marketing strategy involved. He must not forget that advertising is only a part of marketing and media only a part of advertising. Of course, media is where the money goes, so it is important in communicating to client financial people that they understand the efficiency of the monetary investment in advertising."

### A Different Language

Adds one associate media director: "The media man and client often don't speak the same language. I think it's important to avoid 'media-ese' where possible and describe the plan in terms that are meaningful to the man who reads the plan."

Many agencies feel that the communication problem is being solved by greater marketing knowledge among media people and by interdepartmental meetings that bring media, creative, account and other personnel together before the plan is written. Malcolm B. Ochs, director of media and research for Campbell-Ewald, New York, describes the procedure at his office:

"Media plans are discussed before they are written by what we call our 'Opportunity Group.' This consists of the account executive, the head of the New York office, the creative director, the head of research and myself. This group handles all sorts of problems. Meetings can be initiated by anybody, but it is usually the account man who calls them. We might decide, for example, that we need some research before we decide on a basic media decision."

Plans boards can also assure agencies say, that media plans are put

into a form meaningful to the client. This brings to bear on occasion an elaborate checking process. Alvin Cann-Erickson, for example, produces groups, the marketing plans board and a plans review board influence the way a media plan turns out.

Some large advertisers, such as Lever Bros., simplify the problem of how to put a plan together by requiring a standard format. "It makes sense," says Gromer, "for a client with a lot of brands. It makes it easier to digest, evaluate and compare the material."

The easiest plan to write is the one which repeats last year's strategy. It's also the easiest to get approved when the repetition reflects a successful sales curve and the media plan is deemed a factor in the situation.

However, some agencies and clients are restless when a plan is duplicated. While media directors will generally agree that "change for the sake of change" is a poor substitute for thinking, some say eventually they feel compelled to try different approaches even when satisfied with the *status quo*.

A media director from a top television agency remarks, "When there is no major change offered, some clients want us to spell out reasons in detail. It's sometimes easier to make a change. It gives us more to talk about and it's a tangible sign of progress." A colleague enlarges on the latter point: "You could argue that an agency which can't come up with fresh ideas for media is lacking in imagination."

### Alternative Plans

Some clients ask for alternative media plans as a matter of course. This is usually expected in skeletal form with some explanation about why they are not as good as the recommended plan. General Foods, according to a media man who has worked on the account, expects about 10 alternatives.

Perhaps, says a media executive, you could sum it all up by saying that the most important thing about a media plan is to tackle it the way the client wants it.



# In the picture



SIDNEY MCALLISTER

*New triumvir at Fletcher Richards*

recent naming of **Sidney B. McAllister** as executive vice president of The Fletcher Richards Co., Inc., is a reminder that the agency has come a long way since its early days of 1963. At that time billings had been stripped to \$3 million. The current figure is running at a rate of about \$11 to \$12 million.

Under ordinary circumstances that would earn Richards the tag of a "hot" agency. As a satellite of The Interpublic Group of Companies, however, its identity and accomplishments are somewhat shaded. Nevertheless, had someone other than Interpublic taken it over, the name would likely have disappeared from the U.S. agency roster altogether.

McAllister's accession to his present post from that of senior vice president and director of marketing services after a year's service with the New York firm is a planned step in being up the agency's executive ladder. He becomes the junior member of a ruling triumvirate consisting of veteran Bryan Houston, chairman of the board, and Robert B. Johnson, Jr., president and chief operating officer.

Together with media chief Joel Davis, and creative director (then) Smith, the trio make up the operations Group. This committee is now responsible for the advertising rates of some 20 brands, all packaged goods.

The new triumvir is a drug man, a notable achievement before coming to Richards being his top status on the Miles Laboratories court at the ill-fated Wade agency. Since Richards has no proprietary agency, that makes McAllister big man in the new business department, though it should be pointed out that at an agency the size of Richards, a top management man invariably wears many hats.

As he would have it, the agency is effectively blocked from going to other files since it's now in the hands of a sister Interpublic division,

Jack Tinker & Partners. (Compensating for this is the Interpublic backing Richards can rely on in pitching for other new business.)

**H**is prime account responsibilities now cover about a dozen Heublein brands in the food, liquor and wine areas. This is Richards' major account. Because of this and because Houston has long been associated with the Heublein's destinies, the chairman is also deeply involved in the account.

Heublein is an active tv advertiser and a major reason why about two-thirds of Richards' billings are in video. The agency would like to keep the ratio up in that neighborhood. "As a contemporary-minded agency with young blood—I'd say the average age of our staff, excluding secretaries, is about 30—we feel we should concentrate on tv," says McAllister. "Also, as a package goods agency, we feel tv is a natural medium for us."

Besides stressing its young image, Richards sells itself as efficiently concentrating on the agency functions which matter—media, creative, and account work. What, no marketing and extra services? McAllister has two answers: "As a division of Interpublic, we can offer services no other agency our size can honestly promise. Computerized analysis and planning, research, sales promotion, sales training, conventions—you name it. We could easily double our billings without a major increase in staff."

**S**econdly, McAllister, as do a number of admen, sees a continued downgrading in the marketing responsibilities of the traditional agency. "Of course, it depends on the client. But most clients with the brand manager setup are capable of handling the marketing function themselves."

McAllister went right into the agency business from the University of Missouri, which graduated him in 1948. He joined Jackson and Jefferson in Miami as a copy contact man—"and everything else." It didn't

take long for him to decide he wanted to be his own man and early in 1950 he set up Ad-Rite Advertising Counsellors, also in Miami, handling a variety of retail, small manufacturing, and real estate accounts.

"I was saved from bankruptcy," he smiled, "by the Korean war." An infantry officer in World War II, when he saw action in Belgium and Germany, McAllister was called back into the same line of work. He is reluctant to talk of his war experiences and, when pressed, allows as how he was wounded "a few times." And he adds mockingly, "I think one Purple Heart got away from me."

After Korea, McAllister went to Hammond Organ. He left there as ad manager in 1957, wanting to get back to agency work. The agency was Wade, where he initially worked on practically every account but Miles and Alberto-Culver. Later, he worked on A-C and then totally on Miles for seven years during a period when the company's billings were well over \$20 million.

When he left Wade, two to three months before the agency closed its doors, it had about \$12 million and McAllister had reached senior vice president and was a member of the board. He spent a brief period with Lennen & Newell before coming to Richards. ■

The following excerpt from an ABC News "Backgrounders" was written by Jules Bergman, science editor, about the way it will be in 2,000 A.D.:

"We have long since colonized the moon with laboratories, set up outposts on Mars and flown by Venus. Powered by nuclear and electric rockets, we're preparing for manned landings on Jupiter, and reaching out with unmanned satellites for the nearest stars, such as Alpha Centauri.

"We live in plastic or spun filament homes—with their colors permanently baked in—that have electroluminescent panel lighting as part of the walls. Small heat pumps cool as well as heat homes using electricity.

"After the great smog epidemic of 1982, the U.N. banned coal, oil and gas furnaces; two years earlier, the last of the infernal machines—gasoline-powered autos—had been banned and Detroit transitioned smoothly to fuel-cell powered cars.

"The only resistance came with the ban on wood-burning fireplaces. After these Chimney-Firsters (as

they called themselves) were pacified with authentic firilators (simulated fireplaces with flame, smoke and smell in non-injurious form), things settled down.

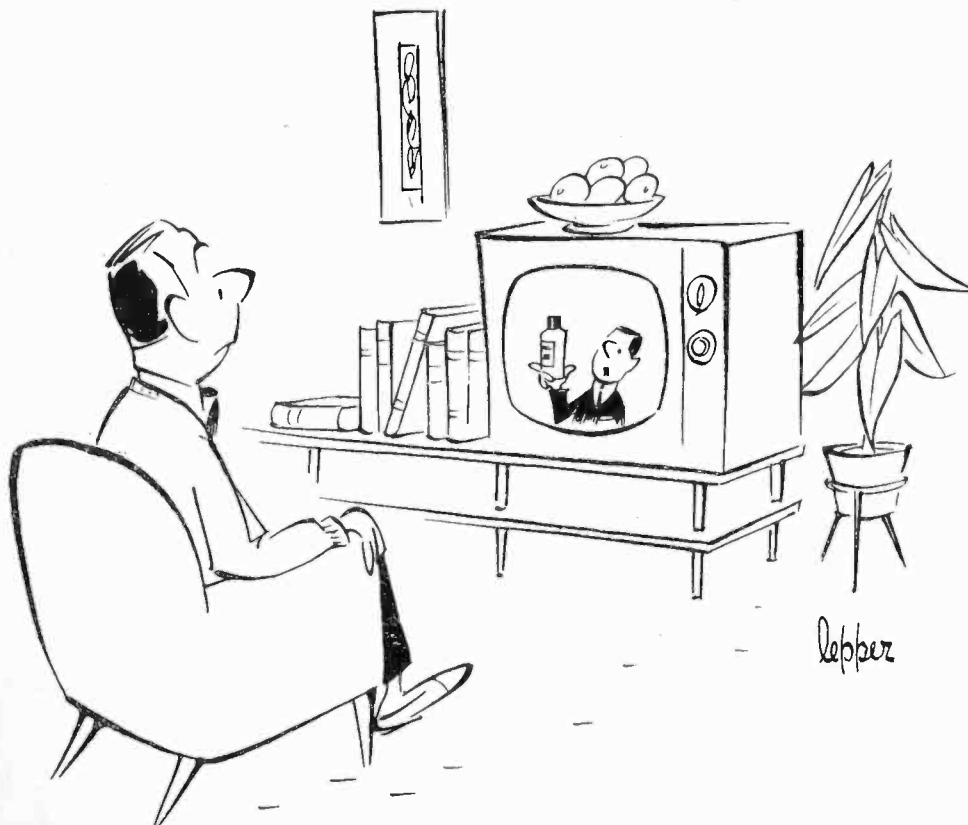
*What profiteth a man if he gain the universe but can't have an ordinary, cotton-pickin' fireplace?*

\* \* \*

*"In the television age, week-long, dull (political) conventions are obsolete and self-defeating. They bore the delegates trapped in the convention hall, and drive away by the millions the national tv and radio audience." ABC News president Elmer Lower, at Washington State University. A solution for Lower: get Huntley and Brinkley.*

\* \* \*

New York's Tin Lizzie watering hole, which features "psychedelic" martinis served under a sprawling somadelic nude, offers to plug in a tv set on any diner's, or drinker's, table. The caravanserai is a short stagger from Network Row. *Sounds like a great place for actors and producers on Emmy night.*



*"Use Ammo-Clean diluted for wiping your woodwork. Use it full-strength to remove the paint."*

NBC recently passed along this information about the *Galaxy Trio*, one of three animated episodes produced by Hanna-Barbera for Saturday morning next Fall:

While conducting experiments from America's first space science laboratory, Col. Bill Prentice, Col. Cliff Martin and his sister, Dr. Gill Martin, are changed by mysterious forces into the Galaxy Trio.

Bill discovers that he can control himself into a gaseous matter at will; Cliff is transformed into a rock-like substance and can control his growth cells so that his hands, arms or entire body can be as large or as small as he wishes; and Gill acquires a built-in gravity system. Ordered to remain in space, the Galaxy Trio—now known individually as Vaporman, Meteor Man and Gravity Girl—pursues its mission: the exploration of the intergalactic wilderness.

*We bet those brave kids go without even a pistol.*

\* \* \*

There's a message somewhere in this story, which comes to us from the WFAA Communications Center in Dallas, but we're not sure what it is.

Last year, in the midst of his efforts in handling the annual Broadcasters Promotion Association seminar in St. Louis, Judd Choler, promotion manager for KMOX-TV, discovered his wife was expecting.

She was thoughtful enough to present Judd with their seventh child a few weeks prior to the convention.

Now, Tom Daley, promotion manager for CFPL-TV London, Ontario, in the midst of battling the multitudinous details of the BPA convention in Toronto, October 15-18.

He announced at BPA's board of directors meeting in Toronto—along with details of the seminar—that his wife, Donna, is expecting their third child. She, too, is hopefully planning a hospital stay prior to the convention.

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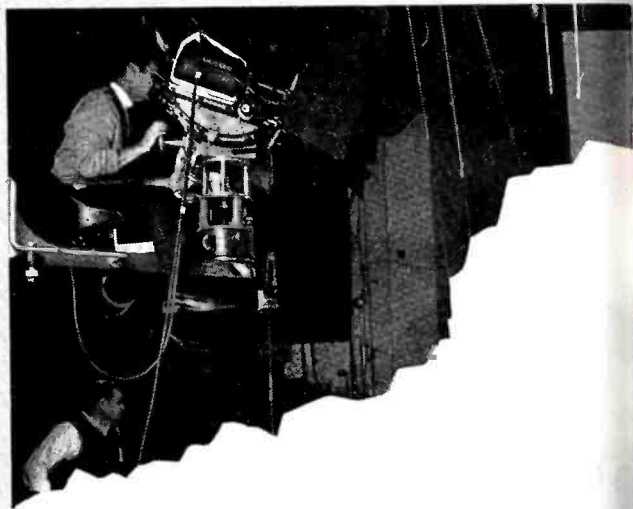
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