

PR

Television Age

Why advertisers are tightening control of tv ad costs

PAGE 21

What admen should know about commercial length

PAGE 24

NIS' wandering eye: behind the urge to diversify

PAGE 26

No more excuses!

Indiana University
APR 28 1967
Library

is a frustrating experience to have the lab blame the optical house and vice versa. You want quality, not excuses.

Today your complete assignment can be handled with superior quality control at every phase of post-production services. Starting now, Berkey Video will take responsibility for total quality in the optical house and the lab — in color and black and white. The two great teams in opticals and special effects, Coastal and L+L Eastern Effects, now have the facilities of the new ultra-modern Technical Film Lab for color processing and printing. No other optical house can give you that kind of quality assurance.

You'll be seeing — and hearing — a lot more about Berkey Video.

Coastal Film Service

45 West 45th Street, New York/JU 2-7780

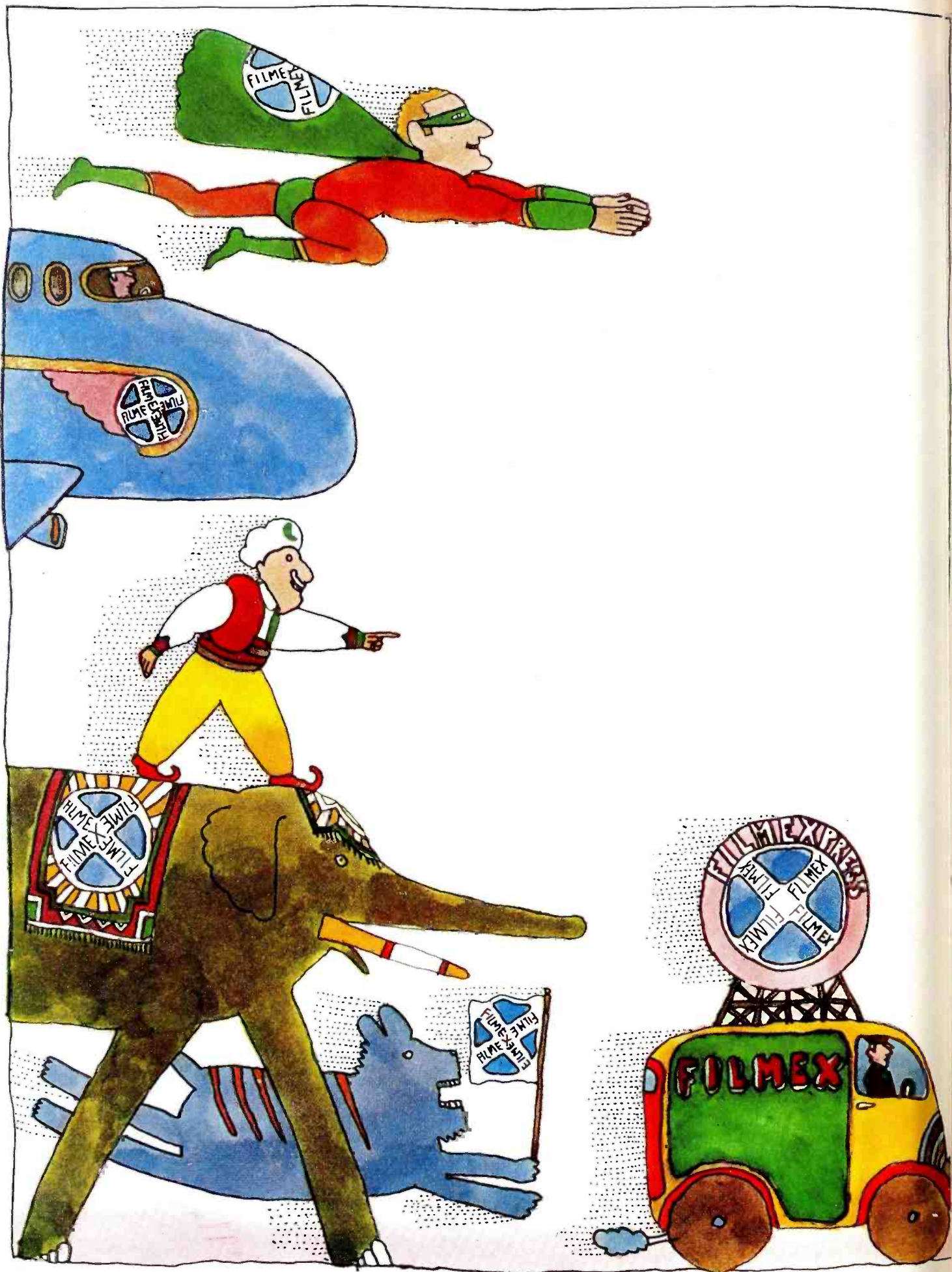
L+L Eastern Effects

219 East 44th Street, New York/889-3790

Technical Film Laboratories

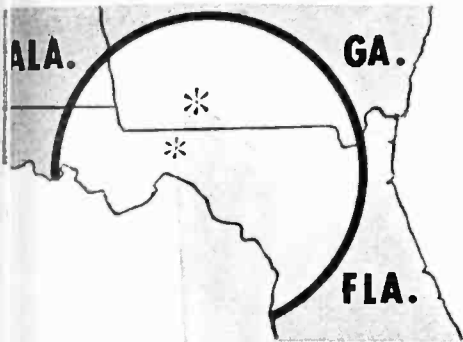
322 East 45th Street, New York/889-4500





Filmexpress
gets it there in half the time.
Prints by Technicolor.
Guarantee by Filmex, Inc.

Filmexpress, Inc.
300 East 46th Street
New York, New York 10017
(212) OX 7-6655



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**

TALLHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



CRA-ZEE



NATALIE SCHAFER



TINA LOUISE



JIM BACKUS



ALAN HALE, Jr.



DAWN V...

starring **BOB DENVER** as Gilligan
with
A BOATLOAD OF COMIC ROBINSON CRUSOES
and a colorful parade of guest stars

"GILLIGAN'S ISLAND"

a body of land
completely surrounded by laughter

**AVAILABLE FOR
YOUR STATION**

the Comedy Hit Series that's
pulling a 3-season
national average

rating of **20**

and
a 3-season

34.4%
share of audience

(in a different time slot every year!)

Nielsen—Sept 26, '64-Feb 13, '67

write, wire or phone

98 HILARIOUS HALF-
HOURS
62 IN COLOR



a Gladasya Production on CBS-TV Network

555 Madison Avenue, New York, N.Y. 10022
area code 212 688 4700




EL JOHNSON



Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves a metropolitan center of more than 350,000 people, some of the nation's richest farmland, the state's capital and key distribution center. Boise's influence extends to every part of Idaho.

 **KBOI**
TELEVISION
Channel 2 CBS
BOISE

Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.



Represented by

PETERS, **G**RIFFIN, **W**OODWARD, INC.

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VOL. XIV

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Los Angeles

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1830 West 8th Street
213-382-6346

United Kingdom

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35 Dover Street
London, W. 1, England

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BPA

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SOMETIMES AT CAPITAL



Our technical V.P. gets mad

Recently Gar Misener got steamed up because there wasn't a 35MM color additive scene tester anywhere in the world that was compatible with the new Bell and Howell Additive Printing Machines . . . so he went out and built his own! If you want to see how it works, send us your 35MM color; you'll never see any other Calex strips to compare with ours. Honest.

CAPITAL

FILM LABORATORIES, INCORPORATED

470 E STREET S.W. • WASHINGTON, D.C. 20024 • PHONE (202) 347-1717
1998 N.E. 150th STREET • NORTH MIAMI, FLORIDA 33161 • PHONE (305) 949-4252

Buy KBOI-TV Sell IDAHO!

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Television Age, April 24, 1967

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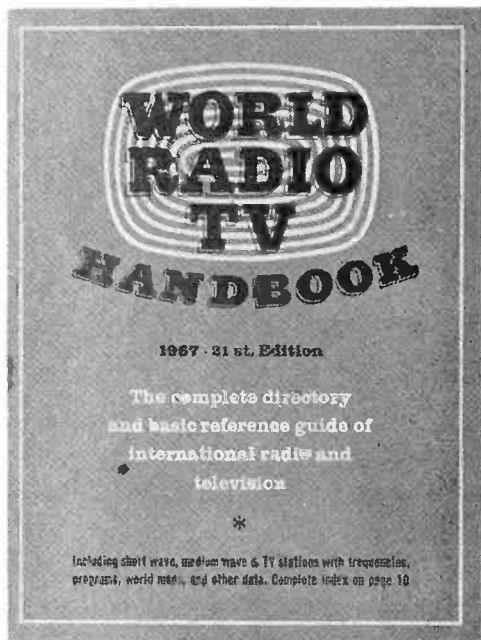
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JUST OFF THE PRESS



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

Letter from the Publisher

Repercussions From The P&G Decision

The Supreme Court decision voiding the merger of Procter & Gamble and Clorox is bound to have wide repercussions throughout the advertising business. The decision is being carefully studied by advertisers, agencies and the media.

The possibilities of economies in advertising cited by P&G as defense of the merger was one of the major points that the Supreme Court cited as a reason for negating the acquisition. The leverage that a large company can use in advertising is bound to be a factor in "conglomerate" mergers.

The FTC is investigating the American Tobacco-Sunshine Biscuit merger as well as National Biscuit-Colgate Palmolive. In the consent decree signed by P&G after their acquisition of Folger Coffee, P&G specifically agreed not to "piggy-back" commercials. Further, P&G has never requested the combined minimum frequency rate.

Now that the Supreme Court has recognized that the acquisition of advertising is a major economic factor in a merger, the companies involved in "conglomerate" mergers are bound to take this into consideration in their planning.

In other words, it would seem that the advertising activity could remain independent within each company under a combined corporate setup. There are many observers, however, in television who feel that the mergers may actually cut down on television expenditures, but to date there's no evidence that this is happening.

Since the companies under review by the FTC spend the major portion of their budgets in television, future decisions could nevertheless vitally affect the television business. Regardless of the Court's decision, the next major move in spot appears to be the establishment of a flat rate.







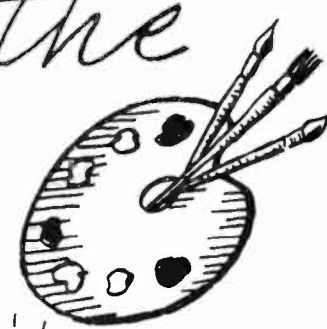


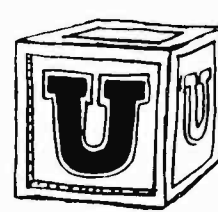


Several stations have already established a "no discount" rate structure. The networks, anticipating possible action by the FTC and the Justice Department, recently revised their rate cards, eliminating frequency and volume discounts so that the smaller advertisers gets the same rate treatment as the larger ones.

Of course the larger advertiser has the several advantages of media planning, research and, in some cases, ownership of programs. Balanced off against this is the flexibility of the small advertiser who can afford to wait until the season is about to start, and with judicious buying, do even better than the large advertiser.

While the flat rate will eventually be the basic pattern in spot buying, the rates themselves will, of course, be subject to fluctuations and the inescapable law of supply and demand.

The stations that approach these problems on a business-like basis without pressing panic buttons stand to gain for themselves and for the industry as a whole. 1967 is the year indeed when the entire economics of the business is undergoing important transitions.

Cordially,

there are two  tape
production houses  
in New  York. If you
are not getting the
fresh  , creative 
production ideas  you
want for your videotape 
commercials, why don't
you  come over 
to our house  ?



TELE-TAPE PRODUCTIONS | 234 WEST 44th STREET, NEW YORK, N. Y. 10036, 212 OX 5-0910
135 SOUTH LA SALLE STREET, CHICAGO, ILL. 60603, 312 332-2718

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

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

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

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

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

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

Canon



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

**Letters
to the
Editor**

The Viewing Controversy

I have just finished reading Lou Bogart's letter to you in the March 27th issue. For a long while I have wondered where I have seen this style before. With this letter it all comes back to me; his style is definitely reminiscent of "Mein Kampf."

When Dr. Bogart refers to the "cauldron of worms" he is referring to the day when Julian Goodman, president of NBC, made a speech about upper income television viewing to the ANA. However, two years prior, nearly to the date, virtually every newspaper in the country carried Lou Harris' "poll" and its "enlightened" findings.

The "poll" which asks people about the beating of their wives and television viewing stated, two years before Mr. Goodman was even in the job, that upper income viewing was down.

If Dr. Bogart would allow us the privilege of seeing his Starch scores on readership of the television page of newspapers we would understand once and for all why he must be so forceful in his argument against television.

Yes, Dr. Bogart, the "truth will out" but it will never be printed, unfortunately.

PAUL L. KLEIN
*Vice President
Audience Measurement
National Broadcasting Company
New York, N.Y.*

More Rich, Smart Viewers

The story on Roper's recent study (April 10, 1967) is another excellent TELEVISION AGE service to its readers—but then, most of your articles are. We are glad to have provided the material for this one.

ROY DANISH
*Director
Television Information Office
New York, N.Y.*

Pieter Mayer,
our newest director,
is lovelier than Henry Trettin,
has curlier hair than Allan Spikol,
has bigger triceps than Lear Levin,
and cooks better than Al Viola.



PGL Productions Inc./25 E. 26 St, New York, N.Y. 10010/Tel. 679-2266

GREAT THINGS ARE DEVELOPING AT DU ART

DU ART FILM LABS/DU ART COLOR CORP. 245 WEST 55 STREET, NEW YORK, N.Y. 10019 / PL 7-4580
IN CANADA: ASSOCIATED SCREEN INDUSTRIES, LTD., 2000 NORTHCLIFFE AVE., MONTREAL



Pressures for commercial clustering

While the "dialogue" sought by the NAB on more flexible time standards is not specifically aimed at encouraging more clustering of commercials, many station executives are not averse to the idea. This could mean the end of the triple-spotting standard imposed during the 50s under heavy pressure by Procter & Gamble. Of the three basic criteria set forth in The Code Authority's proposal for new time standards—(1) limit on non-program time, (2) limit on number of interruptions and (3) limit on number of consecutive messages—the NAB prefers a combination of the first two. This raises the possibility of four plugs in a row (if not more), though it does not necessarily mean more total commercial time. Significantly, some key agency quarters are ready to accept more liberal clustering, though they won't say so publicly because of client opposition. Further, some agencies are preparing their clients for four rather than three commercial minutes per half-hour in network prime time shows as a standard practice in the next few years. Some observers say that behind agency willingness to liberalize time standards is fear that tv will not be able to accommodate new advertisers and products unless more time is available during the next five or 10 years. New advertisers may ease the way for a fully-programmed fourth network. The existing webs may well come to the conclusion that limited liberalizing of time standards will fend off such a development.

Billings Reflect Affluence

The growing affluence of Americans continues to be reflected in tv advertising expenditures. Among the fastest-growing categories on video are resorts, hotels, restaurants, transportation and travel. Together, they accounted for about \$43 million in ad expenditures on both spot and network tv last year. The top percentage gainer among TvB's categories in 1966 was the hotel-resort-restaurant group, which increased its ad investments 63 per cent over 1965. On a dollar basis the group is still small potatoes, totaling \$4.6 million. In 1963, however, this category amounted to only \$1 million. During the 1963-66 period, transportation and travel had gone from \$16 million to \$38.5 million.

Wait to Merchandise?

Rather than wait until a program hits and then sit back and make licensing deals with manufacturers of novelties, etc., some television merchandising executives are letting would-be licensees in on the ground floor. Recently, for example, ABC Merchandising screened Fall entries to hundreds of manufacturers. Each of the shows unreel continuously in its own room, part of a nine-suite hospitality setup in the New York Hilton. Being from a suite to suite, a manufacturer could cash anything from *Hondo* to *George of the Jungle*.

Out Go the Orators

Allen Swift, the "man of a thousand voices," who does character voice-overs for tv and radio commercials, noted recently that there has been a marked decline in "spokesmanship" in broadcast ads, a shifting away from the use of announcers to the use of "real-people"—usually, professional actors who can project a man-in-the-street image. Mr. Swift added that he himself is profiting from the change, with an increased demand for his services in doing "real-people" voice-overs.

Shave cream for blades hits a snag

That "amazing" new shaving discovery out of Hazel Bishop Inc., applied directly to the razor blade and featured as a way of shaving clean without the use of "messy cream or lather," looked like a winner when it began testing in Philadelphia six months ago. But it now appears earlier reports of widespread consumer acceptance may have been exaggerated. After expansion to 12 additional markets two months ago, the product, called Amazing, dropped from the television scene with no explanation from the company or its agency, Werman & Schorr, Inc., Philadelphia. Company spokesmen are now saying there may be a psychological association between shaving cream and masculinity which prevented immediate acceptance of the product. But they're back for another try, with commercials in New York, Los Angeles, San Francisco, Milwaukee, Philadelphia, and Cleveland breaking May 1.

U.S. Ideas on Commercials Catch On

The increasing importance of marketing, U. S. style, over the aesthetic approach in European advertising is underscored by a restructuring of the upcoming Screen Advertising World Association advertising film festival in Cannes. For the first time, commercials will compete in product categories, not in format (e. g., length, live-action, etc.).

New Spot Emphasis by Rockwell

The Rockwell Manufacturing Company's Power Tool Division in Pittsburgh goes to tv advertising on a national basis for the first time this spring. A heavy network buy will be supplemented by spot schedules in more than 30 major markets. The company has done some spot advertising in the past, but never on such a large scale. Rockwell has only become a significant factor in the national economy during the past three years, when it expanded from industrial to consumer production. Commercials will be dealer-tagged, also for the first time, with buying arranged on a co-op basis. Minutes will be placed via Marsteller, an "industrial" agency, in late and early evening news and sports shows starting the end of this month. The nine month push will heavy-up coverage in both network and spot next fall.



PLEASING . . . PRACTICAL . . . PROFESSIONAL!
Women's Programming: Designed for Milwaukee

WTMJ-TV represents the woman's point of view in Milwaukee. From artichokes to cantaloupes. Sewing techniques to book critiques. Fashion shorts to weather reports. Art designs to connoisseur wines. Guest interviews to musical reviews. Travel hints to broadcloth tints. It's an *extensive* line-up . . . all for women! No wonder more adult females watch our "Today for Women" than any competing program at that hour* . . . they know WTMJ-TV offers complete, authoritative women's programming . . . Designed for Milwaukee!

*A. C. Nielsen Co., Jan. 19-Feb. 15, 1967; (9:00-9:30 A.M., Mon.-Fri.).

WTMJ-TV
COLOR IN MILWAUKEE



The Milwaukee Journal Station • NBC in Milwaukee • Represented by: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

Business barometer

The spot tv picture was better in February than January, according to the latest Business Barometer sampling of stations across the country. The February '67-vs.-February '66 comparison was an improvement over the January-vs.-January picture and the February-vs.-January '67 figures were more healthy-looking. Compared with some past years, however, they were far from sensational. In four out of the last five Februarys, the year-to-year improvement was better than in '67. Only last year was it worse.

Year-to-year data show a 6.2% rise in station spot revenue for February. This year's total comes to a projected \$68.4 million. In February '66 the revenue figure was \$64.4 million.

By station size the spot figures break down as follows: for stations with annual revenues under \$1 million—an 8.6% jump over last February. In January, the year-to-year increase was 4.2%. Stations between \$1 and \$3 million in revenue rose 4.3% in February. The comparable January figure was 2.0%. Stations pulling in \$3 million or more went up 7.3%, more than double the year-to-year increase for January.

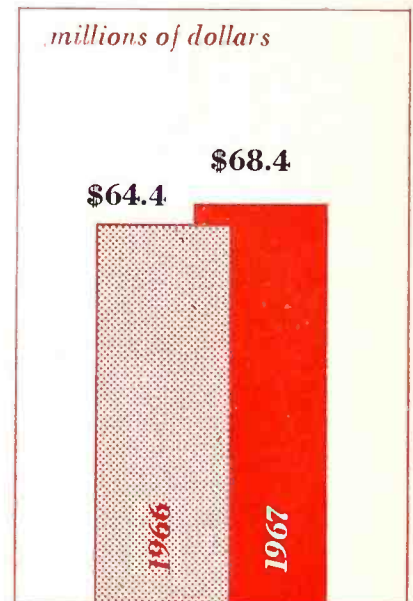
It could be argued that, considering the national economic picture, the spot figures are not too bad. The output in goods and services in the U.S. during the first quarter of this year remained static, the first time this has happened in six years. There was a rise in gross national product during the first three months of about \$5 billion (at the annual rate), but this was entirely accounted for by price increases.

GNP figures are preliminary but it is not expected that the final data will show any major changes up or down.

The government GNP figures were not surprising in the light of previously-released economic indicators and a number of warnings about an economic slowdown in '67. The Administration had already predicted a slow first half but it also foresees a strong July-December resurgence. One happy omen is the drastic reduction in inventory accumulation during the first quarter, which, while it explains the slowdown in GNP, reinforces indications of an economic speedup later this year.

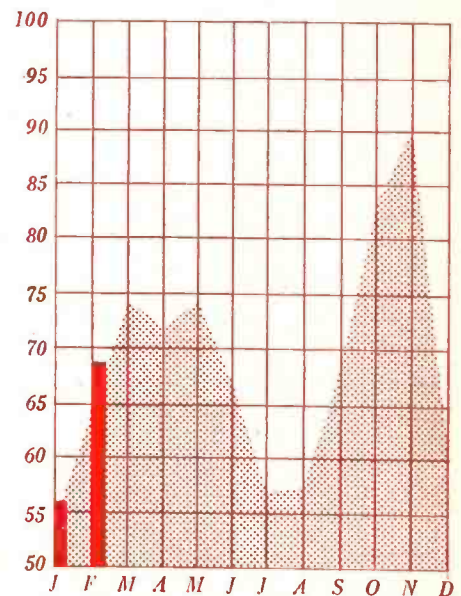
Next issue: a report on local and network compensation income to stations in February.

NATIONAL SPOT



February (up 6.2%)

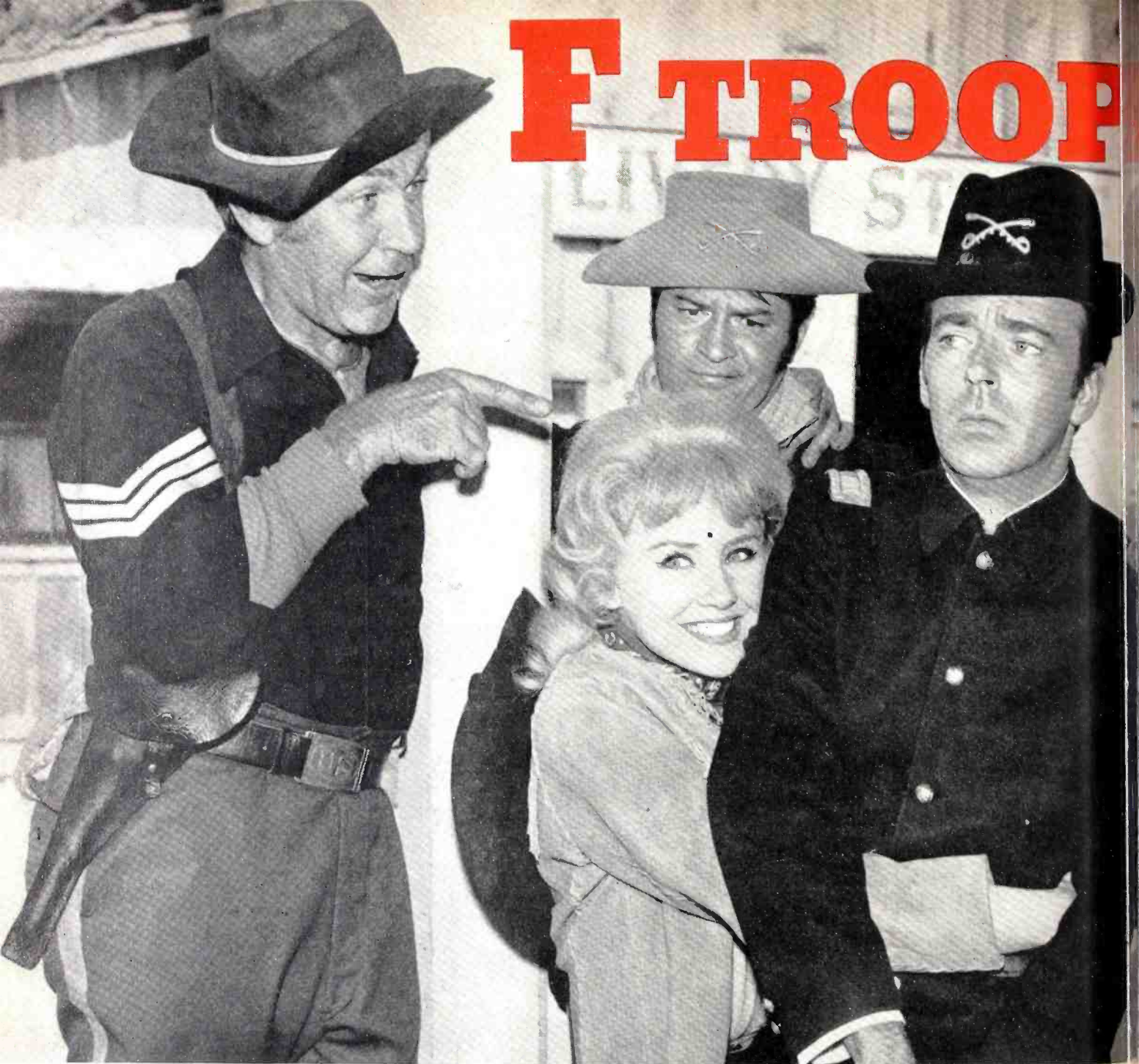
Year-to-year changes by annual station revenue	
Station Size	Spot Tv
Under \$1 million	+8.6%
\$1-3 million	+4.3%
\$3 million-up	+7.3%



1967-'66 comparison

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.)

F TROOP



F TROOP stars (left to right) Forrest Tucker, Melody Patterson, Larry Storch and Ken Berry.

*Now recruiting
for fall
enlistments!*

F TROOP, one of the most successful network comedies the past two seasons, is available for fall start on local television stations. There are 65 half-hours of frantic buffoonery—31 of them in color!

In 19 markets surveyed by NSI in January-February 1967, F TROOP ranked No. 1 in its time period in 15—with ratings as high as 32 in Cleveland, 29 in Detroit and Cincinnati, 28 in Milwaukee, 26 in Chicago, and 25 in Pittsburgh. In the other four markets—where F TROOP ranked a strong No. 2—21 was the lowest rating.

F TROOP is recruiting for fall enlistments. Sign up now—for top ratings!



WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N. Y. Circle 6-1000

Measuring Loudness

the soft sell, which seems to have become more predominant than the hard variety in the past couple of years, may get even softer when the National Association of Broadcasters promulgates guidelines on "loudness," both the subjective kind, usually attributable to high frequency, and the quantitative kind, i.e., quantity of decibels. Two years ago a hue and cry was raised against the loudness of commercials both from within and without the broadcasting industry. At that time the engineering department of the NAB, under vice president George Barrett, started work on studies of loudness. The results of Mr. Barrett's investigations may soon be forthcoming.

At the height of the flap, in mid-55, Richard A. R. Pinkham, senior vice president in charge of broadcast operations, asked Ted Bates, circularized stations asking them to let him know when any of his agency's commercials violated anyone's standard of loudness, and urged them never to punch the potentiometer on Bates commercials. When, at the NAB Convention last month, CBS Laboratories unveiled a new device — equipment that would enable stations to automatically control variations in loudness from program to commercial and to measure quantitative loudness, Mr. Pinkham noted that both kinds of loudness no longer present a major problem.

Device is Automatic. The CBS device, called a "sensory loudness level monitor and automatic control system," does not attempt to measure perceptual or psychological effects or impressions of loudness.

But intense compressions of frequency, can be detected by the new machine. One reason that a commercial often will seem louder than the program which preceded it is because the commercial is on 16 mm film, to which sound is compressed three or four times more intensively than

in the track of 35 mm. film.

A spokesman for Reeves Sound Studios said it is no longer the practice to punch up sound recordings to the highest possible peaks within a given range of volume, a practice widespread among agencies in the radio days.

Industry is optimistic. Many in the industry feel that CBS Laboratories' new machine will be a help in governing violent changes in frequency from one commercial to another or from program to commercial.

In developing its device, CBS Laboratories exposed listeners to what is called "pink" noise. Their evaluations of loudness were then tallied and used as a basis of the machine's loudness level monitor.

New Rating Method

Interest is growing in the use of Polyphase rating technique for television. Tested for radio, a description of the method was given recently at the first annual management meeting of Radio Advertising Representatives in New York.

The new method, dubbed Polyphase because it is a multi-step procedure, combines recall and diary techniques. It was developed by Claire R. Horn, RAR research director, with Dr. J. Stevens Stock as consultant. Exploratory surveys executed by National Analysts in Chicago and San Francisco were financed by Group W and Gold West Broadcasters and the Advertising Research Foundation was called on for consultation.

Painstaking Detail. A fairly involved procedure as rating methods go, Polyphase requires, says RAR, painstaking application of the prescribed techniques at every stage. For example, an unusual number of callbacks is specified, though prospective users can, if they choose, reduce them. The rep firm claims, however, that "the results are economical in terms of the amount and

quality of information gained."

In the exploratory surveys, area probability samples of households were drawn with everyone in these households 12 or over eligible for a screening interview. A maximum of 10 attempts were made to contact each household and the same number of attempts were made for each eligible person.

In the interviewing, it was determined first whether the respondent listened to radio at all during the preceding 24 hours. Listeners were then further questioned about specific listening periods and stations.

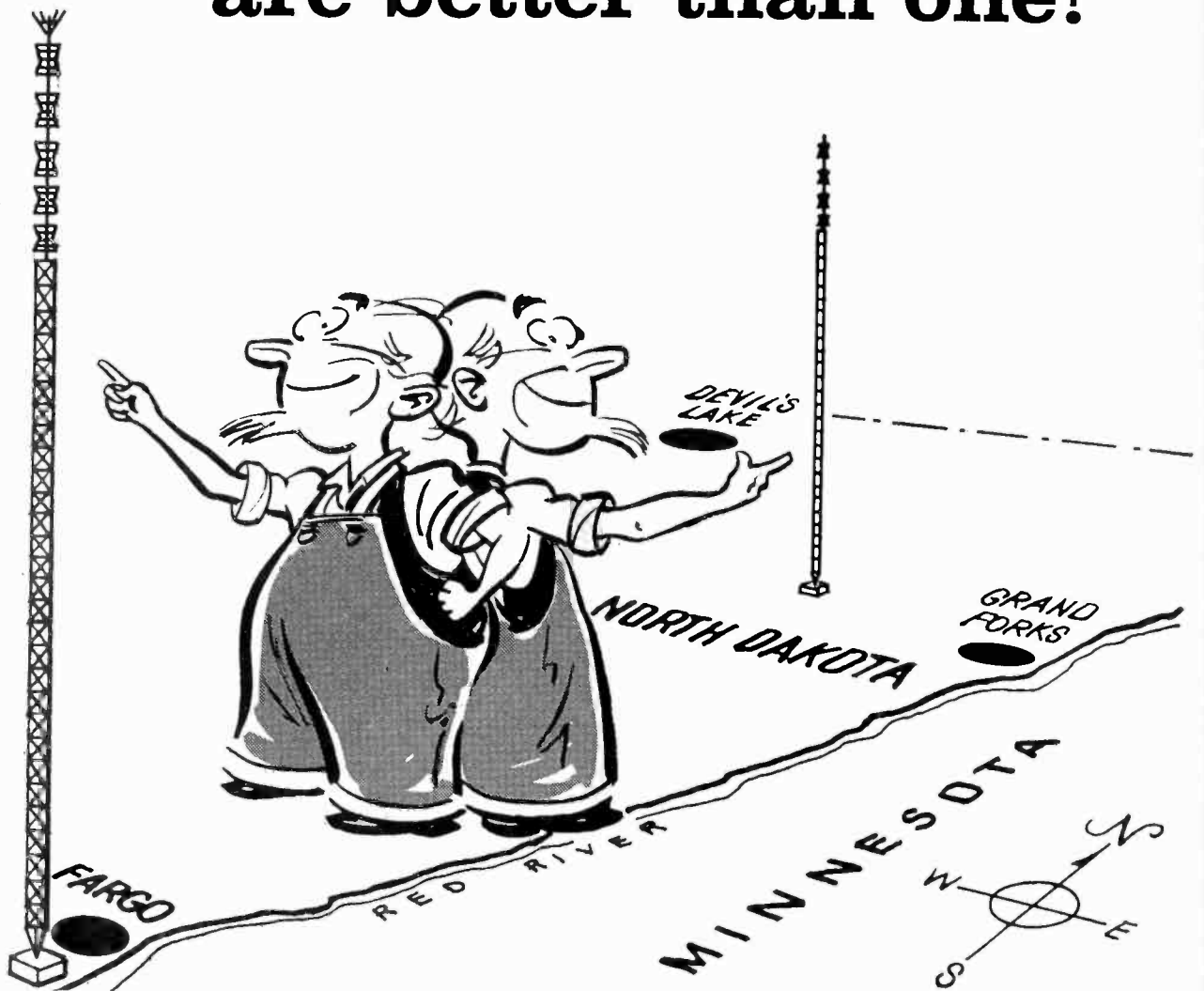
Only Half Get Diaries. Up to this point, there is no mention of a diary. In the Polyphase method not all listeners are given one. Respondents are divided into light, medium and heavy listeners. All "heavies" get a diary, one out of three "mediums" and one out of five "lights." About half the respondents were selected to keep diaries, representing about 80% of the volume of listening. Recall data was checked to see if the potential diary-keeper group is representative.

There is "rigorous" training in diary-keeping and respondents are asked to mail in a diary every day. At the close of the diary-keeping period, the recalled-listening of diary cooperators and non-cooperators is compared. Significant differences were found in the exploratory surveys. It seems there is a "bias" attributable to diary non-cooperation.

This bias is reduced by the use of recalled listening data as a substitute for non-cooperator diaries. It was also found that differences between recall and diary response of cooperators is less important as a source of bias than the differences attributable to non-cooperation.

The Polyphase method also includes a model which permits the projection of reach and frequency estimates "long past the survey period itself."

Two heads..er, TOWERS... are better than one!



NOW WDAZ at Devils Lake is on the air *with* WDAY-TV — two towers totalling 2,667 feet in height instead of WDAY-TV's 1,206 feet alone — covering 35,370 *new, extra, unduplicated homes* — bringing NBC to the Northern Red River Valley — putting a City Grade picture into Grand Forks, North Dakota's No. 2 market — making our Hayseed an *extra* head and shoulders above any and all "competition"

out here, by covering the ENTIRE Red River Valley!

Actually, this means a lot more than just 31% (35,370) more new, extra, unduplicated Grade B homes. It means that thousands of *other* fringe-area families, whom we've hitherto reached with only a medium-grade signal, are now getting *the best picture available*, from WDAY-TV.

Ask your PGW Colonel to brief you!

W D A Y ^{NBC} W D A Z
FARGO - MOORHEAD TELEVISION DEVILS LAKE - GRAND FORKS

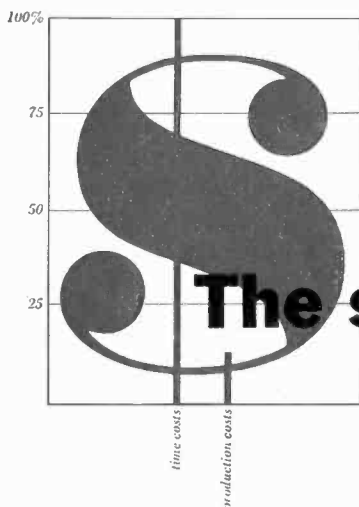
THE "HEAVENLY TWINS"

Covering All of Eastern N. D. and Western Minnesota

ONE RATE CARD, ONE BUY — FARGO, N. D.



PETERS, GRIFFIN, WOODWARD, INC., *Exclusive National Representatives*



With commercials' production expenditure rising (partly for creative reasons), advertisers are tightening cost controls

The squeeze is on

From all the talk about blockbuster commercials these days, many admen seem to have inhaled the notion that a Cecil B. DeMille spirit is sweeping through tv admaking. From the \$200,000 10-minute Ford commercial aired at Easter in *The Robe* on ABC-TV to the \$800,000 scientific spectaculars of Union Carbide in *The 21st Century* on CBS-TV, the impression has spread that the sky's the limit on commercials spending.

Far from it. Sure, Chemstrand may send a crew to Tahiti to custom-shoot a one-shot for tv. Eastern Airlines may make a two-minute film for a single airing in a network special. Other advertisers may go on

location with enough logistical backup to support a battalion in the field.

But, by and large, this impression of a coming era of big-budget commercials is entirely unfounded. For one thing, most of those one-shot spectaculars will serve later on as a cornucopia of footage for spot minutes, IDs, sales promotion films, will hit the 16 mm circuit and even turn up in churches.

Behind the glare of the more spectacular expenditures, most of the companies whose existence depends on tv advertising are fighting desperately to hold the line against the surging rise of commercials production cost. They're scanning with

gimlet eye every detail in budget and estimate, both before and after production.

Make no mistake, the big tv advertisers are just as concerned with production costs as is the smallest local ID user. Among the big companies who have taken action on ad production costs are Lever Bros., Colgate-Palmolive, Brown & Williamson and Philip Morris. All use "rules of thumb" for control of commercial budgets. These gauge the supposedly "proper" ratio of outlay for commercial production to the overall tv budget.

The Rules of the Game

As closely guarded as the Coke formula or Brand X's test-marketing results, the ad production yardsticks are venerated by the companies as "vital trade secrets." "nobody's business but our own."

"Sometimes the thumb breaks," said Don Harris, director of media and programming at Philip Morris. He said that the company limits, not always successfully, the production share of a tv budget to seven or eight per cent, including residuals. "Sometimes we go up to 10 per cent on a new product," he added.

In the face of mounting production costs and tv time rates, Philip Morris last year set up a production department to keep a tighter rein on costs. The company's tv expenditures have not risen noticeably. Cost control, both in timebuying and commercials production, has become more important to Philip Morris because the company's growth has leveled, Harris said. In recent years, growth has been only about three per cent per year, less than half that of the national economy.

Although Philip Morris, unlike other companies, has not cut down on the number of commercials it makes, the company is economizing in another way: lifting 30s from 60s.

Not all the 30s are lifts or cuts, however. The company makes a number of 30s from scratch and on these, Harris noted, there are no notable savings over what production of a minute would have cost.

It's the opinion of some industry observers that, considering the restrictions of the cigarette advertising code, a 30 may fill the bill as well as a 60, since there are stringent limits on what a cigarette advertiser can say.

For Philip Morris, 30s also fill the bill by their adaptability to back-to-back splicing with 30s for the company's Personna blades and Clark gum subsidiaries.

Among many big tv advertisers, there seem to be no hard and fast rules on production-to-advertising ratios by brands. In the daily give-and-take in a company marketing a number of brands, production money is often diverted from one brand's budget to another's just as there is continual shunting, shifting and shuttling of ad allotments in the corporate buy. But many advertisers have noted increases in the ratio of commercials production dollars to time dollars. More of the budget now goes into production.

At Lever Bros., production manager Richard Dube noted that the creative part of the time-production ratio has risen sharply. Increased production costs have led the company to make fewer commercials, he said. But, he added, the skills which now go into making commercials justify higher compensation.

Another reason for the rise in production costs, he said, is today's greater need for realism in a commercial. No matter how far-fetched the story, realism in the execution is increasingly important. This has led to more use of costly on-location shooting.

At Lever Bros., as with most large consumer marketing companies, the

production share of tv commercials is worked out by the divisional product managers. Dube said one of his functions is to let the brand manager know what they can get for the money.

He sees no advantage in the volume discounts an advertiser might get by pooling all his commercial production in one house. "This business is more efficient when it's done in the open competitive market," he said.

As costs have risen, both spot boards and estimates have come under closer scrutiny, he said. His office is, in fact, a center of cost-control in the Lever structure.

At Brown & Williamson, a spoke

"Sometimes the thumb breaks." Costs go up, volume goes down, some toss away the thumb, while others go for broke. Either way, producers prosper.

man said the company had recently found it necessary to impose ceiling on how much could be spent on the production of any one commercial. He would not disclose the dollar limit, nor what per cent of the tv ad budget could be used for production. But a New York source estimated that \$20,000 was b&w's limit for production of a commercial minute.

However, the Brown & Williamson executive did say that the overall production costs were determined once the network time buys were made, on the calculation that each commercial would have a maximum of 10 network exposures. But it was also acknowledged that the ads would be further amortized, once their net-

The sky seems no limit . . .



work use was over, by off-network
ris in spot.

Although production outlays are
generally greater on new products,
spanning new campaigns for es-
tablished products, the price of suc-
ces can continue high even with a
cash hit campaign. Take Ajax
Liquid, for example.

Joseph A. Tinney, manager of tv
commercials production at Colgate-
Emolive, said it costs nearly as
much to keep the White Knight in
the pink, and his horse in good
shape, as it did to originally armor
and mount the stronger-than-dirt
character. Part of the reason is that
there's always a need to show the
knight in new situations.

At Colgate, ultimate production
figures are included in the initial
India plan. As at other companies,
production money can be switched
from one product to another. Colgate
uses a standard estimate form for
tv commercials, a form remarkable
for the thoroughness of its specifica-
tions.

"It helps us keep costs down,"
Tinney said. With the form, Colgate
can take a closer look at proposed
commercials, and it keeps them
under scrutiny.

Colgate is making fewer and bet-
ter commercials, Tinney said. "With
the increased sophistication of the
audiences, and with the rise in time
charges, the commercials have to be
better," he said.

Color gets too much of the blame
for the rise in production costs, he
declared, pointing out that the only
real cost increase in color is for the
film itself and its later development.

Although Colgate is currently a
heavy user of 30s, having been one
of the first national advertisers to
pioneer in back-to-back 30s, the
shorter length offers no major sav-
ings in production cost, Mr. Tinney
said. "We make our 30s to order.

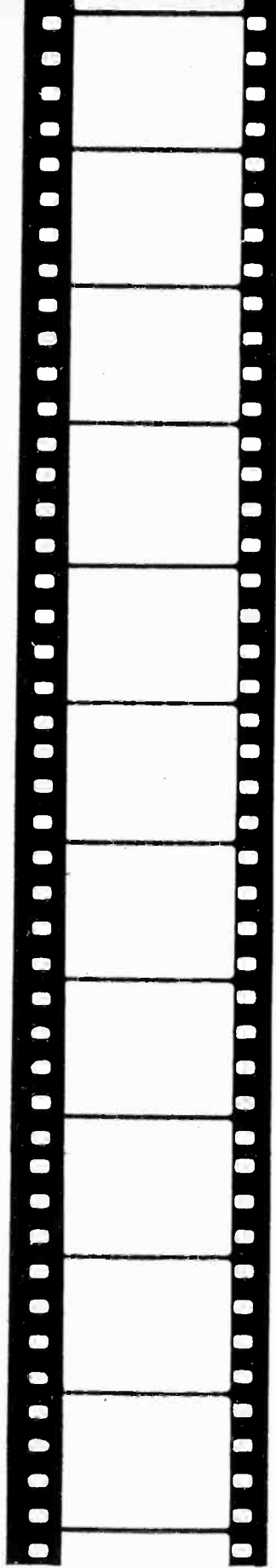
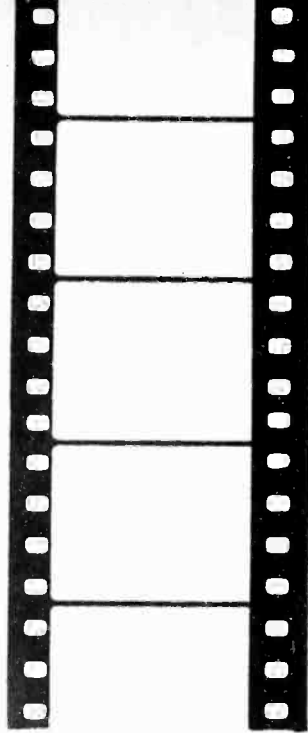
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. . . when Ford spends \$200,000



. . . but most figures are under scrutiny.





*Is the 30- as effective
as the 60-second commercial?
Advertisers seek answers to
this and broader questions
on commercial length*

What's the right length?

If you ask a wise guy how long a commercial should be, he may answer: as long as necessary and short as possible. It is hard to fix the response. The best length depends on a multitude of factors, interrelated in a complex web of measurable and unmeasurable variables—and each situation is different.

Yet, the modern marketing man yearns for norms and most researchers believe broad generalization about impact by commercial length can be nailed down. If, for example, you find that, after measuring hundreds of commercials, a certain length tops the others in effectiveness, that's worth knowing.

On a simpler level it is no great shakes to take a copy idea, make two commercials of different lengths and find out which one hammers home the idea best. This is not a definite answer because you don't know what results you might get by another creative approach but at least you know something you didn't know before.

One sticky problem is: How do you define effectiveness? The ultimate answer is long-term sales results but isolating them is another matter. The current consensus is to settle for some kind of communication yardstick, such as recall of the brand name and/or sales points or a measure of persuasiveness or a way of detecting shifts in attitudes.

There is also the perennial question of the research environment. In pre-testing, for example, is the "laboratory" technique accurate?—that is, theatre or group viewing or show-

ing the commercial to a sample of
 hours in the living room by projec-
 tor or other means. Or, is it worth-
 while spending more money to air
 the commercial in the normal way
 so as to duplicate a realistic market-
 ing situation (and tell your competi-
 tor what you're doing)?

The answers to these fundamental
 problems are not resolved but they
 are probably no more treacherous
 than other marketing research issues.
 Anyway, admen are damning the
 top does and pushing ahead.

The most important question at
 hand is whether a 60- or 30-second
 video ad is best. In practice, this
 resolves into whether a 30 is as
 good as a 60. The rise of the piggy-
 back and the promising outlook for
 isolated 30's have unleashed a spate
 of research efforts around this area.
 The fact the 30 is coming into its
 own is strong evidence that the
 shorter length is considered adequate
 at least, if not as good as the 60. To
 put another way and taking money
 into account, the cost-effectiveness
 story of the 30 appears convincing
 to the tv advertiser.

Possibly a factor in the growth of
 the 30 has been the results coming
 out of the Schwerin Research Corp.
 since—a champion of the half-minute
 length. Alberto-Culver, a prime force
 in establishing the piggyback as a
 standard ad form, has long relied on
 Schwerin's competitive preference
 technique. In 1960, SRC figures
 showed the 30 to be 93% as effective
 as the minute. Three years ago, the
 last time SFC tallied up averages by
 length, the figure was 92%. Said the

firm's *Bulletin* at that time: "The
 half-minute commercial remains a
 tremendous bargain." The close
 agreement between the 1960 and
 1963 figures is, to a researcher, evi-
 dence of the validity.

The earlier figure was part of a
 broad Schwerin study of commercial
 length involving more than 1500 com-
 mercials. This averaged tv ads by
 all lengths, grouping them in five
 length categories (see chart) and
 evaluating them not only on SRC's
 competitive preference scale, which
 is the basic measure of effectiveness,
 but also on a "liking" yardstick.

The comparisons were made by
 index numbers with 100 representing
 the average effectiveness index for
 commercials of 46 to 70 seconds
 (actually mostly one-minute commer-
 cials). This is the broad picture
 which emerged:

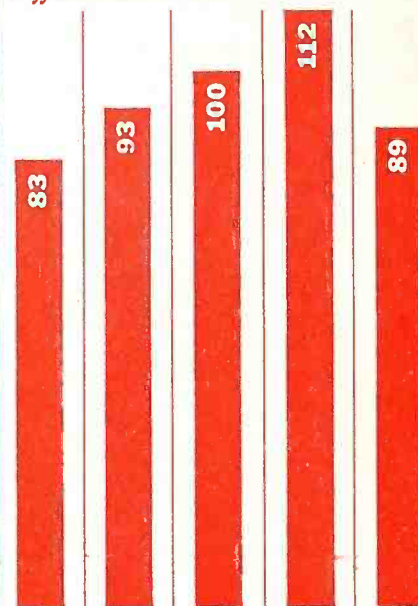
Insofar as effectiveness is concern-
 ed there is a gradual rise from a low
 of 83 for the shortest lengths to a
 peak of 112 for medium long com-
 mercials (mostly 75s and 90s) and
 then a sharp drop to 89 for commer-
 cials of 101 seconds and more. The
 peak figure suggests that where an
 advertiser needs to tell a story at
 some length, the 75s and 90s can
 work well; the viewer will not be-
 come impatient.

The poor showing of the king-size
 ads does not mean they cannot be
 effective. It means long commercials
 scored by Schwerin did not score
 well on the average. But it indicates
 that admen should be particularly
 careful about using the longer com-

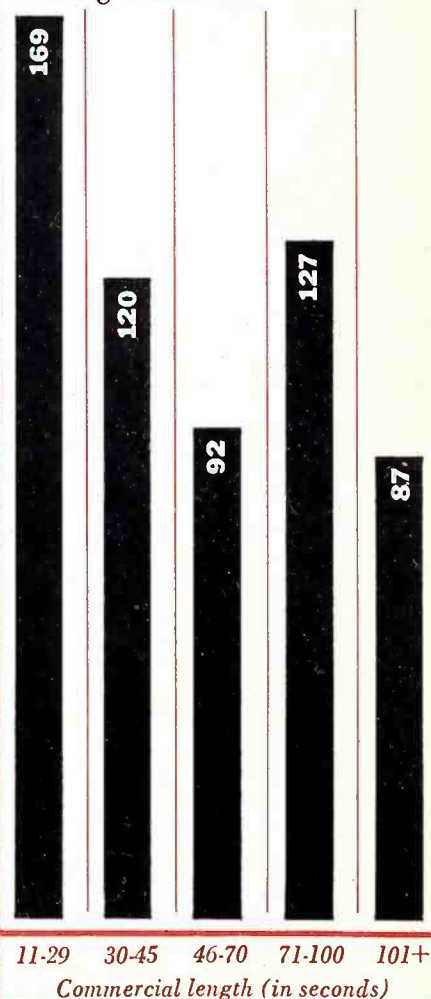
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30-second commercial almost as 'effective' as the 60

Effectiveness index



Liking index



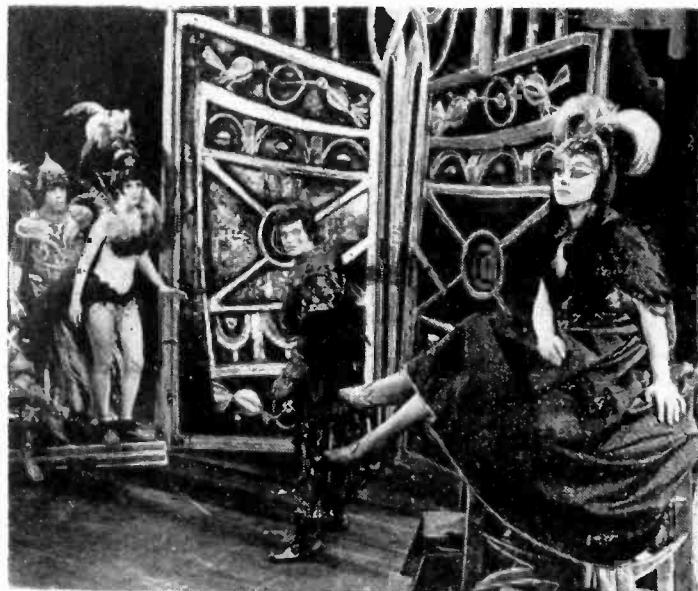
Effectiveness Index shows commercials of 30-45 seconds (mostly 30s) are 93% "as good as" 46-70 second tv ads (mostly 60s). Data is based on Schwerin study of 1505 commercials.

Worker grinds hoop at Rogers Drum

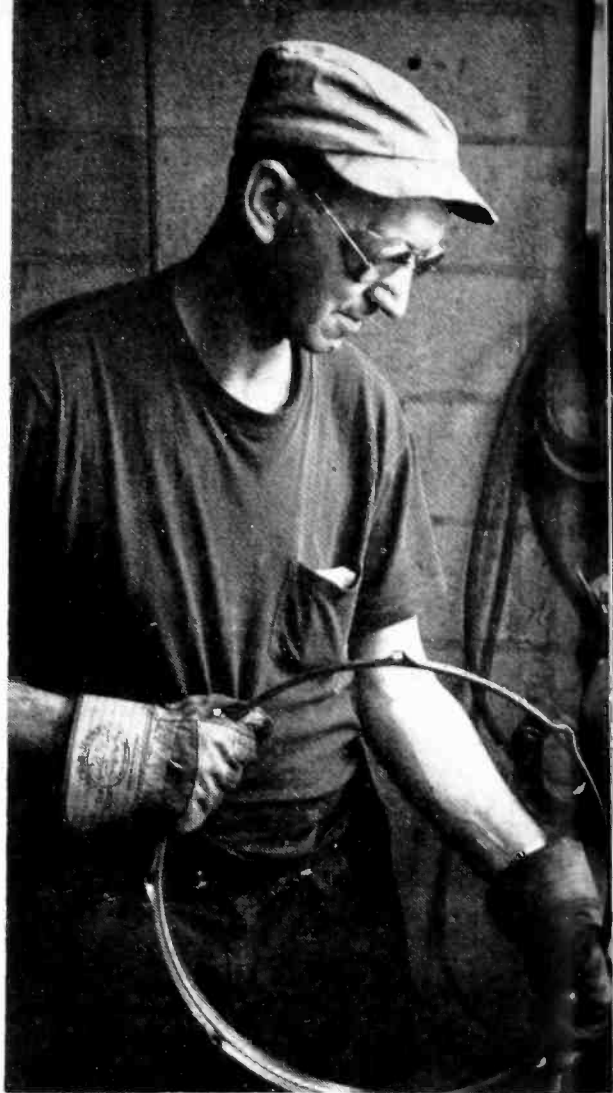
Creative Playthings is CBS subsidiary



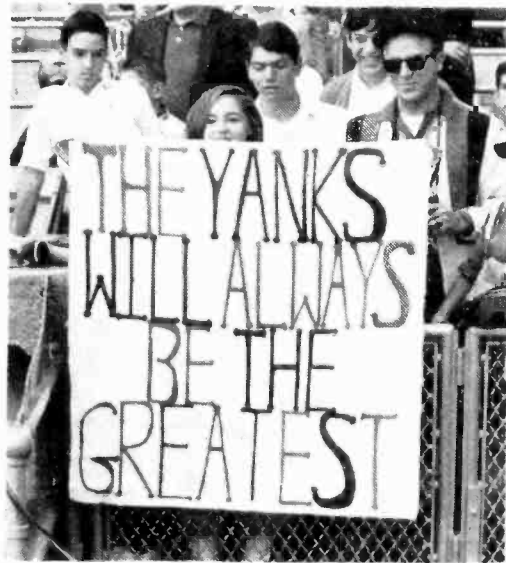
CBS 'Apple Tree' grows on Broadway



And now Henry Holt



Yankee fans are CBS supporters



The wandering CBS eye

Diversification fever afflicts a corporation seeking to increase the non-broadcast segment of its growing empire

Television Age, April 24, 1961

recent months, CBS has won almost as many headlines for its broadcasting acquisitions as for winners in its tv stable. Its latest financial move, purchase of publishing firm of Holt, Rinehart & Winston for a reported \$275 million, is another step down what has been the pathway to success for one of the nation's biggest corporations—diversification. CBS is setting the pace of this activity in broadcasting.

Significantly, however, CBS sticks to knitting in its moves to diversify. Each new addition has been made in the fields of entertainment, communications, or both, though one acquisition doesn't fall in either of these categories.

This is the sleek, dark granite tower between 52'd and 53'd Streets on the Avenue of The Americas in New York City that is the jewel of CBS's cyclopic eye. Designed by the distinguished Eero Saarinen, the edifice (called "Black Rock" by the irreverent) soars 38 stories above what used to be Sixth Avenue. Inside, a top management hand has imposed a uniform patina of modern elegance—perhaps indicative of corporate ambitions. Only in one place is the chastity of this taste violated.

At a corner of the 22nd floor (in the licensing department, which is a unit of CBS Films Inc., which is a subsidiary of CBS Television Station, which in turn is a division of CBS Inc.) the corridor walls of two offices have been removed and replaced with large sheets of glass, the better to peer inside at the gaudy merchandise of what is familiarly known as "Benson's Store."

Murray Benson, who has a non-transparent office hard by, is director of licensing and development of subsidiary rights to CBS properties. Some of the fruit of his labors—comic books, paperbacks, hard covers, toys, games, dolls and clothes—are on vivid display. They are one

of the diversified forms of CBS revenue which now comes from—besides broadcasting and publishing—baseball, musical instruments, records, educational systems and electronics research.

Diversification en masse

The story of proliferation and diversification within the CBS Films' licensing department parallels that within CBS Inc. in many respects. However, the Benson operation is limited by the rights to which CBS has access. They derive principally from programs CBS produced or acquired for primary use on the television network or its owned stations. The CBS Films offshoot, in other words, is an outgrowth, although a spectacularly diversified outgrowth, of the television business. The CBS Inc. diversification is far more widespread, and is limited only by the money it has to spend, which is considerable.

CBS began 40 years ago as United Independent Broadcasters, whose operating arm was the Columbia Phonograph Broadcasting System. Both companies were merged into the Columbia Broadcasting System by William Paley about half a year after he acquired control in mid-1928.

CBS began as a radio network linking 16 stations, not one of which it owned. Gross billings in the founding year came to \$72,500; profit was unreported because it was non-existent.

Last year CBS sales were \$814,533,621 and net income \$64,115,649—new highs for both. About 70 per cent came from broadcasting activity.

Fewer than 100 CBS employees were on the payroll when the historic first program of Sept. 18, 1927—a Metropolitan Opera Company presentation of *The King's Henchman*, with Deems Taylor as commentator—was broadcast.

"Now, as the fourth decade of CBS rapidly draws to a close, the family has close to 20,000 members," president Frank Stanton said in his best corporate prose in a holiday message to employees last Christmas.

Dr. Stanton indicated the difficulty of maintaining staff ties with CBS operations and interests extending to 72 overseas subsidiaries in 23 countries on five continents.

"If our dispersion has resulted in some loosening of the earlier ties, it also reflects our viability as an organization and our astonishing growth in just four decades," he said.

"Nearly 2,300 of our family are foreign nationals who conduct the business of such exotic-sounding CBS subsidiaries as Discos CBS SA (Argentina), CBS Schallplatten Ges. MBH (Austria), CBS Filmes do Brasil Limitada, Discos CBS SA (Colombia), Industria de Discos Centroamericana SA (Costa Rica), and Art, Technique et Commerce SA (France).

'Look and ye shall find'

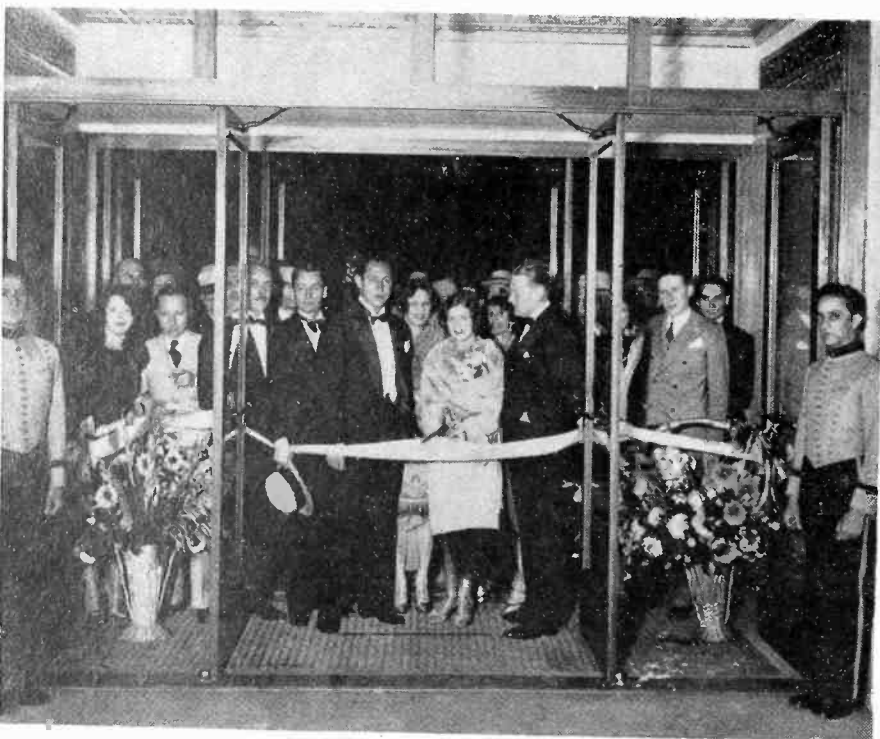
"You will find CBS in the great metropolises, such as Buenos Aires, Rio de Janeiro, Bogota, London, Frankfurt, and Paris, and in less familiar places such as Zug, Switzerland; Naucalpan, Mexico; Holon, Israel; East Sydney, Australia, and Port Coquitlam in Canada."

If the radio network had not gone into television (it had an experimental New York station back in 1931) . . .

Or into basic audio and video research (in 1936 with the hiring of Dr. Peter C. Goldmark, now president of the CBS Laboratories, whose introduction in 1948 of the LP record (33 1/3 rpm) revolutionized the disk biz . . .

Or into the record business with the purchase of Columbia Records in 1938 for \$700,000, CBS might well have paled into an insignificant part of the U.S. corporate scene.

'Establishment of the CBS/Columbia Group is an important step in implementing CBS plans for the future . . . a means by which we can enter new fields' —Frank Stanton



Paley (center) at new CBS building, 1929

Stanton and Paley: looking away from the bright lights



The company has long had an on lateral expansion into related fields. But only in recent years the pace accelerated and the diversification net been cast over a wide arc in the great communication areas of fact and fancy, entertainment and education.

Until 1951 growth was relatively slow. Then with television—and television—the company spurred. That year CBS began to propagate like an amoeba, splitting into three divisions—television, radio and laboratories.

Seven years later, there were seven divisions—television, tv stations, radio, laboratories, news, international and Columbia Records, finally formally brought under the CBS umbrella.

The most recent reorganization last year's, reordered the divisions into two groups. News, the television network, tv stations and radio are under CBS/Broadcast Group president John A. Schneider. The division heads are also presidents. A fifth division, feature film production and distribution, was later added to this group. Records, direct marketing services, international, musical instruments and educational services under CBS/Columbia Group president Goddard Lieberson, but their heads are merely vice presidents.

CBS Labs and The Yankees

The shuffle left two divisions on their own. CBS Laboratories, under president Goldmark, is engaged in basic research and development of audio and video communications for industry and government. The New York Yankees, bought in 1964, are now under president Michael Burke, who was CBS's first vice president in charge of planning. CBS paid \$11.2 million for 80 per cent of the ball club, later acquired the remaining 20 per cent, in two steps, for \$2.8 million.

The reorganization was designed to give the way for more and intensified diversification.

"The establishment of the CBS/Columbia Group," Dr. Stanton said, "is an important step in implementing CBS plans for the future. Basically it provides a means by which we can enter new fields as well as accommodate the rapid expansion on records and musical instruments which is taking place in our existing operations."

Onward Into Education

It is CBS's intention to participate prominently in the expanding educational services field, developing and marketing systems and materials to put it another way, both software and hardware. On the basis of intensive study we have concluded that this growing field holds such great promise for CBS that we should make it as one major avenue of diversification."

It was within this group—with one notable exception—that recent acquisitions have been made.

In the Musical Instruments Division CBS bought the Fender Guitar and Amplifier Companies for less money and aggravation than the Yampes—\$13 million. Also Electro Music, manufacturer of speaker systems for electric organs; Rogers Drums and V. C. Squier, producer of strings and other musical parts. The Educational Services Division, created last June, within a month acquired Creative Playthings, Inc., and The Learning Center, Inc., the country's largest producers of three-dimensional educational systems and toys and six months later Bailey Films, Inc., and Film Associates, producers of educational films. These purchases were made to the tune of \$40 million.

The exception to the new string of CBS/Columbia Group firms was the

(Continued on page 72)

A HIT AND A MISS

"*My Fair Lady*"—CBS regularly invests in Broadway plays, mainly to get a leg up on album rights but also to stimulate theater, to live dangerously, to court disaster, to make money.

It currently has money in *The Apple Tree*, *Cabaret*, *Mame* and *Sweet Charity*, all hits.

Not all CBS theatrical investments, of course, have been smashes. The instant bust of a couple of seasons ago, the one-night *Kelly*, gobbled up \$50,000.

But the fairest of all CBS stories is the company's investment in *My Fair Lady*.

From an original payment of \$360,000, which gave it controlling interest, CBS escalated its total investment to \$3.1 million by paying off the others who had stakes in the sensationally successful musical. (The initial investment of \$360,000, by the way, was \$60,000 more than Paley's original investment in CBS four decades ago.)

For its acumen, CBS has realized a total pre-tax net profit of \$23 million from the record run on Broadway (2,717 performances), nationally and overseas, the \$5.5 million film sale to Warner Brothers plus 47.5 per cent of the gross after the first \$20 million, the original cast album, a re-release and other sundries.

The realization thus far, 64 times the original investment, is one and a half times the net income for all of CBS in 1956, the year of the investment.

There's more to come.

Professional and amateur companies continue. The film's total receipts are not yet counted. The album still sells. And there are hats, dolls, games, even a "My Fair Lady" rose.

Manufacturing—Not everything CBS touches turns to gold. Consider the manufacturing mistake of 1951-1961.

In the early days of television, it appeared that anyone who got into the manufacturing of color sets with a lock on the color process would clean up.

CBS apparently was in that enviable position. It had a color-disk system which the FCC approved in 1950. To turn out color sets and parts, CBS bought Hytron Radio & Electronics Corp.

But CBS's color was non-compatible, and the number of other companies producing black-and-white sets was climbing. Several billion dollars worth of the public's sets would have been rendered obsolete by CBS color if execution were not stayed.

Meanwhile RCA was working on a compatible color system that would not make useless the public's monochrome sets. In 1953, the FCC reconsidered and approved RCA color.

Three years later, CBS dropped set manufacture. Five more years elapsed before the electronic (parts) division was folded. Cost of a decade's error: an estimated \$50 million.

A tv commercial for a certain large New York City bank promises financial help to the harried working girl in the form of a "pull-yourself-together loan." Target audience: the ladies of course. But a man does the selling. Why?

A commercial for a certain home product has a women on-screen selling the product alternately in her own and in a deep vibrato masculine voice. The man does the actual selling, through her, as the salesman. But she's pitching too, telling women, "between you and me, this is what I found out from him." But why this selling partnership? Was it done solely for the jarring effect it produced, or was belief in the strength of male selling power involved?

Current opinion among creative and research people in the ad field indicates that traditional reliance on male narrators in tv commercials, is fast becoming outdated. However, there has been little research done on where the male or female is most effective in the important area of voice-over delivery.

The theory that male voice-over is more effective, stems from two sources. First, men represent authority. Related to this is the fact that men are the traditional salesmen. Second, the male voice carries better over broadcast media.

"When broadcasting was in its infancy," explains Lorraine Presnick, copy researcher at Foote, Cone & Belding, "men were used more because it was found that the male voice resonated better. A women's upper key tonal quality sounded shrill and jarring in transcription. So commercial-makers got into the habit of using male voice-over and started a trend now continuing under its own steam. Now, true voice quality in broadcasting is possible, and there should be no adverse affect in using a woman's voice."

"But this is still a male-dominated

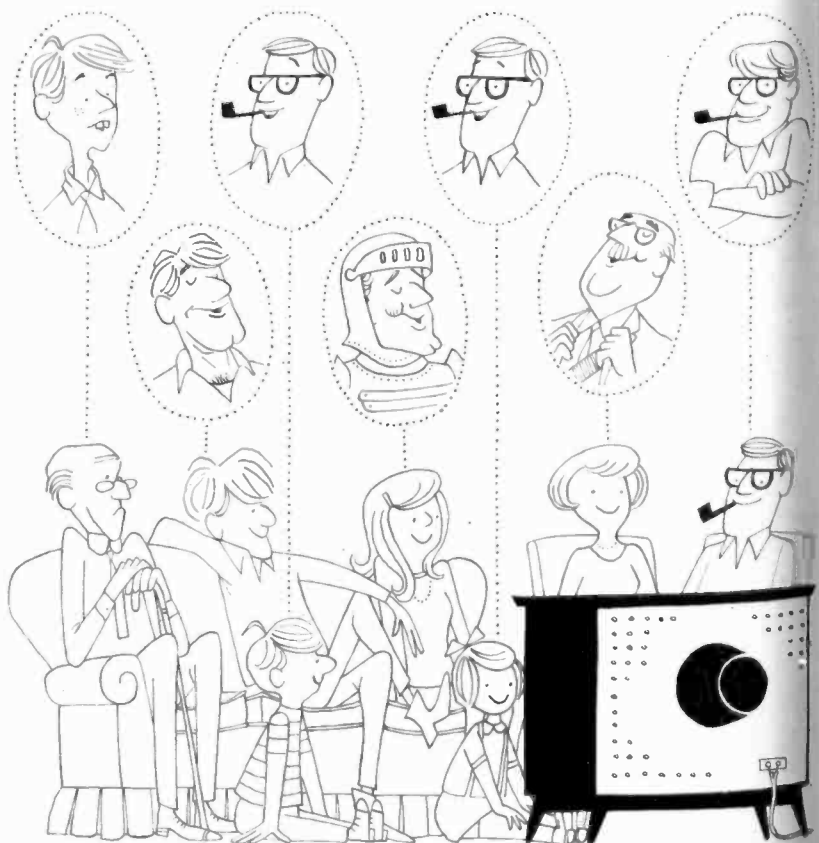
culture," asserts Alan Greenberg, research director at Doyle Dane Bernbach. "And women will take more from a man than a man will take from a women in certain products. In radio days, there was a lot of work done on whether male or female announcers were more effective, and the prize went generally to men."

The decline in male domination has not spurred research in the male-vs.-female announcer question. In one of the few probes done, Audience Studio, Inc., evaluated seven food product commercials using female voice-over and 11 using male voice-over. It found "almost no difference between the groups averaged," executive vice-president Jerry Luke-man reports. "Results among women only and among men only also produced no observable difference."

He notes that this was an unstructured study, since all commercials differed in theme, copy, visuals, and product brand. Another series, somewhat more structured, examined four commercials for a

Lack of research into male vs. female voice-over may be one reason the man still dominates.

The angle researchers forgot



The male is the traditional voice of authority.

oil soap. Although the visuals were different, thematics were repeated. Two commercials used male voice-over and two used women. Again, voice-over did not seem to have any significant effect on the efficiency of any commercial.

Along the few jobs done by Gallup: Robinson was one for a dog food advertiser. No difference in impact was found between a male and female announcer.

In another study a deodorant manufacturer, aiming its message at the entire family, tried similar commercials delivered by a woman, a man and a teen-ager. The woman tested best—the teen-ager came out worst—which was not unexpected since the test audience was all-adult. The client ended up using all three because it was hard to reach its market segments individually rather than attempting to appeal to the entire family in one pitch. Because the ad budget was small, significant sales findings were not available.

The research firm finds much curiosity about the male-vs.-female question but most of it is academic. One problem is the belief that the research design requirements are complicated and expensive. It is hard, says G&R, to generalize.

Why do men continue to be favored? "Some people suggest," says Al Sklower, creative director at Spade & Zacher, "that the male voice represents the father image or authority figure for women." Don Buckley, creative director at FC&B, adds, "There has been a belief in the industry, particularly regarding daytime tv, that the housewife is waiting for paternal advice." But both doubt the validity of these beliefs. "If it was true," Mr Sklower observes, "I doubt it's as true with young people today."

There are basic factors that justify the predominant use of the male voice, according to Dr. Ernest Dichter, president of the Institute for

Motivational Research. "The vast majority of products on prime time tv are for women, and the background voice most often represents the salesman and manufacturer making claims," he says.

"Man is usually the purveyor of goods," notes Eugene Reilly, president of the research firm of E.L. Reilly & Co. "He is more of an authority figure, not necessarily because he represents a father image, but because he is more often the doctor, the executive, the dentist, the policeman. And if the advertising idea is to gun for an *ex cathedra* approach, it needs a man's voice."

But today, with more and more women becoming doctors, lawyers, and company executives, the attitude may be changing. Certainly, the question of identity has to be considered. According to studies in a recent report by the Schwerin Research Corporation, "people tend to identify with characters of their own sex." This conclusion was based on studies of on-screen characters and

storyboard formats, but the point was made that a woman more readily identifies with other women than with the salesman pitching at her front door.

In commercials for products used in cooking, Mr. Sklower says, women are definitely more effective. "They have a 'between-us-women-quality.'" One tv producer at J. Walter Thompson observes the same holds true for many women's cosmetic products. "In many cases, women just couldn't identify if a man were narrating," he noted.

Whether women identify with other women or listen more to men is a case where "you can develop logic to support any theory," observes Dr. Leon Arons, vice president in charge of research at the Television Bureau of Advertising. "At this time, theories are more a result of discussion than of study," he adds.

Despite the lack of research, advertisers want answers. "It's the kind of

(Continued on page 61)



Rare use of female voice in radio was carried over into tv.

For drab shot of auto junkyard, producer waited for a rainy day and b&w heightened the effect.



End of the b&w sell?

Half of tv's ads are now being made in color. But for some things, admen say b&w is still best

According to RCA figures, there are now nearly 10 million color tv homes or close to 20 per cent of the nation's total (Nielsen says it's more like 16 per cent). And the per cent of tv commercials now being made in color is far higher. Does this mean the end of the black-and-white commercial?

No, never, say a number of top agency men and advertisers in the industry. But the consensus is that b&ws will eventually get pretty scarce and will seldom be used except for the dictates of creativity. The dwindling difference in cost will eliminate economy as a deciding factor.

But while black-and-white ads will still be used occasionally in tv's all-color era, no one expects television to retain the high percentage of b&w ads that continue to be seen in print media. There's a very simple reason. A set of four-color process engraving plates for a print ad costs upwards of \$1000. A b&w engraving the same size can be had for \$50.

That's paying 20 times as much for color in print, to get the ad ready to run. In the comparable factor for tv, color film costs only three or four times as much as b&w. In addition, you pay a space premium for color in print. In tv, the time charge is the same, whether you run color or b&w. And when you consider the film as part of the total production cost, the extra price for color is less than double—much less.

Bob Margulies, commercial broadcast production chief at Ted Bates, says, "The difference in the cost of color keeps going down. It used to be a 50 per cent premium. Now it's only about 15 per cent. It will probably get to the point where there will just be one price and you'll only use b&w where there's a spe-

cific reason for it, when the commercial calls for it. When you want a stark feeling, say a commercial for an insurance company where they show a house burning, or an auto accident, they might want the stark feeling of black-and-white."

What about the extra impact a b&w commercial might gain when it appears between two color shows?

"I don't buy the fact that it stands out," Margulies declared. "I think a black-and-white commercial sandwiched in color will suffer. The emotional impact of color is part of the sell, with the possible exception of a few products that do not lend themselves to color, like aspirin, for instance."

George Olden, vice president of McCann Erickson, is also dubious about the effectiveness of b&w commercials sandwiched in color—both for a different reason. He thinks it's a gimmick that will quickly become ineffective because it will be overdone. Olden's observation is:

"Perhaps the medium would become so color saturated that your chance of being noticed would be greatly reduced simply by the fact of being in black-and-white. I can see where some people undoubtedly will play the game. The only problem is that when enough of them start doing it the effectiveness is lost."

But some things just naturally look better in black-and-white. That's the thinking of Amil Gargano, creative director at Carl Ally. He says, "We've had some instances where color just isn't appropriate. A case in point is a Volvo commercial we did a couple years ago.

"It was shot in a junkyard where cars were brought in, burned and crushed. They came out as a cube.

(Continued on page 48)

STATION MANAGERS: *Reserve Your Seat Now!*

HAWAII CALLS

Flies HIGH with UNITED!



**UNITED AIRLINES HAS
TAKEN THIS HIGH-FLYING
COLOR TV WINNER IN
MANY MARKETS...GET YOUR
SPONSORSHIP AND
TOP RATING NOW!**

HERE'S HOW IT WORKS...

United Airlines takes a minute spot — they've done it in 24 markets — for a full 26 weeks on this great syndication! It's a commercial dream!

AND TOP RATINGS, TOO!

"Hawaii Calls" is pulling top ratings in major market after market... Los Angeles, Denver, Fort Worth, among others. No wonder United and other sponsors jump on it.

BUY IT AT THE NAB CONVENTION!

Get the full story on "Hawaii Calls" and other great Field syndications at the National Association of Broadcasters Convention April 2 to 5 at the Conrad Hilton in Chicago. See Mr. Ed Simmel in the Field suite for full details. (Suite 553-A).

**CALL, WIRE OR WRITE FOR FREE AUDITION PRINTS!
CALL OR WRITE ED SIMMEL, GEN. MGR., SYNDICATION DEPT.**

**FIELD
COMMUNICATIONS CORPORATION**


• 9229 Sunset Boulevard, Los Angeles, California 90069
Area Code 213/274-6027

• Field Television Center, Marina City, Chicago, Illinois 60610
Area Code 312/527-4300



Let the man from FIELD solve your programming problems!



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

CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS

**you get
the most
on
KFDM-TV**



Commercials and Programs

separation between entertainment—or the editorial content of television—and commercials is getting wide. Any planning involving the future of television in marketing plans must assume an ever widening gap between association with a program and sell. New rules are expected momentarily that will permanently eliminate the billboards.

From the beginning the idea was to have a total marriage of product and program. This was accomplished by displaying the product, or its symbol, wherever possible during the program. If it was a quiz or audience participation show it was easy. The product was a part of the prize and the banners hung all over the place.

If it was a comedy or drama, the product would present the show, have as long a billboard as possible, at least three commercial positions in the body of the show at appropriately suspenseful intervals, have a tag, and when the action allowed, the product would appear in use.

Twenty-four hours a day is gone forever. The evolutionary process over 10 years has reduced half-hour billboards to a single 30-second fore & aft announcement or less, totally separate from the show, generally followed and preceded, respectively, by two commercial positions with a third position in the middle of the show at an appropriate dramatic pause.

In the case of real network spot carriers like the news, the billboard has been totally eliminated and the commercials are run back-to-back. And this is only the beginning. "The British are coming" is the new alarm being spread by the outriders of the advertising business.

The reference is, of course, to the British commercial channel which places most commercials back-to-back in the intervals between shows, without billboards or dramatic interruptions, unless there is a natural break for scene changes, passage of time or the end of an act.

The clustering of commercials without regard to product conflict is another trend that is more local than network but undoubtedly this is a significant trend since networks today are increasingly reluctant to allow more than 15 minutes of product protection (and then only against specific products and not against a line of products made by the sponsoring corporation) as opposed to at least a half-hour's protection in the dear dead days gone by.

Now this is not necessarily all bad. Some advertisers do voluntarily. Xerox and Hallmark, for example, on the whole, in the public interest with messages or deep dramatic content, have avoided any interruptions except the bland ones in keeping with the environment.

And, on *The Robe*, went about as far as an advertiser

can go with two long, totally integrated line and corporate commercials at the beginning and at a rest period more than halfway through the religious dramatic movie. As a matter of fact, the commercials were better than the maudlin, mediocre show itself and the dignified treatment was more than the doggerel deserved.

In these cases it can be argued that the commercial treatment enhanced the attention to the commercials. It can also be argued in Ford's case that multiple products can be clustered, so long as there is a central theme.

The general fuss about clutter in television is giving an impetus to this tightening of the rules. While it is true that most clutter comes from non-commercial items like promotions, teasers, cast credits, coming attractions, charity announcements, oral and visual, station identification, 20-second announcements, IDs, etc., the trimming down or elimination of billboards and the clustering of commercials in long shows will help the medium in the long haul and the loss to advertisers will not be as bad as they think. There has always been reasonable doubt about the value of a slug line in a billboard or back-drop.

The big losers in this are the sponsors of half-hour shows which they have developed for the purpose of regulating commercial positions and format as well as controlling content and prices. The chief proponents of this were Procter & Gamble and General Foods. They invested money in pilots and held long-term contracts in order to totally control shows.

All this is being phased out by the networks and many a big investment, such as GF's estimated \$500,000 tab on the *Carol Channing Show*, is being written off. Sooner or later the longest running of these shows will have to answer to the rules of eliminating billboards and inter-



rupting the flow of dramatic content.

When consideration is given to the fact that commercials are more entertaining than ever and shows are getting duller, the classic flow of audience may even be reversed. The mob may stay glued to the clustered commercials and go to the john while the so-called entertainment is on. Certainly the commercial break in *The Robe* was eagerly awaited after the movie went on, and on, and on.

(Continued on page 48)

Film/Tape Report

TWIGGY AND STERN

Twiggy, may not take up much space, in cubic feet of air, but she is certainly taking up a lot of magazine and newspaper space, and now she is going to take up a lot of tv time, and film footage.

Fashion photographer Bert Stern, who is also heavily involved in tv commercials production (Libra Productions), has been signed by the waif to do all of her commercial shooting, and Mr. Stern has sold ABC-TV, J. Walter Thompson, Singer, Warren, Muller & Dolobowski, and Coty on the notion of filling a total of two hours of programming with coverage of Twiggy in America.

For client Singer, JWT is taking half-sponsorship of two Twiggy half-hours and one Twiggy hour. Coty and Warren, Muller & Dolobowski picked up half the tab for the two half hours. *Twiggy in New York* goes on the network April 27, at an hour when the training-bra set is still awake. The second halfhour is set for May 25, and the hour for June 23.

THE NEW CINEMA

There may soon be no such thing as an "underground" cinema, if Jack Lynn has his way. The veteran tv programming and syndication executive has developed a way to revitalize local tv programming, and bring experimental and avant-garde work to a wide audience. Lynn has had the notion in the back of his mind for the past three or four years.

Now the Lynn Company is packaging films made by young filmmakers in the U.S. and Europe as *The New Cinema*, a series of weekly 90-minute film programs, grouping features and shorts and introduced by a host. Mr. Lynn is negotiating with Orson Welles for the host spot.

The epithet was consecrated last winter by the mandarins of New York's Museum of Modern Art, who conducted a two-week-program, called *The New Cinema*, with films from Europe, Japan, and the sidestreets of Madison Avenue, as well as the so-

called new American cinema, formerly known as "the underground."

The experimental New York school lost the subterranean appellation this past winter, when some of its works (Andy Warhol's *Chelsea Girls*, Bob Downey's *Chafed Elbows*, Kenneth Anger's *Scorpio Rising*) began to get regular commercial bookings at theatres.

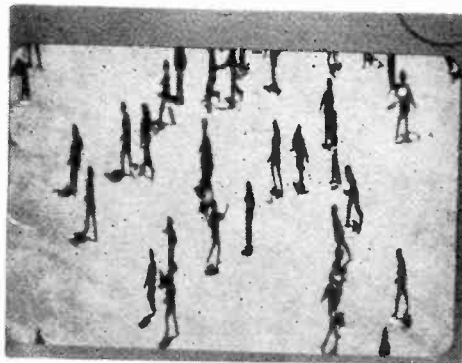
For television, Lynn said, many of the new generation's films, put together in series, and with short subjects worked in to fill 90-minute slots, should go very well into week-end primetime. One effect of the series, Lynn said, would be "to open up the area of the short subject." He indicated that good work abounds in the shorter lengths, and that it's been largely untapped by tv.

Lynn plans to skim the cream off existing experimental, avant garde, "New American" and "New European" cinema, and later to commission new work from the film-makers.

- MPO Videotronics has been running a number of screenings for creative personnel of experimental, "underground," and avant-garde films, ranging from Melies to Breer, and including early (pre-WWII) commercials by Len Lye.

VPI AT EXPO

One of the highlights of this summer's Expo 67 in Montreal may be *A Time to Play*, film directed by Art Kane, produced by VPI, division of Electrographic Corp., commissioned by USIA, and indirectly sponsored (to the tune of some \$250,000) by Polaroid Corp.



KIDS PLAYING SHADOW TAG
(turn photo upside down)

Expo 67 is non-commercial, authentic international exposition and so Polaroid, barred from straight corporate sponsorship of the fair, underwrote it through a quarter-billion-dollar grant to the USIA. Kane's film will be shown in the US Pavilion at the fair.

The 20-minute opus, projected three cameras on three screens aligned horizontally, employs a number of split-screen processes to show how children at play reflect the struggle and competitiveness of the adult world, in games ranging from hide-and-seek to king-of-the-mountain. Hide-and-seek, shadow-tag, leapfrogging, follow-the-leader, red light-green light, and, most obviously perhaps, tug-o'-war, all reveal to the adult the time when he lost whatever innocence he may have been born with.

CLIFFHANGER

What may be the first "serious" commercial series is Dancer-Fitzgerald-Sample's "mystery" campaign for Rival dog food. The series recently ran in Chicago and may soon kick off in New York and other markets. It plays up the mystery of the disappearance of "Alfred Hinkley, Rival's "flavormeister." In the installments (five 60s and six 10's) hounds howl, women sob, for who can now rival Hinkley in the invention of such canine treats as Rival croquettes? As the spots tell the story, "Detective Burke" tries to crack the case, but then he too disappears. William B. Bassett "executive vice president" of Rival (played by Willard Waterman the actor who for decades incarnated *The Great Gildersleeve*), bemoans Hinkley's loss, and menaces the vanished scientist with reprisal if he doesn't turn up soon. But eventually, to the disappointment of most of the ladies who have been playing the "find Alfred Hinkley" game with cards from supermarkets, Hinkley shows up, explaining that he had been out in the field talking to dogs. The series was taped at Jefferson Productions in Charlotte.



Our video studio flies. Anywhere.

his San Francisco. Next
o, Miami.

he module being tied down on
right contains two Plumbicon
era and all the effects and
roland monitors you need for
professional videotape produc-
The module on the left has
Anex high-band machine to
rd. We call it the Airmobile-
eo system. It goes to any jet

airport in the world for almost
spur-of-the-moment video opera-
tions. And it carries generators,
cables, mikes, tripods, even air
conditioning for full plug-together
flexibility.

Ask WCD, Inc. or Benton &
Bowles how well it worked in
Miami for Maxwell House coffee
—even under bad weather condi-
tions. Or come to Reeves and see

for yourself the quality videotape
produced from the back of a rental
truck on a suburban street in
North Miami and in the studio
the preceding day.

Best yet, see the equipment
itself in our new Airmobile-Video*
Center on Long Island. If it hasn't
flown off somewhere.

*™ Reeves Sound Studios, division of
Reeves Broadcasting Corporation



A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017 (212) OR 9-3550

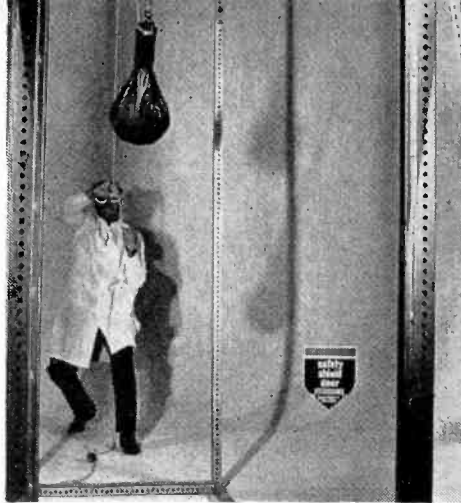
INDOORS IN FLORIDA

Commercial makers may troop to Florida for location shots, perhaps combined with set takes at Studio City or Ivan Tors, but one doughty pair flew south recently just to shatter some doors indoors.

Rocco Dellarso, tv-radio director at Ketchum, MacLeod & Grove, went to Studio City in North Miami with Howard H. Henkin, vice president of Henkin-Faillace, to shoot a commercial for Pittsburgh Plate Glass.

The PPG product is Herculite, an annealed glass demonstrably safer for doors than is ordinary glass. The film called for building a living room exterior and interior on Studio City's Stage 5, and rigging a panel of Herculite elsewhere on the stage to be subjected to standard Bureau of Weights and Measures attempts at smashing, using a 100-pound swingball, and comparing its effects on a glass panel.

Mr. Henkin said the production cost far less than what it would have in New York, with great savings in both set construction and studio



rental. Rushes were processed across the street at Capital Laboratories, and screened the morning following the shooting day.

ON THE DOTTED LINE

ABC Films is syndicating *Hurdy Gurdy*, half-hour color show produced at O&O KABC-TV Los Angeles. The variety show features Pete Lothouse and his Second Story Men. The Sportsmen, and Barbara Kelly.

CBS Films acquired international tv distribution rights to *Boxing from the Olympic*, weekly series of bouts taped at the Olympic in Los Angeles.

Show is on in 26 U.S. markets, distributed domestically by Olyn Television.

Triangle sold its package of racing specials to KNTV San Jose, WOI-TV Ames and WLW-D Dayton.

NBC International Enterprises sold *Max Le Menace*, other known as *Get Smart* to Radiodiffusion Television Francaise and also the French network of the Canadian Broadcasting Corporation. The series is sold now in some 50 countries around the world.

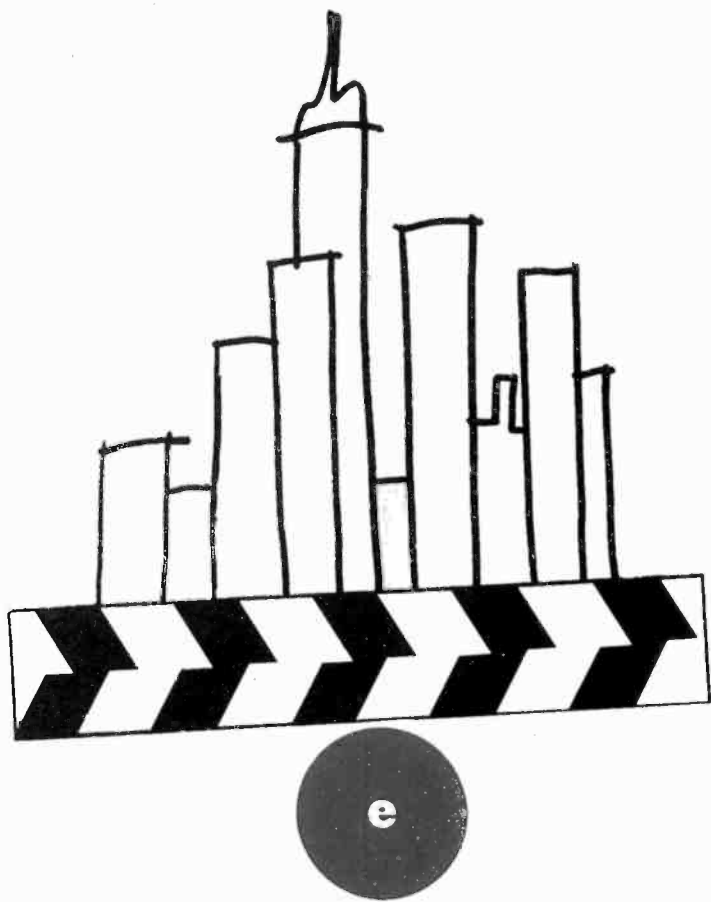
Meanwhile, NBC International acquired a series of Abbott and Costello cartoons for overseas syndication. Rights were obtained from RKO Pictures. RKO General Productions sold *Firing Line* with William F. Buckley, Jr. to WOW-TV Omaha. The political Chataouqua is now in 26 markets.

Screen Gems released *Yogi Berra* and *Huckleberry Hound* to the syndication market. Available are 27 seven-minute color segments. *Yogi* and *Huck* first went on the air nine years ago, in a 150-station lineup for Kellogg; three years later *Yogi* was spun off as a separate series in a second Kellogg lineup. The cereal company continued as sponsor until last September, when Mattel took over.

CBS Films kicked off syndication of *I Love Lucy* with sales to three Metromedia stations: WNEW-TV New York, KTTV Los Angeles and WTTG Washington.

Screen Gems is producing *Floating* for first-run syndication. A five-minute color series, covering all kinds of water sports, is being produced for SG by Burr Smidt, who has worked on ABC-TV's *American Sportsman* series.

United Artists Tv kicked off syndication of *Ultra Man*, made in Japan color half-hour series, with sale to the Canadian Broadcasting Corporation's French language network and to stations in New York, Los Angeles, Detroit and other cities. Herb Brodtkin reports that his Planus Productions has received a number of syndication offers for *The Happeners* after the 60-minute pilot was telecast last month on WPIX N.Y.



"ELEKTRA'S GOT A LOT ON THE BALL!"

ELEKTRA FILM PRODUCTIONS INC. 33 WEST 46TH STREET NEW YORK, N.Y. JUDSON 2-3606



Local color: it will make the grass greener on your side of the street.

Big things are happening in color. Shoot them that way and watch what it does to your image—and your profit picture. Both viewers and advertisers appreciate the added dimension of interest you show in the community by filming the news in color. And Kodak makes your switch to color smooth and easy with a versatile new film system: *Kodak Ektachrome EF Films* and the ME-4 Process. The films are fast, sharp, fine-grained, and have wide exposure latitude with excellent color saturation. Your cameraman will love them, so will your audience. Fast processing service is available in many areas; but if not in yours, consider processing the film yourself. The ME-4 Process, with its packaged chemistry, is fast, dependable, and virtually foolproof. Naturally, we'll help you set up your process and provide information and continued service. For full details, call your nearest Eastman Kodak motion picture engineer.

Eastman Kodak Company

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
New York: 212/MU 7-7080 San Francisco: 415/PR 6-6055

Koda
TRADE MARK

ABC Films held an international sales meeting in New York last month.

Group W will syndicate a series of half-hour programs called *The American Adventure*, recounting American history through film of national parks, monuments and landmarks. The opener in the series, telecast last week on the Group W stations, was *Gardens of the Morning*, a history of the Yosemite valley.

Metro Tv Sales is representing Tv Sports, Inc., headed by Eddie Einhorn, in marketing series of college basketball games, to begin next January. Metro Tv Sales and Mr. Einhorn's company are offering 10 regional packages, each package containing one game a week in one of 10 college hoop conferences. Mr. Einhorn hopes to have 150 stations, in as many markets, carrying games in two-hour Saturday afternoon slots, live. Each game telecast will kick off with a five-minute tour of the host campus, and there'll be a half-time variety show, featuring campus tal-

ent, in each game, and a coach's corner to wrap it up. There'll be 10 games, on successive Saturday afternoons, in each package. Mr. Einhorn said the series could capitalize on regional interest in local college basketball teams. The hoop conference series will be available to advertisers whether national, regional or local. Mr. Einhorn said that with a 150-market lineup, the series would have a potential total audience of 97 per cent of all U.S. tv homes. Don Kyser, national sales manager for TV Sports, Inc. will be working out of the New York headquarters of Metro Tv Sales.

All-Canada Radio and Tv Ltd. sold *Ed Allen Time*, 195 first run (in the U.S.) color half-hours, to WOR-TV New York.

American representation at the annual MIP-TV trade fair in Cannes was heavier this year, with W. Robert Rich, executive vice president and general manager of Seven Arts Tv, Vicente Ramos, Seven Arts' director of international sales, Thomas F.

Madigan, Seven Arts' vice president for network programming, Richard Carlton, executive vice president Trans-Lux Tv, all taking part in a film fair, along with Stanley Dudson, first vice president of American International Tv. The fair ran from April 7 to 13.

Independent Tv Corp. racked up 13 sales of *Thunderbirds* in the wake of the new series release at the recent NAB Convention. Abe Maddell, president of ITC, said the baker's dozen was worth \$750,000 in revenues to the company. Taking the Supermarionation series were two Metromedia stations, WNEW-TV New York and KTTV Los Angeles, and eight Triangle stations: WFIL-TV Philadelphia, WNHC-TV New Haven, WFBC-TV Altoona, WLYH-TV Lebanon, WHYP-TV Harrisburg, WSBA-TV York, KFRE-TV Fresno and WBNF-TV Birmingham. The three other takers were two Field stations, WFLD-TV Chicago Channel 24 in Milwaukee, and WFLA-TV Tampa-St. Petersburg. The show in color, is available either as 64

Hey, Paul—
without looking,
name me all the
categories in the
American Television
Commercials
Festival:

Easy, Lew!
It's just everything we do:
Videotape Production, B&W Cinematography, Color Cinematography, Direction, Editing, Optical Effects, Use of Graphics, Animation Design, Copywriting Demonstration, Use of Sound, Musical Scoring, Jingle, Entertainment Values, Spokesman's Presentation, Animal Husbandry, Annual Rainfall, Total Yardage Gain, Miniskirt, Miles Per Hour, Feet Per Second, Flying Weight, Perfect Attendance, Debotham Lives, Draft Cardinal Spellman, Clever Hands, Minimum Wage, Perfect Trip

PAUL KIM & LEW GIFFORD PRODUCTIONS INCORPORATED
342 MADISON AVE. NEW YORK 17, N.Y. YU 6-2826

half-jours or as 32 hours. According to I, a factory has been set up in Hong Kong to turn out *Thunderbirds* merchandising items, toys, games and uniforms.

MOVICING IN ON PEOPLE

JAMES S. CARBERY resigned from Seven Arts Associated, where he had been director of program acquisitions for Seven Arts TV.

LEONNY GRAFF left Official Films, where he had been vice president in charge of operations, to join Hart-West Productions. Earlier Mr. Graff headed his own syndication company, Telecraft Productions, and before that headed tv sales for Joseph E. Levitt's Embassy Pictures.

WALTER JACOBS joined Medallion Pictures Corp. as vice president in charge of sales. He had been Eastern division manager of National Television Associates. He first joined NTA in 1963 as New York sales manager, in 1962 left to join Independent Television Corp. as New York manager, and returned to NTA in '65, as Eastern division manager. Earlier, Mr. Jacobs was with Ziv Tv, and before that, with Jnity Television Corp.



JACOBS

**Advertising Directory of
SELLING COMMERCIALS**

American Airlines • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

American Telephone & Telegraph • N. W. Ayer



WYLOE FILMS, INC., New York

American Hospital Supply Co. • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

Chevrolet • Campbell-Ewald Co.



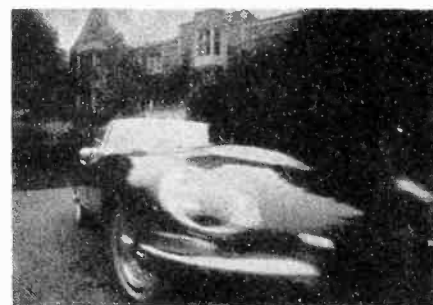
THE TVA GROUP, INC., New York

American Oil Company • D'Arcy Advertising



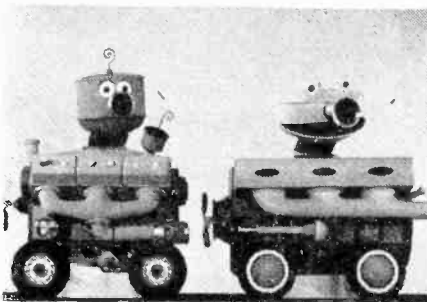
FRED A. NILES-Chicago, Hollywood, New York

Colgate • Ted Bates



PGL PRODUCTIONS, INC., New York

American Standard Oil • D'Arcy Advertising



MUPPETS, INC. New York

Goodyear Tire & Rubber Co. • Young & Rubicam

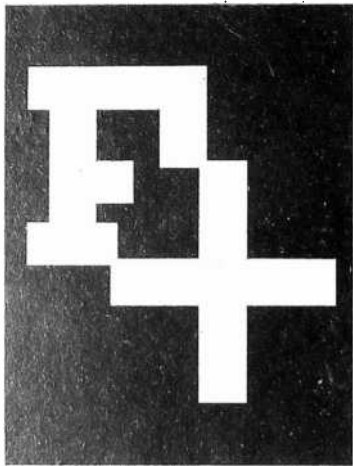


SANDLER FILM COMMERCIALS, INC. Hollywood

Animal Talent Scouts, INC.

1500 Various Animals to Choose From
Lorrain D'Essen
Director

Call **CH 3-2700**
331 W. 18 ST.
N. Y. 11, N. Y.



Films Plus, Ltd.

48 East 43rd Street
New York, N.Y. 10017
MU2-2298

A. FRANK PARTON joined United Artists Tv as an account executive. He has been in tv and radio syndication for the past 20 years in the Southwest, working with Screen Gems and Ziv.

BURT ALEXANDER joined the Wrath-er Corp. as executive assistant to ARTHUR A. JACOBS, vice president in charge of motion picture and tv production. Mr. Alexander had been with the M&A Alexander Co., and with National Telefilm Associates.

American International Tv promoted HAL BROWN to assistant tv sales manager. He had been assistant to STANLEY DUDELSON, first vice president of AI-TV, and earlier was the company's western sales manager. Also, AI-TV promoted CHRYS BLIONAS, traffic manager and tv booker, to administrative assistant in charge of sales and contracts. GLORIA BERNSTEIN joined AI-TV to replace Miss Blionas. Miss Bernstein had been with Trans-Lux Tv and earlier, with Bonded Film Services and Independent Tv Corp.

JACK MAES joined Seven Arts Tv as director of research, a new post. He had been with MCA-TV, and earlier was with Foote, Cone & Belding and Batten, Barton, Durstine and Osborne. He also worked in new business and regional network development at Adam Young Television Representatives.

E. BRADLEY MARKS joined Television Enterprises Corp. as national sales manager. He had been manager of special projects for Independent Tv Corp. Earlier, Mr. Marks was president of Thunderbird Films, vice president in charge of sales for Walter Reade-Sterling, and national sales manager for Walt Disney Tv.

Quick Cuts

Movielab and Deluxe Laboratories are sponsoring an exhibit at the Career Fair being thrown from May 1 to 14 by WCBS-TV New York, in cooperation with the New York City Board of Education. The laboratories' exhibit will show the machinery used in processing film, as a way of demonstrating the jobs available to youth in film laboratories.



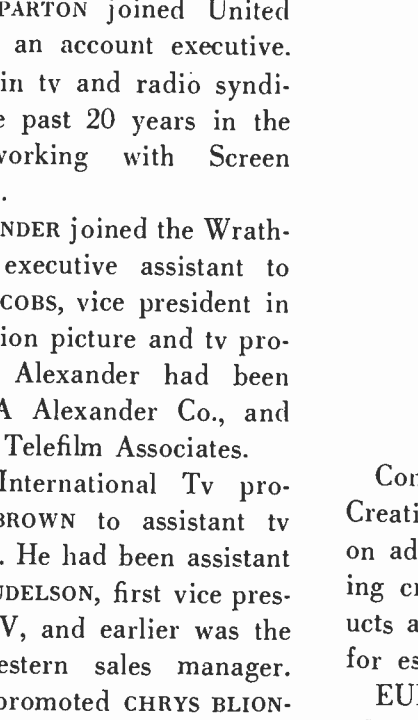
Composer BOB HAYMES set up Creative Cell, a company to work on ad campaigns for agencies "selling creative concepts for new products and new advertising approaches for established products."

EUE/Screen Gems opened up an editorial service in Chicago, with ROBERT BLANFORD as editorial supervisor. Mr. Blanford had been with Fred A. Niles Productions. EUE/Screen Gems already maintains a Chicago sales office, headed by JACK MARTIN, its west sales manager.

In Chicago, Spur Productions celebrated its first anniversary. Studio president RAN DUNNELL noted that Spur was working on some 20 different tv commercials at one time, for clients ranging from Holsum Brew to Meister Brau Bock Beer to American Oil and the McDonald hamburger chain.

CLAPBOARDS AND CUES

ERROL LINDERMAN was promoted to vice president of EUE/Screen Gems. He continues as general sales manager, a position he has held since last August. Mr. Linderman joined the company in 1960 as supervisor of client relations.



*Don Elliott
Productions*

Specializing in unique
post-scoring.

Complete Recording Facilities

80 West 40th Street LA 4-9677
New York, N. Y. 10018



PAUL KASANDER joined Filmex as vice president and administrative director, business development. He had been with CPI (Colodzin Productions) in a similar capacity. Earlier, Mr. Kasander was with Walt Fomer Production as executive producer/director of sales development of *Double or Nothing* and *The Big Prof.* Earlier, he worked at CBS-TV on a number of program series.

DAVID LEVY was signed by Elektra Film Productions to work on commercials. Mr. Levy will continue to write, produce and direct theatrical and tv films. Recently he made *A Year for Tomorrow* and *Beyond Silence*, both for theatrical release, and *Table in the Family*, a 90-minute tv documentary. He has worked with Elektra before, notably on last year's *A Product is Like a Woman*, for Estman Chemical.

HEWITT MITZMAN joined McCann-Erickson as a copywriter-producer. He had been a producer with MPO Veotronics.

Colas Corp. promoted IRENE B. RYAN from production coordinator to producer. Miss Ryan earlier worked on CBS' *Passport 7* series, and before that, was with Storer Broadcasting in New York.

Advertising Directory of SELLING COMMERCIALS

Houston Natural Gas • McCann-Erickson



JAMIESON FILM COMPANY, Dallas

Benjamin Moore Paints • Dreher Advertising



ELEKTRA FILM PRODUCTIONS, New York

Humble Oil • McCann-Erickson



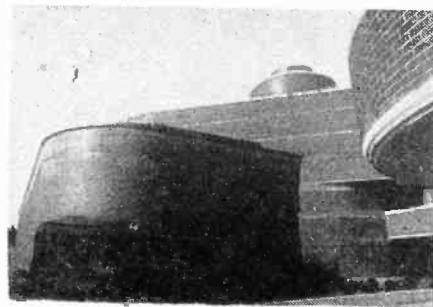
LIBRA PRODUCTIONS, INC., New York

One-A-Day • Jack Tinker & Partners



(CPI) COLODZIN PRODUCTIONS, INC., New York

Johnson Wax



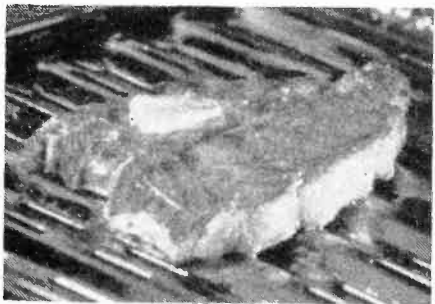
PANTOMIME PICTURES, INC., Hollywood

Pepsi-Cola • J. Walter Thompson



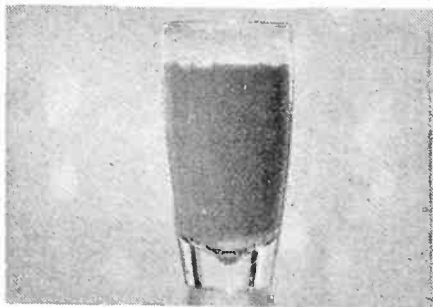
HERB SKOBLE & ASSOCIATES, New York

Lone Star Gas Co. • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Pet, Inc. • Gardner Advertising



PACIFIC COMMERCIALS, Los Angeles

MERIDIAN FILM INC.
EDITORIAL SERVICE INC.

**COMPLETE EDITORIAL
AND
PRINT DISTRIBUTION
SERVICES**

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Telephone: 581-3434

La Koslowsky / Bette Thompson

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

COMPOSING ARRANGING A&R DIRECTION

LOU LEIGHTON joined L&L Eastern Effects as supervisor of the company's theatrical, industrial and documentary optical department. He had been with Coastal Film Service, another division of Berkey Video Services. Earlier he was with Film Optical, Inc. and MPO Videotronics.

L&L Eastern Effects promoted LAWRENCE LIPPMAN to vice president. He had been a partner in L&L Animation before its merger with Eastern Effects.

LOUIS M. SIROTA has been appointed New York representative of

HF/TV, Inc., a subsidiary of Alderman Studios in High Point, North Carolina. Mr. Sirota, who had been with the Television Bureau of Advertising, will direct the marketing of this new tv commercial film service for retailers and manufacturers of furniture and other home furnishings. At TvB, Mr. Sirota directed retail sales and retail tv production, and was in contact with furniture and department stores throughout the U.S. and Canada. Before joining TvB, he wrote and produced *The Big Fights* for syndication.

ford
film
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 INC.

Tv Commercials • Industrials

Russ Ford

Hal Wasserman

Marc Anderson

Alex Phillips Jr.

Rib Smith

Rubin Shapiro

*Joe Edwards**

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 New York, N.Y. 10017
 (212) 889-7036

*221 N. LaSalle Street
 Chicago, Ill. 60601
 (321) 372-2628

JAIME IBRAN joined Movierord as general manager of the New York office, replacing JOSE LUIS SAN ROMAN, who went back to Spain to work with Urbe Parque. Mr. Ibran was with Merrill, Lynch, Pierce, Fenner & Smith as a securities analyst, and before that was assistant treasurer and director of the industrial and



relations institute at the University of Michigan.

Colodzin Productions signed comedy director HOWARD MORRIS to work on commercials. Mr. Morris recently completed *Who's Minding the Mint* for Columbia, and has directed for *Get Smart*, *Hogan's Heroes*, *Andy Griffith*, *Dick Van Dyke* and other tv series.

Filmways elected ROBERT C. TOWNSEND, who recently resigned as board chairman of Avis Rent A Car, to board of directors.

JERE CHAMBERLIN joined Gardner Schnitzer Productions as executive producer. He had been West Coast broadcast director of MacManis John & Adams, and earlier was with



Gardner Advertising. Prior to that Mr. Chamberlin was with Baton Aldred Rogerts, Ltd. in Toronto as

Advertising Directory of SELLING COMMERCIALS

Commercial broadcast supervisor, and yet earlier, was with Campbellwald in Detroit and in Hollywood. Cameraman and director BERT MELVOGEL returned to MPO Video-nics, after a stretch at Televideo. He had been with MPO from 1964 to 1966. Before that he had free-lanced as director and cameraman.

MPO, meanwhile, moved its Chicago post-production operation to larger quarters on Michigan Avenue. All editing and finishing for mid-western clients can now be done in Chicago, if wanted. Also headquartered at the same location is MPO's Midwest Videotronic 8 projector and sponsored film sales, headed by BILL BLEY.

Color Service promoted JOSEPH B. BROWN to vice president, RICHARD A. FERRIS to chief engineer, and staffed SUE WHITE as customer service manager. Mr. Brown, who joined Color Service 19 years ago, was technical director. Mr. Ferris supervised the building of Color Service's new headquarters in New York's West 54th Street. Miss White was with Walter Manley Enterprises, where she had been office manager for the past four years. Earlier she worked with American International Exports, and also operated Trans America Exports, representing film buyers.

MARTIN L. LOW, GASTON BRAUN, and ROBERT J. KOSTER joined Galfas Productions, Mr. Low as vice president, production; Mr. Braun as general manager and Mr. Koster as production manager. Mr. Low was with Robert Lawrence Productions as vice president, and as a founder of Producing Artists, Inc. Mr. Braun worked with Elvinger in Paris, and was founder of Braun Photographic Agency, also in Paris. Mr. Koster has been a director with a number of Hollywood studios and with tv stations in New York.

HEROME J. COHEN, INC.

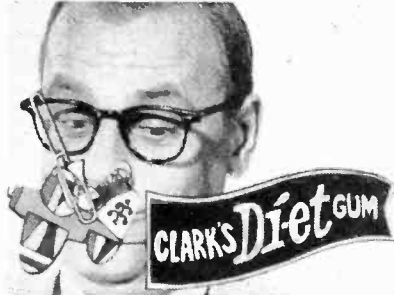
(Jerry & Ron)

15 West 34th St., New York 1, N. Y.

244-8075

PRODUCTION PICTURE & TV INSURANCE SPECIALISTS

Philip Morris, Inc. • Leo Burnett Co.



TOTEM PRODUCTIONS, INC., New York

Royal Crown Cola • D'Arcy



KEITZ & HERNDON, INC., Dallas

Procter & Gamble • Dancer-Fitzgerald-Sample



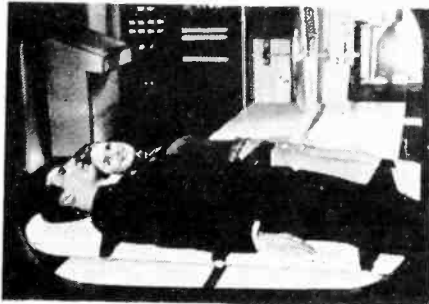
FILMFAIR, NEW YORK

Sears, Roebuck and Co. • Reach, McClinton



WGN CONTINENTAL PRODUCTIONS, Chicago

Reef Mouthwash • J. Walter Thompson



TAPEX, INC., New York

South Western Bell Telephone • Gardner



FILMFAIR, HOLLYWOOD

Reynolds Metals Co. • Clinton E. Frank



SARRA-CHICAGO, INC.

Southern New England Telephone Co. • BBDO



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Advertising Directory of **SELLING COMMERCIALS**

Squibb (Sweetea) • Benton & Bowles



MOVIERECORD INC./ESTUDIOS MORO, New York

Stridex • Richard K. Manoff



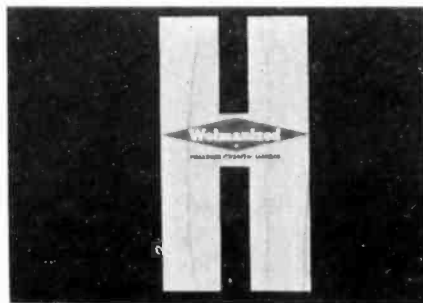
TV GRAPHICS, INC., New York

Topper Toys • Dancer-Fitzgerald-Sample



WCD, INC., New York

Wolmanized Lumber • Griswold-Eshleman



PELICAN FILMS, INC., New York

ERNEST P. SANTELL joined The Film-Makers in Chicago as production coordinator. He had been with WGN-TV Chicago as production manager for the company's tape subsidiary, Videotape Productions. Earlier, he was production coordinator for 11 years with WMAQ Chicago. Recently, Mr. Santell had been an assistant director at Wilding in Chicago.

At DeLuxe Laboratories in Hollywood, six staffers were promoted: RAY GAUL from production manager to plant superintendent; NED JOHNSTON from assistant production manager to assistant plant superintendent; ELLIS MILLS from customer service manager to production assistant; KEN TREFSGER from 16mm specialist to customer service manager; RON JARVIS to 16mm specialist, and TED HAGEMAN from printing department supervisor to the new post of production assistant.

Carl Ally, Inc. promoted RALPH AMMIRATI, art supervisor; RONALD BARRETT, art supervisor, and RICHARD RABOY, copy group head, to vice president.

VPI, division of Electrographic Corp., appointed CHARLES F. ADAMS as sales manager for Video Prints, Inc. and Video Editors, both company components. Mr. Adams joined VPI in January as a sales vice president. Before that he was vice president and director of commercial sales for Videotape Productions of New York, a 3M subsidiary.

J. C. SHEERS joined Group W as a production supervisor. Since 1962 Mr. Sheers headed his own production setup in London and Rome, shooting specials for U.S. tv. He did the *150 Lira Escape* (for CBS News) and *If It's Tuesday, This Must Be Belgium* (also for CBS News). For Group W, he wrote and produced *To Live Until You Die*, an Intertel production that compared old age in Sweden and Sicily.

Ketchum, MacLeod & Grove promoted two of its New York office staffers: MALCOLM GURBARG, a vice president, to creative director, and WALTER KAPRIELIAN, art supervisor, and also a vice president, to associate creative director.

TV COMMERCIALS

WCD, Inc.

Completed: Hazel Bishop, Inc. (Plus Whit toothpaste), Wermen & Schorr; Lever Bros (Dove soap), O&M; General Foods Co. (Jell-O parfait mix), Y&R; Plough Inc. (Di-Gel), Lake-Spiro-Shurman, Inc.; Klinefelter & Taylor (same), Frank B. Sawd Inc.; Aerosol Corp. of America (Cr Foam), Wellesley Advertising Association Inc.; Sun Oil Co. (Sunoco gasoline), Esty; Carnation Co. (Instant Breakfast), Wasey; G-E (cleaner), C-M.

Logos, Ltd.

Completed: Formula 409 (cleaner), Wilco, Harrell & Co.; Conwood Tobacco, Tuel, Wayne & Co.; 1st & Merchants Bank (loans), CW&A; Venture Cigarettes, Bailey & Mockbee; Reynolds Aluminum (Flex-Can), C-F; Savings Bank of Baltimore (services), Torrieri/Myers; A Hair Conditioner, Golnick; Thompson Dairy (Diet Salad), Earle Palmer Brown, C&P Telephone Co., CW&A; VEPCO, CW&A; PEPCO, CW&A; Ford Dealer (white sales), JWT; The Washington Post, direct; Rambler American, Lewis & Dreyfus; Marriott Motor Hotels, Van Sledright, Dugdale & Co.

Keitz & Herndon

In Production: Continental Oil Co. (Conoco), C-F; Dr Pepper Co., Grand Fanta Beverage Div. of Coca-Cola (Fanta Orange drink), direct; Lone Star Brewing Co. (beer), Glenn; Coca-Cola Co. (Coke, Fresca), direct; Leonards Department Store, direct; Fort Worth Star Telegram, direct; Texas Electric Co., Magnussen; Rite Cola (Diet Rite), D'Arcy; Southwestern Bell Telephone, direct; Neuhoff Meat Packing (meats), Don Kimper; Braniff International, direct; KSLA-TV, D'Arcy.

Tele-Tape Productions, Inc.

Completed: Pillsbury (pancake mix), Marschalk; Beechnut Life Saver Co., LM&M; AT&T (overseas rates), Ayer; Armstrong Cork Co. (ceiling tiles), BBDO; Continental Bank (services), Ringold; Kalish; Singer Co., JWT.

Jefferson Productions

Completed: Consolidated Credit, W. J. Doner; Dr. Scholl's Foot Aids, West Wake & Bartel; Selecto Meats (bacon), Burton Campbell; National Brewing Co. (A. Beer), W. B. Doner.
In Production: Wachovia Bank, Lombard Haynes Carr; Sealtest (ades), Ayer.

djm FILMS INC.
25 WEST 45 STREET NEW YORK, N.Y. 10036 582-2320

582-2320
ED FRIEDMAN
NEIL LAWRENCE
DAVID BREEN

EDITORIAL SERVICE • PRINT DISTRIBUTION

Wall Street Report

Duck becomes eagle. Storer Broadcasting Co. seems to be winning its gamble that it could apply its managerial know-how to the aviation business and turn a limping duck, Northeast Airlines, into a flying eagle. At the annual meeting earlier this month, George B. Storer told stockholders the airline is still not expected to produce much of a profit this year but the program for modernizing the carrier in both equipment and operations is proceeding on schedule.

The line is now phasing out its propeller-driven craft and bringing the jet planes into operation. The FAA gave Northeast permanent certification to fly the New York to Florida run, a decision that was a great triumph for the carrier. The route is crowded and in the past year the line was sold out virtually all the time. Moreover, the New York-Miami route decision also opens the possibility that Northeast may be given a chance to apply for certification on the Montreal, Boston, New York, Philadelphia, Washington and Bahamas route.

The excitement generated by the Northeast undertaking and the degree of success so far does not suggest the job is done. When Storer acquired its 87 per cent interest in Northeast for a price of \$24.3 million arranged for a financing of \$12 million to modernize the fleet between 1966 and 1968. Now Northeast president F.C. Wiser estimates that Northeast will spend over \$400 million in the next five years to expand its fleet.

cluded. The Storer Leasing Corp., set up to handle the plane financing, has contracted for 22 new jet planes and six were put in service last year. The loans by which Storer managed to carry out this program involved banks as well as plane makers.

The loans are secured not only by mortgages on the planes but by agreements that Storer among other things will not pay dividends in excess of 60 per cent of all cumulative net earnings since December 31, 1964. The result of the agreement left approximately \$9 million of Storer's retained earnings free from dividend restrictions at the end of 1966.

Quite apart from the Storer Leasing Corp. purchases, the airline itself has contracted to purchase two Boeing 727s and four Douglas DC-9-30s. It is important to the investor to understand that the method by which Storer is depreciating its aircraft is reported because it suggests the airline and the corporation may be stronger than appreciated.

For tax purposes the plane costs are being written off on an accelerated basis which helps provide the cash to modernize the line. But for reporting to shareholders, the Leasing Corp. is depreciating the planes on a straight line basis over a 15-year life. This excess of tax provisions over the amount reported on the return was \$40,000 in 1965, jumped to \$600,000 last year and should jump into the millions in '67.

Some investors already have anticipated the success of Storer's effort and the stock has risen from



reported profits of over \$10 million. Net profits per share were \$2.56 compared with \$2.34 in 1965.

In this resurgence of Northeast there's one important ingredient that should be noted. The management has been strengthened dramatically. F.C. Wiser, former operations vice president of American Airlines, was brought into Northeast as president and James O. Leet, former vice president of Irish International Airlines, became Northeast's senior vice-president of marketing. This is the calibre of executive talent Northeast had not been able to lure to its tasks in previous years.

Meanwhile, of course, the company's television operations continue to be the basic underlying strength. The company's five vhf and one uhf stations are reaping the rewards of the nationwide shift to color broadcasting. Last year the company's tv revenues rose 14.7 per cent while its radio receipts were up over 9 per cent. The uhf station was acquired last August in the Boston market where there are already three vhf stations. But Storer expects that after a period of losses the new unit, WSBK-TV, will develop a following. There are some 600,000 homes in the Boston area equipped to receive uhf. The fact that North-

Five-year Summary of Storer Broadcasting

	1962	1963	1964	1965	1966
Revenues	\$37 million	\$40 million	\$43.7 million	\$46.4 million	\$52.7
Profits	\$6.3	\$6	\$7.2	\$9.5	\$10.6
P-Share	\$1.30	\$1.40	\$1.80	\$2.34	\$2.56

Of course the expansion program will in with the expectation that Northeast will be allowed to operate from which it is now ex-

\$41 per share to \$53 per share this year. Of course, the 1966 earnings report was impressive. The company for the first time in its history re-

east is considered a Boston-based carrier suggests that Storer wants to strengthen its position in that area.

Storer also strengthened its catv operations during 1966 with the purchase of new systems in Carlsbad and Artesia, New Mexico. This year the company seems confident that its catv systems as a whole will earn a profit after depreciation charges. Last year Storer sold its subsidiary which was producing molded plastic ware. Generally Storer's broadcasting chain is considered to be one of the strongest in the industry because it has so many strategic locations; Cleveland, Toledo, Detroit with both radio and tv while Atlanta and Milwaukee are tv station locations. Three of the vhf stations have affiliations with CBS, one is with ABC and one has both ABC and NBC affiliations. The company's radio operations in Detroit and L.A. have been handicapped by a mixture of competitive and technical problems but these are expected to be resolved during 1967.

B&W (Continued from page 32)

We purposely waited for a gray, rainy dismal day to shoot it. We did that in black-and-white; color wouldn't have been nearly as effective."

He cited another example, a commercial done last year for New York's newly created but strikebound newspaper, the *World Journal Tribune*. "With color, it would have lost

the effect that was originally intended.

"It depicted a scene where all the presses had stopped, workmen's gloves lying on benches, that kind of documentary lack of activity. Done in color it would not have been the same. I think there will always be occasions where black-and-white is better, where color can't be nearly as effective."

Is it all worth it?

And sometimes you can even use both. Vice President Robert Wall, associate art director at Young and Rubicam, told of a commercial the agency did for the Peace Corps which cut back and forth from color to black-and-white.

"The central theme was a young college boy wondering about what he was going to do with his life. Then we inter-cut with color illustrations of suggestions people had made to him, his father wanted him to be a doctor, his mother wanted him to be a teacher, and so on.

"The thinking boy was in black-and-white, the imaginary scenes of himself in the future were in color. We switched from boy to thoughts, boy to thoughts, and voice-over makes the Peace Corps pitch. It was pretty effective."

But as the color boom keeps roaring along, and advertising costs keep climbing in all areas, some admen wistfully wonder if it wasn't better the old way. And some aren't exactly wistful about it.

At Revlon, where they're already making 80 per cent of their tv commercials in color, George Feld, director of advertising administration, wonders if color is really worth the extra cost—and how much the extra cost really is.

"Certainly at Revlon, color is always critical with us," he says. "It isn't just that extra cost of film. I think there are an awful lot of hidden things that increase the cost of color production, things that make the actual cost considerably in excess of that 15 per cent so many people talk about.

"I think what we need is some good, solid research on the added value of color commercials. Certainly it adds to the impact of a tv commercial. But how much?"

Color penetration has tripled in two years

Percent of U.S. tv homes

Jan 65	5.3%
Apr 65	6.0%
Jul 65	6.5%
Oct 65	8.1%
Jan 66	9.6%
Apr 66	11.0%
Jul 66	12.3%
Oct 66	14.6%
Jan 67	17.3%

Source: Radio Corp. of America

Viewpoints (Continued from page 35)

Add to this the fact that censorship of commercials is increasing to the extent that the Code authorities want no competitive statements whatsoever and the aggravations are enough to drive advertisers into other media—except, even there they find the magazines are clustering full-page ads, the newspapers have competitors back-to-back and the real clutter in radio jams in as many commercials as possible—and what's so different about television?

In European theaters and Italian television, advertisers have had to entertain as well as sell. To a lesser degree here, there will probably be some element of the commercial minute devoted to pure entertainment for transitional purposes if nothing else, to separate the

commercial from its environment of other commercial. This can only make the commercial more attention-getting, which then focuses the audience on the message.

The usual wails are coming from the advertisers who have been rightfully wringing every last second of commercial time from their program sponsorship since the earliest days of television. The realists are spending their time figuring out how to get more out of the time allotted to them and how to attract an audience that is being diverted in many ways.

Like it or not however, the future of television looks like no billboards, the sale of 30-, 60- or 90-second positions divorced from the program and the man with the best commercial is going to win. What's so wrong about that?

—J.B.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

nt commercials for Lever Bros. and Standard Brands products? Buy a box of Burry's Lemon Crisp cookies and match the enclosed coupon with one from a box of Pillsbury Cake Mix? Spot television may do a lot more of such joint manufacturer efforts in the near future, the result of a new marketing concept destined to unite many of the nation's leading brand names, and like to increase the flow of spot dollars.

What's the gimmick? Bonus Gifts, a new coupon concern and division of the Rexall Drug and Chemical Co., is about to bring a lot of big advertising together. Beginning September 5, a total of 340 products representing 18 manufacturers, will carry Bonus Gift coupons, redeemable for cash certificates or trading stamps in the five-state area of North and South Carolina, most of Florida, Georgia, and Alabama.

This initial test phase, and the nationwide drive, will be supported by heavy saturation spot tv to advertise both the coupons and the products that carry them. Advertising for the initial phase will cost Bonus Gift an estimated \$2 million, and will be supported by an additional \$10 million from participating manu-

facturers. On a national level, the figures jump to \$20 million and \$100 million respectively.

The coupons are expected to have considerable consumer impact. According to Jack Byrne, senior vice president and management supervisor of the Bonus Gift agency, Mogul Baker Byrne Weiss, Inc., "some 88 percent of all American households save trading stamps, and Bonus Gifts coupons convert into almost any stamp people save." There are 69 trading stamp concerns participating in the program, including S&H, Big Bonus, King Korn, Merchants Green, and Plaid stamps.



At Ted Bates & Co., Inc., New York, Dave Wahlberg works as a senior buyer on the Colgate account.

The coupons are blue and carry point values in multiples of 10 which may vary by product, size, area and time as the manufacturer wishes. Each point is equivalent to one trading stamp. A matching pink coupon, "the new product introducer, the share of the market builder, the consumer exciter," Mr. Byrne said, carries points in multiples of 100. These coupons, distributed mainly by direct mailings, have no value unless paired with matching blue coupons.

"On a national level, Bonus Gifts coupons will exceed the total annual coupon production of the entire stamp industry," Mr. Byrne pointed out. "There will be 13 to 20 million Bonus Gift coupons a year, as compared with 10 million stamps."

The size of such a campaign, the agency and its client feel, is destined to create great impact and provide each of the participating products with a "new and non-conflicting image."

And to stimulate enthusiasm for the new idea, many advertisers may soon be embarking on joint tv schedules. At least the agency hopes so. In the meantime, the Bonus Gifts Co. alone will be very active in spot tv.

"We anticipate heavy use of tv," Mr. Byrne said, "first to introduce,



COUNT ON KOVV FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

You really clean up when your message is on KOVR. That is the effective way to reach the booming \$4.64 billion Stockton-Sacramento market. McClatchy know-how, applied to farm and other local news, is one reason. High-rated ABC shows is another. Get your commercials seen and acted on. Put them on KOVR.

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



McCLATCHY BROADCASTING

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

establish and excite with near saturation weight in the first month; second to support the direct mailings, the first of which will run at the end of the first month; and third to continue support throughout the year at a weight somewhat less than the introductory weight."

"We have a very broad spectrum market because savers are almost anyone," he continued. "We want maximum reach and best possible frequency." That sounds like the start of a good deal of spot tv activity, encompassing not only a brand new advertiser, but a lot of old timers as well.

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

Allstate Insurance Co.

(Leo Burnett & Co., Inc., Chicago)

Staggered eight-week flights for Allstate Insurance begin at issue date, May 1, and May 7 in 15 selected markets. Men are the target of fringe minutes and prime 20's on baseball broadcasts primarily. Bill Coppinger is the contact.

Avon Products, Inc.

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

A special three-week pre-Father's Day push for AVON MEN'S PRODUCTS breaks May 1 in the top 50 markets. Prime 20's are the main vehicle. Buying are Sandy Ogreaan and Molly Tappan.

Best Foods, div. Corn Products Co.

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

May 1 is start time on commercials for HELLMAN'S MAYONNAISE, HELLMAN'S SALAD DRESSINGS, BOSCO, SKIPPY PEANUT BUTTER, NU SOFT MARGARINE, NIAGARA SPRAY STARCH, and SPIN BLEND. Fringe piggybacks and prime 20's will be in 25 selected markets for 21 weeks. Charles Richmond buys.

Bristol-Myers Co.

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

A five-week flight for CLAIROL BORN BLONDE LIGHTENER and CLAIROL NATURALLY BLONDE breaks at issue date in 25 top markets. Fringe piggybacks will be supplemented by minutes for each product. Bob Morano buys.

Bristol-Myers Co.

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

A heavy-up buy for LIQUID VANISH will take the product into 53 additional markets starting May 8. Day ID's to

reach women will run until November. Nick Lorenzo does the buying.

Bristol-Myers Co.

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

A series of staggered three week buy for EXCEDRIN will run until the end of the year in around 50 major markets. The first flight is currently running, with the second to begin around May. Fringe piggybacks are the main vehicle. Buying is Jacques Cornet.

Burnham & Morrill Co.

(Kenyon & Eckhardt, Inc., Boston)

A 13-week push for B&M OVEN-BAID BEANS breaks May 1. Fringe and day minutes to reach women will be in these eight markets: New York, Los Angeles, San Francisco, Minneapolis, Milwaukee, Seattle, Portland, and Miami. Eileen Conradi is the contact.

Carling Brewing Co.

(Harold Cabot & Co., Inc., Boston)

Commercials for CARLING BEER start May 1 in around 50 markets. The 12-week push will use fringe minutes and prime 20's. Mike Symbolist is the contact.

The Chattanooga Medicine Co.

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

This company will run commercials for PAMPRIN in 35 additional markets starting this issue date. The April schedule is a follow-up on a March buy in 35 markets. Women are the target of the daytime minutes for the next six weeks. Buying is Dottie Barnett.

Coca Cola Co.

(Marschalk, Inc., N.Y.)

This company's Minute Maid division plans a four-week push for MINUTE MAID ORANGE JUICE to break at issue date. Fringe minutes to reach women will run in about 42 selected markets. Commercials for HI-C break May 8, in 40 markets, and a buy for REAL GOLD in 15 markets starts May 15. Four-week flights will use fringe minutes for each product. Vera Barta is the buyer.

E. I. Dupont De Nemours & Co. Inc.

(N.W. Ayer & Son, Inc., Philadelphia)

This company is currently considering
(Continued on page 5)

**WJTV..Sells
Metropolitan
Mississippi**



**Bank Deposits up
202% this decade**

One Seller's Opinion . . .

THE DIALOGUE

At the time of the NAB Convention the president of a major rep firm made several proposals to be used as the basis for a dialogue between networks and stations for sorely needed revisions in television commercial time standards.

The use of the word "dialogue" brought to mind a recent conversation his seller had with a buyer in a major New York ad agency on the same subject:

BUYER: Will you sell me a thirty second spot in Prime Time?

SELLER: Sure!

BUYER: How much will it cost?

SELLER: It depends on where you want to run.

BUYER: What do you mean?

SELLER: Well, if you want to run in a 32-sec or 42-sec position between network programs the cost will be 120 per cent of the 20-second rate and you will be preemptible by a 20-second advertiser. If, on the other hand you want to run in our local Prime Time Movie, you may purchase 30 seconds at 60 per cent of the minute rate but you will be preempted by a sixty second advertiser.

BUYER: What's the difference between the 60-second and 20-second rate on your station?

SELLER: For the most part they are the same.

BUYER: Do you mean to tell me that a 30 second spot in your Monday 7:30 pm to 9:30 pm Prime Time Local Movie is 60 per cent of your 60/20-second rate and the break at 9:30 pm following the Movie, which does the same numbers, costs 120 per cent of the 60/20-second rate?

SELLER: Right.

BUYER: That's stupid.

SELLER: It's a logical outgrowth of your previous desires, Sire.

BUYER: What?

SELLER: You wanted prime twenties a few years back, and then prime thirties, too, and then piggy back in the minutes . . . right?

BUYER: Right. And now we want prime thirties at half the minute rate and we want to have *fixed* rates as well as preemptible.

SELLER: At half the minute rate?

BUYER: That's right . . . half the minute rate. You can sell another thirty next to me if you want to.

SELLER: Thanks, but we usually put two minutes back to back and in some areas run an ID, too.

BUYER: You can still run two thirties and a minute.

SELLER: If everyone or most everyone is as excited as you are about thirties, we may have to run four thirties back to back.

BUYER: OH NO YOU WON'T. THAT'S A VIOLATION OF THE CODE!

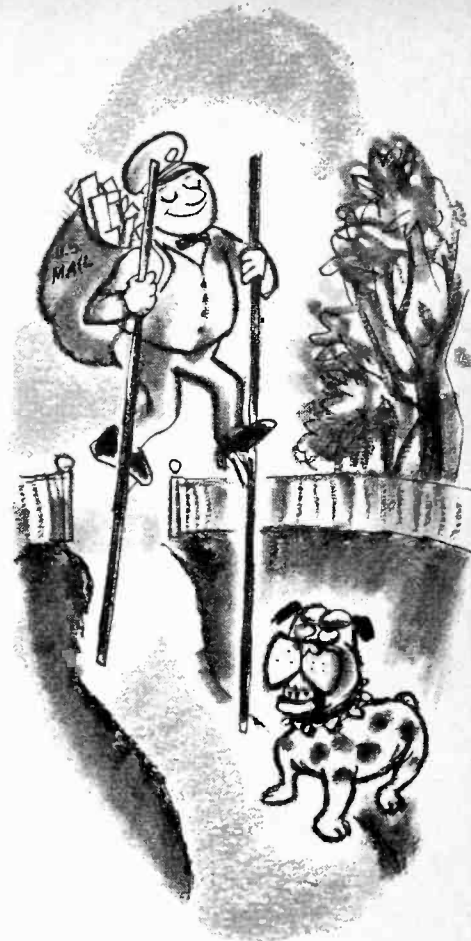
SELLER: Well then we'll have to increase the thirty second rate.

BUYER: OH NO YOU WON'T OR WE'LL GO TO NETWORK OPPORTUNITY PACKAGES!

SELLER: How will we maintain the revenue that enables us to afford to offer you our time in the first place?

BUYER: That's your problem, fella. We're just an ad agency. We have enough problems of our own without taking the time to solve yours. Another thing, don't forget that competitive check I called you about this morning. I need it yesterday.

We wondered how he intimidated the network salesman.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

If the competition is barking at your heels, take the big step. Put your message on KMJ-TV. You get first class skills, first class equipment, local news coverage in depth, and high rated NBC network shows. KMJ-TV is the effective way to reach the audience you want including the nation's Number One agricultural income county.

Data Source: SRDS, January, 1966



McCLATCHY BROADCASTING

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

a 15-market push for HOUSE PAINTS. Day minutes would be used for about two weeks, starting around May 9. Mary Dunlavey is the contact.

Dow Chemical Co.

(MacManus, John & Adams, Inc., N.Y.)

May 1 is start time in a drive for OVEN CLEANER and BATHROOM CLEANER. Fringe piggybacks will be in 12 major markets for the next seven weeks. Chris Perkins buys.

The Firestone Tire & Rubber Co.

(Sweeney & James Co., Cleveland)

May 14 is start time on a two-week flight for FIRESTONE TIRES. A second flight breaks June 18. Both buys will use late fringe ID's to reach men in 100 major markets. Bill Gray is the contact.

First National Stores, Inc.

(Arnold & Co., Inc. Boston)

This company plans a three-week flight to reach women starting May 1. ID's will appear primarily in New England markets. Marie Kachinski is the buyer.

General Foods Corp.

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

A three-week schedule for INSTANT MAXWELL HOUSE and HONEYCOMBS

breaks at issue date in about 150 markets. Piggybacks in early and late fringe spots will be supplemented by some prime 20's. Buying is Jason Roth.

General Foods Corp.

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

This company is testing YUBAN ELECTRA MATIC, a new coffee blend specially designed for electric coffee makers, in six or seven California and Nevada markets. Prime minutes, ID's, and some fringe piggybacks will run through the end of June. Marian Calais is the buyer.

General Foods Corp.

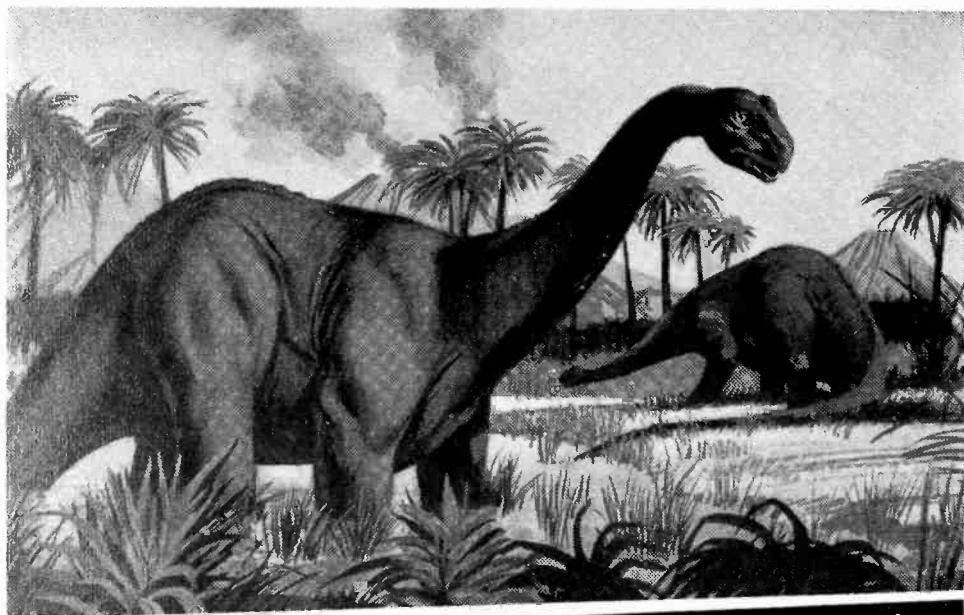
(Young & Rubicam, Inc., N.Y.)

Spring activity for TANG begins at issue date in 34 markets. Fringe minutes are the main vehicle in a full year buy. Ron Zimardi is the contact.

Hazel Bishop, Inc.

(Werman & Schorr, Inc., Philadelphia)

A buy for PLUS WHITE breaks May 1 in about 25 major markets. Fringe minutes will be supplemented by piggybacks where possible in a six-week push. The same week, commercials for AMAZING will go into an additional



YOU MAY NEVER SEE A 40-TON REPTILE* —

BUT... Your Spots Carry Weight in the 37th Market via WKZO-TV

SRDS (1966) lists Grand Rapids-Kalamazoo as the nation's 37th television viewing area — UP a couple of notches!

Why the growth? Because the

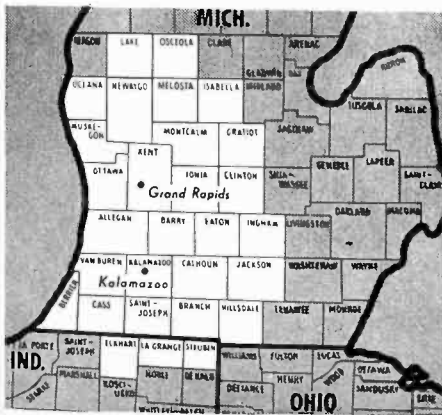
Greater Western Michigan area is booming! In Kalamazoo alone, for instance, just four new plants meant another 7,200 jobs, 18,000 new people in town, and another \$25,000,000 in retail sales. And that's going on all over the market.

If you want to do a heavyweight job in a big market that's getting bigger, bear down where it will add up throughout Greater Western Michigan — on WKZO-TV. Your Avery-Knodel man can help you increase your impact if you'll give him the chance.

And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*The giant dinosaurs reached this weight.

WKZO-TV MARKET COVERAGE AREA • ARB '65



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.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
 For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



Mogul Baker Byrne Weiss, Inc., presented plans for its new client, Bonu Gifts Div. of the Rexall Drug and Chemical Co., to 150 media reps at a Playboy Club cocktail party recently. Enjoying the festivities are (from left): Jack Byrne, management account director, MBBW; Vincent Cremona, Robert E. Eastman & Co.; and Ted Smith, The Katz Agency.

WJTV..Sells Metropolitan Mississippi



Bank Deposits up 202% this decade

With 17 years of media buying behind her, Louise Haut Gainney views the advent of the isolated 30-second commercial with the interest and insight that only experience can bring.

The 30's can be very beneficial not to the advertiser and to the station," she said, indicating that the availability of independent 30's would bring many more advertisers into the television fold. But Mrs. Gainney takes the use of 30's a step further.

"By really isolating the 30's, so that only one product is featured in a commercial break, the commercial message becomes more effective in terms of getting increased audience attention and awareness for a product or service at an efficient cost. What it would mean increasing the number of commercial breaks in a program, it would not increase the total commercial time. It would encourage the smaller advertiser to use spot television and of course this could mean more revenue for station."



But wouldn't a greater number of commercial breaks in a program antagonize viewers and make them less receptive to the product message? "In prime time, yes," she replied, "but I'm talking about daytime and fringe areas where the viewers are already accustomed to a greater number of commercials.

"By limiting or even eliminating 10 seconds, which are often used for rate-holders, in all or certain segments of these time areas, and by the careful placement of commercial breaks so as not to interfere with program flow, I think audience ob-

jections could be minimized."

Educated at New York University, where she earned a bachelor of science degree at the School of Commerce and a master's degree in business administration at the Graduate School of Business, Mrs. Gainney came to Kenyon & Eckhardt, Inc. 11 years ago. She is currently buying television for such products at R. T. French potato and rice products and Jifoam oven cleaner.

"One thing that irks me, she said, is when reps bring in avails with preemptible rates when they know these rates won't hold. Then, when we have the campaign in progress, we find so often that we have to pay the fixed rate or give up the spots which were bought at preemptible rates."

"At that point," she continued, "funds usually have been allocated, and if we have to cancel or take substitute spots many times we lower our rating pressure goals. This is particularly serious when buying spot on a test market basis. When we have to cancel, client, agency, and station all lose out."

six markets; New York, Los Angeles, Cleveland, Philadelphia, and Milwaukee. Early and late fringe minutes and a medium of daytime spots will be supplemented by some weekend activity.

Levy Bros. Co.
(SS&B, Inc., N.Y.)

Commercials for PEPSODENT will be in 3 top markets through June 3. Stepped buys for eight, nine, and ten week have been breaking throughout April using fringe piggybacks and some minutes to reach women. John Keigley is the contact.

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

Another market push for LUX LIQUID at issue date. Fringe minutes and prime 20's will be used during an eight week drive. Betty Rettig is the buyer.

E.S. Lowe, Inc.
(E. Korchnoy, Ltd., N.Y.)

A market push for this games company will break in late September and run into the week before Christmas. Commercials for NILE, COUNT DOWN, YAK ZEE, and SCRIBBAGE, will use fringe and day minutes in a drive to reach the adult and family audience. The company, only in its second year on air, has tripled its market coverage, a spokesman said. Ed Ratner is the contact.



Officials of Geyer, Morey, Ballard, Inc., New York, meet to sign papers finalizing their merger with Long Advertising Inc., San Jose. Seated are (from left), Clark Lawrence, senior vice president and director of client services, and George C. Oswald, president. Standing are (from left), Wayne Lenz, vice president and general manager of Geyer Bay regional offices, San Francisco, and Gael Douglass, vice president and director of Forum Associates, GBM's public relations division.

Buyer's Checklist

New Representatives

KORN-TV Mitchell, S.D., appointed The Devney Organization, Inc. its national sales representative, effective immediately.

WBAY-TV Green Bay, Wis., and KRBC-TV Abilene-San Angelo, Tex., appointed John Blair & Co. their national sales representative, effective immediately.

Network Rate Increases

ABC-TV:

WREX-TV Rockford, Ill., from \$725 to \$750, effective Oct. 1, 1967.

CBS-TV:

KFVS-TV Cape Girardeau, Mo., from \$775 to \$800, effective Oct. 1, 1967.

KHOU-TV Houston, Tex., from \$1,425 to \$1,475, effective Oct. 1, 1967.

WTVR Richmond, Va., from \$750 to \$825, effective Oct. 1, 1967.

NBC-TV:

WSB-TV Atlanta, Ga., from \$1,650

to \$1,700, effective Oct. 1, 1967.

WBRZ Baton Rouge, La., from \$625 to \$675, effective Oct. 1, 1967.

WICW-TV Erie, Pa., from \$650 to \$750, effective Oct. 1, 1967.

WFIE-TV Evansville, Ind., from \$400 to \$425, effective Oct. 1, 1967.

WJAC-TV Johnstown, Pa., from \$1,250 to \$1,300, effective Oct. 1, 1967.

WSVA-TV Harrisonburg, Va., from \$300 to \$350, effective Oct. 1, 1967.

WICS Springfield, Ill., from \$350 to \$400, effective Oct. 1, 1967.

Station Changes

WINK-TV Fort Myers, Fla., is now transmitting from a new 995-foot tower, expanding its coverage area to Sarasota-Brandenton and Naples-Marco Island.

WCPO-TV Cincinnati, is constructing a new tower 1,749 feet above sea level, which is expected to double the number of homes within reach of the station's signal.

Public Service

More than 200 billion viewer impressions were registered by tv stations represented by Edward Petry & Co. Inc. during 1966 on behalf of public service campaigns of the Advertising Council according to a study and report by the Television Division of the representative firm.

The title of the report is, "TV Hits Home For America—Two Hundred Billion Times." In releasing the report, Martin L. Nierman, president of the Petry Co., said, "To my knowledge this is the first time that the public service contributions of a representative cross-section of U.S. television has been accurately charted.

"In spotlighting the massive contributions of the 37 Petry-represented stations to Advertising Council campaigns via this report and through our current advertising campaign, we hope to gain a larger measure of recognition for the magnificent job the television industry as a whole is performing in the public service area."

According to the study, the total reach of the announcements aired by the 37 stations in support of campaigns of the Advertising Council represented the equivalent of more than 1000 messages delivered to every man, woman and child in the U.S. during 1966.

Who
was first
in
Vietnam?



WHO TV

...that's who!

In Iowa: first and only! WHO-TV News Director Bob Wilbanks went to Vietnam to report the "Iowa story." Who cares? The WHO-TV audience, that's who!

WB COLORFUL 13 • DES MOINES, IOWA

issue date in nine selected markets, including Syracuse, Buffalo, and Kansas City. Women are the target of the fringe minutes for the next six weeks. John Ward is the contact.

The Parker Pen Co.

(Leo Burnett & Co., Inc., Chicago)

April 30 is start time on a six-week push for the T-BALL JOTTER and PARKER 45 pens. Fringe minutes will be used in about 23 major markets. Buying are John Castelli and Bruce Mason.

Piel Bros.

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

Staggered three and four-week flights break May 1, May 29, and June 19 in approximately 20 selected markets for PIEL'S BEER. Fringe minutes, prime 20's, and some ID's will be used. Elliot Schneider buys.

Purex Corp., Ltd.

(Foote, Cone & Belding, Inc. L.A.)

This company is introducing PUREX SUPER BLEACH in new eastern markets in New York, New Jersey, eastern Pennsylvania, Maryland, Delaware, northern Virginia, and Washington, D.C. Fringe and day minutes are planned. Robert Immen is account supervisor.

Ralston Purina Co.

(Gardner Advertising Co., Inc., St. Louis)

Fringe minute adjacencies for PURINA
(Continued on page 59)

WJTV..Sells
Metropolitan
Mississippi



Bank Deposits up
202% this decade

If you can read this ad, you're lucky.

Some people can't.


Some people don't grow up. They just grow older. The retarded child often remains a baby no matter how old it gets. Unless guided into the grown-up world.

But a slow child doesn't have to be out of the race. An interested, understanding, organized community can turn many otherwise wasted people into functioning, fulfilled human beings. All it takes is some real determination spurred by the right information.

The kind of information that responsible television can and should supply. The kind that Corinthian television brings to over 12,000,000 people in 5 key areas of our country. Like Sacramento. Where a documentary on the rehabilitation of the mentally retarded seen on KXTV has brought requests for viewing from universities and training centers all over the globe.

It's nice to know that even in this fast world, people will still find time for a slow child. If you give them a chance.

Corinthian wants people to take a good look at the issues.

 KOTV, Tulsa
KXOU-TV, Houston

KXTV, Sacramento
WISH-TV, Indianapolis
WANE-TV, Fort Wayne

Responsibility in Broadcasting.





Austin Kelley, formerly account director at McCann-Erickson, Inc., New York, opened his own agency, Austin Kelley Advertising, Inc. Offices will be headquartered at New York's Plaza Hotel. Heavy emphasis on tv advertising is planned.



Robert K. Baumgartner has been named manager of WSPA-TV, Spartanburg, S.C., effective April 3. He formerly was manager of stations KMMT-TV and KAUS-Radio of Austin, Minn. His appointment was announced by Charles R. Sanders, vice president and general manager of The Spartan Radiocasting Co.

**WJTV..Sells
Metropolitan
Mississippi**

**Bank Deposits up
202% this decade**

Agency Appointments

CHAMP C. HUMPHREY (l.), formerly president of Gardner Advertising Co., Inc., St. Louis, became chairman of the board of directors, succeeding CHARLES E. CLAGGETT who became chairman of the executive



committee. WARREN KRATKY (r.), formerly executive vice president, was named president, and NOEL DIGBY, corporate creative director, was appointed executive vice president.

JAMES YUILL was named president of Dreher Advertising, Inc., New York. WILLIAM BRIGGS succeeded Mr. Yuill as executive vice president, and LOU HANK, previously vice president-creative director, was named senior vice president.

CHARLES P. A. FRANKENTHAL, account supervisor on Armour Grocery Products, was elected vice president at Needham, Harper & Steers, Inc.

ROBERT C. FINNIE joined Wells, Rich, Greene, Inc. New York, as account supervisor on Hunt-Wesson Foods. He was formerly with Grey Advertising, Inc.

SIG REHBOCK joined Hicks & Greist, Inc., New York, as senior account supervisor on housewares and home furnishings products. He was formerly executive vice president at Young, Smith & Dorian, where he supervised the Ronson Corp. account.

CARL P. KENT was promoted to senior account executive and assigned to the Buick Motor division retail-advertising account service group at McCann-Erickson, Inc., Detroit. Mr. Kent had been account executive in the Buick national advertising group since 1964.

ANTHONY R. JAFFE, creative group head, and E. FREEMAN BUNN, account supervisor, were named vice presidents at Dancer-Fitzgerald-Sample, Inc., New York.

DAVID C. PHILLIPS, media director, and JAMES J. MULLAHEY, account executive, were appointed vice presi-

dents at Bofinger-Kaplan Advertising, Inc., Glenside, Pa.

ROBERT L. NICHOLAS joined Mogul Baker Byrne Weiss, Inc., New York, as account supervisor on Bonus Gifts. He was formerly account executive with Ted Bates & Co., Inc.

REGINALD A. BOWES, account supervisor, medical advertising division, was elected vice president at Ted Bates & Co., Inc., New York.

PHYLLIS OWEN joined Post-Keyes-Gardner Inc., Chicago, as television traffic co-ordinator. She was formerly production co-ordinator at Leo Burnett Co., Inc.

TONY MONTGOMERY, formerly account executive on the BOAC account, was named senior account executive, at Prichard, Wood, Inc., New York, and JORG HOLZLE joined the agency as account executive on the airlines account.

T. RUSSELL CHICK, who supervises the General Motors-United Motors Service account, was appointed group vice president, and D. CRAIG REBOLD, formerly account executive on the Genuine General Motors Parts account, was named account supervisor, at Campbell-Ewald Co., Detroit.

FRANK J. GALE joined Bauer, Tripp, Hening & Bressler Inc., Philadelphia, as account executive on the Fairmont Foods account. He was formerly with N.W. Ayer and Son, Inc.

RICHARD R. VINYARD was named vice president and general manager of the new Cargill, Wilson & Acree, Inc. offices in Atlanta. VERNON K. LITTLE became director of client services. Mr. Vinyard was vice president and director of the new products group in the Richmond office. Mr. Little was account manager and director of new business, also in Richmond.

WAYNE EVANS, vice president and account executive at David W. Evans & Assoc., Salt Lake City, was transferred to that agency's Phoenix office.

PATRICK D. BEECE, vice president and formerly account group head at MacManus, John & Adams, Inc., New York, was named director of client services for the agency's New York accounts.

PAUL J. CARAVATT, JR., formerly president of Carl Ally, Inc., New York, was named chairman of the board of The Marschalk Co.

Rep Report

RICHARD E. TAYLOR was named to head the new NBC Spot Television Sales office in Detroit. Mr. Taylor



was formerly an account executive covering Detroit and Cleveland for the rep firm.

TERENCE MCGUIRK was named eastern sales manager of Storer Television Sales, Inc., New York. He was previously national sales manager for WAGA-TV Atlanta.

JOSEPH J. MADDEN joined Robert Eastman & Co., Inc., New York, as treasurer of the corporation. Mr. Madden previously directed his own rep firm.

JAMES R. STEVENSON was named manager of the Los Angeles office at CBS Television Stations National Sales. He succeeded SAMUEL F. HILL



who resigned. Mr. Stevenson was formerly an account executive in the rep firm's New York office.

WJTV..Sells Metropolitan Mississippi

Bank Deposits up 202% this decade

Spot (Continued from page 56)

CAT FOODS break in 100 major markets May 1. Women are the target in a schedule to last six weeks. Buying are Jean Hall, Dorothy Bini, Judy Bingenheimer, and Judy Mange.

W.A. Sheaffer Pen Co.

(Post-Keyes-Gardner Inc., Chicago)

A 25-market push for this company's STYLIST line of pocket merchandise and desk sets will supplement network activity through the end of May. Prime 20's are adapted from network 30's. Virginia Russett buys.

Sterling Drug, Inc.

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

Piggyback commercials in day and fringe spots break May 1 for CAROID and BRONKAID. The drive will last from six to seven weeks in about 25 major markets. John Tobin is the contact.

WTS/Pharmacraft, div. Wallace & Tiernan Inc.

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

A 40-market drive for ALLEREST and FRESH breaks May 1. Women are the target of the fringe minutes for the next eight weeks, with some straight minutes also planned. Buying is Eric Bosch.



"Ever buy a mini-megalopolis? WOC-TV delivers the Q-C market"

says Pat Sundine, WOC-TV personality

The Quad-Cities* is similar to the boroughs of New York. It is a combination of four large cities and six small ones and is home base for this trading area of over 1½ million people.

With no dominant nationality, ethnic or religious group, the Quad-Cities U.S.A. is demographically characteristic of the entire country. Marketers can plan a test or total market campaign for an area serving all segments of a stable economy. More than half of the counties in the WOC-TV coverage area rank among the nation's top 400 in producing farm income. That's a big plus factor.

To get the coverage, and to blanket the Q-C area, buy WOC-TV, Channel 6, where the best in viewing captures the attention of this mini-megalopolis.

*According to Business Week, Feb. 25, the Quad-Cities is a mini-megalopolis

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



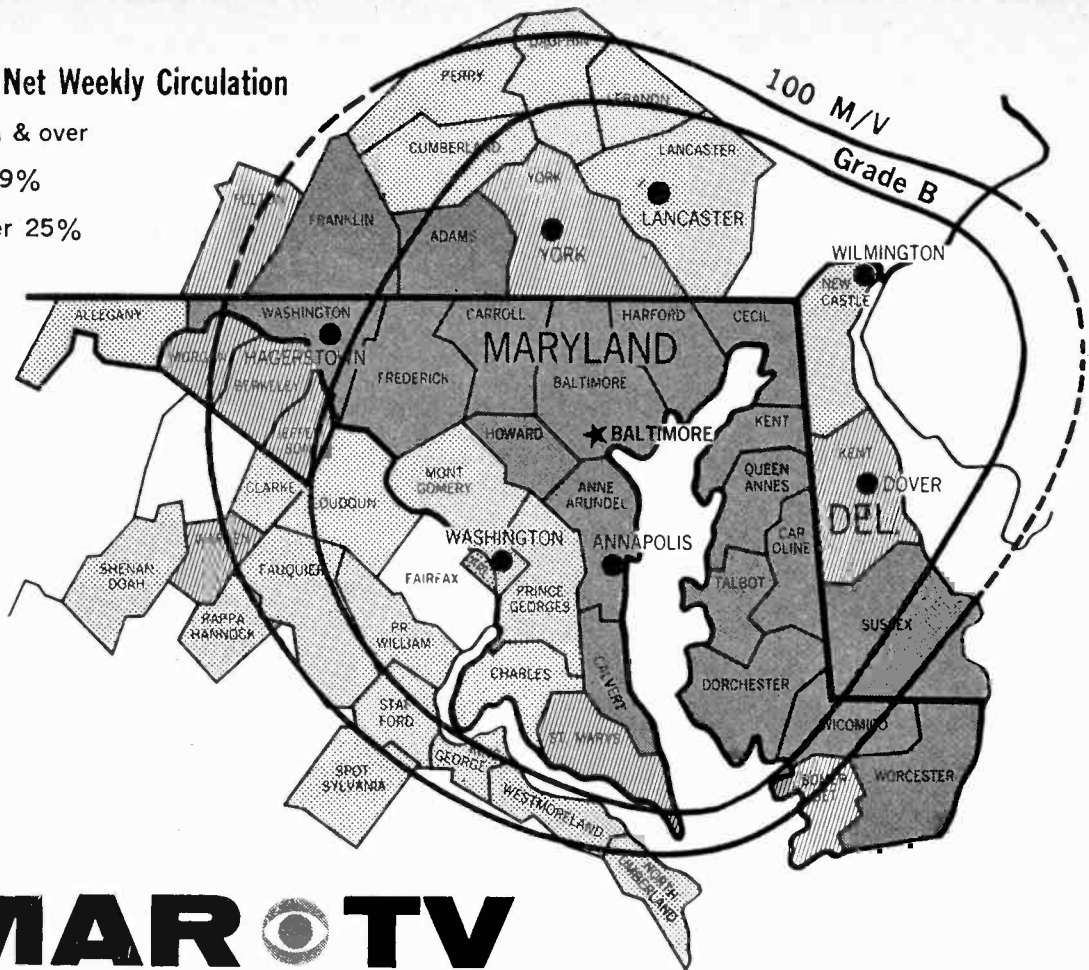
Serving the Quad-Cities market from Davenport, Iowa

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

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

Counties with Net Weekly Circulation

-  50% & over
-  25-49%
-  under 25%



WMAR-TV

outcovers the rest ... outprograms the rest

ARB's 1965 Coverage Study proved — as every coverage study in the past has proved* — that WMAR-TV gives you coverage no other Baltimore station can approach.

WMAR-TV topped all other Baltimore stations in both total net weekly and total average daily circulation.

WMAR-TV's Channel 2 signal extended into 51 counties of 5 states, more than any other Baltimore station.

WMAR-TV was first or tied for first among Baltimore stations in both net weekly and average daily circulation in over twice as many counties as the other two stations combined.

*NCS #1 (1952), NCS #2 (1956), NCS #3 (1958), NCS '61: ARB 1960

Check the figures for yourself:

STATION CIRCULATION SUMMARY

	WMAR-TV	STA. A	STA. B
Net Weekly Circulation			
Total Week	818,300	752,700	783,800
Counties in Which Station Leads (including ties)	41	7	13
Average Daily Circulation			
Total Week	553,000	492,100	500,100
Counties in Which Station Leads (including ties)	39	9	7

COVERAGE LEVELS

Counties with Net Weekly Circulation	WMAR-TV		STA. A		STA. B	
	Co's*	Homes in Area	Co's*	Homes in Area	Co's*	Homes in Area
50% & Over	19	730,000	16	674,800	17	695,600
25% - 49%	9	132,400	7	163,200	4	94,400
Under 25%	23	979,700	17	743,200	21	894,400
Total	51	1,842,100	40	1,581,200	42	1,684,400

*Counties reported by ARB with Net Weekly Circulation of 5% or more. Source: 1965 ARB Coverage Study.

All audience measurement data used herein are estimates only, subject to errors and limitations inherent in indicated sources due to sample size and selections, and other methodological procedures.

WMAR-TV not only reaches farther than the rest, but it reaches deeper — with programming that attracts and holds them . . . year after year after year.

Examples:

DIALING FOR DOLLARS — which made its debut in Baltimore back in 1940 — and has been on the air ever since — now features Stu Kerr as Mr. Fortune, the man whose lucky job it is to give away the dollars. Viewer interest builds as the jackpot mounts. (9:40-10:00 AM., Monday-Friday) in color!

THE WOMAN'S ANGLE — features Sylvia Scott . . . wife, business executive, world traveler, sportswoman. Sylvia puts forth the practical approach to cooking, decorating, and home management. She receives more than 600 requests each week for her individualized help in solving homemaking problems. (1:00-1:30 PM., Monday-Friday) in color!

PROFESSOR KOOL & HIS FUN SCHOOL — alias Stu Kerr, plays classroom games with an in-studio audience of 20-25 children. (9:00-9:30 AM., Saturday) in color!

PASSPORT . . . THE STORY OF PEOPLE — is a continuing public affairs program featuring fascinating guests and a charming moderator, Mrs. Elise Kemper. In color!

ROMPER ROOM — with Miss Sally is one of the most popular children's shows in the Channel 2 area. (9:00-9:30 AM., Monday-Friday) in color!

No Wonder . . . In Maryland
Most People Watch **COLOR-FULL**

WMAR-TV

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.

(Continued from page 31)

tion that comes up every day," Norman Matthews, tv creative director at Dancer-Fitzgerald-Samuel. One agency research director, expressing the feelings of many, says: "It's a very interesting topic and it would be a good idea to do something about it." Mr. Lukeman agrees with Matthews. "Although we've had questions, there doesn't seem to be any generalization you can make unless you can extrapolate and work with a memorandum within one product category. And most advertisers and agencies are not willing to pay for this kind of study."

Everything's Relative

There are many variables in the research. Dr. Dichter notes, "Whether you choose a male or female voice depends on the tonality of the commercial and the rapport you want to establish."

It all depends. That is the general opinion among agency creative people asked to explain how and when they choose male or female voices for a commercial.

It depends on the message target, the nature of the message, the language in which the message is couched, the point of view, and the nature of the product. Obviously, a certain type of pitch is a man's pitch. And the skilled copywriter might not choose the same wording in writing a commercial to be narrated by a woman as he would for a man, even for the same product.

Room for the Ladies

But there are situations where it appears that either a male or a female would be equally as effective. Don Trevor, creative director at ODDI, tells of examining one commercial storyboard and exclaiming, "This obviously needs a man's voice." To this his colleague reports, "Of course not, it needs a woman." Who was right? "Both," Trevor observed.

Until now the choice has been

handled creatively, instinctively, and many feel that is the realm in which it should remain. "This is a creative, not a research decision," said Mr. Greenberg.

But when a male narrator was chosen for a certain baby powder commercial, relates Dan Stern, creative director at McCann-Erickson, the effect was disastrous. "We had made a creative, intuitive choice, and we were trading on authoritative male selling power. It was a bomb!" he exclaimed. "Women just couldn't identify."

Most creative directors agree that, whatever research might reveal, it is certain not to delineate the problem of male vs. female so definitively as to leave no room for creative choice. But where the lines of choice are least clearly drawn, research might provide some additional insight to aid the creative choice.

At the very least, it might dispel some preconceived and possibly no longer valid notions about the superiority of the male voice, and leave, perhaps, a little more room for the ladies. ■

**"When
love and skill
work together,
expect a
masterpiece."**

JOHN RUSKIN

audio

productions, inc., 630 ninth avenue, new york, new york 10036 (212) plaza 7-0760

How did a couple
like Terry Nance and Peggy
test market project in such



ice girls McGrath launch that hurry?

They called their Blair man. In a hurry.

Terry and Peggy are at Young & Rubicam, Chicago. They had to buy a six-week spot TV flight for six test markets in a hurry. Also needed was a measurement of how much awareness the TV schedule would add to the other media the client was already using.

Answer? Their Blair man, Walter Farrell. First, Walter had Blair Research set the TMP awareness study in motion. When the before-study was completed, spot schedules were started, and then the effects were measured.

Why does Blair provide so much service? Simple. We do everything we can to help advertisers and their agencies make their advertising more effective.

That's how we built such solid relationships with agency and advertiser managements.

That's how we got to be the leading station representative company in the broadcast industry.

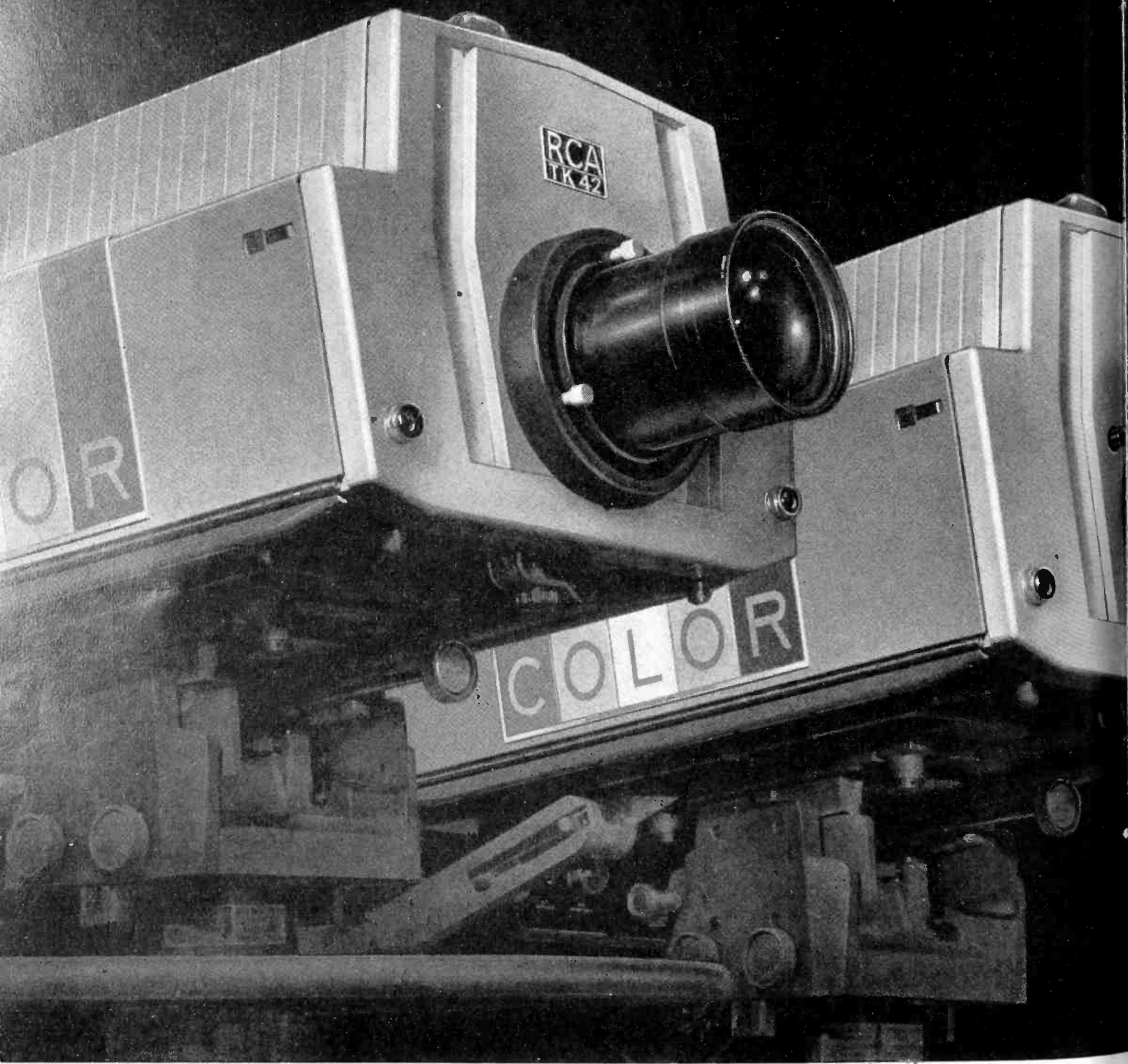
That's why, in market after market, we represent the top TV and radio stations.

And that's also why, when you need anything—from the buying tools to the services to the best availabilities—you'll get it fast when you do as Terry and Peggy did. Just call your Blair man. In a hurry.

Blair Television



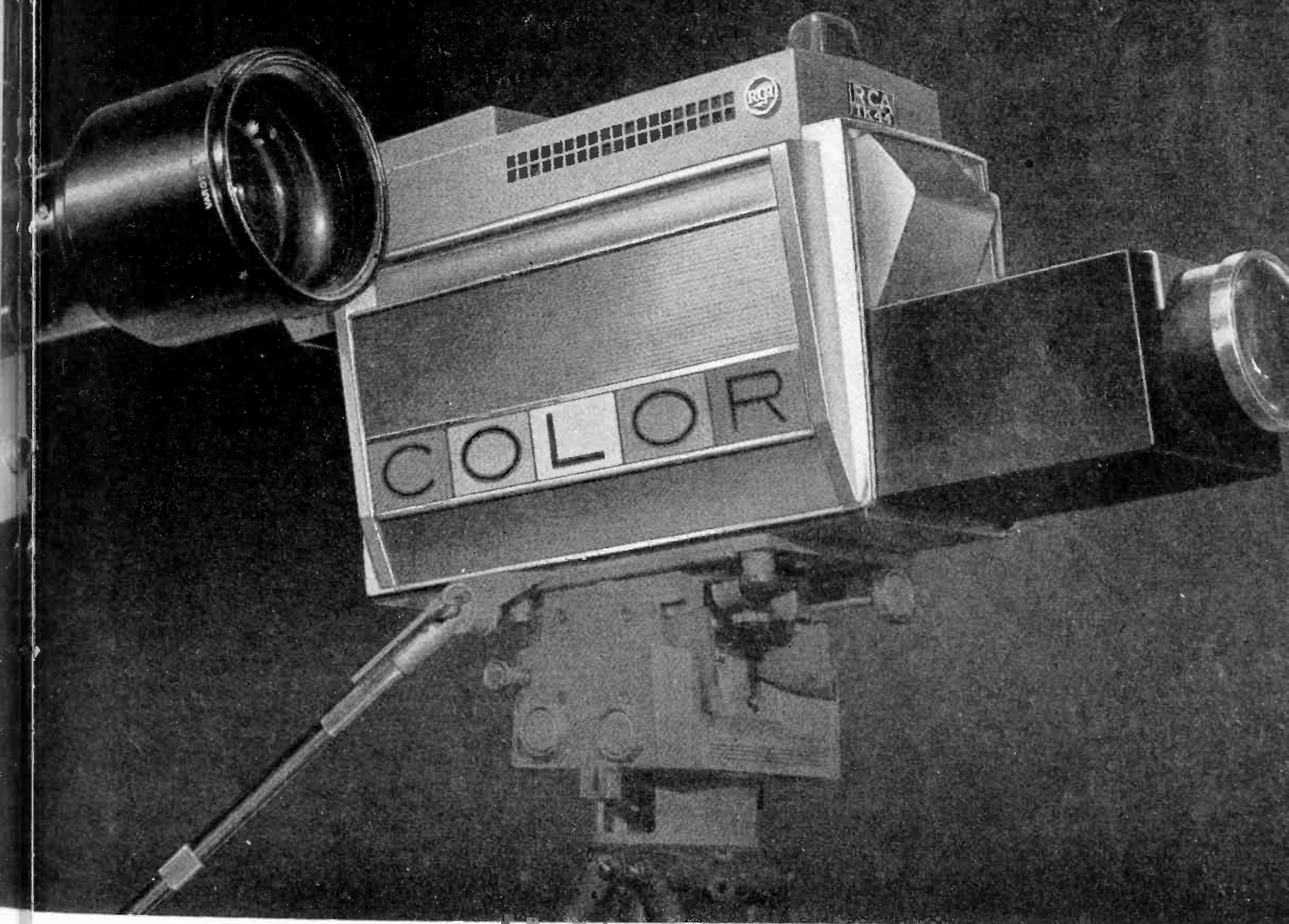
Now...there are



THE TK-42 DELUXE STUDIO CAMERA (with internal zoom) —the finest color camera ever offered—with more built-in operating and convenience features than any other. Big $4\frac{1}{2}$ -inch-diameter luminance channel tube (nearly 4 times larger than in other cameras) insures best detail, sharpest pictures. I.O. characteristic (the "knee") handles wider contrast range—provides most brilliant, most exciting pictures. New Type 4536 Tube gives longer life, eliminates burn-in problems. With new field-effect transistorized preamplifiers and other circuit improvements, provides a dramatic reduction in noise level. Available in 1968—adaptor kits for use of lead-oxide tubes in chrominance channels.

THE TK-43 DELUXE STUDIO CAMERA (with external zoom) offers all the fine features of the TK-42 with the flexibility of a 1.6 inch lens system. Permits the use of range extenders to triple lens length—from 1.6 inches to 4.8 inches, or from 16 inches to 48 inches. Can also be used with standard fixed focal length lens. Makes the TK-42 and TK-43 incorporate many new developments providing improved color tracking, reduced noise level and lower operating cost—part of RCA's continuing product improvement program. Available in 1968—adaptor kits for use of lead-oxide tubes in chrominance channels.

3 RCA "Big tube" ve color cameras...



THE NEW TK-44 "ISOCON" CAMERA, an entirely new light-weight color camera for those who want the advantage of "big tube" detail and image orthicon performance in a smaller-size unit. Weighs only 10 pounds (exclusive of detachable viewfinder and lens). Ideal for remote pickups and other field applications as well as studio use. The revolutionary new RCA 3-inch Isocon tube in the luminance channel combines inherently low-noise characteristic with the recognized advantage of the I.O. characteristic (the "knee") in handling wide contrast range. Chrominance channels in production mode will employ three lead-oxide tubes. The best of both worlds!

Call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N.J. 08102.



THE MOST TRUSTED NAME IN ELECTRONICS



SHIELD PRODUCTIONS INC.
Creation and Production
for Radio - Television

CHICAGO

919 ERNST COURT

MI 2-6441

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

See Page 39.

Costs

(Continued from page 65)

where else, production of the ads would represent 20 per cent of the corporate tv outlay.

But since the commercials may run again in a future batch of *The 21st Century* programs, continuing into next season, the percentage figure is meaningless because the commercials would then come in at 10 per cent.

'Information Commercials'

Union Carbide's commercials, by the way, are characterized as "information commercials." None of the firm's hundreds of products is sold in them. The only pitch is that Union Carbide is busy in research, that it is "the discovery company," developing what may be the mundane products of tomorrow. With cpm hardly a criterion, UC took to tv to communicate to the news hungry public some impression of the range of its activities.

The sky may look like the limit, but once the superproductions of tv's big spenders go on the road, from network premiere to either spot or net rerun, they can clearly be seen to be down to earth.

Rules of Thumb

Consider that 10-minute Ford commercial for a moment. Sure, it holds the world's record for commercial length, and at \$200,000, takes the prize for cost. But by the time Ford and its agency for corporate advertising, Grey, get finished cutting it up, the cost may look fairly routine.

"At least six or seven minute-length commercials will be made out of it," said John J. Morrissey, director of advertising and sales promotion at Ford. Mr. Morrissey said Ford imposes no ceilings on production cost, but uses a "rule of thumb" to determine how much to spend. But what rule of thumb? Mr. Morrissey wouldn't tell. ■

Length

(Continued from page 25)

mercial if they want to change brand preference.

The gradual slope in the rise of effectiveness as lengths increase is a money message to the advertiser. Roughly speaking, it tells him that his cost effectiveness per second declines as commercial length rises. Again, this need not mean that long commercials are not worth the money—some messages need more time. But the trade-off of cost and impact should be carefully weighed.

The "liking" yardstick is a direct measure of personal preference, as opposed to the indirect competitive preference technique, in which viewers are asked both before and after seeing a commercial which brand they would like as a prize. It is considered as valid a guide to effectiveness since it is not uncommon for viewers to dislike commercials that are apparently persuasive to them. (Schwerin is not the only one to have found such contradictory results.)

The Short vs. the Long

The Schwerin study found that short commercials (11 to 29 seconds) the best-liked. Liking declines as length increases until it comes to the medium-longs (71-100 seconds) where there is a rise but not to the same height as the shorties. Since this tallies somewhat with the effectiveness index for medium-longs, the apparent 75- and 90-second commercials have some things going for them.

Finally, the 101-or-more-second commercial scored relatively poorly in the liking index as it did in the effectiveness index.

The relative strength of the 30- to the 60-second has also shown up strongly in a major academic research project. This was an outgrowth of a 1961 study commissioned by CBS and undertaken by Gary A. Steiner, a professor of psychology at the University of Chicago's Graduate School of Business. The original study investigated viewer attitudes toward television in general (Alfred

Kopf's *The People Look at Television*). Professor Steiner followed this up with *The People Look at Commercials*, published last year in the graduate school's *The Journal of Business*.

The method was unusual. The professor recruited 325 Chicago-area college students to surreptitiously observe another member of their family over a nine-day period but for no more than a total of 25 hours. They were given a standard cover story to explain their behavior in jotting down notes. Information was gathered on levels of attention, reaction to commercials, behavior during commercials and comments on content. This was supplemented by professional interviews of about half of the subjects after the students finished in their data.

The Potent Piggyback

A great variety of information was gathered but the information on piggybacks is particularly pertinent. It was found, for example, that there was no visible penalty attached to piggybacks taken together and compared with minutes and that first and second piggybacks within a minute produced virtually identical ratings. Considering only attention value, it developed that the second thirty-second half of a piggyback actually outperforms a second full minute in a two-minute pair. "This suggests," said Professor Steiner, "that the rate of decay in attention is largely a matter of the absolute length of a commercial series rather than number of products presented—that one minute is one minute whether devoted to one or two products."

The Attention-Getters

The data on behavior during commercials showed virtually no difference in the per cent of respondents who paid "full attention" to 30s, 40s and 60s. The figure for 20s was slightly lower and that for 90s and 10s was slightly higher. Tallying the figures for both "full" and "partial attention" showed little significant difference in the performance of the varying commercial lengths.

OUR DIRECTORS ARE *BILINGUAL*

They speak the language of the agency art director as well as that of the producer—

This makes for a finer working together and better commercials.

BOB CARLISLE

REX COX

ORMOND GIGLI

consultant film

RON HARRIS

consultant

MIKE STEHNEY

JOEL WEISMAN

will be pleased to talk with you in either language concerning film or tape commercials.

WCD INC.



1600 Broadway, New York, N. Y. 10019
1028 North LaBrea Avenue, Los Angeles, Calif. 90038

Length (Continued from page 69)

Another finding of interest was the high frequency of positive comments for the 120-second commercial—somewhat at variance with Schwerin data. Professor Steiner hypothesized that this was due to their content rather than length *per se*. The long commercials, he said, “are likely to be of high-interest expositions—for example, recipes or new cars.”

The agencies have poured a lot of

effort into the key question of the 30's impact compared to the 60. Many consider the Schwerin figures on the power of the shorter length as inflated—though it is carefully pointed out by the research fraternity that, like program ratings, different commercial evaluation methods will turn up different results. One agency researcher, however, questioned whether the Schwerin method could evaluate commercials according to length.

The agency consensus on the 30 appears to be that it has a punch about two-thirds as strong as the minute. This makes the 30 a good buy (other things being equal) so long as the rate remains below 60% of the minute.

BBDO has been comparing the two lengths for about four years, primarily through its “Channel 1” method. Of the 800-odd commercial tests via this method, perhaps about five per cent have involved length. Says Dr. David Learner, research vice president: “We found that where you could make a 30-second version of a minute commercial—some products just need more copy—it performs a little over 70% of the minute's efficiency.”

“Consumer Promise”

This figure comes out of two basic measures: (1) awareness—the per cent who can recall the commercial and (2) “consumer promise”—the per cent of those who can play back one or more “valid” sales points. By “valid” BBDO means the sales point had previously been designated as an objective to be put across.

The agency also looked into other lengths. It found, for example, that 20s are about 40% as effective as 60s. Though generalizations must be made with an awareness of the many other factors that go into length, this indicates that a 30 is a good buy compared with a 20 if the former's rate is less than 75% higher. Or, to put it another way, a 20 is a good buy if its rate is less than about 55% of the 30.

Reminder Advertising

Tests of IDs and billboards showed them to be effective only in terms of awareness—not “consumer promise”. This was not exactly unexpected since the shorties are basically reminder advertising and billboards as a rule do not make any effort to get sales points across. However, Dr. Learner said the fact that the Channel 1 method found short commercials could generate significant awareness levels was important to the agency as a research fact and as a check on the

Making movies isn't kid stuff



You can't afford to play games with time or money. That's why it's so important to buy or rent your equipment from professionals.

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of the method. It was also significant to the agency that the method could measure the consumer response of shorties if there was any.

In the Channel 1 method, BBDO for some years bought a half hour of time on one station for the specific purpose of inserting commercials to be tested. During the past testing "season," which ran from September through March, the agency has been using reruns of *May West* on WKTV Utica. It has assumed other markets, among them Wiertown, N.Y., and Erie, Pa.

BBDO seeks about 250 commercial viewers and since about 25% of them called turn out to have seen the commercial, about 1,000 households are called. The interviewing is done the same night the commercial is aired, and a matched group of non-viewers is used as a control. Comparisons between the two groups are what basically give the agency its evaluation data.

A 'hot' issue

Grey, another agency which has tried the effect of varying commercial lengths, works with attitude studies as its basic technique. It compares two audiences, one exposed and one not. However, unlike BBDO, commercials are shown by an interviewer in the home. Though Grey does not have its own field staff, it handles such research internally, rather than through a research firm. In evaluating commercial length, the agency has concentrated on the 30- to 60-second area. Tatham-Laird & Kudner has also zeroed in on this subject.

Grey and Mather, which has had considerable experience with two-minute commercials for Shell, compared them with 60-second ads but did not come up with any generalizations about length as such. At Ted Bates, media people use as a rule of thumb a 60 per cent level of effectiveness for 30s compared with 60s.

In spite of the considerable research on commercial length, many technicians feel there is much to be learned. The Advertising Research Foundation considers it a hot issue. The



TALENT

A VAN PRAAG EXCLUSIVE

Bill Van Praag, director-ideator-editor

This imaginative director has turned many ordinary ideas into exciting commercials. A great visual innovator with a keen sense of rhythm and composition, he is one man who knows exactly what he is talking about when he says "cut." The King of the Cars has diversified. His latest think-pieces include Dupont Wall Paint, Burlington Mills, Lever's "ALL", Post Instant Breakfast and Bell Telephone.

Use Bill Van Praag, the excogitating director, exclusive for commercials with Van Praag Productions, Inc.

Van Praag Productions, Inc.

1600 Broadway, New York, New York 10019

NEW YORK
PL 7-2687

DETROIT
WO 2-4896

MIAMI
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HOLLYWOOD
HO 2-2341

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for NEW 1967 Price List F-4

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

See Page 39.

(Continued on page 71)

topic is being discussed by ARF's Committee on Improving the Measurement of Advertising, chaired by Thomas Dunkerton, senior vice president and director of research at Compton.

The committee is looking into the feasibility of pre-testing commercials for length and other variables through CATV. A CATV operation would be divided into two matched groups of homes. Comparisons of commercials could be made by sending one ad to one group, another version to the other group.

To gather data, the committee is thinking of using diaries which would be used for both consumer attitude and product usage information. Thus a single variable, such as length, could be easily isolated. In addition the committee is thinking of embedding some follow-up technique into the method by tracing purchases among the matched groups after they are exposed to the commercials. This and other information might be gathered by periodic surveys, perhaps on a quarterly basis.

Says Dunkerton: "It's a real problem to isolate the factor of commercial length. That's why this CATV technique is so exciting." There are a number of problems to be resolved, however, among them: methodology, equipment and cost. But ARF, and others, are confident that admen will soon know more about the subject of commercial length. ■

CBS (Continued from page 29)

merger with Holt, Rinehart and Winston, Inc., publishers of books and magazines (*Field and Stream*, *Popular Gardening* and *Living Outdoors*, *New Homes Guide* and *Home Modernizing Guide*).

The agreement as approved by the boards of directors and stockholders of both companies involved an exchange of stock. The publishing house—which had net sales of \$70 million and net income of \$6.6 million last year—will be operated as an autonomous subsidiary.

And still the mosaic of diversifica-

tion is not yet complete.

Out of tv set manufacture but in the chancey area of theatrical "angel," the one-time radio network in a host of other activities.

Of course it owns its Federal Communications Commission-limited quota of five vhf television stations and seven am and fm stations: WCB AM-FM-TV New York; KNX-AM-FM and KNXT Los Angeles; WBBM-AM-FM-TV Chicago; WCAU-AM-FM-TV Philadelphia; KCBS-AM-FM San Francisco; KMOX-AM-FM-TV St. Louis and WEEI-AM-FM Boston. But it also in Canadian am and fm radio and community antenna television systems.

The Thriving Gold Mine

CBS is in film production as well. Thirty-nine features are being produced in association with Sagittarius Productions Inc., Television Enterprises Corp. and Associated Film Artists Productions Inc. A feature in association with Warner Bros., *Fury at Fire Creek*, starring James Stewart is almost completed. Another Warner feature is ready to start. A 90-minute film for three-year theatrical distribution before tv exposure is being prepared from Charles Schulz's *Peanuts* comic strip in co-production with Lee Mendelson and Bill Melendez. Next season's series, *Gentle Ben*, about a boy and a bear, is being produced with Ivan Tors. And such animated cartoons as *Deputy Dawg* and *Heckle and Jeckle* are turned out by Terrytoons, a division of CBS Films, which syndicates programs domestically and to 94 foreign countries.

Most significant, however, is the recent announcement that CBS is setting up a separate division for the production and distribution of feature-length theatrical motion pictures. It is headed by Gordon Stulberg, formerly vice president and chief studio administrative officer of Columbia Pictures.

CBS owns the largest mail-order record operation in the world, publishing music in 11 foreign countries. A total of 72 overseas subsidiaries

tributes its services and products in 100 countries.

The corporation is consultant and advisor to the Israel Broadcasting Authority to create a government-operated television network in Israel.

Licensing, comic books of every genre of humor and adventure—*The Beverly Hillbillies* books have a basic printing of half a million—make a tidy pile. Professor Henry Higgins' characters compete with *Guns n' Smokes* boots and *Mighty Mouse* sneakers. A toy train HO-gauge scale model of the Hooterville Cannonball Express from *Peacock Junction* is there. Almost hidden are 16mm films based on CBS News documentaries and hardcover books such as "Conversations with Walter Lippmann."

Benson's Store

Mr. Benson's diversified empire has more gold than is visible in his store. Among recent agreements is one with Franklin Watts division of the Grosset Society to publish 12 young-adult picture-text volumes derived from the *Twentieth Century* series. Eventually, it is hoped, 50 titles will materialize. Another subsidiary lode to be mined is the National Professional Soccer League, backed by CBS Sports. The McGregor sportswear firm has been licensed to run off uniforms, shoes, footballs and other equipment. Universal Publishing will produce the official guidebook.

Abroad, CBS Films, also through Mr. Benson, has entered the theatrical film market. Two episodes of *Rahide*, once a CBS-TV weekly hour series, have been stitched together under the title of *Il Magnifico Stiniero* which has already grossed more than \$1 million in Italy. It will be shown in other countries as well, of course. West Germany, Greece and Latin America are already customers. While the iron is still hot, a sequel will soon be struck from other *Rahide* episodes.

Mr. Benson's basic function, he says, is to translate tv properties into other forms. He claims to have more titles in distribution than his counterparts at ABC and NBC combined. Schools, government agencies, churches and libraries are the major



FILM OPTICALS INC. NEW YORK PL 7-7120

KEY TO QUALITY

optical photography
aerial image
anamorphic photography
liquid gate
animation

(Continued from page 73)

markets for 16 mm educational films of such television series as *CBS Reports*, *Twentieth Century*, *You are There*, *See It Now*, *CBS News Specials* and test shows.

The Educational film field continues to grow, Benson says, mainly because of the National Defense Educational Act, which provides government matching funds to bona fide organizations for the purchase of audio-visual materials.

A Money-Making Machine

Such a program as *Search for Ulysses*, a real adventure trip retracing Ulysses' actual voyage, telecast last season, is a natural for high school and college curriculum tie-ins, Benson observes. Many schools buy Leonard Bernstein's filmed *Young People's Concerts*, which in effect are lectures as performances in music. School systems buy documentaries such as *The Face of Red China*. The Automobile Association of America has purchased CBS's National Drivers Test for safety programs around the country.

In the area of sheer entertainment, *Gunsmoke* and *The Defenders* have been made into paperbacks. *Lost In Space*, *Captain Kangaroo* and *Have Gun, Will Travel* are available as toy sets. *Password*, *Hogan's Heroes* and *Mighty Mouse* are games. There are *My Fair Lady* blouses and *Twilight Zone* record albums. All of which suggests the merchandising pluses for those who advertise in the tv shows.

Mr. Benson is proudest of his hardback books like the Lippmann tome adapted from the journalist's televised conversations with Howard K. Smith and Eric Sevareid, John Pfeiffer's perennially bestselling *The Thinking Machine*, which was developed from a science program, *A Tour of the White House with Mrs. John F. Kennedy*, and *The Dialogues of Archibald MacLeish and Mark Van Doren*, for which Benson received a prized commendatory letter from CBS board chairman William S. Paley.

A successful money-making machine itself, CBS is proud of the

licensing department's profit-and-loss statements. A decade ago the department was in the red. Royalties from toys and games were not enough to pay the salaries and expenses of a two-person staff. Today the operation employs six and is an annual multi-million-dollar grosser. It has more than doubled its volume of business in the last five years but simply grossing 20 per cent more each year over the span.

What are the guidelines for the multiplying spread?

Before he was put in charge of unlifting the last-place New York Yankees, Michael Burke, CBS's first vice president in charge of planning put it this way: "The operative word is 'compatibility.' Any new enterprise is to be compatible with our own special skills and knowledge, to have some relationship with what we've done before so successfully. In other words, it should be related to show business, or sports, or education and the like."

Survival of the Fittest

Felix A. Kalinski, who replaced Burke as chief planner, adds: "In general, our interests lie more in service industries and some activities which you might say have not yet developed into industries. We are very much interested, for example, in the information sciences industry—the storing, processing, and disseminating of information of all kinds."

"The present organizational structure of CBS is ideal for growth either through internal development or through diversification. If new activities or an acquired company grows to sufficient size, they could also become groups of the corporation. The group structure could accommodate a CBS twice or more our present size."

"There is no natural limit to our size and there should be no artificial limit placed on our objective for growth. In a certain sense, we must grow to survive. Our intention is to grow by whatever means are available."

And CBS' president of presidents, Dr. Stanton, postscrips another meaningful note: The company is



"I wish I had a million of 'em"

Jimmy Durante has been a friend of Savings Bonds for a long time. He was already one of America's best-loved comedians when the Treasury Department issued the first Series E Bond on May 1, 1941.

Working hand-in-hand with a team of other volunteers from all walks of life, Jimmy has helped sell more than \$150 billion in Savings Bonds to the American people. Bonds for education, new homes, retirement, emergencies. Dollars that grow to make your future more secure.

And dollars that help our fighting men in Vietnam.

Buy U. S. Savings Bonds where you bank or work. Better start now, though, if you ever expect to have a million of 'em.



Buy U.S. Savings Bonds



The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.

particularly seeking areas — unlike broadcasting — which are outside government regulation so that “all our eggs are not in the FCC’s basket.”

The need for moves away from FCC jurisdiction indicates internal expansionist pressures.

They exist, not just within CBS but in broadcasting as a whole. Economists agree that diversification in a growth industry is inevitable, but it is hastened when too much cash piles up with little chance to flow profits back into the business, and the individual ownership limitation on stations. To a great extent, broadcasters are forced into other businesses.

All the Figures

Since that from 1952, the first full year of transcontinental television, to last year’s record sales and income, the company’s sales skyrocketed from \$194,090,000 to \$814,534,000, income from \$6,446,000 to \$64,116,000, current assets from \$64,054,000 to \$61,974,000 net working capital from \$29,860,000 to \$210,630,000, net property from \$40,119,000 to \$158,993,000, total net assets from \$47,400,000 to \$303,959,000, retained earnings from \$37,737,000 to \$127,280,000.

During the same period, total television industry time sales zoomed from \$283,070,000 to an estimated \$1,763,323,000. In 1965, the latest year for which financial data is available from the FCC, the television industry reported almost \$2 billion (\$1,964.8 million) in total broadcast revenues and \$447.9 million in pre-tax profits. The networks and their owned-and-operated stations reported revenues of \$1,023.8 million and pre-tax profits of \$161.6 million.

How the Networks Work

That’s a lot of loot, as Jimmy Durante might say. To avoid taxation, the networks find its way to acquisition and diversification.

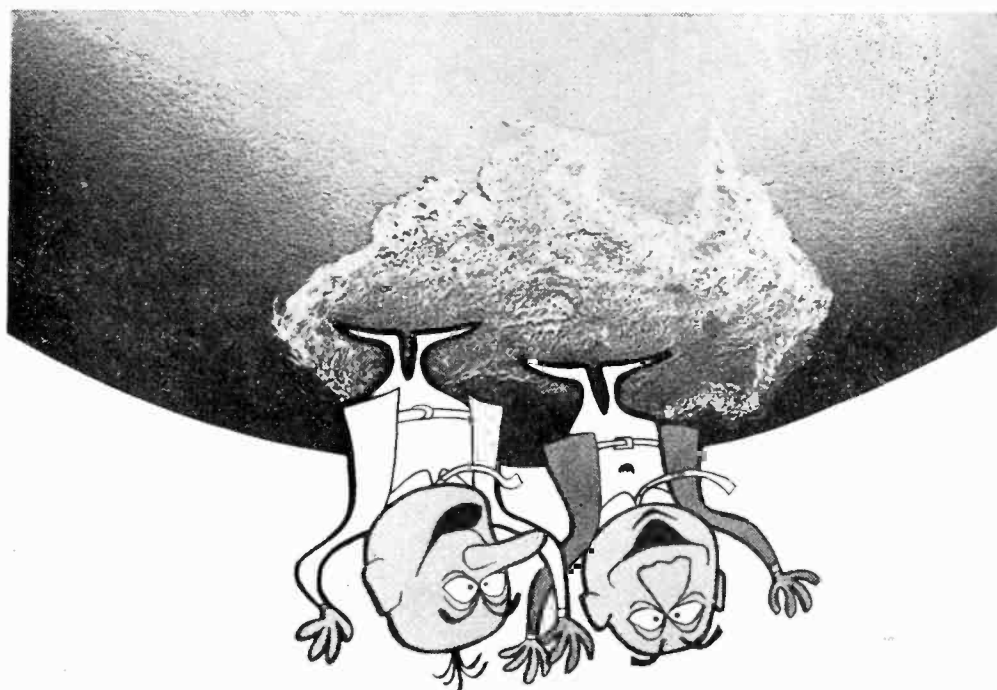
Since the American Broadcasting Companies, a merger of United Paramount Theaters and ABC in 1953 and currently awaiting approval of a

contested merger with the International Telephone & Telegraph Corp., owns interests in more than 400 domestic theaters and 55 foreign television stations, the Silver Springs and Weeki Wachee amusement centers in Florida and the proposed Marine World in Redwood City, Calif., its own record company and three farm papers—*Prairie Farmer* (Chicago), *Wallace’s Farmer* (Des Moines) and *Wisconsin Agriculturist* (Racine). It also owns pieces of Mic-

rowave Associates, Inc. and Technical Operations, Inc., invests in Broadway and operates several food concessions in Disneyland—in addition to maximum holdings in U.S. television and radio stations.

NBC has interests in 13 television stations in eight countries, syndicates programs and films, has taken over Arnold Palmer Enterprises (sales of \$15 million last year), and invests in Broadway plays along with Radio

(Continued on page 78)



COME DOWN UNDER!

AUSTRALIAN ANIMATION IS CHEAPER

If you have a series of T.V. animated programmes to produce, or animation of any kind, then you would be wise to send to Australia for a quote. No where in the world can you get such value for money.

The last series of 6½ minute coloured animated films were most successful and the programme was one week ahead of schedule all the way — so come down under.

Write to us for details of our studios and ask us to quote for your next animation series.

Films produced in Australia qualify for British and Canadian quotas.

**Eric
Porter
Productions**

101 Union Street, NORTH SYDNEY
N.S.W. AUSTRALIA

A Rebuttal To Vilella

"Commercials On The Couch" (TELEVISION AGE, Febr. 13, 1967) was the first chapter of Dr. Martin Vilella's new book, "26,000 Minutes of Influence: Psychoanalysis of the Tv Commercial," is a rebuttal by Jack Schwartz, tv producer with Richard K. Manoff.

With the publication of Marshall McLuhan and Martin Vilella's utterances on television, it would seem that the time has come for a hard, no-nonsense appraisal of what makes for an effective television commercial in the reality of the television world as it exists today—not in the television world as Dr. Vilella would have it evolve nor in the television world as it exists in terms of McLuhan's mystique.

As a matter of fact, McLuhan and Vilella's dicta have certainly less

effect on television commercials today than do the diverse energies of the practicing commercials writers, art directors, producers and other mentors and arbiters in the advertising industry. Neither McLuhan nor Vilella have ever produced nor will probably ever produce a television commercial—and meanwhile the mills grind on.

It would therefore seem advisable to address ourselves to and appraise the commercial as it exists in television today—and in terms understandable to the working stiffs—the producer, the writer, the art director who are up to their elbows in the real stuff that much nonsense is being made of today.

For, let's face it, much of it is nonsense when interpreted in the light of the fundamental purpose of a television commercial. There is no question but that television commercials are better looking than ever, for there has been a much needed infusion of a "contemporary and

youthful feel" in the last few years. The new emphasis on art in today's commercials has wrought a change for the better . . . However, too many newly arrived mentors, while they were involved in helping to create impressively wrought visualizations, recast the medium in terms of the former milieu—still art . . . The effective television commercial cannot be one whose artistic integrity is an end in itself. It cannot be successful if its uppermost commentary feature is that it is "a great piece of film."

We are not in the business of making good film, entertaining film, titillating film, exciting film or sophisticated film unless that entertainment, titillation, excitement or sophistication are functional to the fundamental purpose of the commercial—to reach the viewer, to involve him, to possibly change his mind, and certainly to sell him . . .

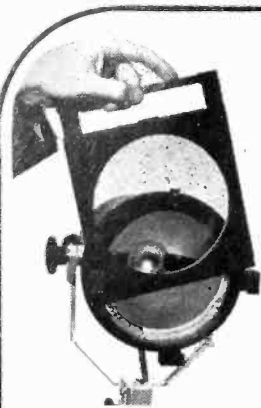
If we had to coin a prettily phrased dictum about advertising film, we might well say, "Still pictures do not a motion picture make." The string-of-beads progression is not involving one. Time is a functional dimension of television advertising only if it brings the viewer developmentally from one point in time to another, only if the viewer is involved in the progression, only if there is a progression.

The use of filmic dynamism in the present good ideas that involve art to persuade the viewer is a responsibility of television advertising. Let us have our advertising stop being one big private joke. The "ain't w'cute" undertones that pervade so many commercials today must inevitably foster among normally intelligent viewers a vision of the people who make these commercials as a group of cloistered clowns sitting around in a circle trying to amuse each other with competitive cabalistic exercises.

They couldn't possibly be for real. Do you want me, the viewer, to buy the stuff? Then you had darned well better tell me why, in some terms or other. Draw me in, sell me, tell me but don't abuse me—because I'm not ready to join the circle of idiots.

NEW! DICHROIC FILTERS

DAYLIGHT CONVERSION



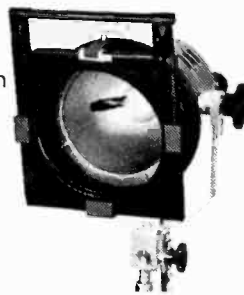
A revolutionary, patented dichroic, developed specifically for color TV and movie film production. Highly accurate, converts incandescent and quartz light to 5600° Kelvin—a perfect simulation of daylight! The patented process enables the high efficiency interference filters to function by reflection, instead of conventional heat absorption.

The revolutionary features include:

- ★ Transmission of 85% corrected light available (much higher than previously obtainable)
- ★ Complete stability—Color temperature will not vary with age or heat
- ★ Normal operating corrected Kelvin color temperature of 5600°
- ★ Construction of Pyrex glass with sturdy steel frame
- ★ Fully safe and easy to clean

Sizes Available:

	Price
5¼" X 5¾" for Colortran 650 w. Quartz Duals	\$23.75
4¾" X 4¾" for Colortran Mini-Lite 6	23.75
6¾" X 6¾" for Colortran Quartz 1000 w. Duals; 650 w. Multi-Beam	30.85
4½" X 6" for Colortran Mini-Lite 10	30.85
7¾" X 7¾" for Colortran 1000 w. Quartz Wide Flood, Multi-Beam; Mole-Quartz Mickey Mole	38.50
6½" X 11¾" for Colortran 1000 w. Quartz Single; Multi-Beam Broads	59.50



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Cable CINEQUIP



Lending firm finds taped spots best

To reach prospects in 20 cities with varied messages and to produce these messages with economy, a southwestern consumer finance company finds video-tape a solution. The company uses one-minute spots aimed at lower- and middle-income groups and its current campaign stresses bill consolidation.

The firm goes under various names in different areas with its 40-odd offices grouped into such companies as Arlington Acceptance Co., Consumer Credit Co. and Planned Credit Co. Because of the different names and the fact that it operates in eight states—Texas, Georgia, Tennessee, Louisiana, Missouri, Oklahoma, Arizona and Colorado—commercial messages must be particularly flexible.

The agency, Larry Morrell Advertising, Inc., Fort Worth, aids its client in the economy department with Mr. Morrell himself appearing in commercials. All spots are taped at WFB-TV Fort Worth-Dallas.

Larry Morrell, "Tape is not only cheaper but more accessible than film. I can make quick changes whenever the situation demands it. Parts of the message can be erased in a matter of minutes. And tape doesn't take as long to set up as film. I can get far more commercials done in a shorter time."

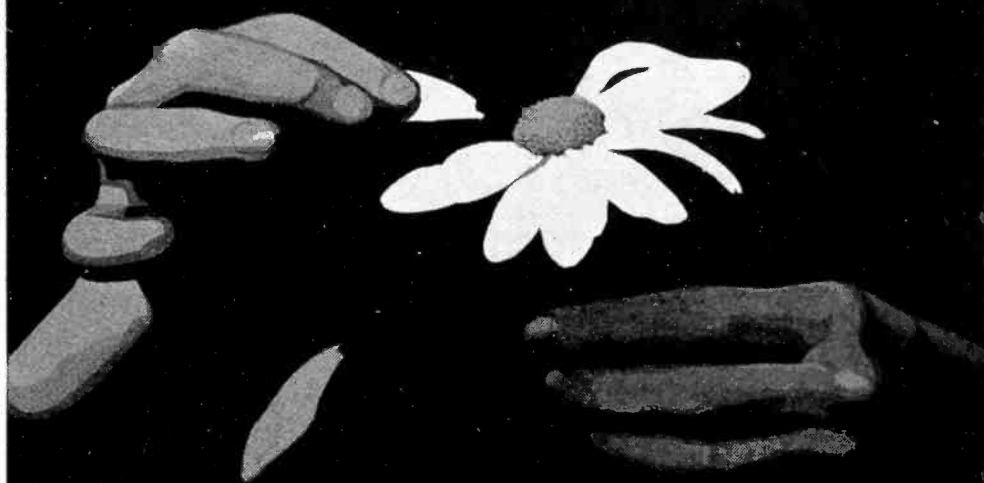
The agency changes copy about every three months. It usually does its taping in series of three and on a rotating basis. "We tape three spots for three offices and distribute them as they are taped," says Morrell. "However, we only schedule taping about once every three months and we utilize the station's facilities for seasons lasting about three or four days."

The agency would like to use color but many of the stations on which the ads are placed are not equipped to handle color tape.

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

See Page 39.

there's no question when buying
ROCHESTER



MORE love **WROC** ^{NB} _C **TV 8**



A RUST CRAFT STATION Represented by Edward Petry & Co., Inc.

March TvQ—Top 10 Evening Network Programs by Income

Copyright Home Testing Institute/TvQ, Inc., 1967

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	Bonanza	88	46	90	46	90	57	90	46	97	37	89	38
2	Walt Disney	88	45	87	44	85	45	87	48	93	38	90	46
3	Family Affair	58	42	55	35	57	39	58	31	58	36	49	31
4	Saturday Night Movies	75	41	78	39	72	38	78	43	88	36	81	39
5	Friday Night Movies	70	38	72	35	69	33	72	40	81	33	71	36
5	Tuesday Night Movies	71	38	74	36	71	34	73	45	83	29	73	38
7	Dean Martin Show	71	37	78	38	73	38	78	43	88	33	81	41
7	Mission Impossible	53	37	52	33	52	31	51	24	59	42	47	33
7	Thursday Night Movies	69	37	73	35	68	34	73	38	82	32	74	34
10	I Spy	61	36	64	32	57	33	66	41	75	27	65	28
10	Gomer Pyle, USMC	83	36	83	32	86	39	89	33	84	25	78	26
10	Daniel Boone	67	36	67	34	74	44	67	31	68	25	56	26

*Familiar—those who have seen program.

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

Top 10 Evening Network Programs by Market Size

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	Bonanza	88	46	83	37	89	38	90	52	89	50	91	58
2	Walt Disney	88	45	85	37	90	41	91	56	89	44	88	49
3	Family Affair	58	42	51	37	57	39	69	49	56	45	56	39
4	Saturday Night Movies	75	41	78	39	76	37	82	45	71	40	67	44
5	Friday Night Movies	70	38	72	36	72	32	73	43	65	39	66	41
5	Tuesday Night Movies	71	38	70	38	74	32	78	41	62	37	68	45
7	Dean Martin Show	71	37	70	41	72	38	77	35	67	37	69	32
7	Mission Impossible	53	37	52	45	50	38	59	32	53	33	54	35
7	Thursday Night Movies	69	37	69	36	71	32	74	39	64	37	67	43
10	I Spy	61	36	60	41	64	35	66	40	54	32	59	31
10	Gomer Pyle, USMC	83	36	76	31	84	33	87	41	85	36	89	38
10	Daniel Boone	67	36	49	24	64	31	77	38	71	42	81	46

CBS (Continued from page 75)

Corporation of America, its parent company. RCA, which has made the largest theatrical investment ever to an individual producer—\$1.5 million to David Merrick—is also in defense and space electronics, records, educational services, international communications, car rentals (Hertz), and publishing (it recently bought Random House for \$38 million). It is also helping the South Vietnam and Saudi Arabian governments establish television networks, is dubbing *Bonanza* in Spanish, Japanese, Portuguese, German, Italian, French, Arabic and Chinese, and is co-financing 34 fea-

ture films with Television Enterprises Corporation.

Metromedia's Share

Outside the network Big Three, Metromedia, Inc., is perhaps the classic example of diversification. Originally (12 years ago) a two-station tv spinoff subsidiary of Allen B. Dumont Laboratories, Metromedia now has four tv stations, an application for a fifth pending, and seven am and seven fm radio stations. It is also engaged in broadcast station representation, outdoor advertising (Foster & Kleiser), transit advertising, direct mail advertising and mail marketing.

Through Wolper Productions, it is in television film production and syndication, theatrical motion-picture production and distribution, and in industrial film production. It is, moreover, in publishing (the defunct *Diplomat* and a new upcoming magazine) and live entertainment (Ice Capades) and the 720-acre Mount Wilson Skyline Park overlooking Los Angeles. Non-broadcast operations now account for approximately 55 per cent of Metromedia's \$132 million gross income in 1966.

"In broadcasting, the name of the game," says one knowledgeable executive, "is Marketing—always has been."

In the picture



RED QUINLAN

Organizer of uhf broadcasters

Sterling C. (Red) Quinlan, president of Field Communications Co. and general manager of Field's uhf station WFLD Chicago, cuts his way around a tv studio. In most 30 years in broadcasting, Quinlan has been an actor, script-writer, documentarian, engineer, cameraman, p.r. man, newsman, announcer, talent show host, sportscaster and stagehand. In his spare time he writes novels—three of them.

Today, Quinlan is spending much of his time organizing uhf broadcasters. He is seeking to stir in his colleagues a sense of common interest and purpose and has proposed a trade association to be the voice of uhf. The idea jelled this month at the ABC convention in Chicago when more than 100 representatives of uhf stations, uhf applicants and construction permittees agreed that a uhf organization made sense. They support Quinlan's proposed association because they feel that uhf problems are different from vhf problems and that the affairs of uhf are not getting sufficient notice by the NAB.

Quinlan said that the NAB had been approached on the subject of a permanent NAB uhf committee but that the proposal was delayed. After the assembly of uhf interests in Chicago it became apparent the uhf movement might set up its organization completely outside the NAB. A meeting was quickly arranged between the NAB and the uhf leaders and they agreed that the new organization would operate autonomously but still with NAB blessings. It will be similar to the Association of Maximum Rate Telecasters in its relationship with the NAB. Quinlan expects the new organization will attract more than 100 charter members.

Among the problems that the group will grapple with are: proposed FCC regulations on uhf coverage curves which could affect the size of uhf markets; the extent to

which uhfs are protected from CATV regulation, the need to persuade set manufacturers to equip all-channel sets with continuous band tuners; the alleged failure of rating services adequately to measure uhf audiences; and safeguards to protect uhf's present unlimited ceiling on signal strength.

In spite of his many years "on the other side" at ABC owned WBKB-TV Chicago, Quinlan is an outspoken advocate of uhf. He thinks the uhf trade group is necessary because, "there is obviously a difference in u's and v's. Their aims and problems are entirely different." He cited one example in the "canard" that uhf signals are inferior to vhf. "That has been propagated by the v establishment and the new uhf group could definitely help put that matter straight."

Quinlan always wanted to be either a newspaper man or a broadcaster and made up his mind at 14 when he went to work for a Gary, Ind., radio station. After he got out of high school with four years as a part-time radio announcer, actor, and writer he went "on a hobo trip around the country." The result of his trip was a radio documentary for NBC, *The Open Road*, which Quinlan wrote and starred in.

While the show was well received, NBC was flooded with letters from irate mothers across the country whose sons took off for the open road. Quinlan's reporting of the hobo's life in the middle of the depression inspired countless young people to take off.

After a hitch at NBC's Cleveland radio station as a continuity writer and staff announcer, Quinlan returned to his Chicago home as a freelance radio writer. He was laid up for several years with tb and recuperated just in time to be drafted, "on the first day of the war."

After five years in the Navy he spent one and a half years in

upstate N.Y. seeking to write the great American novel. When the book didn't jell, he "turned honest, went back to Chicago and got a job as a stagehand on WBKB," one of the country's first tv stations. At WBKB he was an engineer, writer, cameraman, publicist, program manager, and general manager. He was made a vice president of ABC in 1953.

In 1964, Quinlan was lured away from the ABC-owned Chicago station to head up Field Communications and to take charge of its first uhf tv station, WFLD. Field now is making preparations for its second uhf station scheduled to begin telecasting next year in Milwaukee. The two Field uhf stations will be hooked up by microwave so that much of WFLD's programming can be transmitted to the new Milwaukee station. Field Communications is planning to televise baseball games in Milwaukee and to other Midwest stations.

Mr. Quinlan lives in Westchester, a suburb of Chicago, with his second wife and their infant son. He has another son by his first marriage. His first love is writing, "a pleasant and serious avocation." His first novel was published in 1958 and his third is at the publishers now. He does not play golf saying he has no patience for the game.

Ballerinas twirling in the lobby of the East Ohio Gas Co. building in Cleveland recently attracted considerable attention from passersby and there were several near-collisions as motorists craned for a hasty view. It turns out the dancers were auditioning for a color tv version of "The Red Shoes," one of a locally-produced series sponsored by East Ohio, part of the Consolidated Natural Gas System, on WKYC-TV.

The firm's venture into show business has attracted the attention of other utilities and a TELEVISION AGE reporter called on one of them last week:

Reporter: Mr. Blodgrass, I understand Consolidated Energy, Inc., is producing some local television shows.

Blodgrass: Oh, yes. We've cleared out the lobby, put up Klieg—or is it Kliegl—lights, oh, I'm a little new to this . . .

Reporter: Oh, I thought you were the executive producer.

Blodgrass: Well, I am, but after 40 years in the customer billing department, I have to get used to some of this show business jazz.

Reporter: I'm sure the company had good reason for choosing you to produce the shows, but isn't it unusual for a man with your background to . . .

Blodgrass: Well, not so fast, Buster. There probably isn't another man at CE who knows as much about the lobby as I do—acoustics, lighting, you know. There's a window in the lobby where customers pay their bills and I'm in charge of that window. Of course, that'll be changed.

Reporter: What do you mean?

Blodgrass: Listen, man, you can't clutter up the lobby with customers when you've got a show to put on. We've moved that department upstairs somewhere—I don't mess with that stuff anymore. As a matter of fact, we've cleared out the entire first floor. It's a sound stage now. None of those corny displays of stoves and refrigerators and washing machines.

Reporter: Isn't that going to inconvenience customers, making them go to an upper floor to pay bills? And what about your appliance promotion?

Blodgrass: You know, I don't think you're with it. That's show biz, man.

News about the continuing feuds between the FCC and the Justice Department grows more obscure. According to one observer at the National Press Club in Washington, a reporter phoned the Justice Department last week to inquire about the agency's latest position on wiretapping.

The man at the government agency replied, "I can't talk to you about that over the telephone."

* * *

At the luncheon meeting of the San Francisco Ad Club recently the discussion in title was "Sex in Advertising—Is Enough Too Much?" Answering the question were admen from Hoefler, Dieterich & Brown and Honig-Cooper & Harrington.

To round out the program there were four beautiful models and a producer who presented a "Multi-Media Sensorium."

You can always depend on those S.F. boys to be on top of things.

* * *

Offering concrete suggestions for actors seeking television roles, Raoul Abel, responsible for many *Repetoire Workshop* presentations on WCBS-TV New York, defended producers when he said: "If you call regarding your audition, remember you are putting the producer on the spot. He will immediately tell you if he was impressed. If he hedges, be kind."

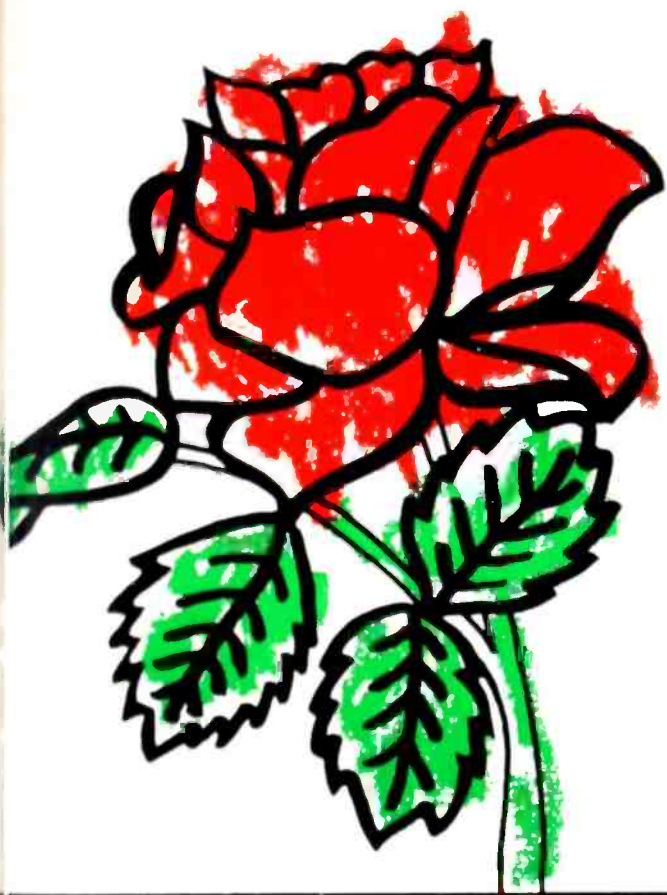
Remember, if he turns you down it hurts him more than it hurts you that #@&*+! idiot!

* * *

The rise of Arnold Zenker, manager of program administration at CBS News, to national prominence during the AFTRA strike, when he sat in for Walter Cronkite, has had internal repercussions. Large, 3-inch buttons in black and shocking pink appeared on CBS staffers' lapels after the strike saying "Bring Back Zenker." One (non-CBS) radio announcer now signs off with this: "Good night, Arnold Zenker, wherever you are."



"Thelma, Mr. Jerrold is an assistant producer of Peyton Place."



ROSES ARE **red**

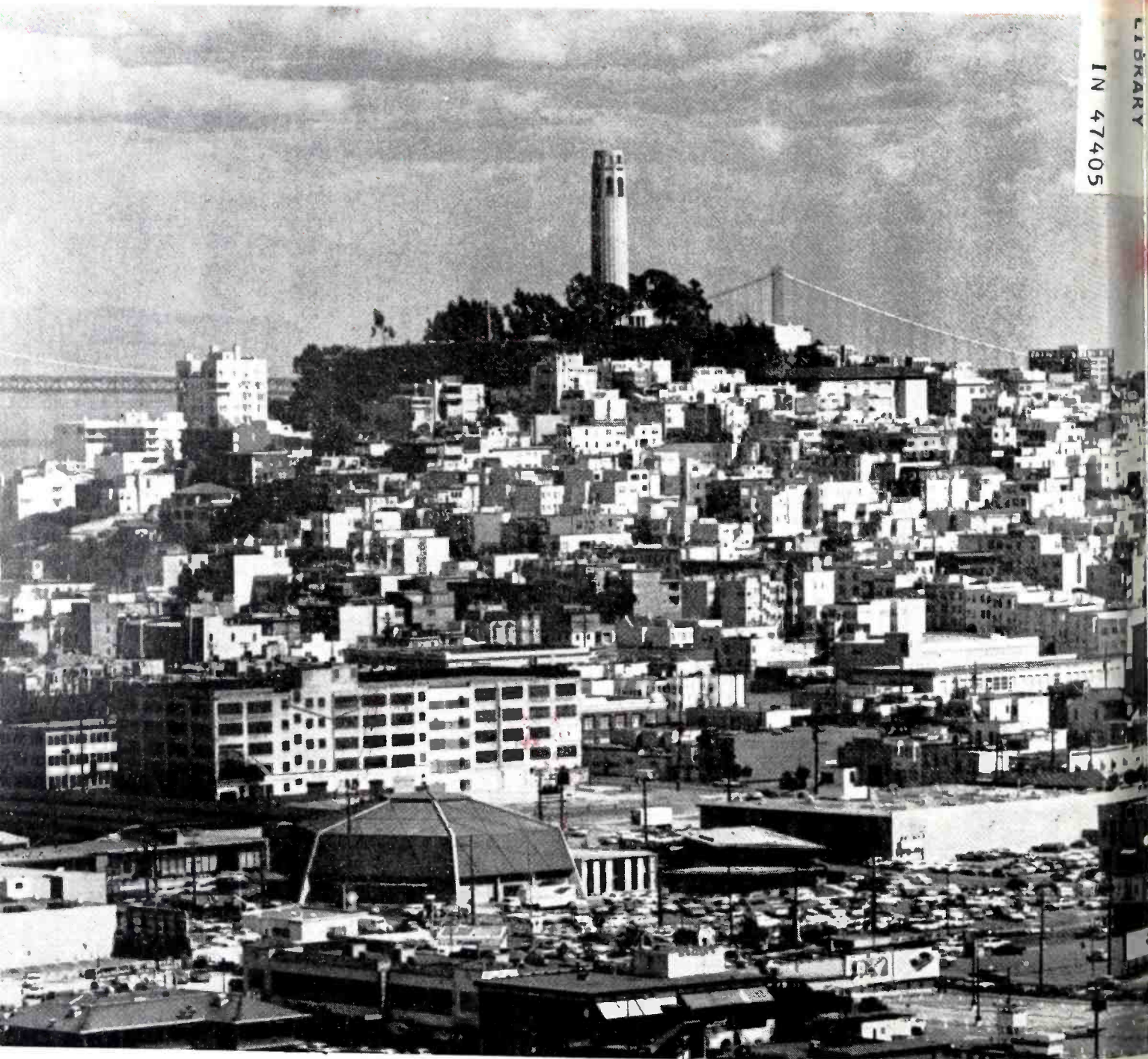
VIOLETS ARE ~~blue~~
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