

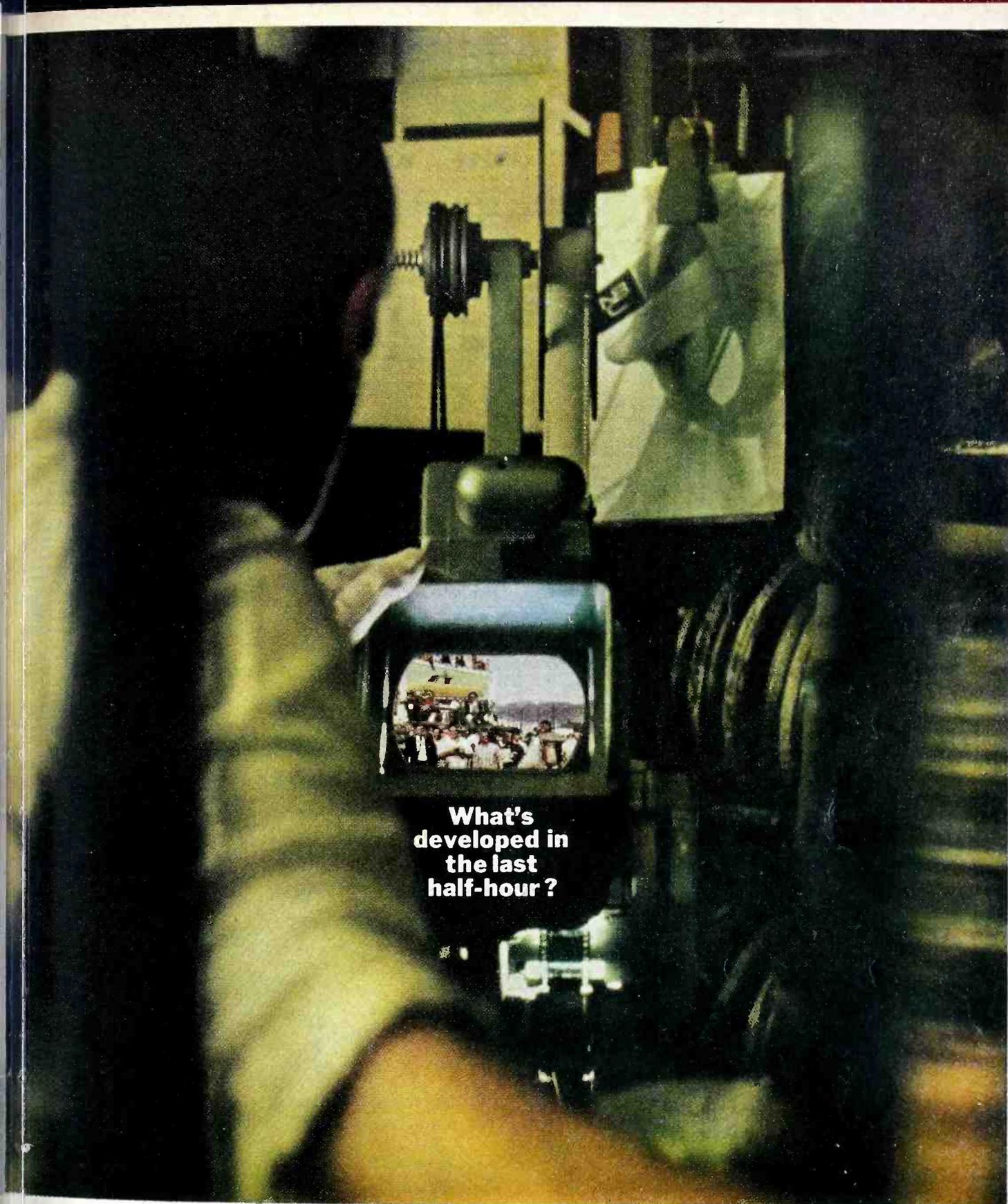


In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming 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



**What's  
developed in  
the last  
half-hour?**

Advances are that color newsfilm was developed from negative in the last half-hour at one of NBC's five Owned Television Stations.

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Viewers who expect even fast-breaking events to be in color, these facilities represent a significant viewing dividend.

Ours is the only station group thus equipped, and it adds yet another dimension to the news and color leadership established by the NBC Owned Stations in their communities.

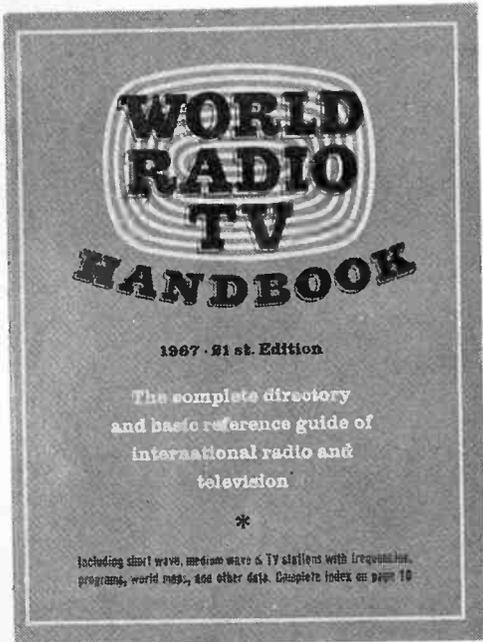
For viewers and for advertisers alike, a development well worth looking into.



WNBC-TV New York / WRC-TV Washington  
WKYC-TV Cleveland / WMAQ-TV Chicago  
KNBC Los Angeles.

# JUST OFF THE PRESS

FEBRUARY 27, 1967



## 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

## Television Age

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*The independent 30-second spot is on the way and its use will trigger a whole new rate structure*

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*Those increased prices on baseball broadcasting rights have sponsors have second thoughts*

### 24 MEANWHILE, BEHIND THE SCENES

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### 26 SPECULATIONS ON 'SPEC'

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### 28 STEP DOWN, BATMAN

*There's always a new fad around the corner—and this time it's based on sports figures and animals*

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No. 16

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## TELEVISION

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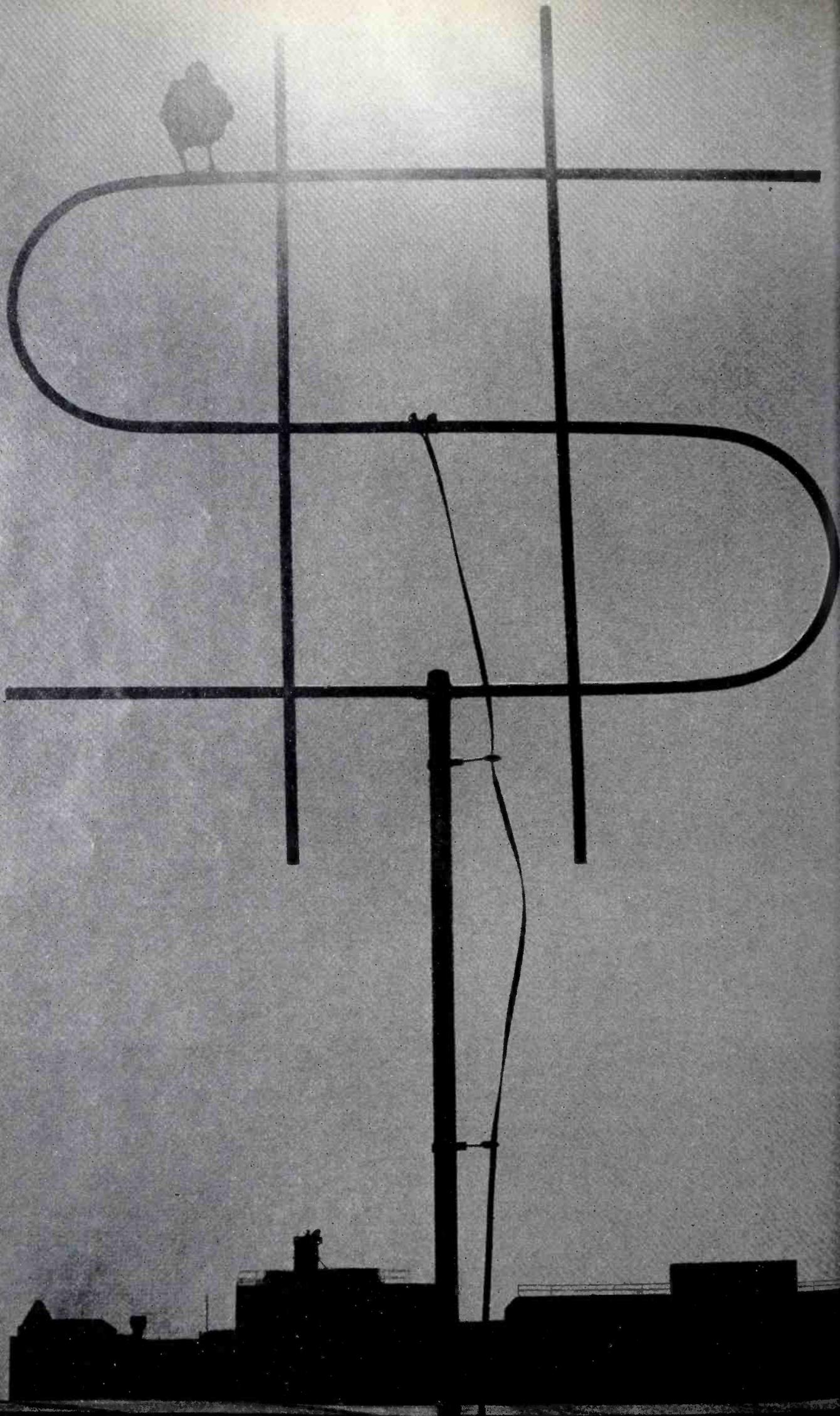
BOISE

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**P**ETERS, **G**RIFFIN, **W**OODWARD, INC.



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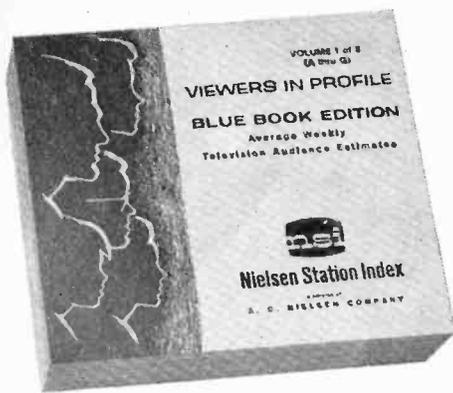
It's the kind of editorial climate that makes your advertising all the more meaningful, because Television Age always means business.

Television Age meets the needs of the people who spend over \$1,000,000,000 in television annually.



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HOLLYWOOD (90028)  
1680 N. Vine St. • HOLLYWOOD 6-4391  
SAN FRANCISCO (94104)  
68 Post St. • YUKON 6-6437

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

### *Problem for the Industry*

There are many problems involving the independent 30-second announcement (see page 17) that remain to be resolved.

The spot business is in a ferment at this point. What evolves will certainly have a direct effect not only on total revenue, but on the relationship between the individual stations and the networks.

The workhorse of spot business and the major revenue producer over the years has been the prime time 20-second announcement. As piggybacks were used more and more in network participations and as many national advertisers expressed a preference for island positions rather than station breaks, the 20's have become difficult to sell. The inevitable move therefore was to seek a pricing formula whereby 30-second announcements could be used in spot. In addition their use would give the advertiser the flexibility of using positions with desired demographic audiences.

Although 30-second announcements have been discussed and proposed over the years, this time segment has been pushed aggressively in the last few weeks by both reps and stations, in order to generate more activity in spot. Spot business has been relatively soft in the past few months, and it now appears as if the first quarter will be only about the same or perhaps slightly above last year. The big question that faces station management is whether a revised pricing system will give the station more, as much as, or even less total revenue than it had with the old rates.

### *Avoid a Depression*

There has been no uniformity with the pricing of 30-second announcements and this has led to a temporary state of confusion. Television over the past several years has had a relatively stable price structure. It is hoped that the revision of the 30-second rate will not trigger a broad scale rate revision that will depress the entire industry.

Fringe minutes continue to move well. The problem remains the station-break time. The inevitable suggestion, of course, is that the networks expand the station break to a full 60-seconds. The alternative to this, presently under serious consideration, is the allocation of additional minutes in network participating shows to the affiliates. What is abundantly clear is that the revision of the 30-second rate is certainly not going to solve the problems of the prime time station breaks. Maybe some old-fashioned selling is needed. Above all, the stations that hit the panic button will find that it will take a few years to get back to the position they were at before they started to revise all spot rates. What is needed is an intelligent, realistic approach that will turn the barren areas into revenue producers.

Cordially,

**Letters  
to the  
Editor**

(Incidentally, our film, *Face of a Genius*, has just been nominated for an Academy Award.)

ALFRED R. KELMAN  
Public Affairs Director  
WBZ-TV  
Boston, Mass.

**Florida Fanmail**

. . . fine Florida story (*Come on Down—to Film*, Feb. 14, 1966)

SAM C. GALE  
Vice President, Sales  
Capital Film Laboratories  
Washington, D. C.

**Color Brightens Schedule**

Your article, 'Color's in Fashion, But . . .', in the January 30 issue was perfectly timed as it arrived on the day we were showing a Rockford client his 30-minute color film program which we produced for him at his January "June Bride" Style Show.

The sponsor—Carson, Pirie, Scott Department Store—is increasing his purchase of television time and, in particular, with our station. He is using color in all the commercials—film, live and slides

The manager of the store, John Schurmeier, was delighted to receive a copy of the article from us.

EARL W. HICKERSON  
Vice President and General Manager  
Rock River Television Corp.  
Rockford, Ill.

. . . want to thank you sincerely for the tremendous coverage you have given the motion picture industry in South Florida . . .

The future of the motion picture industry in Florida will owe to gentlemen like you an undying debt of gratitude for your many editorial services.

DAVID L. BRADY  
President  
Studio City, Inc.  
North Miami, Fla.

**Research Flimflam?**

Needless to say, both Rod Erickson and I were delighted with your review of our current book, *Marketing Research: A Management Overview*.

As you clearly pointed out, this book does seek to take some of the mysteries out of marketing research for the management executive who must make ultimate decisions about use of this decision-making tool. However, the book cannot and does not pretend to take some of the flimflam out of research.

Unfortunately, both marketing management and researchers at times become so enchanted with the techniques used that they lose sight of a very fundamental concept. We believe it is important to remember that marketing research is neither a pure nor a hard science and that the success of its findings ultimately rests on the marketing intuition which must determine (1) what questions to ask; and (2) of whom should they be asked.

There continues to be a great deal of room for fresh thinking and creative approaches to the development of the basic concept that requires research. Our book attempted to point this fact out and to provide some of the basic answers.

EVELYN KONRAD  
New York, N. Y.

**Households or Viewers**

Your Dec. 19, 1966 issue carried an article, *Tv's Bird in the Hand*, which led to some uncertainty as to whether the cost-per-thousand figures referred to homes or to viewers. It seems there are numerous varying opinions. Would you please clarify this matter?

Allow me to suggest that it might be worth considering the merit of switching to this effect in future publications.

LESLIE J. SPISAK  
Media Buyer  
Lang, Fisher & Stashower, Inc.  
Cleveland, Ohio

The pm figures were for households, as we the Nielsen Average Audience total provided for each program. Ed.

**Best in a Year**

You have renewed my faith in the print medium. *The Face of a Film* article (Jan. 20, 1967) captured the essence of our experience.

Without doubt, it is the best review of the project that anyone has documented, and that includes what we ourselves have written during the past year.

**Ooops, Wrong Wife**

In a recent issue (Jan. 30, 1966) you published a picture of film director Bill Claxton and "his lovely wife" Peggy Moffat. The article appeared in your *Film/Tape Report* section. I don't know if . . . the Claxtons have contacted you, but that was not Mrs. Claxton but Ellen Harth, another of Rudi Gernreich's mannequins.

(MISS) VANNA NIGRO  
New York, N.Y.

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PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION.

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TO SUBSCRIBE mail this form with your payment and indicate ( ) new subscription or ( ) renew present subscription.

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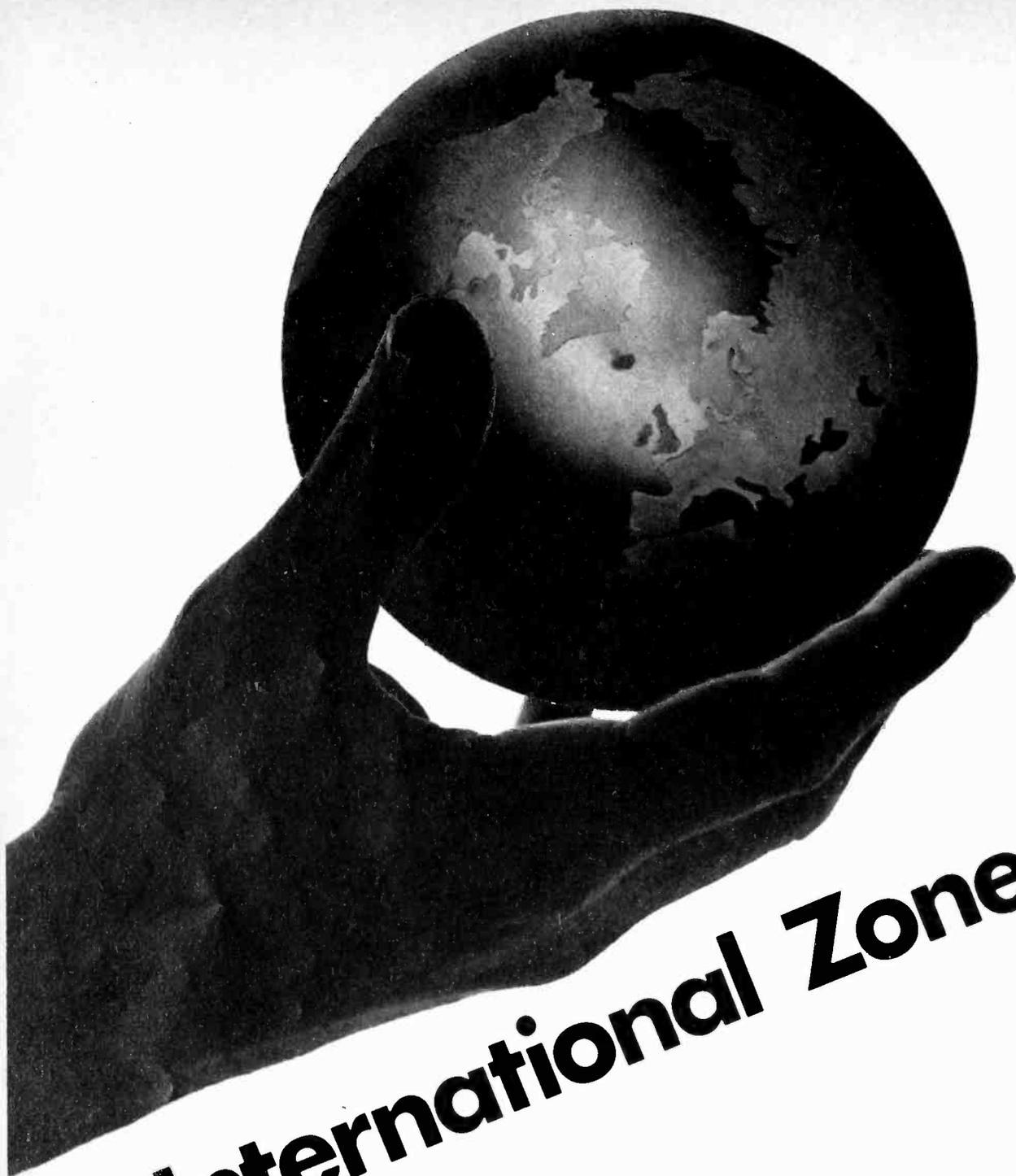
NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

TYPE OF BUSINESS \_\_\_\_\_

**CHANGE OF ADDRESS.** If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.



# International Zone

## New series of TV specials

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

**U.S. BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS** Thomas B. Shull, Chairman □ Raymond B. Welpott, Executive V.P., NBC, Vice-Chairman □ William Kaland, National Program Manager, Westinghouse Broadcasting, Chairman, Program Committee.

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

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

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

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

**Spot Revenue Hits Records, But—**

When Business Barometer data now in for all of 1966, the industry's stations are figured to have sold \$823.1 million worth of national/regional spot time—an increase of 7 per cent from 1965's FCC-reported total of \$764.5 million. Local sales volume reached \$382.0 million, an increase of 14.8 per cent from '65's \$324.0 million. Competition moved up slightly, from \$230.3 million to \$242 million, for an increase of 4.7 per cent. The increase in spot dollars, as noted in Business Barometer (page 13), was less than the amount gained in 1965 over 1964, and the percentage increase similarly was less than that of '65. The '66 gains on the local front were just the reverse—more dollars and a greater percentage gain in 1965. At this time, the outlook is for a continuation of this trend throughout 1967: a "soft" spot picture, made even more so by an imminent network acceptance of independent 30-second spots, and a greater emphasis on local sales by the stations to take up some of the network's slack.

**Savings for Commercial Producers**

Agency production people have watched with interest the efforts of Mayor Lindsay to get the New York film studios to furnish concessions to feature filmmakers. But the word is that any concessions—which would come about by having the New York crews work the same jobs and at the same pay scales as their Hollywood counterparts—won't be granted in commercials-making. Later, they'll be stipulated in special agreements between the various unions and any Hollywood feature producers who agree to make their entire pictures in New York. Behind the move, of course, is the city's desire to attract more feature-making; commercial business, on the other hand, is at high levels.

**Color Developments from Japan**

Upon Columbia Co., Ltd., reportedly has developed the world's first single-tube color camera. It's an advancement over a previous development, the Columbia Monocolor System, which used black-and-white film and a "striped film" emulsion to produce color. The word is that the new live camera is highly mobile and would be of great use in covering news. As yet, no camera is in practical application, with engineers working on improvements. At Hitachi, Ltd., researchers have come up with two computer techniques of producing the effect of animation. This system, says a correspondent, can save manpower and time for producing all the frames for intermediate positions of a moving part in a cartoon.

**New Field for GF**

The Kool-Aid division of General Foods has a new product out which might help weight-watchers pretend

they're not. Called Crystal Sweet, the product is billed as a granulated sugar-replacement that looks and tastes like sugar, with only one-sixth the calories. An introductory drive using minute commercials is now in Houston and Grand Rapids for a spring season trial run. GF earlier tested Coffee Sweet, a liquid sweetener, but withdrew it. The latest entry will likely be a potent challenge to liquid and tablet sweeteners now on the market, the company says. Steve Eisenberg is the media contact at Grey Advertising Agency, Inc., New York.

**Account Conflicts Defined**

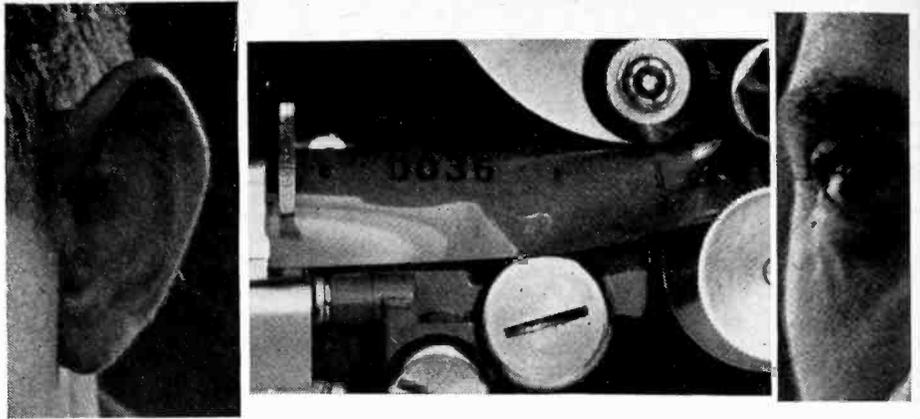
A workable definition of an "account conflict," acceptable to everybody, has heretofore eluded the advertising industry. Now the American Association of Advertising Agencies has attempted to capture the delicate subject in a cage of words. The 4A's will release to its members a four-page "Reconsidered Guidelines on Agency Account Conflicts" on February 27. The report is based on a survey conducted over a year's time.

**New Ones for the Kiddies**

West Coast consumers are getting a taste of two new snack items just out this week. YoHo's and Ding-Dongs, chocolate-covered-cake products from Continental Baking's Hostess Cake division, are being pushed via spot tv and print advertising in Los Angeles and the San Francisco Bay area for a 17-week introductory run. Minute commercials in day and fringe spots tell kids and women: "It's a cake! It's a candy! Two taste treats in one!" The company plans expansion to other markets soon. Ted Bates & Co., Inc., New York, is the agency.

**Testing Troubles for Maxim**

Insiders may have been wondering why General Foods Corp. is taking so long to enter national markets with its freeze-dried coffee product, Maxim. The answer: the company had trouble in initial test markets. Testing began in 1964 on spot tv in Albany, N.Y., and Burlington, Vt., but Vermont vacationers were carrying the product out of the test areas and interfering with a true reading of ad success. To get a more accurate picture, the company began testing on an expanded scale early in 1966 in Indianapolis, Ft. Wayne, Buffalo, Rochester, Erie, Syracuse, Binghamton, Utica, Watertown, Phoenix, Tucson and Yuma. Daytime minutes, 30's and 20's have been used with considerable success, the company says. But recently Maxim entered the Cleveland area (including Canton, Akron and Youngstown) three to four days after a competitor, Taster's Choice, a Nestlé product, began testing there. Two similar products testing at one time almost certainly is bound to mean more trouble. Ogilvy & Mather is the agency for Maxim. Leo Burnett has the Nestlé product.



# Every word and every note in every minute of broadcasting on every Storer station is taped. Quality control is one of the Storer Standards.

Taping the total daily output of every Storer station and checking it for quality at Storer headquarters is just one of the many ways Storer carries out its communications responsibility. The exacting standards adhered to by all Storer stations mean more worthwhile listening for the public and more successful selling for advertisers.



ATLANTA WAGA-TV	BOSTON WSBR-TV	CLEVELAND WJW-TV	DETROIT WJBK-TV	MILWAUKEE WITI-TV	TOLEDO WSPD-TV	
LOS ANGELES KGBS	MIAMI WCBS	CLEVELAND WJW	DETROIT WJBK	NEW YORK WNN	TOLEDO WSPD	PHILADELPHIA WIBG

Storer Standards make every Storer station a great salesman.

# Business barometer

National/regional spot business in December of last year ran 4.6 per cent ahead of the same month in 1965, according to the Business Barometer sampling of stations around the country. And although that increase was considerably better than the 2.5-per-cent gain scored in December '65 over '64, it was nothing to crow about—and, in fact, was the second lowest month-to-month increase of the year.

Estimated dollars, stations took in \$62.3 million from spot sales in December, as compared to \$59.6 million a year earlier. And in comparison with November activity, December spot business was down 24.9 per cent.

The table at right indicates, the smaller stations had a slight decrease in their spot activity—the fourth time in 1966 that this occurred. A smaller-than-average increase was recorded for the medium-sized outlets, while the large ones again registered an above-average increase. Throughout 1966, the larger stations scored an increase in spot every month. The middle group of stations was also on the decrease side in two months.

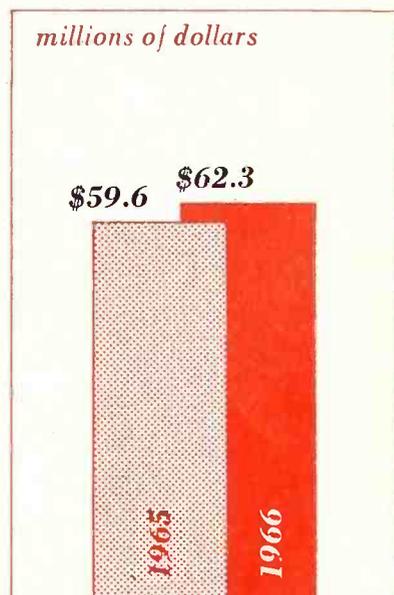
For the year, Business Barometer indicates that the nation's stations sold \$823.1 million worth of spot time. That works out to an increase of 7.6 per cent over 1965. The increase, 1965 over 1964, was 10.8 per cent—and the dollar gain for that period was \$75 million, as compared to the '66-'65 increase of \$58.6 million. Thus, it seems obvious that spot tv is in for a new round of gloom-sayers talking of "plateaus" and the like.

Admittedly, the business community at the end of the year was cautious, awaiting a move one way or another on a possible tax increase. This, coupled with the usual post-holiday dip in spot activity, caused spot to fail to make much headway. It remains to be seen what happened in January, as the economy showed signs of a new surge.

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

## NATIONAL SPOT

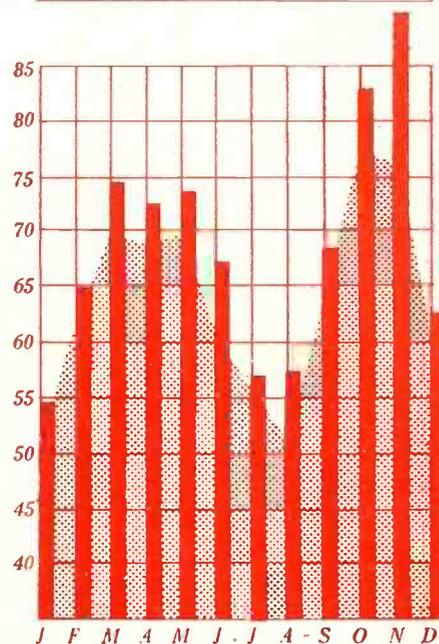
millions of dollars



December (up 4.6%)

### Year-to-year changes by annual station revenue

Station Size	Spot tv
Under \$1 million	-0.6%
\$1-3 million	3.3%
\$3 million-up	5.4%



1966-'65 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.)



## Quin Rebuttal

Along the many reasons suggested by station managers and representatives for the present "softness" in spot tv business is a growing use of network cut-ins, in which an advertiser blacks out his network commercial in selected markets and asks the local stations "cut-in" a different commercial. In a recent study, the Association of National Advertisers reported that the stations' choices for this varied widely across the country, from station to station, and even among several stations in the same market.

One reason for a relatively high price (\$940) on WCBS-TV New York was given by G. Gerald Danford, sales director, who suggested the high rate would deter advertisers from using cut-ins—and network tv would thus benefit the outlet's spot business. Richard Nyborg of Foote, Cone & Belding, Inc., taking exception to Mr. Danford's position, furnished this magazine with the following "open letter" to him and the industry.

\* \* \*

Dear Gerry:  
Your statement in the January 1967 issue of TELEVISION AGE deserves an answer because the whole concept behind your view and those of many of the station managers is that you are selling spot business from cut-ins. The merit in this is the unspoken suggestion that the whole cut-in business is a slightly nefarious way of doing the station out of something that rightfully belongs at the local level and not at the network.

You are quite right when you say cut-ins are frequently used for both spot testing and new product development, but whether or not these are properly the function of spot tv and whether or not you lose spot business is another matter.

When we test commercials we are test them for use on the network exclusively, because most of

our media plans recommend a combination of spot and network tv. What we are attempting to do is to learn more about how to use the television medium effectively, and that can't help but be good for local station managers as well as the networks. Cut-ins are a quick and easy method of getting the high audience levels that we need on the specific dates we need them. I'm not suggesting for a moment that we can't get high audience levels from spot, but in general, when timing and marketing selection are critical, the network programs which station managers themselves use to build audience are a far more dependable tool for planning purposes.

Cut-ins for copy testing, however, represent only a minor part of the overall problem because, after all, we only conduct these tests a relatively few times each year for each brand; and the three or four spots that a station "loses" are a minuscule part of its overall business.

Far more important in the overall scheme of things is the use of cut-ins for new-product testing, but, rather than cutting down on spot activity, our experience indicates that most of these tests virtually guarantee a station manager *more* business.

### Why More Business?

First of all, every cut-in also means that some brand is being cut-out and no brand manager in his right (marketing) mind would allow this to happen without compensating for the loss in network weight. Invariably compensation is made in the form of spot, and usually it is at higher rating point levels to make up for loss of reach, program environment, etc.

Secondly, a station manager who encourages the use of his market as a laboratory automatically has a chance at the spot portion of the plan that is being tested—business that is entirely new and would never have come in were it not for the test.

Last, and much harder to pin down, is the long term increased business potential that new product testing represents for all station managers. You don't have to have too much imagination to see how this has worked in the past. During the last few years spot volume has increased by leaps and bounds and surely a major portion of this new business was built by brands that were successful because they took a look ahead through test marketing. Here at our agency, at least, we are sure that this trend will continue. Almost all of our clients are bullish and their interest in new products and new product lines is at an all-time high. Anything you station managers can do to encourage this optimism can't help but be of benefit to you, both during the time tests are being conducted and during later years when the results of the tests are being applied to the successful marketing of a whole range of new products.

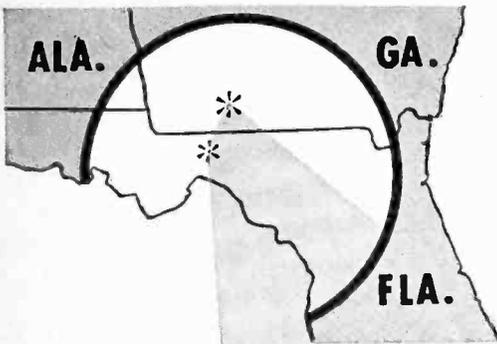
### Puzzled by Costs

I'm sure that none of this really comes as any great news to you, Gerry, but I hope you realize that we on the agency side also feel you should be compensated on a realistic basis for your efforts. However, those of us who have taken the time to see what is physically involved in setting up a cut-in are puzzled by the high rates that we sometimes have to pay. This is particularly true when we see the wide range of costs that exist from one station to another. The fact that this situation sometimes exists within the same market was particularly well documented by the TELEVISION AGE article.

What we are looking for is realistic rates for a service that is good for both you and our clients.

RICHARD V. NYBORG  
Vice President

Associate Media Director  
Foote, Cone & Belding, Inc.  
New York, N.Y.



# WCTV-land

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

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



**WCTV  
6**

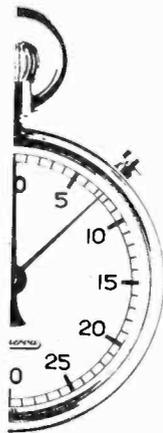
TALLAHASSEE  
THOMASVILLE



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



## Not too short, not too long



*The consensus:  
the independent 30-second  
commercial will  
become the new base  
for all spot rates*

The age of the piggyback may not be here to stay after all, if talk among media people, advertisers and station representatives is any measure. The talk is of something new in spot tv which may not only foreshadow the demise of the one-advertiser piggyback but may also lead to a total revision of current pricing practices.

Beginning what might be considered something of a minor revolution, WKRC-TV Cincinnati, under the guidance of its sales representative, The Katz Agency, Inc., last month became the first television station to make independent 30-second announcements available in all locations. The 30's are priced at 55 per cent of the minute

rate in fringe and day spots. In prime time, pricing depends upon audience level delivered. This month, two other Katz-represented stations, WDAF-TV Kansas City, and WEEK-TV Peoria, joined the Cincinnati station venture. "And at least another dozen stations in the Katz group are revising their cards along the same lines," says Walter Nilson, vice president for tv sales.

Other stations and their rep firms are also giving serious thought to possible advertiser demand for independent 30-second announcements. Until now the 30's have only been available at something like 150 per cent of the station's minute rate (a price arrived at by

combining the rates for a 20 and an ID). John Blair & Co., is experimenting with independent 30's at 70 per cent of the minute rate in certain news programs on 12 of its 60 represented stations. "We want to see what kind of market there is for the sale of 30-second spots," says New York sales manager Robert Hemm. Reaction among advertisers has not been great, he adds.

At Eastman TV Inc., 30's are available on most of the ten represented stations on a preemptible basis at 20-second rates. Although two to five spots are available in any week in most markets, many in prime time, the rep firm says few agencies have done much buying so far.

David Simmons, sales manager at Avery-Knodel, Inc., is not surprised

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### **A longer station break would involve considerable problems with the unions.**

*A Network Executive*

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at this. "You would be amazed to hear how few advertisers have requested independent 30's," he exclaims, indicating that the talk about 30-second commercials is little more than an undercurrent at this point, "a harbinger of things to come." But Mr. Nilson has another answer. He says that 30's aren't selling elsewhere because "the rates they set are not realistic." But selling 30's at 55 per cent of the minute rate, has produced good results: "Some of the biggest advertisers have bought 30's on WKRC-TV," the Katz man countered. And "reaction from media di-

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### **Advertiser reaction to 30-second 'test' offers hasn't been great.**

*Robert Hemm  
John Blair & Co.*

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rectors at a dozen top New York agencies ranged from good to extremely good on our approach."

Because of differing philosophies among their various clients, most agency media people were reluctant to comment on the 30-second rate search at this time, but a check of media directors at major New York agencies (including Ted Bates & Co., Inc., Young & Rubicam, Inc., McCann-Erickson, Inc., Norman Craig & Kummel Inc.) corroborated Mr. Nilson's view. Those queried were enthusiastic but cautious. "Independent 30's would be an attractive buy," one spokesman said, "if priced realistically, in relation to audience delivery." Said another, "It would be the greatest contribution stations could make, if they don't use it simply to make more money. Otherwise the advertisers might just as well continue to use piggybacks."

With the 30-30 piggyback, advertisers get half of a minute at one-half the minute rate, but the station has sold and been paid for a full minute of time. In selling 30's, the station risks leaving half a minute unsold, unless the 30's are made preemptible by 60-second buys. But then advertisers might be more reluctant to buy 30's. In any case, the stations are not planning to set a 30-second rate at 50 per cent of the minute rate, and advertisers are suspicious. "If the stations want 55 per cent

today, they may want 65 per cent tomorrow," says one media director. And, from the advertiser's point of view, the much-discussed experiment of pairing compatible products in piggybacks is paid only once, while an extra five per cent charge is applied with every run. It adds up, it may add up to more than that advertisers feel it is worth.

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### **Independent 30 would be a great contribution by stations if they don't use them just to make more money.**

*A Media Director*

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That's why some reps have adopted a "wait and see" attitude and others have not gone all-out for them. The stations, too, are suspicious. They must decide whether the risk of losing guaranteed minute sales is worth the chance that more advertisers will buy independent 30's as at least one media director says, "stations have raised rates five per cent in the past with no trouble."

A few of the reps feel that independent advertisers are discovering that piggybacks are expensive and consuming, and are beginning to think that independent 30's, if priced right, might be better in the long run. Says Bill Walters, sales manager at Peters Griffin Woodward, Inc., "You have to create the demand for independent by making them available at reasonable rates. That will eliminate piggyback. We are pushing for 30's to 60 per cent of the minute rate fringe and day spots. And we suggest

...t's could be sold on a preemp-  
...le basis at 20-second rates in prime  
...e. Now is the time for the rise  
... independent 30-second an-  
...nouncement, because advertisers are  
...u with piggybacks, even though  
...e reluctant to admit it."

Besides the problem of whether  
...h products in a piggyback have  
...tribution in the same markets,  
...test media director, other demo-  
...ple complications arise. One pro-  
...ct aims at an audience of women  
...t 35 while for the other the tar-  
...t women with an average of  
...re children. Other variables, such  
... GP objectives, timing of flights,  
...asual emphasis, also have to be  
...nsidered. In order to get any kind  
...pring, most media buyers will  
...mi compromise of individual cam-  
...gi objectives is often necessary.  
...an managers of products using  
...ggybacks are often handicapped in  
...ntrolling their own brands, and the  
...ul is a lessening of advertising  
...ciency. He agreed that the use of  
...pendent 30's would give the ad-

---

**If the stations  
want 55 per cent  
today, they  
want 65 per cent  
tomorrow.**

*A Media Director*

---

...rtic greater flexibility in con-  
...ctig individual product cam-  
...ign.  
...Thramifications of such a change,  
...ver reps suggest, will be wide-  
...rea. They state that the current  
...2-second network station break will  
...entally be expanded to 60 or 72  
...cors to make room for the sale  
...me 30's. And, even more impor-

tant, that if 30's come in, piggybacks  
will go out.

That prediction has ironic implica-  
tions, because the piggyback influx  
itself appears to have triggered the  
search for a 30-second rate. Before  
the dawn of the piggyback era, ad-  
vertisers leaned heavily on the belief  
that the minute announcement was  
the most effective commercial vehicle.  
But the age of the piggyback pro-  
duced an overflow of 30-second com-  
mercials, which meant that numerous  
research surveys were required to

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**Advertisers are  
fed up with  
piggybacks, even if  
they're reluctant  
to admit it.**

*Bill Walters  
Peter Griffin Woodward, Inc.*

---

prove their effectiveness. According  
to one study by the Schwerin Re-  
search Corp., which is used by Bri-  
tish as well as American advertisers,  
commercials in England scored as  
well as commercials here, "even  
though a half-minute is the standard  
British length." The report suggests  
that "if all U.S. television commer-  
cials were given a maximum duration  
of 30 seconds, everyone would adjust  
to the new state of affairs very quick-  
ly with no loss in effectiveness or  
sales." Other Schwerin studies reveal  
that the 30-second commercial can  
serve as well as a minute "if the 30  
can be made to communicate all the  
elements of the longer message effec-  
tively." This is not always possible  
for some products, but, in general,  
30-second announcements were  
proved respectable by these studies.

It's doubtful this would have hap-  
pened without the piggyback. And  
now, with dissatisfaction over the  
piggyback presumably growing, the  
30-second commercial seems des-  
tined to destroy the very source from  
which it emerged.

Most reps agree that independent  
30's will *eventually* be a fact of life  
in the spot tv business. Unconfirmed  
reports even have it that CBS-TV is  
considering establishing a 30-second  
rate, although network spokesmen re-  
fused to comment. But the problems  
of pricing the 30's at a rate accept-  
able to advertisers and in line with  
other existing spot charges reveals  
other complications, symptomatic of  
what one media buyer calls "the  
basic impracticality of current pric-  
ing practices."

Historically, spot rates were orig-  
inally based on radio rate cards,  
which made the minute the basic  
time period. ID's were priced at  
something like 50 per cent of a  
minute rate and 20's at from 70 to 90  
per cent, according to what portion  
of the audience these segments de-  
livered in relation to audience de-  
livered by a minute commercial. As  
a result, some of the representatives  
say, 30's were virtually pushed from  
the scene and cannot logically be  
worked back in. If they are priced at  
55 per cent of the minute rate, they  
will cost less than the shorter 20, and  
about the same as an ID. But if they  
are priced higher, the advantage of

*(Continued on page 57)*

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**The 30-second  
commercial can be  
as effective  
as a minute.**

*Schwerin Research Corp.*

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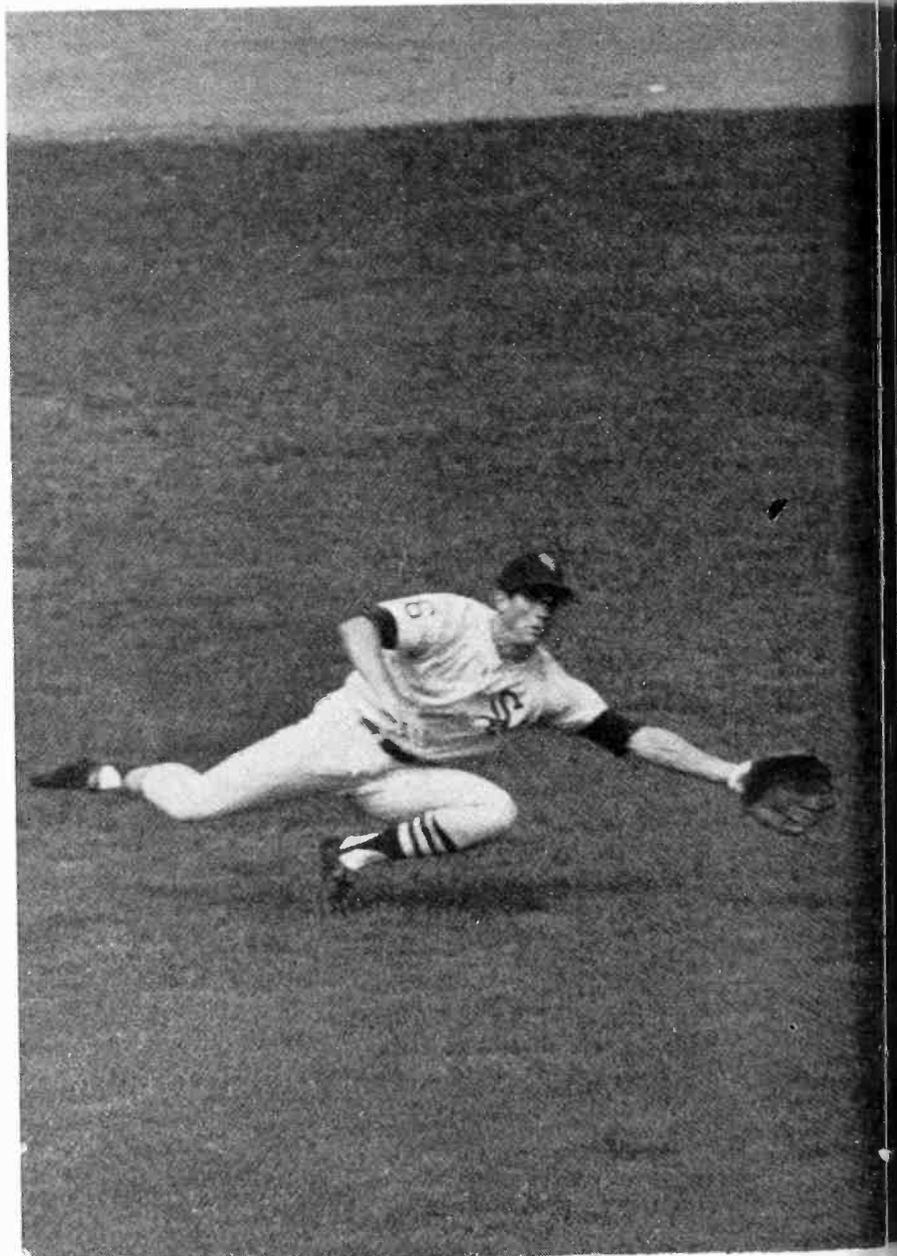
## The way the ball bounce

**Y**ou're not Frank Robison. You don't pick up \$100,000 a year because you've got a bat that powers a ball stamped with Joseph E. Cronin's name over an outfield fence. You're not Stan Musial. You don't move from the green grass to the swivel chair with the cheers still ringing in your ears. You're not Mickey Mantle. You don't get applause as you grow older, and smile remembering the jeers you got when you were younger.

All you are is the head of a fair-sized brewery somewhere. It doesn't matter where. And you like baseball, always have. The game's been good to you—and your business. You've been a sponsor for years in the local team's radio and tv shows. And now you're worried. You're squeezed. You look around and you just don't know what to do.

The pressure comes from the big city, the Big Apple, Big Town U.S.A., like a radio station brags every time it gives its call letters. The pressure comes from the bigshots in the swanky offices. It comes from the network heads, and the league heads, and the agency heads responsible for the big accounts. And it comes from the local teams and the local stations themselves. Baseball isn't a game for the fair-sized brewer any more like you are. You're not even sure it's a game at all, no matter what the Justice Department says. Or doesn't say. You know baseball is a business—and a big business. And the guys that back it are big guys, with fat wallets. And you're being squeezed. You don't like it. But you don't know what to do. You're just a fair-sized brewer who likes baseball . . .

The situation above, as a newspaper sportswriter might phrase it, is an integral part of the baseball and broadcasting picture today. The business has come a long way from



*Broadcasting rights  
to the great American  
game near \$21-million mark  
and force new thinking  
on the part of sponsors*



what it was just a few years ago, when three kinds of advertisers—beer, cigarettes and gasoline—provided the bulk of support for local telecasts. Today those three kinds of products are represented in the tv schedules of many teams, but they've been joined by coffee, soda, banks, insurance, utilities, cars and appliances. The reasons behind the lengthened lists? The cigarette companies have had their problems with tv advertising (no use of sports figures, avoid shows with large juvenile audiences); the local and regional beer-makers have been battling the aggressive national brands, and some have changed their advertising strategy in an effort to keep up the fight.

### **Network Deals Hurt**

Overall, though, the roster of baseball advertisers has grown longer because the telecast charges have grown more expensive. A glance at the sponsor line-ups of five years ago, in 1962, reveals that eight of the 20 ballclubs had only two advertisers backing their telecasts; nine others had three advertisers, and the remaining teams had four. Today, no team has as few as two sponsors; only the Boston Red Sox and California Angels have three, while the others have from four to six (or more).

"It's the network deals that hurt us," said the advertising director at a brewery that once backed the local ballclub, but was conveniently elbowed out of the way by a large regional brand. "Sure, NBC doesn't put our own team's games on the air when it's playing here at home, but they do bring in outside games on Saturday afternoon. So the tv audience gets split. Then the network pays the team better than \$300,000 for the right to put just a few of its games on. You might not think that's a lot of money to a ballclub, but they act

**For team schedules and rights fees, see pages 22-23.**

like it's a fortune; and they figure if they can get that much for a few games, we should be able to pay them at an equal rate. Consequently, we had to drop out of the picture. So what happens? The big national brewery buys in and promotes its brands. Our sales fall off, and eventually the company sells out to a bigger one, and one more local brewer has disappeared. Just look at the record, look at what's happened in the brewing industry over the years. And the Government is supposed to be worrying about monopolies!"

The executive noted that interest in the local team was usually higher than in the network teams' activities, as far as viewers were concerned, but the combination of tv competition and soaring prices would bring about dire consequences in the future. He pointed to the situation in New York where P. Ballantine & Sons dropped the Yankees last fall after having carried the team's contests on radio and tv for many years. "They talked of getting another local brewery to pay the bills but ended up with Pabst which has greater distribution."

### **'You Buy Flexibility'**

And, to line up that advertiser, the Yankees sold Pabst a one-quarter share rather than the larger one-third the Ballantine held last season. On top of that, the team dropped the value put on its "broadcast rights," reducing the figure from \$1.3 million to an estimated \$1 million. "It wasn't an outright reduction," protested an executive closely connected with the team. "In exchange for a slightly lower price, the advertisers that were already signed made some concessions in regard to additional sponsors. For

*(Continued on page 55)*



AMERICAN LEAGUE	Telecasts			Station	Tv Sponsors	Length of Contract	Rights Fee (Tv/Radio)
	Total	Home	Away				
Baltimore Orioles	51	6	45	WJZ-TV	National Brewing (1/3) 1/9 partic. to Sun Oil, Reynolds, Gen. Cigar, Coca-Cola, Tastee Baking	2nd of 3 yrs.	\$700,000
Boston Red Sox	57	31	26	WHDH-TV <sup>1</sup>	Narragansett Brewing Atlantic Refining General Cigar	—	\$600,000
California Angels	30	1	29	KTLA	Busch Bavarian (1/3) Standard Oil (1/3) Allstate Ins. (1/3)	2nd of 3 yrs.	\$1,000,000
Chicago White Sox	63	41	23	WGN-TV	Hamm's Brewing (1/3) R. J. Reynolds (1/4) Pure Oil Co. Chicago Chevrolet Allstate Ins. Zenith	4th of 4 yrs.	\$800,000
Cleveland Indians	46	19	27	WJW-TV <sup>2</sup>	Carling (1/3) Sun Oil (1/3) Allstate Ins. (1/9) (Two minutes open)	1st of 3 yrs.	\$750,000
Detroit Tigers	40	11	29	WJBK-TV <sup>3</sup>	Pabst Brewing (1/3) Sun Oil Co. (1/5) Allstate Ins. (1/6) R. J. Reynolds (1/8)	3rd of 5 yrs.	\$1,000,000
Kansas City Athletics	(indefinite)			KCMO-TV	Hamm Brewing (1/3) Gen. Finance (1/6)	—	\$300,000
Minnesota Twins	50	4	46	WTCN-TV <sup>4</sup>	Hamm Brewing (1/3) Twin City Federal (1/3) Northern States Power (1/9) Liggett & Myers (1/9) Mileage Direct Service (1/9) Lindahl Oldsmobile (1/9)	1st of 3 yrs.	\$600,000
New York Yankees	115	70	45	WPIX	Pabst Brewing (1/4) Tidewater Oil (1/4) General Cigar (1/4) (1/4 open)	2nd of 3 yrs.	\$1,000,000
Washington Senators	35	11	24	WTOP-TV	Carling Brewing (1/3) Liggett & Myers (1/6) Sun Oil Co. (1/6) General Cigar (1/6) Allstate Ins. (1/9) (5 mins. open)	1st of 3 yrs.	\$300,000

Note: 1. Red Sox games also on a regional network, probably consisting of WPRO-TV Providence, WHNB-TV Hartford, WWLP Springfield, WRLD-TV Greenfield, WMTW-TV Portland, WABI-TV Bangor, WAGM-TV Presque Isle. 2. Indians games also on WSEE Erie, WYTV Youngstown, WHTV Zanesville, WBNS-TV Columbus, WRLO-TV Portsmouth, Ohio, and WTAP-TV Parkersburg. 3. Tigers games also on WSPD-TV Toledo, WKZZ-TV Kalamazoo, WJIM-TV Lansing, WNEM-TV Bay City-Saginaw, WWTW-TV Cadillac, WWUP-TV Sault Ste. Marie. 4. Twins games also on regional network of about 15-18 stations in North Dakota, South Dakota, Minnesota, Iowa and Wisconsin.



...ever the name, and in spite of  
...eady competition, all turn out  
...pecially the same kind of sales aids  
...ar each of the department heads  
...approaches his task with a clear-cut  
...raif what he's there to do.

A Richard Golden, CBS director  
...rket planning and development,  
...st: "We turn out material that  
...s believability. If we took only our  
...st numbers, made our presentations  
...v only the best side, it would be  
...t cost of believability. We try to  
...ll something that is there." He  
...te his department must always re-  
...emer what a piece of sales promo-  
...ns supposed to do: "Supposing  
...y job is to help a salesman sell  
...y X on our new soccer schedule.  
...temptation in selling the show is  
...k about the tremendous CBS  
...on department. But my responsi-  
...li is to talk soccer, and not di-  
...er to the Super Bowl. Beyond this,  
...er is the temptation to get terrific  
...ri and no content. If our depart-  
...er has to make a choice between  
...oi; a presentation that is dull but  
...e point as opposed to one that  
...ot make people say, 'That's a hell  
...f presentation, but I don't think  
...tory is so good', we would take  
...e former course. If someone says,  
...t doesn't excite me,' well, it isn't  
...posed to excite; it's supposed to  
...rtance. This is what we try to build

our reputation on."

At ABC, director of sales develop-  
ment Jerome Zucker finds the job of  
helping the salesmen goes further  
than just providing selling aids. "It  
is difficult," he observed, "to say  
where sales support begins and cor-  
porate support ends. We're helping  
the sales department when we work  
on getting better clearances—this  
department also services station rela-  
tions. For the same reason, we have  
to work with the programming de-  
partment, too. Network television is  
an incredible business: there are huge  
sums of money involved, all day  
every day, and you have to rely on  
good salesmen. The people who buy  
are very sophisticated, and the people  
who sell have to be very sophisticated  
too.

### Not Too Far Out

"When you sell something like an  
encyclopedia, salesmen are taught a  
certain set approach that has proven  
the most effective. But we are selling  
different kinds of products to differ-  
ent kinds of people, so we need  
people with different approaches. As  
such, the nature of our support must  
be flexible. We have to tailor our  
assistance to the salesman."

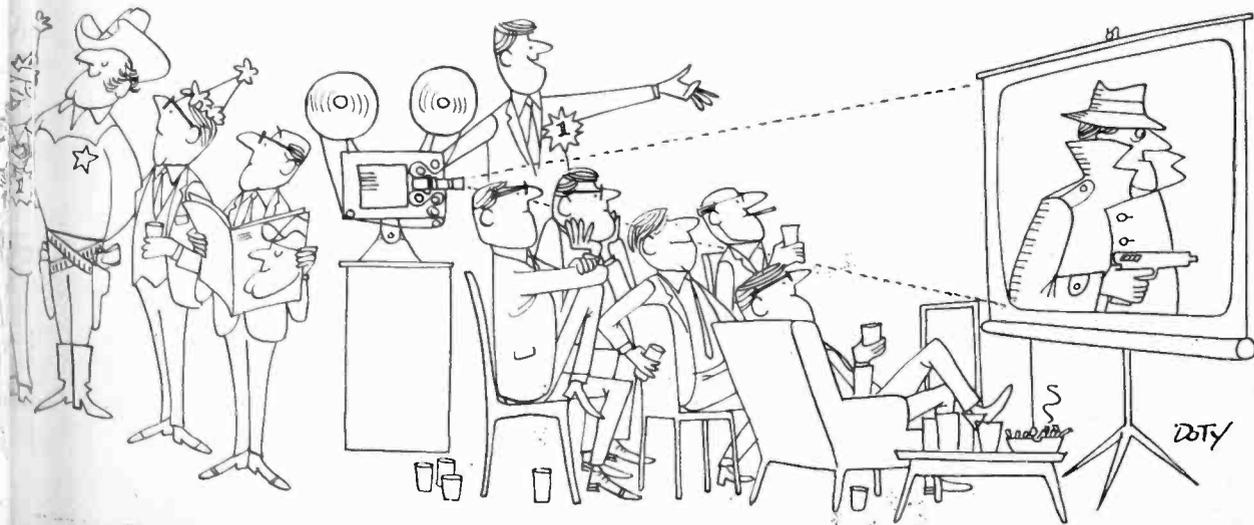
Over at NBC, Dean Shaffner, di-  
rector of sales planning, follows a  
similar plan: "We try to supply the

widest variety of sales tools for the  
salesmen who have a wide variety of  
advertisers. A presentation should be  
a thoroughly documented piece on a  
certain point, done so that the view-  
er would consider it almost an under-  
statement. We bend over backwards  
not to go out on a limb."

Mr. Shaffner's department at NBC  
includes: a program presentation sec-  
tion where four writers turn out  
brochures on all the network shows  
("Star Trek takes tv viewers beyond  
our time and solar system to the un-  
explored interstellar deeps"); a sales  
proposal group of statistician-writers  
who work up specific presentations  
for advertisers and run analyses to  
demonstrate what a client can get  
for his money; and a closely-related  
client presentation group to make  
more "formal" reports, do easel and  
sales promotion pieces, and to work  
in the area of news, specials and  
sports; plus an art department. For  
its statistics the sales planning force  
also uses the NBC research depart-  
ment. "Our own people are familiar  
with research," Mr. Shaffner said.  
"They are able to develop figures and  
tables required, but if there is time  
we ask Research for all the help they  
can give us."

At CBS, Mr. Golden has two top  
assistants: a director of market plan-

(Continued on page 62)



The advertiser in search of an agency has two choices—the direct or the indirect approach. Indirectly he can analyze an agency's financial structure, determine the strength of its management, evaluate its reputation, investigate what it's done for former and existing clients, and probe its philosophies. Then, the client projects how well the agency should do on his account.

Or, the client can come right out and say what's on his mind: "What can you do for me?" This direct question has spawned the "speculative presentation" in which the contending agency, often at great expenditure of manpower and resources, demonstrates what it would do for the client by putting together specific campaigns for the account.

### ***Nobody Likes Them***

Speculative presentations are intended to answer a simple, logical and important question. But, unfortunately, the presentations are rarely simple and, more important, they rarely reveal how well an agency would do if it had the account. While such presentations are common on Madison Avenue, they are usually accompanied by a certain amount of guilt and frustration. Without question speculative presentations are among the most commonly loathed, unsuccessfully avoided, and reluctantly discussed practices in advertising.

Practically everyone says the most sophisticated clients and agencies eschew speculative presentations because they are uneconomic, unnecessary, undignified and unbecoming. The enlightened view is that the most accurate evaluation of *what* an agency can do for one client is to examine *what* it has done for other clients,

*how* it approaches the problem, *who* will work on the account; not *what* the agency speculates it would do with a new account.

But sophistication in word and in action are two different things. A typical case: the client selects ten potential agencies for his account. After a few preliminary discussions with each of the agencies on "the problem," he calls for a presentation to include each agency's ideas on copy strategy, media approach, artwork, merchandising, sales promotion, and . . . the package must include complete marketing and advertising recommendations.

Frequently, an agency requires a full year's experience before it feels comfortable on, and fully understands a new account. But now the ten potential agencies are allowed two months or less to analyze complex, unfamiliar and frequently incomplete marketing problems, and then to prepare individual presentations. Chaos and confusion set in; Madison Avenue starts buzzing with detrimental stories about the obstinate company; agency gossip on who has the best presentations leaks into print; the client gets impatient; the ten agencies work round the clock; one can't take the gaff, drops out; another wishes it never entered but is in too deep; thousands of dollars have been spent against nine-to-one odds. Eventually, nine spectaculars are whipped painfully into shape for the fatal zero hour.

### ***Any Substitutes?***

Conclusion: one agency had a tremendous copy plan, but shabby art; another had great print and outdoor, but the client favors tv and radio; another had a poor campaign, but prepared a brilliant marketing report;

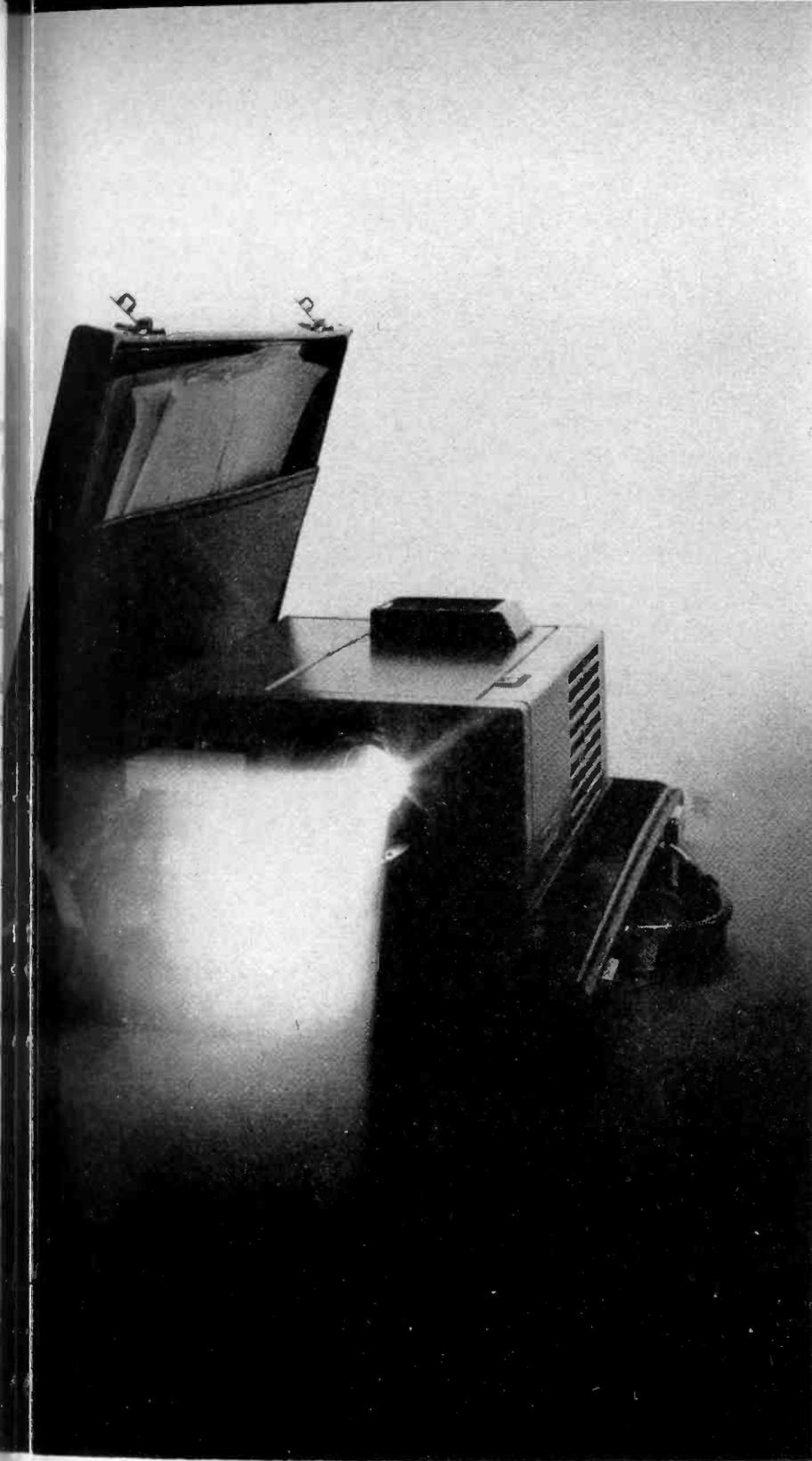
another made a sound overall presentation, but there were personal clashes, and so on. The chaotic confusion followed the decisioners into the final conference. A shout out of the conference room ended the inevitable publicity release, announcing the "winner."

Very few people deny that such a procedure is an inauspicious and tasteless way to enter a "marriage," but, like marriage, few people found a good substitute. The agency that can never be lured into a speculative presentation trap is hard to find, but a few exist.

### ***4A's Changed View***

For years the American Association of Advertising Agencies especially frowned on speculative presentations. In its old *Standards of Practice* the 4A's urged: "In view of the obligation to provide adequate service to clients, the advertising agency should refrain from practices that dissipate its assets in any unsound or uneconomic solicitation for new business. It is unsound and uneconomic to submit speculative copy, artwork, detailed plans, market survey and other material in competitive solicitation."

However, the Department of Justice disagreed. In 1955 the Justice department filed suit against the 4A's and five other media associations, charging that many of the 4A's standards prohibited collective action of unreasonable restraint of interstate commerce. In the resulting "cease and desist" decree in early 1956, the 4A's agreed to delete a large number of its standards, including the one urging agencies not to make speculative presentations. In the revised *Standards of Practice*, the paragraph on speculative presentations was replaced



## Speculations on 'spec'

*Are those costly and  
time-consuming agency efforts  
to win new accounts a  
necessary evil, or not?*

one on *Unfair Practices*: "The advertising agency should compete on merit and not by depreciating a competitor or his work directly or inferentially, or by circulating harmful rumors about him, or by making unwarranted claims of scientific skill in judging or prejudging advertising copy. . ."

With or without a clear-cut position by the 4A's, the practice of advertising agencies on speculative presentations varies widely. While most agencies share the same or similar theories, they react differently, frequently depending on how hungry they are or how desirable is the account in question. A random sampling among the agencies drew widely varying response: "Extremely unethical". . . "Ethically questionable" . . . "Not a question of ethics". . . "We never make them". . . "We don't like to make them, but will". . . "It depends on the situation." There would appear to be a rough consensus that the smaller agency, without a proved record, has more reason to make a speculative presentation than an established agency, or, an established agency has more reasons *not* to make speculative presentations than the small agency just getting started.

### *Who Needs Them?*

Maxwell Dane of Doyle Dane Bernbach is an outspoken believer in the school of advertising that refuses to make speculative presentations. "We do not make them, ever," he said. "If a client is interested in Doyle Dane Bernbach we are happy to show him the facts and figures, if they are public information, on what we have done with our present clients and let our past experience speak for itself. I don't believe it's possible for an agency in a limited time, with

*(Continued on page 58)*

# Step down, Batman

*Tv's sports heroes  
and animals will be  
next fall's pace-setters  
in the "fad" field*

By MEL HELITZER\*

merchandise movers for six or seven years each. In the late 1940's, Hopalong Cassidy and Roy Rogers led the merchandising list for three years in a row.

But now one year — sometimes even one good season—is all the manufacturers can expect, even from an immortal super-hero. The cycle is going so fast, one character merchandise fad follows another while the "old" one is just starting its descent.

It's not that *Batman* did anything wrong. As a matter of fact, in 1966 he was pretty good. Not only did he rid the tv world of a score of vile desperadoes, but in the marketing world, he relieved consumers of some \$50 million in sales on behalf of nearly 100 different food, drug and toy manufacturers. But this gladiator's work is nearly done, and it's estimated that in six months, the store shelves will be clean of his cape, his mask and his tight underwear.

Of course, it is easier to predict the end of one era than it is, at this moment, to name our super-hero's successor. There are two just entering the arena—wild animals and pro football players—and at the moment, the odds are "even up—take your choice."

The public has seen and heard a lot about the pro football star for the past six months. Television raised

\*Mr. Helitzer is president of Helitzer, Waring & La Rosa, Inc., a New York advertising agency, and served for many years as advertising director for Ideal Toy Co.



*Daktari, Tarzan are new sources*

him and the pro league merger timatized him. The publicity has been overwhelming. Watching Super Bowl on two networks Jan 15th were nearly one out of three people in the country.

From August to late January when the last of the all-star games fade from the magic box, more than half of tv are probably devoted to football than any other single subject. Between the pre-game warms, the after-game wrap-up, the evening run-down on scores and replays of highlights a few days (let alone the two and a half hours each Sunday it takes to play the actual game), pro football consumes more than ten hours of viewing each week. Then there are always a handful of network specials for the championship games.

There is no question that pro football has taken over from major

(Continued on page 61)



*Pro football supplies endorsements*

In the design departments of hundreds of major food, toy and entertainment companies, a new fad is being born. No one really knows how a fad gets started; but, like scientists searching for a new element they know exists but cannot be discovered, designers know enough to spot the fad-starter when it materializes.

Such was the fate of ABC-TV's *Batman*, whose merchandise exploded with such terrific impact last spring that its star, actor Adam West, and two licensing agents, Jay Emmett and Allan Stone, became instant millionaires.

So, too, did the principals who latched onto the rapid rise of James Bond, secret agent 007, in 1965, the monster craze of 1964 and the Beatles of 1963.

Things moved a lot slower a few decades back. In the 30's, Shirley Temple and Babe Ruth were big



## Problem for Advertisers

every short time programs will be more or less loved for next fall. Most pilots are in and the few sponsors who have an interest in half or whole sponsorships are monitoring them. First reports are that as a whole they are better than the '67 crop, which made it one of the most disappointing years in tv history. Because there are fewer pilots in the '68 season hope is entirely possible that they are better than last year's deluge. Since the networks will choose one from two or three pilots this year, everyone makes out particularly the producers, whose out-of-pocket investment is sharply down and whose manpower concentration per vehicle is theoretically able to turn out select quality product (as opposed to last year's "something for everybody" or "whatever you want, baby.") But, nevertheless, last year the same gents also said their shows were "the best ever."

Looking for the enthusiasm of the peddler, chances that new shows are at least average or better. Regarding there are certain facts which can now be reported and commented on so far as the coming season is concerned:

**Movies.** There is a possibility of a seventh movie depending on product. The regular movies, plus mini-movies, will represent 20-25 per cent of all prime time schedules. Movies will outrate all other types of shows but, because of rising costs of participations (50-100,000/min.), they will be less efficient. Most producers are afraid to go opposite movies. Even Danny Thomas wants to avoid the clash. So far only *Bonanza* has done well against movies, and *The Bridge on the River Kwai* showed how vulnerable the top tv show is against a good movie.

More movies will be made for the medium since the Mutual-NBC experience has proved so strong. This production is essential because of product shortage. Also "adult" themes must be accepted by television in order to get product out of an art form that has come a long way since Shirley Temple.

**(2) Quiz and Participation.** Scratch this category as a filler or emergency in case of a disaster. It has set in for even such a hardy perennial as *What My Line?* There is some talk of keeping a few shows around as a part of a scatter plan because the cost per minute participation is cheaper than other shows but that does not make sense if a cost per thousand target is not reached. In general, this group will disappear—forever—to story shows.

**(3) Variety.** Carol Burnett and Danny Thomas will be back. Ed Sullivan may even go to 1½ hours. This category seems to do as well against the movies as any, and the task is to find someone to write it and enough fresh talent to keep it going. The same number of hours of

variety or more seems indicated next fall, probably with the Smothers Brothers replacing Andy Williams.

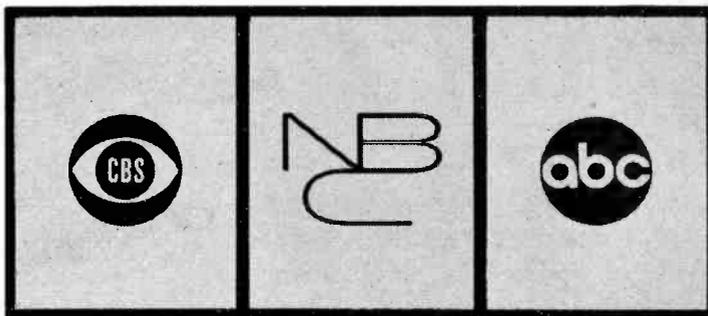
**(4) Adventure.** Longer and more of them. A network, faced with a difficult decision on a replacement, may elect to take a successful half-hour and make it an hour, or a successful hour and make it 90 minutes. The category will be a stable item and take up more of the schedule—perhaps equal to the movies.

**(5) Situation Comedy.** More will be true to life than gimmicky. This category is shrinking because of high risk and the "little show" aura, as opposed to the slick production of the longer shows and movies that are outdoors and realistic. There are plenty of pilots but the fatalities will be greater than in any other categories.

**(6) Kid Shows.** While 7:30-8:30 p.m. is still "all family" until the second set homes are 75-100 per cent, "kid shows" are getting more sophisticated. All-family adventure with animals and action or fantasy seems to reflect a more knowledgeable juvenile as well as an adult appeal, with a minimum of dialogue and a maximum of movement. This category is growing.

Generally, the network prices will be up about 10 per cent, reflecting increased program costs, and yet few producers will make money on the first run and will take a big loss if their shows are cancelled after the first season. The buyer able to lay back and wait for bargains will still be able to get a good value, and guaranteed cost per thousands will continue to be negotiable.

Billboards in multiple-sponsor shows will be out as the pressure to reduce clutter mounts. Increasing moves to reduce interruptions of hour or longer shows will be initiated cautiously by all networks; in time they will suc-



ceed. Most commercials will be piggyback and 20- and 30-second announcements will creep in with a minimum of integration. How else can small brands be in television these days?

In summation, television is becoming increasingly like a magazine. More and more long, important features and less total corporate sponsorship. Television is for every advertiser, not only the giants. The big problem is how to attract attention to the message when so many are back to back. The environment ceases to be important, since there are less opportunities to claim it. All in all, the viewer will get better shows. The advertiser will have the problem of being noticed.—J.B.

# Film/Tape Report

## NEITHER RAIN NOR SNOW

Not even the menace of frostbite could deter the Marschalk agency from exploiting a coincidence that had all the earmarks either of an Act of God or of Divine Press Agency. Back in January the agency on behalf of client Coca-Cola had announced that February 7 would be the day of "The Blizzard of '67." The only blizzard they had in mind was the onrush of promotion and advertising ballyhooing the introduction of Fresca Soda in the New York market. But the weather came to Fresca's aid and turned the promotion into a triumph.

As hard-driven snow pelted the skyscrapers, the people from Marschalk, delirious with joy, rushed out into the streets, after alerting photographers and a crew from Videotape Center. Earmuffed, ensarfed, greatcoated and rubynosed, Marschalk president William Free struggled northward through the cold blast to Columbus Circle where the Videotape crew huddled around a mobile tape van. Mr. Free to the camera apologized for the havoc his agency had wrought, and said he had only invoked "blizzard" as a metaphor for the taste of Fresca. The audio of the take was on the air that night, the video next day.

## EAST MEETS WEST

"East is East and West is West and never the twain shall meet"—except at Wolper Productions, Inc. Author Pearl S. Buck, noted for her stories and novels on Asia, had arranged with Wolper Productions to make her works available to the mass media. After sorting through the abundant writings, Wolper plans to extract those pieces which best suit the producer's creative abilities; the rest will be offered to outside organizations.

Theodore Harris, speaking for Miss Buck, insisted that their choice hinged on the belief that "Wolper deals with fact not fantasy." He as-

serted that though Miss Buck has written fiction primarily, a thread of truth runs through all her works; though her characters are fictional, the story line is basically of a historical and factual nature. Mr. Harris and Miss Buck stressed the fact that they approached Wolper with the proposal.

M. J. (Bud) Rifkin, executive vice president of the Wolper organization, said that some 10 to 15 pieces will be selected for television productions and a like number set aside for feature films — a Wolper first. In the area of tv, Mr. Rifkin expressed a pre-disposition towards shows for *CBS Playhouse* or *Stage '67*.

The motivation behind the venture seems to have been engendered by the Pearl S. Buck Foundation. The organization, established and originally financed by Miss Buck, was begun in 1964, "to promote the general welfare and to educate the misplaced children of Asia," said Mr. Harris.

Miss Buck believes that an amalgamation of East and West is bound to take place—sometime in the future. She said, however, "the present condition exists because the mixture came too soon, as a result of the two world wars."

Operating under present financial limitations as well as governmental oblivion, the Foundation is educating only 2,000 children in Japan (an estimated 50,000 children are eligible). In order to extend the range of their aid, all funds obtained by the Wolper arrangement will be turned over to the Foundation. Mr. Harris estimates that the maximum profit would be \$17 million, the minimum \$6 million. Working with some 200 literary properties, including full-length novels, novellas and short stories, the project has quite a bit of leeway in which to achieve its goals.

## SANDLER SPREADS OUT

Sandler Film Commercials, Holly-

wood-based tv commercials production company, opened up sales service offices in New York and Chicago. The New York office is handling post-production services work originating in New York.

Meanwhile, Allan Sandler, head of the studio, said a new rig has been developed which permitted a 100-foot camera dolly with a steep 800mm lens. Mr. Sandler also said the studio had modified a New Tyler helicopter mount for use on a crab dolly, and tested it in spots for Erwin Wasey and United California Bank. On another assignment, shooting an industrial film for the K. McGee Corp., Sandler had to shoot a scene at the bottom of a uranium mine, 1,700 feet down. There was no way to light it with conventional equipment, but the darkness was eventually dispelled with old-fashioned magnesium flares.

## ON THE DOTTED LINE

**Independent Tv Corp.** sold *Baron* to the Canadian Broadcasting Corp. Canada became the 70th country in which the series was sold.

**Wolper Productions** tallied a 21-market lineup on *Truth or Consequences*.

**Desilu Sales**, through ABC International, sold *Mission Impossible* in seven Latin American countries: Costa Rica, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras and Panama. Bernard Weitzman, vice president and general manager of Desilu Sales, said the series was sold throughout South America as well; it's now playing in 33 countries from Britain to Japan. Desilu's *Star Trek* has been sold in 28 countries; *The Lucy Show* in 28 and *The Untouchables* in 55.

**Trans-Lux Tv** sold *Gigante* to Associated Broadcasting in Manila, Television Singapura in Singapore, Television Malaysia in Malaysia, Rediffusion China in Hong Kong. *Felix the Cat* went to Sender Freie in West Berlin, the tv operation of Radio Free Berlin, and *Mack*

Ltd. and in the West by Jerry  
 Ltd's Tv Cinema Sales Corp.  
 alabrese, president of Color-  
 said he has set a slate of five  
 to be produced this year.  
 loration is headquartered in  
 ver Hills.

**BOB TAKES**

CA-TV has more than 150  
 eads lined up to carry its closed-  
 feed of the Indianapolis 500  
 Memorial Day weekend. William  
 rol producer of the telecast, said  
 epects a record gate, and a  
 or lineup, this year. As it was  
 t par, the go-round will be re-  
 edo Britain, France, Italy, Ger-  
 any Spain and Yugoslavia via  
 rlyBird.

esilu Sales acquired world  
 ights but not U.S. Rights, to  
 odel Golf, series of 13 half-hours  
 cor.

arry Harmon Pictures Corp.  
 ed up eight licensees for *Laurel*  
*d Hardy*: Transogram, Lakeside  
 usries, Ben Cooper, Button  
 ork Mfg., Knickerbocker Toy,  
 llstry, Western Printing and  
 thographing, and Gold Key Comics.

merica's United Press Inter-  
 tional and Britain's Independent  
 levision News merged their news-  
 m perations into a new entity,  
 lled UPITN. (ITN is the news pro-  
 amservice of Britain's ITV, the  
 mmercial network.) UPITN is due  
 usily newsfilm to the Overmyer  
 etwk. James Coltart, formerly  
 airman of ITN, is now chairman  
 UPITN, with Mims Thomason,  
 PI resident, as president also of  
 UPITN. Burton Reinhardt, vice presi-  
 nt and general manager of UPI  
 ewsm, is general manager of  
 UPITN's U.S. division, and Richard  
 Clk, European editor of UPITN,  
 general manager of the UPITN  
 ternational division.

he Associated Press is circu-  
 ating a 15-minute filmstrip called  
*Living the News: The Associated*  
*Press at Work*, to schools and clubs.  
 ubscribers to AP's filmstrip service,  
*Special Report*, can get the news-  
 uthing story free. Others pay \$10.

# Advertising Directory of SELLING COMMERCIALS

American Telephone & Telegraph • N. W. Ayer



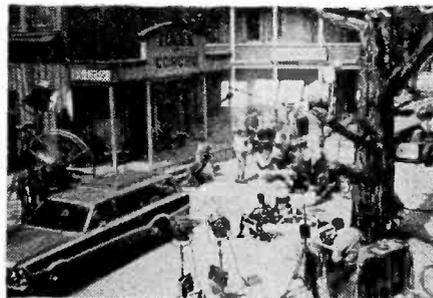
WYLDE FILMS, INC., New York

Colgate-Palmolive Co. • Ted Bates



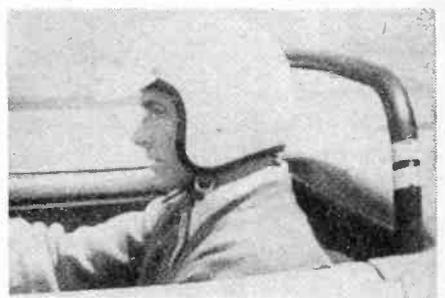
FILMEX, INC., New York

Atlantic Refining Company • N. W. Ayer



(CPI) COLODZIN PRODUCTIONS, INC., New York

Dr. Pepper • Grant Advertising



KEITZ & HERNDON, INC., Dallas

Burlington Industries • Doyle Dane Bernbach



LIBRA PRODUCTIONS, INC., New York

E.C.A.P. • N. W. Ayer



THE TVA GROUP, INC., New York

H. A. Cole Products Co. • Gordon Marks & Co.



FIDELITY FILM PRODUCTIONS, Dallas

Fresca • The Marschalk Co.



VIDEOTAPE CENTER, New York

## CONSULTANT AN INSULT?

Ever hear of a film consultant? A man who is called in to work on production with the agency and the studio? It sounds like a tough course to navigate, what with the boiling Charybdis of creative type ego on one hand and the encrusted Scylla of studio *amour propre* on the other. But one man who moves easily between the whirlpool and the rock is Mal Wittman, who is often called in to take a hand in special kinds of film assignments, and who also turns out

film on his own hook. Recently, for example, Mr. Wittman did the opening titles for the three-part NBC News documentary, *The Battle for Asia*. He has written, produced, directed and designed commercials both on his own and in collaboration with such studios as Pelican, Tv Graphics, Elektra, Filmex, Televideo, Gerald, MPO and Jerry Ansel.

How tough is it to come to a film project as an outside man? "No problems at all," says Mr. Wittman. "What you're striving for is good

results on film." Working in trials, Mr. Wittman has made for Kodak, RCA, American Gas Association, LaRoche Laboratories, Burdett, AT&T, Humble Oil American Can, among others.

"My job is designing and crafting film, not manufacturing," Mr. Wittman remarked. Currently he is competing in the *Man and World* competition for Expo '67 in Montreal, a competition to choose a film which best illustrates the exhibition's theme. Mr. Wittman's called *Duet*, is a recounting of the entire history of homo sapiens in 50 seconds, the limit for entries in the Expo '67 contest.

For his work in educational and industrial films, Mr. Wittman has won a Lion of St. Mark from the Venice festival of industrial film, a Golden Eagle of CINE, and a number of awards from art directors.

As a consultant, Mr. Wittman is usually called in at the earliest stage for pre-production conference. At any rate that's the modus operandi he prefers: "When you start at the beginning, you can get a clear idea of what is to be said and what is to be said to—what's the mission of the film.

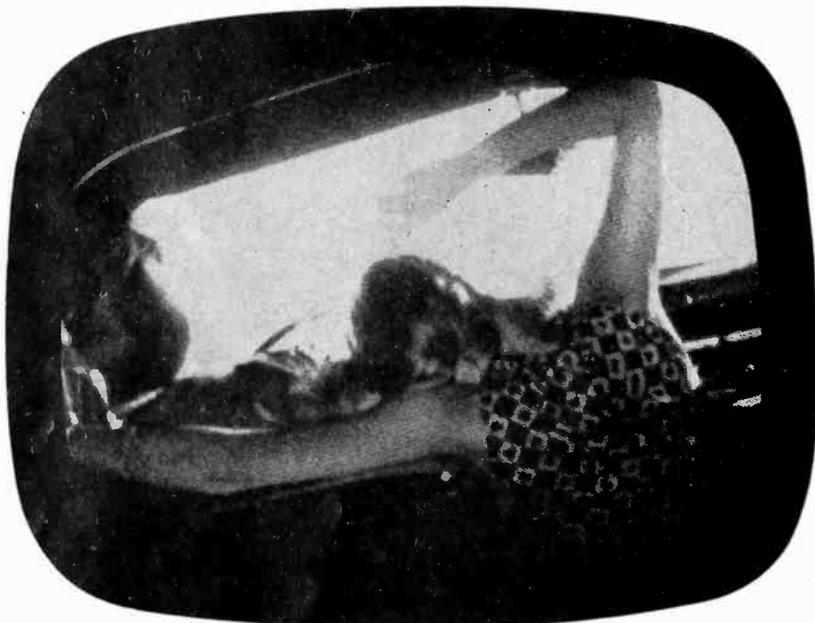
"The main thing in film," he says, "is to make your viewers feel something," and not just bend their ears. "Words can kill. To communicate emotion, you must find a way to illustrate, make visible, what a viewer is only subjective emotion. If you can do this, you can take a sales message and completely immerse your viewer in it."

## PEOPLE ON THE MOVE

Twentieth Century-Fox Television promoted HERB LAZARUS from manager of sales coordination to the new post of sales manager for 20th-Fox Television International. JOSEPH F. CINCIONE joined 20th-Fox Television as eastern division sales manager. He had worked with Peter M. Robeck & Co. as sales manager since 1959, and before that was assistant sales manager at BC Films.

ABC Films promoted JOSEPH TIRINATO from account executive to

# Who made



Mobil. Doyle-Dane-Bernbach, Inc. Agency Producer-Director: Aaron Ehrlich.  
Produced by MPO Videotronics, Inc., New York. Camera: Zoli Vidor

# Who else?



See the hottest sample reel in the business. MPO Videotronics, Inc., 222 East 44 Street, NYC 10017, (212) TN 7-8200/Also in Chicago, Detroit, Hollywood, Miami

...w post of southern division  
...r. He has been headquartered  
...ta since last November. Be-  
...at he was in the network syn-



...offshoot's Chicago office.  
...Mr. Tirinato was in the sta-  
...clearance department of the  
...V network, in charge of day-  
...clearance.

...DIC ROMAINE joined Official Films  
...ern sales manager, headquar-  
...in Los Angeles. He had been  
...th KO General, with Joseph E.  
...wins Embassy Pictures Tv, and  
...th edallion.

...Scen Gems promoted ROBERT  
...ROITZ from supervising film edi-  
...tdirector of technical services,



...charge of the EUE/SG print di-  
...sion as well as final editing and  
...paration of network and syndi-  
...ted series and feature films. Mr.  
...roitiz joined the company in  
...1950

...PEIR MEAD joined MCA-TV as  
...research director. He had been re-  
...search director for the Corinthian  
...roast group at H-R Television  
...nce 1965, and previously was an  
...associate editor on TELEVISION AGE.  
...lead, a Londoner, worked in  
...medi research and contact work  
...with number of British agencies

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General Foods • Ogilvy & Mather



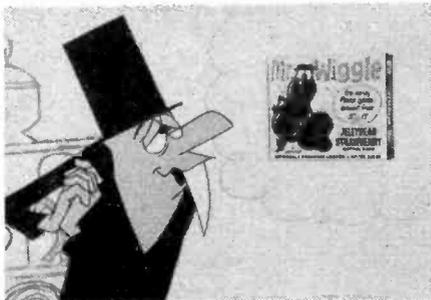
FRED A. NILES-Chicago, New York, Hollywood

Kern's Bread • APC Advertising



MUPPETS, TNC., New York

General Foods • Young & Rubicam



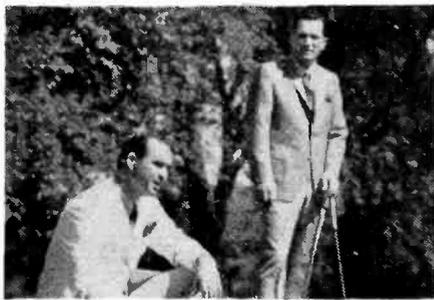
FILMFAIR, HOLLYWOOD

Kinney Shoes • Frank B. Sawdon



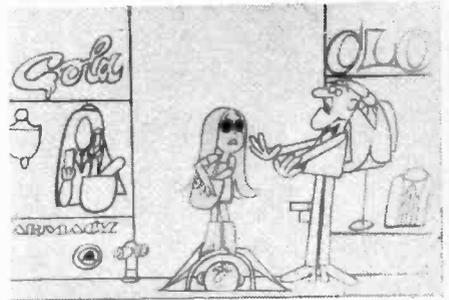
WCD, INC., New York

Hart, Schaffner & Marx • P,S&H



SANDLER FILM COMMERCIALS. INC., Hollywood

Manufacturers Hanover Trust • Y&R



PAUL KIM & LEW GIFFORD, New York

International Shoe Co. • D'Arcy



SARRA-CHICAGO, INC.

Nelson Bros. Furniture • E. H. Brown Adv.



WGN CONTINENTAL PRODUCTIONS, Chicago

**you  
name  
it...  
we've  
got  
it...**

**EVERYTHING  
FOR MOTION  
PICTURE  
PRODUCTION**

Arriflex 16/35 mm Cameras, Auricon Cameras  
Bell & Howell Cameras  
Camart Products, Colortran Lights & Dollies  
Ecco Products, Elemack Dollies, Exposure Meters  
Frezzo Power Packs, Frezzolites, Filters  
Gear and Gyro Tripod Heads, Gobos, Grips, Gaffers  
Hi-Hats, Headsets, Harrison & Harrison Filters  
Itza Stands, Inkie Lights  
Kenyon Gyro Stabilizers  
Lowel-Light Kits, Reflectors, Lenses  
Moviola Editing Equipment, Magnasync Recorders, Miller Fluid Heads  
Neumade, NCE Hydrofluid Tripods  
Optical FX Units  
Precision Readers, Power Supplies, Pic Stands  
Processing Machines  
Quartz King Light  
Rivas Slicers, RCA Projectors, Radiant Screens  
Siemens Projectors, Sylvania Sun Guns, Spectra Meters  
Traid Tripods, Triangles  
Uhler Printers  
Viewfinders, Voltage Regulators  
Worrall Geared Heads, Wollensack Recorders  
Xenon Lenses  
Yola Dissolves  
Zeiss Viewers, Zoom Lenses, Pan Cinor & Angenieux and many more.

For a complete listing write or phone:

**THE CAMERA MART INC.**  
1845 BROADWAY □ NEW YORK, N.Y., 10023  
PL 7-6977

before coming to the U.S. in 1963 as a research executive with the Katz Agency in New York.



MR. MEAD

Wolper Productions appointed DAVID SELTZER as head of tv program development. A writer, Mr. Seltzer wrote *It's a Dog's World* for Wolper and is now at work on the script of Wolper's *The World of Horses* series. In his new post Mr. Seltzer will write specials for both the documentary division of Wolper, and the entertainment division headed by Jack Haley, Jr. Before joining Wolper, Mr. Seltzer wrote for Garry Moore and Steve Allen.

RICHARD PICKENS joined Spanish International Network as a producer of Spanish-language commercials. He will also supervise dubbing into Spanish of English-language commercials. Mr. Pickens was with the Clairol division of Bristol-Myers as a product manager and before that, with BBDO as a producer and marketing man.

LEO A. GUTMAN resigned as director of advertising, promotion and publicity for Four Star International to set up his own advertising agency, Leo A. Gutman Inc., specializing in tv promotion and exploitation. Mr. Gutman, who since 1962 had doubled as director of advertising for Four Star Tv in Hollywood, was with Ziv Tv (and Ziv-United Artists) for 14 years as director of advertising, sales promotion and publicity. Mr. Gutman's agency will provide service in the fields of production, syndication, group broadcasting and station representation.

JACK LANE joined Visualscope Inc. as account group supervisor. He was with Depicto Films Corp. as account

executive and as assistant to president, and before that was executive vice president of Industrial Film Productions.

TOM MILLER joined American International Pictures as publicist trade contact. He had been at MGM as assistant to Haven Flavel, East Coast production manager before that Mr. Miller was with *New Yorker*.

JACK E. SIADEK joined Teen Fair, Inc. in the new post of production director, working on the company's property, Miss Teen International Pageant, a "world-wide promotion" telecast on ABC-TV. Siadek had been director of public relations and promotion for the Teenage America Pageant in Dallas.

JOHN W. DAVIDSON joined Program Sales, replacing Spangler as eastern division manager, and opening an Atlanta



for the syndication arm of Group W (Westinghouse Broadcasting). Davidson had been with Westinghouse Bros. Tv for the past five years as southeastern division manager. Earlier, from 1955 to 1962, he was with Ziv Tv as Southern division manager.

WARREN ROSENBERG joined Embassy Pictures Tv as an account executive. He had been with Trans-Tv as eastern and midwestern manager, and before that was with Screen Gems.

#### ONE-STOP SERVICE

Coastal Film Industries, which was reported here earlier, had been acquired by Berkey Photo, changed its name to Berkey Video Services. Within the Berkey Video Services subsidiary, the three divisions

# Advertising Directory of SELLING COMMERCIALS

... Film Services, Technical  
... laboratories and L&L Eastern  
... will operate as an autono-  
... entity headed by Manuel A.  
... Jr., president of Berkey  
... Services. "Our aim is to pro-  
... one-stop-service for film com-  
... " Mr. Casiano states. To this  
... said the company was study-  
... possibilities of setting up or  
... ing sound recording studios  
... with the animation, opticals,  
... effects and laboratory facili-  
... w grouped under the Berkey  
... management, would provide  
... onlete, and eventually under-one-  
... ost-production service. How-  
... r. Casiano says, the company  
... ot move into the areas of  
... itin and of release print procure-  
... ent. "We don't want to compete  
... our own customers."

The executive remarked that Ber-  
... y Meo was putting in \$2 million  
... of new equipment in its East  
... yout. Mr. Casiano, (who is  
... al a member of Young Presi-  
... nts remarked that the bulk of the  
... mpay's volume, about 90 per cent,  
... is len in tv commercial work, but  
... at expected there would be more  
... atu film and even tv series work  
... eat as well. Two developments  
... pped this optimism: the number  
... feure films due to be produced  
... N York in the year ahead, and  
... e gradual emergence of the uhf  
... ark, a market that would be avid  
... r tw, first-run features and also  
... rie: "Before long there may be 20,  
... tures a year produced in  
... ew York," Mr. Casiano predicted.  
... e so foresaw that the volume of  
... ew York commercials production  
... ould grow by sizable increments as  
... mall advertisers, hitherto too poor  
... , take to the u's and the  
... ATs. For such advertisers, Mr.  
... asiano said, inexpensive but highly  
... feict commercials would be pro-  
... ceed.

He estimated that the total volume  
... tl opticals and special effects  
... art of the New York film produc-  
... on industry was about \$8 million.  
... f th the volume at the Coastal and  
... aste, Effects divisions combined  
... ould be about \$2,500,000.

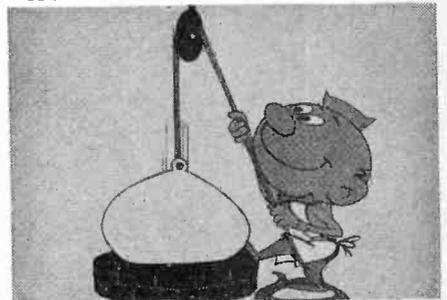
In the course of the Berkey take-

Nestle Company • Leo Burnett



TOTEM PRODUCTIONS, INC., New York

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Ozon • Ted Bates & Co.



PELICAN FILMS, INC., New York

Respond Hair Spray • Norman, Craig & Kummel



FFA, INC., New York

Pepsi-Cola • J. Walter Thompson



HERB SKOBLE & ASSOCIATES, New York

7-Up • J. Walter Thompson



MOVIERECORD, INC., New York

Pepsi Cola • Bloom Advertising



JAMIESON FILM COMPANY, Dallas

Smith Brothers • Ted Bates & Co.



PGL PRODUCTIONS, INC., New York

over, Technical Film Laboratories, which had been acquired by Coastal in 1965, was moved to East 44th St. in New York. The move, and the installation of some \$2 million worth of new equipment on the East Side, were the prelude to Technical's going color. The new color lab will start rolling May 1.

#### IBA'S NEW YORK CREW

Errol Linderman, general sales manager of EUE/Screen Gems, headed a New York creative screening panel winnowing entries in the seventh annual International Broadcasting Awards of the Hollywood Radio & Television Society. On the panel were Si Merrill, executive producer, Benton & Bowles; Alfred Tennyson, vice president, J. Walter Thompson; Linc Diamant, executive producer, Grey Advertising; Sam Zurich, vice president in charge of tv commercial production, N. W. Ayer; Jim Marshutz, vice president in charge of tv commercial production, Campbell-Ewald; John Ball, producer, Cunningham & Walsh, and Carl Sturges, assistant manager of tv production, Young and Rubicam.

#### CUTS AND SPLICES

● MPO Videotronics reported gross sales of \$14,670,383 for the fiscal year ended October 31, 1966, up about one-half per cent from the previous fiscal year's gross of \$14,641,611. Earnings, however, were only about half what they had been in the earlier year: \$238,568, down from \$476,098 for fiscal '65. This fall-off in profit was stated to be "a reflection of highly competitive conditions in the industry, which the company was compelled to meet."

● CBS acquired Film Associates of California, producer and distributor of educational films. The new acquisition will be operated by Columbia as part of its educational services division under the supervision of Norman A. Adler, vice president and general manager of the division. Irwin Braun, who had been president of Film Associates, will stay in charge as vice president and general manager. The other components of the CBS educational serv-

ices division are Creative Playthings, The Learning Center and Bailey Films, another producer of educational films recently acquired.

● Birns & Sawyer, Inc. set up a 40,000-square-foot facility outside Romoland, Cal., to turn out optical and underwater camera equipment in greater volume than had been possible in the company's main Santa Monica plant. The chief products of the new plant will be Omnitar telephoto lenses and SeAQUArTz underwater lights.

● The American Tv Commercials Festival published a glossy, 192-page volume on *The Best Tv Commercials of the Year* (1965), the winners of 70 Clios last spring. The book is distributed by Hastings House.

Each of the winners is presented in the form of a photographic storyboard of 15 frames, accompanied by notes from copywriters, art directors and producers, on why and how the film was done.

For example, Doyle Dane Bernbach pointed out that in deference to FCC rulings, a small circus troupe, elephant included, actually was crammed into a Volkswagen station wagon for the *Circus* commercial—in order to make sure the agency was on sound legal ground when the film showed them emerging. And 6,000 feet of film was shot to make the 90 feet of the Hunt's Tomato Paste *Relatives* spot.

And so it goes. In effect, the book is a privileged glimpse into the arcana—and the ordinary—of commercials film-making.

● Film producers attending the World Advertising Conference in London this June need not fear missing any spot, even if they eschew the Royal Festival Hall screenings. As long as they stay at the Hilton, that is. The London Hilton will be close-circuiting commercials into its rooms all day long and on through the evening. Film producers interested in having their work shown on the Hilton's closed-circuit, which may also be fed to other hotels in London during the conference, should write the sales division of European Circuit Tv at the London Hilton.

#### THE COMMERCIALS MAKE

SLAVKO VORKAPICH and his EDWARD joined Filmex, the s Mr. Vorkapich as staff consultant younger as director-cameraman. year Slavko Vorkapich, a ve Hollywood director and mo master, conducted lectures on making at Princeton and at Museum of Modern Art while w a book on the art of montage other aspects of film technique one time he headed the depart of cinema at the University of S



S. VORKAPICH

ern California. From 1934 on Mr. Vorkapich was at MGM where he did the montage sequences number of films, among them *Good Earth*, *Tale of Two Cities*, *Marie Antoinette*, *David Copperfield* and *Romeo and Juliet*. His son worked with Libra Productions as cameraman-director, and earlier with 10 DONALD STEWART joined VP Division of Electrographic Corp., executive producer and director



had been with Fletcher Richards senior vice president and creative director; earlier, he was with McCann Erickson as writer, producer, group head. He also has worked BBDO and J. Walter Thompson

named BETTY VAUGHN as advertising and public relations director. Miss Vaughn had been with Time and with Sandgren & Murtha. CHARLES LIPOW was appointed vice president of Color-Tran Industries. His responsibilities include general supervision of sales, advertising and public relations.

ROBERT J. RUBIN joined Rosegood Productions as vice president and general manager, in charge of the studio's operations in New York, Hollywood, Toronto and London. For many years Mr. Rubin was assistant to Barney Balaban, now chairman of Paramount Pictures, and was also vice president of Paramount Film Distributing Co. Recently he was assistant to Columbia Pictures president Abe Mandel.

MERY BRUSKIN joined Savage Brennan as a director and producer. Mr. Bruskin made the Heinz Pickle

## 26 From Europe

Official Films released a package of 26 European films, dubbed into English, to the tv syndication market. The bundle called *Official Films Features—Group I*, will be promoted with a two-pronged contest, one for station promotion managers and the other for viewers. Winners will be flown to next year's Cannes Film Festival. (Incidentally, one of the pictures in the package was a Cannes Festival Winner in '65, *The 317th Section*). E. Jonny Graff, vice president—operations at Official, said the contest will cost \$85,000. Among the more famous pictures in the package are *Four Bags Full* with Jean Gabin and Bourvil, which took a Venice grand prix; *Monsieur Vincent*, an Oscar winner, and *The Postman Goes to War*, with Charles Aznavour. Mr. Graff said it cost Official some \$2.5 million to acquire the 26 pictures. Thirteen are in color, including *Cobra*, with Dana Andrews and Anita Ekberg, an Official co-production.

Mr. Graff predicted the market for imported features would broaden, with the U.S. networks eventually buying dubbed pictures. "What happens at Spoleto now penetrates to Pocatello," he remarked. He pointed to the box-office grosses now being rung up by a dubbed picture, *A Fistful of Dollars*, as evidence of the acceptability—and profitability—of dubbed fare. (Another Italian-made Western, *Adios, Gringo* is in the Official package.)

Mr. Graff also promised that Official would be bringing more packages of European-made features into the U.S. tv market. "European production is surging forward. On recent "Ten Best" lists the only non-European pictures were *Who's Afraid of Virginia Woolf?* and *The Sound of Music*.

**Needed immediately:** creative TV copy chief for local sales. Targets are automotive, department stores, furniture, drug outlets, shopping centers. We'll pay for a good guy who can do spec commercials and has background in retail TV advertising. Salary open. Carolina station in 70-75th market. Beginners or floaters need not apply. All inquiries confidential. No objection to a smart Yankee. **Contact Fred Fletcher, WRAL-TV, Raleigh, N.C., Box 9538.**

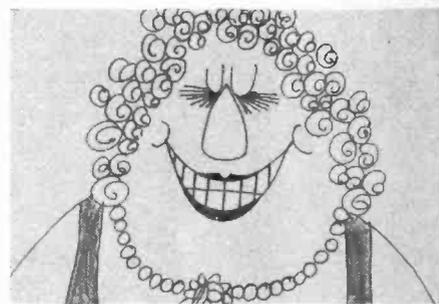
# Advertising Directory of SELLING COMMERCIALS

U & I Sugar • David W. Evans & Assocs.



PACIFIC COMMERCIALS, Los Angeles

Western Savings Bank • Lewis & Gilman



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

Texaco • Benton & Bowles



TV GRAPHICS, INC., New York

Wilkinson Sword • Ted Bates & Co.



ELEKTRA FILM PRODUCTIONS, INC., New York



pick, Bic Pen & Pencil, and Van Heusen shirt spots. Before entering the tv commercials business, Mr. Bruskin was in the theatre as a stage manager and director, in Off-Broadway Broadway, and stock.

## AUDIO-VISUAL/BROADCAST ADVERTISING DIRECTOR

This is a key post in a rapidly growing broadcast agency (not Chicago) committed to posting audio-visual, radio and TV billings substantially in 1967. The man chosen will be delegated major responsibility for departmental functions. Appropriate age range desired 28 to 35. Job includes creative, production, dealing with stations and film suppliers, etc. An able 7-man copy staff will back up his efforts as needed. Like we said, this is a key post and calls for a full-fledged key man. If you think you're our man, write full in confidence and state starting salary required. Box 612, Television Age, 127 Avenue of the Americas, New York, N.Y. 10020.

# Wall Street Report

**Electronic Cost Cutting.** There are increasingly sophisticated uses of electronic instruments to make industry more efficient, to improve quality of output and also to sustain and improve the health of the workers. These instruments are used to form an integrated system of process controls. Thus in plants and factories it is possible for management to keep a close eye on every aspect of operations and to know and correct immediately any malfunction. Taylor Instruments produces pneumatic and electronic devices to measure, indicate, record or control a wide variety of processes such as temperature, vacuum, pressure, flow, liquid level, density, specific gravity, humidity, speed or conductivity.

Taylor has been enjoying a steadily rising sales trend and an accompanying increase in profits. In the year ending July 31, 1967, it is anticipated that the company's sales will pass the \$70-million mark and earnings will approximate \$2.80 per share. The stock has reflected the continued optimism for the company by climbing to over \$46 per share. At the end of February the stock was admitted to trading on the New York Stock Exchange.

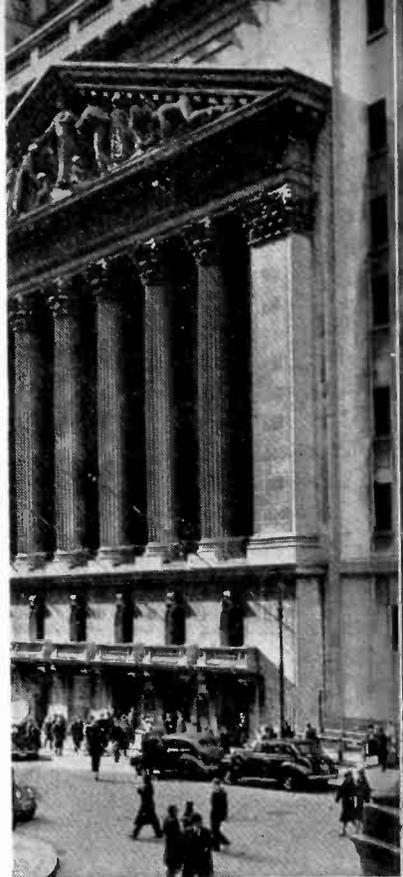
The devices made by Taylor are used in the production of tires, film, gasoline and drugs, and without them the products would be unacceptable in terms of quality standards. The major markets for Taylor process control products are the petrochemical, food and paper industries, accounting for approximately 70 per cent of its sales. The commercial and medical markets account for the remainder of the company's volume. In the consumer market for example, Taylor produces thermometers, altimeters, compasses, rain gauges, hygrom-

eters for measuring moisture in the atmosphere and anemometers for measuring the velocity of wind. Man's increased interest in understanding the weather has strengthened the demand for Taylor's products.

**Quick Scan is Big.** In the medical field the company makes fever thermometers, blood pressure instruments, stethoscopes and other basic tools of diagnosis for doctors. The nation's concern about health and particularly the impetus provided by the Medicare program suggests the market for these medical instruments will grow dramatically over the next few years. Among the product lines which is providing Taylor with strong acceptance in its field is the Taylor Quick Scan instruments introduced in 1964.

The Quick-Scan line represents the pulling together of all the various control devices into one assembly to provide a supervisory staff with easy monitoring. Thus in a chemical plant a superintendent could have in front of him devices keeping tabs on some 200 different functions. The electronic Quick-Scan is the fastest-growing product and was the first to be introduced. But since over 75 per cent of Taylor's devices are pneumatic—involving air-powered and mechanical action—a pneumatic Quick-Scan instrument line had to be introduced subsequently.

Taylor is one of four or five similar companies involved in the whole surge toward automation of industrial plants. It's estimated that about \$1 billion is being spent annually in this field but that the figure is likely to double or treble in the next decade. Taylor is expanding rapidly in for-



eign markets, and has wholly owned subsidiaries in England, France, West Germany, Australia, Canada and Mexico. It has an affiliate which began operations last year in Italy and has licensees in Japan, Argentina and Argentina. Approximately 30 per cent of profits and 35 per cent of sales are derived from these foreign operations.

**Cuts its Own Costs.** The company, in business in Rochester, N.Y., since 1851 (when it was making thermometers), has recently embarked on a program of modernization and cost control of its own.

Taylor spent about \$3 million, 5 per cent of sales, on research and development and will spend another \$3½ million in the current year. It is introducing a special analog computer, a fetal heart monitor and other controls for use in digital computers and is making improvements in pneumatic designs for its Quick-Scan line. The paradoxical feature of Taylor's outlook—or for the whole field of process controls—is that since the products are aimed at reducing costs, an economic slowdown would only increase interest in its lines, which demand for the same products continues to expand during periods of new capital expansion.

**Taylor Instruments, A Five-Year Record**

	<i>Sales</i>	<i>Profits</i>	<i>Div.</i>	<i>Price-Range</i>
1966	\$61.8	\$2.36	51 cents	20¾-33
1965	54.3	\$1.62	48	21¼-30¾
1964	45.8	\$1.77	41	21½-31½
1963	43.2	\$1.52	40	17½-25½
1962	39.1	\$1.35	39	14½-27½

# March 1967 Television Age Network

CBS	NBC	PM
		6:00
		6:15
		6:30
	The Scherer-MacNeil Report	6:45
		7:00
He Wi erudd		7:15
		7:30
	Flipper	7:45
Jaci Hea		8:00
	Please Don't Eat The Daisies	8:15
		8:30
	Get Smart!	8:45
Missi pass'e		9:00
		9:15
		9:30
stol: tticos		9:45
	Saturday Night at The Movies	10:00
		10:15
asma		10:30
		10:45
		11:00
	Tonight Show	11:15

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

me Tinel ABC F 8 participating  
 e Tght Show NBC M-F 11:20  
 participating  
 Tel he Truth CBS M 10 G-F  
 esda Night at the Movies NBC  
 Tu) participating  
 entyrst Century CBS Sun 6  
 Urn Carbide  
 e Vinian NBC W 7:30 part.  
 yageto the Bottom of the Sea  
 AE Sun 7 participating  
 lit ney's Wonderful World of  
 Ctr NBC Sun 7:30 RCA, Kodak,  
 Fc  
 nesdy Night at the Movies ABC  
 W part.  
 at'sy Line? CBS Sun 10:30  
 pacipating  
 e W, Wild West CBS F 7:30  
 pacipating

ABC's Wide World of Sports ABC  
 ABC Sat 5 J. B. Williams, Bris-  
 tol-Myers, participating  
 Amateur Hour CBS Sun 5:30  
 J. B. Williams  
 American Bandstand '67 ABC Sat  
 1:30 Heinz, Carter, Vick, part.  
 The American Sportsman ABC Sun 4  
 R. J. Reynolds, part.  
 Andy of Mayberry CBS M-F 11  
 participating  
 Animal Secrets NBC Sat 1 part.  
 Another World NBC M-F 3 part.  
 As The World Turns CBS M-F 1:30  
 P&G, participating  
 Atom Ant NBC Sat 9:30 participating  
 The Beagles CBS Sat 12:30 part.  
 Beany & Cecil ABC Sun 9:30  
 Multiple Products, Gen Foods,  
 participating  
 The Beatles ABC Sat 10:30 Deluxe,  
 Nabisco, Alberto-Culver part.  
 Ben Casey ABC M-F 1 Bristol-Myers,  
 Heinz, Kaiser, Gen. Foods, Mat-  
 tel, Pharmacrast, Welch, Calgon,  
 Union Carbide

Beverly Hillbill  
 participati  
 The Bugs Bun  
 Deluxe, pa  
 Bullwinkle ABC  
 Foods, par  
 Camera Three  
 Candid Camera  
 Captain Kangar  
 CBS Sports Spe  
 part.  
 Children's Film  
 Xerox  
 Concentration  
 Cool McCool N  
 Dark Shadows  
 The Dating Gam  
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 Days of Our Li  
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 Dick Van Dyke  
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 Directions '67

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March 1967

# Television Age Network Program Chart—Daytime

AM	SUNDAY			MONDAY-FRIDAY			SATURDAY			PM	SUNDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		ABC	CBS	NBC
9:00										1:30			
9:15										1:45	Issues And Answers		
9:30					Captain Kangaroo					2:00			
9:45	Beany & Cecil	Sunrise Semester						Porky Pig	Underdog	2:15			
10:00										2:30			
10:15	Linus The Lionhearted	Lamp Unto My Feet			Candid Camera	Reach For The Stars News: 10:25		King Kong	Frankenstein Jr. & The Impossibles	2:45	NBA Basketball		The Flintstones
10:30										3:00		CBS Sports Spectacular	
10:45	Peter Potamus	Look Up & Live			Beverly Hillbillies	Concentration		The Beatles	Space Ghost	3:15			
11:00										3:30			
11:15	Bullwinkle	Camera Three		Supermarket Sweep	Andy of Mayberry	Pat Boone		The New Casper Cartoon Show	New Adventures Of Superman	3:45			
11:30										4:00			
11:45	Elsewhere '67			The Dating Game	The Dick Van Dyke Show	Hollywood Squares		Milton The Monster	The Lone Ranger	4:15	The American	Childrens Film Festival	
12:00										4:30			
12:15				Everybody's Talking	Love Of Life News—12:25	Jeopardy		The Bugs Bunny Show	Road Runner	4:45	Sportsman		
12:30										5:00			
12:45		Face The Nation		The Donna Reed Show	Search For Tomorrow The Guiding Light	Eye Guess News—12:55		Magilla Gorilla	The Beagles	5:15		To Tell The Truth	
1:00										5:30			
1:15	Directions '67		Meet The Press	Ben Casey	Sunrise Semester			Hopply Hooper	Tom & Jerry	5:45		Amateur Hour	

ABC's Wide World of Sports ABC  
ABC Sat 5 J. B. Williams, Bristol-Myers, participating  
Amateur Hour CBS Sun 5:30  
J. B. Williams  
American Bandstand '67 ABC Sat 1:30 Heinz, Carter, Vick, part.  
The American Sportsman ABC Sun 4 R. J. Reynolds, part.  
Andy of Mayberry CBS M-F 11 participating  
Animal Secrets NBC Sat 1 part.  
Another World NBC M-F 3 part.  
As The World Turns CBS M-F 1:30 P&G, participating  
Atom Ant NBC Sat 9:30 participating  
The Beagles CBS Sat 12:30 part.  
Beany & Cecil ABC Sun 9:30 Multiple Products, Gen. Foods, participating  
The Beatles ABC Sat 10:30 Deluxe, Nabisco, Alberto-Culver part.  
Ben Casey ABC M-F 1 Bristol-Myers, Heinz, Kaiser, Gen. Foods, Mat-tel, Pharmacrast, Welch, Calgon, Union Carbide

Beverly Hillbillies CBS M-F 10:30 participating  
The Bugs Bunny Show ABC Sat 12 Deluxe, participating  
Bullwinkle ABC Sun 11 Deluxe, Gen. Foods, participating  
Camera Three CBS Sun 11 part.  
Candid Camera CBS M-F 10 part.  
Captain Kangaroo CBS M-F 9 part.  
CBS Sports Spectacular CBS Sun 2:30 part.  
Children's Film Festival CBS Sun 4 Xerox  
Concentration NBC M-F 10:30 part.  
Cool McCool NBC Sat 12 part.  
Dark Shadows ABC M-F 4 part.  
The Dating Game ABC M-F 11:30 participating  
Days of Our Lives NBC M-F 2 participating  
Dick Van Dyke Show CBS M-F 11:30 participating  
Directions '67 ABC Sun 1 part.

Discovery '67 ABC Sun 11:30 Multiple Products, Gen. Foods, participating  
The Doctors NBC M-F 2:30 participating  
The Donna Reed Show ABC M-F 12:30 Lever, Carter, J&J, Hartz, Breck, participating  
Dream Girl of '67 ABC M-F 2:30 part.  
The Edge of Night CBS M-F 3:30 participating  
Everybody's Talking ABC M-F 12 part.  
Eye Guess NBC M-F 12:30 part.  
Face The Nation CBS Sun 12:30  
The Flintstones NBC Sat 10 part.  
Frankenstein, Jr. & The Impossible CBS Sat 10 participating  
GE College Bowl NBC Sun 5:30 part.  
General Hospital ABC M-F 3 part.  
Golf Classics CBS Sat 4 part.  
The Guiding Light CBS M-F 12:45 P&G  
Hollywood Squares NBC M-F 11:30 participating  
Hopply Hooper ABC Sat 1 part.

House Party CBS M-F 2:30 part.  
Issues and Answers ABC Sun 1:30 participating  
Jeopardy NBC M-F 12 part.  
The Jetsons NBC Sat 11:30 part.  
King Kong ABC Sat 10 participating  
Lamp Unto My Feet CBS Sun 10  
Late Afternoon News CBS M-F 5  
Lets Make a Deal NBC M-F 1:30 part.  
Linus the Lionhearted Show CBS 10 Gen. Foods, participating  
The Lone Ranger CBS Sat 11:30 part.  
Look Up and Live CBS Sun 10:30  
Love of Life CBS M-F 12 part.  
Magilla Gorilla ABC Sat 12:30 Calif. Packing, participating  
The Match Game NBC M-F 4  
Meet The Press NBC Sun 1  
Mighty Mouse Playhouse CBS Sat 9:30 Gen. Foods, Deluxe, Am. H. Products, participating  
Milton The Monster ABC Sat 11:30 Remco Multiple Products, part.  
NBA Basketball ABC Sun 2 part.

MONDAY-FRIDAY			SATURDAY		
NBC	CBS	NBC	ABC	CBS	NBC
on ey	As The World Turns	Let's Make A Deal News—1:55	American Bandstand '67	CBS Saturday News	
Ne wed ine	Password	Days of Our Lives			
I am Girl '67 New—2:55	House Party	The Doctors			
Goral Hittal	To Tell The Truth News— 3:25	Another World			
ie ises	The Edge Of Night	You Don't Say	Profes- sional Bowlers Tour	CBS Golf Classics	
rk Shows	The Secret Storm	The Match Game News—4:25			
ere ie Jon s					
	Late Afternoon News 5-5:10		ABC's Wide World Of Sports		
er Jeings W The ws					

NBC Religious Series NBC Sun 1:30  
 Newspaper Cartoon Show ABC Sat 11  
 Multiple Products, participating  
 The Newlywed Game ABC M-F 2  
 participating  
 News ABC M-F 2:55, 4:25  
 News CBS M-F 12:25, 3:25 part.  
 News NBC M-F 10:25, 12:55, 1:55,  
 2:25 participating  
 The Muses ABC M-F 3:30  
 Pat Boone NBC M-F 11 part.  
 Password CBS M-F 2 participating  
 Peter Jennings with the News ABC  
 M-F 5:30 part.  
 Peter Potamus ABC Sun 10:30  
 Gen. Foods, participating  
 Pork Pig ABC Sat 9:30 Gen Mills,  
 Multiple Products, participating  
 Professional Bowlers Tour ABC Sat  
 3:30 part.  
 Real For The Stars NBC M-F 10 part.  
 The Road Runner CBS Sat 12 part.  
 Sea For Tomorrow CBS M-F 12:30  
 AG,  
 Sec Squirrel NBC Sat 11 part.

The Secret Storm CBS M-F 4 part.  
 The Smithsonian NBC Sat 12:30  
 participating  
 Space Ghost CBS Sat 10:30 part.  
 Space Kidettes NBC Sat 10:30 part.  
 Sunrise Semester CBS M-F 1, Sun  
 9:30 part.  
 Super 6 NBC Sat 9 participating  
 Superman CBS Sat 11 participating  
 Supermarket Sweep ABC M-F 11  
 participating  
 To Tell The Truth CBS M-F, Sun 5:00  
 participating  
 Tom and Jerry CBS Sat 1  
 Mattel, Quaker Oats, part.  
 Underdog CBS Sat 9:30 participating  
 Vietnam Weekly Review  
 NBC Sat 4:30  
 Where The Action Is ABC M-F 4:30  
 participating  
 Wild Kingdom NBC Sun 5 Mutual of  
 Omaha  
 You Don't Say NBC M-F 3:30 part.

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## Electronic

increasingly electronic instruments try more effectively of output and improve the quality. These instruments are an integrated electronic controls. Thus it is possible for a close eye on the production and immediately available Instruments electronic data, record of processes vacuum, pressure density, speed or control.

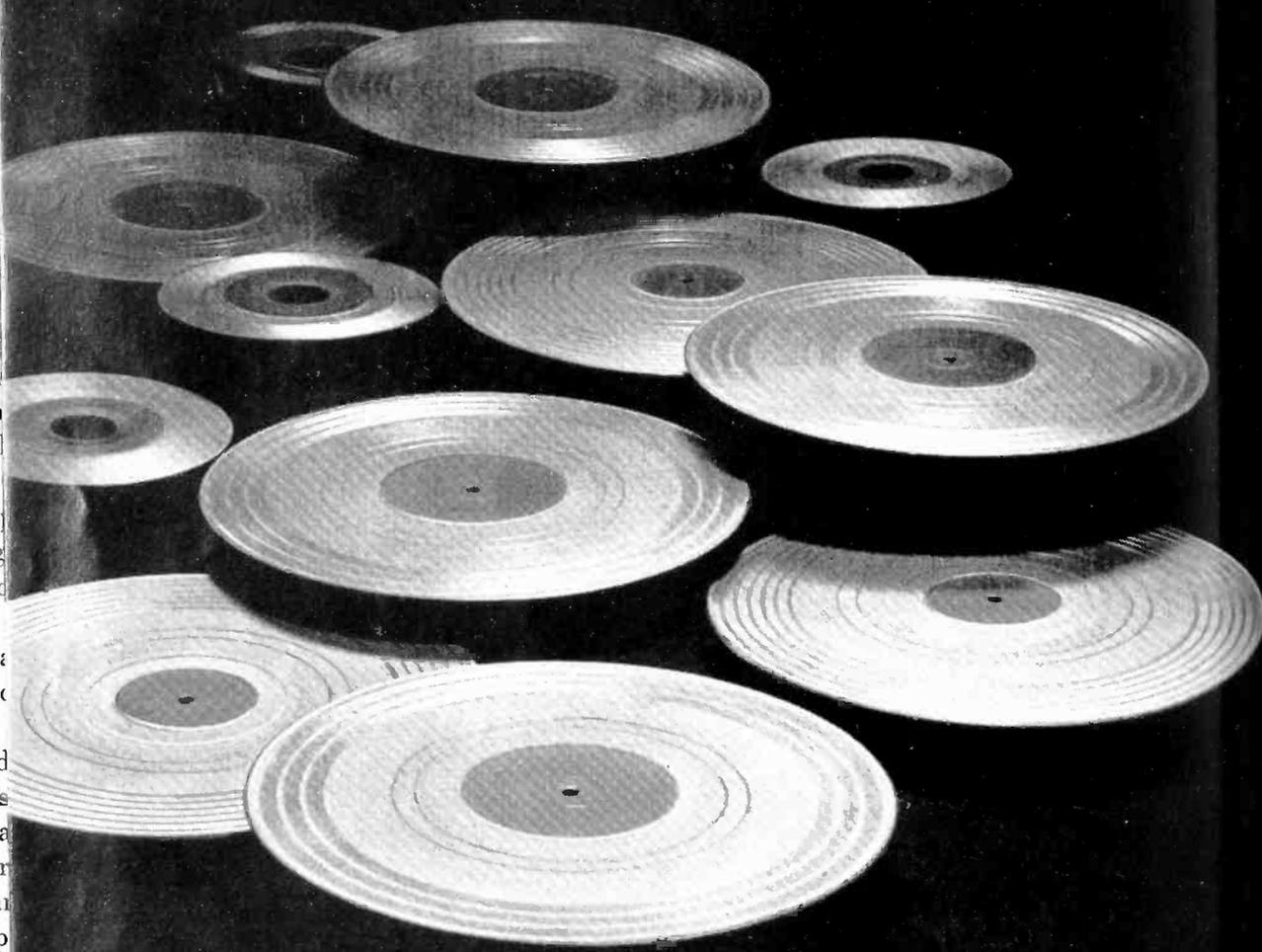
Taylor has a rapidly rising sales accompanying income year ending anticipated that will pass the earnings will share. The continued operation by climbing. At the end of admitted to Stock Exchange.

The device used in the gasoline and the products in terms of quality markets for products and food and packaging for applications its sales. The local markets order of the consumer market for producer, compass

shows that he gets to people when they buy his writers and publishers affiliated with BMI must pretty nearly everybody—according to 1966 Gold Records, certified by the Record Industry Association. This year, out of an all time high total of Award recordings of music by BMI writers came out on of 23 Singles Gold Record Awards went to music BMI. 51 of the 58 certified long playing albums music by BMI composers. What this signifies is a

- 1966
- 1965
- 1964
- 1963
- 1962

they  
must be  
writing  
something  
right



spectacular talent for pleasing people. To qualify for an RIAA Gold Record Award a single must have amassed a sale of at least one million copies. A Gold Record Album must have earned a minimum of \$1 million in sales at the manufacturer level. That's why we say BMI composers must be writing something right.

ALL THE WORLDS OF MUSIC  
FOR ALL OF TODAY'S AUDIENCE.



# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

Another step in the computerization of the media function was announced last month when Broadcast Advertising Reports Inc. introduced a new electronic monitoring system, which makes it possible for agencies to audit, within two days instead of the week it now takes, whether tv spots were run in any specific market actually according to schedule.

According to BAR, the new technique called Videomatic, "is a coordinated system of recording EDP (electronic data processing) signals from off video transmissions and transferring them to BAR's existing computer installation in Philadelphia. Agencies which have their own computers can even pick up the information directly from BAR computers, entirely eliminating the need to prepare a written report, suggests BAR publisher Phil Edwards.

Of chief advantage to agencies, Mr. Edwards continues, Videomatic will enable them to verify station bills electronically and pay when contracts have been fulfilled. When a station does not run a commercial in the specified time slot, the media buyer can obtain a credit or a "make-good" immediately, before payment has been made, and thus eliminate a good deal of paperwork.

Videomatic was used for the first time in BAR's monthly audit of the

three tv stations in Baltimore. And Mr. Edwards says the new system will be installed and operating by 1968 in the 75 markets BAR now monitors via audio tape. The system will then be extended to audit every tv station in the country.

To make the best use of Videomatic, agencies are being asked to provide certain coded information within their commercials for more efficient monitoring and identification. "This involves enormous work for the agency," Mr. Edwards noted, "but there is a good deal of interest because of the efficiency of the system." He added that agencies which have computers of their own, such as



Media buyer Gene McGuire buys on British Sterling, Pillsbury, Speidel and other accounts at Marschalk, Inc.

Ted Bates, Y&R, Leo Burnett and Benton and Bowles, are showing interest.

Mr. Edwards said BAR's audio tape system will continue as the company mainstay because Videomatic cannot provide media men with enough information on competing brands (until all agencies agree to code commercials on all products for the new system).

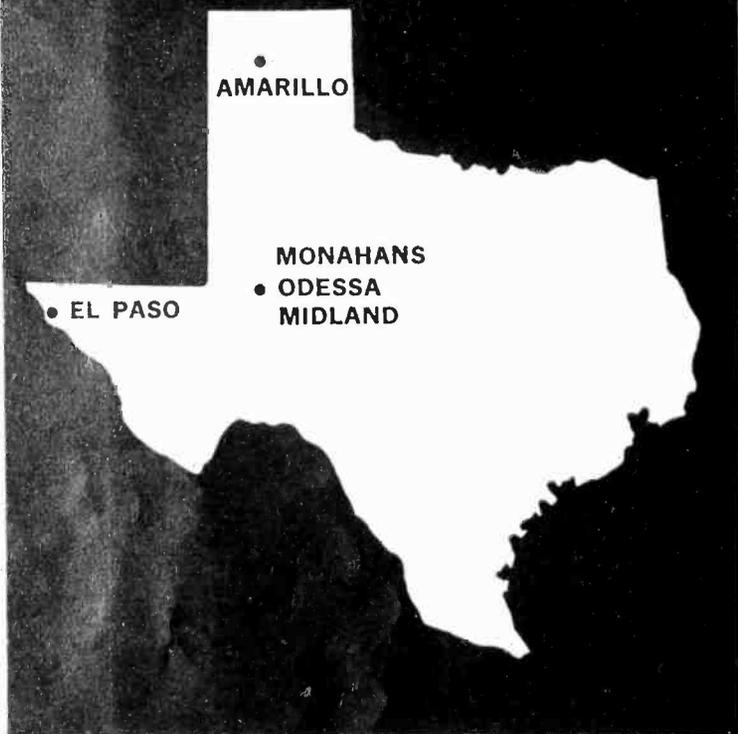
Among current and upcoming spot campaigns from agencies and advertisers across the country are the following:

**Aerosol Corp. of America, div. Shulton, Inc.**  
(Wellesley Advertising Assoc., Wellesley Hills, Mass.)

This company introduces a new home product for women in Boston this week using minutes in fringe and day spots. Commercials will enter Providence, Hartford, Springfield, Buffalo, Rochester and New York on March 26. A piggyback buy for JATO SPRAY CLEANER and GLISADE FABRIC FINISH will be in Boston, Providence, Hartford, Springfield, New York, Baltimore and Washington, D.C., for the next four weeks. After a two-week hiatus, a second four-week flight is planned. Barbara Morrison is the contact.

**American Express Co.**  
(Ogilvy & Mather, Inc., N.Y.)  
A 25-week sponsorship of NFL post-season football shows is scheduled to begin  
(Continued on page 50)

# HOW CAN THE 130<sup>TH</sup> MARKET



# TURN INTO THE 50<sup>TH</sup>?

It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (130th market) and Monahans/Odessa/Midland (140th market). These three markets have a weekly television circulation of over 340,000 homes—equivalent to the 50th ranking market in size.

AND, only the John Walton stations deliver the entire Southwest Texas area with ABC and CBS programming in each of these three markets.

**One Ownership — One Network — One Buy**

**KVII-TV**

Amarillo  
129,500 net  
weekly circulation

**KELP-TV**

El Paso  
112,100 net  
weekly circulation

**KVKM-TV** serving

Monahans/Odessa/Midland  
98,800 net  
weekly circulation



**THE JOHN WALTON STATION**

KVII-TV  
Amarillo,  
Texas

KELP-TV  
El Paso,  
Texas

KVKM-TV serving  
Monahans/Odessa/Midland  
Texas

Radio: KVII, Amarillo; KBUY, Ft. Worth; KELP, El Paso; KVKM, Monahans  
Represented Nationally by: Venard, Torbet & McConnell, Inc.

## PUT 'THAT' IN A KIDS' SHOW?

It appears that CBS will be scheduling children's programming next fall in the heretofore local station domain of Sunday morning. ABC is already there and NBC will probably follow suit. More spot tv advertising interested in reaching children will contemplate moving their dollars into Sunday morning network offerings. If this occurs those tv stations with substantial investments in children's programming and personalities will suffer acutely. The majority of sufferers are network affiliates, and some of them will try to get that revenue back by presenting the networks in prime time with their own films or off-network syndicated fare. Other solutions will be found in programming women-family vehicles in early fringe areas that previously were devoted to the kids. But these solutions will not come close to replacing the revenue that has been produced from late afternoon children's shows. Other solutions would mean just one more slice out of the already too small tv spot dollar pie.

Some of the hardest hit stations will be those independent operations which pioneered children's programming, cornered the kid dollars in their markets, and count heavily on this revenue.

A solution for them that needs a great deal of promotion but should not be overlooked is the one suggested by the Bruskin Study. This was a survey of children's television preference, brand awareness and purchasing influence conducted for WNEW-TV New York by R. H. Bruskin Associates in November 1964. This survey provided striking evidence that children have great influence on purchases of food products. It came as no surprise, I'm sure, to mothers with children between the ages of four to twelve.

More specifically the Bruskin Study revealed:

1. Children like most foods which are good for them.
2. Children appear to have a fairly good platform knowledge about foods which are "good for them."
3. Children react favorably to food and beverage tv advertising, with 76 per cent reporting that *they asked their mothers to buy something to eat or drink seen on television.*
4. In naming the *products* requested (free response), the products advertised on children's television programs are the *heavy* scorers in requested purchases.
5. On being asked for their *favorite brand* of a selected group of products, those advertised on children's television programs received the lion's share of mentions.
6. *Mothers confirm* that children request purchase of items *other than toys* advertised on television, with 86 per cent reporting "Yes." Of the products children asked their mothers to buy, most were *identified by brand*; further, most of the brands requested were those advertised on children's television programs.
7. According to the mothers, their *actual purchase rate* for such requests by children was *nine out of ten.*

It seems clear that the *local children's television programs* can provide a *wholly new area* of sales increase for a large number of producers of food and beverage products who have never used this form of television advertising. It also suggests that there are products other than foods (soap, toothpaste, shampoo, etc.) which might benefit handsomely in increased sales by *advertising to children on their own television programs.* It's something for advertisers and media buyers to think about.



Soon...  
**WSBT-TV**  
will claim  
all of...  
**MeXiCo**  
(olé!)

*The occupation force of 2,175,000 troops — make that watts — is being readied. When it's unleashed early in May, Mexico, Indiana, will be just one of the new territories that will fall under WSBT-TV's new Grade "B" domain.*

*New areas, new viewers in every direction from South Bend will become part of the expanded WSBT-TV land.*

*The people of Mexico don't yet know they're about to be occupied. But they will, and so will others in our new markets. Stay in touch — WSBT-TV's big power switch is the big story of mid-west TV!*

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

at mid-March in about 20 markets. Minute commercials are planned in the weekend fringe slots. Art Topol is the contact.

**American Tobacco Co.**

(BBDO, Inc., N.Y.)

A supplementary buy on AMERICAN TOBACCO (corporate) for additional exposure in 75 markets begins this week. The contact-year buy will use minutes and prime 20's. Paul Saltin is the contact.

**American Tobacco Co.**

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

Spring activity on PALL MALL MENTHOL begins in mid-April with a 12-week push in 50 major markets.

Prime 20's and fringe minutes will be the commercial theme: "Come to the forest-fresh taste of Pall Mall Menthol." Phyllis Ross is the contact.

**Anheuser-Busch, Inc.**

(D'Arcy Advertising Co., St. Louis)

Activity breaks March 6 on commercials for MICHELOB BEER in 25 major markets. The three-week flight will use prime 20's and fringe minutes. A few fringe 1D's are also scheduled. Beth Seib is the contact.

**Armour & Co.**

(Foote, Cone & Belding, Inc., Chicago)

A 20-week push for ARMOUR MEATS

begins March 13 in about 65 major markets. Piggybacks and minutes in day, fringe and prime spots are planned. Also, activity begins March 6 on a 10-week drive for DIAL SOAP. Minutes and piggybacks will also be used for this product. Jerry Epstein and Ke Vlautin buy.

**Best Foods, div. Corn Products**

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

HELLMANS MAYONNAISE will be in 11 major markets for the next three weeks. Another two-month campaign begins June 19, with a third planned for next November. Women are the target of prime and fringe minutes. Tony Fasolino is the contact.

**Braniff International**

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

A 13-week push for BRANIFF INTERNATIONAL AIRLINES begins this week in 15 southwest markets. Commercials will be in early and fringe minutes. Nick Langone is the contact.

**Burlington Industries Inc.**

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

April 3 is breakdate on a three-week push for GALEY & LORD fabrics in Albany, New Orleans and Phoenix. Minutes in fringe and prime time on the vehicle for this special drive, the first in spot tv for this network-oriented company. Buying is Madellene Blou

**Celanese Fibers Marketing Co.**

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

An 11-show series, *Celanese Center Stage*, is set for airing in syndication to 50 major markets starting March 19. Each show will be in all markets during the same week to take advantage of press tie-in. The company will tie minutes for apparel and home furnishings with local retailers to local all commercials. This has never been done before, a company spokesman said. Each hour show will carry several minute commercials. Vicki Gilbert buys.

**The Chattanooga Medicine Co.**

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

March 19 is start time on a six-week flight for PAMPRIN in 35 major markets. A second six-week flight in 35 additional markets begins in April. Plans for expansion into more markets next fall are currently in the discussion stage. Prime and fringe minutes are scheduled for the initial two flights. Dotty Barnett buys.

**Coffee Rich Inc.**

(Rich Advertising Co., Inc., Buffalo)

A 26-market drive for COFFEE RICH begins March 19. Varied schedules include a 13-week push in four markets, a 15-week buy in two markets and a five-week flight in 20 markets. A second five-week flight in the same 20 markets begins mid-April. Prime 20's and day and fringe minutes will be used to reach women. Robert Knechtel is the buyer.



**"WOC-TV delivers the Q-C market, a busy distribution center"**

*says Bill Gress, WOC-TV personality*

Good distribution facilities are essential to any market . . . or test market. And the Quad-Cities\* (largest market between Chicago and Omaha, Minneapolis-St. Paul and St. Louis) has the best in the Midwest!

The Quad-Cities is a key distribution center for grocery and drug products, major appliances, radio, television and other consumer needs for more than 1½ million people in this area.

What turns on this giant Midwestern distributing center? WOC-TV . . . the area's favorite, the media that can give you all the coverage you need for your next test or total market campaign.

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.



metic, conscientious, Peter Wolfe believes it is the media buyer's responsibility to find out everything he can about the products and commercials he handles. He likes to view the commercials himself—he buys Best Foods and S&H Green Stamps—whenever possible. In his New York office at SSC&B, Inc., where the buyer has worked for the past five years, he spoke about what he feels is one of the most important aspects of buying.

"No matter how good the copy is, it is up to the media buyer to find the right markets and determine the most efficient setting for the commercials. That is why he must thoroughly understand what type of program and target audience his products are. One product might have completely different types of appeal, and the buyer must use this knowledge to determine what markets and which

time slots would be most efficient." Determining it properly, he feels, is one of the most rewarding aspects of the buyer's job.

On another topic, the use of independent 30's in spot tv, Mr. Wolfe was cautious. He feels that if stations charge more than 50 per cent of the minute rate for a 30, advertisers might prefer to continue using piggy-

backs. Asked if he didn't feel that the target audience of each product in a piggyback was compromised by the brand requirements of its partner, he noted that "while one partner may suffer in a particular market, it is likely to gain in another, and some equilibrium is eventually attained if you buy in enough markets."

As to whether he thinks the independent 30-second spot is an inevitability in the spot business, the buyer said, "It all depends on the advertiser's needs and the station's willingness to cooperate. The 30's are still in the discussion stage in most markets, and we will have to wait and see what happens."

Peter Wolfe was graduated from the N.Y.U. School of Commerce with a Bachelor of Science degree in advertising and management. Married, he lives in Hackensack, N.J. He is an avid sports car enthusiast, drives and navigates in sports car rallies, and makes the annual pilgrimage to the U.S. Grand Prix.

**Mental Baking Co.**  
*Adelates & Co., Inc., N.Y.)*  
Six week drive in 10 major markets begins this week for HOSTESS FRUIT & NUTS. Kids and women are targets of the drive and fringe minutes. Buying is Ed Bock.

**David Dalton Co., div. Mead Johnson & Co.**  
*Dugill & Mather, Inc., N.Y.)*  
Commercials for METRECAL LIQUID AND AFFERS are in 60 markets this week. The buy varies from five- and six-minute flights in some markets to 15-minute schedules in others. Women are the main target of the fringe minutes. Buying are Doug Spellmann and Fer Warren.

**Falstaff Brewing Corp.**  
*(Dancer-Fitzgerald-Sample, Inc., N.Y.)*  
Activity breaks this week on commercials for FALSTAFF BEER. Prime 20's and minutes and late fringe minutes are planned for about 85 major markets. The schedule will run 12 weeks in some markets and the full year in others. Men 18 to 49 are the target. Buying is Ed Gallen.

ARTISTS SCHOOL will be in 200 markets using 15-minute late night segments until the end of March. Plans to use five and two-minute commercials after that are currently being discussed. Lucille Widener is the contact.

**Famous Artists & Writers Schools, Inc.**  
*(Victor & Richards, Inc., N.Y.)*  
A heavy spot push for THE FAMOUS WRITERS SCHOOL and THE FAMOUS

**General Cigar Co.**  
*(Young & Rubicam, Inc., N.Y.)*  
Commercials for TIPARILLO M break in 20 markets this week. Fringe minutes and prime 20's will be used through next December. Buying is Pete Cattelli.

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

Activity breaks March 6 on a ten-week campaign for this company's coffee product in 27 midwest and western markets. Fringe minutes and some prime spots are planned. Dianne Sommerfeld buys.

**Kellogg Co.**  
*(Leo Burnett Co., Inc., Chicago)*  
Commercials in the top 30 markets for CORN FLAKES and APPLE JACKS will advertise a "Barracuda giveaway" during March and April. The promotional contest will be a boxtop drawing for 25 Plymouth Barracudas. Minutes are planned in fringe, day and prime spots. Tracy Brown buys.

**Kinney Shoe Corp.**  
*(Frank B. Sawdon, Inc., N.Y.)*  
A 40-market push for KINNEY SHOES starts this week using day and fringe

**Buyer's Checklist**

**Network Rate Increases**

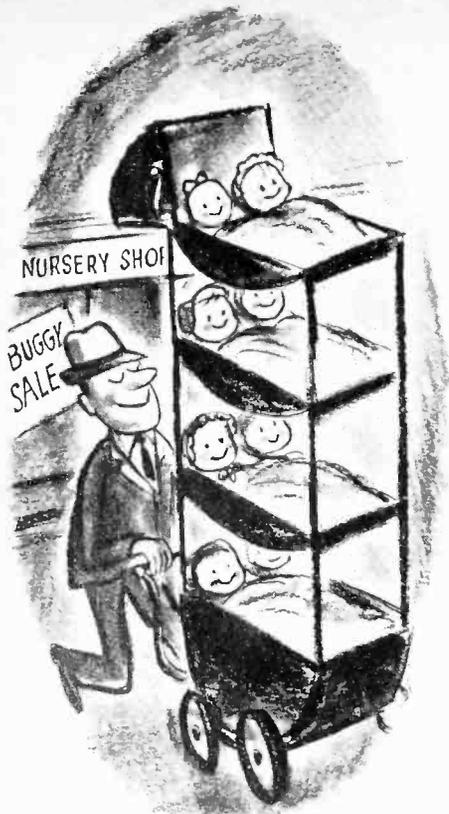
- (S-TV:
  - WHIO-TV Dayton, Ohio, from \$1,400 to \$1,500, effective July 30, 1967.
  - HC-TV:
    - CHFI-TV Austin, Tex., from \$125 to \$175, effective August 1, 1967.
    - WBMG-TV Birmingham, Ala., from \$100 to \$175, effective August 1, 1967.
    - WSOC-TV Charlotte, N.C., from \$300 to \$1,400, effective August 1, 1967.

**Station Changes**

- WDAZ-TV Devils Lake-Grand Forks,

N.D., was added as an associated station to NBC-TV network affiliate WDAY-TV Fargo, N.D. WDAZ-TV will operate on channel 8 with 316-kw visual power from a 1,480-foot antenna. Combined coverage of WDAY-TV and WDAZ-TV will reach about 96,200 tv homes.

Doubleday Broadcasting Co., Inc., a subsidiary of Doubleday & Co., Inc., has acquired the following tv stations formerly owned by Trigg Vaughn Stations, Inc.: KOSA-TV Odessa, KR0D-TV El Paso and KDTV Dallas (construction permit), all in Texas.



## COUNT ON KOV FOR ACTION

- SACRAMENTO
  - STOCKTON
- CALIFORNIA

You are in one of America's fastest growing markets when you are in Stockton-Sacramento. This is a big market, too . . . \$4.64 billion in Effective Buying Income. KOVR is the television station in this rich Inland California market that really delivers results. Reason? KOVR combines new vitality in local programming with high-rated ABC shows. Get more from your advertising . . . on KOVR.

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

KOVR



### McCLATCHY BROADCASTING

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

minutes to reach women. The drive will last until Easter. Buying is Ardiel B. Rodner.

#### Lever Bros Co.

*(Doyle Dane Bernbach, Inc.)*

A 10-week buy for BREEZE begins March 15 in 80 markets. Early and late fringe minutes to reach women are planned. John Ormiston is the contact.

#### Liggett & Myers Tobacco Co.

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

This company is introducing L&M MENTHOL TALL, another contribution to the 100mm filter cigarette market in 11 western states. Fringe minutes and prime 20's are being used for a minimum of 13 weeks. Bob Pate is the contact.

*Forty-one stations on the CBS Television network will receive rate increases to take effect within the first six months of the year. Increases were incorporated in the most recent 'Station And Rate Guide,' issued quarterly by CBS.*

*The rate increases listed are as follows:*

Station	Network Rate	Increased To	Effective Date
KGGM-TV Albuquerque	\$ 400.	\$ 425.	April 9
WAGA-TV Atlanta	1,300.	1,400.	Jan. 29
WRDW-TV Augusta	425.	450.	Feb. 26
WABF-TV Baton Rouge	450.	525.	Feb. 12
KFDM-TV Beaumont	500.	550.	March 26
KOOK-TV Billings	275.	300.	May 7
WHDH-TV Boston	3,250.	3,350.	May 7
WJW-TV Cleveland	2,400	2,500.	Jan. 29
WRBL-TV Columbus, O.	600.	650.	April 9
WCBI-TV Columbus, Miss.	275.	300.	May 7
WTVD Durham	1,000.	1,100.	Feb. 12
KROD-TV El Paso	400.	425.	March 12
WINK-TV Fort Myers	120.	150.	March 1
KFSA-TV Fort Smith	325.	350.	Feb. 26
KGBT-TV Harlingen	375.	400.	Feb. 26
WTIC-TV Hartford	2,300.	2,500.	April 23
KID-TV Idaho Falls	275.	300.	May 7
WJXT Jacksonville	1,025.	1,075.	Jan. 29
KODE-TV Joplin	425.	450.	April 23
WBIR-TV Knoxville	650.	750.	Jan. 8
WKBT LaCrosse	500.	550.	April 9
KLFY-TV Lafayette, La.	400.	450.	Feb. 12
KTHV Little Rock-Pine Bluff	650.	700.	March 2
KNXT Los Angeles	5,000.	5,200.	Feb. 12
WMAZ-TV Macon	500.	550.	Jan. 8
WLUC-TV Marquette	325.	350.	Jan. 22
WTOK-TV Meridian	450.	475.	Feb. 12
KOOL-TV Phoenix	700.	750.	March 2
KOTA-TV Rapid City	300.	375.	June 18
KXTV Sacramento	1,000.	1,050.	March 1
WBOC Salisbury	200.	225.	Jan. 22
KSL-TV Salt Lake City	700.	750.	Jan. 22
KFMB-TV San Diego	1,050.	1,150.	June 18
WTOC-TV Savannah	350.	400.	Jan. 8
KSLA-TV Shreveport	675.	725.	April 9
KELO-TV Sioux Falls	1050.	1,150.	May 21
WSPA- Spartanburg-Greenville	575.	675.	Jan. 22
KXLY-TV Spokane	625.	675.	April 9
WTHI-TV Terre Haute	700.	725.	March 1
KODL-TV Tucson	275.	300.	March 2
KMVT Twin Falls	200.	225.	Jan. 22

## Media Personals

IAN DAVIS was named vice president and media director, and JAMES became all-media supervisor at Teightman, Inc., Philadelphia. Mr. Davis was formerly with N. W. Ay. Inc., and Mr. Egan was associate media director at W. B. Dorr, Detroit.

IVALD E. LEONARD became vice president and media director in charge of the Colgate spot broadcast buying unit at Ted Bates & Co., Inc. Mr. Leonard was formerly with Metro Radio Sales, a division of Metromedia, Inc., where he was director of business development.

ERID THALHEIMER, formerly a buyer at Ted Bates & Co., Inc., joined Ross Roy, Inc., New York, as a media analyst and buyer.

BERT A. WOLF joined Carl Ally Inc. as media supervisor. He was previously in the media department at Doyle Dane Bernbach Inc.

HN GARFIELD was named associate media director-broadcast at the Grvold-Eshleman Co., Cleveland. He was previously account executive with Lang, Fisher and Stashower, Inc. Cleveland.

Who's Who  
in Des Moines  
Television?



WHO TV

that's who!

COLORFUL 13 • DES MOINES, IOWA

Represented Nationally by  
eters, Griffin, Woodward, Inc.

## P. Lorillard Co.

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

A supplementary six-week buy for KENT cigarettes begins next week in 45 selected markets. Prime 20's are planned to heavy up a drive which began last January. Jeff Kelson buys.

## Maidenform, Inc.

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

Commercials for various MAIDENFORM products will be in 40 major markets starting April 3. The six-week flight will use fringe and prime minutes. Gary Ahrens buys.

## Minute Maid Co.

(Marschalk, Inc., N.Y.)

This company, which began spring activity for H-C fruit drink and MINUTE MAID orange juice in 80 markets three weeks ago, is adding another 40 markets to the schedule this week. Women and kids are the target of early and late fringe minutes. Buying is Vera Barta.

## Melville Shoe Corp.

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

A four-week drive begins this week for THOM McAN men's shoes and children's shoes in 50 major markets. Men are the prime target of the fringe minutes, with day and fringe minutes also planned to reach women and children. Buying is Dave Ackerman.

## National Distributing Co., Inc.

(Honig-Cooper & Harrington, San  
Francisco)

A 19-week push for ITALIAN SWISS COLONY WINE begins this week in 75 markets. Prime and fringe minutes will carry the message. Clarice McCreary is the buyer.

## North American Philips Co., Inc.

(LaRoche, McCaffery & McCall, Inc.,  
N.Y.)

Two flights totaling ten weeks begin late in March and at mid-May for NORELCO ELECTRIC SHAVERS. The 44-market push will use fringe and prime minutes. Maureen Murray is the contact.

## Pro-phy-lac-tic Brush Co.

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

Spring activity for PRO-PHY-LAC-TIC TOOTHBRUSHES will begin around the end of March. The 20-market push will use fringe minutes for approximately 13 weeks. ID's for the company's hairbrush line are also being considered. Dorothy Thornton buys.

## Ralston Purina Co.

(Gardner Advertising Co., Inc.,  
N.Y.)

Two-to-five-week flights for PURINA PUPPY CHOW begin this week in 129 major markets. Women are the target of the prime 20's and fringe minutes in relatively light exposure. Planning and buying is out of a spot buying group.



GO FIRST  
CLASS WITH  
KMJ-TV

FRESNO • CALIFORNIA

Outfox your competition. Put your message on KMJ-TV and get the benefit of first class skills, first class equipment, local news coverage in depth, and high-rated NBC network shows. KMJ-TV delivers the audience you want including the nation's Number One agricultural income county.

Data Source: SRDS, January, 1966

KMJ-TV



McCLATCHY BROADCASTING

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



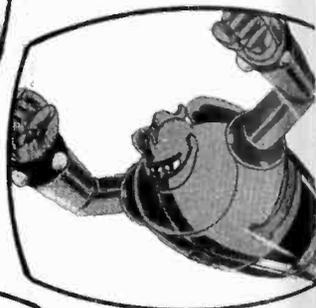
**KIDS  
ARE  
IMPORTANT  
TO US**  
*—and to you, too!*



**"PROFESSOR KOOL"**  
Sat. 9-9:30 A.M.



**"SUPERMAN"**  
Mon.-Fri. 4:30-5 P.M.



**"GIGANTOR"**  
Mon.-Fri. 7:30-8 A.M.  
Sat. 9:30-10 A.M.



**"ROMPER ROOM"**  
Mon.-Fri. 9-9:30 A.M.

■ No wonder children are "bustin' their buttons!" They look at WMAR-TV because WMAR-TV looks out for them! WMAR-TV is currently airing "ROMPER ROOM," "SUPERMAN," "GIGANTOR" and "PROFESSOR KOOL." These top children's programs, plus adjacencies to "CAPTAIN KANGAROO" and the Saturday morning CBS lineup, offer an unparalleled opportunity to reach this ever-growing market. If you are advertising toys — or any other product for the "small fry" — remember — in the Baltimore/Maryland market the kids are where the shows are — on WMAR-TV.

*No Wonder... In Maryland  
Kids Watch **COLOR-FULL***

**WMAR-TV**

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

ull (Continued from page 21)

the beer company agreed that a soda would be acceptable; the company said a cigarette could be, and so on. So what actually happened was that the team bought liberty—a common thing in this business, no?"

Common or not, the moves and counter-moves in New York baseball were watched this year with interest by every team in the country. For years, the other clubowners looked on with alarm the tv practices of the Yanks and Mets (and the Red Sox and Giants before they moved west). The teams usually broadcast all their home games, and as many road games as possible. "Too much," said various owners. "It's bad for baseball. The public will get bored with so much tv. They'll stay away from the parks. And, besides, the handling would bring in as much—if not more—revenue for every game."

Eventually, when the Dodgers and Giants fled to California, the malcontents saw some of their ideas put into practice. The teams put only a few games on the air, and only road games at that, and managed to command rights fees far above what they had obtained in New York. But the Yankees and later the Mets, went on to tv schedules of 100 or more games. How much the tv exposure is worth for the teams' current pretensions is inestimable; other factors—the last-place finish of the Yankees, the rise of professional football, the opening of New York and other major markets to a network game on Saturday afternoon, etc.—will undoubtedly play a part. But the fact remains that at press time, the Mets had sold only one-fourth of their package (to Rheingold beer) and the legendary Yankees had one-fourth open in a participation package.

### Light New York Picture

Tracy, a spokesman at Doyle Dane Bernbach reported that the Mets had a couple of "very close" prospects for two of the team's remaining three shares, and WPIX New

York reported several nibbles on its various package plans of Yankee participations. But there was no doubt that the advertiser picture in the nation's largest market had tightened considerably.

There were holes at press time in the line-ups of a few other teams around the country. Washington, Cleveland, Pittsburgh, Philadelphia all had several minutes still to be sold. However, station sales managers were confident that things would be locked up tight before the season opened in April. And in some areas, particularly those in which the team has held on to its own broadcasting rights and sold them as part of a time-and-talent package, the situation is such that it doesn't matter if the team sells all its available minutes or not.

### Who Likes a Loser?

An official at WJBK-TV Detroit elaborated by pointing out that the Tigers had reduced the number of minutes per game from 18 two seasons ago, to 16 last year, to 14 or 15 this year. "Still, at \$75,000 per minute, the team gets more for its 'rights' than if it offered them alone to an advertiser." The truth in that philosophy is best illustrated by the fact that other teams—Houston's Astros, Atlanta's Braves, the Yankees—have accepted the "package" plan. A basic

reason for the idea, too, is that few advertisers today want to invest several hundred thousand dollars, or as much as \$1 million, for broadcasting rights when the team itself might have a disastrous season. The situation is similar to that in network tv, where fewer and fewer sponsors want to tie up millions in a single program that might tailspin in the ratings. Studies have shown that baseball's local tv ratings hold up fairly well throughout the season for almost any team, climbing in the latter part if the team is involved in a tight pennant race, or trailing off if the team is way out of competition. So, the advertiser feels protected against complete disaster as far as total commercial impressions are concerned.

But, more and more, where major sponsors—companies that pick up one-third or one-half of the games—are involved, there is a desire to avoid being identified too closely with a loser. It's great to be tied in with a winner, but in each league, the odds are nine-to-one against. Add this factor to the continually climbing cost of controlling the broadcast activities of a ballclub, and it's easy to see why longer participation line-ups are the trend of today, the practice of tomorrow.

Some teams are vociferously against the trend, of course. A



Michael Burke (l.), president of the New York Yankees, and Fred Thrower, president of WPIX New York, are among the team and station executives watching the reaction of Y&R account executive Paul Dougherty at a recent bash given to interest advertisers in the Yankees' tv schedule.



*Alan Conner and Cathy O'Sullivan, both of the D'Arcy Advertising Co., San Francisco, were 1966 and 1965 winners in the Peters Griffin Woodward, Inc. SUPR-TV Buyer's Contest. The prizes, all-expense paid trips for two to Las Vegas, were presented by PGW's San Francisco manager Bill McGee. Contestants from San Francisco agencies and advertisers had to pick the winning shows for each half-hour of prime time on all three networks for the 1965 and 1966 seasons.*

spokesman at KTLA Los Angeles said the station and the California Angels are all for keeping the number of sponsors to a minimum "to avoid fractionalizing the game and irritating the viewers. And the commercial recall value is bound to be higher when there are fewer advertisers." He noted, however, that the Angels offer a limited number of road games only, and that they are aired in "a growing market" where there is considerable sponsor interest.

Other markets have that interest on tap, but the sponsors still don't want to put all their eggs in one basket. In Chicago, for example, when three clients—Phillips 66, Chicago Dodge Dealers and a local bank—dropped out of the WGN-TV Cubs/White Sox combination, Pure Oil, Chicago Chevrolet and Zenith were ready to come in and pick up the small pieces. If Hamm Brewing had dropped its one-third, however, the story might have been different—as it was in New York when Ballantine dropped its third of the Yanks.

A major asset to the sponsor lineup this coming season is Allstate Insurance which is backing part of the tv showings of nine teams (and might add one or two more before

the umps cry "Play ball"). Last season Allstate was in four teams' telecasts. Now, although the insurance company is buying only a minute or two per game in each market, it's helping to fill holes from San Francisco to Washington.

On the technical side of televised baseball, the coming season will offer a few innovations. For one thing, *color* is the word nearly everywhere. Where color facilities are not available, in a handful of parks, there is talk of rushing them in before the action starts. Equipment shortages, particularly of mobile color units, might hold up plans, but the forecast is that when the 1968 season begins, all 20 teams will be offering all their games in color.

The experiments with instant replay, stop-action and other gimmicks have ceased to be experiments and are now part of the tv routine where a number of stations are concerned. But the basic approach now is that the "tricks" are effective only in small doses, and that most games have enough excitement of their own without artificial stimuli. To capture some of that excitement, WPIX in New York announced a new policy: letting its cameras pick up anything

and everything that happens Yankee Stadium. Presumably the nouncement means the camera stay with the umpire/player barbs, the fights between fans,

An interesting technical situation has popped up in Atlanta, where the Braves are carried on WSB-TV. They are also seen on 20 other stations throughout several states. Because of a savings on line costs, they are fed to the various stations. WSM-TV in Nashville, and the Braves are considering originating the commercials from Nashville as well.

In New York and one or two other markets that provided regional programming in the past, the habit has been broken. The NBC *Game of the Week* fills Saturday afternoon on a number of affiliates that once took local games, and CATV systems in various markets pick up the commercial thus effectively locking out the local stations. (In some areas, such as Baltimore, uhf outlets have been given permission to carry the games.)

But the details of color, the cost of equipment, regional networks and the like are secondary in the minds of the majority of advertisers in television baseball. They are concerned with rising costs, and with getting the most for their money. Their concern has affected the thinking of a number of ballclubs that realize their tv showings must be made available at a reasonable and more realistic price. They have sometimes been asked to pay more in the past. The baseball industry has weathered several Congressional storms in recent years, and again has found its often questionable business practices upheld as acceptable in a "sport" or "game." But the pressure for Federal regulation has grown, and baseball is particularly anxious to have disgruntled advertisers complaining to Washington that costs are too high or that they're locked out of a competitive marketplace.

After the upcoming season, when the owners get together for their winter meetings, they'll be paying attention to the remarks of the Braves and the others like him who are a fair-sized brewer . . . and who know what to do . . ."

(Continued from page 19)

the advertiser might be so financially as to make their prohibitive. The consequent prediction that the 30-second rate will eventually become the base rate by which all others are determined is logical.

But a total revision of the rate structure, objects Mr. Simmons at Knodel, "would destroy the foundation upon which all television rates are made." The minute rate changes on the hour rate, he contends. "And many things depend on that rate: union contracts, prices of air time, costs of syndicated shows, many things for stations to be able to change the basis of their rate system." But PGW's Bill Walters contends that, "no one bases the rate on the hourly rate anymore." Mr. Simmons agrees that there have been some changes in the basic ratio of the pricing spots to meet rating agencies," but he reflects the skepticism many feel about such a drastic revision.

there is still a demand for 20's in some markets, said: "It might not be possible, therefore, for all stations to

*Lloyd Venard, president of Venard, Torbet & McConnell, Inc., says many stations he represents have had 30-second availabilities for some time. "But there just hasn't been much demand for them until now." Rates for the 30's at these stations range up to 80 per cent of the minute rate, he noted. Regarding developments for the future, he said, "We are confident that the 30-second rate is going to be one of the big developments in spot television during the 1967-68 season."*

offer 30's in all locations. There can be no overall formula. Stations will adjust themselves according to the demand for 30's in their markets." Nevertheless, he feels the 30 will be the "key time unit within a year or so."

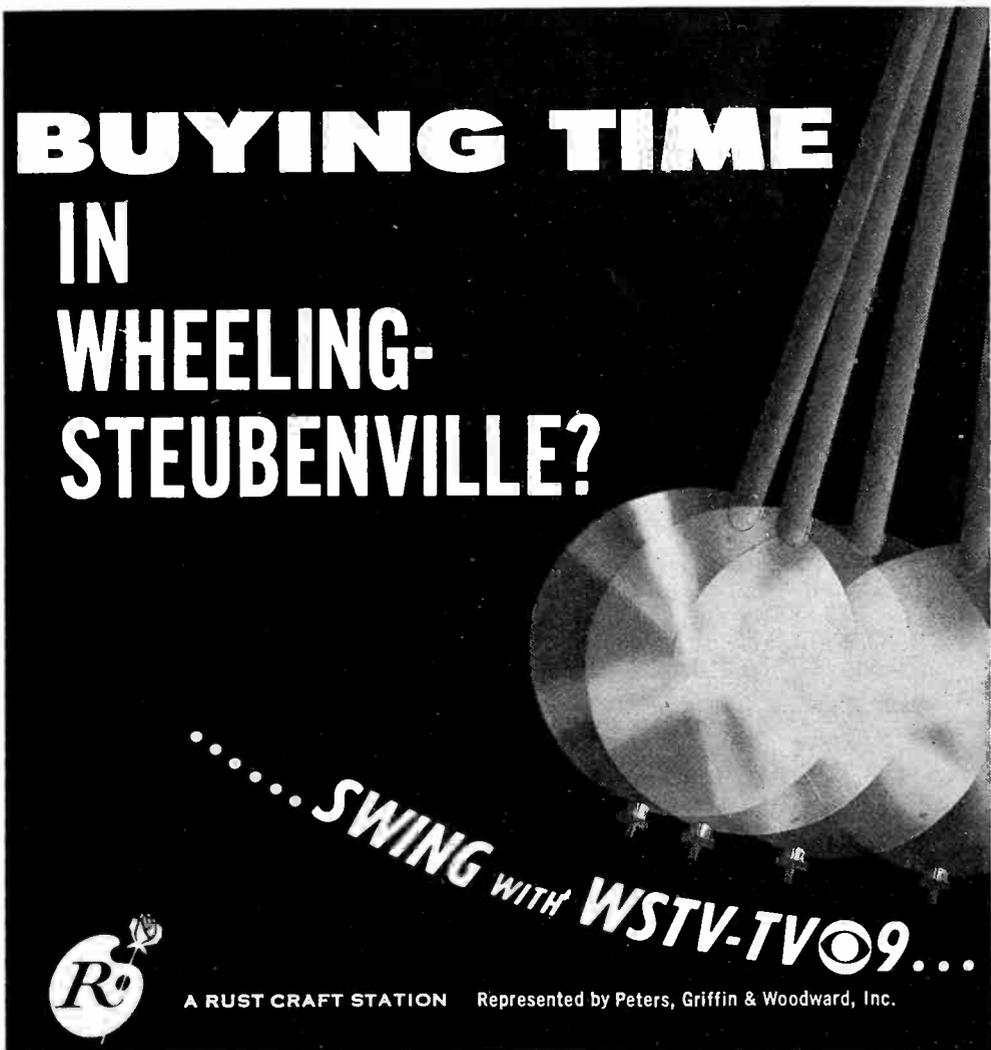
To back his prediction, he estimates that "possibly half the stations we represent will have the 30 on their rate cards by June 1." Al Ritter, at H-R, suggests that most stations will carry the new rate by next fall. Bill Walters, at Peters Griffin Woodward, goes even further; he predicts that by June 1 all station rate cards will carry a 30-second listing. "Stations are phasing into it right now," he contends. He and most reps agree that if the 30 becomes the base rate it will happen slowly, "by osmosis, as each station individually adjusts its schedule to accommodate the 30-second spot and as more and more advertisers buy 30's. But we will be a long way toward that," he says, "by June 1."

On the subject of whether the network station break will eventually be lengthened, most reps agree that will not happen for some time. Such a change involves a major network acquiescence and depends on how much pressure the networks get from station affiliates. A poll of the chair-

### No One Solution

An alternative possibility, however, the 30's might eventually replace the 20's entirely within the current pricing set-up, and there are those who think that this might be good for spot advertisers. Quite obviously, the availability of network piggybacks in prime time has cut sharply into the sales of spot 20's and ID's. Walters also believes that "prime 20's are a weak spot and the availability of independent 30's might increase spot sales in prime time considerably." Al Ritter, sales manager at H-R Representatives, Inc., agrees that "30's will eventually replace 20's as the basic commodity." But although he notes that the sale of 20's has been falling off, he qualifies this by saying that this is not necessarily true in all markets. And what's good for one market might not necessarily be good for another. That's why stations must move cautiously, each finding its own solution to the 30-second rate war."

Bill Nilson, who acknowledged



**BUYING TIME  
IN  
WHEELING-  
STEUBENVILLE?**

**..... SWING WITH WSTV-TV 9 ...**

**A RUST CRAFT STATION** Represented by Peters, Griffin & Woodward, Inc.

men of network station affiliate boards at CBS-TV, ABC-TV and NBC-TV revealed no station agitation for such a change at this time. "There is always talk of how nice a 62-second station break would be," said Stuart Martin, head of the CBS-TV affiliate board, and president and general manager of WCAX-TV Burlington, Vt., "but stations are not pressuring for such a change at this point." The seconds for a longer break must come from somewhere, probably from a cut-down on credit listings at the beginning or end of shows. But that would involve union problems, one network spokesman noted.

### Just the First Step

That, however, is a problem for another time. The first step, the search for a workable 30-second rate, is now being taken. It's unlikely that stations will phase out piggybacks all at once. They are popular and bring sales revenue. But eventually, the piggybacks and possibly even the 20's may be superseded by the independent 30. And as stations make room for the new time slot and adjust their rates accordingly, an eventual restructuring of the entire rate system, with the 30 as the base commercial time, seems likely to emerge. ■



Joy Harper, media director for Doyle Dane Bernbach Inc., Los Angeles, receives a \$500 check from Douglas MacLatchie, vice president of Avery-Knodel, Inc. Miss Harper was one of the top winners in KOLN-TV's Tall-Tower Sweepstakes, which rewarded media people who most accurately predicted homes delivered by KOLN-TV Lincoln, Neb., in the fall ratings.

### 'Spec' (Continued from page 27)

limited funds, to come up with anything that's really good in a speculative presentation. The sophisticated advertiser never asks for them."

While Mr. Dane insisted DDB under no circumstances will make speculative presentations, he agreed that many agencies say they don't, but will, if pressed. "Unfortunately, in this industry you get lip service that no one makes speculative presentations, but then a good prospect comes along, and some agencies feel they have to do it." He pointed out that even a good speculative presentation is basically a meaningless exercise in that it does not "guarantee a consistently excellent performance." Mr. Dane observed that the agency and the client each have different primary objectives in speculative presentations which must diminish their value. The agency's primary goal is to nab the account; the client's is to find the most capable agency to handle its advertising.

### Some Experts' Views

Clarence E. Eldridge, formerly chairman of Young & Rubicam's plans board, and marketing executive of General Foods and Campbell Soup, has had experience with speculative presentations from both sides of the fence. He labels them a "rather dubious expedient." Says Mr. Eldridge: "In the first place, the amount of money involved in some of the more elaborate of these presentations is much greater than what would normally be spent for new-business solicitation. While reasonable expenditures for developing new business are to be expected, when tens, perhaps hundreds, of thousands of dollars are spent on the preparation of a single presentation, and when a substantial part of the time of an agency's principals is diverted to this effort, it may be argued fairly that the clients of the agency are being compelled, in effect, to subsidize—to a greater extent than would normally be the case—the agency's new-business operation."

Mr. Eldridge, however, maintains there is a more fundamental objec-

tion to speculative presenta-  
"Ordinarily, even after an agency  
been assigned an account, it  
months of intensive work on the  
of the agency to acquire suffi-  
familiarity in depth with the cl-  
problems to enable it to gather  
assimilate all relevant informa-  
analyze the facts, identify the  
lems and develop sound recon-  
dations as to advertising strategy,  
tactics." Unless an agency soli-  
a new account spends a compar-  
amount of time and money lead-  
the prospective client's business  
seems inconceivable that any  
relative presentation the agency  
make can be based on anything  
than the most obvious and super-  
facts."

But not everyone agrees with  
Eldridge. David G. Lyon, who  
Madison Avenue when the Mar-  
account didn't follow him to C-  
ton Advertising and now head-  
own agency in Westport, Con-  
one of them. "I have always  
that soliciting an account thro-  
submission of a speculative pre-  
tation had a couple of importa-  
vantages," Mr. Lyon says in his  
cent book, *Off Madison Avenue*

### Even Losers Benefit

"First, instead of asking a  
spect to accept your word about  
good you are, you give him a  
portunity to judge for himself  
said. "After all, sampling is a  
nized technique of selling spa-  
sauce, and if it's sauce for the  
why not for the agency." An  
initial ideas help the prospective  
appraise the agency and "wh-  
buys is you, not your ideas,"  
Lyon says. "Your ideas will ch-  
grow, and improve as you work  
him."

The agency that doesn't get the  
count via a speculative present-  
can benefit, too, the advertising  
notes: "When you submit an ic-  
a prospect, it gives you, the agen-  
marvelous opportunity to size hi-  
and if he doesn't recognize c-  
spond to a magnificent idea,  
shouldn't feel despondent. Or  
contrary, congratulate yourself  
you didn't get the account. F

one basic law of life in the business, it's this: you can't rip people."

of the most common protests about speculative presentations that clients insist on them in order to steal the ideas. Mr. Lyon dissects the idea as foolish. "How else can you characterize somebody who steals a golden egg when he could be the goose who laid it? Ideas are simply not worth stealing. The important quality is to be able to distinguish the right idea and to put it in a concrete set of circumstances. A man who's stupid enough to steal an idea is probably too stupid to know how to use it. . ."

There are definitely two schools of thought on the ethics of speculative presentations. Many on Madison Avenue hold that they simply are extremely unethical; this means that they will do it unless a great deal of money is at stake." Others believe there is no question of ethics. If advertising is a profession, say some, one should observe the same ethical standards as other professions, such as law and medicine. If a doctor would never compete openly with another doctor for a patient, then an advertiser should not compete openly with another agency for an account. However, if advertising is a business, then the competition is a basic rule of the game.

### The Client Pays

A small trend appears to be developing for the prospective client to pay more and more of the financial burden in requesting speculative presentations. "Speculative presentations are usually too expensive and the agency often doesn't have the knowledge or background to make test ads that make any sense," said Anthony Devins, executive vice president of Cunningham & Walsh. "However, under very exceptional circumstances Cunningham & Walsh will make them, like the Schlitz case. That one was handled by Schlitz very intelligently." In competition with Compton and McLanahan, John & Adams, for Schlitz's Old Milwaukee account, Cunningham & Walsh was given a specific problem to solve in its pre-



Leo Cherne (l.), executive director of the Research Institute of America, accepts the TvAR "Owl" from Robert M. McGredy, president of the rep firm. The award is given annually to an individual who has demonstrated "creative management accomplishment."

sentation and the losers were reimbursed \$10,000 for their efforts. Thus, the main objections to speculative presentations were disposed of.

In picking an agency for its \$5-million account, Cities Service Oil Co. followed Schlitz' lead. The client screened 20 of the leading agencies and requested final presentations from three, including Lennen & Newell, its existing agency. Grey Advertising won, but the other two finalists were reimbursed for their special efforts.

The practice of requesting presentations from existing agencies in competition with new agencies is extremely controversial. Many feel it is the ultimate in rudeness and nonsense. It places the existing agency in the almost-impossible position of being forced to discard its present course and present some new and different ideas merely for the sake of novelty.

Most often, speculative presentations for new business are made in extreme secrecy, behind closed doors. However, when the client is a public or semi-public body, frequently the entire affair, by law, must be done in the open.

Such was the case when the \$3.5-million Florida Citrus Commission account went from Campbell-Ewald to Lennen & Newell last spring. Hun-

dreds viewed the extravaganza at the citrus commission auditorium in Lakeland, Fla. It was complete with music, jingles, photographers and reporters from all over Florida. At one point the hall was sprayed with an orange-scented mist. Lennen & Newell claimed: "The true story about your product has not been told." Campbell-Ewald insisted, "Don't concern yourself with personalities or politics; what counts is performance."

### Newspaper Protests

Clearly, if the winner were named on the basis of how its presentation was received, C-E would have kept the account. A story in the *Orlando Sentinel* noted that C-E's presentation was "power-packed" and drew "repeated rounds of applause." The *Tampa Tribune* pointed out that the two proposals by the winning agency were either untrue or illegal. One proposal was for ads that said frozen orange concentrate cans now contain "an extra orange;" another was

## WTRF-TV STORY BOARD



**LAUNCHING BEEF!** Our latest N.A.S.A. report indicates that 500 head of cattle will soon be sent into space. It'll be the herd shot round the world!

**wtrf-tv Wheeling**  
AN ASTRONAUT is a whirled traveler.

Wheeling wtrf-tv

THE REASON most people don't live within their incomes is that they don't consider that living.

Wheeling-Steubenville Market

NEW DRINK on the best cellar list at the Three Gaynors . . . it's called "Factory Whistle," one blast and you're through for the day.

ALL COLORCASTING

CASH IN THESE HILLS! New container plant now open and employing 800 workers. Tape plant to reach full employment soon. Wheeling area now below national unemployment figures and going lower to drop below 3%.

Upper Ohio River Valley

REMEMBER when you felt like a juvenile delinquent 'cause you owed money on a library book?

Nation's Ninth Color Market

PATIENT TO DOCTOR, "You say I'm in good shape for a trip, Doctor, but I can't be well enough to travel, I just look too much like the picture on my passport."

Voltage Valley

WTRF-TV AREA boasts two of the largest new power plants in the country, one operating and ground broken for a new one.

WTRF-TV ALL COLOR

A PSYCHOLOGIST finally figured out why Robin Hood robbed only the rich, the poor had no money.

WHEELING WTRF-TV

\*The national rep to see for WTRF-TV Wheeling is your Blair Television man. Keep him busy!

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA

# What would induce 17 busy media and advertising executives to meet again and again to evaluate media promotion campaigns?



**MAL OCHS**  
Dir., Media & Research  
Campbell-Ewald



**RUDY WAHLIG**  
Media Director  
Doremus & Company



**DANIEL McGRATH**  
Assoc. Media Director  
Tatham-Laird & Kudner



**DOROTHY SHAHINIAN**  
Media Department  
ITSM Div. of  
McCann-Erickson



**JOAN STARK**  
Asst. Grp. Head,  
Media Dept.  
Grey Advertising, Inc.



**J. (Jack) T. D. CORNWELL**  
Mgr., Adv. &  
Sales Promotion  
Celanese Chemical Co.

**BRUCE SMALL**  
Asst. V. P. & Mgr.,  
Spt. Bdcst. Unit  
Ted Bates



**TERRY PELLEGRINO**  
Asst. to Sr. V. P. &  
Media Dir.  
Young & Rubicam



**WILLIAM SCHINK**  
V. P. & Sr. Media Cons.  
G. M. Basford



**THURMAN PIERCE**  
Assoc. Media Director  
J. Walter Thompson

## Here's what one said

"I consented to serve on the Gold Chevron Award more for my own sake and the improvement of the profession than for Standard Rate . . . We all want to help improve the quality of the information upon which we base our buying. The people who take the trouble and time to plan worthwhile campaigns in SRDS should receive due recognition."

## What is the Gold Chevron Award?

- It is *not* a prize for winning a contest.
- It is a mark of recognition, by agency media executives, advertising managers and advertisers' analysts, of a medium's effort to provide the kind of information they need to help them buy.
- It can be earned by *any* medium whose Service program in SRDS, in the estimation of the participants, does a better-than-average job of meeting the national requirements of people who use SRDS.

## What's unique about it?

The Award criteria are *not* based on art techniques or dazzling prose. They are *not* based on a campaign's ability to sales objectives. They *are* based on how well service advertising campaigns are oriented to the advertiser's needs — how complete the media information is . . . how useful in helping them plan media campaigns are . . . wisely.

ERWIDHOLM  
Supervisor  
Harper &  
ers



GRACE PORTERFIELD  
Buying Group Manager  
Ted Bates



WARREN REBELL  
V. P. & Acct. Exec.  
Campbell-Ewald



JOSEPH H. NEWMAN  
Media Director  
Marsteller, Inc.

ED CZALES  
Creative Serv.  
Di  
a Crude

DAVID D. KEEGAN  
Media Coordinator  
Thomas J. Lipton

RICHARD TREA  
Media Director  
Richard K. Manoff, Inc.

**Benefits (besides Award winners)?**

- All media have access to the panelists' analyses of media campaigns (anonymously, of course). It can help them orient their own sales approaches more closely to buyers' prime interests, hence make their own Service-Ads more effective.
- Buyers will find much more useful information in SRDS where they want it and use it.

**There are no "entries"**

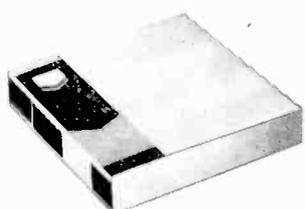
do not "enter" campaigns for "judging." Gold Chevron Awards are made on the basis of continuing scrutiny of continuing campaigns in SRDS.

**COMING**

For coming ads significant observations and suggestions of the panel will be reported, verbatim. How can you use their Service-Ads to best advantage? What points are more significant than others? How can even the Award-winning campaigns be improved? Watch for future SRDS reports in this publication.

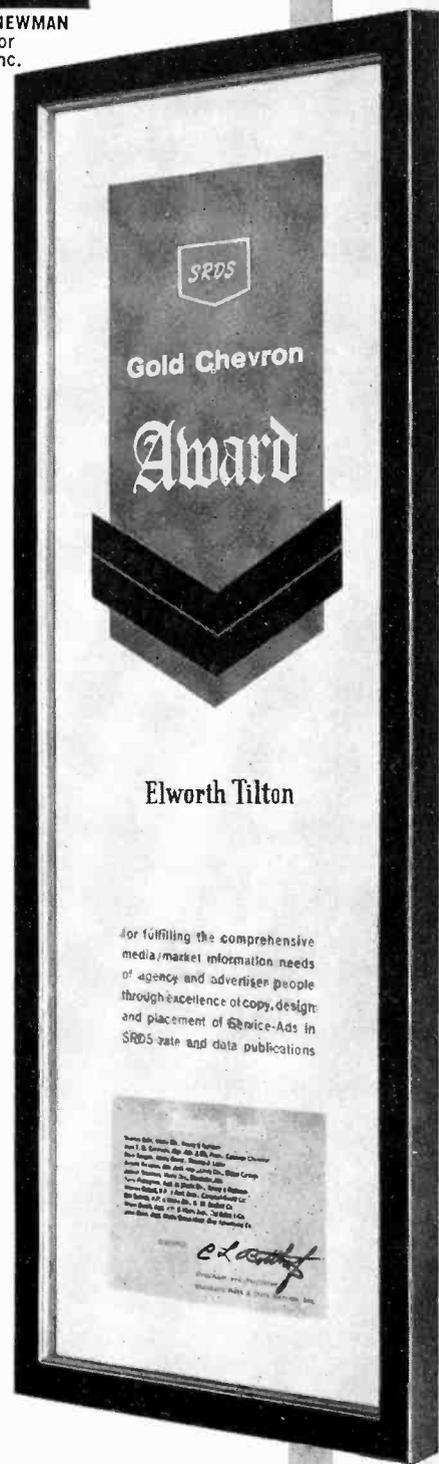
SRDS  
**YOU ARE THERE**

selling by helping people buy



**SRDS**

**STANDARD RATE & DATA SERVICE, INC.**  
5201 Old Orchard Road, Skokie, Illinois 60076  
312-YOrktown 6-8500  
Sales Offices: Skokie • New York • Los Angeles



for a seal to appear on cans reading, "100 per cent pure Florida orange juice." The Tampa story observed: "Concentrators use three-fifths of an orange more in the new product than in the old, while the labeling as suggested is prohibited by law." Under Florida law, the citrus commission agency presentations are required to be held in public to avoid charges of misconduct. The rival agencies are not present at each other's sessions, but anyone else can walk in.

Lennen & Newell went down to Lakeland three times in five years before winning the account. During its trips south, the agency learned a lot about the citrus account and the commission. This experience made it the favorite in the competition.

Similar public speculative presentations have been held for account switches of the Wisconsin Conservation Commission, the North Carolina Tourism and Industrial Development Commission, and various U.S. government advertising accounts.

### Is it a Profession?

Many agency men believe clients who repeatedly demand, or expect, extravagant speculative presentations lose much more than they gain because they develop unsavory reputations. When the time comes for the client to switch again, fewer and fewer agencies are willing to risk the time and money to solicit the new account. Some clients, when looking for new agencies, insist that the competitors *not* submit speculative presentations. In one recent case a California client threw out an agency team when it brought out its bag of goodies for a new campaign. It had been warned that no speculative presentations would be accepted. In another case a midwestern agency flew a team of 15 agency people to California to make a speculative presentation, when the client knew beforehand that the account already was going to another agency.

It is clear that advertising agencies—and their clients—are in a "business."

## Sales (Continued from page 25)

ning who, with his staff, works up the presentations and brochures, and a director of sales development who works with three analysts to present statistical studies and turn out specific sales proposals for the salesmen to take to the agencies. The network research department again is often called on.

At ABC, Mr. Zucker employs a staff of 13, including eight writers, a manager, a production manager, a supervisor, and a mail list coordinator. ABC's research department does all the statistical figuring for sales development.

"The range of promotions is as extensive as human nature," Mr. Zucker said. "It might be public relations for the network, it might be support for a specific show we are trying to sell. We break our help down into generic and specific material. A brochure on ABC's golf schedule for this year is not aimed at any specific advertiser. The same goes for a brochure reprinting the rave reviews of *Brigadoon*, or a fast outline of our mid-season new series, *The Invaders* ('Their ultimate purpose is to conquer and enslave us'). Another generic tool we use is a telegram. We might send a wire the day before a



ABC'S MR. ZUCKER

football game to advise advertisers to watch our new color camera work."

One of Mr. Zucker's generic tools, the silver dollar hung on a goalpost, sent to remind buyers that ABC was sponsoring the Gator Bowl game, proved to be a less-than-successful ploy. Some recipients who left them overnight on their desk found the

dollar ripped off next morning.

For specific sales help, Mr. Zucker went on to explain what his department could do for the sales advertiser. "Say we want to sell golf to a prospective client is an oil company, we might single out things like the fact that gas stations like to give away material, and the company could print up golf schedule distribution. Or, if a tournament is scheduled in the company's town, they might want to start a parade ahead of time to incorporate good will. After that we would get into specific costs for a partial offering. And once again the presentation is as diverse as possible. It could be a letter from the salesman outlining the salient points, although sales very rarely result from letters. Most presentations are personal, man-to-man. The salesman might describe his offering and send behind a brochure, maybe a typed booklet of facts.

"Big presentations get more complicated, like easel cards or a show or a film clip. Recently we made a rough cut of some footage from a three-and-a-half-hour Africa documentary. We decided to use it to show advertisers the unusual photography techniques. The things not said in the film—that we are putting out books on the show and planning an extensive promotion campaign—were said in an accompanying easel presentation.

"Another type of sales support we have found to be successful," continued Mr. Zucker, "is large-scale presentations. A year ago in December we got an eight-minute clip of the *Batman* series that was to be used in the second season. We thought it was so good that we wanted to show it to a large group as quickly as possible. So we rented a hotel ballroom, called in several hundred agency contacts, and served a continental breakfast. In one action, the *Batman* was out to the whole trade."

At NBC, Mr. Shaffner is supervising as many projects as a Broadway producer. Right now he is at

upcoming affiliate show, which so be shown to advertisers. Year's show was premiered in at NBC's 40th anniversary. It was a musical incorporating a screen on which pertinent facts BC's accomplishments were. The presentation was later to 700 people at the Hotel in Manhattan.

A typical NBC easel presentation, created by Mr. Shaffner's depart-



NBC'S MR. SHAFFNER

ent has 20 to 30 cards. The sales- man, or, in many cases the sales- ing force, handles the in-person- ing. Since the presentation is- by the most qualified person, is- sometimes means the president- msf flips the cards and makes the- ch

An easel presentation for *The Vir-* nic starts off with pictures of the- rshen gets right into the specific- atics: share of audience, AA rat- ings, V-Q, rank among color homes, e- competition's audience, estimate- upoming audience, share of adult- ews, the trend of the competition- l m. Last year when ABC made- eous bid to the Rose Bowl Com- itto to win away the New Year's- ay game, NBC rushed in with a- ccessful easel presentation to show- by the game should stay on NBC.

Mr. Golden's assistant, director of- ark planning David Fuchs, works- e CBS easel presentations as- ells all the brochures and mimeo- aped fact sheets. He spends half- h time outside New York making- resentations and will travel across- e country to give one. Once he- un himself giving a presentation- al top executives of a large na- ni magazine whose advertising- gen wanted them to see how an

effective presentation should be done.

Mr. Fuchs, just returned from a presentation to ad agencies in Detroit, was finishing up some presentations on specials before the big pilot push. "Making a sports presentation is all nuts and bolts," he said. "The advertiser knows what hockey is; you don't have to tell him, although you might run a film clip from a game to remind him of the excitement it generates. When you try to sell something like our next-season Suskind special on Chekhov, then the advertisers don't have the usual images in front of them. *We* don't even know yet what the program is like, but it is my job to give the subject matter sales definition."

Mr. Fuchs begins such a task by talking it over with one of his three writers. Then he sends to the Bettmann Archive for pictures of turn-of-the-century Russian life to blow-up for the easel cards. He calls the network library for the works of Chekhov, and orders two recent biographies to brush up on the author's life and writings. "Now, I can stand up at a presentation and say something like: 'This was a man who died of tuberculosis at the age of 44. He lived and wrote under appalling conditions, packed into a tiny apartment with a large family. To put himself through medical school he wrote for the cheap pulp magazines of the day. The amazing thing is that he wrote humor—he was at that time a gag writer, and a very jolly man.'"

### *Selling in the Dark*

At ABC, Mr. Zucker often finds he has to bone up on specialized knowledge. For an upcoming underwater series starring Captain Jacques Cousteau, Mr. Zucker interviewed the oceanographer extensively and read his books and magazine articles so he could make an intelligent presentation. "No salesman can be an authority on all the subjects covered by television these days," he explained. "This is where we come in. I had to find out about the new underwater cameras that would be used, understand the special diving equipment, and be able to talk on the government financing that Cousteau's pro-

jects were receiving. Cousteau had been on television before so it was necessary to explain just what this series had that was new and different."

For specific sales presentations, the easel card show is ranked by all the networks over all other kinds of specialized presentations. As ABC's Mr. Zucker puts it: "The card presentation, in many respects, is the most effective sales tool in network television. It looks great—large photographs and eye-catching artwork—and you can stand up in front of the audience and gauge personalities and see what interests people." Don Eddy, sales proposals manager at NBC, agrees: "Easels are more effective than slides. With a slide presentation you are standing there in the dark, without any personal contact, just a disembodied voice droning on."

There are some disadvantages to the easel, however. For one thing, the



CBS' MR. GOLDEN

case is heavy to carry around; for another, fast copies cannot be made. The networks have been experimenting with all sorts of solutions: Cards made of styrofoam proved to be too thick and too easily chipped, although the weight was good. Slide projectors designed to be used with the lights on flashed a dim picture.

Since a presentation is usually made to the top people in an agency, or to a potential sponsor, "it is absolutely essential," says CBS's Mr. Fuchs, "that an agency knows that you ask for time only when there is something to say. Sometimes CBS might have a sales problem and management wants to do a presentation. We will study the situation, and if there isn't a strong case, we'll advise

against taking the time." The main point in presentations is the power of positive thinking. Says Mr. Fuchs, "You've got to be convinced that what you have to say is worth listening to. There are often people there who don't want to be there, so you have to know that you are good, even if they don't. Sometimes it can be tough: how to sound convincing without sounding argumentative on one hand or collapsing on the other. The most important thing to keep in mind is that you are asking these people to spend millions of dollars; the very least they deserve is a well-prepared, well-done treatment. Most of them will appreciate the effort."

For generalized sales help, the networks are turning more and more to large-scale production. "Increasingly, all the networks are making use of the industrial show concept," said Mr. Zucker. "There has been increasing sophistication shown in staging these presentations, and some get exceptionally elaborate, using both film and live actors. The whole field of audio-visual has come a long way. Nobody anymore has to stand up and click slides in a dark room. Today there is much more showmanship involved."

### Better than Willy

Showmanship is not only limited to live presentations. The network art departments do their share to make a piece of sales copy lively and eye-catching. An elaborate brochure, like the one CBS made up for Sir John Gielgud's *The Ages of Man*, can take three months of work and cost \$3,000. NBC's sales planning artists turned a marketing message into a boldly colored bull's-eye target (sent out complete with dart) touting "NBC, marked in leadership in the minds of Marketers". Action sketches sparked up ABC's brochure on the Notre Dame-Michigan State football game.

Large, small, costly, inexpensive—one thing is sure: a network salesman has a lot more to work with than Arthur Miller's Willy Loman, who was out there selling with only "a smile and a shoeshine." ■

### Fads (Continued from page 28)

gue baseball as America's favorite spectator sport. A box seat, a season ticket, is a status symbol. (In Cleveland recently, one was listed as an important asset in the will of a deceased Browns fan.)

The booming interest in pro football has already been paying off at the retail counter. Pro football books, films, numbered jerseys, sweat shirts, soft drinks, trading cards, banners and official sporting goods had a whopping year in 1966. It can't help but get bigger in 1967.

Last September *Life Magazine* ran a 13-page insert, sponsored by nine food manufacturers who claimed their bottled and packaged tastees were officially endorsed by the National Football League and served on the training tables of each team. The color spread cost more than \$700,000. It was nearly blown sky-high when one of the coaches was asked if his team really served the hot chili listed in the ad. "Are you out of your mind?" he was quoted as saying, "It would burn their stomachs out." The food promotion was successful enough for *Life* to plan another National League food insert for this coming September, and for *Look Magazine* to plan one of approximately 24 pages on the training table foods endorsed by the AFL.

This soaring interest in football is bound to rub off to a greater degree in the year ahead. Makers of television commercials, many of whom have sat on the sidelines while the public screamed every Saturday and Sunday at the gridiron heroics, finally have got the message. If there is any single "trend" in commercials next fall, you can bet it will be the football influence. Watch for helmeted actors driving cars, drinking beverages, using toiletries; watch for football players' wives showing how a new detergent gets their husbands' dirty jerseys sparkling, or how a mouthwash keeps her breath sweet, and so on. Some of these situations have already been used, but watch for a great increase in them. That is, unless. . .

Unless the animals manage to knock the football players for heavy loss. Again, television appears ready to unleash a major fad on the viewing public—and that includes just about everybody—just the way it did with Davey Crockett, Batman, et al. Tv in the past season or so has not only gone to the dogs, as it did with *Lassie* and *Rin-Tin-Tin*, it has moved into the wilder areas. *Daktari* scored well. *Flipper* was successful. Now *Tarzan* is doing right. And *Walt Disney's Wonderful World of Color*, which devotes a quarter of its shows to wild animals, consistently ranks as a top-ten favorite with kids under 11.

Now the other media are getting into it, too—which is what is needed to put a fad across. *Life Magazine* devoted a cover and three issues to a series on jungle cats. Following the movies' success with *Born Free*, Columbia Pictures next fall will release *Dr. Doolittle*, a multi-million-dollar epic with Rex Harrison playing a doctor who talks to animals. From the Disney studios will come *Ling's Jungle Book*.

Zoos throughout the country reported record crowds. More and more textile ads in fashion magazines played up safari styles and wild animal motifs to satisfy every frustrated lass' wish to be dragged off by a hunter into the African bush.

Sociologists believe it's got something to do with the modern beatnik music, which is half-African, half-animal. A whole string of discoques is called "Cheetah."

Maybe it has to do with wildness in a close-knit and regimented society. Maybe it has to do with personification of lust, terror and savage adventure that fills the air and our books, magazines and automatic films.

There might even be a connection between the dual popularity of football players and wild animals. A 200-pound ball-carrier fighting his way through a line of defenders much like an enraged lion. Maybe television might come up with a new twist that would satisfy everyone: *Tarzan the Quarterback*.

## In the picture

eran commercials producer  
**Carl Rigrod**, who was recently  
a senior vice president at  
West, Weir & Bartel, is something of  
an expert in the advertising business:  
he has been with the same New York  
agency for 23 years. Mr. Rigrod  
joined the agency, then known as  
Donahue & Coe, in 1944, as vice president  
in charge of broadcast produc-

tion. A tall, hearty man with remnants  
of a mustache that was once a thatch of red  
hair, Mr. Rigrod pioneered in ad-  
vertising motion pictures in the  
broadcast media before he went into  
the agency business. One of his first  
assignments was for *The Cat People*;  
another was for *Hillier's Children*.  
He had turned this low-budget pic-  
ture into a big box-office," he recalled.  
He credits his background in college  
radio productions (at the Univer-  
sity of Missouri School of Journal-  
ism) with giving him some facility  
in writing radio advertising. He used  
to work as radio director for RKO  
Radio Pictures, and then went over  
to Donahue & Co., heavy at that time  
on motion-picture accounts.

He began to teach himself the rudiments  
of tv, from the ground up. "In  
April 1943, I went over to the Du  
Mont experimental station in the  
house of 515 Madison Avenue,  
and told the people there I was inter-  
ested in learning about tv. After I'd  
been there a few times, they asked  
me if I would produce a show for  
them. Mr. Rigrod built a variety  
show around Margo, the actress, a  
format that combined music, vari-  
ety and news. He wrote, produced  
and directed. For the news part of  
the show, a friend from UP put a  
clocker on the set, "and that may  
have been the first broadcast news-  
cast." Later he experimented  
with what may have been the first  
electric dissolve, and had working  
him on that innovation the first  
television director. (Until that mo-  
ment, the "director" ran two cam-

eras, cutting from one to the other  
with a little button).

Mr. Rigrod continued to experi-  
ment at the Du Mont studio, working  
under incandescent lights that threw  
off heat to the degree of 150 in the  
shade. (The lights were rigged on a  
two-by-four that could be swung to  
illuminate either of two back-flats  
joined in an L-shape—two "sets.")

"The movie people at that time  
thought—or hoped—that tv  
would prove to be only a passing  
fad," Mr. Rigrod recalled. At Dona-  
hue & Coe in the middle and late  
'40s, some four-fifths of the agency's  
billings were motion-picture industry  
accounts: MGM, Samuel Goldwyn,  
Loew's Grant Theatres, Trans-Lux,  
Radio City Music Hall, etc. (Today  
at West, Weir & Bartel, motion pic-  
ture business only accounts for some  
10 per cent of billings.)

For D&C client Bonomo's Turkish  
Taffy, Mr. Rigrod produced a live  
show on then-WRCA-TV in New York  
for Sunday mornings, where there  
had been nothing but the test pattern.  
It was called *The Magic Clown*, and  
it ran for 77 weeks, averaging a 22  
rating.

The executive also put a retail ac-  
count, Sunset Stores (radio and tv  
sets), into tv via boxing and wrestl-  
ing shows, with live commercials.  
"We'd do 10 or 12 live commercials  
in a two-hour show." Sometimes,  
when they weren't quite ready to do  
the commercial, the wrestlers would  
cooperate by stalling for time. "The  
live days were very educational,"  
Mr. Rigrod remarked, "you were  
continually up against the unfore-  
seen." Once he unforeseeingly got hit  
with a 250-pound wrestler as he was  
standing on the apron of the ring,  
reading a script on the air. "An early  
indication of tv's selling power," Mr.  
Rigrod said, "was that Sunset Stores  
would log some 80 calls the night of  
the match, and most of the calls  
would be converted to sales."



MR. RIGROD

*He taught himself tv 23 years ago*

Today, Mr. Rigrod said, agencies  
continue to have a vital respon-  
sibility in programming: "They must  
insist that programs be continually  
improved; they've got to be in order  
to hold on to audiences."

In commercials production these  
days, Mr. Rigrod discerns a clear  
trend toward location shooting.  
"Often enough, to get authentic at-  
mosphere, and the right mood, you've  
got to go outdoors or on location.  
Especially when in midwinter you're  
making a spot that will run in the  
summer, and you need summer sun."

In the few hours that the produc-  
tion head is not off on location or  
on a set or poring over storyboards  
and estimates in his corner office  
high in the Time-Life building, he  
may be riding a horse across the  
tracts of still-rural Long Island near  
his Smithtown home.

Mr. Rigrod's wife, Enid, took an  
M.A. at Columbia after raising their  
three sons, and now is a State Tax  
Examiner. The eldest son, Andy, is  
now a lawyer in California, and a  
counsel for Columbia Pictures. John,  
23, is taking a degree in broadcast-  
ing at Emerson College; the young-  
est, Scott, 13, attends Saint Paul's  
School and doesn't know yet whether  
he'll follow his dad and brothers into  
advertising, broadcasting or produc-  
tion.

The following advertisement appeared in The New York Times:

Now see your favorite tv programs in 3-deminson. A new invention 3-DPIX glasses enables you to see tv or movies in thrilling 3-Deminson. Only \$9.95 a pair. Postpaid. Order from: Rauchbauer, P.O. Box 56, College Point, N.Y.

Before we spend the \$10, Mr. R., could we discuss that deminson just a little?

\* \* \*

WHIC-TV Pittsburgh recently got a scribbled letter from a fan. On one side, the letter said: "I have viewed Joe Pyne for the first and last time. The show won't last long enough for him to qualify for unemployment compensation." On the other side was a postscript: "I saw his first show and wrote the letter, but failed to mail it. Saw his next two shows. He

was much better. At first he was obnoxious. Since then he has become bearable."

\* \* \*

The New York Daily News quoted Charles R. Standen, president of Tatham-Laird & Kudner, as follows:

"The solution to etv's economic crisis lies firmly planted at the grass roots level, not in the vast reaches of outer space, as suggested by the Ford Foundation's recommendation that support be gained through revenue collected from a communications satellite system; nor from a sex tax imposed on manufacturers . . ."

\* \* \*

There will always be a p.r.-man department.

Recently tv comic Soupy Sales opened on Broadway in Come Live

With Me, a theatrical disaster closed after four performances. Among those suddenly gainfully employed was actor Sorrell I. From MGM-TV came a press release

"Following his successful Broadway way engagement in Come Live With Me, Sorrell Booke arrived in Hollywood this week to guest star on Girl from U.N.C.L.E."

\* \* \*

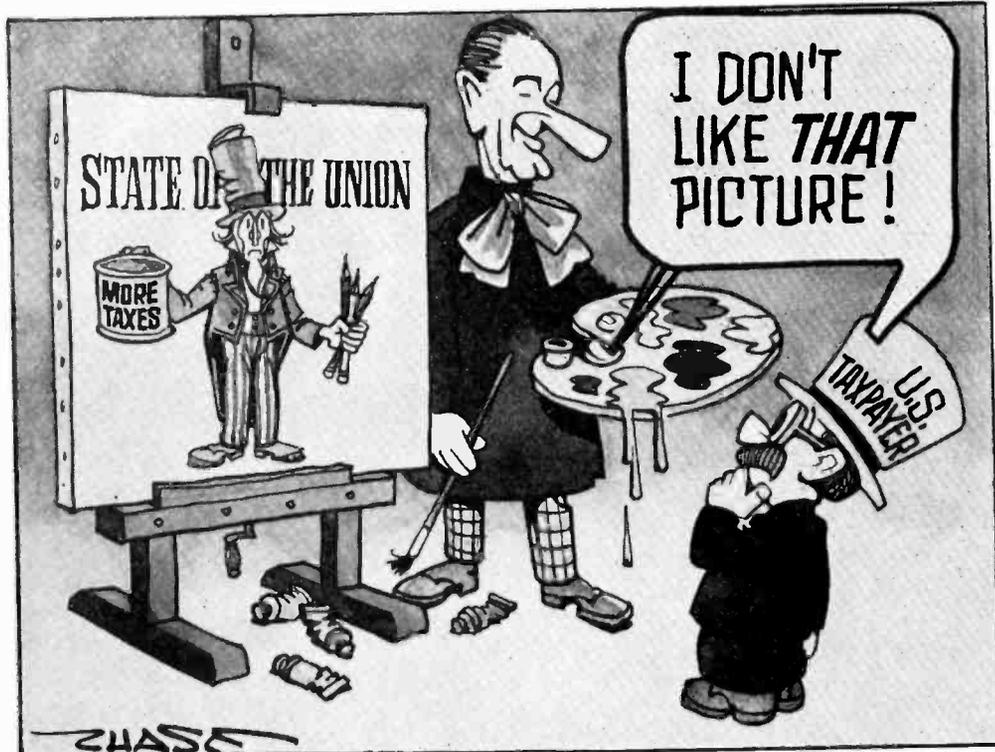
Stanley Reynolds is the new television critic for England's *Manchester Guardian*. He felt called upon to explain his presence in his first column, and did so thus:

"No theatre critic would feel called upon to explain that he had been a theatre once or twice before getting his job, and no book reviewer would feel it incumbent upon him to apologize for spending his time reviewing books. The television critic, however, is called upon like the streetwise property speculator or homosexual to give some kind of excuse for his presence."

"But the truth is, in spite of my snobbery and intellectual pretensions against television, 'viewing' is the average person does perhaps more of, outside work and sleep . . . years ago people who worry about their children have been talking about some kind of people's theatre. Miss Joan Woodward has an idea that comes from some sort of place where one sits around in rather Elizabethan squalor swigging beer or sucking oranges, where the stage and what happens on it is taken as an important part of life. Doesn't television do this, with the audience spreading around like the Globe pit swigging ale, sucking oranges and shouting ribald comments, even occasionally jumping up and mocking the performers with cruel imitations like that in my house, anyway?"

(It seems that television is a 'friendly critic,' and you can't really get them kind anymore. Welcome to Mr. Reynolds. Welcome.)

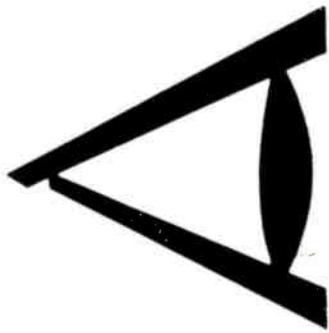
ADVERTISEMENT



New Orleans people, consistently, "like that picture"—the one John Chase draws and animates every night on WDSU-TV. He may point the finger at a local politician's "faux pas" or an international statesman's success

—at the enterprise to be praised or the machination to be denounced. Always he does it with understanding, warmth, and wit. Another 1st for WDSU-TV in the minds of the viewers—the city's only editorial TV cartoonist.

**WDSU-TV New Orleans**  
NBC • BLAIR TV



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10:30 A.M. and 12:30 Noon to 6 P.M. Monday through  
Friday. And *moving, man, moving!* Reformatted  
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to you one minute to better serve the thriving South

Texas market. Ask your BCG man for the story on  
The Forward Look in Broadcasting . . . WOA!,  
Radio Texas . . . biggest star in the Lone Star State.

\*Nov.-Dec. 1966 Metro Pulse. Audience and related data are based  
on estimate provided by the source indicated and are subject to  
the qualifications issued by this service. Copy of qualifications  
available on request.

*The Forward Look in Broadcasting*



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