

# Television Age

**Warner-Lambert**

Indiana University  
 NOV 13 1967



The 'buy-it' company

# KSTPQ

**LEADS THE FIRST  
 NATIONWIDE INSTANT  
 ELECTRONIC POLL**



On September 1, KSTP NEWS inaugurated Minnesota's first instant electronic opinion poll. Called KSTPQ (for "Tonight's Public Question") this unique public service asks a question of local, national or international interest each evening on the 6 p.m. newscast. The telephoned votes from viewers are immediately recorded and tabulated, then broadcast on the 10:00 p.m. newscast the same evening. The response — due to KSTP-TV's top-rated response news audience — has been outstanding.

On October 9, KSTPQ participated in the first nationwide instant television poll with stations in twelve other cities.\* As is so often the case, KSTP-TV led the way. More than 42,000 viewers voted nationally (on the question, "Do you think we should immediately stop bombing Vietnam?"). KSTP NEWS netted 16,000 votes in this area alone, more than 1/3 of the total majority vote.

The National results were 38% YES, 62% NO. KSTPQ came up with identical percentages locally, the only station of the 13 to exactly duplicate the national results.

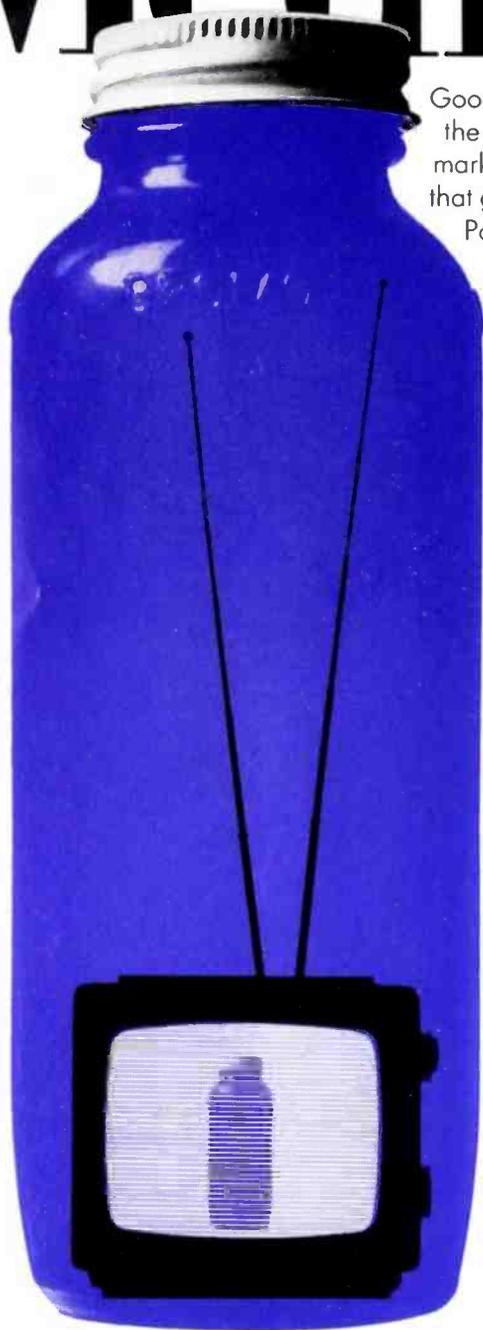
KSTP-TV and KSTP NEWS continue the leadership which has won them national recognition for twenty years.

**\*The other 12 stations:**

- WZZM — Grand Rapids, Mich.
- WFIL — Philadelphia, Pa.
- WFTV — Orlando, Fla.
- WIBC — Pittsburgh, Pa.
- WMAR — Baltimore, Md.
- WVUE — New Orleans, La.
- KOB — Albuquerque, N. M.
- WLBW — Miami, Fla.
- WNDU — South Bend, Ind.
- KCPX — Salt Lake City, Utah
- WFLA — Tampa, Fla.
- WLW-I — Indianapolis, Ind.



# Strong Medicine!

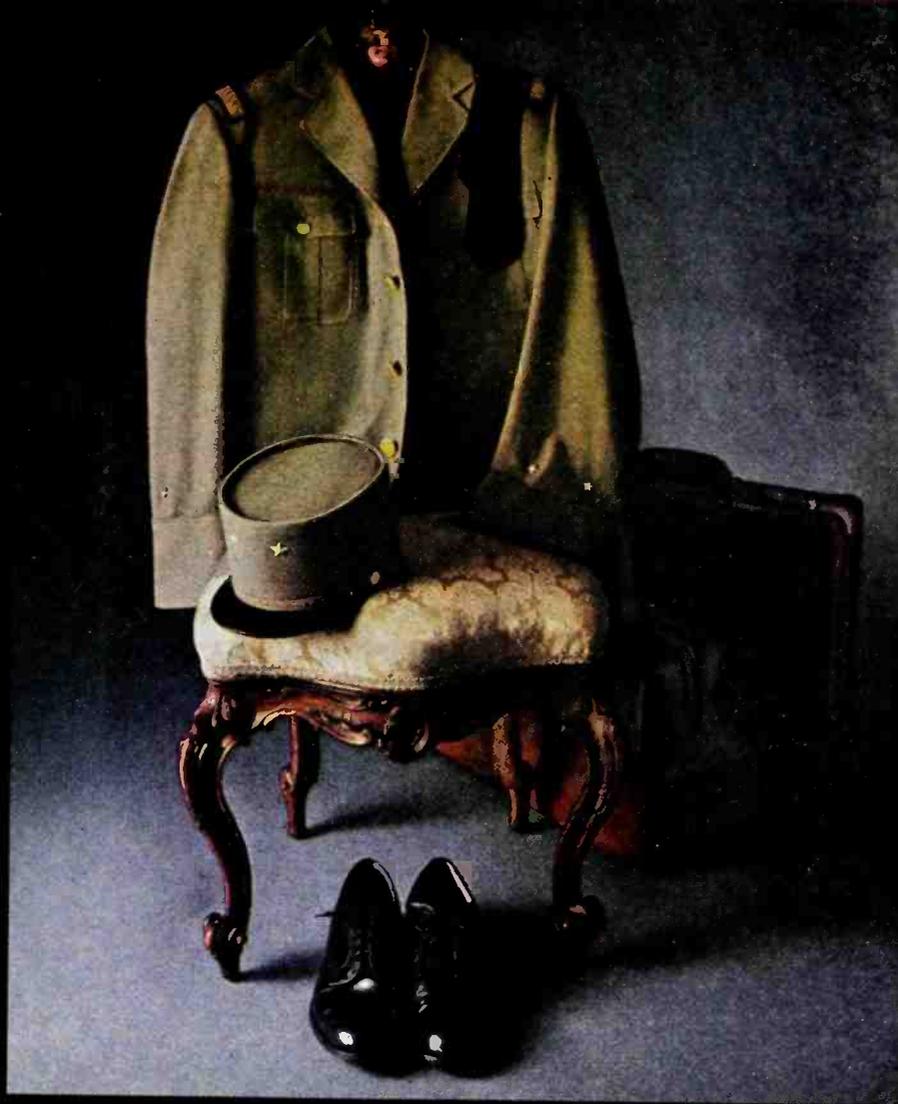


Good for what ails you: spot television has all the ingredients for rapid relief of sales headaches, marketing upsets and the nervous tension that goes with them.

Particularly effective are the five CBS Owned television stations, which is why so many successful advertisers (including Warner-Lambert, the nation's eighth largest user of spot television) use them so consistently. Next time advertising worries get you down, try spot. It's just what the doctor ordered.

**©CBS**  
**Television Stations**  
**National Sales**

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



## The day they invaded Canada.

It was a strange army: one general, and no troops. In fact, no one knew what was happening until the general gave the war-cry in Montreal's crowded Town Square.

*Vive le Québec libre!*

Even now the stunned Québécoises ask — was it an invasion at all?

Few people are better equipped to deal with that question than Bernard Redmont, Group W's correspondent in Paris; our man with De Gaulle.

He was there when the General landed in Quebec. And he was there when the retreat was sounded in a Montreal subway — with no one else to hear it. This is how it happened:

On July 24, De Gaulle had shouted "Long live Free Quebec." Later that day Prime Minister Pearson called the remark "unacceptable." By night, the big question was: will the General cut short his visit? The official answer was a firm "no."

Next morning, De Gaulle and his press secretary were inspecting the new Montreal subway system.

Redmont was with them. As the train hummed along, the French press secretary turned to Redmont and whispered the news. De Gaulle would not go to Ottawa. He was going home.

At the next station, Redmont phoned in the bulletin. He was the only newsman with the story.

It wasn't the kind of scoop they write novels about. Indeed, for Bernard Redmont it wasn't a scoop at all; simply an example of the advantages that come from covering the same beat — France — for many years.

At Group W, this kind of intimacy with an assignment is essential. A correspondent must be more than a reporter. He must be an expert as well. He must be able to analyze a country's moods and, with a certain degree of precision, predict its actions.

Bernard Redmont does. And so does every Group W correspondent around the world.

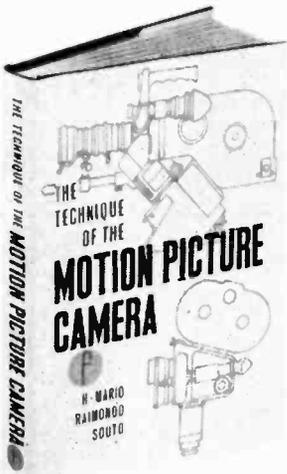
Our audience expects it of them.



BOSTON WBZ - WBZ-TV  
NEW YORK WINS  
PHILADELPHIA KYW - KYW-TV  
BALTIMORE WJZ-TV  
PITTSBURGH KDKA - KDKA-TV  
FORT WAYNE WOWO  
CHICAGO WIND  
SAN FRANCISCO KPIX  
LOS ANGELES KFWB

WESTINGHOUSE BROADCASTING COMPANY

**JUST PUBLISHED!**



**The  
Technique  
Of the MOTION  
PICTURE CAMERA**

by

**H. Mario Raimondo Souto**

Mr. Souto, one of the world's foremost authorities on the motion picture camera, has put together the perfect textbook for both the professional and amateur cameraman.

This book is the first comprehensive study of the modern film camera in all its forms, from 70mm giants to the new Super 8s. Comparative material is included on virtually all film cameras available from the U.S.A., Britain, France, Russia, Japan and other countries.

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered.

Profusely illustrated with easy-to-read line drawings.

Hard covered, 263 pages with index and glossary as well as comparative charts.

**\$14.50 each**

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

Gentlemen:

Enclosed find \$ for copies of "The Technique of the Motion Picture Camera."

Name .....

Address .....

City .....

State ..... Zip .....

Add 50¢ per copy for postage and handling.

NOVEMBER 6, 1967

# Television Age

## MAJOR ADVERTISER REPORT

### 21 WARNER-LAMBERT: THE 'BUY-IT' COMPANY

*Practically all of Warner-Lambert's key drug and toiletry brands were acquired during a history going back 100 years.*

### 27 MARKETING:

*W-L's new chief is first and last a marketing man. Here are the strategies he will probably employ.*

### 28 ADVERTISING:

*Warner-Lambert spreads \$40 million in tv around three networks and hundreds of stations.*

### 32 FINANCES:

*Wall St. was surprised by recent top management changes, since company seems in good shape.*

### 34 AGENCIES:

*Service is the watchword at W-L agencies; client is tough, but demands are fair, the ad makers feel.*

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# To reach more young women at lowest program cost...

(See our doctor)

Boston, for instance, Dr. Kildare de-  
ve more young women per program  
ollr invested than its Merv Griffin  
ompetition.

Why? Because Dr. Kildare concen-  
ate on the 18-34 women while the  
riffin show draws its strength from  
e older group of daytime viewers.  
hi older audience bias appears  
ommon to both Griffin and Douglas



daytime strips, just as Dr. Kildare con-  
sistently attracts more young women  
viewers.)

Compare the cost.  
Compare the audience.  
Dr. Kildare can be your  
station's most effective  
daytime program buy.

Ask the man from  
MGM-TV for the facts.



**MGM**  
TELEVISION

New York / Chicago / Culver City / Atlanta

# Television Age

VOL. XV

No. 7

## Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

★ **KBOI**  
**TELEVISION**

Channel 2 CBS  
BOISE

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

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**BPA**

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# WHY WDCA-TV HAS APPOINTED AVERY-KNODEL, INC.



WDCA-TV offers advertisers a way to beat the national high cost of television exposure in the eighth market. After our first year of amazingly successful growth, WDCA-TV's 'counterpoint' programming has led to a sales formula which delivers Washington's reach-and-frequency goals at a fraction of former budgets.

Many leading advertisers have already grasped this greater profit-making opportunity. Effective September 1, 1967, Avery-Knodel, Inc., through its expanded national sales organization, will present this concept for us at all levels in the national marketing field."

**MILTON GRANT,**  
President and General Manager  
Channel Twenty, Inc.

# WHY AVERY-KNODEL, INC. SELLS WDCA-TV, WASHINGTON



"Much of the success of Avery-Knodel stems from the many well-managed stations we have been privileged to represent since their formative days—working in a coordinated effort of programming, research, market development and sales to create better marketing opportunities for advertisers.

"Selling WDCA-TV is both a familiar pattern—and an excitingly different challenge. Familiar because it calls for the same creative developmental processes which have worked so well before. Excitingly new because WDCA-TV is our first major-market independent station."

**J. W. KNODEL,**  
President  
Avery-Knodel, Inc.

**WDCA-TV CHANNEL 20 WASHINGTON, D.C.**

**Sold nationally by AVERY-KNODEL, INC.** 

New York • Chicago • Detroit • Atlanta • St. Louis • Dallas • Los Angeles • San Francisco



"Noiseless" Colors

**Tape the color "toughies"  
...play them like "live"**



**...With the RCA TR-70  
High Band Recorder**

The TR-70 is the high band television tape recorder for unexcelled performance. It's truly the world's most sophisticated system . . . it makes even the tough jobs in taping easy to accomplish. It delivers up to four generations of *brilliant, broadcastable color* without a trace of tattle-tale grain.

"NOISELESS" COLORS . . . even with yellow—the "noisiest color" around—you'll get a noise-free picture. The TR-70 delivers the greatest, most noise-free yellow you've ever seen—yellow, without even a whisper!



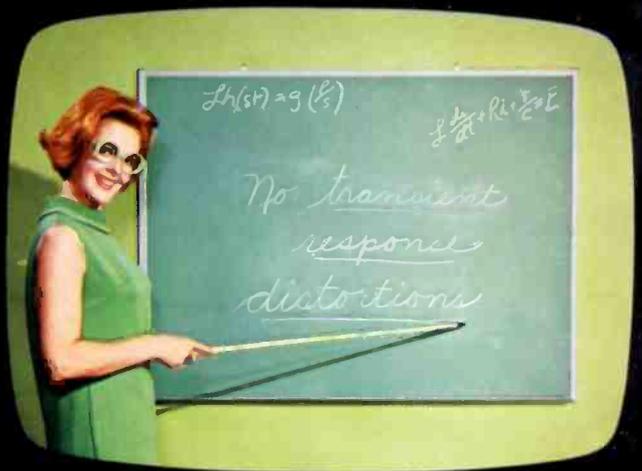
Perfect Chroma Registration



Beer Tones That Raise a Thirst



Reds You See with Pleasure



No Transient Response Distortion

**PERFECT CHROMA REGISTRATION** means you can be sure there's never any objectionable lipstick smear when your color images are recorded by the TR-70—the most accurate TV tape recorder. You get perfect chroma registration every time.

**BEER TONES THAT RAISE A THIRST.** You know how difficult it has been to make browns and ambers look realistic. The TR-70 specializes in brilliant colors that not only stimulate the sight, but the senses of taste and smell as well!

**REDS YOU SEE WITH PLEASURE.** Reds, too, were never so faithfully captured. Even when there's more than one shade of red in the same picture—from the sauce on the spaghetti to the checkered cloth—you can see the difference! Your food commercials have instant identification.

**NO TRANSIENT RESPONSE DISTORTION . . .** even with the most finicky vertical lines. Sparkling quality couldn't be easier to obtain—because the TR-70 is designed for easy handling of all such problems.

The scenes reproduced above are shown in a tape about the TR-70—made on the TR-70. For proof of the superior reproduction and easier handling of the TR-70, ask your RCA sales representative to arrange a showing of this tape.



THE MOST TRUSTED NAME IN ELECTRONICS

 ALL EYES ARE ON

# THE REAL LIVE SELL

in Cincinnati — **WLW-T**  
Dayton — **WLW-D**  
Columbus — **WLW-C**  
Indianapolis — **WLW-I**

ASK YOUR



MAN

how Paul Dixon, Bob Braun, Vivienne Della Chiesa, Johnny Gilbert, Spook Beckman, can sell harder for you—close to 40 hours of live variety programming per week.

Live Sell makes your advertising dollars work harder.

  
**AVCO**  
**BROADCASTING**  
**CORPORATION**

## Letter from the Publisher

### *Foes of commercial tv*

It is apparent that the non-commercial television group is not content with publicizing its own wares. It has drawn the bead on the concept of a free competitive commercial system of television. Consider:

*Item:* Thomas P. F. Hoving, as chairman of the National Citizen's Committee for Public Television, has become the self-appointed knight-on-the-white-charger of non-commercial tv. He continues to pour out his own brand of intellectual invective: "How can young people," he says, "believe in our society, let alone care about television, when they see revealed a lack of candor, of interest, of truth on their home screen?" In a speech before the American Women In Radio And Television he goes on to say that "Television as it exists today, is not a human instrument. Until it begins to throb with humanity, it will dull us, becloud us, confuse us, stupefy us, until we say 'enough, enough', and leave what is probably a greater invention than even printing to mire and sink in its own deceptions."

*Item:* Av Westin, director of the Public Broadcast Laboratory, in a recent speech before the Radio and Television News Directors Association, publicly requested the networks to allow the PBL to take portions of their news and documentary programs that had appeared on the air. Westin had not been in contact with any of the networks before his speech. It was a piece of cynical gamesmanship, since he knew the request would be turned down and that he could then say that the networks would not cooperate with him.

*Item:* In \$250,000 worth of ads in consumer magazines, newspapers and radio spots, PBL trumpets the fact that their two-hour Sunday night programs "will be completely free of commercial interruptions and advertiser influence." The inference is that news and documentaries on commercial television are advertiser-influenced.

*Item:* The PBL intends to set itself up as a self-appointed Federal Trade Commission with what it claims to present as "exclusive reports on misleading commercials."

### *Well financed*

The non-commercial television groups are well financed, articulate and vocal. Non-commercial TV has attracted to it all of the dissidents, critics, pressure groups and anti-tv dilettantes, thereby forming a coalition of nation-wide proportions, with one broad objective, and that is to decry and discredit commercial television.

What is so paradoxical about this situation is that there is hardly a non-commercial educational station in the country that has not benefited in a tangible way from commercial television. These stations have been the recipient of money, equipment, studios, towers, training of personnel and even programming. The operating heads of these same non-commercial stations are in the forefront delivering speeches, comments and diatribes against commercial television.

Commercial television cannot allow these charges to go unanswered.

Cordially,





**COMPETENT . . . CANDID . . . COMPLETE!**  
**Sportscasting: Designed for Milwaukee**

Whether it's: Hold that line! You're out at first! Forty/love! Hole-in-one! Or — Winner by a TKO — Milwaukeeans look to WTMJ-TV for comprehensive coverage of *all* types of sports. *Reliable* coverage, written and edited by a team of pros with an impressive track record in reporting. *Balanced* sports programming at every level. Local. State. National. International. No wonder area viewers consistently look to WTMJ-TV for the best in sports-casting\* . . . Designed for Milwaukee. Shouldn't you?

**WTMJ-TV**  
 COLOR IN MILWAUKEE



A. C. Nielsen Co., Jan., Feb., March, June, 1967; (6:00-6:15 P.M., Mon.-Fri.).

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

## Letters to the Editor

### NBC protests

Regarding the Tele-scope item in your August 28 issue, I should like to protest vehemently your analysis of NBC's presentation of "sneak preview" specials.

Don Durgin, president of NBC, has stated that NBC's interest is in acquiring the audience reaction to these programs to obtain guidance for subsequent seasons.

GENE WALSH

Mgr., Business and Trade Publicity  
National Broadcasting Co.  
New York, N.Y. 10020

### Estimating an estimate

*Viewpoints* (TELEVISION AGE, September 11) makes a good point about predicting television ratings. The ludicrousness of the entire procedure is further emphasized if one remembers that the prognosticators try to estimate an estimate.

Mathematically, that makes no sense at all. How will you ever know whether your estimate is correct if what you are estimating is not a precise figure to begin with?

PAUL KELLER  
Vice President

Reach, McClinton & Co., Inc.  
New York, N.Y. 10022

### More money for research

The local television diary (*Local Tv Diary: Under Fire*, TELEVISION AGE, July 17) is an important issue and I hope your publication will continue to be interested in the subject.

The local New York electronic measurements (basically, the same method used for evaluation of high-ticket network shows) are available only in the New York market, despite the fact that costs for extending this method to other major television centers would not represent a substantial increase in research dollars.

As I have often stated, the rich medium of television has a ridiculously puny research expenditure despite the fact that research provides the basic dimension determining its revenues.

MARY L. MCKENNA  
Vice President  
Metromedia, Inc.  
New York, N.Y. 10017

### Fuel for the flame

Regarding your article, *Local Tv Diary: Under Fire* (TELEVISION AGE, July 17), your reporting of the entire situation is excellent, in my opinion, and the first real comprehensive effort to dig into this problem which has existed since the first ARB and Nielsen studies began.

I suggest a careful checkout of the statements of the Nielsen Company during the hearings by the Interstate and Foreign Commerce Committee in March and April of 1963.

Here are a few statements which were made relative to the matter of

measurement techniques and the problems of the mail approach (1) A representative sample is impossible. (2) Mailing lists are not typical homes. (3) Families who mail diaries are not typical. (4) Reports are not accurate, etc.

And at that time problems of properly identifying stations, *catv* non duplication *catv* diary controls and translators were not even a part of the overall consideration.

MARSHALL H. PENGRA  
Vice President  
KLTV Tyler, Texas

### Success for uhf

You're to be complimented on your reporting ability as shown in *Uhf: It All Depends* (TELEVISION AGE, September 25). I feel I was accurately quoted and my feelings on the subject of *uhf* well put forth.

Your interest in *uhf* is also to be complimented.

LOWELL W. PAXON  
President

Trend Broadcasting, Inc.  
Jamestown, N.Y. 14701

### Essentially sex

Having read your reference to my being named Public Affairs Director for KCOP-TV Los Angeles (*In Camera*, TELEVISION AGE, September 25), I want to tell you how much I appreciate your subtle humor. I've been kidded about the titles of my shows (*The Intelligent Parent*, *Essentially Sex* and *Potentially Potent*) in the past, but I assure you, you are the master.

FLORENCE THALHEIMER  
Producer  
KCOP-TV  
Los Angeles, Calif. 90038

## ■ SUBSCRIPTION SERVICE

Television Age  
Circulation Department  
1270 Avenue of The Americas  
New York, N.Y. 10020

New  
Subscription

Renewal

Name.....

Address.....

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

Type of Business.....

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

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

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

### Touchdown!

I thought *Football's Profits, Promise And Problems* (TELEVISION AGE, August 14) was very well done, and I read it with great interest.

This is the kind of top-quality writing and reporting that makes me look forward to receiving your fine publication.

WILLIAM F. TAYLOR, JR.  
Vice President  
Reach, McClinton & Co., Inc.  
New York, N.Y. 10022

# YOU CAN'T BE BETTER THAN FIRST

---

Unless you're first, second, third,  
fourth, fifth and sixth.

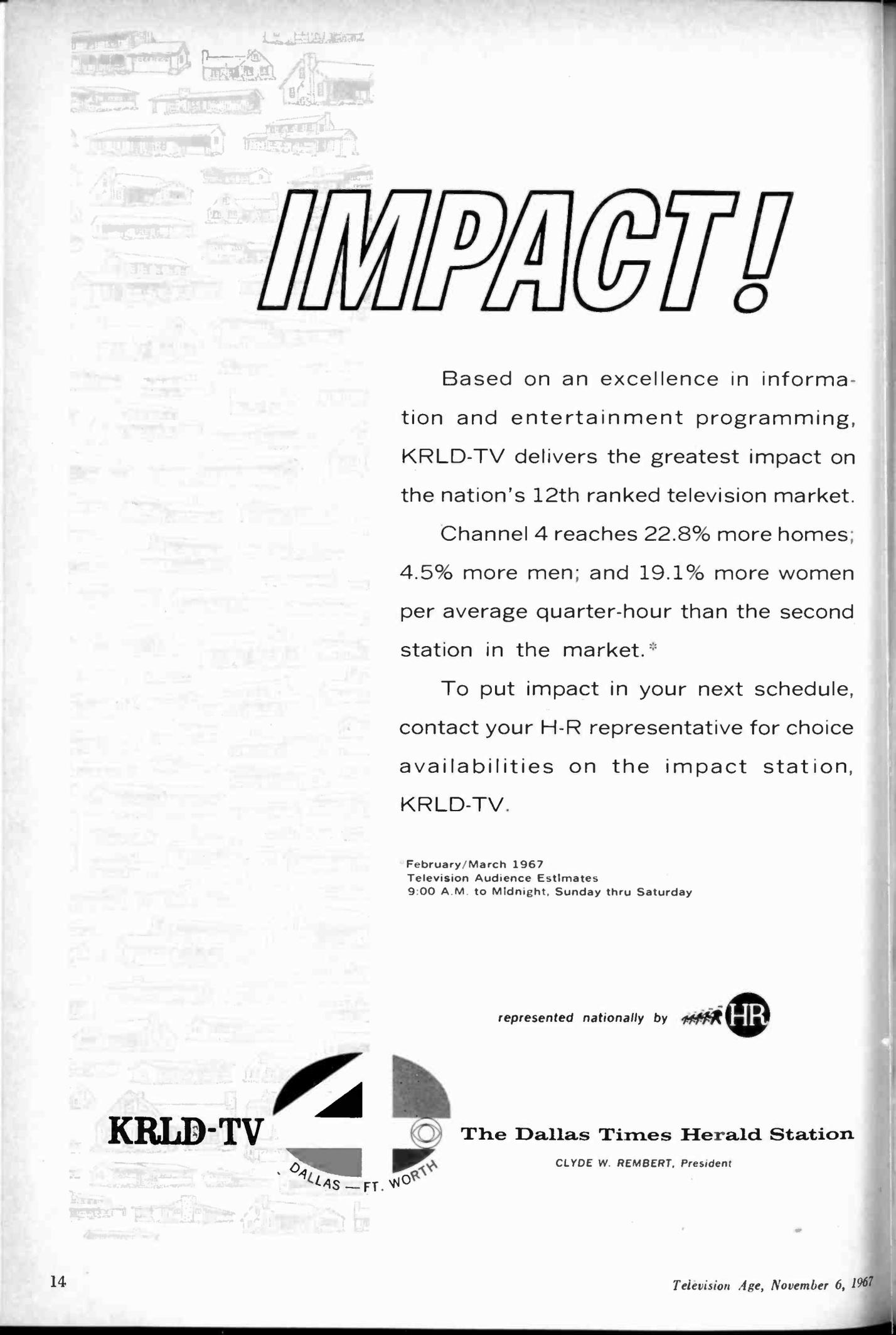
Chicago's top six TV shows  
are all on WMAQ-TV.\*

---

## WMAQ-TV 5 CHICAGO

\*ARB: July, 1967 (NBC News Night Report 10-10:30 pm. Monday, Tuesday, Wednesday, Thursday, Friday, Sunday)

Audience and related data are based on estimates provided by the rating services indicated, and are subject to the qualifications issued by these services. Copies of such qualifications are available on request.



# IMPACT!

Based on an excellence in information and entertainment programming, KRLD-TV delivers the greatest impact on the nation's 12th ranked television market.

Channel 4 reaches 22.8% more homes; 4.5% more men; and 19.1% more women per average quarter-hour than the second station in the market.\*

To put impact in your next schedule, contact your H-R representative for choice availabilities on the impact station, KRLD-TV.

February/March 1967  
Television Audience Estimates  
9:00 A.M. to Midnight, Sunday thru Saturday

represented nationally by



**KRLD-TV**



**The Dallas Times Herald Station**

CLYDE W. REMBERT, President

**Off to Italy for laughs and new faces**

Commercials producers are going ever further afield in search of fresh effects in commercials these days—fresh faces, fresh locations. Recently, for example, a team from Benton and Bowles went to Italy to make a series of humorous commercials for Vicks Cough Silencers.

With them went William Garroni and Ted Zachary of VPI, director and assistant director on the spots. For Roman-born Garroni, who has directed features all over Europe, logistics presented no problem.

In the campaign, a kind of black humor long considered native to Europe and only recently cropping up in the States, is evident. In one sequence, a guy on a bomb-disposal squad is tinkering with a fuse when he ups and coughs. End of squad.

Not only were the actors new to U. S. audiences ("We didn't want to wind up with the guy having the coughing fit being remembered as the fellow who had a stomach upset last year.") but the commercials—for which some 11,000 feet of film were shot—presumably cost less to make than they would have in the States.

**Computers pick college football winners for Cox**

The Cox Broadcasting stations are using computerized predictions of college football games every week in their local news shows. These are aired Thursdays on WSB-TV Atlanta and Fridays on WHIO-TV Dayton, WSOC-TV Charlotte, N.C.; WHC-TV Pittsburgh and KTVU Oakland-San Francisco.

Aired as two-minute segments in the sports portion of the shows, the predictions began September 14 and after six weeks racked up a 70.8 per cent average in picking winners. Cox people hoped to do better but said the roster of major upsets, such as those of Notre Dame, hurt the average.

With six more weeks to go, the research and data processing departments at Cox, which set up and programmed the operation on a Honeywell 200 computer, expect that the accumulation of data on scores will improve their record.

It took the departments two man-months to write and debug the computer program. Answers come out on a display tube, which is featured in the two-minute segment aired. The Atlanta station's sports director, Carl Bell, does the commentary.

Films are air expressed to the other Cox outlets. The program not only picks winners, but point spreads. It also ranks all major college teams each week as well as ranks the major college conferences and U. S. regions.

**Color ups tv penetration**

One of the minor but unexpected by-products of the color boom is that it has inched tv penetration up slightly. The level on September 1 in both 1965 and 1966 was 94 per cent, according to Nielsen, and admen assumed peak tv saturation had been attained. This September, the level went to 95 per cent.

**East-West tv news barrier nudged open**

The hopeful note which ended the first international tv news directors conference, held in Paris late last month, presages more exchanges of news programming as well as information and knowledge about tv news between East and West. At the two-day conference, sponsored by the U. S. Radio Television News Directors Association and Time-Life Broadcast, spokesmen for both West European and Russian tv systems expressed a desire for more exchanges.

The Russian spokesman, Nikolai S. Biriukov, head of Central Soviet Tv News Services, was a surprise speaker. He said it was his opinion that news was the most popular tv programming in the Soviet Union, particularly the half-hour show at 8 p.m. nightly. He described the problems of tv news in the USSR, which include transmitting four daily programs over a 70-station network covering an eight-hour time difference from the country's extreme eastern and western zones.

More than 70 newsmen from 17 countries in Europe and from Canada and Tunisia, in addition to the U. S., attended the conference, which may provide a framework for continuing contact by professionals on both sides of the Atlantic.

**Are product purchase data accurate?**

The growing use of product purchase data on individuals and households as they apply to viewing of particular shows, time periods or stations has been widely hailed as the most useful way for media buyers to target prospects. Refinement into heavy, light, etc., purchasers is obviously even more highly regarded for the precision it presumably provides. But not much has been published on the accuracy of such data.

Many researchers feel that, because of memory problems and other factors, housewives usually exaggerate their purchases. The question of how much exaggeration and whether this bias extends evenly across all product categories remains intriguing rather than answered. However, a study recently published in the Advertising Research Foundation's *Journal of Advertising Research* provides some striking information on package goods purchases.

Done in England, the study found exaggeration across-the-board but, with exceptions, increasing as the frequency of purchase decreases. Data on most of the dozen product categories studied indicated housewives more than double their actual frequency and quantity of purchases in interviews. Among those exaggerated most were floor and furniture polish, soup, dentifrices, toilet soap, jam and instant coffee.

**Sealtest back in spot**

Desire for greater audience reach was cited as the main reason for the Sealtest ice cream switch from print to spot tv advertising next year. The product has used some spot in a handful of markets during the past two years but hasn't had a heavy spot buy since 1965.

# Gestalten from an Eastern Iowa notebook

The typical resident of Eastern Iowa leaves for work between 7:00 and 8:00 A.M. He eats his evening meal between 5:00 and 7:00 P.M. (Some 38% view tv while eating.) He goes to bed between 10:00 and 11:00 P.M. About 16% retire earlier. One in three retires later. On weekends, 40% report retiring after midnight. Of those interviewed \*, 93% report owning an automobile. Forty percent of car owners own two or more; 60% of autos owned in Eastern Iowa are 1960 or later models. Ninety percent of car owners have at least one car with a radio. FM radios are owned by about 40% of Eastern Iowa residents. Good reception is listed as a primary reason for listening to WMT-FM, which is rated as the most popular .FM station in the area.

Sixty-one percent report viewing tv movies at least once a week. Comedies, westerns, and musicals are the most preferred movie fare. (WMT-TV is chosen as showing the best tv movies.)

Over 90% of adults in Eastern Iowa report watching tv news. Nine out of ten of these watch at least once

daily. Three-fourths of all tv news viewers report watching the 10:00 to 10:30 P.M. newscast. (Regardless of newscast hour, WMT-TV leads in audience shares.) Following the 10:00 P.M. news, just under 47% of the residents of Eastern Iowa continue to watch tv. The WMT weathercast is overwhelmingly selected on the basis of its professional excellence.

Almost two out of three adults within the region choose WMT-TV as their favorite overall tv station.

## The WMT Stations

Mail Address: Cedar Rapids, Iowa  
WMT, WMT-FM, WMT-TV  
KWMT, KWMT-FM, Fort Dodge  
*Represented by The Katz Agency*

\* by Frank N. Magid Associates, Cedar Rapids, Iowa, in a July, 1967 survey of "Attitudes and Opinions Toward Television in Eastern Iowa," prepared for WMT. Population of study consisted of all adults (20 and above) residing within the 15-county Eastern Iowa area. Selection of respondents (600) followed stratified random sampling techniques; stratification of sample was based upon country of residence, sex, and age. Check quotas were established on basis of U.S. Census figures, corrected for population changes through 1965. Data quoted or derived from audience surveys are estimates subject to sampling or other errors.

# Business barometer

The recent disastrous months for spot have, with one exception, not been paralleled by the revenue profile for local and network compensation figures. In August, this trend continued. Local and compensation revenue rose and the rise was just about the average for the preceding months. Total local billings went up 6.2 per cent, hitting \$25.1 million, compared with \$23.6 million last year. As for compensation, the increase was 1.5 per cent, lifting to \$20.1 million vs. \$19.8 million in '66.

Compared with July, local revenue went up 5.8 per cent, while the corresponding change for network compensation was an 0.8 per cent increase.

The August year-to-year increase for local business was much better than July, when it went up over '66 by only 1.3 per cent. But, on the other hand, local business in March '67 topped the previous year by no less than 14.5 per cent.

It is no comfort to recall that last year no month registered less than a 14.7 per cent increase over the previous year in local business.

The smaller stations didn't do as well as the other revenue classes of outlets. Those in the under-\$1 million group showed, on the average, a 3.9 per cent rise. The stations in the \$1-3 million group racked up an increase of 6.9 per cent, while the over-\$3 million group registered a rise of 6.1 per cent.

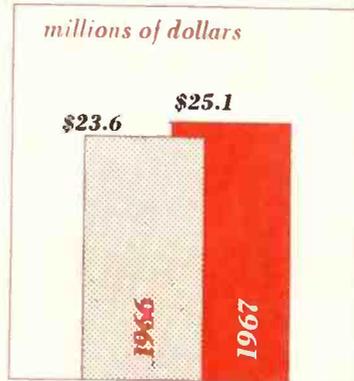
In network compensation, the medium-size stations showed up best for no readily apparent reason. Their percentage rise was 3.6. Smaller stations stayed about level—actually down 0.6 per cent. And the larger stations showed little change also—up 0.8 per cent.

While there's been no marked pattern in local revenue trends by station size, the larger stations have, more often than not, showed up as the biggest gainers in the monthly tallies. But, in three of the eight months, they have come out low on the totem pole, indicating an irregularity in local business.

For the year so far, local revenue now comes to \$225.5 million, vs. \$212 million last year. In network compensation, the figures are \$160.4 vs. 159.7 million.

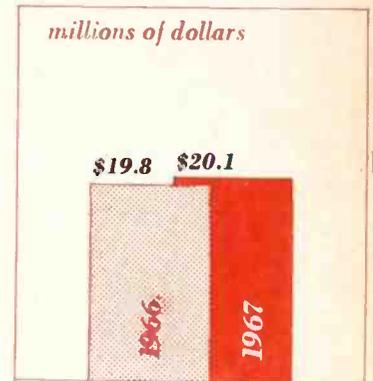
Next issue: a report on spot tv revenue in September.

## LOCAL BUSINESS



August (up 6.2%)

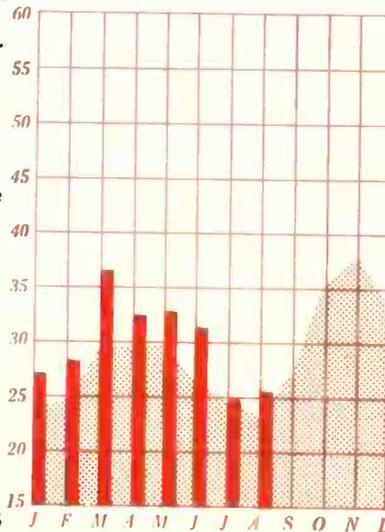
## NETWORK COMPENSATION



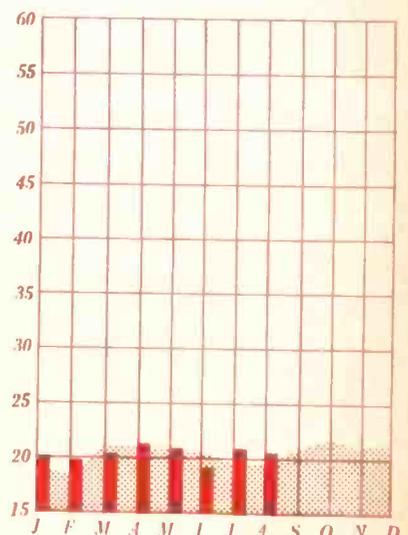
August (up 1.5%)

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

Station Size	Local Business	Network Compensation
Under \$1 million	+3.9%	-0.6%
\$1-3 million	+6.9%	+3.6%
\$3 million-up	+6.1%	+0.8%

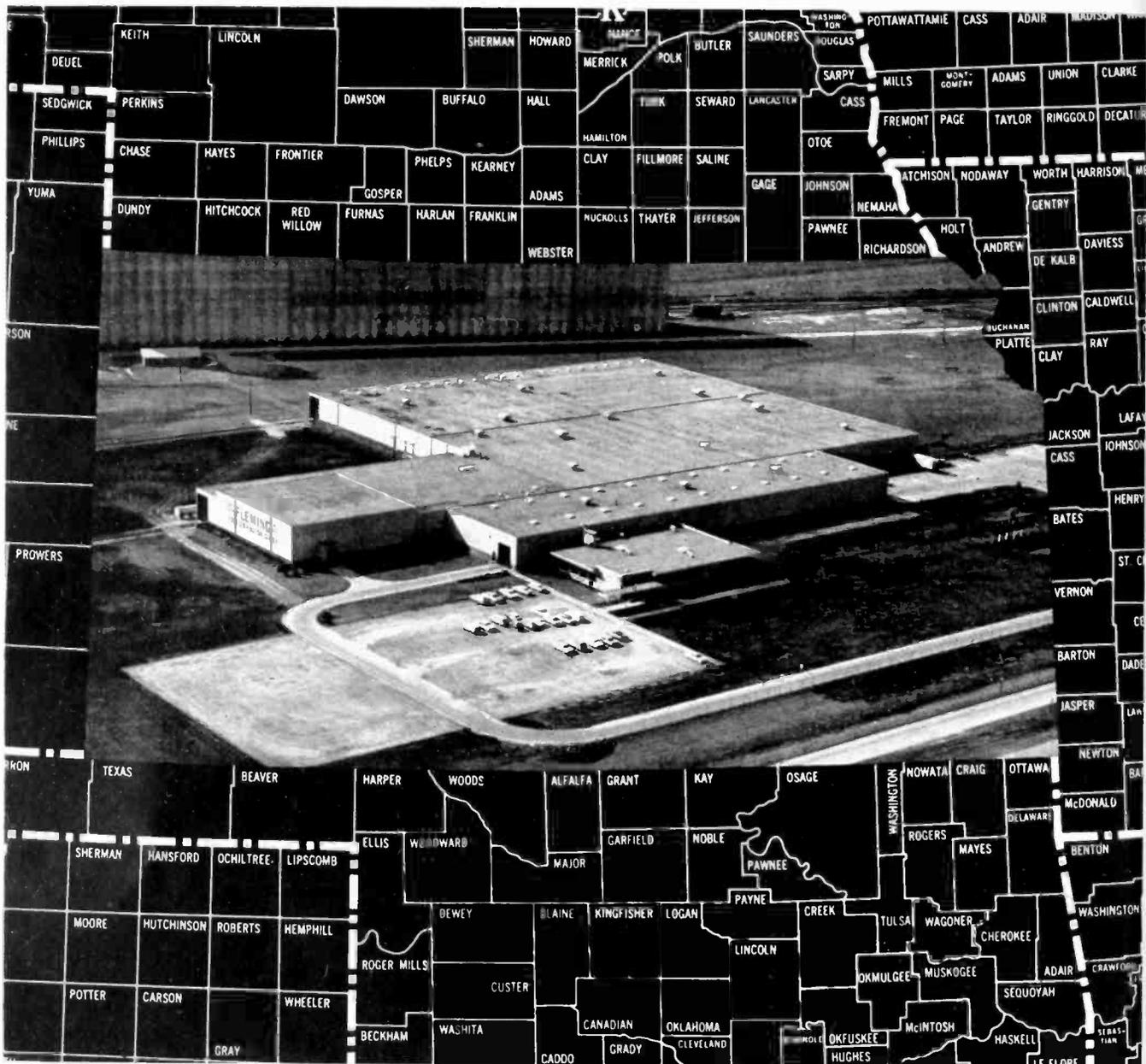


1967-'66 comparison



1967-'68 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.)



# COUNTRY STORE *Kansas Style*

Topeka is the headquarters for THE FLEMING COMPANY, the nation's largest voluntary independent grocery and related products distributor. Topeka is the "nerve center" for this \$900 million grocery and drug operation that serves 1,750 supers in eleven states.

Fleming's computerized inventory systems measure caselot movement of product from 1,850,000 square feet of warehousing. Advertising effectiveness and consumer acceptance of product is measured and analysed **here!** Your product is sold **here** and your advertising works for you on WIBW-TV **too!**

As a single-station television market, WIBW-TV is dominant in central and eastern Kansas. WIBW Radio, at 580 on the dial, is the dominant "Voice of Kansas" serving this progressive state. Ask Avery-Knodel to show you how we do it! Or call 913—CRestwood 2-3456.



TV • RADIO • FM  
Topeka, Kansas

Broadcast services of Stauffer Publications

## Catv ad testing

The idea of using *catv* facilities to test commercials dawned slowly on both researchers and *catv* operators, but with the Advertising Research Foundation and others growing enthusiastic about the technique, research operations have started to blossom.

The latest to enter the field, Television Testing Co., is a joint venture of two major companies, testifying to both a strong belief in the dollar potential and the validity of the technique of using wired homes. Television Testing Co. was set up last month by H&B American Corp., described as the largest *catv* operator in the country and Audits & Surveys, Inc., which calls itself the second largest marketing research firm in the U.S.

**The difference.** What makes Television Testing Co. different from the other *catv* commercial testing operations, says Roy Benjamin, president, is the scope of its plans and the gathering of demographic information from a large number of households. This will permit the extracting of prospects the advertiser is interested in reaching without screening beforehand a broad sample of households which use the product involved.

This information is currently being gathered from about 25,000 households wired into H&B *catv* operations in four markets. The data will include family and individual demographics plus product usage and buying patterns. These are the markets: Ventor, N.J.; Dubuque, Ia.; Walla Walla, Washington, and Lompoc, Calif.

Future plans call for setting up testing operations in 25 markets with a data bank of at least 100,000 homes. Current and future data will be stored in a computer for quick access.

Here's how the testing method works: The advertiser specifies the individual and/or household characteristics he is interested in. A sample of about 250 from each market is then assembled. In each market, two matched groups are set up, one of

which will be exposed to the commercial being tested and one of which will not.

Each home is called beforehand and asked to watch a specific show. The test commercial is cut in locally in the test homes, and 24 hours later both groups of homes are contacted by telephone.

The interviewing covers the usual questions about commercial recall, but, in addition, there are queries about attitudes toward the brand advertised in the test commercial.

**Key measure.** The latter is the key measure in Tv Testing's method. The difference (if any) in attitudes toward the brand between the test and control groups is what measures the commercial's effectiveness. It is assumed, in short, that both groups have similar attitudes toward the brand before the commercial test since they are matched.

Many researchers hold that household purchases, are the best indications of a commercial's effectiveness and that opinions about a brand are not always reliable yardsticks.

Benjamin doesn't deny that keeping a score of purchases in a brand category after exposure to an ad is effective. He prefaces his defense of the Tv Testing method by saying that recall scores give little indication of intention to buy, then says:

"The present stage of advertising research makes it possible to measure the degree in shift of brand attitudes as a result of exposure to an ad. Further, psychological testing shows that the closest you can come to determining purchase patterns without actually keeping track of them is purchase intent. The attitude shift or the description by the consumer of what he thinks of the brand is, in effect, purchase intent."

Further, Benjamin goes on, to measure purchases takes time and actually involves the measure of a campaign. "An advertiser testing a commercial doesn't always have time to wait for purchase information." He also indicated that measurements over time introduce extraneous elements into the test, such as the effect of competitive advertising.

Purchase measurement has its place, Benjamin says, "but we're dealing with a different area—what commercial should I use?" In stressing the importance of quick answers, he promises clients data from the test in two to three weeks. With existing methods, he maintains, it takes five to six weeks.

As do other *catv* commercial testing operators, Benjamin feels the in-theater commercial testing method, of which Schwerin is the most prominent example, is inadequate. "It is artificial. People don't watch tv commercials in theaters. They sit at home, while the telephone rings and kids bother them. The commercial may bore them and they'll leave the room."

Information gathering for the computerized storagebank is expected to be completed by the middle of January. With testing to be done in addition, Benjamin expects his operation will be open for business by mid-February.

The charge per test is expected to be about \$2,500 per commercial for the four markets. The service is not being offered in one market only. "It's chancey to use only one area," says Benjamin. "You never know what may happen. There's weather, floods, other events." He also points out that his current market list is geographically dispersed, thus offering more representativeness in the sample. He concedes respondents are all suburbanites (which is inevitable, given the current nature of *catv*), but feels the cross-section of product users offered to advertisers is adequate for the purpose of the test.

Benjamin's company is looking for clients interested in annual contracts. Discounts will be offered such clients. Though the discount schedule has not been finalized, it will probably be in the neighborhood of 10 to 20 per cent for a minimum of perhaps four or five commercials per year.

The additional *catv* areas to be added will be for the purpose of accommodating more business, not to give the advertiser a broader sample, so it is likely the list will be expanded in multiples of four. ■

# WNYS-TV Is Taking Syracuse



WNYS-TV NEWS with Stan Redmond tripled Nielsen\* audience share in one year.

That's only part of the story of the fastest growing station in Central New York . . .

WNYS-TV. The '68 Season adds Truth or Consequences, Gilligan's Island and more to a line of audience builders like Merv Griffin, Mike Douglas, and McHale's Navy.

Take all color WNYS-TV and Take Syracuse.



\*Nielsen—June 1966 through June 1967

Note: Audience data are estimates only, based on information supplied by indicated source and subject to limitations thereof.

**WNYS-TV**  
Syracuse, New York

*Practically all of Warner-Lambert's  
key drug and toiletry brands  
were acquired during a history  
going back more than 100 years*

## The 'buy-it' company



**T**he fabulous Elmer H. Bobst, the man who put together the drug, cosmetic and confectionery conglomerate known as the Warner-Lambert Pharmaceutical Co., always felt it was cheaper to buy goodwill than create it. There are obviously strong arguments on both sides of this question, but no one doubts that this 82-year-old wizard has created a viable, not to say successful enterprise—least of all its stockholders.

Warner-Lambert will probably account for nearly \$700 million in worldwide sales this year. When Bobst (the "o" is pronounced as in "toe") took over in 1945 at a time in life when

most men—even top management executives—are looking forward to declining activity, the company took in all of \$25 million.

In the intervening years, the ex-pharmacist swallowed some of the most hallowed names in consumer marketing, not to mention a mouthful of acquisitions in ethical drugs, glass manufacturing, fine chemicals, medical electronics and optical products. The pharmaceutical tag is legitimate, however, since Warner-Lambert's proprietary and ethical drugs together are, by far, the single most important category in sales and, as will be noted, a good chunk of its confectionery marketing has a health twist.

From the consumer marketing point of view, the big years of acquisition were between 1955 and 1962, when Bobst picked up Lambert Pharmacal (Listerine), Emerson Drug (Bromo Seltzer), Nepera Chemical (Super Anahist) and American Chicle (Chiclets, Dentyne, Roloids, Clorets). These changed the nature of Warner-Lambert's marketing problems, propelling it into a world of fast-selling package goods, romancing of supermarket chains and the powerful impact of television.

It is a world in which some of the best marketing brains have stumbled and it is no wonder that Warner-Lambert, though it has performed professionally, has had a hefty share of headaches.

#### *Facing realities*

This year Warner-Lambert faced up to these realities (and Bobst's advanced age) and made its most important management changes since Bobst took over the company after World War II. The changes took place in two steps, almost as if they were too big to be done at once. Stuart K. Hensley, Gillette president, a strong package goods man identified with Toni and Paper Mate, came over as president of Warner-Lambert. Bobst, who had been chairman and chief executive officer, moved up (and partly out) to honorary chairman and Alfred E. Driscoll, the existing president, was given Bobst's titles.

That was effective July 1. On October 24 came the announcement that Driscoll was retiring. Hensley was given the additional titles of chairman and CEO. It was also bruited about that Hensley would be bolstered with another strong package goods man. Though sudden, the promotion was not surprising to drug industry insiders, since it was felt

a man of Hensley's ability would not have jumped from one presidency to another without some further agreement to sweeten the switch.

#### *Industry reaction*

Industry reaction to the changes was almost unanimously to the effect that they can only help Warner-Lambert. While not an empire-builder like Bobst, Hensley brings to the pharmaceutical firm something it never had before—top leadership with package goods experience. Bobst came out of ethical drugs. He had headed Hoffman-La Roche, had done a spectacular job in pulling the company out of the doldrums and retired a multi-millionaire. But while he has said he knows more about promotion than any other businessman in the U.S., he was 70 when Warner-Lambert acquired its first major package brand (Listerine).

Observers question whether a man of that age and background, whatever his talents, could have adapted easily to the new scheme of things—the rush of new products with their often subtle brand differentiations, developments that couldn't be bought but had to grow out of a company's own marketing resources and ideas. A couple of years ago it was estimated that 90 per cent of Warner-Lambert's proprietary drug sales came from brands more than 10 years old.

Other top management figures could be faulted on similar grounds, though men of unquestioned management talent. Driscoll was a lawyer, served on New Jersey's alcoholic beverage control commission and was governor of the state. William Lasdon, chairman of the executive committee, who came in with Super Anahist, is regarded as stronger in financial matters than marketing. Paul R. van der Stricht, execu-



*Below: Major management change this year was retirement of Alfred E. Driscoll, I., after four months as chairman and his replacement by Stuart K. Hensley from Gillette.  
Bottom: Warner-Lambert headquarters*



**ew marketing directions are foreshadowed  
or Warner-Lambert as new top executive  
ackles problems arising from acquisition  
f major package goods brands in the 50s**

tive vice president, ran the international operation for many years with conspicuous success and, some say, expected to be president, but few see him as having the package goods touch.

This is not to say the company hasn't turned in some creditable results in the package goods field under their stewardship. Their most conspicuous success has revolved around the care and feeding of Listerine antiseptic. This fantastic product, which came out in 1879, is still selling like nobody's business. It sits on the shelf in the same drab wrapper and with the same ingredients with which it was born.

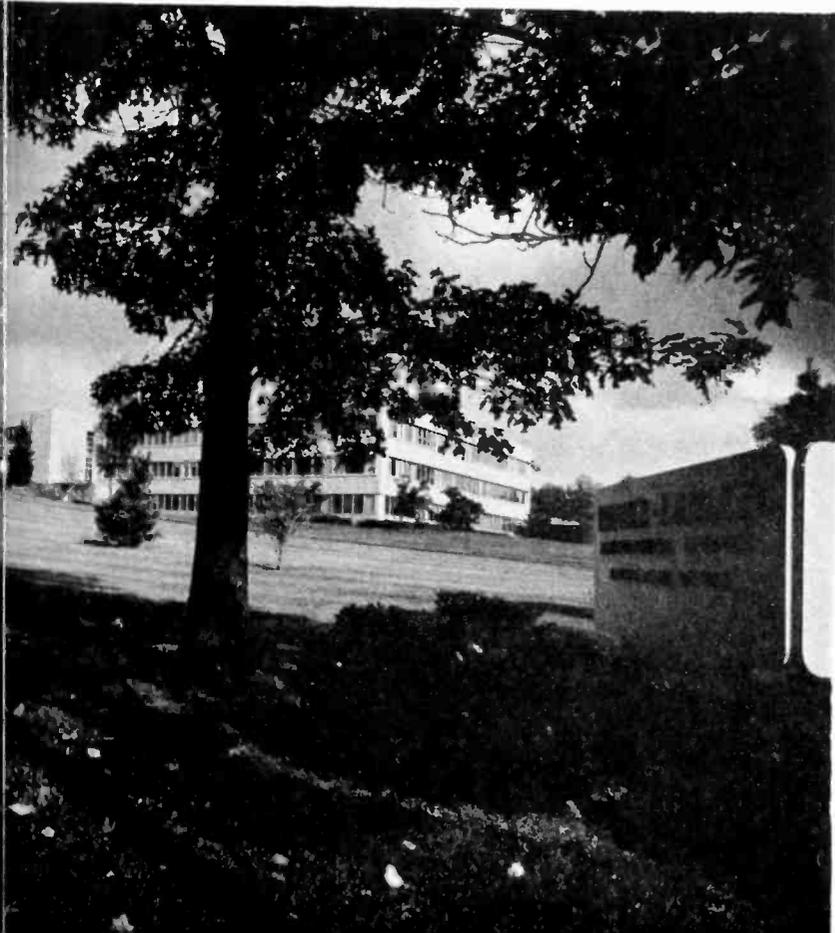
Moreover, these ingredients are public knowledge and have been since the product was first offered. Yet at one of the biggest discount chains, the amber fluid with the Listerine name outsells an identical private brand pegged at slightly more than one-third the price. Is it any wonder that no one dares tamper with the formula or package?

**Royalties of \$4 million**

Among those benefiting from Listerine's hold on the American public are the heirs, executors and assignees of the product's originator. Their royalties last year amounted to about \$4 million, a bonanza Warner-Lambert has tried to stop via the courts, but without success.

This is more than a nick in Listerine's factory sales of about \$35 million but fortunately for both sides the brand is riding an explosive expansion in the mouthwash field. A measure of this expansion is the fact that although Listerine's share is around two-thirds of what it was in the late 50s, its sales have risen considerably.

Given the competitive realities of proprietary drug marketing, it is ob-



*Photo: Robert Galbraith*

## **History of Warner-Lambert**

### **1856**

*William R. Warner opened drugstore in Philadelphia, later went into manufacturing.*

### **1901**

*Warner died, leaving moderately successful drug manufacturing business to son.*

### **1908**

*Henry and Gustavus Pfeiffer, with drug business in St. Louis, bought William R. Warner Co. from son (William), retained Warner name in merger, moved own business to Philadelphia.*

### **1916**

*Pfeiffer added well-established Hudnut and DuBarry lines developed by Richard Hudnut.*

### **1935**

*In previous two decades company bought Sloan's liniment, Waterbury's compound, Nonspi deodorants, Chamberlain Medicine Co., Schering and Glatz, Vince Laboratories, Marcy Laboratories. Company also moved to New York, expanded abroad.*

### **1952**

*Warner-Hudnut (name change came following World War II) bought Chilcott Laboratories.*

### **1955**

*Merged with Lambert Pharmacal Co. (Listerine, ethical drugs, etc.), renamed Warner-Lambert.*

### **1956**

*Acquired Emerson Drug (Bromo Seltzer, etc.), Maryland and Gulfport Glass Corps., Nepera Chemical (Anahist, ethicals, fine bulk chemicals). Moved headquarters to Morris Plains, N.J.*

### **1961**

*Bought Lactona, Inc. (professional dental supplies).*

### **1962**

*American Chicle merged into Warner-Lambert.*

### **1964**

*Acquired West Indies Bay Co. (St. Johns line); Smith Bros., Inc.; Research Specialties Co. (automated clinical analysis, medical electronics).*

### **1966**

*Acquired General Candy Corp. (Oh Henry!), Texas Pharmacal (ethical dermatological and hypo-allergenic products).*

### **1967**

*Acquired American Optical Co.*

vious this rise was not automatic. Sharing the accolades for continuing to pump new life into an old body is J. Walter Thompson, which took over about five years ago after Lambert's old house agency, Lambert & Feasly, had to give up Listerine. Opinions differ on what marketing ploy explains Listerine's continuing hold on the market, but one explanation is the agency's recognition that the young consumer (teenager through the middle 30s) represented the major potential among new mouthwash users.

However, youth alone could not explain the growth in concern with bad breath, one of the most profitable areas in Warner-Lambert's many markets and which it taps through such products as Clorets, Sterisol, Reef and Certs. Mouthwash is one of the few products whose appeal crosses all family income lines. Further, according to one definition, fully two-thirds of U.S. households are "heavy users" and these account for 95 per cent of all mouthwash consumption.

### ***Affluence a factor***

Says one agency man with years of experience in mouthwash marketing: "You can't explain what happened to the mouthwash market without taking into account the growth in affluence in this country. When you consider that some people use a bottle a week and add in two or three or even more individuals in a family, you can see what a tremendous market this is."

Television is also given credit for the mouthwash boom but its real impact came only after a new brand was introduced into what had been a stable market. The new brand was Micrin, introduced by Johnson & Johnson in 1961 and backed up with heavy tv advertising. J&J got

**complete le Début**

Spring is here... and Fashion sets the pace! Every customer stresses the importance of having just what you need to wear in the Spring. So, complete le Début—what's to be done to get you ready for the season? It's simple. It's to be done in the most elegant and comfortable way possible. And a certain little, unique complete le Début... is just what you need. It's a complete le Début... with genuine elements in four colors—blue, green, ivory white, or jet black... so that you may match or accent your every look.

And the simple and graceful neckline—fully adjustable—can be worn with the hair in the desired style... a delicate and feminine fragrance of French origin... the essence of Today—has been created and has been perfected. At all the better shops, complete le Début, \$3.00. (Also comes in single colored material, \$2.50.)

**SMITH BROTHERS' S.B. COUGH DROPS**

**Ward Off That Cough**

Step it before it begins. After exposure to dampness or cold, use S. B. Cough Drops. They'll keep your throat clear and your voice free from huskiness. Put one in your mouth at bedtime to loosen the phlegm.

S. B. Cough Drops are pure. No drugs. Just enough charcoal to sweeten the stomach and aid digestion.

**SMITH BROTHERS OF Poughkeepsie**  
Also makers of S. B. Chewing Gum.

The Bettmann Archive

**The brands of Warner-Lambert and its acquired companies covered a broad spectrum in drugs, confections, toiletries**

into the field after becoming the U.S. licensee for a British germ killing drug. Looking around for opportunities, it saw Listerine carrying the oral antiseptic ball practically single-handed (Lavoris, promoted primarily through dentists, was the only other brand worth mentioning). The firm felt it could expand the mouthwash market and take some business from Listerine at the same time.

**Market still expanding**

Its feelings were more than sound for the results went beyond J&J's expectations. And the market is still expanding. Last year, according to *Drug Topics'* annual survey of consumer spending for drug products, \$158.4 million went for mouthwashes and gargles. This was 23 per cent above 1965, which, in turn, was 12 per cent above 1964.

The effect on tv was dramatic. In spot, for example, spending on mouthwash brands (as recorded by TvB-LNA/Rorabaugh), which was \$1.3 million in 1960, jumped to \$2.1 million in 1961, \$4 million in 1962, eased off to \$3.3 million in 1963 as both Micrin and Listerine paused for breath, jumped again in 1964 to \$6.6 million, then to \$12.9 million in 1965 and \$20 million in 1966.

Warner-Lambert has not stinted on tv advertising in the bad breath battle. Taking all tv advertising for mouthwashes and breath fresheners into account (which would include Listerine's tablets and lozenges and such W-L products as Reef, Sterisol, Certs and Clorets), Warner-Lambert accounted for about half of the \$45 million-odd tv expenditures in this area last year.

The Listerine and Reef mouthwashes together accounted for about \$16 million, a heavy drain, even for Warner-Lambert. So far this year, it

(Continued on page 59)

**ADAMS' PEPSIN TUTTI FRUTTI**

**EUCHRE CLUBS TRUMP**

**WHICH WINS**

**AIDS DIGESTION**

**SOME 100 TRYING DAYS**

ALKA-ZANE for ACIDOSIS

WILLIAM R. SCHMIDT & CO., INC.

**LISTERINE**

**Listerine, the safe antiseptic, is never sold in bulk**

Remember this fact: You can avoid fraudulent imitations by insisting upon obtaining Listerine in the original packages—14 ounce, 7 ounce, 3 ounce and 1/4 ounce.

**LAMBERT PHARMACAL COMPANY, SAINT LOUIS, U.S.A.**  
TORONTO LONDON MELBOURNE PARIS MADRID MEXICO CITY



## 10-year advertising & sales patterns

Year	Spot Television (thousands)	Network Television (thousands)	Total in Television (thousands)	Per cent of measured media in tv	Sales (millions)
1957	\$ 5,691	\$ 2,532	\$ 8,223	n.a.	\$157.9
1958	8,833	2,893	11,726	70.1	177.0
1959	10,691	2,363	13,054	71.2	190.7
1960	6,303	5,464	11,767	70.0	197.9
1961	4,183	7,538	11,721	76.9	204.7
1962	8,155	9,510	17,665	80.6	305.4
1963	11,320	8,947*	20,267	77.5	300.4
1964	14,609	10,961*	25,570	77.8	335.3
1965	16,180	14,293*	30,473	75.6	383.8
1966	20,381	20,914*	41,295	79.4	452.5

\*Network data 1963-66 are for net time (less discounts) plus program costs. Pre-1963 network figures and all spot data are gross time (one-time) costs only. Source: Television Bureau of Advertising, LVA/Rorabaugh

When Warner-Lambert brought in Stuart Hensley as president three months ago, and then gave him the additional titles of board chairman and chief executive officer two weeks ago (Oct. 24), the business community, in effect, was put on notice that from here on in, W-L is going to be more marketing conscious than ever before in its history.

Hensley, former president of the Gillette Co. and for 20 years a major factor in the success of Gillette's Toni division, is generally regarded as one of the top marketing men in the business. And a highly placed source close to the company say W-L is determinedly looking for another marketing man of Hensley's calibre for a spot close to the top.

It's a safe bet that Listerine and the more than five dozen lesser products of Warner-Lambert Pharmaceutical Co. will pretty soon begin to reflect a sales and ad strategy that fol-

lows Hensley's marketing theories. With W-L's \$11 million investment in tv last year, the firm's present and future ad strategy is a matter of no small interest to both admen and broadcasters.

What has been the Warner-Lambert marketing method in the past, and which way is it likely to go with a new captain at the wheel? A look at the track record of the company and the man gives a good indication.

Under the guidance of Elmer Bobst and Alfred Driscoll, the W-L strategy was to take over existing companies with winning products and try to market them better than their former owners had. Under Hensley, W-L's strategy for package goods can be predicted in four words: product proliferation and promotion.

This will mean a continual launching of new products supported by strong ad campaigns and, with Hensley's demonstrated belief in tv's marketing power, it will mean increasingly greater investments in the sight-and-sound medium.

Stuart Hensley is a soft-spoken

Southerner, a native of Tampa, Fla. After World War II, when he got out of the Navy in 1946, he came home to Tampa and got a job as a sales representative there for The Toni Co., which had been founded just two years earlier. He rose rapidly and became divisional sales manager, regional manager and general sales manager. The Gillette Co., which bought out Toni in 1948, found Hensley a major asset of the acquisition.

A study of Hensley's career of more than two decades reveals two significant facts: although he came to Warner-Lambert from the presidency of the Gillette Co., he was never a razor blade salesman. He served the company by promoting its diversified products, mainly women's toiletries and ball point pens (Paper Mate). The second fact that emerges is his abiding interest in the selling power of television.

In 1952, when Gillette named him vice president of Toni in charge of advertising, brand promotion and market research, Hensley spent some six months working full time at the

(Continued on page 71)



## Marketing:

W-L's new chief is first and last a marketing man.

Here are the strategies he will probably employ

**N**ight and day, seven days a week, 52 weeks a year, Warner-Lambert is fighting on three networks and hundreds of stations to keep a wide range of products moving in the marketplace.

By any yardstick, this is a giant—big in distribution, big in advertising, and very big in television. With \$20 million spent in spot television last year (plus another \$20 million in network tv), according to the Television Bureau of Advertising, Warner-Lambert ranks as the nation's eighth largest spot advertiser (after P&G, General Foods, Coca-Cola, Colgate, Bristol-Myers, Lever Bros. and Wrigley).

On a number of kingpin products, Warner-Lambert has formidable competition. Its Bromo Seltzer battles Alka-Seltzer. Efferdent struggles to overcome the lead position of Polident. Listerine—still the front-running mouthwash—tries to plug up the market inroads made by Scope, Mic-



## Advertising:

*Drug company spreads \$40 million in tv around three networks and hundreds of stations*

rin and Lavoris.

Meanwhile W-L's American Chicle Division battles Wrigley's, the top gum company, in an effort to keep a strong second position ahead of Beech-Nut and at the same time fight off an up-and-coming competitor, Clark's (division of Philip Morris).

Perhaps the most dramatic of these several theaters of war are the continuing engagements between the battlewagons hurling salvos at one another across oceans of mouthwash. The gargle market is growing at a rate of about 25 per cent a year as it attracts ever increasing quantities of advertising moneys. The battle grows daily more intense as new competitors come steaming into the fray.

Lever Bros. is now test-marketing Close-Up, a combination mouthwash-dentifrice that is transparent and, on color tv, looks a little like a mixture of Listerine and Lavoris.

Binaca, a concentrated mouth freshener, advertised as "the world's smallest," looks to be doing okay in test market (New York). Philip Morris is bringing out (with the help of Wells, Rich, Greene) Speak Easy (or Speakeasy?), and there are others.

The great mouthwash war began about six years ago, when Johnson & Johnson brought out Micrin, a blue-colored mouthwash. Introduced with heavy tv and magazine fanfare, Micrin soon began to make a dent into a market dominated for more than half a century by Listerine and to a lesser extent, Lavoris.

Last year Procter & Gamble joined battle, moving with its usual heavy tv artillery, and put Scope into a flanking position. As the battle intensified during the 60s, the mouthwash market began to burgeon—the number of users nearly doubled by 1967, and the dollars resulting from mouthwash sales more than





## Daytime

*Pharmaceutical company plugs a variety of products on a wide range of network shows, from NBC's "Snap Judgement," "Concentration," and "Days of Our Lives" to ABC's "General Hospital" and "Dark Shadows"—nine shows on ABC, eight on NBC and a scattering on CBS' morning plan.*

doubled. This year the total mouthwash market is expected to reach \$200 million in retail sales.

The several beachheads were costly. As the mouthwash battle escalated, and more armies entered into combat—Colgate declared its war in 1966 when Colgate 100 went national—the amount of tv money zoomed. From 1963 to 1966, spot tv expenditures in the mouthwash-breath freshener field multiplied nearly seven times.

### *More money for mouthwash*

Last year, for example, these were the sums spent by the big mouthwash—and breath freshener—advertisers in tv: Warner-Lambert spent \$22,169,430, an increase of 44 per cent over 1965, to advertise not only Listerine but also its "control brand," Reef, plus Sterisol, Certs, and Clorets. Listerine lozenges and tablets are also included in that expenditure.

Johnson & Johnson spent \$6.4 million in spot and \$2.9 million in network to push Micrin (which reportedly has yet to reach the payout point).

Procter & Gamble spent \$4.4 million in tv, most of it—\$3,223,900—in network. Colgate, which spent \$2,510,350 in tv in 1965 to test market Colgate 100, boosted that to \$4,296,310 in tv in 1966, the bulk \$3,082,000, in network.

Richardson-Merrill also upped its ante for mouthwash advertising for Lavoris by 34.6 per cent, from '65's \$2,041,690 to \$2,747,170 in '66, of which \$1,946,600 was in network.

Then, too, there were Block Drug's Green Mint and Merck's Ditron, which is a mouthwash for denture-wearers. Merck spent \$413,680, all in spot; Block spent \$615,680, mostly in network, and only \$2,680 in spot.

The total mouthwash market in '66 was estimated at \$160 million. Since the total tv expenditure alone for



only seven brands was \$44,136,590 that year, advertising-to-sales ratios are rising well above the 25 per cent mark. Obviously, these are whopping advertising costs.

But while the costs are high and the battle intense, the creative approaches are not radically different. The mouthwash brand manager of a W-L competitor reported, "Every mouthwash uses slice-of-life—except Reef." But a glance at the average mouthwash commercial on tv suggests that the slicing of life is not unmixed with liberal doses of fantasy and sometimes wit.

In the Listerine commercials, for example, Warner-Lambert counters the competition by stressing "no soda poppy taste." This is aimed at Scope. The latter has been sold as something to be imbibed out of champagne glasses as a festive way to start the day.

Listerine also raises the spectre of bad breath as an obstacle to courtship and business success, as do Lavoris and Scope ("Mr. Jones, You Have Bad Breath—Bad Breath!").

In one Listerine commercial, a young Adonis fails to secure a date; his best friend tells him why. He uses the product, and winds up dancing with the girl. In another Listerine commercial, the product is shown as a preventive to marital discord, heated baseball umpire's debates, and so on.

Lavoris, through the use of a spokeswoman in advice-to-the-lovelorn, or Ann Landers, style, promises sexual fulfillment with the use of the mouthwash. "There may be good news for you tonight—if you use Lavoris."

Asked what to do about a reeking husband, "Fran advises to get him a case of Lavoris—if you can afford it." In other Lavoris commercials, much akin in style and mood to the

*(Continued on page 68)*



## Nighttime

*Warner-Lambert's products can choose from 15 shows on ABC, from "Batman" to "Hollywood Palace" to "Joey Bishop"; nine shows on CBS, including "He and She" and "Mannix"*



## Warner-Lambert Television Advertising Expenditures

Brand	Spot			Network		
	1965	1966	1967*	1965	1966	1967*
1. Adams' gum	\$ 328,910	829,240	21,300	.....	718,500	.....
2. Analist Honey Lemon Plus cough syrup	.....	84,630	53,800	.....	.....	.....
3. Bromo Seltzer	2,050,030	2,004,310	1,425,300	770,900	720,300	504,400
4. Certs mints	973,860	1,761,670	799,000	1,326,800	1,602,400	1,397,200
5. Chiclets	.....	152,680	59,700	.....	.....	.....
6. Clorets gum & mints	1,089,020	845,780	614,300	1,071,800	1,155,400	719,600
7. Controlax laxative	164,910	5,850	.....	.....	.....	.....
8. Corn Huskers lotion	13,370	34,520	17,600	.....	.....	.....
9. Curls Away	.....	17,940	15,100	.....	.....	.....
10. Dentyne gum	1,526,340	1,618,970	622,100	594,300	1,245,400	792,000
11. Efferdent denture cleaner	523,590	2,325,960	886,500	35,000	1,314,300	1,319,300
12. Foam Sparkle hair coloring	284,820	.....	.....	.....	.....	.....
13. Hall mentholypus candy	.....	.....	119,500	.....	.....	.....
14. Listerine antiseptic	3,927,220	5,657,640	1,739,200	5,636,400	7,517,200	4,237,000
15. Listerine antiseptic tablets	.....	.....	.....	35,000	230,000	60,200
16. Listerine throat lozenges	161,630	384,450	161,100	.....	721,500	881,700
17. Narabaine cold tablets	.....	.....	3,600	.....	.....	.....
18. Polycolor hair coloring	577,520	549,440	.....	.....	.....	.....
19. Reef mouthwash	.....	1,071,300	852,800	.....	1,596,600	1,372,700
20. Richard Hudnut cosmetics	79,630	3,940	.....	499,700	5,700	.....
21. Roloids antiacids	1,068,900	1,644,460	624,100	3,591,000	3,348,300	1,805,600
22. Rounds antiacids	8,750	.....	.....	.....	.....	.....
23. Sloan's liniment	4,840	.....	.....	.....	.....	.....
24. Smith Bros. cough drops	618,470	345,020	81,500	165,500	.....	.....
25. Stage "I" cold remedy	22,020	.....	.....	.....	.....	.....
26. Sterisol oral antiseptic	1,174,860	206,440	.....	.....	.....	.....
27. Three Flowers Brilliantine	18,870	21,000	.....	.....	.....	.....
28. Trident gum	567,070	652,550	234,600	732,000	499,700	649,200
29. Twenty-Grand soft drink mix	6,910	.....	.....	.....	.....	.....
30. Fizzies	625,280	164,740	.....	.....	58,600	18,100
<b>Totals</b>	<b>\$16,177,140</b>	<b>20,380,530</b>	<b>8,331,100</b>	<b>14,293,000</b>	<b>20,913,800</b>	<b>14,786,300</b>

Source: Television Bureau of Advertising LNA/Rorabaugh. \*6 months.

The "eyebrows" of Wall Street's investment community, traditionally unfazed and rarely surprised by most corporate moves, rose abruptly last month when Warner-Lambert, one of the nation's solid growth companies, suddenly announced that Stuart K. Hensley, 49, the man who had come from Gillette to the pharmaceutical company in July, was now to become the chief executive officer of the corporation.

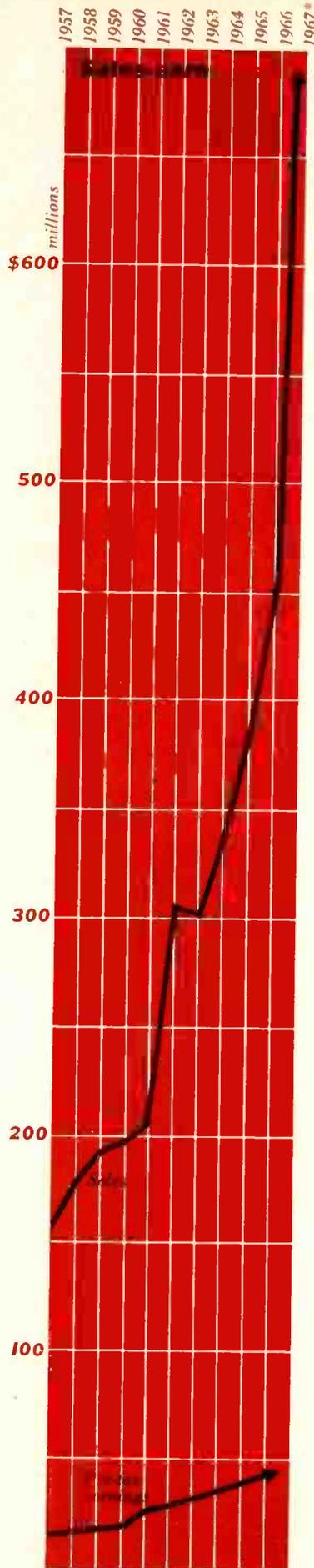
Hensley has been credited with a good portion of the credit for helping Gillette get turned around during the famous battle of the stainless steel blades. Then he also supervised expansion of the company's diversification in other areas not connected with shaving.

But Hensley had to face the fact that Vincent Ziegler, board chairman and chief executive officer of Gillette is only 56 and has a long career ahead of him. Thus Hensley naturally



## Finances:

*Wall St. was surprised by recent top management changes, since company seems in good shape*



\* Estimate

*Acquisitions and growth have pushed the company's sales up nearly four-fold during the past 10 years*

seized an opportunity to head the Warner-Lambert Pharmaceutical Co., an organization almost twice the size of Gillette and even more widely diversified.

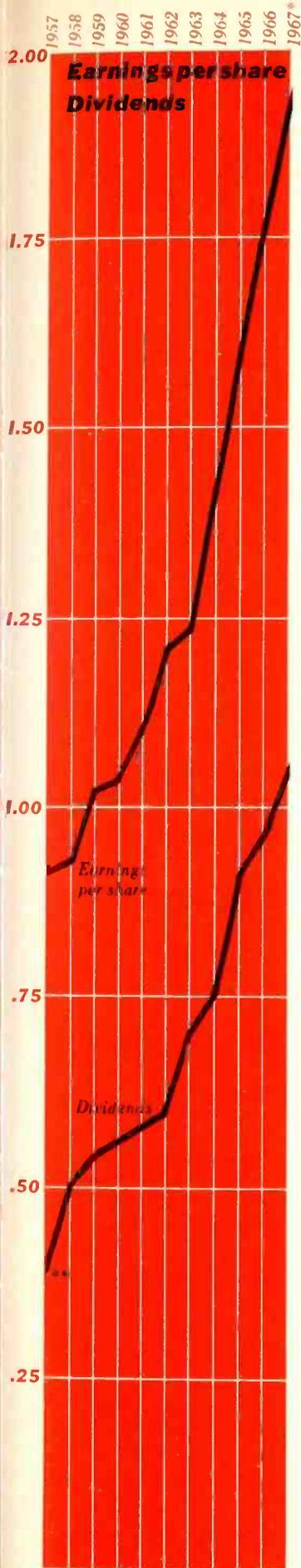
The real surprise was not, however, in Hensley's acceptance so much as it was in the obvious need of W-L's management to go outside their own organization to get a top executive. On the surface W-L's affairs were in pretty good shape, particularly after the widely heralded merger with the American Optical Co.

But even before the full impact of that merger could be felt there were a few, seemingly minor, developments which troubled some observers. They included a two-cent per share dip in first half earnings below the level of the preceding year.

It's also known that some of the company's products, particularly those in the toiletry field, are meeting tougher competition and eating up larger promotional budgets; and that the company's cosmetic business, at least in the U.S., is running out of steam. The Richard Hudnut division has not been profitable for some years and, in fact, has become almost inactive, surrendering distribution of most of its major items to the W-L Products division.

It is obvious then that W-L has some marketing problems and has now sought out a marketing man to resolve them. There is also no doubt that, until now, W-L's affairs have been dominated by men of a different background. The company was brought to its present status by Elmer Bobst and administered for the past decade by Alfred E. Driscoll.

Bobst is an ageless, energetic, impatient dynamo who has huffed-puffed and shoved the company into its present eminence. He took over the direction of the Warner Co., a cosmetic business, in 1945 when he



\* Estimate \*\* Plus 2% stock dividend for 1957

was in his sixties and had nominally retired. The Pfeiffer family, major Warner stockholders, asked Bobst to come in and rejuvenate the company.

Twenty-seven years earlier Bobst had rejected an offer to join Warner because the Pfeiffer family would not let him have any stock in the family-owned firm. Now they agreed to let him have a large chunk of common stock in a company with sales of under \$25 million and an organization that was sagging in drive and initiative.

Bobst, who had succeeded in building up the Hoffman-LaRoche Co. during his presidency, was not the type to let any time pass uneventfully. One of his first major acquisition was the Chilcott Laboratories, a small but well-run company that was deeply involved in the ethical drug field.

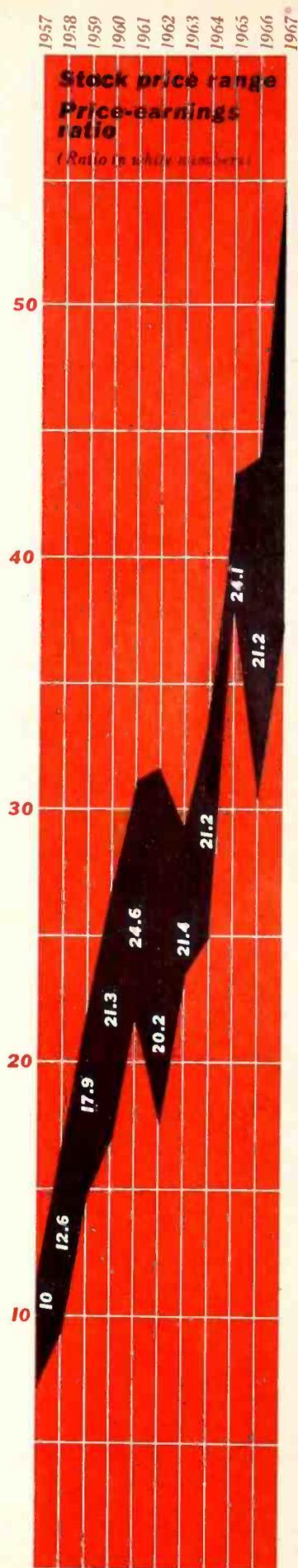
A few years later Bobst approached the president of the Lambert Co., producer of the Listerine mouthwash, the brand which dominated its market. Lambert was also in the ethical drug field so Bobst thought the merger of the two properties would be ideal.

Warner-Hudnut Co. issued 774,000 shares of common to take over the Lambert Co. The sales volume jumped from \$50 million to the \$121 million mark and profits rose from \$9 million to \$20 million.

The degree to which Listerine was and still is a successful and profitable product is perhaps best illustrated by the story of its royalty payments. Listerine was developed by a St. Louis physician Dr. J. J. Lawrence in 1881. It was a formula Dr. Lawrence worked out much as in the case of Coca-Cola's famed secret soft-drink formula.

Lawrence sold the formula to J. W. Lambert which provided that a royalty of \$20 was scaled down to \$6.

(Continued on page 64)



\* Through October 15

**A** fair but demanding taskmaster, that's how spokesmen at the agencies servicing various consumer divisions of the Warner-Lambert account view their client. "It's a rough account," observed one media planner.

"Like any large, multi-product company, it operates under a massive corporate structure. They demand a lot of service, and with 10 to 12 products on active budgets in the products division alone, it takes a fairly complex media operation.

"They're pretty fair people to work with, however. I've never had any problems on the account, and I know of few agency people with any complaints." Several account executives say the corporate structure has its limitations. "There's a lot of bureaucratic compartmentalization," said one.

"Every new idea, every suggestion,  
(Continued on page 62)



## Agencies:

*Service is the watchword at W-L agencies; client is tough, but demands are fair, the ad makers feel*

## Agency personnel on Warner-Lambert brands

### TED BATES & CO.

#### American Chic Division

Robert E. Jacoby  
*management representative*

Norm Allan, Norm Goluskin, Donald Zuckert  
*group supervisors*

Frank Toole, Bart Carter, Pete Field, Paul Richardson  
*account executives*

Mike Stern  
*assistant account executive (Certs)*

Mike Ephron  
*media director*

Gerry Greenberg  
*media supervisor*

Perry Seastrom  
*assistant media supervisor*

Anna P. Rodriguez  
*buyer (Beemans, Roloids, sour gums)*

Peigi Parslow  
*buyer (Certs, Chiclets)*

James Bloom  
*buyer (Dentyne)*

Bob Brandt  
*buyer (Smith Bros., Trident)*

Mary Ohser  
*buyer (Clorox, new products)*

Alexander Solon, Nancy Fischer, Irwin Neadel, Denny Van Valkenburgh  
*assistant buyers*

#### Products Division

*Super Anahist line: tablets, nasal spray, cough syrup, throat spray, Special Anahist tablets, Centerex continuous action tablets, Anahist continuous action tablets, Honey Lemon cough syrup. Also: Oculine eye pads, new products*

Robert E. Jacoby  
*management representative*

Robert Ballerini, Darryl Solin  
*account executives*

Art Heller  
*media director*

Jerry Levy  
*media supervisor*

Eloise Ray  
*buyer*

Charles M. McKeever  
*assistant buyer*

(Continued on page 63)

**Let's Go To the Movies**

There are many controversial things in television programming. One can argue the merits of sports, situation comedies, westerns, serials and whatnot, but no one can argue with the fact that the continuing smash-hit, surefire programming on all networks is centered on the movies.

Movies, however, are not generic. There are movies and there are movies. Some are good and some stink. The average of all movies is what makes the buyer of minute participations a hero. Within the average there are great ranges. While the buyer cannot be selective about what movie he is on, it is fun and games to look at what specific movies did well and try to figure out why.

In the last month, the range of television movies has been from a low of 8.6 million homes (the ill-named *reatest Show On Earth*) to a high of 18 million homes for the racy *Cat On A Hot Tin Roof*. Man that is some range.

It is fascinating to note that the total audiences are not quite that far apart: 24 million for *COAHTR* and 5 million for *GSOE*. That means that word-of-mouth, or something, caused 8 million fewer homes to sample *SOE* but, more importantly, half of them found it dull and slow and didn't stay with it.

It is true that the multiple commercial interruptions have a lot to do with the drift of audience from a bum show. If it is 'hohum' time, the back-to-back commercials give a family plenty of time to shop around. If it continues to be dull they drift until they find something better.

A good show holds its audience despite the breaks. Looking at the differences between total audience and average audience leads to the inevitable conclusion that there is an enormous drift away from any movie.

*Cat* featured Elizabeth Taylor and Paul Newman. That ain't had box office in anybody's book. The play, which is a typical Tennessee Williams study of athletic ggotry vs. a sexy broad in an impossible union, has sex if not action. It looks as though the modern television audience is ready for sex and all variations therein. Throw the code out the window, boys. How about *I, A Woman* and Andy Warhol for '69?

Let's take *Never On Sunday*, for example. This was a part theatre movie featuring a skinny Greek actress few people ever heard of, thinly disguised as a whore. The theme was more philosophical than prurient although there was little doubt how the middle-aged dame earned a living. Despite its somewhat esoteric Dassin theme, this show got a remarkable 37 share and 12 million homes. Big shadows are being cast.

More sex in the form of *Man's Favorite Sport* with Jack Hudson and *Under The Yum Yum Tree* got the magic 14 million homes. So did *The Apartment* with the gizzly implications that fellows in respectable companies borrow apartments to carry on with girls who

are not their wives! Gracious me—on television! What will the little woman think? And the children?

The battle of the lovable bitches, Bette Davis and Joan Crawford, in the grizzly tale of *What Ever Happened To Baby Jane?* also made the magic 14. Conversely, so did one of the most saccharine, silly, totally unbelievable turkeys called *The Second Time Around* with the frenetic girl scout, Debbie Reynolds. That one had to have done it by default, but it did it.

Perhaps the most remarkable performance was Steve McQueen in *The Great Escape*. True, Steve is one of the hottest young stars at the box office and the vehicle has a lot of action, but the remarkable part is that it was in two parts.

For the first time it was demonstrated that a hot picture can get 17½ million homes on a Thursday night and repeat that success on a Friday night, even though it is axiomatic in television that the same homes are not available, necessarily, from one night to another because of complex living patterns.

Friday night in particular is a difficult night at best. This total of 35 million homes to a single vehicle, even allowing for considerable duplication, must have made it the all-time champ—in *The Bridge On the River Kwai* class.

There are other movies that did surprisingly well and few that did poorly. It is most difficult to pinpoint the reason why or even try to reach programming standards for motion pictures. Some of the lesser—from a critical point of view—B-movies made by Universal for television release before theatrical release have rated quite well.

Obscure pictures that moviegoers may not remember, have done well. Perhaps the best success insurance is



EVES, TAYLOR AND NEWMAN CHALKING UP A 50 SHARE IN 'CAT'

action and sex, two elements which seem to resist channel shifting more than anything else. Talk is deadly and subtle plots are out.

What will happen when the season's best titles are exhausted and the pictures get down to an "average" level? Probably very little. Both lesser pictures and repeats of the better ones will continue to do well against what appears to be dull competition.

Movies are definitely in. Almost any kind of a movie. And judging from the titles and themes, adult movies have permeated the all-family audiences of television for the first time. How far will they go?

J.B.

# Film/Tape Report

## CLEFT IN THE ROCK

From the stampede of commercials composers to that illusory fountain of youth, rock, one man stood apart—Max Morath, a performer and composer who single-handedly (although he plays piano with two hands) has preserved and restored the whole musical literature of the ragtime era, the tunes to which the melting pot bubbled.



MORATH

Two decades ago Morath began searching out buried old Scott Joplin scores, dusting off old music sheets and early Victor recordings of a style of "urban folk" music that flourished in the cities of America from 1890 to Prohibition, nurtured in sporting houses and drowned in bathtub gin.

Morath played what he had found in college stands, worked in the first of the gaslight-revival sawdust saloons, played it week after week in an *etv* series, and recently has used it in a number of commercials scores.

Working in an eyrie high over Network Row in New York, surrounded by furniture of the ragtime period and high filing cabinets full of ragtime scores and lore, the ginger-haired Coloradan has put together, in a modified ragtime style, scores for several AT&T commercials, Corn Chex, and other national accounts, among them Beech-Nut Gum.

Morath said clients have found ragtime can be a great change of pace from the ubiquitous rock, especially when they want to strike a chord of (deep-rooted) nostalgia.

In addition to commercials scores, Morath is also working on a number of tv show projects, among them *Harrigan's Orpheum*, a pilot for a weekly series to be produced by

Dwight Hemion and Gary Smith.

The show would recapitulate the turns and the tunes of the vaudeville era, done and sung by the stars of today. "For example, Jane Morgan might play Lillian Russell; Joel Grey might come on as Eddie Cantor."

Morath has amassed a file of some 8500 reviews of vaudeville acts that played the Palace and the Orpheum, turns vanished from the memory of even the oldest of the Duffy Square reverents might be reconstructed from the notices.

## THE GROUP AGE

Dancer-Fitzgerald-Sample set up a music staff to handle commercials music production, and is calling it The Recording Group.

Heading the operation is Arnold Brown, who recently rejoined D-F-S as vice president and director of recording. Working in The Recording Group are producers Ray Johnson and Susan Smith, and assistant pro-



GROUPING: BROWN, JOHNSON, SMITH, DUNN

ducer Sydney Dunn (Sydney is a girl). Johnson was a producer at Grey, Miss Smith, an associate producer at Marschalk; Miss Dunn, a production assistant at McCann.

Brown said the group will work on "the integration of total sound into the commercial concepts of the various creative groups at the agency."

"The acquisition of the right talents to do the right sound job, whether jingles, tracks or scores, is our primary mission," said Brown. The new creative service at D-F-S will also furnish technical assistance and counsel.

## IT'S NICE OUT THERE

Film-making conditions are pretty good on the coast, says transplanted New Yorker Tom Anderson, who has been heading up the branch of Pelican in Los Angeles for the past 18 months.

Anderson, who was a producer at BBDO before joining Pelican, said that generally film-makers on the Coast are great people, but they don't



ANDERSON

know advertising very thoroughly.

To fill that gap is why he's there. "Tom Dunford sent me out to the Coast to bring a New York point-of-view to the operation," Anderson said.

What Pelican had in mind was a facility that would not be a "Pelican West" but an extension of the New York studio for clients who had some particular reason to shoot on the Coast.

What reason? "Not cost," Anderson said, "but weather, locations, all that." He added that the Pelican staff on the coast—himself, production manager Angelo Laiacona and editor Jim Bean—insist on entire post-production responsibility, through to the answer print stage.

Also, they try always "to make a creative contribution to the storyboard," and come down hard on concept. Generally, Anderson added, there's a movement away from "the Hollywood look" on the Coast, away from large sets, tricky lighting, frame-to-frame following of the storyboard, and toward more innovative commercials.

## UP FROM DOWN UNDER

One of the hardest working tv executives in the world during the weeks the U. S. networks were starting their fall schedules was an Aus-

MOTION ASSOCIATES EAST, INC. 535 MADISON AVE., N.Y. PL. 2-7400 MOTION ASSOCIATES WEST, INC. 9119 SUNSET BLVD., L.A. CR 8-4161

Peter Griffith

Paul Minor

Jack Horton

Mickey Trenner

Bernie Hirschenson

Peter Passas

Jim Brown

Domenic D'Antonio

Pat Casey

Paul Morgan

Paul Rosen

Sam Weinstein



tralian who spent most of his working hours either sitting in a screening room or lolling about in a hotel room, eyes glued in the one case to a movie screen, in the other, to a tv tube.

He is John Fitzgerald, program director of Channel 10 in Sydney. Every autumn during U. S. premiere week he comes to New York and watches as much of the new shows as possible. He helps decide which shows will go best in Australia.

"I try to watch three episodes of each new show," Fitzgerald said. He added that his management feels it's

necessary to watch the shows "because you can't buy by the ratings, since there's such stiff competition on U. S. tv."

Surprisingly clear-eyed after three weeks of intensive tv watching, Fitzgerald set off for home with a few recommendations for program buys in his portfolio. What buys would he recommend? Couldn't say yet—the Australian competition might be watching.

But one thing's for sure: it won't be any situation comedies that poke fun at poppas—not fair dinkum down under.

## COMMERCIALS MAKERS

IRA M. KERNS became creative director of the Fred A. Niles Communications Centers, Inc. Kerns joined the outfit's Chicago headquarters as



KERNS

a staff writer in '64, and has in the past three years written some 160 tv commercials, as well as a number of industrials, and a feature, *Nashville Rebel*.

CARLTON HENCE became the national sales representative of WFAA-Video Productions, a division of WFAA-TV Dallas. Hence, headquartered in New York, was formerly manager of sales development for Transcontinent Tv Corp.

The Dallas station's color videotape recording facilities have been used by a number of national accounts, among them Schlitz, Schick, 5-Day Laboratories, Delta Airlines, Frito-Lay and Humble Oil.

Studio City, in North Miami, set up a New York office with PAUL L. JACOBSON as executive vice president.

Manhattan Color Laboratories promoted GEORGE PATERAKIS to vice president and general manager, and CHUCK IANNAZZO to head up the company's scheduling, production planning, and quality control.

Replacing Iannazzo as head of Manhattan's camera department is RALPH ROSADO. Paterakis was with Movielab, Color Film, Precision and the Signal Corps before joining Manhattan.

In order to have enough time to recuperate from a hip operation, WILBUR STREECH closed down his Wilbur Streech Productions for several months.

He said he's always made it a practice to personally supervise work for his clients, and that rather than forego such personal supervision he preferred to make the hiatus.

# Who made



Blue Bonnet—"Military School", Ted Bates & Company. Agency Producer: Herb Gompertz. Produced by MPO Videotronics, Inc. New York. Director: David Nagata.

# Who else?



See the hottest sample reel in the business. MPO Videotronics, Inc., 222 East 44 Street, New York, N. Y. 10017, (212) 867-8200/Also in Chicago and Hollywood

Streech expects to be back at the old stand come Spring.

THOMAS GRANT III joined Warren Schloat Productions in Pleasantville, New York, as a producer. He had been publicity supervisor at WBTV Charlotte.

HAZARD E. REEVES stepped out as chairman and chief executive officer of Reeves Industries, by selling 170,000 shares (at \$5 a share) of his holdings to JOHN M. RICHARDSON of Edgcomb Steel, who becomes chairman and chief executive officer of Reeves Industries.

Reeves remains chairman of Reeves Broadcasting. He said both Reeves Industries and Reeves Broadcasting had grown to such an extent he felt it would be better to concentrate on the one company.

Movierecord promoted JAIME IBRAN to executive vice president in charge of the New York office. Ibran joined the U. S. branch of the Spanish advertising and film-making complex last March as general manager. Before that he was with Merrill Lynch, Pierce & Smith. Earlier, Ibran worked in films as an actor in Spain.

DONALD STEWART joined Filmex to direct tv commercials and feature films. Stewart was with Fletcher-Richards as senior vice president and creative director from '65 until now.

Earlier, he was a writer-producer with McCann-Erickson, BBDO and Walter Thompson. From '55 to '59, Stewart was with British Lion Films London, directing commercials, documentaries and industrials. Recently he sold a screenplay called *Long, Harry, Whoever You Were*, Anglo-France Films in Paris, who will produce it next year.

Ted Bates & Co. assigned ARTHUR BORGI to handle the flow of all the business affairs of the commercial broadcast production department.

Borgi, business manager of the department, will now be responsible for budgeting and estimating, and will continue to serve as administrative assistant to Robert Margulies, senior vice president in charge of commercial broadcast production.

Borgi joined Bates earlier this year from Daniel & Charles. Earlier he was at Grey Advertising.

JACK LUBOW was elected executive

# Advertising Directory of SELLING COMMERCIALS

A-1 Sauce "Hobo" • Fletcher Richards



COLODZIN PRODUCTIONS, INC., New York

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Alberto Culver Co. • BBDO



SARRA, INC.

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

American Oil Company • D'Arcy Advertising



JAMIESON FILM COMPANY, Dallas

Armstrong Cork Company "Baby" • BBDO



GERALD SCHNITZER PRODUCTIONS, Hollywood

American Sugar Company • Lewis & Gilman



FRED A. NILES—Chicago, Hollywood, New York

Avco • McCann/ITSM



LIBRA PRODUCTIONS, INC., New York

*"I have found TELEVISION AGE to be thorough and informative. It provides me with important, timely news on people and developments in this fast-paced business"*

**STANLEY JOHN LACEY, JR.**  
Vice President, Assistant to the Director,  
Commercial Broadcast Production Dept.  
Ted Bates & Company



Stan Lacey was named a Vice President and Assistant to the Director of the Commercial Broadcast Production Department at Ted Bates & Company several months ago. Also a Production Supervisor, he has been with the agency since 1965.

Born and raised in the New York area, his background spans both commercial art and film work. In 1946, after service with the U.S. Marine Corps, Mr. Lacey went to Norman, Craig & Kummel as a TV Art Director-Producer. Then followed posts as TV Art Supervisor, TV Creative Visualizer, and Producer at J. Walter Thompson and several other agencies.

His commercials have been awarded at the Cannes-Venice International Festival, New York Art Directors Club and the International Broadcast Awards.

## **Television Age**

vice president of Video Prints, Inc. division of the Electrographic Corp. Lubow had been vice president and general manager of Video Prints for the past five years. Before that, he was with Filmways, Transfilm, and George Blake Enterprises.

WANDA RAMEY joined KQED San Francisco as West Coast correspondent for the Public Broadcasting Laboratory. She had been with KPI San Francisco.

### **ZOOMING IN ON PEOPLE**

SEYMOUR BERNS, producer of *The Red Skelton Hour*, has been elected president of the National Academy of Tv Arts & Sciences, for a two-year term starting in January. Berns will succeed Royal E. Blakeman.

RICHARD KENNEDY joined Peter M. Robeck & Co. as sales executive in New York. Kennedy had been an account executive at Tv Stations, Inc. and program director at Corinthian Broadcasting. Earlier, he was at NBC.

WARREN V. BUSH joined Wolper Productions as vice president for creative sales development. Bush pro-



BUSH

duced and wrote documentaries and specials for CBS for the past 10 years. Earlier, he was a program man at Young & Rubicam.

THOMAS J. McDERMOTT resigned as president and chief executive officer of Four Star Tv. Before joining the company, he was head of broadcast operations at Benton & Bowles. McDermott became chief executive officer of Four Star in '59, president in '62.

HOWARD RAYFIEL resigned as resident attorney and assistant secretary of Desilu Productions to write and package tv shows and feature films (Desilu recently merged with Paramount Pictures Corp.). Rayfiel last year sold three pilot stories to ABC, 20th-Fox, and Qualis Productions, all

written in his spare time.

SUSAN SMITH was named producer of the Jack Douglas production, *The Golden Voyage*, to be syndicated by Official Films.

### AD MAKERS

RICHARD D. FITZHUGH joined La-Roche, McCaffrey and McCall as vice



FITZHUGH

president and copy group head. He had been a copywriter at Doyle Dane Bernbach.

JOSEPH M. BARRETT, JR., vice president and copy group head at Foote, Cone & Belding, was promoted to associate creative director, heading up the newly-formed creative group on the TWA account.

Barrett joined FCB in 1961, went to Benton & Bowles in '63, returned year later.

In St. Louis, B. THOMAS KOON, JR. joined Creative Consultants, Inc. as executive vice president and co-principal. Koon had been the St. Louis manager for CBS Television Stations National Sales.

Before joining CBS in '63, Koon was with Gardner Advertising and earlier, with radio WIL St. Louis.

In Minneapolis, KEVIN BEGOS joined Knox Reeves Advertising as a



BEGOS

creative associate. Begos was a copy supervisor at Dancer-Fitzgerald-Sample, New York.

# Advertising Directory of SELLING COMMERCIALS

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

Kindness Instant Hairsetter (Clairol) • FC&B



VIDEOTAPE CENTER, New York

Cracker Jack • Doyle Dane Bernbach



ROSE-MAGWOOD PRODUCTIONS, INC., New York

Linit Fabrics Finish • Lennen & Newell



MUPPETS, INC., New York

Grape Nuts Flakes • Case Associates, Ltd.



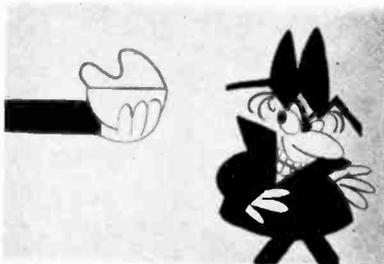
STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Lone Star Gas Co. • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Jello-Canada • McKim Advertising



PAUL KIM & LEW GIFFORD, New York

Lysol • Richard K. Manoff



MOVIERECORD, INC./ESTUDIOS MORO



**Don Elliott Productions**

Specializing in unique  
post-scoring.

**Complete Recording Facilities**

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

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DEVELOPING  
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ON ALL  
16mm Stocks  
Overnight on 35**

WRITE, PHONE, CABLE:

**bēbell**

MOTION PICTURE DIVISION

108 West 24th St., New York 10011

PHONE: (212) 924-8573

CABLES: LABSBEBELL, N. Y.  
for NEW 1967 Price List F-1167.

In Chicago, Needham, Harper & Steers promoted EARL J. GLASS to art supervisor. Meanwhile, SALVATORE R. SINARE joined the agency as art supervisor. Glass was a graphic designer at Abbott Laboratories before joining NH&S in '65 as an art director; Sinare was an art director with Ketchum, MacLeod & Grove in Pittsburgh.

Also at Needham, Harper & Steers, KEITH L. REINHARD was promoted to



REINHARD

associate creative director. He joined NH&S as a copywriter three years ago.

In San Francisco, ALVIN JOE joined Hoefler, Dieterich & Brown as designer and art director. He had been a free lance.

Producer JACQUELINE BABBIN, director KIRK BROWNING and designer TOM JOHN joined the Public Broadcast Laboratory on a temporary basis to work on special projects. Miss Babbin is working on a show for the PBL series; Browning will direct the entire series during its first months.

MIKE GRAY joined Frank Goodman Associates as executive vice president. He had been director of television for Rogers, Cowan and Brenner on the East Coast. Before that, Gray was consumer publicity director of Screen Gems, and Previews Editor of *Tv Key*.

### SPALLA'S MAD WORLD

Rick Spalla reported he had lined up 30 markets for a new half-hour series, *Madworld . . . of Movie-making*. Spalla, president of Hollywood Newsreel Syndicate and of Rick Spalla Video Productions, said the half hours will be delivered one a month. The half hours will be made up of behind-the-camera footage on upcoming pictures.

### ONTO THE ROAD

Peter M. Robeck & Co. is distributing *Silent Song*, this year Italia Prize winner. The one-hour play, which was produced by the BBC, was written by the late Frank O'Connor along with Hugh Leonard (the author of *Stephen D* now Off Broadway).

*Silent Song* is a play without words. It takes place in a Trappist monastery in Ireland, in which all monks communicate through mime only. Yet they manage to accomplish quite a bit: betting on horses, smuggling in Guinness, and other such shenanigans.

WBC Program Sales is syndicating a series of four specials with Mike Douglas; a series called *Mike and the Young People* with Vice President Hubert Humphrey, Gov. Ronald Reagan, Sen. Robert Kennedy, Bishop James A. Pike, Pearl S. Buck, Bob Hope, Jackie Robinson and Jerry Lewis all talking about today's youth, and *Our Young Generation*, Johnny Mathis, Pete Barbutti and others representing the youth.

### FAR FROM BLACK CROOK

ABC Films is producing a 90-minute history of musical theater in America, with Roger Englander as producer.

The tv production will be based on a staged *Salute to the American Musical Theatre* presented last spring at the Waldorf Astoria in New York as a benefit for the Manhattan School of Music, which is now associated with ABC Films and Englander in the tv production.

The show will be a chronicle of musical theatre forms from *The Black Crook* of 1867 to . . . *Hello Dolly?*

Along the way, the program will touch upon Hartigan & Hart and Victor Herbert, Rodgers & Hammerstein, Rodgers & Hart, Lerner & Loewe, Frank Loesser, Kurt Weill and other innovators in that branch of theater which has long been dominant.

**Trade Paper Public Relations  
for Local TV & Radio Stations**

MORTON WAX

200 West 51st St., New York, N. Y. (212) CI 7-2159

## FAR FROM VIETNAM

*The Time of Their Lives*, a 60-minute special on campus weekends, has been picked up by 14 stations in the past few weeks. The show was produced by Corinthian Broadcasting, for Warner Bros.-Seven Arts, and it will run on the five Corinthian stations.

It has also been sold by WB-7 Arts to WOR-TV New York, WMT-TV Cedar Rapids, WKEF-TV Dayton, KBTU Denver, WFIE-TV Evansville, KARK-TV Little Rock, KGW-TV Portland, KRON-TV San Francisco and the Doe-Anderson Advertising Agency in Louisville.

The special was filmed on five campuses: Yale, William and Mary, Berkeley, Indiana and Baylor.

## SHINGLES

**Wolper Productions** set up a Detroit branch of its industrial film division, with JOHN PARROTT managing the office in the Fisher Building. Parrott was with the DSI Corporation, before that was vice president of Kerbyawy-MPO, and earlier, was with Wilding and the Ford Motor Company.

**Metromedia** shifted its tv programming headquarters from New York to Los Angeles. Moving with the headquarters were DICK WOOLLEN, vice president in charge of programming, and RUTH BREITMAN, film program coordinator. Change was made because much of Metromedia's syndicated product is being taped at KTTV Los Angeles: *Joe Pyne*, *Woody Woodbury*, *Truth or Consequences*, *Winchell-Mahoney Time*, and *Daphne*—a total of 19½ hours a week, all on tape in color.

## BANKROLLING

**Harold Goldman Associates** is putting up half the money, or about \$1,500,000, for three pictures to be made by Bell & Howell and **Second City Productions** in Chicago. The pictures, which will be shot in Chicago, will be distributed by Goldman.

## PHILIP, NOT SANDY

An erratum in the October 9 issue of *TELEVISION AGE* had it that half of the commercials music score firm of Lorin-Frank was SANDY FRANK. The gentleman's name is PHILIP FRANK. Sandy Frank is active in the film syndication business.

# Advertising Directory of SELLING COMMERCIALS

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Post Honeycomb • Benton & Bowles



ELEKTRA FILM PRODUCTIONS, New York

Peace Corps "Water Glass" • Y&R



PGL PRODUCTIONS, INC., New York

Rexall • BBDO



SANDLER FILM COMMERCIALS, INC., Hollywood

Pepsi Cola Co. • BBDO



PELICAN FILMS OF CALIFORNIA

Roman Meal Flour • McCann-Erickson



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Pepsico International • J. Walter Thompson



TOTEM PRODUCTIONS, INC., New York

Schmidt's Beer • Ted Bates & Co.



ELEKTRA FILM COMMERCIALS, INC., New York

## GLORY BE TO GRAPHICS

Milton Glaser, the head of Push Pin Studios, who was one of the handful of New Yorkers a bevy of *Mademoiselle* college board editors—all college girls—most wanted to meet when they came to town, thinks graphics have an increasingly important role to play in commercials.

He should. The distinguished innovator, who will be on the receiving end of a testimonial by the New York Art Directors Club next month, has been working in the design of film as a consultant to Lee Savage of Savage-Friedman.

"Film itself is a design problem," Glaser remarked recently "a juxtaposition of image against image over a period of time. The question of photo versus drawing is a fake one, a fake conflict; both can fit the design solution, either together or alone.

"It depends on whether what is wanted is the overtone of the original object in the photo, as against the 'made' object. Graphics, of course, introduced elements of style to a greater degree than does photographic, but then style should be sought only when it is useful.

"With graphics you can add to a commercial the strength of good individual artists. Of course, some art buyers buy a name, not a point-of-view—they should go to renderers. At Push Pin, for example, we get business because of point-of-view, not in spite of it."

Confounding McLuhan, perhaps, Lee Savage noted that "style is emphatically not content, it is the expression of content. The content of advertising is advertising, so we seek metaphors to communicate it."

For AT&T, through N. W. Ayer, Savage recently made a commercial

made up of strobe-like images of a woman ascending and descending a staircase, very close in effect to the cubist classic, Marcel Du-



A DOZEN SHAKES

champ's *Nude Descending A Staircase*, only that this time the lady was fully clothed, not even mini-skirted.

To get the effect, each frame had to be exposed a dozen times, with the negative shifted slightly for each exposure.

## CUTTING RED TAPE

Tele-Tape Productions set up a business liaison department to cut red tape and coordinate operations. Heading the liaison unit is Charles Kelly, hitherto a financial analyst for the NBC-Owned stations.

The new department will correlate production, sales, engineering, pricing, job estimates, booking, scheduling, and billing. It will maintain contact with the business departments of Tele-Tape's clients.

Kelly, a graduate of the University of Dublin, was an accountant in Ireland before joining NBC a couple of years ago.

## OLIVES FROM MILAN

*A Man Called Flintstone*, a feature length cartoon put together by Hanna-Barbera copped two awards, a Silver Olive Branch and a Silver Plate, at the Milan Film Festival.

## THE MOVIES

This month Warner Bros.-Seven Arts is releasing 76 off-network movies to syndication, in two packages, Starlite 1 (30 titles) and Starlite 2 (46 titles).

The pictures are all post-'50s from 20th Century-Fox. Among the titles *Broken Arrow*, *The Day the Earth Stood Still*, *How to Marry a Millionaire*, *Snows of Kilimanjaro*, *Titanic*, *The Long Hot Summer*, *Three Coins in The Fountain*, and *Titanic*.

David L. Loew launched a bundle of ten pictures in the syndication market: among them *The Moon And Sixpence*, *A Night In Casablanca*, *So Ends Our Night*, and *The Southerner*. Loew had pulled the pictures off the market some years ago; he said he now feels the time is right for re-release.

Two pictures from American International TV's Cinema 20 package, *La Dolce Vita* and *The Pawnbroker*, are running on WOR-TV New York this month. The RKO station is running the Fellini film uncut.

In September on another RKO General station, *The Pawnbroker* hit a 31 share on a Saturday night, against network movie competition.

Meanwhile, on another night, one of AI-TV's network sales, *Beach Party*, on CBS-TV hit a 38 share.

Recently, AI-TV sold *Ski Party* and *Beach Blanket Bingo* to ABC-TV, and *How to Stuff a Wild Bikini* to CBS-TV.

## ON THE DOTTED LINE

Warner Bros.-Seven Arts signed up nine more stations for The Professionals, series of 13 half-hours. Coming into the lineup are WLUK-TV Green Bay, KREM-TV Spokane, KHVV-TV Honolulu, KVH-TV Amarillo, KVKM-TV Monahans, KELP-TV El Paso, WJAR-TV Providence, WKTV Utica, and KREX-TV Grand Junction.

Sandy Frank Program Sales sold *Mischief Makers* to WKAQ-TV San Juan, WBJA-TV Binghamton, WSBK-TV Boston, and *The Traveler* to WTSJ-TV San Juan, while *Comedy Capers* was sold to WBJA-TV Binghamton and WSBK-TV Boston.

With two more stations coming into the torpedo boat lineup, MCA-TV tallied 100 markets for *McHale's*

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

Clairol  
Pall Mall  
7-Minute  
Cigarettes  
Groom & Clean  
Mars Starburst  
Lifebuoy  
Carnation  
Slender  
Volkswagen



COMPOSING ARRANGING A&R DIRECTION

Vavy. The hundred mark was reached with sales to KTVA-TV Anchorage and KBLL-TV Helena. Meanwhile, *The Munsters* went to WTEV Providence, CTTS Springfield and WCCB-TV Charlotte. MCA-TV's vice president in charge of sales, Keith Godfrey, said 1967 promises to be the biggest year in the organization's history.

Meanwhile, MCA-TV shipped some 10 Shelland ponies to stations taking part in the company's current *Mr. Ed* promotion. Stations taking the series get the pony as grand prize for use in local promotions. For example, WRD-TV drew some 4000 responses from viewers asked to draw the talking horse.

#### QUICK CUTS

- Morton Wax, who has become well known in show business through the radio-tv promotion of Broadway shows and phonograph records, is branching out into a new specialty—trade-paper promotion for independent tv and radio stations.

Wax got to know stations by intensive and extensive promotion of records, books, and shows. Among the Broadway hits he has handled are *Olden Boy*, *Superman*, and *The Apple Tree*.

- Income Properties, Inc., which owns Manhattan Sound Studios, acquired the recording division of Burlington Recording and Educational Products Corp.

- Harry Foster joined the short subjects division of the Fred A. Niles Communications Centers, Inc. Foster will be in charge of entertainment short subjects, and will headquarter at the Niles studio in New York.

Foster was the short subjects di-

rector for Columbia Pictures for over a decade, and has produced and directed travelogues and documentaries all over the world, from Tibet to the upper Amazon.

- Sheldon L. Kaplan, a writer-producer, joined Mathisson and Associates in Milwaukee. Kaplan was a free lance director and writer in Chicago during the past couple of years, and earlier was with Rogers & Smith in Dallas as creative director and account supervisor.

#### LAST OF THE FESTIVALS

Last month VPI won the Grand Award at the 10th International Film & Tv Festival of New York, the event which closes the festival year around the world every autumn.

There were 26 gold awards for commercials at the New York event, about 50 silver awards, and 33 bronze awards.

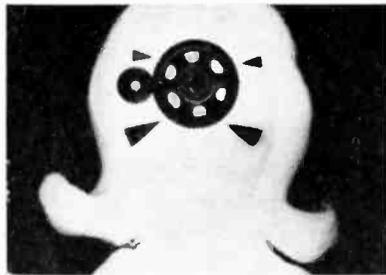
Winners from overseas included Insel-Film with four awards, Telecine-Moro (Portugal) with prizes for Alitalia and Nestle commercials; Also, La Comete (France) with three prizes for commercials done for La Collective du Verre and for Pates Lustucru; Marken Film (two prizes); Domo Film (two prizes); Rincovision (Switzerland, three prizes.

A flock of prizes went to British studios, which like those on the continent were competing in the same classifications as the U. S. entries.

In a new category, of two-minute commercials, gold awards went to The TVA Group, for the Chevrolet *Split Car* announcement; to VPI, for the Union Carbide *Oceans Systems* film; to Clyne Maxon for General Electric *Sleigh*, and to Van Praag Productions for AT&T *Telephone*.

## Advertising Directory of SELLING COMMERCIALS

Scotties • Ted Bates & Co.



FILMEX, INC., New York

United Air Lines • Leo Burnett Co.



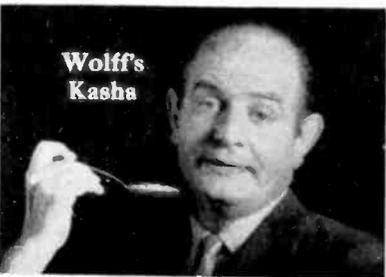
FILMFAIR, HOLLYWOOD

Welch's Candy • William Esty & Co.



HERB SKOBLE & ASSOCIATES, New York

Wolff's Kasha • Durand-Sapan



TV GRAPHICS, INC., New York

### Tv Commercials • Industrials

**ford**  
**film**  
ASSOCIATES  
INC.

RUSS FORD • HAL WASSERMAN • MARC ANDERSON

18 East 41 Street, New York, N.Y. 10017 (212) 889-7036

# Wall Street Report

**Controversial Comsat.** A great debate about the nature of the communications industry and its future is taking place officially and unofficially in the U.S. and abroad and at the center of the discussion is Comsat, the Communications Satellite Corp.

For the investors in Comsat, the period ahead promises to be a very unusual one. Having acquired an equity position in a unique corporation, organized as a private enterprise but given a specific role and supervised by the U.S. Government, the investors now find their equity is to be the subject of international diplomacy in the next two years.

Comsat common, currently selling on the Big Board at \$48 per share, down from its 1967 high of \$77.82 per share, reflects the uncertainty some analysts and investors have about how it will fare in the period ahead. To understand the nature of the problems arising, let's backtrack.

**System of satellites.** Intelsat is a consortium of 59 nations that plans to operate a system of satellites which transmit telephone, tv and telegraph signals around the world. The U.S. acts as manager of the system through Comsat.

The first three-satellite system is in orbit and as the capabilities of this system become more widely known and understood, the demand for making greater use of it mounts. The policy-making decisions must be sanctioned by 66 per cent of the ownership of the system and Comsat owns only 53 per cent. But Comsat does have veto power on such decisions and in its capacity as manager, it also guides the development of the system in the direction it thinks most desirable.

The agreement covering Intelsat is a temporary one. A permanent one is to be negotiated in 1969 and preliminary talks are opening up.

**Key issues.** There are several different key issues to be hammered out in this final agreement; some relate to hardware, some to proportion of ownership and some to rights involved in domestic and regional

satellite systems. There are, for example, plans in Europe to set up independent satellite systems.

The French and Germans have announced plans for a system to serve Europe and Africa by 1971. And a 10-nation group of European powers earlier announced plans to put up satellites to provide European communications.

Thus there is the danger or reward of more satellites orbiting the earth to expand the world's communications capacity. But the number of satellites is not the only key to increased capacity. For the new generation of satellites are to have greater capacity themselves.

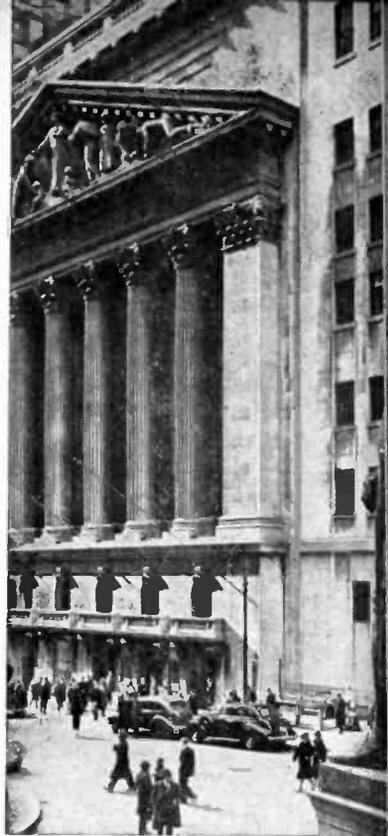
**Five-fold increase.** Next year, for example, a new satellite which was developed by Hughes Aircraft will have a 1200-circuit capacity and a five-year life expectancy. That's about five times the capacity of the satellites now in existence, the Early Bird brand. And the satellites now on the drawing boards are scheduled to have circuit capacity of 7,000 to 8,000.

Thus the ability of nations, corporations, institutions, and individuals to keep in touch with one another will have multiplied beyond all expectations of the industry as recently as three years ago.

The technological ability to route these systems through any one of several points is one reason why the other countries are concerned that the U.S. not be in such a commanding position that they are not frozen out of the field, not simply in terms of routing traffic but in actual production of the related hardware.

**The basic dispute.** Back of this is the question on whether or not the Comsat organization should have the right to operate ground stations. AT&T for example, argues that it was never the intention of the carriers to give up their ground stations which yield an important chunk of revenue.

This boils down to a dispute over whether Comsat should play a role in domestic communications, something all the other carriers never assumed would be an issue or at least not for



several years. Now because of the rapid advance in technology, the issue will be at a head in 1968.

And still further down the road but advancing at a pace that prevents any firm estimates to be made about the life expectancy of hardware or technology is the laser. As the demand for communications expands the scientists foresee the use of laser beams protected by pipes.

**The laser.** When light waves are made to become uniform or coherent they can carry messages the same as radio waves. But their vibrations are so much faster that their capacity is much greater.

It is against this background of diplomatic, political and technological upheaval that the investment community seems to be assessing the value of Comsat's future. The company earned 12 cents per share in the first full year of operations.

In the current fiscal year the company is expected to report earnings of about 30 cents to 40 cents per share. To date the company is not declaring any dividends and there's no prospect that it will do so in the future, probably not before 1969.

By 1970 Comsat expects to spend \$158 million. Originally the company raised \$196 million via the sale of 10 million shares of common.

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

Everyone talks about the communications gap between stations and agencies. Now one agency thinks it might have found a way to do something about it—not through the use of computers to standardize forms of communication, but through an exchange of personnel to acquaint each side with the specific needs and procedures of the other.

That's the philosophy behind the media/agency reciprocal internship program currently being tested by the Leo Burnett Co., Chicago. As Gene M. Rich, vice president in charge of media services explained it, "We're concerned with all of the media that we utilize to carry our client's messages.

"We feel there are areas of misunderstanding between advertising agencies and some of the media, especially where rates are concerned. There is no better way to begin to understand each other's problems than through a mutual internship program between advertisers and the media."

In the tryout, Don O'Shea, sales manager of KYW-TV Philadelphia, joined the Burnett shop this month for a 30-day crash course on agency procedures. There's no strict curriculum, explained Burnett vice president for network relations, Gene Accas.

"It's being worked out day by day, based on how pertinent O'Shea finds

each area to his own work at the station," he said. "The program is capped by a week of seminars with management people in the various units of the agency where he's been involved."

When it's over, the effectiveness of the plan will be evaluated and the results used to chart the future course. The next step will be to send an agency representative through a course at one of the stations. The program is targeted at second echelon people, Accas explained.

"We'll aim for brand supervisors, media supervisors, etc.—the individuals who have already made a commitment to their work and who will also represent a good investment for the agency. In addition, we want people with sufficient breadth of ex-

perience to profit from the program."

Accas first proposed the internship program last February at the 5th Annual Creative Management Conference of Television Advertising Representatives. TvAR liked the idea and began, along with the Group W stations it represents, to work with the agency.

O'Shea, as the test intern, seems pleased with the results of the program so far. "It gives the broadcaster a more intimate knowledge of the workings and systems of an advertising agency," he said. "It's a cross-pollination of ideas to develop better product on both sides, with the ultimate goal of better service to the advertiser."

The agency itself is so enthused with the idea, it has recommended similar internships be considered by the 4A's and the ANA. "The prospect of better communication stemming from practical experience on the other side of the counter frankly excites us," Accas said. "We believe the idea has intrinsic merit, and far-reaching value."

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

**American Can Co.**  
(Young & Rubicam, Inc., N.Y.)

Minutes will carry the message on NORTHERN PAPER TOWELS through



Howard J. Lelchuk works as media director in the Pittsburgh office of BBDO, Inc.

December 8. Early and late fringe spots will appear in about 50 markets. Joe Eisberg is the contact.

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

Commercials for the DRISTAN line will be in about 25 major markets through December 31. Day, fringe, and prime 30s and some piggybacks are being used. Buying is Joan Frazee.

**American Home Products Corp.**  
(Young & Rubicam, Inc., N.Y.)

Commercials for STROGANOFF, GOULASH, and TEXAS CHILE packaged dinners will be in 26 selected markets through late December. Day and fringe minutes and 30s and prime 20s are being

used. Buying is Theresa Chico.

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

An eight-week schedule for MICHELOB BEER breaks at issue date. Fringe minutes and prime 20s and IDs will be used in about 25 markets. Buying is Beth Seib.

**Bishop Industries, Inc.**  
(Spade & Archer, N.Y.)

Commercials for PLUS WHITE TOOTHPASTE break at issue date. Day and fringe minutes and some piggybacks with FABULOUS FAKES will be used in 25 markets for six weeks. Johanna Hough is the contact.

**Block Drug Co., Inc.**  
(Daniel & Charles, Inc., N.Y.)

This company is testing heavy frequency use of a new commercial in six West and six middle Atlantic markets for OMEGA LINIMENT. The product, which has used very little television in the past, is considering heavier use next year. Prime 20s, and day and fringe minutes and 30s are being tested through the end of December. A buy for the first quarter, 1968 in the same markets will use 20s exclusively. Doris Gould is the contact.

**Borden Co.**  
(Needham, Harper & Steers, Inc., N.Y.)

A six-week buy for WHITE LAMB DISPOSABLE DIAPERS breaks in Providence at issue date. At the same time, two-week flights begin in New York, Wilkes-Barre/Scranton, Rochester, Philadelphia, and Harrisburg. A two-week flight in Los Angeles, San Diego, and Las Vegas breaks November 13. All buys will use day and fringe minutes. Jan Meyer is the contact.

**Bristol-Myers Co.**  
(Grey Advertising, Inc., N.Y.)

Commercials for BEHOLD furniture polish will be in from 25 to 30 major markets through December 31. Women will be the target of fringe minutes and 30s. Irene Levy is the buyer.

**Bristol-Myers Co.**  
(Young & Rubicam, Inc., N.Y.)

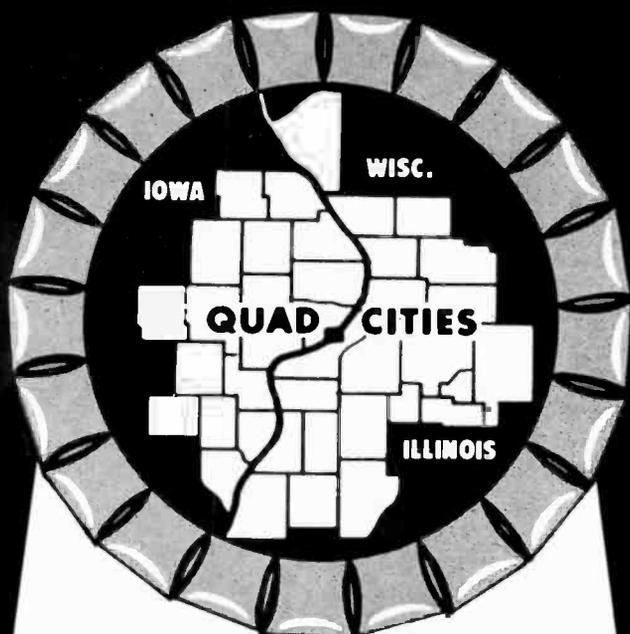
A four-week flight for EXCEDRIN and BAN breaks November 13. Fringe piggybacks are the vehicle in the top 18 markets. Mike Decker is the buyer.

**Burlington Industries, Inc.**  
(Doyle Dane Berubach, Inc., N.Y.)

Commercials for CHEESECAKE BEEKEEPERS hosiery break at issue date. A two-week flight will use fringe minutes in the top 10 markets. Buying is Dennis O'Connor.

(Continued on page 50)

**Here's Blue Ribbon coverage for your agricultural accounts!**



**10 out of the top 15 U.S. hog-producing counties are in WOC-TV-LAND**

Not only are the top 2 hog-raising counties of the U.S. in WOC-TV-LAND, but 34 of our 36 ARB counties are among the leading 150 hog counties! (That's 8,869,625 hogs, according to latest statistics)\* 17 of these counties are also leaders in beef production. 7 are leading dairy counties, too. Every day WOC-TV Farm Director J. R. Underwood talks to these farmers . . . farmers with a cash income of more than \$1 billion! So, if your job is to sell trucks, tractors, implements, feed, seed, insurance, appliances, insecticides, fertilizers or tires, you'll get Blue Ribbon sales with WOC-TV.

Ask your PGW Colonel or WOC-TV salesman about the premium exposure your product will receive in this prime farm market.

\*1964 Census of Agriculture preliminary

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



Serving the Farm Market from Davenport, Iowa

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



Richard Harris, general manager of WIND, Chicago Group W radio station, was named general manager of KPX, Group W television station in San Francisco.

## One Seller's Opinion

### THE RUSSIANS ARE COMING

The Soviet Union has announced that this is the year of the consumer. More rubles will be invested in the production of consumer goods than will be targeted for expansion of heavy industry.

At the same time there are reports that the Soviets are casting an interested eye in the direction of American advertising techniques.

Combine these developments with increasing pressures to open trade channels for more and more goods between Russia and the United States, and it becomes possible to conceive of the day when American timebuyers will be visited by Russian tv representatives. The first encounter might go something like this . . .

"Good morning, Comrade Buyer. I'm Josef Viroshinitski from Leningrad Rediffusion. . . ."

"Excuse me, Joe, but I haven't got time to listen to a pitch this morning. I'll give you a fast profile of what we require. Then you get back to me this afternoon with your avails."

"But I. . . ."

"Hold it, Joe. I don't want to create any incidents, but this is the way we do business over here and if you want a schedule for your station you'll have to help me out. All I know is that word came down this morning from the client that your people in Leningrad opened up some premium shelf space for Widgets and we want to grab it. I've got to get back to the media director with a schedule to back up the distribution by 9 am tomorrow morning . . . that's like yesterday in this business. So here's what we need. Start date: Two weeks from tomorrow."

"But Comrade Buyer, our continuity acceptance procedures demand at least a month to obtain clearance."

"Don't worry, Joe. We'll get the film there on time, somehow. Now as far as demographics are concerned, it's all women—18 to 49. But the head of household has got to bring in at least 2,000 rubles a year. From what we hear about your programming this looks like a movie buy to me . . . all first-run. I know your avails are tough in flicks, but this will be your first big American sale so give us a break. But don't forget, the Widget people are very tough on product protection. There's got to be at least a half-hour separation."

"But our programming policy doesn't. . . ."

"That reminds me, Joe. I haven't had a chance to look at your program schedule. Please send one over with your avails this afternoon. And that reminds me. Throw in your complete rate card. That listing in SRDS is pretty skimpy so I'm sure you have some goodies up your sleeve to help me bring this buy in under our cost efficiency rule. You realize, of course, the Widget rule is never pay a higher cpm than three rubles."

"Comrade Buyer! Our cost per thousand is only *one ruble!*"

"You're kidding me. You haven't worked out the avails, so how. . . ."

"There will be no avails, Comrade. And no program schedule. And the rate published in SRDS is our rate, our only rate. And we make no guarantees about product protection. And we don't bother with demographic breakouts. And it will be at least a month before you get on the air."

"Then the Widget Company won't bother with your station!"

"Even when the cost per thousand is only one ruble, Comrade? Are you not aware that we have only one hour during the day when we run commercials? And we run them all together for the full hour? Of course, this is in peak viewing time. You see, everyone in Leningrad *must* watch during that hour. And since there are one million tv homes in Leningrad, and the minute rate is 1,000 rubles, the cost per thousand is only. . . ."

"Tell you what, Joe. I'll take everything you've got available on Monday, Wednesday and Friday . . . well, whenever you say."

# AT WSBT-TV WE HAVE A "PACT" WITH OUR ADVERTISERS

## Power

One of the nation's most powerful stations . . . over 2 million watts strong!

## Audience

WSBT-TV has 42% share, sign-on to sign-off. ARB Feb.-March, 1967\*

## Color

Exclusive local, live color including Northern Indiana's only in-station color news film processor.

## Tower

Over 1000 feet high. Power-tower combination gives WSBT-TV a market that no other station can reach!

Sign the WSBT-TV "PACT" soon . . . Go with the big colorful ONE from South Bend. Why settle for less?

\*Subject to qualifications described therein.



**WSBT-TV** **22**  
SOUTH BEND  
REPRESENTED BY KATZ

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## THE Great West Group

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SERVING 208,000 TELEVISION HOMES  
IN 60 COUNTIES

KFBB-TV, GREAT FALLS, MONTANA

KULR-TV, BILLINGS, MONTANA

KTWO-TV, CASPER, WYOMING



This broad coverage made possible by  
114 translators and 37 CATV systems.

**GROUP DISCOUNTS AVAILABLE ASK YOUR MEEKER MAN!**

A KWWL-TV EDITORIAL

# "KWWL-TV presents more editorials than the other two Cedar Rapids-Waterloo stations combined!"

## "SO WHAT!"

So, an Elmo Roper study shows that 74% of viewers who see Television editorializing - want it!

Better yet, a 1967 survey of Eastern Iowa viewers shows 92% of those answering favor editorializing.

KWWL-TV's strong editorializing policy is ONE MORE reason you need to take a special look at the Cedar Rapids-Waterloo Television market the next time around

...things are changing.



**BLACKHAWK  
BROADCASTING  
COMPANY**

Waterloo, Iowa

KWWL-TV • KAUS-TV  
KWWL Radio • KLWW Radio  
KAUS Radio

## Station Expands Service

William Lee Mockbee, formerly executive vice president and general manager of the Bailey-Mockbee Advertising agency, Washington D.C., and Stanley A. Rudick, special projects research manager at Metromedia Research, New York, were named to head newly formed research and sales development bureau at Metromedia Television's WTTG Washington, D.C.

The new bureau is expected to aid sales on the local level. According to station general manager Tom Maney, "It will allow WTTG to break down the complex audience data for the local advertiser. With the increasing complexity and detail of the rating



MOCKBEE

RUDICK

services, Mockbee and Rudick will provide a valuable service to WTTG's clients, as well as to our sales force."

In the new bureau, Mockbee will serve as director of sales development. Rudick, named media research manager for the station, will also continue work in Metromedia's corporate research department.

### Spot (Continued from page 50)

used exclusively in about 112 markets. Buying is Larry Rubenstein.

#### General Foods Inc.

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

Commercials for BAKER'S COCONUT will be in approximately 143 markets through December 31. Day and early fringe minutes, 30s, and piggybacks are planned. Victor Acker is the buyer.

#### General Foods Inc.

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

This company plans an introductory buy to begin sometime in late November or early December for MAX-PAX GROUND COFFEE FILTER RINGS, pre-measured coffee packed in a filter. Current plans call for the use of day and fringe minutes, piggybacks, 30s, and prime 20s in selected markets in Arizona and northeastern New York State. Jack

Dietchman is the contact.

#### General Foods Corp.

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

A five-week flight for LOG CABIN SYRUP breaks at issue date. Day and fringe minutes and piggybacks will be used in 40 major markets. Ricardo Larraga buys. Commercials for JELLO GELATIN will be in 60 major markets through the end of December. Fringe and day minutes are being used. Buying is Martin Nankin.

#### General Mills, Inc.

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

November, 29 is start time on a five-week corporate buy to finish out the year. Day and fringe minutes and 30s will be in 45 major markets. Lillian Bullock is the contact.



The Outlet Co. has organized its tv and radio stations into an operating division under David J. Shurtleff, l., named vice president-broadcasting division. Division's new director of broadcasting administration is Frederick R. Griffiths, c. James E. Gleason replaces Shurtleff as vice president of WJAR-TV Providence. Company also owns WJAR, WDBO-TV-AM-FM Orlando, Fla.

**General Mills, Inc.**

*Vells, Rich, Greene, Inc., N.Y.)*  
 commercials for BUGLES break at issue date. Tentative plans call for an eight-week push, but indications are the buy might be extended. Early and late fringe minutes and 30s will be used in from 20 to 40 major markets. Buying is Maya Hirschsprung.

**J. Heinz Co.**

*Grey Advertising, Inc., N.Y.)*  
 various-product push breaks at issue date in 31 major markets. Fringe minutes, piggybacks, and prime 1Ds will be used for 13 weeks. Buying is Marty Brantman.

**Kinney Shoe Corp.**

*Frank B. Sawdon, Inc., N.Y.)*  
 November 24 is start time on a four-week fight for various KINNEY SHOES. Men and women will be the target of early, prime, and day minutes in 50 markets, with heaviest weight in Los Angeles and Philadelphia. Buying is Bill Gilchrist.

**Avery Bros. Co.**

*SC&B, Inc., N.Y.)*  
 November 13 is start time on a five-week buy for LIPTON MAIN DISH. Fringe and some prime minutes will be used about 35 markets. Buying is George Rohrs.

**Lead Johnson & Co.**

*Gilvy & Mather, Inc., N.Y.)*  
 six-week buy for various METRECAL

**Media Personals**

ALVIN R. KRACHT, was named to the newly created post of vice president — account management/media, at J. M. Mathes, Inc., New York. Kracht, who was formerly media director, was succeeded in that position by A. Stuart Hinkle, formerly associate media director.

DAVID M. TABIN joined LaRoche, McCaffrey & McCall, Inc., New



TABIN

York, as associate media director. He was formerly a media supervisor at Young & Rubicam.

products breaks at issue date. Early and late fringe minutes will be used to reach women in approximately 90 markets. Buying is Peter Warren.

**Menley & James Laboratories**  
*(Foote, Cone, & Belding, Inc., N.Y.)*

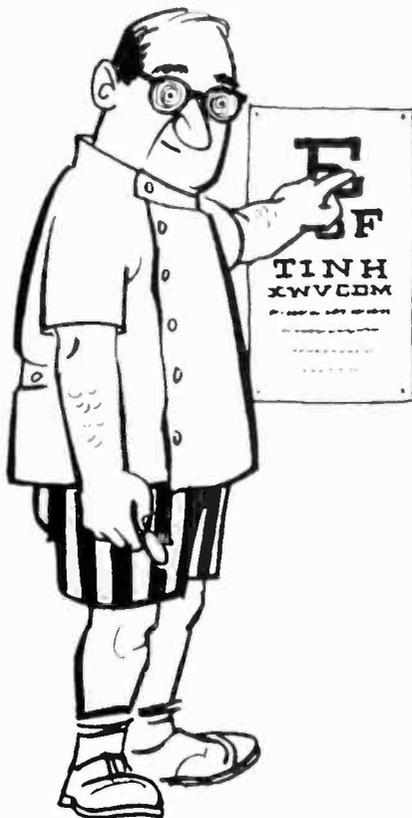
A three-week fight for CONTAC breaks November 26. Prime 1D's will be used exclusively in 24 southern and 12 northern markets. Buying is Nadine Martens.

**National Distributing Co., Inc.**  
*(Edward H. Weiss & Co., Chicago)*

A six-week buy for MOGEN DAVID WINE breaks November 12. Late fringe and day minutes and 30s will be used  
 (Continued on page 54)



Sylvania Electric Products, Inc. announced the appointments of George H. Mulcahy, (l.) marketing manager, and David A. Pettigrew, (r.) national sales manager, both for the Photolamp division.



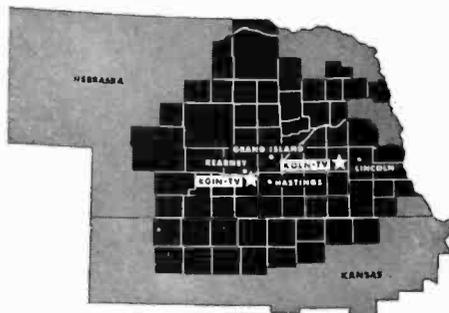
**You're only HALF-COVERED in Nebraska...**

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

Focus on this fact: you get the biggest share of any TV audience based on total daily viewing in all-VHF, three-station markets\* when you put KOLN-TV/KGIN-TV on your "eye" chart.

Even when you throw UHF-VHF stations into Lincoln-Land comparisons, KOLN-TV/KGIN-TV dominates the market. Nationally, KOLN-TV/KGIN-TV is fourth in Total Daily Viewing share of market; fifth in delivering Prime Time audiences; and second among all CBS TV affiliates.

Look up your Avery-Knodel man for a 20-20 view of KOLN-TV/KGIN-TV leadership in Lincoln-Land. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



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

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

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

**The Felger Stations**

RADIO  
 WREO KALAMAZOO-BATTLE CREEK  
 WJPM GRAND RAPIDS  
 WJPM GRAND RAPIDS-KALAMAZOO  
 WWTV-FM CADILLAC

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

**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
 1500 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
 1069 FT. TOWER

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

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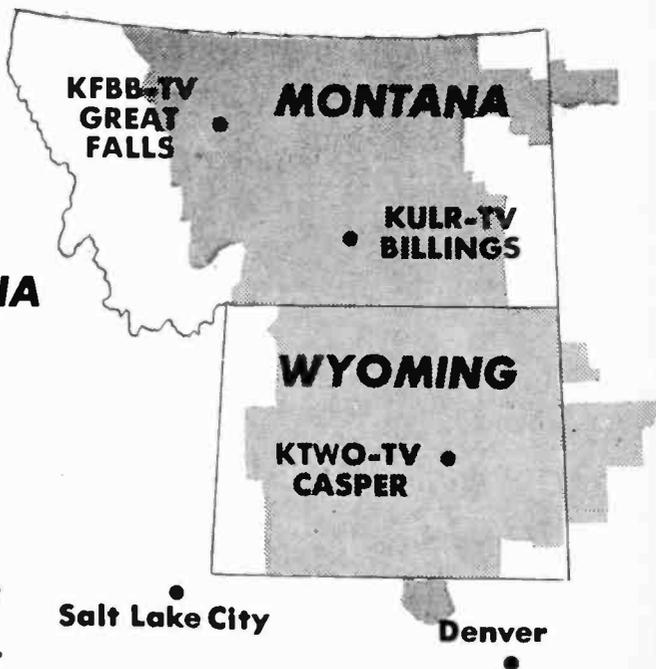
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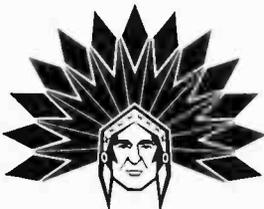
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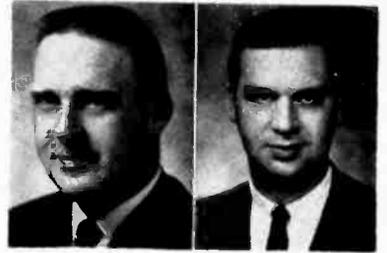
Waterloo, Iowa

KWWL-TV • KAUS-TV  
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KAUS Radio

## Station Expands Service

William Lee Mockbee, formerly executive vice president and general manager of the Bailey-Mockbee Advertising agency, Washington D.C., and Stanley A. Rudick, special projects research manager at Metromedia Research, New York, were named to head newly formed research and sales development bureau at Metromedia Television's WTTG Washington, D.C.

The new bureau is expected to aid sales on the local level. According to station general manager Tom Maney, "It will allow WTTG to break down the complex audience data for the local advertiser. With the increasing complexity and detail of the rating



MOCKBEE

RUDICK

services, Mockbee and Rudick will provide a valuable service to WTTG's clients, as well as to our sales force."

In the new bureau, Mockbee will serve as director of sales development. Rudick, named media research manager for the station, will also continue work in Metromedia's corporate research department.

### Spot (Continued from page 50)

used exclusively in about 112 markets. Buying is Larry Rubenstein.

#### General Foods Inc.

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

Commercials for BAKER'S COCONUT will be in approximately 143 markets through December 31. Day and early fringe minutes, 30s, and piggybacks are planned. Victor Acker is the buyer.

#### General Foods Inc.

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

This company plans an introductory buy to begin sometime in late November or early December for MAX-PAX GROUND COFFEE FILTER RINGS, pre-measured coffee packed in a filter. Current plans call for the use of day and fringe minutes, piggybacks, 30s, and prime 20s in selected markets in Arizona and northeastern New York State. Jack

Dietchman is the contact.

#### General Foods Corp.

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

A five-week flight for LOG CABIN SYRUP breaks at issue date. Day and fringe minutes and piggybacks will be used in 40 major markets. Ricardo Larraga buys. Commercials for JELLO GELATIN will be in 60 major markets through the end of December. Fringe and day minutes are being used. Buying is Martin Nankin.

#### General Mills, Inc.

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

November 29 is start time on a five-week corporate buy to finish out the year. Day and fringe minutes and 30s will be in 45 major markets. Lillian Bullock is the contact.



The Outlet Co. has organized its tv and radio stations into an operating division under David J. Shurtleff, L., named vice president-broadcasting division. Division's new director of broadcasting administration is Frederick R. Griffiths, c. James E. Gleason replaces Shurtleff as vice president of WJAR-TV Providence. Company also owns WJAR, WDBO-TV-AM-FM Orlando, Fla.

**General Mills, Inc.**

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

Commercials for BUGLES break at issue date. Tentative plans call for an eight-week push, but indications are the buy might be extended. Early and late fringe minutes and 30s will be used in from 30 to 40 major markets. Buying is Sonya Hirschsprung.

**H. J. Heinz Co.**

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

A various-product push breaks at issue date in 31 major markets. Fringe minutes, piggybacks, and prime IDs will be used for 13 weeks. Buying is Marty Brantman.

**Kinney Shoe Corp.**

(Frank B. Sawdon, Inc., N.Y.)

November 24 is start time on a four-week flight for various KINNEY SHOES. Men and women will be the target of early, prime, and day minutes in 50 markets, with heaviest weight in Los Angeles and Philadelphia. Buying is Bill Gilchrist.

**Lever Bros. Co.**

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

November 13 is start time on a five-week buy for LIPTON MAIN DISH. Fringe and some prime minutes will be used in about 35 markets. Buying is George Rohrs.

**Head Johnson & Co.**

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

A six-week buy for various METRECAL

products breaks at issue date. Early and late fringe minutes will be used to reach women in approximately 90 markets. Buying is Peter Warren.

**Menley & James Laboratories**

(Foote, Cone, & Belding, Inc., N.Y.)

A three-week flight for CONTACT breaks November 26. Prime IDs will be used exclusively in 24 southern and 12 northern markets. Buying is Nadine Martens.

**National Distributing Co., Inc.**

(Edward H. Weiss & Co., Chicago)

A six-week buy for MOGEN DAVID WINE breaks November 12. Late fringe and day minutes and 30s will be used (Continued on page 54)



Sylvania Electric Products, Inc. announced the appointments of George H. Mulcahy, (l.) marketing manager, and David A. Pettigrew, (r.) national sales manager, both for the Photolamp division.

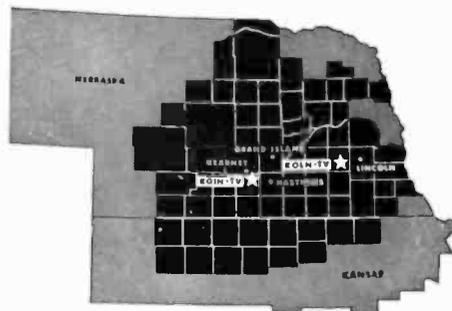
**You're only HALF-COVERED in Nebraska...**

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

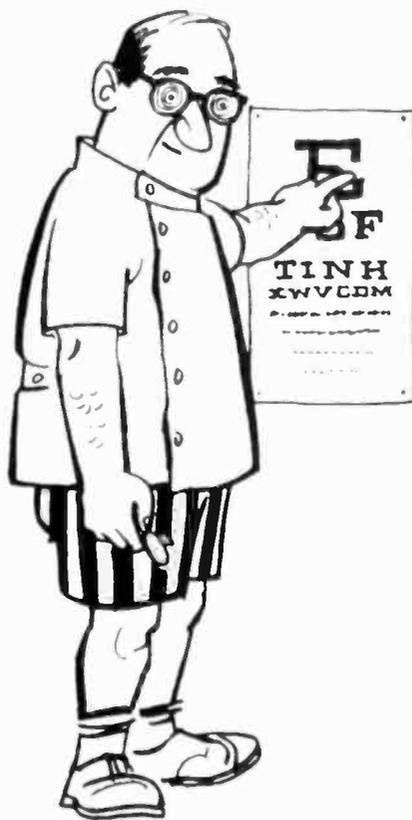
Focus on this fact: you get the biggest share of any TV audience based on total daily viewing in all-VHF, three-station markets\* when you put KOLN-TV/KGIN-TV on your "eye" chart.

Even when you throw UHF-VHF stations into Lincoln-Land comparisons, KOLN-TV/KGIN-TV dominates the market. Nationally, KOLN-TV/KGIN-TV is fourth in Total Daily Viewing share of market; fifth in delivering Prime Time audiences; and second among all CBS TV affiliates.

Look up your Avery-Knodel man for a 20-20 view of KOLN-TV/KGIN-TV leadership in Lincoln-Land. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



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



**Media Personals**

ALVIN R. KRACHT, was named to the newly created post of vice president—account management/media, at J. M. Mathes, Inc., New York. Kracht, who was formerly media director, was succeeded in that position by A. Stuart Hinkle, formerly associate media director.

DAVID M. TABIN joined LaRoche, McCaffrey & McCall, Inc., New



TABIN

York, as associate media director. He was formerly a media supervisor at Young & Rubicam.

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

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



**The Folger Stations**

**RADIO**  
WRZD KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWTY-FM CADILLAC

**TELEVISION**  
WRZD-TV GRAND RAPIDS-KALAMAZOO  
WWTY-TV CADILLAC-TRAVERSE CITY  
WJEF-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
3500 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET**

Avery-Knodel, Inc., Exclusive National Representative

## Record telethon

Their 14th Crusade for Children, conducted by WHAS-TV-AM-FM Louisville on September 23-24, set records for money collected and for length of a continuous color telecast, station officials say.

The fund-raising effort started at 10 Saturday night and ended 20 hours and 27 minutes later with donations of \$461,516. The dollar total, which showed on the tote board, will probably be higher based on past experience, according to station people.

The previous crusades have collected more than \$3 million to aid handicapped children in Kentucky and southern Indiana and 529 grants have been awarded to agencies in the two-state area. The current crusade has received 47 applications for grants.

## Spot (Continued from page 53)

in about 70 major markets. Ingrid Acott is the buyer.

### North American Philips Co., Inc. (LaRoche, McCaffrey & McCull, Inc., N.Y.)

This company plans two, three, and four-week flights for NORELCO MEN'S and LADIE'S SHAVERS. Fringe minute commercials break November 25, December 2, and December 22. The pre-Christmas push will be in the 50 top markets. Buying is Maureen Murray.

### Norwich Pharmacal Co. (Compton Advertising, Inc., N.Y.)

An eight-week buy for TRIACTON breaks at issue date. Minutes in fringe and day spots will be used in about

## Rep Report

EDGAR WHITE, formerly vice president and western sales manager of George P. Hollingbery Co., was named vice president and director of research after change of ownership at the rep firm, now called The Hollingbery Co. Other changes include: CHARLES THEISS, formerly vice president and central sales manager, now

formerly a senior media planner at Dancer-Fitzgerald-Sample, Inc.

GARRETT BERGMARK, formerly with the San Francisco sales staff, has been moved to the New York offices, at Peters, Griffin, Woodward, Inc.

HOWARD B. MEYERS, formerly vice president in charge of the Chicago office of Venard, Torbet & McConnell, Inc., now Adam Young-VTM, Inc., has severed relations with that firm.

WILLIAM N. RISMILLER joined the Chicago office of Broadcast Communications Group, Inc., as account executive in the tv sales department. Rismiller was formerly a tv account executive with Avco Broadcasting Corp., WLW-T Cincinnati.

VINCE ARMINIO joined the New York sales staff of Eastman Tv. Arminio was formerly a buyer/planner on the Clairol account at Foote, Cone & Belding, Inc.



WHITE

THEISS

vice president, spot sales development; ROBERT SPIELMANN, formerly vice president and eastern sales manager, now vice president and New York sales manager. JAMES E. DREVES joined the rep firm as tv account executive in New York. Drevet was

70 major markets. Carli Kahnus is the contact.

### Olympia Brewing Co. (Botsford, Constantine, & McCarty, Inc., San Francisco)

A 24-week buy for OLYMPIA BEER is scheduled to start January 1. Young men and women are the target of fringe minutes and 30s, and prime 20s in about 50 markets. Karen Young is the buyer.

### Oregon-Washington-California Pear Bureau (Pacific National Advertising, Portland)

This company will kick off the 1967-68 Winter Pear season with promo spots in 12 major markets sometime in mid-November. Fringe and day minutes are planned. Don McNiven is the account supervisor.

### Philip Morris, Inc. (McCann-Erickson, Inc., N.Y.)

Ambassador cigarettes completed a test market run in Jacksonville and Syracuse the end of October and began a 10-week test in Dallas. Early and late fringe minutes and prime and fringe IDs are being used. Pat Haynes is the contact.

### Procter & Gamble Co. (Dancer-Fitzgerald-Sample, Inc., N.Y.)

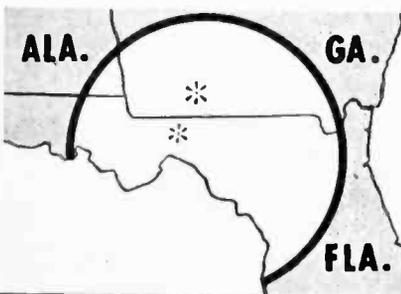
A 50-market buy for WHITE CLOUD breaks at issue date. Day and late fringe minutes will be used to reach women through December 31. Buying is John McCurdy.

(Continued on page 56)



Norbert A. Hackett, (r.) formerly brand manager with Dow Chemical Co., joined Ralston Purina Co.'s Grocery Products division as product manager for Purina Dog Chow. J. B. White, previously grocery buyer and assistant grocery merchandise manager for the Route division of Jewel Co.'s, Inc., became assistant product manager for new dog food products.

# WCTV-land



LAND OF YEAR-ROUND  
GOOD LIVING, GOOD BUSINESS

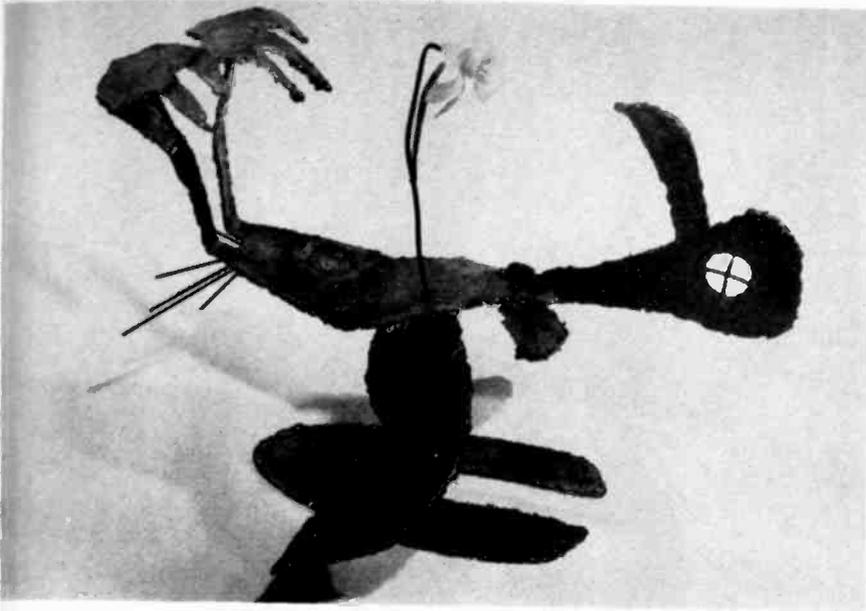
# WCTV 6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION  
A Division of John Blair & Company





Welded sheet metal albatross, first prize winner

### This is a contest?

A contest that runs backwards, but which really runs frontwards—as you'll see in a minute—is being used by the Cascade Broadcasting Co.

The competitors are Cascade's five stations: KIMA-TV-AM Yakima, Wash.; KEPR-TV-AM Pasco, Wash., and KLEW-TV, Lewiston, Ida. Object of the contest is to lose. It's all tied up with station promotion. The outlet that does the poorest job in publicizing itself in its own community wins the contest and is awarded a dead albatross. This must be displayed by the station in its lobby for a full year.

For the station that does the best promotion job—and, hence, loses the contest—there is a consolation prize consisting of a banquet and other prizes of television sets and other valuable gifts. The three remaining stations will receive certificates attesting to their mediocrity.

In planning the contest, Cascade

found it had some major problems. For one, it could not get its hands on a supply of dead albatrosses. It was decided that a second contest would be held in which all employees would be urged to create the defunct birds. A second problem was that rules governing this secondary contest were so complex that even the judges were not certain that they understood them. Nevertheless, Cascade went ahead.

Much ingenuity was displayed in the creation of the dead albatrosses (see photos), although one staff member was heard to say they were "for the birds."

At this point, everyone is anxious to see who will win, and thus lose, and who will lose, and therefore, win. One thing is certain—no one is very anxious to have the albatross hung around his neck.

Is this any way to run a contest? You bet it is.



Latter albatross was built around full beer bottle.



Unusual entry had cremation urn supposedly with albatross ashes.

**TUCSON** 54th U.S. City

30% OF TOTAL ARIZONA MARKET

\$434,212,000 Total Retail Sales

\$737,313,000 CSI

\$103,970,000 Food Store Sales

— Metro, Source SRDS

COLORFUL

**KGUN**

YOUR EFFICIENT BUY IN TUCSON

BIG 9

- DAYTIME DIVIDENDS — 30 sec. — 10 per week — \$66 — AVG. CPM \$1.32
- ADVENTURE — 6-6:30 M-F 20,000 homes — \$2.25 CPM
- BEST OF BIG 9 MOVIE — Fri. 8-10:00 P.M. — 16,200 homes — \$3.88 CPM

abc Represented by Avery-Knodel, Inc.



MEMBER GILMORE BROADCASTING

WEHT-TV  
Evansville

WSVA-TV  
Harrisonburg

KGUN-TV  
Tucson

KODE-TV  
Joplin

WSVA-AM  
Harrisonburg

WSVA-FM  
Harrisonburg

KODE-AM  
Joplin

**KODE**



"Tall-12" in JOPLIN

Corners the \$815 million market in 190,600 TV homes

Growing KODE reaches more of the rich four-corner market of Missouri, Kansas, Oklahoma and Arkansas — offering \$815 million in retail sales! At its center is the Joplin-Pittsburg metropolitan area, in the top-100 prime-time TV markets.

KODE offers the best of two networks, imaginative local programming, appealing personalities. Check choice availabilities!



Represented by Avery-Knodel, Inc.



MEMBER GILMORE BROADCASTING

WEHT-TV  
Evansville

WSVA-TV  
Harrisonburg

KGUN-TV  
Tucson

KODE-TV  
Joplin

WSVA-AM  
Harrisonburg

WSVA-FM  
Harrisonburg

KODE-AM  
Joplin

**Spot** (Continued from page 54)

**Ralston Purina Co.**

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

A five-week flight for various poultry products breaks at issue date. Women are the target of the day and fringe minutes and prime 20s in over 130 markets. Buying is Carol Liu.

**Revlon, Inc.**

(Leber, Katz, Paccione, N.Y.)

A pre-Christmas push for INTIMATE and PUB COLOGNE breaks December 3. The two-week flight will use fringe minutes to reach men and women in 12 markets, most of them from the

top of the list. Bob Storch buys.

**Salada Foods, Inc.**

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

A four-week flight for SALADA TEA breaks at issue date. Fringe and day 30s will be used in 20 northeastern markets. Buying is Gary Ahrens.

**Sinclair Refining Co.**

(Geyer-Oswald, Inc., N.Y.)

Commercials for SINCLAIR OIL will be in about 30 markets through the end of December. Men are the target of the prime 20s. Buying is Jan Petcavage.

**Toro Manufacturing Corp.**

(Campbell-Mithun, Inc., Minneapolis)

Part of this company's plans to kick off the 1968 power mower selling season next spring includes a six-week spot buy in 150 markets. Commercials for RIDERS and TRACTORS will use fringe, day, and weekend minutes to reach men primarily. Harry Deines is the contact.

Who cares about  
**BERTHA  
CLOPTON?**

**WHO-TV**  
**...that's who!**

We care a lot about Bertha Clopton of Winterset, Iowa . . . and the 1,027,000\* other viewers in our WHO-TV Central Iowa area. We care enough to offer some attractive viewing extras. Like: showing the BIG color movie packages; providing Iowa's largest and best-equipped gathering and reporting team for local news and sports; airing the only editorials in Central Iowa TV. You bet we care! That's why so many people are sold on WHO-TV.

\*NCS '61 updated with SRDS '66 estimates

**WHO-TV**

**NB COLORFUL 13 • DES MOINES, IOWA**



James D. W. Blyth, formerly executive vice president, plant operations, was named vice president and general manager of the U.S. carbonated beverage division in part of overall streamlining of that division of the Canada Dry Corporation. Other changes involved appointment of John W. Red, Jr., executive vice president, as staff assistant to president David J. Mahoney, and chairman of a newly-formed advisory committee. These four corporate vice presidents resigned: Lawrence S. Saylor, Herbert D. Smith, V. Vincent Baker, and A. Gordon McAleer.

**Buyer's Checklist**

**Network Rate Increase**

**ABC-TV:**

KGUN-TV Tucson, Ariz., from \$325 to \$375, effective April 8, 1968.

**CBS-TV:**

WAFB-TV Baton Rouge, La., from \$575 to \$675, effective April 7, 1968.

**New Affiliates**

KULR-TV Billings, Mont., and KFBB-TV Great Falls, Mont., become ABC-TV Network affiliates at expiration of current affiliations with NBC and CBS respectively.

KHFI-TV Austin, Tex., becomes new primary affiliate of the NBC-TV Network, effective January 1, 1968.



Talking about how Avco Corp. is promoting sales of aircraft to companies on NCAA football are Paul Funk, head of Avco's corporate agency, McCann/ITSM, and James Kerr, Avco president.



Thomas F. Roupas was named general sales manager of the Joseph Schlitz Brewing Co. He was formerly director of marketing, Puerto Rico and Hawaii.



Thomas E. Bolger, (r.) general manager of WMTV Madison, Wisc., was selected executive vice president of Forward Television, Inc., which operates the station, and vice president of the parent corporation, Forward Communications, Inc. William F. Turner, general manager of KCAU-TV Sioux City, Iowa, was named executive vice president of Forward of Iowa, Inc.

### New Agency Activity

One more advertising agency has added its name to the growing list of new New York-based shops. Another, based in Indianapolis, has announced a change in agency name.

Former chief executive officer of the Kudner Agency (now Tatham-Laird & Kudner, Inc.), William A. MacDonough, and Alec Benn, formerly vice president of Bozell & Jacobs, Inc., have formed the new agency, Benn & MacDonough, Inc., with offices at 230 Park Avenue.

Benn will be president and chief executive officer. MacDonough will be chairman of the board. "We're starting with over a million dollars worth of business in the financial field," Benn said, "but we feel this is just the beginning. Our staff includes people with experience and creative talent in a wide range of accounts."

In Indianapolis, Ruben Advertising Agency, Inc. has extended stock privileges to key executives and renamed the company Ruben, Montgomery, and Associates, Inc.

MEMBER GILMORE BROADCASTING

Rising higher...Reaching farther

# WEHT

EVANSVILLE

CHANNEL  
25  
CBS

**NEW Channel  
NEW Color  
Sharper...Stronger**

Doubled tower height! 1,036 feet above average terrain! Evansville's Highest Tower puts WEHT into 70,000 new homes and expands the total audience to over 3/4-million viewers. Channel change from 50 to 25! New advanced color equipment . . . expanded local news coverage and programming, even beyond former high standards . . . WEHT, serving better, assuming an increasingly responsible role in the community. Call your Avery-Knodel representative today.



**GILMORE  
BROADCASTING  
CORPORATION**

WEHT-TV Evansville    WWSA-TV Harrisonburg    KGUN-TV Tucson    KODE-TV Joplin  
WWSA-AM Harrisonburg    WWSA-FM Harrisonburg    KODE-AM Joplin

MEMBER GILMORE BROADCASTING

**GROW in the  
SHENANDOAH  
with . . .**

# 3 WSVA

HARRISONBURG

Jobs and payrolls are zooming in the dynamic, expanding Shenandoah Valley — 100 new industries and 15,000 new jobs in ten years . . . population growth running 50% ahead of the national figure . . . and all this is building upon the area's historic agricultural wealth!

Now \$625 Million CSI, this vast market is served only by WWSA-TV, the Information/Entertainment Heart of the Shenandoah and the only TV station between Washington and Roanoke. Alert marketers also use MMI, Market Measurement Index service for speedy, comprehensive in-store movement data by product category. Ask any Eastman TV office.

NBC - CBS - ABC



**GILMORE  
BROADCASTING  
CORPORATION**

WEHT-TV Evansville    WWSA-TV Harrisonburg    KGUN-TV Tucson    KODE-TV Joplin  
WWSA-AM Harrisonburg    WWSA-FM Harrisonburg    KODE-AM Joplin

**CLASS OF SERVICE**  
This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

**SYMBOLS**  
DL - Day Letter  
NL - Night Letter  
LT - International Letter Telegram

1770  
(P 11 34)

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NEW YORK 1967 OCT 10 PM 7 23

DONALD P CAMPBELL, VICE PRESIDENT AND GENERAL MANAGER  
WMAR-TV TELEVISION PARK 6400 YORK ROAD BALTIMORE MD

WE AT CBS ARE PARTICULARLY PLEASED TO SALUTE WMAR-TV ON THIS ITS 20TH ANNIVERSARY. WMAR-TV IS A CORNERSTONE STATION OF THE CBS TELEVISION NETWORK HAVING BEEN THE SECOND STATION TO JOIN THE NETWORK WHEN IT WAS BEING FORMED. WE ARE PROUD OF OUR LONG TERM ASSOCIATION WITH THE MEN AND WOMEN WHO HAVE ESTABLISHED CHANNEL 2 AS THE BEST SOURCE OF NEWS AND ENTERTAINMENT IN THE GREATER BALTIMORE AREA. WITH ALL GOOD WISHES

FRANK STANTON, PRESIDENT  
COLUMBIA BROADCASTING SYSTEM, INC.

## History (Continued from page 25)

appears that the company is maintaining the '66 level, though pulling back on Listerine and punching harder with Reef.

Meanwhile, the bad breath field continues in ferment with new product varieties coming out. Pocket-size breath fresheners (via spray or drops) are a new menace to Warner-Lambert's hold on the market. These were kicked off by Ciba's Binaca last year. Other contenders are Whisper (U.S. Vitamin & Pharmaceutical), Gold Spot (Norcliff Laboratories), Speak Easy (through Philip Morris' American Safety Razor division), Sudden Action (Whitehall Laboratories) and Colgate 100. The latter two are in test markets. So far, there has been no reaction from Warner-Lambert.

Besides its accomplishments with Listerine, Warner-Lambert appears to be doing well with its American Chicle acquisition. The latter brought with it a philosophy of combining confectionery with health appeal (Dentyne for the teeth, Clorets and Certs for the breath, Trident gum with no sugar), an approach marketing men say has worked well in the face of the relative stability of the chewing gum market.

### DuBarry improves its image

Trade sources say that Warner-Lambert's franchised cosmetic line, DuBarry, has improved its image in recent years. Behind this is a five-year plan coming to an end this year. One authority says a constant flow of new products and innovations were a major factor. Among these were the Glissando line, a color-on-color concept initiated with lipsticks and extended to nail enamel.

But over the long-term, Warner-Lambert has not been conspicuously successful with cosmetics. Bobst bought some small cosmetic companies after he came with the company but then began pruning the company's investment in this area. The Richard Hudnut line, one of the company's earliest acquisitions, has been in trouble for some time (though not abroad) and, at this point, the company is undergoing some hard thinking about what to do with it. Hudnut was unable to crack the hair color market and its home permanent brand, Fashion Quick, had only temporary success.

In the proprietary drug area, the Anahist brands have stopped advertising and there are indications they may be phased out. One observer, who has followed this aspect of Warner-Lambert's operations closely, says: "You must remember that Anahist came out in the late 40s and that a cold remedy doesn't have more than five good years. It was originally just an anti-histamine and the addition of an analgesic and vitamins, making it Super Anahist, kept the brand going for a while." It's been estimated that the Anahist line had reached a peak of \$20 million in factory sales. It is probably now pulling in \$3 million and possibly less. The appearance of Dristan and then Contac were blows from which Super Anahist never recovered.

### No serious problems

No one feels these failures foreshadow any serious problems for Warner-Lambert as a company. Its postwar history certainly augurs continued growth.

This history began in 1856, when William R. Warner opened a drugstore in Philadelphia. He had already shown some business acumen when working his way through college. Taking a part-time job in a drugstore to beef up his meager funds, and where he was paid in merchandise, Warner quickly learned selling door-to-door he could make more money relying on his own marketing techniques than those of his boss. In his own drugstore

he displayed another kind of initiative—improving methods for preparing formulations as well as developing new drug compounds. He became known for a tablet-coating process in which harsh-tasting medicines were encased in a sugar shell. The demand for his products grew rapidly enough to permit him to abandon his retail business and go into manufacturing and wholesaling.

### Hudnut first acquisition

Warner died in 1901, leaving a moderately successful business to his son, William, Jr. Seven years later the latter sold the business to Henry and Gustavus Pfeiffer, owners of a flourishing drug business in St. Louis.

The Pfeiffers retained the William R. Warner & Co. name for their merged business and moved their base of operations to the Warner headquarters in Philadelphia. In 1916 the first major acquisition was made—the cosmetic and toiletry line of the well-known Richard Hudnut.

Hudnut is considered by some as the man who first introduced cosmetics to the American woman. His flair, timing and know-how built a thriving business. It was back in 1880 when he first saw a potential market for beauty aids. Son of a drugstore owner, he traveled to the world capital of manufactured beauty—Paris—to study the cosmetic and perfume business first hand.

Applying what he learned and his natural talents when he returned to



Attending ceremonies marking the first trading in Corinthian Broadcasting Corp. common stock last month were, l. to r., Robert W. Haack, president, New York Stock Exchange; C. Wrede Petersmeyer, Corinthian president, and James F. Nick, Jr., of J.F. Nick & Co., assigned specialists in the stock.

the U.S., he built a drugstore whose chic was unmatched in a country where tastes were changing in response to increasing wealth.

It sported a black marble floor and was furnished with delicate French accessories. An array of cosmetics and scents in gaily-colored bottles and bright-colored packages dazzled the eye. It became, in effect, the country's first beauty salon and attracted the patronage of the wealthier classes. They were followed by the middle classes and the Hudnut and DuBarry names became a byword for personal grooming and beauty aids.

### *W-L goes international*

During the next three decades William R. Warner & Co. grew both internally and by acquisition. It also became a worldwide operation with Gustavus Pfeiffer taking the responsibility for this side of the operation. The international push started with exports to England, then expanded rapidly. This was followed by the establishment of company-owned branches and manufacturing plants around the globe. Acquisitions during this 30-year period included Sloan's liniment, Waterbury's compound, Nonspi deodorants, Chamberlain Medicine Co., Schering and Glatz, Vince Laboratories and Marcy Laboratories.

In 1938, in order to bolster its drug research, the company formed the Warner Institute for Therapeutic Research. Laboratory and staff were expanded to conduct work in pharmacology, toxicology, pathology, biochemistry, bacteriology, nutrition and pharmacy.

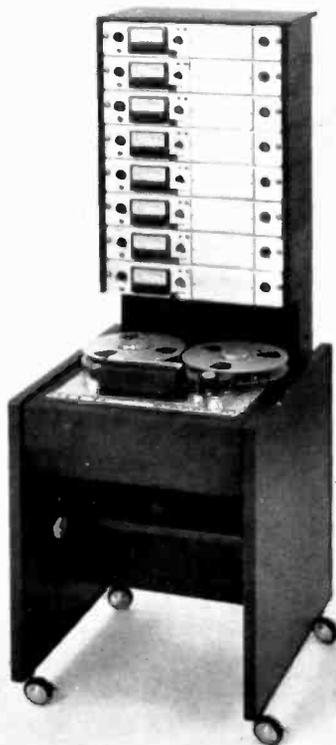
Bobst was brought in by Gustavus Pfeiffer. They had been friends for years and Bobst had been offered a job with the company before. This time the lure of stock, missing previously, clinched the deal. One of Bobst's first steps was expansion of Warner Institute. He also changed the company name to Warner-Hudnut, Inc. Driscoll was brought in in 1953 to help reorganize the company and digest what turned into a long line of acquisitions.

The first of the major mergers took place a year before Driscoll joined the company. Bobst's instincts and background turned him first toward the ethical drug field. He acquired Chilcott Laboratories, then a division of the Maltine Co. Origi-

nally a maker of malt products—Maltine with cod liver oil, Malto-Yerbine, Maltine with vitamin concentrates, etc.—the company shifted its emphasis in the mid-30s to new ethical pharmaceutical specialties. These together with Warner's ethicalicals formed the basis of today's Warner-Chilcott Laboratories, just as the Warner and Chilcott research groups formed the nucleus of the modern Warner-Lambert Research Institute.

A new era began with the Lambert Pharmacal merger in 1955. Bobst paid a little more than he bargained for, but he got what he wanted: (1) one of the largest marketing distribution systems in the country for its Hudnut line, which hadn't been able to crack the supermarkets, (2) several new ethicalicals and (3) a line of men's toiletries, Sportsman, which could benefit from the DuBarry franchise marketing techniques.

The previous story of Listerine had long fascinated the advertising business. Some of the classic ads in the business are associated with the brand. The fascination extends to



*An advanced version of the Ampex AG-440 series recorders has been introduced. The solid-state AG-440-8 costs \$12,500, accommodates eight channels of sound on 1-inch magnetic tape with high frequency response and crosstalk rejection.*

Gerard B. Lambert, the man who put Listerine on the map and who, as the saying goes, made "halitosis" a household name.

Many stories were told about how the word came into common use and Lambert, to set the record straight (he said he feared his tombstone would bear the inscription, "Here lies the body of the Father of Halitosis"), recounted his recollections in a book published 11 years ago titled *All Out of Step*.

### *Lambert discovers halitosis*

He tells that in 1922, \$700,000 in debt from grandiose ventures that failed, he went to St. Louis, where Lambert Pharmacal, the family business founded by his father, was located. He was determined to pay off the debt and felt that, since his four brothers were automatically vice presidents, there was no reason he couldn't be taken on also. He admits he wasn't wanted but, after two months on the job, was made general manager, a promotion he doesn't explain. The book goes on:

"I asked for the name of the company that did our advertising. It was a Chicago firm, Williams & Cunningham. I requested that someone be sent down to see us.

"The two men who arrived were to be among the best friends I ever had. One was Milton Fuessle and the other Gordon Seagrove. At that time I knew absolutely nothing about advertising.

"We went into my brother Marion's office and I closed the door. I announced that we would not leave that room until we had an advertising idea for Listerine.

"For a long time we batted ideas around. Marion spoke up apologetically. 'How about bad breath?' he asked. I glared, reminding him that this was a respectable meeting. Once more he brought it up. Impatiently, to get rid of the subject for good, I yelled over the low partition to Mr. Deacon and asked him to come in. He had been a close and dear friend of my father's and had been with the company from the start.

"I asked him if Listerine was good for bad breath. He excused himself for a moment and came back with a big book of newspaper clippings. He thumbed through the book.

"Here it is, Gerard. It says in this clipping from the *British Lancet* that in cases of halitosis . . ."

"What's halitosis?" I interrupted. "Oh!" he said, 'that is the medical term for bad breath.'

"I hustled the dear old gentleman out of the room. 'There,' I said, 'is something to hang our hat on.'"

There was no disagreement with Lambert's assessment among those in the room, but a survey of Williams Cunningham found 82 per cent of the staff said it would not succeed. Lambert didn't wait for the agency's evaluation but tested the halitosis theme quickly by coupons, running both a halitosis ad (which Lambert wrote) and one of the current Listerine versions. Lambert's outdrew the other, four to one.

At that time the company was spending \$100,000 a year on advertising. The ambitious new general manager made the board a proposition: If they would let him spend \$5,000 more each month cumulative—that is \$5,000, then \$10,000 and on—he would resign if he couldn't show an additional net profit for each month of at least \$5,000.

The board had little to lose. By 1928 the company was spending more than \$5 million for advertising.

**Lambert & Feasley formed**

Lambert had no love for running business. Having hired a good factory manager, he decided to return home to Princeton and concentrate on merchandising.

Before he left he asked Fuessle to join him in setting up a house agency in New York. Other than keeping all the common stock and paying Fuessle four times more than he had ever received before, Lambert had only one request: Would Fuessle be willing to use the name Feasley or something like that in the agency name? Fuessle was difficult to pronounce. Fuessle had no objection. Hence, Lambert & Feasley. Lambert gives Feasley full credit on such lines as, "Even Your Best Friend Won't Tell You," "Often a Maid But Never a Bride," "If You Want the Truth, Go to a Child," and so on. Feasley died soon after coming to New York and Lambert bought in Seagrove to help him run Lambert & Feasley. Seagrove wrote the Listerine copy for more than three decades.

Lambert sold his holdings in the family company in late 1928, when the stock was \$115. It was worth

about \$25 million. The stock went to \$157 in 1929 but plummeted to \$8 after the break. Lambert ascribes his luck to lack of greed. He was satisfied to have paid off his debt and didn't want any more money. It may be of more than passing interest that he later became president of Gillette.

The acquisition of Lambert Pharmaceutical (at which time the Warner-Lambert name came into being) seems to have given Bobst a taste for package goods products. The next year W-L acquired Emerson Drug—which included, in addition to Bro-

mo Seltzer, Fizzies, a soft drink product then in test markets—and Nepera Chemical, which, besides the Super Anahist brands, included ethical drug and bulk fine chemical products.

The Emerson acquisition included two glass companies, Maryland Glass Corp. and Gulfport Glass Corp., both of which were already producing glassware for Warner-Lambert. The glass and bulk chemical businesses now form the industrial products segment of Warner-Lambert. In the same year, W-L headquarters was moved to Morris Plains, N.J.

**local Political Candidates in 3 States use—**

# WTVY

DOTHAN, ALABAMA

Those who seek results where it counts know their market, and candidates in local elections in Alabama, Georgia, and Florida all have found it wise to use WTVY's area coverage. If you'd like to sweep clean in the corners of these three states, invite WTVY to your next selling party.

**WTVY** **Dothan, Alabama**

**F. E. Busby**  
President and General Manager

Represented by  
**The Meeker Co., National**  
Busby, Finch & Woods, Inc., South and Southwest

Digesting Lambert, Emerson and Nepera kept W-L out of the acquisition market for a term. In the 60s, it started all over again.

First, there was Lactona, Inc., bought in 1961. The company made professional dental supplies, an area which fitted snugly into Warner-Lambert's established position in the oral dental hygiene field. In 1962 came the merger with the American Chicle Co., a massive step into confections and a new area for Warner-Lambert, though, as noted before, American Chicle's oral and dental health pitch was familiar territory. A great plum (many others were hungrily eyeing the chewing gum giant), it came with about 500 salesmen and a list of some 750,000 accounts.

Three acquisitions were chalked up in 1964, (1) the West Indies Bay Co. of St. Thomas, Virgin Is., which made and marketed a line of men's toiletries under the name St. Johns, (2) Smith Bros., Inc., the cough drops people, which was placed under the American Chicle banner and benefited hugely from that company's distribution network, and (3) Research Specialties Co., through which W-L entered the rapidly growing fields of automated clinical analysis and medical electronics.

Last year, two more were added to the roster, General Candy Co., which brought in another old name, Oh Henry!, and Texas Pharmacal, makers of ethical dermatological and hypo-allergenic products. Finally, in April of this year, Warner-Lambert took over American Optical.

Where will Warner-Lambert move next? With new top management in and Bobst out of the picture, the signposts are still too blurred. But it seems safe to assume that the company will be a tougher contender in package goods. And you can't play that game well without television. ■

**WJTV..Sells  
Metropolitan  
Mississippi**



← Jackson

Metro effective buying  
income 2 billion dollars

## **Agencies** (Continued from page 34)

goes through committee. And there are always those forms to fill out for every step you take."

They speak more with respect than resentment, however, in describing the corporate set-up. "All the large companies—Procter & Gamble, General Foods, Warner-Lambert—have more or less the same type of set-up," one media supervisor said.

"They require the same extensive research and high degree of service. They have tight bureaucratic structures with a lot of people in charge of a lot of other people. The agencies which service them work the same way. This is no problem for us. We all come out of the same tradition."

Service is the watchword in agency/company relations, but spokesmen at the ad shops don't seem to mind the demands made of them. "The company has a highly sophisticated research and development program," an account executive explained.

"They're always looking for new products and coming up with new things. And they are constantly in need of supplementary research and special reports from their agencies. It's a lot of work, but the demands they make are always pertinent. They only ask for what they need."

### **A well-organized operation**

With regard to the great numbers of forms, the proliferation of paperwork the company requires, at least one associate media supervisor feels this is something in Warner-Lambert's favor.

"Sure there's a lot of paperwork!" he exclaimed. "And so much the better. It's a large account and involves a lot of people. The fact that Warner-Lambert has measures for keeping track of everything that goes on only proves it's a well-organized, efficient operation."

Although corporate top management doesn't entirely control the use of media, they have their own ideas about what is best for their products, and they run a pretty taut ship, most spokesmen admit. "But they are willing to listen to agency suggestions and to accept new ideas when they serve the best interests of the brands involved," noted a former media supervisor on the American Chicle account.

The key figure in corporate rela-

tions with agency media departments is marketing director Ed Vimond. Vimond is considered one of the bright, young, dynamic people of Warner-Lambert management.

"He's extremely influential, and has the strongest hand in making media decisions," said a media director. "Corporate directives are usually filtered down through him and agency recommendations must meet with his approval."

Another key corporate figure is Hugh Goodman, manager of advertising services and coordinator of the corporate network department, whose spokesmen at J. Walter Thompson Co. call "excellent." As agency records for network buying, and with responsibility for the company's biggest money-maker, Listerine, Thompson shoulders the major burden for research and holds the position of greatest influence among agencies servicing the account.

### **\$15 millions in 1967**

On network buys, JWT was responsible for more than half the company's total tv expenditure in 1966 and has already invested close to \$15 million during the first half of 1967. In addition, the agency handles all spot buying for Listerine, Listerine throat lozenges and Reef, and usually executes buys involving piggybacking with W-L brands at other ad shops.

Buying on Listerine and Reef has kept the agency media department going at a frenzied pace, the result of increased buying activity designed to keep hold of a major share of the growingly competitive mouthwash market.

The company spent \$5,657,640 on spot schedules during 1966, compared with \$3,927,220 the year before. In network, the company's 1966 expenditures were also nearly \$2 million greater than for 1965.

A large portion of spot expenditures are handled by Bates, which shared responsibility for the American Chicle account with Fuller & Smith & Ross before Warner-Lambert bought the company in 1962. Bates had been pushing American Chicle unsuccessfully for consolidation of the account, but got a better hearing from W-L. It finally gained responsibility for the entire line when Smith Bros. was added to the American Chicle division three years ago, when W-L bought the long-established cough drop company.

The big moneymaker at Bates is Coloids, the leading antacid and second only to Listerine in terms of media spending. Expenditures for Coloids amounted to \$624,100 in the first half of 1967, and \$1,056,600 on network, compared to Listerine's \$1,739,200 for spot, and 4,237,000 for network.

Advertising for Smith Bros., which dates revived, primarily via spot, dropped from \$618,470 in 1965 to \$345,020 in 1966. Spot investment for the first half of 1967 was \$81,500.

Agency and company spokesmen aren't saying why spending for Smith Bros. has declined, but one media man indicated there was some connection between decline in activity in Smith Bros. and the agency's involvement in development of a new 7-L cough remedy.

A realignment of personnel on the 7-L account at Bates, involving a shifting of American Chicle account executives into the Products Division to work on new product development, may be significant in this regard.

The part of the products division assigned to Bates consisted of the upper Anahist line, which has placed no advertising since a brief effort last winter to introduce Honey Lemon Plus cough syrup.

The line plans no new advertising this winter, and agency personnel on the division have been assigned test schedules for a couple of new products, one of them a cough remedy.

#### *Holzer leaves*

Two months ago, Sheldon Holzer, formerly account executive on Anahist, left the agency. Robert Ballerini and Darryl Solin, formerly account executives on American Chicle were named account executives for the Products Division.

"Anahist," said one media spokesman, "had been very successful at one point, but was hurt through the years, first by Dristan and then by Montac. At this point the company seems to have no plans for advertising the line in the future. It will probably milk the product for what it can bring in off the shelves. It's my guess the company will phase out the entire line eventually."

Refusing further comment on the realignment in media, one account executive would merely say, "The company has a highly sophisticated

## **McCANN-ERICKSON, INC.**

### **Cosmetics and Fragrances Division**

*DuBarry, Ciro Perfumes, West Indies Bay Co.*

Peter Stewart  
*management supervisor*  
Billie Pollack  
*account supervisor*  
Rudy Nardelle  
*associate media director*  
Milt Shiffman  
*buyer*

## **PAPERT, KOENIG, LOIS, INC.**

*American Chicle—new products*

David Holz  
*account supervisor*  
Robert Wisner  
*account executive*  
Michael J. Donovan  
*media director*  
Carole Lewis  
*media supervisor*  
Betty Sue Garner  
*buyer*

## **J. WALTER THOMPSON CO.**

*Listerine antiseptic, Listerine lozenges, Reef mouthwash*

Edward W. Dooley  
*management supervisor*  
John R. Anderson, Henry Rissmyer  
*account supervisors*  
John Burke, William Thompson, Michael Flannery  
*account executives (Listerine)*  
Tom Spooner, Michael Flannery  
*account executive (Reef)*  
Lee Pratt  
*broadcast supervisor*  
Dave Rogers, Jean Tregre, Minna Reidel  
*buyers*

## **BBDO, INC.**

*Bromo Seltzer, Efferdent, Sterisol*

N. E. Norris  
*management supervisor*  
G. F. Reigel  
*account supervisor*  
John Bruno, Nick Hodern, Peter Gnoffo  
*account executives*  
Herb Maneloveg  
*media director*  
George Nuccio  
*associate media director*  
Russ Finley  
*media planner*  
Norma Strassman  
*buyer*

## **GLENN ADVERTISING, INC., DALLAS**

*Corn Huskers Lotion, Listerine toothpaste, Three Flowers Brilliantine, Sloan's Liniment, Curls Away Hair Relaxer*

John H. Stewart  
*management supervisor*  
Robert E. Berry  
*account supervisor*  
Allan Rosenberg, William McCartney  
*account executives*  
Paul Miller  
*media director*  
Gertrude Frankel  
*media supervisor*  
Ila Burgon  
*buyer*

marketing philosophy. They always know what they're doing." Agencies view the company as sophisticated, flexible, highly skilled in marketing, a company that knows what it's doing.

While outside observers don't entirely disagree, they suggest there is a certain amount of stodginess in W-L media procedure, evoking an image of the oldtime school marm. Fair? Flexible? Sure. But in a highly disciplined, strictly organized way that leaves little room for originality, various station reps suggest.

### Buying pattern well set

"Warner-Lambert is a strongly controlled operation with the buying pattern well set by the company," one rep explained. "They demand a lot of paperwork from their agencies, bog them down in it, introduce a limited number of new products, generally elaborations of old product lines, are slow to move new products into test or national distribution, and they buy by the book."

"Corporate media objectives are massive and unspecified. They aim at large reach, without too much attention to specific target audience values." Several buyers at J. Walter Thompson admit this and say they frequently don't know which of the products they are actually buying for in the corporate pool.

"That's partly due to the way Thompson works," one rep said. "They buy by the book, x-number of rating points at a set cost-per-1000. This occasionally puts commercials for products aimed at adults on kid shows, just because the cpm is low."

The experience of all reps has not been entirely the same, however. "Thompson is reasonably flexible in terms of cpm," said one who volunteered a quick run-down of Warner-Lambert buying at several agencies.

"Buys out of Thompson usually aim at all age groups," he said. "They tend to buy programming, to rely on specific programs to deliver specific audiences. And they want good quality stuff."

"Bates buys a lot of piggybacks for American Chicle, with media budgets divided 70 per cent to reach young adults and 30 per cent for the over-35 group. BBDO, which works on a smaller budget, buys piggybacks and some independent 30s on spot for Bromo Seltzer and Efferdent."

"In general, it isn't really a difficult account for a rep to service. Colgate and Standard Brands are a lot tougher to deal with. The Warner-Lambert approach to media is reasonably well-organized."

Thus, the image that emerges at the media buying level is that of a well-organized, carefully-controlled, shrewd marketing operation which doesn't temper its demands and gets the respect of its agencies.

"They are smart and sophisticated," said one group supervisor. "They're reasonably flexible and open to suggestions, but they know what they want, and they usually get it." ■

## Finances (Continued from page 1)

In 1950 the Lawrence family sold most of its interests in the royalty rights.

N.Y. real estate man John J. Reynolds purchased a 50 per cent interest and then transferred beneficial interest to the Catholic archdiocese in New York. Other interested groups were the Salvation Army, the American Bible Society and Wellesley College.

When the Archdiocese sold its interests last year the combination of royalties and sale had mounted to a total of \$25½ million. The Warner-Lambert Co. has attempted to legal break the royalty agreement without success. One reason: On the 1966 Listerine sales volume of \$50 million the company paid out \$4 million in royalties.

Strengthened by the Lambert acquisition, Bobst pushed right on. He acquired the Nepera Chemical Co. which had developed a number of proprietary products including Anahist. The move also made the Lasdo family, owners of Nepera, the largest stockholders in Warner-Lambert, except for the shares which Bobst him-

## Norelco exhibits new portable color camera

Norelco's new lightweight color camera, which tips the scales at 23 pounds including camera head and zoom lens, is making its first public appearance at the exposition for the National Association of Educational Broadcasters and the Armed Forces Television Conference in Denver this week (November 6 through 8).

The camera, Norelco PCP-70 (Plumbicon color portable) from the Philips Broadcast Equipment Corp., Paramus, N.J., has already been purchased by all three networks to be broken in during the political conventions next August.

Dubbed the "Little Shaver," the camera also has an electronic viewfinder and backpack, plus a harness and interconnecting cable that bring the weight up to 44 pounds. The price for this complete package is \$41,450.

"The camera offers tremendous advantages to different users," according to John S. Auld, vice president and general manager at Philips. "The



NEW CAMERA ON LOCATION

'Little Shaver' is a boon to networks and stations which strive for quick, versatile camera work in covering news and sports events."

With production now in full gear, the "Little Shaver" is scheduled for early 1968 delivery dates. ■

**WJTV..Sells  
Metropolitan  
Mississippi**



← Jackson

Metro effective buying  
income 2 billion dollars

self had managed to acquire from the Pfeiffer family after the death of the senior Pfeiffer.

Just prior to the Nepera deal, Bobst had persuaded Alfred E. Driscoll, former Governor of New Jersey, to give up his political ambitions and become a business executive. Driscoll's hopes of further political advancement had been shadowed by some scandals in the state which did not touch him personally but would have been raised in any future campaign battle. Driscoll proved to be a fine administrator who pulled together the company's diversified operations.

### American Optical merger

The merger with American Optical, the nation's largest producer of eyeglasses and optical equipment, puts W-L into a whole new field but a field that is in many respects related to areas in which the company has been working for several years.

AO's performance has been unspectacular but rewarding for the past dozen years. Its real growth did not start until five years ago when volume crossed the \$100 million mark.

Last year AO's volume touched the \$150 million mark and this year it will contribute well over the amount to W-L's total corporate volume. Its 1966 total dollar profit after taxes was \$10 million.

On a 1966 pro forma basis the joint operations of the two companies would have produced pretax income of \$100 million and \$51.9 million after taxes and preferred stock dividends.

Approximately half of the company's volume is accounted for by the Ophthalmic division which makes and sells lenses, frames and mounts through 200 branch offices and in accordance with prescriptions from eye doctors. The company also makes and distributes the equipment used to detect and treat eye defects.

It is one of the world's major producers of microscopes, those for specialized biological research as well as those used in crime detection. It also makes large slide projectors for the educational and business market.

It is in the medical division that there is an overlapping of interests. AO has a line of instruments used for monitoring, diagnostic, control and

therapeutic procedures for the hospital and bio-medical research fields.

Among other things, for example, it is developing a catheter to be inserted in a major blood vessel to permit measuring of oxygen concentration in parts of the system and devices to allow visualization of interior parts of the body.

The fact is, however, that detailing the various technological breakthroughs in optics gives only a small glimpse of the areas in which the optical science expects to be involved in the next decade. Laser light and holography are expected to revolutionize everything from movies to surgery and duplicating work.

Image-storage systems, high-capacity computer memory systems, halographic microscopes and a host of other developments are under development and will be put to work within the decade. And Warner-Lambert's new acquisition puts it right at the heart of the burgeoning potential.

In one area W-L will be of great help to the optical business. Warner-Lambert has developed one of the strongest overseas operations of any

U.S. company. Approximately one-third of the company's sales volume or \$160 million comes from abroad and an even high proportion of the total net profit is derived from the overseas operations. But the AO overseas operations have been relatively minor, accounting for less than \$14 million.

The Warner-Lambert organization will be able to strengthen AO's distribution particularly in Canada, Mexico, Great Britain, Germany and France. Those five markets account for over 50% of the W-L international volume.

Warner-Lambert's product line includes toiletries, cosmetics, chewing gums, ethical and proprietary drugs, all marketed under some well-known names such as Dentyne, Smith Bros. Cough Drops, American Chicle, Oh Henry!, Perma-Grip, Bromo Seltzer, Roloids, Reef, Listerine Toothpaste and a host of cosmetic type products such as Glissando nail enamel and St. Johns grooming aids.

The candy and gums represent about one-fourth of the total volume while the ethical drugs and proprie-

*(Continued on page 68)*

## THE WINNING COMBINATION IN AUGUSTA!

With the winning combination of top CBS, NBC and local programming, WRDW/TV offers you the jackpot when you buy the Augusta, Georgia market!

Represented by The Katz Agency, Inc.



## WRDW / TV 12



**RUST CRAFT  
BROADCASTING**

WSTV-TV-AM-FM-Stuebenville, WROC-TV-AM-FM-Rochester,  
WRCB-TV-Chattanooga, WRDW-TV-Augusta, WJKS-TV-Jacksonville,  
WPIT-AM-FM-Pittsburgh, WRCP-AM-FM-Philadelphia, WSOL-AM-Tampa,  
WWOL-AM-FM-Buffalo

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



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

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

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

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

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

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



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

t mentions that it has the news and that kind, and its quality. It says that has adults. It describes the programming. And it touches on the coverage and shows that they do have farm programming. They're also highlighting the role of their newscasters. In the January rough March ad they show you a brief contour map and the share of audience and how they compare with the other stations in their home county and in eight counties in the surrounding area. I'd like to see this is the kind of information I find very useful in SRDS. As far as being complete, it is."

\* \* \*



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

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

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

**"I could work right from this TV ad"**

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

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

\* \* \*

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

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

**What kind of 'sound'?**

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

**Need programming information**

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



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

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



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



**SRDS**

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

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

Sales Offices: Skokie  
New York • Los Angeles

## Finances (Continued from page 65)

tary items account for 60% of the company's volume. Warner-Lambert's drug, pharmaceutical, toiletries and other products face a series of problems for which a strong marketing distribution and advertising of new drug products has become a highly controlled, longer and complex process with a wide range of ramifications for the industry. The opening gun of this new phase of the drug industry's confrontation with Government started last year and Warner-Lambert found itself in the position of the advance scout.

In March of 1966 U.S. marshalls began seizing shipments of Peritrate, a W-L drug used for the relief of the sharp pains of angina pectoris. The FDA contended that the company was misleading the doctors and patients with its ads for Peritrate with the suggestion that the drug did more than relieve pain, it also helped cure the disease. W-L did not admit the FDA contention that it was making unsupportable claims but it did ultimately change its labeling and advertising to conform with the requirements of the FDA.

The FDA since the appointment of Dr. James Goddard last year as Food & Drug Commissioner has become aggressive in implementing powers given the agency by Congress. He has persuaded the National Academy of Science to study the efficacy of all drugs marketed between 1932 and 1962 or about 2,500 items.

The goal is to determine whether or not the products have all the benefits claimed for them. Those items which do not live up to the claims will have to be removed or improved.

At the same time the industry finds it must go through a much stiffer review by the agency before gaining the Government approval. Where the industry had been marketing over 60

new products a year in 1959 the number declined to under twenty annually during the early 60s and then began to climb upward again to 23 in 1965.

But new procedures put into effect last year by Commissioner Goddard knocked the number of drugs approved in 1966 to 12 and a Warner-Lambert product was not among the golden dozen.

Thus a combination of factors are making the drug pharmaceutical field a more expensive area and slicing into those traditionally fat profit margins. It is now assumed, for example, that to bring a major drug to market a company must be prepared for an investment of \$5 million.

The FDA is striving to cut down the time period involved before it grants approval to new products but that is a development that only time can judge. ■

## Advertising (From page 31)

Claire's "The Closer He Gets the Better You Look" campaign, girl and boy courting in slow motion illustrate the notion that "the mouthwash most dentists use" lends charm to your breath.

P&G's multi-million-dollar Scope campaign has been of such scope that it has given rise to a number of jokes, and even inspired a commercial campaign for pizza: Stan Freberg's "You Have Bad Pizza—Ba—a-ad Pizza" spot for Jen's pizza.

In the simple structure of The Painful Confrontation Averted at the Last Second, the Scope commercials are a variation in the long line of bad breath scares—a line begun by Gerard B. Lambert in the 20s when he discovered "halitosis." Until that time Listerine had been sold as a general cure-all, a medicine show product supposedly good for everything from cuts and bruises to dandruff.

Listerine is one of the great successes of advertising, and even as far back as 1928 it was one of the country's biggest ad spenders. Over \$5 million was spent by Lambert to back the brand that year.

The Reef campaign goes beyond slice-of-life. The commercials are amusing takeoffs on pulp melodrama situations. In one, two characters who closely resemble the men from U.N.C.L.E., Solo and Kuryakin, are



Acting Governor (Lt. Gov.) E. Le Francis of New Mexico cuts ribbon at completion of \$750,000 expansion project by KOB-TV Albuquerque. Looking on is Stanley S. Hubbard, president, Hubbard Broadcasting operators of station.

trapped in a chamber rapidly filling with water.

Since there seems no way out, one confides to the other that there is something he's always wanted to tell him—i.e., that his breath is offensive. He suggests trying Reef. Cut to product shot. In the next sequence, the two heroes have managed to extricate themselves from their difficulty, and the offender goes off muttering "Reef."

In another, a man and woman are lashed to a conveyor feeding a buzz saw. When the saw bites the ropes, the conveyor swings around so that the pair pass unscathed on either side of the saw. In the moment of suspense, the guy is given the message.

Reef, though launched by Warner-Lambert shortly before Scope went to market nationwide, has a much smaller share than P&G's entry. In the Nielsen audits, Reef is classed with "all others"—a category that includes private-labels.

By the end of '66 Scope had hit a 15 share, neck to neck with Micrin, ahead of Lavis (about 12 per cent) and far ahead of Colgate 100 (about 5.5 per cent). The Colgate product had gone national early in '66.

Before the mouthwash war started, Listerine enjoyed a market-share of about 60 per cent; by the end of last year this had dwindled to some 40 per cent (although dollar sales rose

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as the mouthwash market swelled).

If the current mouthwash war is costly, as manufacturers escalate their tv expenditures, it may be well worth it in the long run. A mouthwash brand manager said it is estimated that the market for mouthwash is potentially bigger than the market for dentifrices.

In five years' time it's expected to overtake and surpass the dentifrice market, which is already saturated and gaining only by increments of population increase. The 1972 projection for mouthwashes is \$352,000,000. At retail, in '68 they're expected to bring in some \$230 million.

Meanwhile, in another theater of war, Warner-Lambert is fighting hard on the chewing gum front. W-L's 1962 acquisition, The American Chicle Co. plunked down millions in tv last year to promote Chiclets, Dentyne, Adams sour gums, Trident sugarless gum and many more millions in support of American Chicle's non-gum lines, Clorets and Roloids. On gum alone, American Chicle spent about \$7 million in tv, half in spot. Chicle spent about \$5 million on Roloids in tv last year, most of it in network.

Of the gums, the heaviest support went to the long-established Chiclets line, with \$3 million spent in tv last year to back it up, fairly equally divided between spot and network. To support Dentyne, American Chicle spent a little less than \$3 million, more in spot than in network.

#### **A million for Trident**

Another million went to promote Trident, split between spot and network, and \$1.5 million to plug the Adams line of sour gums—again, half network, half spot.

According to a source close to the account, American Chicle has about 25 per cent of the total gum business in the U. S. Front-runner is Wrigley, with 50 per cent. Tailing American Chicle are Beech-Nut (with 20 per cent), followed by Clark with a small share.

It's a big market they're sharing: the at-factory value of the entire chewing gum business has been estimated at roughly \$200 million; at retail it was approximately \$325 million in 1966.

Although still marginal, the sugarless gums may become a big market. They now represent only about 3 per cent of the unit sales in gums—

but a big 5 per cent of the dollars.

On one of the hottest sectors of the masticating front, the sour gums, American Chicle has been slugging hard with lively commercials created by Ted Bates, such as "Old Man Adams is the Sourest Man in Town."

On other fronts, Warner-Lambert has been upping the tv ante on Efferdent, long the front-running denture cleaner recently overtaken by Polident, and has already in the first six months of '67 put \$1,319,300 behind the brand in network and close to \$1 million behind it in spot. The network outlay may be half again what it was last year. To catch up with Alka-Seltzer, W-L is putting about \$3 million behind Bromo-Seltzer, mostly in spot.

#### **Wide range of shows**

Television advertising is the very lifeblood of the Warner-Lambert Pharmaceutical Co., since the bulk of its domestic revenues come from products sold primarily through tv. The range of products is great, and so too is the spread of shows on the three networks in which Warner-Lambert runs commercials.

Neither an early nor a late shopper, according to one network source, Warner-Lambert and its agency for network negotiations, J. Walter Thompson (agency also for the Listerine and Reef accounts), look for the widest possible reach per dollar in picking shows. Currently, most of the money is in primetime on two networks, CBS-TV and ABC-TV. But the company also has heavy daytime schedules on NBC-TV and ABC-TV, along with a morning scatter plan which averages one minute per week on CBS-TV.

In evening time, W-L has three minutes a week on CBS-TV and nearly as many on ABC-TV. Here are the Warner-Lambert shows on CBS-TV: Walter Cronkite, *Smothers Brothers*, *Hogan's Heroes*, Thursday night movies, Friday night movies, *Mannix*, *Daktari*, *Mission Impossible*, and *He and She*.

Carl Tillmanns, vice president and Eastern sales manager of the CBS-TV Network, said W-L looks for programs with wide reach—a wide variety of programs for the company's wide variety of products. They seek a big come and a broad demographic pattern. "In other words, the company thinks you can reach more people with one minute at a 30 rating

than with two minutes at 15."

In the ABC-TV evenings, Warner-Lambert minutes run in *Peter Jennings with the News* and *The Newlywed Game*, both buys made by Ted Bates and so presumably often used for Chicle products and Anahist, and, in a buy negotiated by the Thompson agency, the following:

*Voyage to the Bottom of the Sea*, *Cowboy in Africa*, *Big Valley*, *Garrison's Gorilla's*, *The Hollywood Palace*, *Custer*, *Batman*, the Sunday night movie, *Off to See the Wizard*, *Dating Game*, *Iron Horse*, and the *Second Hundred Years*.

Said James Duffy sales vice president of ABC-TV: "Warner-Lambert buys in March, and they look for good cpms, but not to the exclusion of other considerations. Program climate is important to them. For example, last year W-L bought into *Love on a Rooftop* because of its specific appeal to the young adult housewife, and the general aura of the show."

In daytime on ABC, W-L is in *The Family Game*, *Everybody's Talking*, *The Donna Reed Show*, *The Fugitive*, *The Newlywed Game*, *Dream Girl '67*, *General Hospital*,

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Figures can look good even if they are based upon estimates. The WTRF-TV Wheeling-Steubenville Market 'measures up' lucratively for alert advertisers. For example, the Nielsen Color TV Ownership estimate for Feb-Mar '67 credits WTRF-TV with 179,212 Color TV Homes. That's a lot of color sets and our other market figures shape up, too. Does WTRF-TV deserve your researching? You bet it does! Estimates may be estimates but the Wheeling-Steubenville Market is WTRF-TV.

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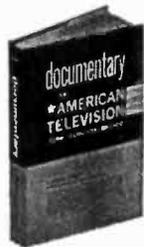
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Dark Shadows and the Dating Game.

In daytime on NBC-TV, the company has minutes scattered over much of that network's schedule, primarily in game shows: *Snap Judgment*, *Concentration*, *Personality*, *Jeopardy*, *Eye Guess*, *Let's Make a Deal*, and *You Don't Say*, plus one soap, *Days of Our Lives*.

Commenting on the amplitude and diversity of W-L's corporate buy, William Hylan, senior vice president of J. Walter Thompson, said the company "covers the waterfront." He said the schedule enabled W-L to move its products all over the schedule, limited only by product protection requirements.

Warner-Lambert seeks many different kinds of audience. Teenagers, for example, are a primary target for many of the chewing gums, married women between the ages of 35 and 50 are a target for mouthwashes (no matter who uses them, it's the housewife who buys them).

Daytime, with the large numbers of matrons it delivers, comes in handy as reinforcement to the nighttime all-family buys, not only for Listerine, but for other products bought by the ladies of the house.

The company, strong with a host of advertising successes throughout the long history of the companies that make up the conglomerate, continues to remain one of the pervasive presences in American advertising.

Cautious about launching new products, W-L serves as a reminder to other companies of the longevity of established old-line products.

The sprawling entity has been able to succeed on the crucial front of national advertising, and particularly tv, benefiting from the volume discounts that can accrue to so big a corporate buyer, thus permitting more advertising, higher frequency, greater reach, and—when the message is right—higher sales. ■

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Metropolitan  
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← Jackson

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Toni ad agency in Chicago. "He just waded right in," a former colleague recalls.

"He wanted to get into the business right up to the hips. He was intensely interested in television advertising, not as a science or an art, but he wanted to learn everything he could about how to buy it and how to use it. He felt it was a vital tool in marketing and for six months or so he spent every day at the agency, full time." Five years after this display of zeal, Hensley became president of the Toni division.

The way he ran Toni gives a clue to the way he can be expected to run Warner-Lambert. For a decade after World War II the home permanent business was going great guns. But around 1956, women's hairstyles began to change; there was a shift to the Italian boy haircut and home permanent sales began to shrink.

Hensley was largely responsible for the decision to diversify Toni to other toiletries products for women. The company came out with hair spray, shampoos and skin conditioners: Tame, Deep Magic, White Rain. Significantly, Hensley did not try to market the new products by trading on the name and reputation of Toni (lovers of Listerine throat lozenges might do well to stock up).

### Competition growing fast

At Warner-Lambert, Hensley faces a test of his marketing skill similar to the problem he had with Toni a decade ago—but with a difference. Toni was the top dog in a market that was drying up. Warner-Lambert's biggest moneymaker, Listerine antiseptic, is the top dog in a market that is growing like crabgrass in the summertime. But the competition is growing faster than the market.

One adman who is an admirer of Stu Hensley as well as an interested observer of the mouthwash market thinks Warner-Lambert has made the wisest possible move in choosing a marketing man for their chief executive officer in the face of their mixed success in package goods.

"Warner-Lambert's trouble is, they've got a company built on a committee basis. Every time they had another merger they got another president," he said.

"When they took over Anahist

they got a president. When they got American Chicle they got another president. These guys were all administrators. And Warner-Lambert needed more administrators like the New York subway needs more commuters.

"They were just sitting there with Listerine holding more than 50 per cent of the mouthwash market. So the competition started coming in. Colgate brought out Plus 100 but didn't spend big money. It was Procter & Gamble that pushed Warner-Lambert into mouthwash segmentation.

"P&G came out with Scope, and when P&G comes into a market they come in with big muscle. Warner-Lambert saw the threat, but what do you do? Change a brand that has 50 per cent of the market? No, you don't dare. Johnson & Johnson was in there with Micrin, but they couldn't come in with a \$20 million campaign, sampling and advertising. When P&G comes in you have to get nervous. They offered a mouthwash with taste, color, modernity.

### Warner-Lambert's answer

"So what was Warner-Lambert's answer to the P&G challenge? They came out with Reef, almost identical to Scope. They decided it should be a product addressed to people who want a pleasant tasting mouthwash. What Warner-Lambert did with Reef was to try to block P&G on their own ground. That's not the way to take on a giant.

"You need a marketing man for problems like that. With Hensley at the top, they're going to start moving in the right direction. And they've got Don Dickson, one of the brightest marketing guys in the

### Weather station

Installation of an automatic remote weather station for WTVT Tampa-St. Petersburg is now under way. It was described as the first of its kind to be established by a tv station. Located on the St. Petersburg bay front, it will have sensors to detect wind direction and speed, temperature and rainfall data. Data will be telemetered over a *vhf* microwave link to the station's Color Communication Center, where meteorologists will monitor it.

world, head of the Listerine division. They got him from P&G and he was clearly the brightest guy on the lot."

A marketing executive for one of Warner-Lambert's competitors had grudging admiration for the new W-L chief executive. He predicted the company will avoid its past experiments with brand pyramiding (Super Anahist cough syrup, Listerine lozenges, etc.)

### Build brands separately

"With Stu Hensley at the top, I believe the Warner-Lambert strategy is going to become more like that of Procter & Gamble," he said. "P&G doesn't pyramid a brand on top of a brand; they build them separately. A classic example of brand pyramiding is Colgate's Ajax. They started with a successful cleanser, added a wall cleaner, then a heavy duty cleaner, light duty cleaner and so on.

"Line extension, brand pyramiding, is not where big corporate vitality comes from. Line extension is nickels and dimes. Building independent brands means putting in sizeable sums of money with the possibility of very sizeable returns. It takes skill and courage and a considerable investment. You can also lose very heavily because of one minor, unexpected detail.

"But it is the way considerable corporate gains can be made. They cannot be made by striving to squeeze a few more pennies from an existing brand."

In the past four years, the total tv commitment of Warner-Lambert has climbed steadily from \$20, \$25, \$30 to \$41 million last year and is reaching toward a new record in 1967. Whatever direction Warner-Lambert's new marketing strategy takes, observers feel sure it will mean an even greater investment in television. ■

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Dorothy Jungerman works in Long Binh, Republic of South Vietnam. As a nurse with the U. S. Army, she serves her country's soldiers — and also Vietnamese civilians like young Ngoc. Dorothy invests regularly in U. S. Savings Bonds, too (as do more than seven out of ten of our military personnel in Vietnam). There's a good way for you to show brave Americans like Dorothy you're with them: Buy Savings Bonds where you bank or join the Payroll Savings Plan where you work.

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## In the picture



SANFORD BUCHSBAUM  
ANA Tv Committee chairman

Some recent changes in the Television Code covering commercial time standards rate thumbs down from Sanford Buchsbaum, vice president in charge of advertising at Revlon and the recently-named chairman of the Television Advertising Committee of the Association of National Advertisers.

He points, in particular, to the clause on billboards, which reads: "The use of billboards, in primetime and all other time, shall be confined to programs sponsored by a single or alternate week advertiser and shall be limited to the products advertised in the program." Buchsbaum sees no justification for eliminating billboards used by participating advertisers.

The ANA had previously questioned various aspects of the Code changes when they were proposed, including the billboard question. The association found the billboard clause perplexing. "It prefers a simple limit to the overall amount of non-program material, thus giving broadcasters and advertisers maximum flexibility."

The Revlon executive predicts continuing dissatisfaction with the billboard clause and expects advertisers to show broadcasters their feelings.

Buchsbaum's new ANA appointment—he succeeds Alfred L. Kant, vice president-advertising of Block Drug Co., who will remain on the committee—throws him in the middle of a host of tv problems, any of which he has already been involved with as a member of the committee for many years.

The major committee activities with which he has been associated are: (1) publication of the first comprehensive report on tv station and network cut-in charges—put on because of the rise in rates, (2) participation with the 4As in the negotiation of commercial talent payment

contracts with the various talent unions, (3) publication of an annual report on audience and cost trends for all commercial tv stations, (4) development, with Gallup & Robinson, of a special study on the impact of color commercials and their value to advertisers.

Buchsbaum's committee also gets involved in technical questions. For example, it is now delving into the question of color standards. This has to do with the problem of maintaining color consistency in the printing and developing of film and in transmitting color signals. He explains that network transmissions often "don't match" and that the color fidelity of prints may differ from the original film.

In another area of color, Buchsbaum said that no plans are afoot for further study of color commercial impact. He notes, incidentally, that the ANA's study with Gallup-Robinson incorrectly stated that color commercials viewed in color shows by homes with color sets "performed 55 per cent better" than black-and-white commercials in black-and-white shows. The actual figure was 5.5 per cent.

His role also involves keeping ANA members up to date on tv developments—"the retreats as well as the advances"—some of which may involve the issuing of special reports, such as that on cut-in charges.

He points out that keeping up on developments covers those areas in which the public has an interest. Tv, he says, must work better for both the advertiser and the public in order to be effective.

Prior to becoming committee chairman, Buchsbaum had been program chairman for the ANA workshops on color television held in December, 1965, as well as one on the future of the medium, conducted

by the committee this March.

His job at Revlon involves supervision of \$12 million (1966) in annual ad expenditures, including \$4.5 million in tv, roughly evenly divided between spot and network.

Born in midtown Manhattan Buchsbaum attended DeWitt Clinton High School and is an alumnus of the University of Wisconsin and Long Island U.

Apprentice employment with small agencies whetted his interest in the cosmetics field, for, almost prophetically, his first account was a cosmetics one. Buchsbaum also served as sales manager for the now-defunct WFDR New York and promotion manager for *This Week* magazine before joining BBDO in 1956.

As account group head there, Buchsbaum became familiar with Coty and Revlon. He left to join the latter in 1959, and was elevated to his present post two years ago.

A New Yorker at heart, Buchsbaum lives with his wife and three small children (five months to nine years) in an apartment overlooking Central Park.

He rates living in the city a "stimulating experience" for both older and younger members of the Buchsbaum clan. A combination of convenience and preference determined the family's decision to make Manhattan their home. ■

We understand from WPIX New York that the Bagels and Lox Index (BLI) for the Greater New York area rises sharply coincident with the scheduling of Notre Dame football by the station. Did you say you're curious about what the BLI is? We thought you'd never ask.

It's an index of consumption used by about two score bagel makers and an undertermined number of "smoke houses" from North Philadelphia to West Haven, Conn., to guide them in setting their weekly production and distribution schedules.

If you're still in the dark, bagels and lox are a Jewish delicacy whose fame has apparently spread to a number of metropolitan centers and captured the attention of an unknown number of gentiles. Bagels are doughnut-shaped rolls made of boiled dough which if not eaten soon after they're

baked, assume the consistency of granite. Lox is not liquid oxygen but smoked salmon. However, its effect is similar in the heartburn department.

Bagels and lox go together like Richard Burton and Elizabeth Taylor but if you want to show an *afficionado* how stupid you are, just try eating them without cream cheese. For the record, BLI also covers white fish, kippered salmon (which believe you me is a lot different than smoked salmon), sturgeon, smoked carp and various hard and soft cheeses. All this stuff is great for Sunday brunch. Okay?

Well (deep breath), anyhow, the base index figure is zero, see, for the post-Labor Day weekend—and don't ask us why—and then it starts climbing in the Fall. By mid-October it is usually 1.7.

Now, last year it jumped to 2 during this span when—was it a coincidence?—the station had been airing the *Eastern College Game of the Week* at Sunday noon.

This year (hold your hats) zoomed to 4.9 for the October weekend when Notre Dame bounced back from a Purdue upset to trounce Iowa 56 to 6. If that isn't the true spirit of ecumenicism, then what is?

\* \* \*

Whit Hobbs, senior vice president in charge of creative services at Bertin & Bowles, tells this story about the summer flood of American tourists in Europe:

A miss from the U.S., standing on a street corner in Munich, suddenly sneezed. "Gesundheit," said a policeman walking by. "Oh, my," answered the girl, "It certainly is good to hear someone speaking English again."

\* \* \*

In shooting a *Beverly Hillbillie* episode at famed Gray's Inn in London, Filmways engaged a stand-in Rolls Royce as protection in case the regular Rolls stalled in the middle of a scene.

*It's expenses like that that keep pushing up those cpms.*

\* \* \*

In announcing that Dr. Albert Ellis, author of *The Art and Science of Love* and *Sex and the Single Man*, would appear on an upcoming segment of *The Alan Burke Show*, WNEW-TV New York said he would discuss how adultery can be beneficial in certain marriages. It was also announced he would delve into some aspects of nymphomania.

*The more beneficial aspects, we suspect.*

\* \* \*

It puzzles us that nobody could figure out what Lynda Bird's fiance would give her for an engagement present. A Hamilton watch, obviously.

\* \* \*

London Lee said recently on *The Merv Griffin Show* he dated a girl whose father was so wealthy he had Swiss money in American banks.



Thanks, Mr. Benson. Six quarantined children without tv can drive a mother crazy.

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Charlotte	WBT-Radio	Blair Radio
Charlotte	WBTV-TV	TvAR
Cincinnati	WSAI-Radio	Robert E. Eastman Co.
Cleveland	WJW-TV	Storer TV Sales
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Columbus, O.	WBNS-Radio	Blair Radio
Denver	KBTW-TV	Peters, Griffin, Woodward
Denver	KBTR-Radio	Avery-Knodel, Inc.
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Hartford	WPOP-Radio	Blair Radio
Jacksonville, Fla.	WJXT-TV	TvAR
Kansas City	KMBC-TV	Metro TV Sales
Knoxville	WKGN-Radio	Robert E. Eastman Co.
Los Angeles	KGIL-Radio	Robert E. Eastman Co.
Miami	WGBS-Radio	Major Market Radio
Milwaukee	WITI-TV	Storer TV Sales
Minneapolis/St. Paul	KRSI-Radio	Katz Agency
New York City	WPAT-Radio	Katz Agency
Norfolk	WNOR-Radio	Robert E. Eastman Co.
Oklahoma City	KTOK-Radio	Robert E. Eastman Co.
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Richmond	WXEX-TV	Fastman TV
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100 Cities (Discount Stores)	The Discount Merchandiser	MB Sales

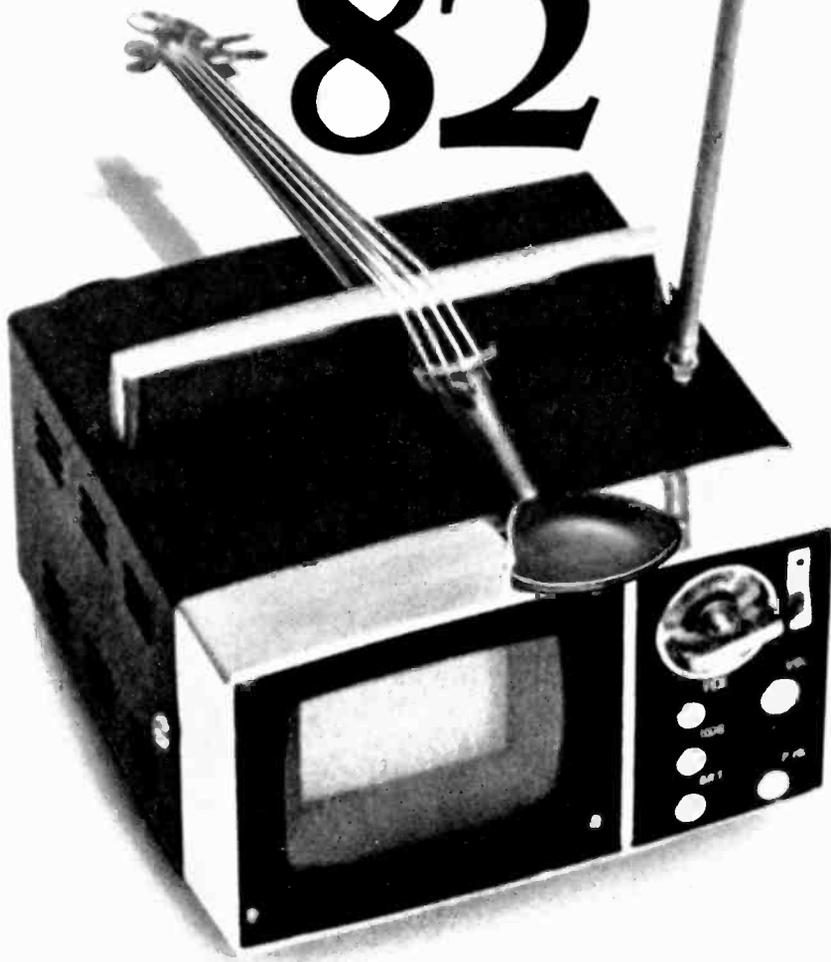


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