

Television Age

There's more test marketing now, but admen enjoy it less
Sexy ads: the reasons why you see so few on television
Art directors vs. package designers—who does it best?

PAGE 21

PAGE 24

PAGE 26

25 Years of
Advertising
Contributed
For The Public Good



21,146,952,000
TV
IMPRESSIONS

For the United Funds
and Community Chest

has the power the Petry represented TV
stations put behind this Advertising Coun-
cil campaign in 1966. They never forget to
sell as well as sell.

THE ORIGINAL STATION REPRESENTATIVE

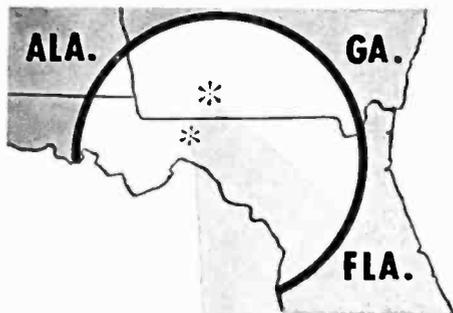


EDWARD PETRY & CO., INC.
COUNTRY REPRESENTED TELEVISION STATIONS—
—RESPONSIBLE AND RESPONSIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON
DALLAS • DETROIT • LOS ANGELES
PHILADELPHIA • SAN FRANCISCO • ST. LOUIS



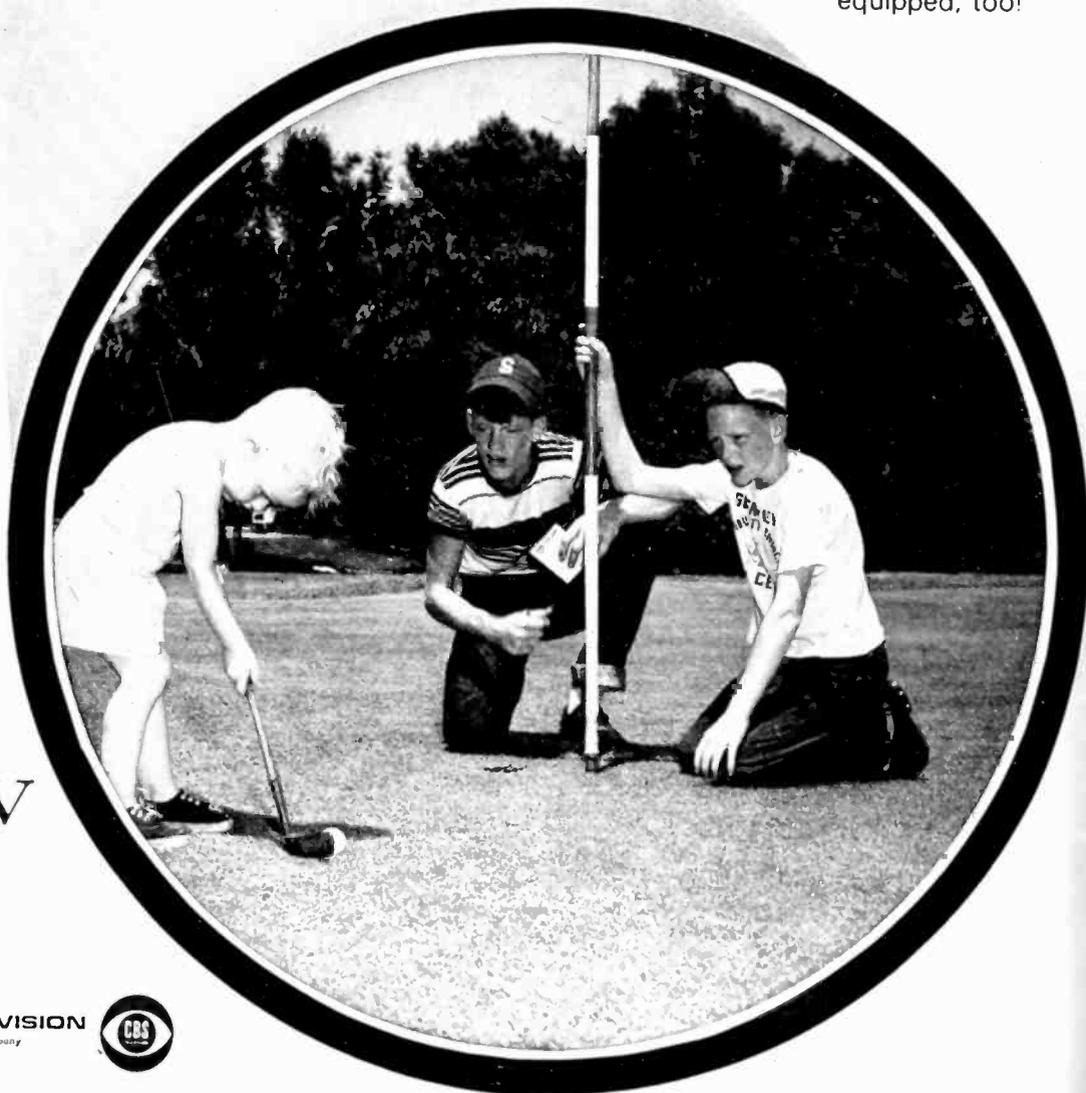
alan dale bogored



WCTV-land

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

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



**WCTV
6**

TALLAHASSEE
THOMASVILLE

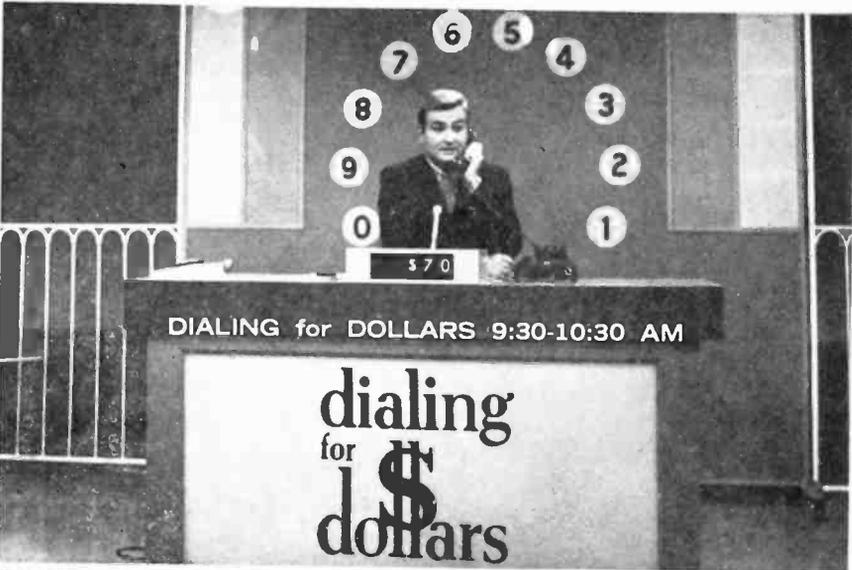


BLAIR TELEVISION
A Division of John Blair & Company





KITTY'S CORNER 8:30-9:00 AM



DIALING for DOLLARS 9:30-10:30 AM

dialing
for
dollars

On the Go!
in Houston



DATING GAME 9:00-9:30 AM



PASSWORD 3:00-3:30 PM



CADET DON 6:30-7:00 AM
and 7:30-8:30 AM



KITIRIK 3:30-4:30 PM

call BLAIR today.... for KTRK
your Capital Cities station
in Houston



...FOR CONSEQU...
5:30-6:00 PM



LEAVE IT TO
BEAVER
4:30-5:00 PM

What happened when bumped into her Blair



Ellen Kourtides man on East 55th Street?

She got her confirmations on the spot.

As a time buyer for Jack Tinker & Partners, Ellen faces a dozen dilemmas daily. Getting a taxi isn't one of them. She simply tools around town on a two-wheeler. When you have a Never-on-Sunday name like Kourtides, imagination is apt to be your strong suit, and Ellen's no exception.

Recently, she encountered—oops—her Blair man, Tom Hagner, on the street. Asked about adding some spots to her schedules. Got confirmations then and there.

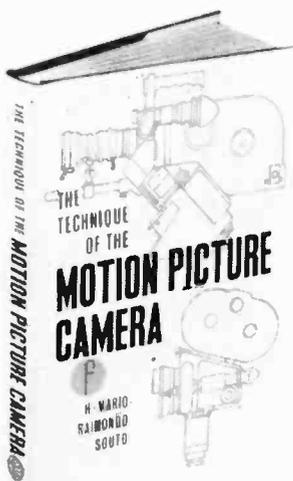
There's a moral to this curbside happening. Because your Blair man is in constant contact with the stations John Blair represents, he is always in the best position to know—and to let you know—what's available. So you can choose while there's still a choice, and achieve the objectives of your media plan. When you want facts, rates, ratings, service—fast—call Blair.



BLAIR TELEVISION



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.

OCTOBER 23, 1967

Television Age

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. . . though there's more of it than ever. The pros and cons of a controversial subject and its significance to media.

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The boundaries of advertising propriety are more carefully watched on the family medium than elsewhere.

26 ART DIRECTORS VS. PACKAGE DESIGNERS
The specialists worry about competition from tv agencies, but the record shows few admen can wrap a winner without help.

28 PUTTING IT ON THE LINE TO LOCAL TV
A local agency owner offers frank advice to stations on keeping clients and agencies sold on television.

30 THE BUILDING BERT BOUGHT
Bert Stern's Libra Productions makes a modern commercials program center out of an old (but interesting) shell.

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S. J. Paul

Editorial Director
Alfred J. Jaffe

Managing Editor
Barton Hickman

Senior Editor
Ed Dowling

Associate Editor
Karen Senter

Editorial Assistant
Kathleen Berger

Financial Editor
A. N. Burke

Advertising
Norman Berkowitz

Advertising Director
Mort Miller

Advertising Manager
Marguerite Blaise

Sales Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Evan Phoutrides

Business Office
Miriam Silverman

Branch Offices
Midwest

Paul Blakemore, Jr.
6044 N. Waterbury Road
Des Moines, Iowa 515-277-2660

South

Herbert Martin
Box 3233A
Birmingham, Ala. 35205
205-322-6528

Note New Phone Number:

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New York Office
(212) PLaza 7-8400

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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.

THE KATZ AGENCY, INC.

National Representatives



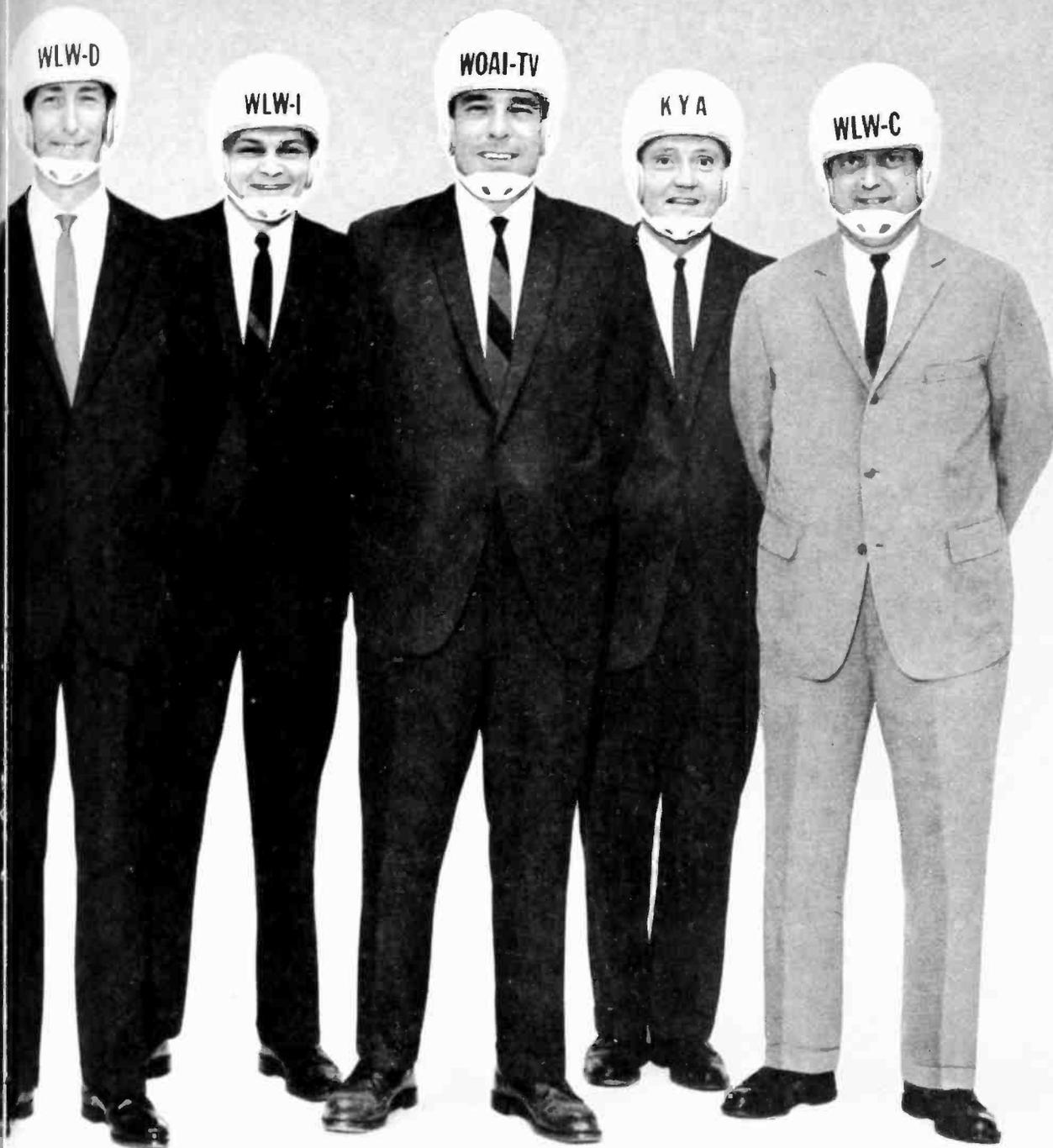
ALL EYES ARE ON AVCO BROADCASTING



ALL-PRO

AVCO BROADCASTING'S '67-'68 ALL-PRO ELEVEN

Not too long ago we were a five station team of WLW stations serving the Ohio, Kentucky, Indiana area. Now we have grown and expanded to become a station group serving 11 audiences in 7 markets from coast to coast. □ We have always been "All-Pro" in our operations, programming and service to both the public and to advertisers. With our expansion each station has retained its individuality and "local touch" both in programming and service



ELEVEN

from The Nation's Capitol to the Golden Gate. □ Call your BCG man for details on how we can serve you.



TELEVISION: WLW-T Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio
AUDIO: WLW Cincinnati / WOAI San Antonio / WWDC Washington, D. C. / KYA & KOIT San Francisco / Represented by BCG
WWDC-FM Washington, D. C. / Represented by QMI.

Letter from the Publisher

Trouble ahead

There is plenty of trouble ahead for the industry if it does not immediately recognize a real threat to the basic concept of a free, competitive commercial system of television. This encounter will take place in the halls of Congress, in the forums of discussion, and aimed at the public at large.

It is at the same time direct and oblique, subtle but discernible. We refer generally to so-called Public Television, and specifically to the National Citizens Committee for Public Television. The Committee is headed by New York's colorful dilettante, Thomas P. F. Hoving, now head of the Metropolitan Museum of Art.

Make no mistake about it, this will be a permanent Committee, and Hoving has been forthright in stating objectives. In suggesting some possibilities of financing non-commercial tv, Hoving revealed the belligerent anti-commercial aspect of the Committee. "Corporations," he says, "who have placed \$2 billion annually into commercial television, earn many more billions without a hint of television public service or awareness. *That's got to change through television advertisers' support of an alternative system, which—the way the airways have been given away in this country—can only be Public Television.*" (Italics ours).

The National Citizens Committee will have a long memory, says Hoving, and does not intend to overlook any single suggestion that can benefit Public Television. "That goes for taking a long, hard look at a substantial levy or license fee on broadcasters, who have profited mightily while ignoring their responsibilities."

Anti-commercial groups

What is so apparent is that the Committee by its complexion has already become a rallying point for groups, associations, and individuals prominently identified with anti-commercial television. Behind the facade of crusading for non-commercial tv, the Committee represents a coalescence of those who believe the structure of American broadcasting should be changed. The Committee, it should be noted, is well financed with funds from six foundations including Ford, Carnegie and Twentieth Century Fund.

Early this year, there was a parade of witnesses before both the Senate and the House Commerce Subcommittees extolling the virtues of non-commercial television. Even the National Association of Broadcasters, and the networks all testified in favor of some kind of enabling legislation. The bill setting up the Public Television Corporation will soon become law after it is reported out of House-Senate Conference. This sets up the mechanics of the corporation and provides for additional facilities.

Next year, appropriation of some \$270 million will be requested. Now is the time to take a good hard long look at non-commercial television and where it is headed. And perhaps commercial television should be indebted to Thomas P. F. Hoving for articulating the battle lines and alerting the industry to the problems it will have to face.

Cordially,

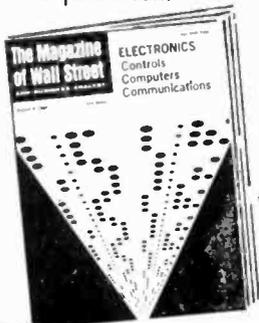
S. J. Paul

Does the Market Puzzle You?

Then join the experts . . . the informed professionals on Wall Street and in the financial community who read and rely on The Magazine Of Wall Street.

Every two weeks, this 60-year-old publication offers the latest news and statistics influencing stock prices and investment policy . . . analyses of issues with special attraction for growth potential — generous income yields.

Special studies include stock split candidates, mergers, newcomers to the Big Board, earnings reports, new scientific and technological discoveries, GNP, consumer buying, capital spending . . . probing behind the figures to give you expert interpretation.



In every issue:

- Company profiles
- Market trends
- Charts and tables
- Special columns on Washington, Taxes, Speculation, Inquiries.

The Magazine of Wall Street

120 Wall Street
New York, N. Y. 10005

I enclose \$25 for one-year subscription.

Name

Address

City State Zip

Letters to the Editor

Bishop's stand on sex

I have received numerous comments on my interview (*In the Picture*, TELEVISION AGE, August 28) and I want to thank you for the coverage your publication gave to the extensive television advertising approach Bishop Industries is now taking.

However, the first paragraph of your story quoted me as saying Bishop Industries is placing more emphasis on sex. It would be more accurate to say that we are trying to promote a creative image with hard sell.

MICHAEL A. GREEN
Advertising Director
Bishop Industries Inc.
Union, New Jersey 07083

Media Comp to the rescue

Your article (*The Discrepancy Problem*, TELEVISION AGE, August 28) effectively demonstrates the tremendous need for computer technology and system development in dealing with the many complexities involved in spot tv advertising and the intricate maze of detail and paperwork inherent in this form of media implementation.

We at Media Comp have been directing our efforts toward resolving some of these complexities through a

system of automation that still enables the station and the national representative to maintain human judgment, so that the values of spot can be executed more effectively and more completely.

This is just the beginning. The phasing in of our system is most compatible with the basic objectives of the advertiser and his agency, and our system technology people are now examining a method which we believe will enable the computerization that is taking place at the station level to not only be compatible with their computer programming, but also to be very much in line with their objectives.

ALBERT B. SHEPARD
Secretary-Treasurer
Media Comp Inc.
New York, N.Y. 10022

Rediffusion redefined

In the *Global Report* (TELEVISION AGE, July 3), there was a reference to television in Hong Kong. There are a number of points we should like to clarify in connection with Rediffusion's wired television service.

1. The number of Rediffusion subscribers was incorrectly given as 56,000. On the 30th of June the figure was 77,893. At the end of August, the number had reached the 83,000 mark.

2. Rediffusion is quoted as renting the sets to subscribers at \$4.37 per month. This figure corresponds to the subscribers' monthly input service fee, inclusive of full set maintenance (including replacement of cathode ray tubes) and government license fees.

Subscribers whose sets are not

maintained by Rediffusion pay a lower input service fee of \$3.48, also inclusive of government license fee. Rediffusion operates a tv receiver rental service at fees of \$7.83 and \$8.71 for 19" and 23" sets, respectively. Both these figures are fully inclusive of monthly input, free maintenance and government license fees.

3. Rediffusion is currently on the air for five to six hours daily on the Chinese channel, not three hours as stated in your article.

4. The current rate for a 60-second commercial spot on either of Rediffusion's two channels is \$98.78, and a special combined rate is offered for both channels at \$143.00 per 60 seconds. Frequently discounts of up to 25 per cent are allowed, and special arrangements can be made for seasonal and short-term advertising.

STEPHEN CHUNG
International Public Relations Co.
of Rediffusion (Hong Kong) Ltd.

Watch your computer's language

Regarding your article on discrepancies (*The Discrepancy Problem*, TELEVISION AGE, August 28), I think you have gotten to the nub of the problem and have expressed the varying viewpoints very well.

One point of amplification that I'd like to make is in reference to standardization and computer-to-computer communication. It's quite true, as Joe St. Georges says, that anyone can program his computer to talk to any other computer and not necessarily standardize the terminology.

However, when you have many reps talking to many agencies and each has different terminology, different computer hardware and operational criteria you compound the problem above the simple case of one machine talking to another—the extra equipment or storage necessary to make all the necessary translations could be quite expensive for a rep or an agency.

I am not advocating that everyone use the same piece of hardware from the same manufacturer—but that we talk the same language regardless of what type of machinery we use.

MARTIN E. GOLDBERG
Vice President
HR Television, Inc.
New York, N.Y. 10017

■ 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.

We
call our
computers
Tom,
Dick
and
Harry





No one is more aware than we of the fabulous advances in automation. In fact, we use computers extensively through outside bureaus. To us, computers are an asset in the fast-paced business of spot sales.

There are also facts that don't come out of computers.

That's why at Peters, Griffin, Woodward, Inc. every Tom, Dick and Harry is a broadcasting expert who can guide you in the ways of spot buying. They understand the subtleties and ins-and-outs of a rather complex business.

We talk your language—so no matter what you want to know about spot television—

**Ask us
first.**



PETERS, GRIFFIN, WOODWARD, INC.
Pioneer station representatives since 1932

Iowa is corn. Yeah. And the earth is homaloidal.

Flat statements about Iowa corn have only a kernel of truth: We raise it and it's important—but not preeminently. Iowa *isn't* corn. Ever since 1950 the market value of Iowa's industrial output has exceeded its *total* agricultural output. In 1966 the ratio was 3 to 1 (\$10.2 to \$3.3 billion).

What's it to us? We're tired of the hayseed image. And, although the traffic created by a couple of hundred thousand industry-employed Iowans creates a little smog, the Iowa air absorbs it with ease and

still leaves room for our kinetic kilocycles.

Man and boy, we've watched Iowa

The WMT Stations

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

industry grow, and small farms become big business. Eastern Iowa now contains 60% of Iowa's population and buying power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa's eight largest population centers.

We have reason to believe that we've followed Eastern Iowa's changing complexion and taste, perhaps even helped shape the latter. Our sales staff, or Katz Agency representatives, will be happy to share our reasons with you.

The Madrid shuttle

The flow of U. S. commercials assignments to Movie-record in Spain increased markedly in the past couple of months, and shows signs of accelerating in the near future. Shooting at the Estudios Moros complex in Madrid were commercials for Lysol (Manoff), B. F. Goodrich (Griswold-Eshleman), Kodak International (J. Walter Thompson), *The Detroit News* (W. B. Doner), Seven Up's Howdy (Fred Thomson Agency in Westport, Conn.), Esso Imperial (Cockfield, Brown), and three Standard Brands accounts—Planter's peanuts, Royal Flan dessert, and Royal gelatin—all J. Walter Thompson). Looks like Madrid is a short jump from Cleveland and Detroit these days, let alone New York.

Lots of media facts needed to sell retailers

The growing importance of the product presentation to retail buyers and buying committees means more information must be offered about media. The buyers don't want generalities about the advertising. For tv, for example, they want to know the number of spots, the stations used, the duration and frequency of advertising. Food broker W. C. Ethridge, president of Carolina Brokers, addressing the eastern annual conference of the 4As, recently urged a visual presentation of the commercial. While he admitted it is costly, he said it is worth "many times" the cost.

However, Ethridge warned against supplementary pitches by reps and tv personalities. It was effective when first used, he said, but excessive repetition has degraded its impact.

Comeback in spot tv

A new proprietary drug product, which comes out of Revlon's Thayer Laboratories division, will be launched nationally this fall with a \$3 million television, radio, and print ad campaign. Called Comeback, an analgesic/stimulant to fight fatigue, the product is billed as the source of "a huge new business that replaces nothing presently sold over the counter." Product has been in nine test markets for the past year, and is expected to use primetime spot tv in over half the country this fall. Contact at the company's agency, Gumbinner-North, Inc., is Anita Wasserman.

How good is the product manager?

The importance of the product manager and his influence on media decisions, a subject of some dispute, often revolves about the quality of the men in the job. With wide responsibilities but little line authority, the product manager's influence is often sharply dependent on his particular abilities and personality. Some say the trouble with the product manager system is that, as soon as a man shows promise, he's moved up. A recent move at Coca Cola illustrates the type of man who sometimes fills the product manager's shoes. Charles K. Holmes, product manager for Fresca and Fanta, was named president and general manager of The Coca-Cola Bottling Co. of California.

Playing outdoor games in Florida

What may be the first outdoor game show will start on NBC-TV next month (November 18). It is *Treasure Island*, a co-production between Colgate-Palmolive and John D. MacArthur, the multimillionaire Florida real-estate developer. Colgate, as one might surmise, is underwriting the telecasts entirely. To make the show, MacArthur has invested close to \$1 million in the set alone: perhaps the world's largest man-made lagoon, on one-and-a-half-acres in Palm Beach. Contestants will run an aquatic obstacle course, hunt for sunken treasure with Geiger counters. Show is one of the first developed under a new agency-origination plan by Norman, Craig & Kummel, one of Colgate's agencies, and NCK's veteran showman, Marlo Lewis. The tv equipment being used to make the show is being leased from Overmyer's United Network. Show is considered a bellwether for increased Florida production.

They love those Italian tv commercials

The limited availability of ads in European commercial tv hasn't dulled the appetite for video advertising. One U.S. adman, who visited Italy recently, relates that a bartender turned on the lounge's tv set for 15 minutes of commercials, then turned it off. A sizable audience watched. When queried about the keen interest in this area of tv, the bartender said that "people like to see what's new."

The adman also noted that in West Germany, despite the fact tv advertisers have to put in their requests for time months in advance, there is a long line for the 20 minutes of commercials per day on the commercial channel. "It's obviously rough to plan marketing on that basis," he said, "but that doesn't stop anybody."

Tv brews more coffee drinking

The power of tv is again manifested in an ad campaign, this time McCann-Erickson's "Think Drink" offensive for the Coffee Promotion Committee. The drive, launched to counteract a decline in coffee drinking among younger adults is apparently paying off. A recent survey by Market Facts for McCann showed that 70 per cent of those under 30 had upped their coffee consumption by 20 per cent. The coffee industry still has a long way to go though a five-year decline has begun to level off. The committee sees in the research, however, signs of an upturn.

Next year in Jerusalem for tv men?

Through the Committee on Manpower Opportunities in Israel, the Tel Aviv government is looking in the U. S. for producers, directors, announcers, cameramen and tv technicians to do telecasts to Arabs in Israel and in territories overrun in the "Six Day War." The Arab-language telecasts will start on the tv extension of Kol Yisrael, the radio broadcasting operation, next spring. (The only other tv in Israel is children's programming.) Kol Yisrael has been broadcasting to the Arabs for over a decade.

Business barometer

If percentages are taken as a guide, then August figures on station revenue reveal that spot turned in the worst performance yet this year. Overall, spot revenue was down a record 9.7 per cent compared with last year. No month in recent years has shown such a drop. As shown in previous "Business barometer" reports, July and June were pretty bad, too, with declines of 7.5 and 7.6 per cent respectively

The large stations got it in the neck during August, again showing that they're not any more immune to the medium's declining fortunes than the smaller stations. For the total U.S., spot revenues in August came to \$57.4 million, compared to \$63.6 million in '66.

Total revenue in August compared to the month before was about the same—to be precise, down 0.8 per cent.

In past years, August was a time for hefty increases over the preceding year. In '66, spot was up 11.8 per cent over '65; in the latter year, the increase was 14.3 per cent; the year before that it was 16 per cent, then 13.8 per cent, etc.

For the most part, the smaller stations have suffered the smallest decline or gotten the largest increases in spot, the monthly data show—probably because they have less to lose in that area. For whatever significance it may have, the figures reveal that only in May of '67 did the smaller stations do worse in spot than the other two classes of stations in the "Business barometer" tally.

In August, the smaller stations were in between, averaging a 6.0 per cent dip. The medium-size outlets dropped 4.9 per cent but the larger stations plummeted all of 11.7 per cent down. This was not the first time the over-\$3-million-in-annual-revenue group did markedly worse than smaller stations. In March and April they also performed notably poor in comparison with the other groups of outlets.

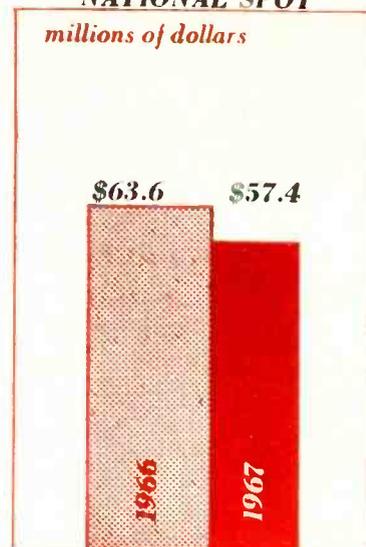
For eight months, spot revenue now totals \$538.9 million, compared to \$550 million in '66.

Next issue: a report on local and network compensation income in August.

(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.)

NATIONAL SPOT

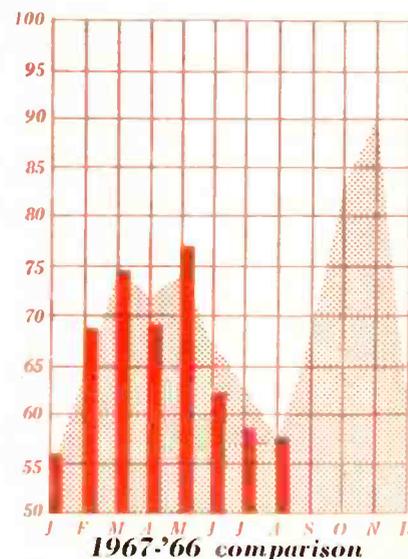
millions of dollars



August (down 9.7%)

Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$1 million	-6.0%
\$1-3 million	-4.9%
\$3 million-up	-11.7%



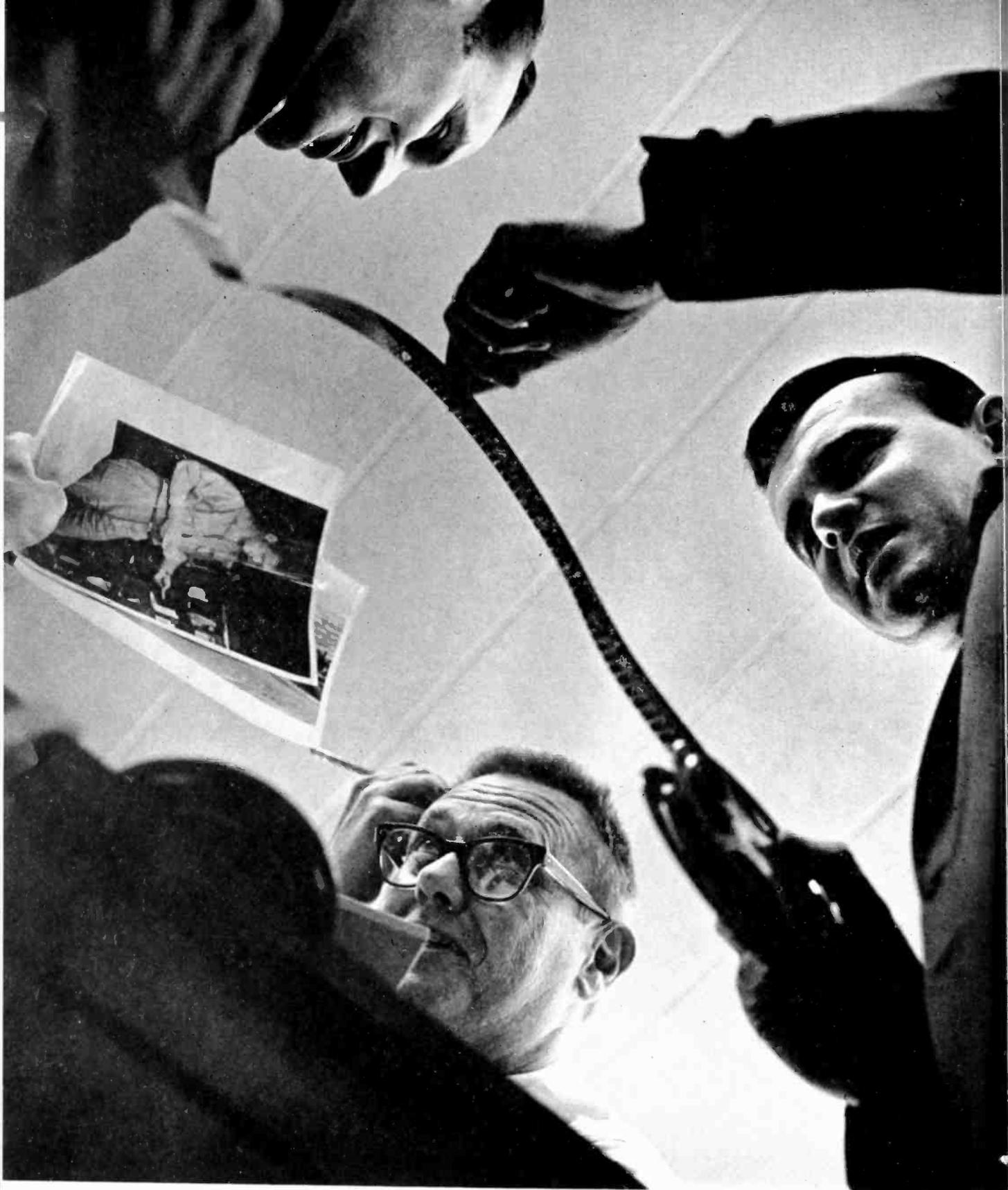
1967-'66 comparison

THE PELICAN WITH THE SPLIT PERSONALITY.



Good films we've been making for a good long time. But maybe you didn't know we're in videotape, too, with the same talent, professionalism and experience. You've probably worked with our "board of directors": Mark Statler; Jerry Kaufman; Chris Eaton; Ben Somoroff; Tom Anderson; Jack Zander; Mordi Gerstein; Lar Calonijs. What they've done for you in film they can do for you in tape using the same techniques in tape as they use in film. We don't have to sell you on tape—or when to use it. But maybe you haven't realized the wide variety of tape and film combinations possible today. Herb Horton, our tape-film coordinator, can tell you.

Taping. Filming.
Pelican is the name.



IMMEDIATE...INCISIVE...INCLUSIVE! News: Designed for Milwaukee

WTMJ-TV brings Milwaukeeans news as it happens... from where it's happening! On-the-spot local reporting by helicopter and mobile units. World coverage by wire services, news bureaus, network facilities, sports and weather wires, and video tape. Complete news coverage... fast! Experienced, intelligent reporting and interpreting by the area's largest news staff provides more in-depth broadcasts than any competing station. And 20 years of experience, coupled with Milwaukee's most modern broadcast facilities, give viewers the best rated news*... Designed for Milwaukee.

*A. C. Nielsen Co., Oct. 20-Nov. 2, 1966 (5:30-6:30 P.M., Mon.-Fri., and 10:00-10:30 P.M., Sun.-Fri.).

WTMJ-TV
COLOR IN MILWAUKEE



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

Code problems

While the changes in time standards for the Tv Code, adopted recently by the Tv Board of the National Association of Broadcasters, won't result in any radical revisions so far as the viewer is concerned, there will be changes of concern to advertisers, agencies and broadcasters.

Though little attention was paid to it on the outside at the time the Code Board was wrestling with the problem, a decision affecting program prologues and epilogues will require some changes in formatting of both programs and commercial placement.

Behind this is the problem created by limiting program interruptions, particularly the requirement that only two interruptions per half hour will be permitted in primetime in the main body of the program.

It became apparent that some definition of what constitutes "the main body of the program" would be needed. Prologues and epilogues were created primarily to ease the problem of commercial placement and keep viewers tied to the set.

If they were considered part of the program proper, the two-interruption limitation would mean crowding more ads near the station break, thus adding to "clutter." If they were not considered part of the program proper, the effect of the two-interruption rule would be, for all practical purposes, nullified, since ads following the prologue and preceding the epilogue would not be counted as interruptions.

As so often happens in situations of this kind, the problem was resolved by a compromise. It was decided that the prologue would be considered part of the main body of the show, but the epilogue would not.

The decision will be spelled out in formal terms by Howard Bell, head of the NAB's Code Authority and its implications will be explained during the Fall series of NAB regional meetings.

Problem continues. Merely stating that a prologue is part of the pro-

gram and an epilogue is not does not end the problem. Those familiar with formatting agree that interpretations will be inevitable.

Says one network authority: "Some formatting will require eliminating the prologue. One way to do this and still keep some interest in the opening of the show will be to run titles and above-the-line credits against a scene, say, of a cowboy crossing the plain. As long as this scene is not part of the story, that's okay. Some guys might try to work in a story line to keep interest high—and then there'll be trouble."

One example given of a segment that is not part of the story line is that in NBC-TV's *Get Smart*, where star Don Adams drives up to a building, walks through a series of clanging doors and drops through the floor of a telephone booth accompanied by titles, etc. Preceding this with a story opening, as has been done, would mean the title segment is counted as one interruption.

At the other end of the program, the epilogue would be defined as such if it is really one—that is, the resolution of the story cannot appear in the epilogue if it is not to be defined as part of the program proper.

Interpreting what an epilogue is may require the wisdom of a Solomon. A network executive explained: "In a recent episode of *Rat Patrol* (ABC-TV), the good guys defeated the bad guys in the program proper but the question of whether one of the characters—a woman—had spilled secrets to the enemy was not resolved until the epilogue. My interpretation would be that that was not a true epilogue, but somebody else might disagree."

How formats work. While new formatting will be required, all the networks maintain that a minority of shows will be involved. At ABC-TV it is estimated that 75-80 per cent of the current primetime schedule is now set up as the code requires. Said an ABC-TV spokesman: "The rules about prologues and epilogues are codifying ABC practice."

The way current formats fit into the rules can be illustrated by two

CBS-TV half-hour shows, each of which is set up for either three or four commercial positions.

First, *Green Acres*, shared by Procter & Gamble and General Foods: The show opens with (1) color insignia, (2) main title, (3) creator and producer credits, (4) opening billboard and (5) writer and director credits. No interruption so far.

Then Act I, followed by the first commercial and interruption. Then comes Act II, followed by the second commercial. This may or may not be considered an interruption. If it is followed by Act III, it would be. If followed by an epilogue, it would not be.

In the latter case, there would be only one interruption of the program. The show closes after Act III or epilogue with a third commercial, closing billboard, other credits, network promo and station break.

With four commercial positions, *Green Acres* opens with insignia, main title, creator and producer credits, opening billboard, first commercial (30 seconds) and writer and director credits. Then Act I. The second commercial is the first interruption. Then Act II.

The third commercial, again, would be an interruption if followed by Act III and not one if followed by an epilogue. Next, the fourth commercial, after which comes the closing billboard, other credits, network promo and station break.

Hogan's Heroes follows the same general format except that it has a teaser following insignia and main title. The succeeding opening billboard, first commercial and producer-writer-director credits constitute the first interruption. After Act I, the second commercial is the second interruption. The third commercial would have to precede an epilogue to fit into the new rules.

In the three-commercial-position format, the third commercial and closing billboard straddle the epilogue. In the four-position version, the third and fourth commercial bracket the epilogue and the closing billboard follows the fourth commercial.

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E^2}{Z}$$

$$\text{Eff} = \frac{P_O}{P_I}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{10^6}{2\pi \sqrt{LC}}$$

$$a = \frac{1}{a}$$

EQUATION FOR TIMEBUYERS

ONE BUY

X

DOMINANCE*

WKRG
CHANNEL **5-TV** • MOBILE
ALABAMA

*PICK A SURVEY - - - ANY SURVEY



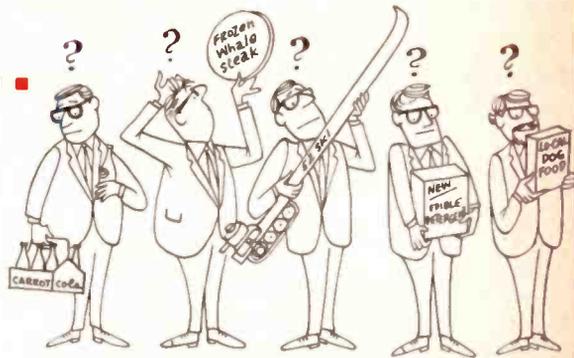
Represented by H-R Television, Inc.
or call



C. P. PERSONS, Jr., General Manager

Test marketing: advertisers are enjoying it less...

*... though there's more than
ever — the pros and cons of a
controversial subject and its
significance to media*



- Many market researchers are ready to abandon test marketing, if they can ever find anything else to do the job.

- More products are being test marketed than ever before.

- A large number of the products that go through test marketing fail in the national marketplace.

- Top management in many companies refuses to consider the national introduction of a new product without rigorous test marketing.

- Significant progress in computer simulation and controlled experimental test marketing

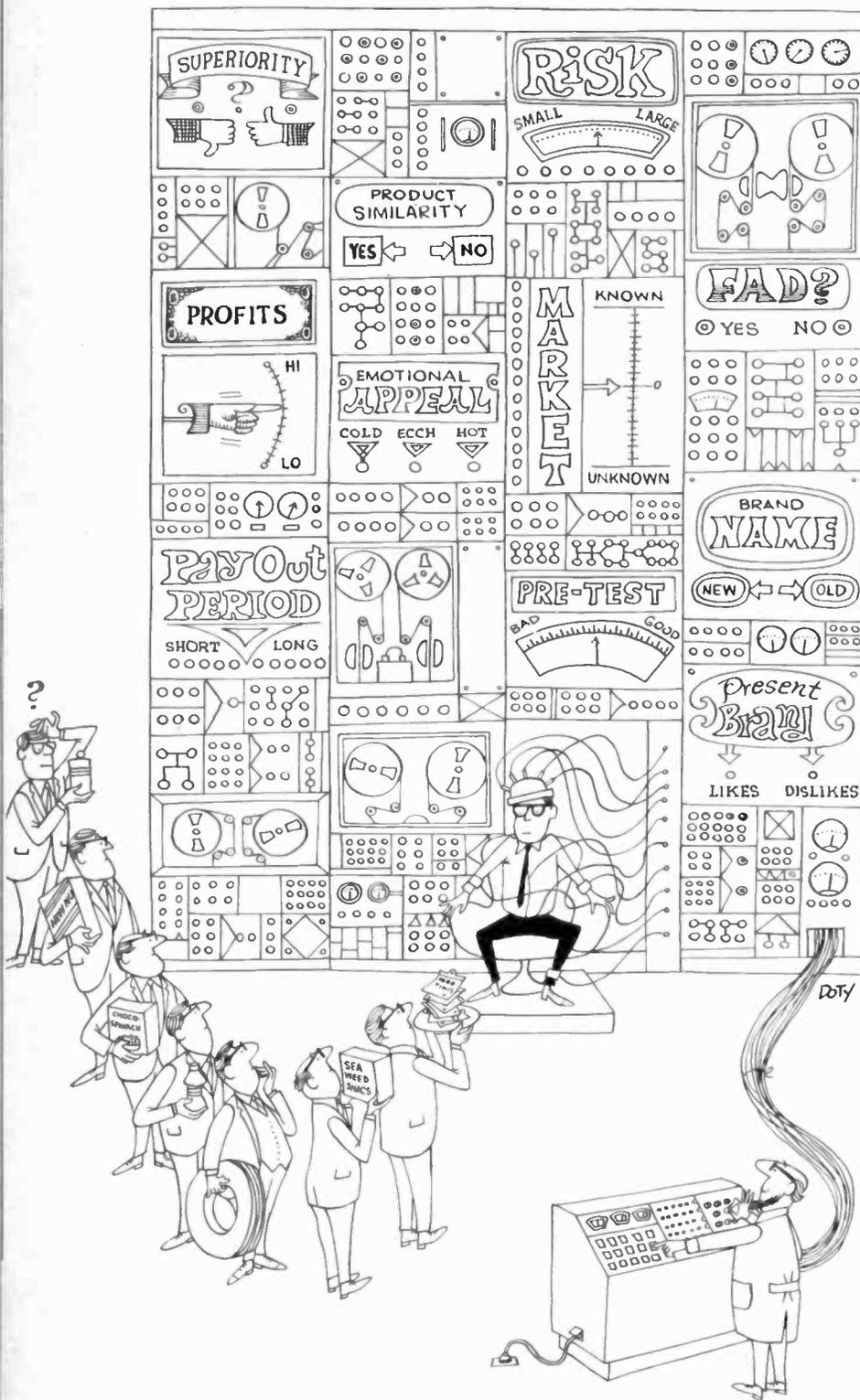
may spell the end for test marketing as we know it today.

- Regional advertising for new products will replace individual, scattered test markets.

Contradictory as they may seem, each of these statements is true. And that pretty well illustrates the current state of test marketing.

In fact, one of the few statements on the subject that can be uttered without fear of contradiction is that test marketing holds an extremely important place in today's marketing scheme.

This is so because the test market is the major tool by which manufacturers decide whether to



introduce a new product to the national market. And, over the last 10 years, according to a *Progressive Grocer* survey of one major supermarket chain, the new products that have passed through test marketing in that period now account for 55 per cent of the items carried, 52 per cent of the dollar sales and 57 per cent of the dollar margin.

To make sure that the highest profit, best-selling, consumable package goods reach the supermarket and drugstore shelves, American manufacturers now spend more than \$1 billion a year for test marketing.

But just what is test marketing, 1967 variety? What does it actually accomplish? It might be better to first describe what test marketing is intended to be and what it is supposed to accomplish:

Test marketing is supposed to take the guesswork out of introducing a new product to the national marketplace. (It's also used to introduce modifications of existing products or products new only to the firm or to the locale, but it is rarely, if ever, used for "durables," which do not have the repeat buying pattern detectable by test market techniques.)

The ultimate goal

In the end, test marketing is supposed to tell management whether marketing any particular new consumable product or package goods item is feasible. It is supposed to do this in specifics—potential national brand share, national sales, profits, even ad campaign effectiveness.

Test marketing is intended to work in much the same way as a national political poll—by carefully examining a tiny, representative portion of the entire country. A new product is introduced to this microcosm, under marketing conditions that duplicate those that would exist nationally, if that new product were on the national market. Advertising, store placement, shelf placement, number of shelf facings, promotions, etc., are matched as closely as possible

to the national picture.

Then, sales of the new product are watched carefully for a given period. Finally, the statisticians take over, projecting the microcosm results to get "whole country" figures.

In this way, companies preview the sales performance of new products without having to take the financial (and prestige) risks of sink-or-swim on the national market. Test marketing is also intended to reveal any bugs in the conception or manufacture of the new product, to show how well the retailer will accept it, and to help the manufacturer develop a marketing strategy.

Earlier tests

Test marketing, in essence, is intended to be a new product's final proving ground, after it has survived a number of earlier tests. Among these are a concept test, in which a panel of consumers is interviewed in depth about the idea of the product; a product demonstration, where a prototype is shown to a panel, which is then interviewed; a use test, where a very small number of consumers test samples of the product and are then questioned extensively; a store test, where the product is displayed in a few carefully chosen stores to see if it will sell at all; a miniature market test, in which the new product is offered for sale in a small town or a small area of a city; a zoned test market, which, in effect, repeats the miniature market test but in several locations; and, finally, the test market itself, usually conducted in such "representative" cities as Albany, Rochester or Syracuse, N.Y., Columbus, O., Peoria, Ill., Albuquerque, N.M., or similar spots. Usually, the actual test involves two or more such cities.

In these cities, the new product is distributed to a wide variety of appropriate outlets, large and small, discount or regular-price operations, in good neighborhoods and bad. These stores are audited periodically. Frequently, buyers are interviewed.

Sometimes, if the product is found lacking in some correctable way, it is taken out of the test market, changed, then put out on test again.

All in all, these procedures and goals are pretty much standard with most producers of package goods.

In theory, the concept of test marketing sounds both reasonable—and necessary. But does it deliver what it promises? Does it work the way it is intended? On that question, opinions differ.

In practice, say its critics, there are a large number of flies in the test marketing ointment.

Says David K. Hardin of Market Facts, Inc.: "Too often, managements have found that test marketing results are ambiguous. As a result, test marketing fails in its real job—to reduce uncertainty about basic product marketing decisions."

The reasons for this, Hardin says, are several:

(1) During the test marketing of a new product, everyone connected with it acts abnormally. The product manager pushes harder, the salesmen give it a little extra, even the retailer may unwittingly give the new product more attention than he would normally.

(2) Instead of carefully duplicating national market conditions, the firm often creates special promotions or makes special offers when introducing a new product.

Distorted results

(3) Since the same test market cities are used again and again, competition often has the chance to seriously distort test results by buying the product off the shelves or by changing the competitive situation with promotions or special offers of their own. Even coincidental events can have this effect.

(4) Even if competition does nothing special during the test, test marketing a new product is usually a complete revelation of trade secrets. Informed by a company's test mar-

(Continued on page 57)

The Test Market Test

You needn't test if—

- Your product is demonstrably better
- Your competition is readying a similar product
- You're not risking much
- The product is a fad
- Its appeal is mostly emotional
- You know the market very well
- You have good pre-test results
- There's a short pay-out period
- Profit potential is high

You'd better test if—

- The size of the market is unknown
- Consumers will have to alter habits
- You're using a new brand name
- Consumers like present brands
- Your product isn't obviously superior

The sexual revolution of the 60s is apparent everywhere you turn. In one magazine after another, four-color coated stock appeals to the craving for sexual conquest, with little left to the imagination. In newspapers, movie and book ads run perilously close to the borders of pornography. And in many other areas of communication and advertising there is a steady drumbeat of sex, sex, sex. But in television you have to look hard to find any startling reflection of the narcissistic self-indulgence and maximization of the libido which abounds elsewhere.

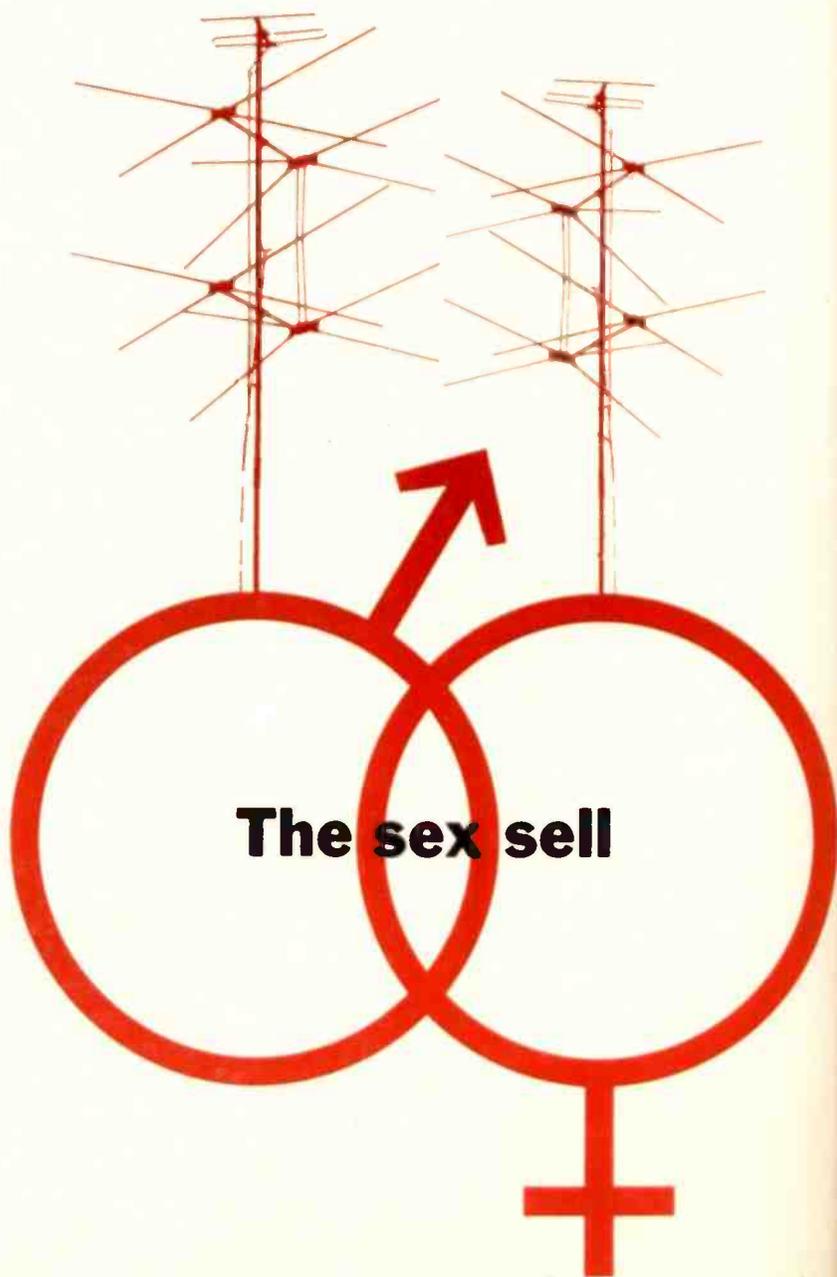
There have been a few campaigns which play around with man's greatest appetite, after hunger: Barbara Feldon on a tigerskin pitching Revlon's Top Brass to "all you tigers out there," a Swedish model urging men to "take it all off" with Noxzema instant medicated shaving cream, Clairol's "Does She or Doesn't She?" campaign.

And viewers with access to stations in "the Preparation H network" may have glimpsed the Chateau Martin wine IDs in which a blond toughly asks, "Had any lately?" Colgate Ultra Brite has gone the cosmetic appeals of Maclean's toothpaste one better by claiming the toothpaste can give one's mouth "sex appeal." The lady who pitches for Lavioris now tells neglected wives "there may be good news tonight" when Hubby gets home if they use the mouthwash. But that's about the limit for tv these days—a far cry from the Harper's Bazaar cover featuring a naked torso gleaming plainly through a transparent and unruffled plastic sheath (for modesty's sake, perhaps, the lady wore sunglasses).

Of course, people prone to pun can find sexual suggestiveness in copy of all kinds, so innuendo may, for the highly suggestible, be everywhere. Also, the language of males is richer in sexual double meanings than that of females.

The Madison Avenue folklore has it that women are likely to be antagonized by excessive sexiness in com-

*The boundaries of advertising propriety
are more carefully watched
on the family medium than elsewhere*



mercials, while men continue to be enticed. But there are signs that sex, if handled with humor, is hardly anathema to most lady viewers. If treated deftly and with grace, sex may enhance a campaign.

At Schwerin Research Corp., the biggest tester of commercials, it was found that what viewers say about sex in commercials has little to do with how they really respond to it. Donald McCullum, senior vice president, noted a general tendency for "more sensuality" in commercials, but at the same time "no real increase in direct sexiness." What sexiness there is McCullum remarked, is communicated more by the way of inferences, less by way of "boy gets girl." Also on the increase, he noted, is narcissism in commercials aimed at women.

Virility important

Earlier research by Schwerin indicated that, among commercials aimed primarily at men, those which showed the man overwhelmed by women after using the product outdid those in which the man played the pursuer. A concomitant finding was that whether pursued or pursuing, there should be no question of the guy's virility. Thus it was concluded that men may prefer the passive to the active role. Yet in studies of commercials aimed primarily at women, the conclusion was that women should appear to be pursued, not pursuing. Also, in the male-oriented commercials, Schwerin found, once the male is shown as having benefited from product usage, women do not resent the idea of the girl taking the initiative.

From other research, Schwerin concluded that "the American woman seems to identify with portraits of her as a beautiful object—not as the temptress."

Jo Foxworth agrees. Miss Foxworth, the 1966 Advertising Woman of the Year and a vice president at interpublic component Calkins & Holden, feels that ads weighted toward sex tend to embarrass women. Americans are strangely conflicted

about sex," Miss Foxworth remarked. "Even if there has, indeed, occurred some sort of sexual revolution, even if American women now have a freer sexual life, they remain self-conscious about it."

Miss Foxworth deplores the increase in ads "that mark the whole sex down by presenting anything female as one big, ribald joke." She finds there are more overt sex pitches in advertising, but that most of them are verbal rather than visual.

The C & H executive said it was possible that the whole school of verbal innuendo had started with Clairol's "Does She or Doesn't She? Only Her Hairdresser Knows for Sure," early in the 60s. "You seldom sell women products by the hairdresser route," Miss Foxworth believes.

There's nothing really sexual in the "Does She or Doesn't She?" copy, says Shirley Polykoff, vice president and associate creative director, Foote, Cone & Belding, who wrote the line. She pointed out that while men in the sales department at *Life* found the line amusing, their secretaries saw nothing wrong with it. "Women would resent ads that were too sexy," Miss Polykoff added. "Much of the wit that you see in ads today has nothing to do with sex."

BBC refusal

She noted that in Britain, the BBC had refused to carry a Loving Care (Clairol) commercial keyed to the theme, "How Long Has It Been Since Your Husband Asked You To Dance?" possibly because it was felt such a question might shake up the British way of life. Was it a threat to male supremacy in Britain? "Who knows?" Miss Polykoff shrugged.

Meanwhile, U.S. tv seeks to define propriety. "You can't legislate morality," said Ernest Lee Jahncke, vice president in charge of broadcast standards and practices for NBC. "But you must draw the line." Noting that viewers tend to identify products advertised on tv with the channel or the network carrying the ad, Jahncke

said that NBC is concerned with what products it will allow itself to be identified with. Thus, even before the NAB Code Authority nixed sensationalist trailers for *The Trip*, a film purporting to offer cinemagoers all the dubious pleasures of an excursion under the influence of LSD, NBC turned the ads down. But Jahncke said it was not primarily because of sexiness that the trailers were rejected. He noted that *The New York Times* carried half-page ads for *The Trip*.

The line, to Jahncke, is "the limits of good taste," which, he admits, are necessarily subjective, combined with what is considered acceptable "to a normal—or better, to a reasonable—viewer."

Tv more conservative

The NBC executive said tv was more conservative than other media because it is a more effective, and hence also a more sensitive, medium than any other. "Tv reflects the society we live in; it's even more American than apple pie because more Americans consume it than apple pie." As the society evolves, Jahncke said, tv changes with it; but, he added, tv will not lower its standards. He sees sex on the increase in advertising—in tv as in other media—and finds it more than ever a problem for networks and stations. Since advertising is placing more accent upon youth, "which automatically heads you in the direction of sex attractiveness," it will, Jahncke said, be an increasing problem in the future.

Less and less, counters William Tankersley, vice president in charge of broadcast practices at CBS. He said the incidence of sex advertising was diminishing, as far as tv was concerned. But the network holds to its standards; it "had to" turn down a completed commercial recently, a rejection which meant to the agency the scrapping of a \$20,000 film.

Tankersley said the problem was much diminished from what it had

(Continued on page 54)

How short can an effective commercial be? Is 30 seconds enough? Can you do it in 10? Consider the typical packaged product, sitting on a shelf with all its competitors right beside it.

A well-designed product package must do the ultimate selling job and, on the average, the package must make its pitch in less time than a two-second tv billboard.

Marketing men disagree on who is best qualified to design the package. Some feel the agency art director is best, particularly for the many products where tv is the spearhead ad medium. Others feel it is a specialized job and should be handled by package design firms.

The disagreement stems from a difference of opinion as to the actual role of the package. Should the package do part of the selling job, or put its whole effort in trying to achieve recognition, and do it with impact?

An adman who believes the package must do part of the sales job is Suren Ermoyan, creative director of BBDO's Communication Design Center. For years, BBDO farmed out packaging jobs to specialists; then it set up CDC as its own design unit three years ago. The unit coordinates sales promotion and package design with the overall advertising plans of BBDO clients.

This strategy is reflected in Ermoyan's thinking: "A responsible packaging man must be as sales-oriented as the advertising man or product managers in his company.

"Some packages are pretty. What a waste! Beautiful packages are designed without a single thought of their relationship to a total advertising program.

"One simple selling message taken from advertising and integrated with the package design would not interfere with the universally recognized symbol of the product. Advertisers spend millions on basic concepts and ad themes which too often appear everywhere except on the package itself."

The advertising theory that the package should help sell the product is vigorously disputed by firms which specialize in package design,

not advertising. According to Russell A. Sandgren, partner and creative head of Sandgren & Murtha, New York, the package should not try to help advertise the product; "the package is the product."

Sandgren is strongly opposed to loading the package with advertising to help sell the product. As he puts it, his company has achieved "a philosophy of design" which we call "the subtractive process."

In essence, it is a process of subtracting from the package as much extraneous matter as possible to increase the impact of brand identification. An example is the firm's new design for L&M cigarettes in the 100mm length introduced this year. The red and white background has been replaced by a solid color, the fancy serifs have been chopped off the letters L&M, and the overall effect is big and bold.

His firm's "subtractive process," Sandgren says, "has evolved to meet the requirements of a marketplace in which the average person is exposed to some 1500 commercial messages every day.

Changing can be risky

"How do you get through to these people unless your packaging, your brand name and corporate identification are planned and designed to cut through the smog of chaotic communications and competitive claims?"

But changing a package design can be risky. Designers still shudder at the recollection of R. J. Reynolds' ill-conceived move to "clean up" the background on the Camel cigarette package a number of years ago. All Reynolds did was delete a couple of those pyramids and palm trees. The Camel was still there, big as life.

People stopped buying Camel cigarettes in droves. Smokers insisted the cigarettes didn't taste the same. Reynolds placed full-page newspaper ads to reassure the public.

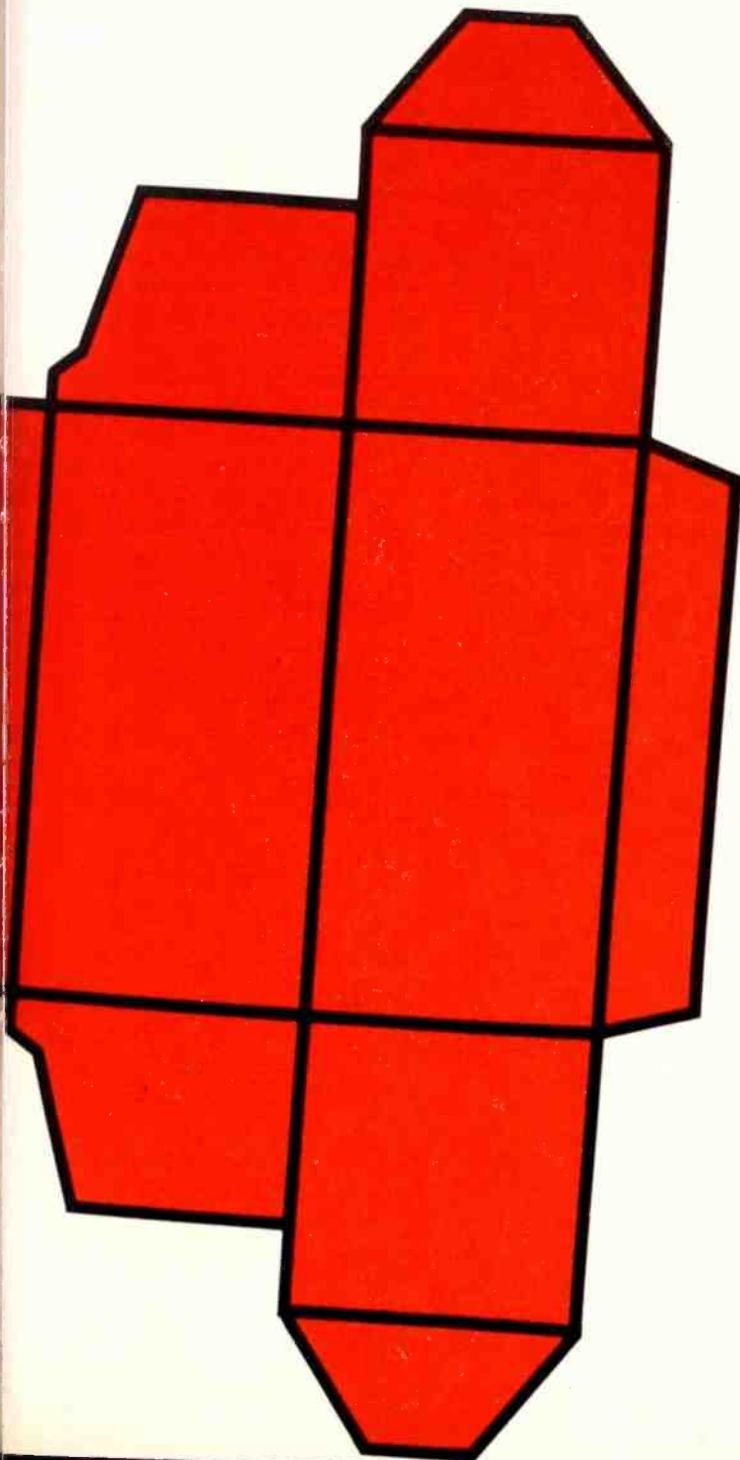
Nothing did any good—not until they got those palm trees and pyramids back on the package. Then sales climbed back to their former levels. And package designers learned an important lesson: the package is the product.

Art director



The specialists worry about competition from tv agencies, but the record shows few admen can wrap a winner without help

s. package designers



“Arm & Hammer, Camels and so forth—these packages are institutions,” Sandgren explained. “They do have character and I wouldn’t dream of changing them. But they derive their character from being 50 or 60 years old. You wouldn’t market these designs today. Would you believe Giraffe 100s?”

Sandgren’s opposite number at S&M, Joseph Murtha, president of the firm, has considerable regard for the importance of tv in package design, particularly with the advent of color tv.

“Television is the only medium that has ever had a direct influence on package design,” Murtha says. “Of course, this was so in the early days of black-and-white tv when, even then, packaging had to be re-designed to compensate for graduation of tones that came through the screen. In some instances the package as originally produced would be too dark or too murky to come through.

“An now, with color tv, this problem is far more complicated. For example, certain colors like yellow will have to be strengthened, whereas dark blue will have to be lightened, to get a reasonably true color reproduction on the screen.

“But further complicating this is the fact that, while perhaps no more than 20 per cent of all tv sets are now color, about 80 per cent of the programming is in color. This means that while you may be producing commercials in color and transmitting them in color, most viewers are seeing it in black-and-white. The problem really calls for the highest concern over color in packaging.”

A different point of view is held by Jack Sidebotham, art director at LaRoche, McCaffrey & McCall. “My impression is that there’s very little consideration given to color tv in package design,” the agency man says.

“Basically, packages are still being designed for shelf facing and I don’t think tv enters into it very much.

“When it comes to designing the package, it’s been my experience that the client goes ahead to some indus-

(Continued on page 61)

How can the tv station sales manager do a better job in selling to local accounts? Here are some suggestions which I offer based on my experience in tv station sales for eight years and now 10 years on the other side of the fence as an agency man.

This is not going to be a "sell-sell-sell" pep talk and some of my suggestions may not be very complimentary. However, no punches will be pulled. I'll try to be direct and get right to each point.

First, the question of rate cards. We never try to tell a station what to charge but sometimes they should listen to their customers on other aspects of rates. Case in point: changes in rates. Make sure you inform agencies promptly about any kind of change on the card. Don't depend on salesmen to inform all your customers about changes. Mail out enough copies so that nobody is missed.

This applies to supplemental changes, too. If you discontinue a weekend package, send out a notice right away that it's deleted. Don't wait until an order comes in and then break the news. The same goes for such things as time classification changes and special restrictions. I've known of cases where a station stopped selling program sponsorships, went to the magazine concept, and then changed back to sponsorships without informing anybody. Don't tell the agency that so-and-so will appear as a segment presenter and then switch to someone else after the buy is made.

Next, keep rate cards as simple as possible. Rate cards should be a convenient work tool, not something that keeps us in the dark. We don't want to have to call the station constantly when we're making up a budget and have to make change after change in our recommendations. We already have to make a lot of changes be-

cause of the client.

Please avoid complicated plans, especially the type where you can combine so many primetime spots and so many spots in other times to make up a 6, 9 or 12-Plan.

And let's do away with these "grid" systems or any system which prevents us from working out a buy in which we want a certain number of spots at a specific cost on a number of local stations. We are inclined to use the station with the most flexible rate card, particularly when it's a hurry-up decision—as is often the case.

Don't make us guess

Don't make us have to guess about what the rates are on pre-emptible and fixed positions. We don't want to have to stop in the middle of planning a buy to make phone calls. It's embarrassing to have to outline a budget, submit it to a client and then discover hidden rules when you order. It means we have to go back to the client and apologize about not understanding a rate card—and understanding them is supposed to be our business.

When you make up a package, make it totally commissionable, including rights fees. Since the agency is financially responsible for payment, any net figures going through its books are a loss. It's unfair for an agency to have to handle a service and collect the station's price from the client without compensation.

In some cases a salesman may get a commission from the station—for such services as slides, dubbing tapes, making video tapes, artwork, etc.—and yet the agency won't. So the agency not only loses a commission but has to lay out money and wait for repayment from the client. Is it any wonder that an agency will naturally be inclined to favor a station which sets up a total package price? The net figure is often awk-

ward to explain to the client.

I'm sure stations strive for equal treatment in enforcing rates but when application is varied in *any* way, even for seemingly justified circumstances, it creates a lingering suspicion. And that's true even when you're on the receiving end of a so-called "break." You wonder if someone else has managed to make an even better deal, or maybe you should have worked harder for an even more advantageous buy.

When you quote rates directly to a client, be sure to communicate with the agency and explain any special arithmetic which has been used. Rate information is sometimes garbled in the re-telling by the client and the client may have misunderstood some aspects. Sometimes the agency gets a shock on hearing from the client about certain breaks or variances from the card. Then there are clients who "play games" with their agency. They may do a little cross-examination, such as asking, "What do you think about spending this amount on such-and-such a program?" And they purposely won't give the agency the details exactly right.

We welcome calls on clients. But let us know the costs quoted and let us know promptly—preferably in advance.

Longer protection

As for rate protection, give us as long as you can so already-planned budgets aren't wrecked. Protection should be at least for three months. Thirty days is rough. Six months is fine. (Remember when it used to be a year?) Don't be as arbitrary as the networks are with you on rates and compensation, etc., when you're dealing with your customers.

We would appreciate longer protection on pre-emptions involving ROS packages. This is to protect the little guy. Don't kick him when the big guy comes along with a full-rate

Putting it on the line to local tv

*A local agency owner offers frank advice
to stations on keeping clients and agencies
sold on television*

By TED I. NICHOLAS

18 TIPS TO STATION SALES MANAGERS (on keeping local agencies happy)

Rates and rate cards

- 1
Inform agencies promptly about rate changes
- 2
Keep rate cards simple
- 3
Make packages fully commissionable, including rights fees
- 4
Don't make under-the-counter deals
- 5
Provide rate protection for at least three months
- 6
Bill promptly

Servicing the agency

- 7
Circulate all avails to agencies
- 8
Don't be lax about follow-through on sales service
- 9
Report make-good problems promptly
- 10
Protect the client's props used in commercials
- 11
Make sure taping schedules for commercials are adhered to
- 12
Keep alert on product conflict areas

Selling the agency

- 13
Train salesmen to come to the agency with ideas, not just avails
- 14
Inform the agency before calling on a client
- 15
Remind the agency early about renewal time
- 16
Use success stories to sell the station
- 17
Make sure salesmen are completely familiar with program schedule
- 18
Train salesmen to LISTEN to what the agency is saying

buy. Give him at least a week to get out of the way and move him somewhere else as decently as you can. You may need him again when the national picture turns dim and you want the local business to sustain you.

Now, as to payments. From our standpoint, the main objective is faster payment. Get your accounting department to get your billing to us earlier in the month—the earlier the better. We need your billing and affidavits in order to get out our billing to our clients. The client who is using co-op wants our bill so he can be reimbursed by the manufacturer or distributor.

Speed up invoices

If stations are slow with invoices, it means we are financing the client because we must pay you promptly. You'd be surprised at how much capital this takes. Don't accept from your accounting department excuses such as, "We're doing the best we can." Put the pressure on.

We sometimes hear, via the grapevine, about someone who takes his time about paying a station. This undermines your collections all the way down the line because the word gets around. I'm speaking of advertisers who deal directly with you as well as agencies. Don't let any of them operate on your money. Fair for one is fair for all.

When I was in station sales I discovered the great differences among agencies. Some always seemed difficult to work with; others were easy. Now I see how different stations can be.

For example, take the question of selling. Salesmen ought to come to agencies with ideas, not just, "What do you have for me today?" Too many salesmen start with, "How can I get some business from that account?" Instead they should do some

(Continued on page 53)



Kikuo Kawasaki cuts in a climatized editorial suite, sealed off from the frenzy of First Avenue.

Bert Stern's Libra Productions makes a modern commercials-program center out of an old (but interesting) shell

On First Avenue in the '60s,—the new New York equivalent of Rome's Via Veneto—where thousands of golden boys and girls flock each night in search of a Mr. or Miss Right, or reasonable facsimile thereof, stands a solid, red brick structure that had been around a long time and that looks like it will be around long after the boys and girls have mouldered into dust.

One day a couple of years ago photographer Bert Stern was strolling eastward along 63rd St. and noticed the boarded-up structure. He idly thought that it would make a good headquarters for some big company, but he couldn't think offhand of who would want a building that size.

Later Stern found out the building had been put up in the 1820s as a church, and that it was one of the first steel-skeleton buildings in the country, when the basic structural framework was masonry, the facades of cast-iron and glass.

Curiosity and some half-articulated thoughts drove Stern to prowl through the dark building, poking around with a flashlight. There was no plumbing left in the building, nor electricity. He learned it had been The Walt Whitman School, after falling into disuse as a church. The shell was owned by a Slavonic social group, which had bought it with an eye to turning it into a social hall. Stern casually inquired about the price, found out the group wanted more than a million for it.

The busy photographer put it out of his mind until last year, when the film commercials studio he had founded, Libra Productions, was growing so fast it needed space,

plenty of it. Libra, together with the Bert Stern Studio, was already scattered among three brownstones in the Murray Hill district. Stern thought of the old red brick schoolhouse, and wondered if the owners were still holding out for their unrealistically high price. He found the building was now in the hands of a broker, who was not unaware of the realities of the marketplace.

So, for a sum that was rather less than a million—Libra prefers not to divulge the figure—the commercials studio acquired the church-school that never became a *sokol*.

Starting in the summer of 1966, the studio began to move piecemeal into the building, while renovation went on throughout the vast old edifice: laying in heavy floor foundations, putting in two elevators, refurbishing a third floor gymnasium into a big sound studio, soundproofing it, putting in climatized editing rooms in the basement, with production offices, screening rooms, on upper floors.

Throughout the extensive refitting, care was taken to preserve the fine lines of the old wrought iron railing work and wall and ceiling moldings; so that the result was an architectural blend of the functional new and the functioning old and where films could be produced from start to finish, from pre-production conference to final editing and final screening, all under one roof. Now the Libra production center is in full swing, with two big sound stages in operation.

Libra, meanwhile, has long since ceased to be merely the lengthened shadow of one man, Bert Stern. Cur-

(Continued on page 60)



The building Bert bought



What Ever Happened To Friday Night?

Over the years one of the toughest programming jobs has been what to do about Friday night. There have been more fatalities on that night than any other time since the beginning of television on all three networks. The pattern this season recapitulates that history.

In the first place, Friday night is different from other nights so far as the habits of the people are concerned. Although television changed many other habits, it could not materially alter the emancipation night.

Friday, to adults, means release from the weekly regimen. Friday means the right to get drunk after work and sleep late the next morning. Friday is a good night to go out and whoop it up, a night for the whole family to go out and visit.

For the kids it's about the same. School is out for a couple of days; instead of doing homework with the tv set on, they can stay up late, play outdoors or go to the movies with the family. Consequently, over the years, sets-in-use have been lower on Fridays than other nights.

We now have a clear picture of Friday night and it doesn't look good. Taking it network by network it goes like this:

ABC. It looks like a total loss by television standards of 30 per cent share or better. *Off To See The Wizard* should work but it lays there well behind its competition. The Disney-like pattern of great kid-oriented movies apparently is too little of the good things. Maybe if it ran two hours with the entire movie it would work.

Hondo and *The Guns Of Will Sonnett* follow the lack-lustre inheritance with no sign of vitality. *Judd, For The Defense* picks up slightly due principally to the decline in competition from NBC. All and all, ABC is going to have to throw out everything and start from the bottom.

NBC. *Tarzan* should, by all standards, be a strong lead-off. It is a show familiar to adults and children, a notion picture success for several generations, as well as a literary and comic book hit. It has appeal for adults as well as children of all ages. It is fairly well produced and cast, and yet something is missing. It barely passes the test and usually runs behind its competition. Apparently, hiked production values are urgently needed.

Star Trek seems to have gone on a little too long. It now lags weakly behind its competition at CBS despite a helping hand from *Hondo*. *Accidental Family*, also known as *Chick-Chick*, is a crashing disaster by any standards. The wonder is how such a skimpy premise ever got on in the first place.

Mother Bell continues to amuse herself with pseudo-culture, rationalizing gross failure with the most naive excuses yet heard in the broadcast business. Culture can be beautiful and popular as well. If the National Geographic Series can reach all AT&T customers with highly worthwhile educational fare, how can the public relations department justify its airy-fairy approach to the "better" things?

The answer is that AT&T is doing a lousy job of bringing culture to anybody. Alternating with this flop

out is *Actuality Specials* which prove the networks need Dave Wolper.

CBS. After many failures on Friday, CBS takes the night hands down, which proves that better programming can work against odds—especially if you have a strong movie to dominate. *Wild, Wild West* is weaker than last year, reflecting fatigue no doubt. But *Gomer Pyle* is stronger than *Hogan's Heroes* (or the competition is weaker). Clearly the case is made for putting a tested show back-to-back with the movies. Once again the Friday night movies, regardless of their individual quality, make it a total wrapup for CBS, helped by the 10-11 pm default on the part of NBC and failure on the part of ABC.

The increase of programming by independent stations seems to be eroding the network shares, particularly in major markets. This is the only way to explain the declining shares of *Tarzan* and *Wild, Wild West*.

Apparently, when the viewers are bored with network tv, they fish around until something attracts their interest. This is usually a movie or sports event on an independent station. More of this attrition can be expected as the network programs weaken.

The decision is a tough one for ABC. On the surface it would seem prudent to wash out the whole night and start over again. In the realities of the programming business that is easy to say and hard to do. Unless ABC has a series standing by, from England or Hollywood, it is almost impossible to start for several months. At that time the economics may dictate against changing a show that is almost average, with a short term rate for cancellation, for an unknown that might cost more and do worse. Nevertheless, the decision must be made.

NBC seems almost certain to have to wash out *Acci-*



ACCIDENTAL FAMILY OR CHICK-CHICK—A CERTAIN WASHOUT?

dental Family unless there is a contractual reason why they can't. If *Star Trek* continues weak, they should look for a long show to fill both time periods. As for 10-11 pm, the network can no longer explain away its throw-away policy in the interest of better programming for selective minority audiences.

Over and over again it has been proved that it is possible to do a great play, a great movie, a great lesson, a great documentary and get above-average audiences. The shows that don't get selective mass audiences are plainly bum shows by any definition. Culture, today, can be beautiful and still very popular with a mass audience.

—J.B.

Film/Tape Report

FLOCKING ON TAPE

This month a flock of first-time tv advertisers, for products old and new, are coming into television via videotape. At the end of last month in New York, Videotape Productions was taping spots for a brokerage house, Kidder, Peabody; Catelli Habitant, a soup line, and Hip-pose.

Catelli Habitant, long established in the New England market, were taking their line of wet pack soups into new markets using tv for the first time, and taking to tv in the New England bastion to reinforce the brand at home.

NO STRINGS

Reversing the usual pecking order, a commercials house is running a competition for agency ad makers. The contest is for "the best unproduced concept for a commercial," whether storyboard or script.

Bill Dochterman of Films Plus said that the winning idea, to be picked by a jury of men from several agencies, will be made into a film—at no cost to the creator—by Films Plus.

To make sure the contest will be a test of pure creativity, no brand names can be entered: the storyboard or script has to be generic.

Films Plus is calling the competition the "CCC"—Commercials Concept Competition. Deadline for entries is December 8. Live-action, only, and no foreign locations, please

The winner will have a color sample to add to his display reel, if he has one, or to start one.

BLACK GOLD IN CORK

At the 12th annual Cork International Film Festival in Ireland, an American commercials studio, Gordon-Youngman, took the *palme d'or* for "best art film" with *Basic Black*, (TELEVISION AGE, January 30, 1967).

The film, shot by Gordon-Youngman director Bill Claxton, featured Mrs. Claxton (actress-model Peggy Moffit) and a bevy of other beauties, in a sophisticated acting out of moods inherent in Rudi Gernreich's designs. Earlier this year, the 10-minute film also took a prize at the Cracow Film Festival in Poland.

Another Gordon-Youngman art film, called *Sole Art*, was shown to fashion industry leaders last month at the Coty Fashion Awards banquet at New York's Metropolitan Museum of Art.

Commissioned by Coty to honor the distinguished shoemakers Herbert and Beth Levine, the seven-minute film dramatized the art of bootmaking by focussing on unusual angles of Levine shoes, hundreds of them.

Claxton directed and photographed, and Gary McFarland wrote and performed the score. Said Alan Gordon, president of the studio: "If you can make shoes tell a story, you can tell a story with any product."

Claxton and Gordon used fanny shots of a row of buxom heels intercut with a derriere take of Betty Grable, ran a grand prix race with shoes looking like Pinin Farina coachwork, played pinball with shoes, recreated Aubrey Beardsley with a bunch of chiaroscuro insteps and did a lot of other things that only a Vogue writer could properly describe.

Gordon-Youngman, meanwhile, have affiliated with a studio in London called Natural Breaks, Ltd. ("Natural breaks" are the places in a program where, by the rules of ITA in Britain, commercials may be run).

Already Jay Pati, producer-director of Gordon-Youngman, has filmed a campaign in Britain, working with Natural Breaks; a job for Hazel Bishop and its agency, Spade & Archer.

"It's great working in England," said Pati; "you have your pick of the feature film people." Working with him as cameraman on the Hazel Bishop assignment was Gil Taylor, cinematographer of *A Hard Day's Night*.

UP TIGHT DOWN UNDER?

Charles Michelson, New York syndicator who does a considerable business in the Far East, Asia and Australia, reported a lowering of the boom in Australian censorship of imported films for tv.

Michelson said 136 films were rejected by the authorities in the past financial year, compared with 91 in '65-'66. He added that most of those rejected were European-made films.

COMMERCIALS MAKERS

At MPO Videotronics, WILLIAM SUSMAN was elected to the new post of executive vice president. Susman had been a vice president of the company since 1961. He joined MPO in



SUSMAN

1956 as production coordinator, later became studio manager and then an executive producer.

On the West Coast, VPI promoted JIM JACOBS to director of West Coast production for VPI of California. Jacobs has been a producer on the staff of the Los Angeles branch of VPI for the past two years.

Before that he was an associate producer at Edmond O'Brien's Brendan Productions at 20th Century Fox. Earlier, Jacobs was in tv production at MGM-TV and at Bradley Productions.

BERT HECHT joined Focus Presentations as vice president and director of client services. A veteran producer



HECHT

and director, Hecht has also served as a vice president of the New York Tv Film Council and as secretary of the Film Producers Association of New York.

ALEXANDER CANTWELL teamed up with Mort Fallick, president of Tele-

metric Productions, to represent Telemetric in the production of tv commercials and industrial films.

Cantwell for the past couple of years has headed up his own tv packaging outfit, and produced the Miss America Pageant for nine years. He spent 15 years with BBDO, in program and commercial production, culminating in his heading the department.

Cantwell will continue to operate as an independent program packager.

At Drew Lawrence Productions, BARRY BANK was promoted to production supervisor. Bank had been a film editor at the studio for the past year.

Earlier, he was with Elektra Film Productions, and with Rose-Magwood Productions.

Teen-Age Fair, Inc. linked up with BURT ROSEN Productions to make tv



ROSEN

programs. Rosen, formerly vice president in charge of programming at Four Star Television, will be in charge of production in the new link-up.

Working with him is MICHAEL BARRY, formerly an assistant producer at Four Star. Teen-Age Fair already produces The Miss Teen International Pageant (ABC-TV) and last summer co-produced with Petersen Productions *Malibu U* (also ABC-TV).

FRED B. ADAIR, JR. resigned as executive vice president of Manhattan Sound Studios. He had been president of Manhattan before it was acquired last summer by Manhattan Audio Co., Inc.

Meanwhile, a few weeks after becoming chief of production at Manhattan Sound Studios, JAMES A. GLEASON was promoted to the post of vice president in charge of production.

The vice presidency went to Glea-

Advertising Directory of SELLING COMMERCIALS

American Oil Company • D'Arcy Advertising



JAMIESON FILM COMPANY, Dallas

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PRODUCTIONS, Hollywood

Anheuser Busch "Busch Beer" • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

AT&T "Area Codes" • N. W. Ayer & Son



PAUL KIM & LEW GIFFORD, New York

Cleveland Electric Illuminating • D'Arcy Adv.



FRED A. NILES, Chicago, Hollywood, New York

Donus Gift Stamps • Mogul Baker Byrne Weiss



VIDEOTAPE CENTER, New York

Granny Goose Potato Chips • Grey Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

son, according to studio president Melvin L. Gold, because of "increased responsibilities" going to the production chief as a result of current expansion.

Van Praag Productions moved from Broadway westward to 250 West 54th Street in New York.

THE DOTTED LINE

Wolper Productions posted a 300 per cent sales increase for June, July and August this year. Sales hit \$1,100,000 in that period, up from \$292,097 for the same period last year.

Much of the increase, according to Walter Kingsley, vice president of Wolper Tv Sales, came from movement of *Truth or Consequences*, *The Woody Woodbury Show*, and *The Alan Burke Show*.

Meanwhile, the Xerox Corp. through Papert, Koenig, Lois lined up about 110 stations to carry *A Nation of Immigrants* this week. The documentary was produced and directed for Wolper by Robert Abel and Aram Boyajian.

Wolper Productions also appointed Ralph C. Ellis Enterprises

as its sales representative in Canada, to distribute all the Wolper shows. Ellis formed his company three years ago after working with Fremantle.

SOARING, SAILING, LOGGING

Triangle Program Sales is syndicating an hour special on soaring, or sail planing, and another on log canoe sailing.

Wings on the Wind, a history of soaring, and *Speed Is Their Heritage*, story of log canoe racing on Chesapeake Bay, were both produced by Triangle Stations.

Meanwhile, Triangle sold its series of auto racing specials in Britain, to Tv Limited of London.

Back home, Triangle acquired tv rights to *The Firecracker 400*, annual stock car race at Daytona. Triangle Program Sales will syndicate a half-hour film on the event this winter.

Triangle may have a daily talk strip in syndication before long. Next week Triangle's flagship WFIL-TV Philadelphia will kickoff *The Cleveland Amory Show* as a daily 60-minute strip. The show may have syndication possibilities.

MORE SAILING

Sail to Glory, a 60-minute historical recreation of the first America's Cup race in 1851, filmed by Gerald Schnitzer Productions for F. & M. Schaefer Brewing Co., which sponsored the film last month in 24 Eastern markets, has been picked up for syndication by 20th Century-Fox Tv.

RAH RAH

The Time of Their Lives, an hour show on college weekends produced by Corinthian Broadcasting, has been picked up for syndication by Warner Bros.-Seven Arts. The film was shot at Yale, William and Mary, Berkeley, Baylor and Indiana.

Meanwhile, WB-Seven Arts picked up a Bell Telephone Hour on Tanglewood for international syndication. The show ran last season on NBC-TV, in the AT&T perennial program.

Fremantle of Canada, Ltd. chalked up sales of *The Egyptians* and *Wide, Wide World* to the Canadian Broadcasting Corporation's networks. *The Egyptians*, five hour specials co-produced by Fremantle International and RAI in Italy, went to CBS's French language network. *Wide, Wide World*, 26 half-hour travelogues made by Fremantle and Capilano Studios in Vancouver, went to the English language network.

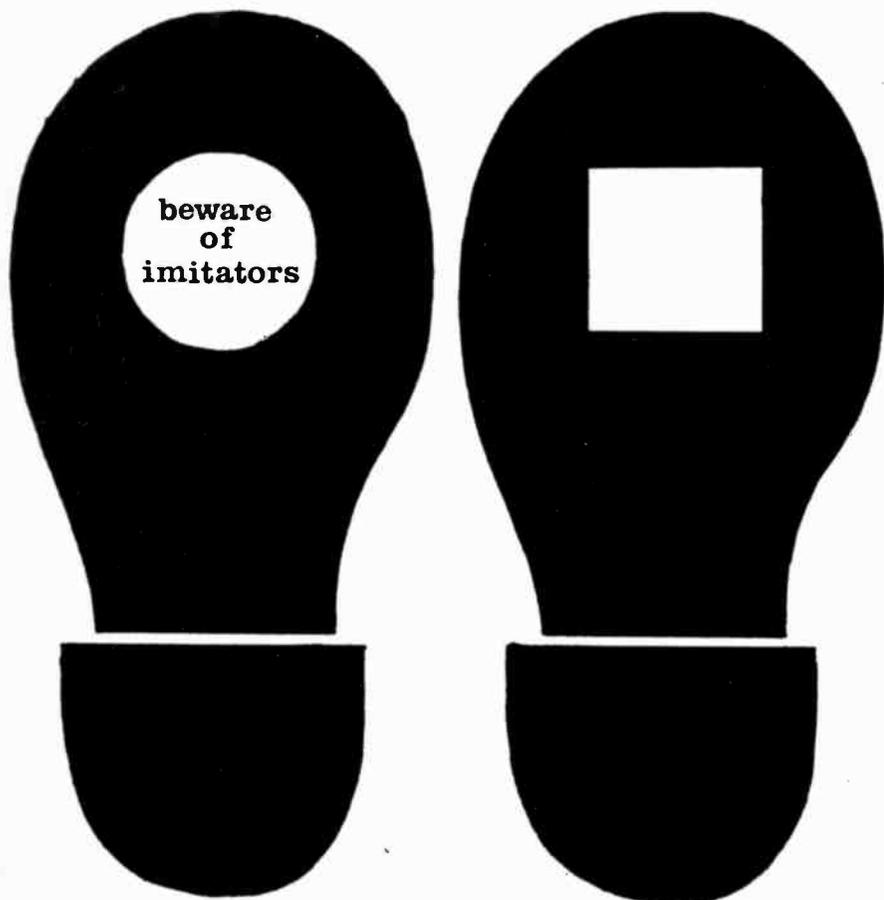
In Canadian syndication, Fremantle sold five Australian series: *Homicide*, to two stations; *Consider Your Verdict*, to CKCW-TV Moncton; *It's Fun to Be Fooled*, to CJOH-TV Ottawa; *Flying Doctor*, to CFTO-TV Toronto, and *Magic Boomerang*, to CHCT-TV Calgary.

Fremantle also sold the French dubbed version of *My Favorite Martian* to all of the private French language stations in Quebec.

AMOR, AMOR, AND MORE

Filmex International added two more titles to its slate of features to be produced for Hispanic and other markets. At a celebrity-packed fiesta on the Filmex soundstage in New York, Filmex president Robert I. Bergmann said that in addition to *LSD* and *El Regreso*, Filmex would make *Requiem for a Murderer* and *Amor, Amor, Amor*.

Filmex director Frank Marrero will make with the megaphone on *Requiem* and produce *Amor . . .* which like *LSD* and *El Regreso*, will be directed by Jose Maria Fernandez



POVERTYPICTURES LTD. 141E37NYCMU52807



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

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

Eastman Kodak Company

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

Kodak
TRADEMA

Unsain, the distinguished Mexican director.

Filmex is trying to get Jose Ferrer to star in *Requiem*. Already in the cast of both new films are Jacqueline Andere and Miguel Angel Alvarez.

STUDIO CLIENTS

JOHN J. GRIFFIN joined BBDO in Minneapolis as vice president and creative director. Griffin had been an



GRIFFIN

associate creative director with Fuller & Smith & Ross; earlier was an art director at McCann-Erickson and McCann-Marschalk.

Needham, Harper & Steers promoted ROBERT L. PETTERSON to art supervisor. He joined the agency last year as an art director; earlier, was with BBDO in Chicago.

Joining NH&S as copywriter was GORDON FENTON, who had been creative director of the Shaffer agency in Chicago and earlier was with Campbell-Mithun.

At Grey Advertising, GERALD A. BROWNE, DONALD K. KRAKAUER and DAVID W. LEDDICK were promoted to associate creative directorships. All were already vice presidents.

Browne joined Grey five years ago as a creative supervisor in Beverly Hills, moved to New York in '63.

Krakauer joined the agency a decade ago; Leddick joined last year, after having been executive vice president of Smith & Dorian and copy group head at Norman, Craig & Kummel.

DONALD JAMES joined Hicks & Greist as an art director. He had been an a. d. at Ogilvy & Mather, and at Cargill, Wilson & Acree in Richmond.

COAST TO COAST

Firestone Film Syndication, Ltd. appointed Jerry Weisfeldt's Tv Cinema Sales Corp. as distributor in the West for 65 features and two tv series: the quarter-hour *Greatest Fights of the Century*, and the five-minute *Cartoon Classics*.

Weisfeldt also became Western distributor for 23 horror films and 14 fairy tales for K. Gordon Murray Productions in Miami.

SWING KING AGAIN

ABC Films is again syndicating a live feed of New Year's Eve with Guy Lombardo, for the third year in a row. Announcing the 90-minute live feed at year's end, ABC Films president Harold Golden said the first year there were 40 stations in the lineup, the second, 80, and that this year, he expects to top 100.

ALL FOR ONE

Independent Tv Corp. ticked off a number of sole sponsorships secured around the country for its series, *Thunderbirds*. On KING-TV Seattle-Tacoma, show is underwritten in its 60-minute form entirely by Thriftway Stores; on WTOG-TV Savannah, in its half-hour format, by Star Laundry and Dry Cleaners. The show is now on in 50 markets.

PIERRE PISTOL

Studio Kleber in Paris is dubbing 39 episodes of *Peter Gunn*, shamus saga syndicated by Official Films, into French. Don Getz, Official's vice president-international, was at the studio to check out the style of the dubbing.

BUNDLE FROM BRITAIN

For the BBC, Peter M. Robeck & Co. sold a package of 30 dramas to National Educational Television, in what is said to be the biggest such transaction yet.

In the bundle are *Defection: The Case of Colonel Petrov*; two Chekhovs, an Ibsen, a Strindberg; *Everyman*; Schmitzler's *Anatol*; Jules Romains' *Dr. Knock*; *Charley's Aunt*; *The Young Elizabeth*; 13 Simenons, and a number of other contemporary works.

The 125 etv stations will run them as part of NET Playhouse.

NET, meanwhile, is putting together a film from footage made at last month's Sao Paulo Bienal, in Brazil.

NET is making the film in cooperation with the Smithsonian's National Collection of Fine Arts.

TITLES

Going into its third year of existence, the Savage-Friedman studio marked its growth by a reshuffling of

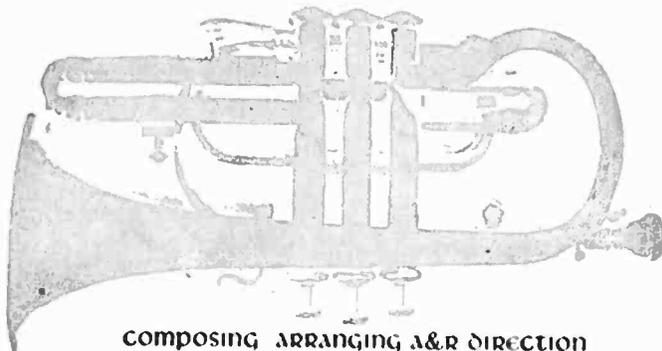


SAVAGE, GOODNOFF AND FRIEDMAN

titles: creative director and president Lee Savage became chairman of the board and creative director, while executive producer and board chairman Harold Friedman became president and executive producer. Sol Goodnoff, director of special effects, became a partner and executive vice president. Goodnoff is also an engineer who had a hand in the development of the master tv antenna.

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

ZOOMING IN ON PEOPLE

Screen Gems awarded vice presidencies to WILLIAM HART and MARVIN KORMAN. Hart, director of syndication sales, joined the company in 1956, worked as Midwest and then Eastern sales manager before becoming director last year.

Korman, director of advertising and public relations, joined the com-



KORMAN

pany's advertising and sales promotion department in '58, became head of it four years ago. Earlier he was with the CBS Radio Network and MCA-TV.

JEFFREY ROSE succeeded JOHANNA GRANT as director of promotion and publicity in the New York office of Screen Gems.



ROSE

Rose joined Screen Gems in 1962 and became manager of promotion and publicity in '66.

Earlier, he was with CBS-TV in the program department and in the network press department. Miss Grant has left the company.

THOMAS F. EDWARDS joined Trans-Lux Tv as Eastern division sales manager. He had been account executive at Blair Tv. Earlier, Edwards was a staff announcer at NBC in New York. He started his broadcasting career in 1940 at experimental station W9XBK Chicago (now WBKB).

Advertising Directory of SELLING COMMERCIALS

J&J Band-Aids • Young & Rubicam



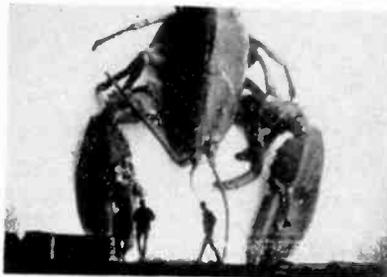
PGL PRODUCTIONS, INC., New York

Pepsi Cola • BBDO



PELICAN FILMS OF CALIFORNIA, INC.

Metropolitan Life • Young & Rubicam



LIBRA PRODUCTIONS, INC., New York

Plough, Inc. (QT) • Lake-Spiro-Shurman



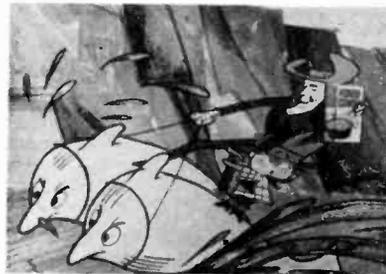
WCD, INC., New York

Mystik Tape • Conahay & Lyon



FILMEX, INC., New York

Post Honeycombs • Benton & Bowles



ELEKTRA FILM PRODUCTIONS, New York

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Roman Meal Flour • McCann-Erickson



N. LEE LACY/ASSOCIATES, LTD., Hollywood

GENE MOSS joined Peter M. Robeck & Co. as sales promotion manager. Moss was sales promotion manager in the radio division of Edward Petry & Co. and earlier was promotion manager at CBS Films.

JOHN FOLEY joined Wolper Tv Sales as regional manager for Ohio and Michigan. Foley was with the OLAS Corp. in Cleveland as vice president and director of sales. Before that he was with MCA-TV, and yet earlier, with WEWS-TV Cleveland.

Wolper Productions transferred business affairs manager JOSEPH P. GRANT from Los Angeles to New York. Grant joined Wolper last March, from Leo Burnett in Chicago, where he supervised contracts in the broadcast business department.

ALAN J. KRAFT was elected administrative vice president of Four Star Tv and of Four Star International.

Kraft was a business counselor for the Small Business Administration, a director and vice president of Highway Trailer Industries, and director, resident counsel and vice president of Clinton Engines Corp.

Group W (Westinghouse Broadcasting) appointed MICHAEL HAUPTMAN to the new position of manager of marketing services. Hauptman was advertising and sales promotion manager of KYW-TV Philadelphia. He joined Group W in '62 as advertising and sales promotion manager of WINS New York.

CBS-TV promoted ALAN WAGNER and ROBERT B. HOAG to vice presidencies and new positions: Wagner as head of program development, Hoag as head of program administration.

Wagner, hitherto director of nighttime programs and development in New York, joined the network in '61 as a general program executive and later as director of film programs in New York. Earlier he was manager of program services at Benton & Bowles.

Hoag, director of program administration in Hollywood since last May, was assistant producer of The Red Skelton Hour for five years, and a general program executive before that.

Hoag started out in broadcasting in 1946 with the Don Lee network,

later became commercial manager of KTLA-TV Los Angeles (now KNXT) and then sales manager of that station. In '52 Hoag moved to CBS-TV spot sales in New York, the following



year to San Diego as sales manager of KFMB-TV, and in '54 left the network to head up Hoag-Blair, station representatives. Hoag rejoined the network as an account executive in '56.

The National Academy of Tv Arts and Sciences appointed WILLIAM E. GAY as Emmy awards administrator.

Gay was with McCann-Erickson for eight years as tv program and production supervisor, earlier was with Foote, Cone & Belding, and produced and directed Hallmark Playhouse. Gay started in broadcasting as an announcer for CBS in Hollywood.

THE MOVIES

Brad Marks Enterprises sold *Mondo Cane* to three more stations, for a tally to date of 57 markets. The three: KLAS-TV Las Vegas, WKRG-TV Mobile and KOGO-TV San Diego.

BACHELOR MENAGE TO TV?

Paramount Tv is working out plans for a tv series based on *The Odd Couple*, Neil Simon's hit Broadway comedy.

Feature film based on the play, with Jack Lemmon and Walter Mathau, has recently been completed by Paramount Pictures.

65-POUND PROMO

MCA-TV is providing, on a cost-plus basis, 65 pounds of promo material to every station buying the company's Universal 123 bundle of features.

The kit includes a half-hour sales presentation reel for pitching local advertisers and on-air trailers for each of the 123 pictures in the bundle. It contains 24 one-minute spot announcements (in the half-hour reel) and more are in production.

CUTS & SPLICES

● A number of admen and tv executives have set up a new lodge of B'nai B'rith, The Advertising Lodge. The new group is still accepting applications for charter membership. Inquiries should be addressed to Phil Harmon of ABC Films, 1330 Avenue of the Americas in New York.

● Henkin-Faillace Productions celebrated their fifth year in business last month, with 16 commercials shooting in New York and in Miami, Cleveland, Warren, Youngstown, and Boston. The studio is also preparing production of three industrial films to be shot on location in 11 countries around the world.

● Motion Picture Camera Supply took on the complete line of Panasonic Videotape recorders, for both sale and rental. The company started building a showroom for demonstration of the Panasonic systems.

Al Nathanson, head of MPCSS, said he intended to intensively merchandise the use of one inch and half-inch vtr's.

● F&B/CECO is marketing a videotape-recording system that hooks up to their Mitchell BNC Reflex conversions, to permit videotape recording and simultaneous tv monitoring of the lens image as it is being filmed by the BNC Reflex camera.

The video-reflex hook-up was developed by the company for Arthur Ornitz' use on Selmur Productions' feature, *Charlie*. The hook-up can be used for any lens—whether 20 mm, Super Baltar, or Angenieux 25-250mm zoom. It's flickerless, since the reflect camera has a beam-splitter, not a mirror-shutter.

● Tele-Tape Productions reported a 68 per cent jump in gross revenues for fiscal '67 (ended June 30th): to \$2,785,350 up from \$1,655,821 for fiscal '66. After-tax earnings came to \$344,262 up from \$215,431 for fiscal '66.

● Manhattan Effects acquired Barnett Film Industries, a slide and film-strip laboratory. The two are being merged under the new name MEI with two separate operating divisions.

To speed up work on composite 35 mm tv commercials, MEI has set up an answer print service, for taking

color optical negatives, cleaning them, timing them, notching them and whisking them off to the lab with the track synched. The spot then goes straight into printing.

DECENTRALIZATION?

A number of new commercials production facilities have been opened up in recent weeks, in Atlanta, in Charlotte, in San Francisco, and in Philadelphia. A week ago in Atlanta, Storer Broadcasting opened up Storer Studios, Inc., a new entity offering facilities for 35 mm and 16 mm cinematography, slide and strip production, and sound recording and reproduction.

The layout on Oakcliff Road has 20,000 square feet of space; for offices and production. The larger of two sound stages has remarkable acoustics obtained by building baffles into the walls and "fur-lining" the walls by spraying on insulation material. The big stage is equipped with a Steward T-Matte blue screen or making process shots.

Overhead, there's a grid lighting system. The stage has a full-sized cyclorama. Equipment at the facility includes blimped 35 mm and 16 mm Mitchell cameras, hydraulic crab dollies with pan and tilt heads, Magra and Omega sound recording and mixing systems with interlocks, and power capacity of 4300 amps.

In Charlotte, wsoc-TV set up a production unit for making commercials, promotions and special programming. Robert McCourt, production manager of the station, is heading up the new operation, which, incidentally, will only make spots for accounts connected with the station.

In San Francisco, a new videotape production house, Tel-West, started operation this month, with 6000 square feet of studio space in Redwood City. The outfit also has a mobile unit equipped with two Amex VR-1200 vtr's and six General Electric PE-250 color cameras.

Tel-West plans to primarily serve producers in the Western states, although the mobile unit is available for work anywhere on the North American continent.

Tel-West is doing commercials as well as network pickups and tv series production assignments. In Philadelphia, WPHL-TV opened up a videotape color production center with GE cameras and three Ampex hi-band vtr's.

Advertising Directory of SELLING COMMERCIALS

Salada Tea "Hobo" • Norman, Craig, Kummel



FORD FILM ASSOCIATES, INC., New York

Tip Top Bread - Ward Ind. • Richard K. Manoff



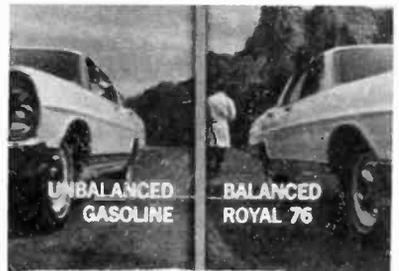
JEFFERSON PRODUCTIONS, Charlotte

Seven Up International • J. Walter Thompson



MOVIERECORD, INC./STUDIOS MORO, S.A.

Union Oil Co. • Smock/Waddell, Inc.



PANTOMIME PICTURES, Hollywood

Shawmut Bank of Boston • H. Cabot Co.



FILMFAIR, NEW YORK

Vicks Chemical Co. • Grand Central • B & B



(CPI) COLODZIN PRODUCTIONS, INC., New York

Starkist Foods, Inc. • Leo Burnett Co.



SARRA, INC.

Wolff's Kasha • Durand-Sapan



TV GRAPHICS INC., New York

Wall Street Report

Booming tv giant. A new company has barged into the tv-electronics industry in forceful style and there is an air of expectation among investors toward Avnet, Incorporated. Actually Avnet has been in the electronics field for some years; it was known as Avnet Electronics at one point. But in the last two years the company has embarked on a very active program of corporate acquisitions and the result has been to create a fairly widely diversified company with interests in a wide number of fields.

The most significant move came last June when Avnet exchanged 319,501 shares of \$3 cumulative convertible preferred plus a maximum of 146,000 shares of additional preferred shares depending upon future earnings for the net assets of Channel Master Corp. Avnet immediately established an Electronics Manufacturing Division to take over control of the Channel Master operations which had sales of \$48 million in its last year of independent operations.

This division is now the world's largest producer of outdoor tv antennas and accessories as well as a producer of black-and-white and color tv picture tubes. The division makes 400 different models of tv antennas. It also produces master antenna tv systems used in educational facilities since they permit

60 trailer trucks to handle the delivery of its products.

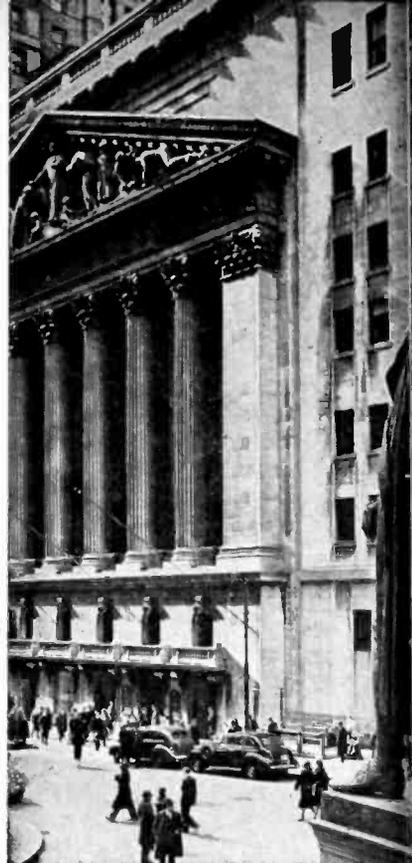
Early in October, Avnet reached a preliminary agreement to purchase the Carol Wire & Cable Corp. of Pawtucket, R.I., for Avnet stock valued at \$58 million. Carol makes electrical, electronic and automotive wire and products.

The merger will depend, not only upon approval of the directors and stockholders of both companies, but also a tax ruling from the Internal Revenue Service.

The Carol shareholders are to receive one share of Avnet \$2.50 convertible preferred stock for each 2½ shares of Carol common. Each share of the Avnet preferred would be convertible into 2½ shares of Avnet common.

However, there is a provision that if earnings of the Carol division increase to a certain level, the Avnet \$2.50 preferred stock would be convertible into more than 2½ shares of Avnet common. In 1966, Carol earned more than \$4 million on sales of more than \$42 million.

With the acquisition of Channel Master, Avnet was able to report sales of \$146.3 million for the year ended June 30, 1967, an increase of 11% over the 1966 volume. Earnings increased by 22% to \$9.3 million. The Channel Master was not the only acquisition in the last fiscal year. The company also acquired



riety of leading manufacturers including RCA, Cutler-Hammer, IT&T, Microdot and GE.

Avnet has a force of 100 field engineers and sales executives servicing its clients; it also has warehouses in a dozen key cities around the country. The Consumer Products Division was formerly the British Industries subsidiary. It produces a line of well-known hi-fi components, electronic and musical instruments and a line of imported cut crystal, glass and metal toiletries and gift items.

The highly regarded Garrard automatic turntables along with the Wharfedale loudspeakers formed the base of the consumer division business. In addition it markets two brands of musical instruments. The Guild line of electric guitars and the accompanying equipment and the Goya line of classical electric guitars. This division is also marketing a new automatic record changer which has a new motor to insure absolute constancy of speed regardless of voltage fluctuation. Another segment of this division supplies parts to manufacturers of lamps and lighting equipment.

Shaw Process big asset. The last division is the Automotive Processes & Equipment division. This group of

(Continued on page 54)

Five-year Summary of Avnet, Incorporated

	1963	1964	1965	1966	1967
Sales (millions)	\$39.54	\$43.56	\$63.71	\$86.67	\$143.38
Earnings per share	82¢	75¢	\$1.04	\$1.58	\$2.33
Dividend	40¢	40¢	45¢	50¢	50¢
Price	12½-24½	12½-17¼	12¾-21½	13¼-26	16¾-49

several different courses to be transmitted simultaneously in a school building.

Not just antennas. Since 1960 the division has been in the production of picture tubes aiming at the replacement market. Then in rapid succession it began to distribute radios, phonographs and tape recorders. These products are sold through 750 wholesale distributor outlets. The division has its own sales force and also has a fleet of

the General Carbon Co., a maker of carbon brushes, and the Dart Sales Corp. and Valley Electronics, Inc., two marketing organizations in the Eastern region.

Other big units. Apart from the newly formed Electronics Manufacturing Division, Avnet has three other major divisions. The largest in size is the Electronics and Industrial Marketing division. This division markets relays, connectors, semiconductors made by a wide va-

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Spot tv got a chunk of trade advertising this month, when the Masland Duraleather Co., Philadelphia, pitched furniture manufacturer's commercials for Duran vinyl upholstery.

Decision to use the traditionally consumer-oriented medium to reach manufacturers, retailers, and furniture designers, was prompted by the company's desire to "catch trade executives off guard and expose them to the product in their own homes instead of across an office desk," explained Gerald F. Selinger, manager of the account at the company's agency, The Gerald F. Selinger Co., Philadelphia.

The company also had special marketing requirements which made spot's flexibility a significant factor in its decision. "Southern markets deliver about 75 per cent of all furniture manufacturers in the country," Selinger said. "A print campaign would involve use of magazines with national reach, uneconomical for our purposes. So we suggested that the company try television."

Duran has used spot for consumer advertising, but the trade-oriented trust was a company first. The 13-week buy involves use of morning and evening minutes and IDs on WJS-TV Winston-Salem, N.C., and WJB-TV Roanoke, Va.

"We selected early morning and evening news spots when exposure would be not to the householder particularly, but to the executive," Selinger explained.

The campaign will be accelerated during the Fall Southern Market, October 20 through October 27, to reach retailers who will be in the area at that time.

Two commercials have been produced, one with a consumer/trade angle telling viewers, "Once upon a time, fabric was king, now it's Masland Duran"; and one with a strictly trade approach, which says, "Leading manufacturers and designers specify Duran vinyl."

For added emphasis, the company has arranged commercial tie-ins with



At N. W. Ayer & Son, Inc., Philadelphia, Leslie Farnath coordinates media computer services.

leading southern furniture manufacturers. Rowe Furniture Co., Berkline Furniture, Collins, Scales, Buriss Manufacturing, and Comfort Furniture are currently participating, and ten additional companies have indicated a desire to participate in future Duran tv tie-ins, company spokesmen say.

The company estimates its tv investment so far is about \$15,000, not counting a strictly consumer buy, currently on WOR-TV New York. Original media plans, which called for a 16-market consumer buy, will probably be delayed until spring, because of the rubber strike, Selinger said.

Plans for further trade advertising via spot have not yet been firmed, but the adman indicated success of the current campaign would probably mean more spot in the future.

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

Barcolene Co.

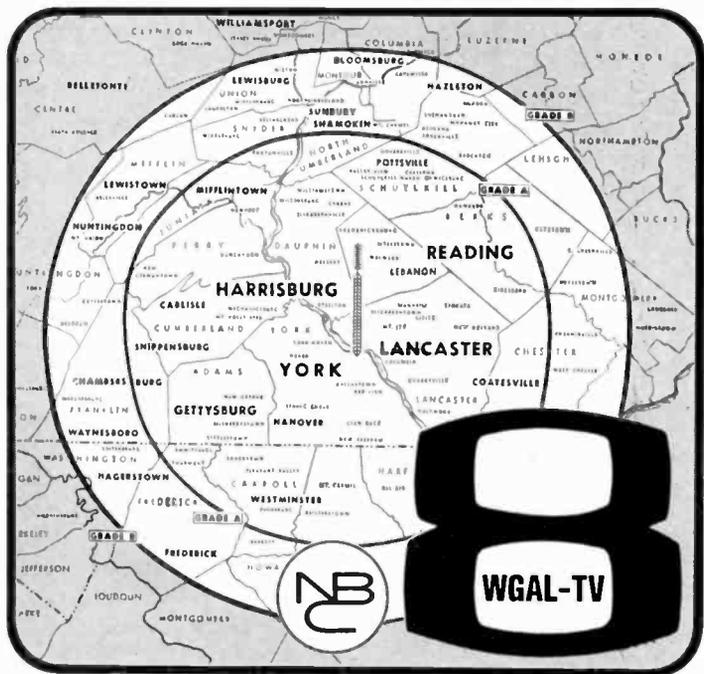
(Firestone Associates, Inc., N.Y.)

The third of three staggered ten-week buys for DEFEND FABRIC FINISH & DEODORANT will break December 10. Spots are minutes in early and late

(Continued on page 44)



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



WITH

WGAL-TV

Lancaster, Pa./Channel 8

WGAL-TV successfully saturates this great, diversified area. And, its glowing color pictures include all-color local telecasts and NBC programs. Also 26%* color penetration.

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

STEINMAN TELEVISION STATIONS • Clair McCollough, Pres.
 WGAL-TV Lancaster-Harrisburg-York-Lebanon, Pa. • WTEV Providence, R.I./New Bedford-Fall River, Mass. • KOAT-TV Albuquerque, N.M. • KVOA-TV Tucson, Ariz.

One Buyer's Opinion

PIGGYBACK PROBLEMS SPREADING

I think that at this point in time most everyone in the business is aware of (if not completely informed about) the growing problems caused by piggybacking. Buyers have the problems of coordinating and keeping track of expenditures; stations have the problems of trafficking and billing; and reps . . . well, reps, up to this point, appear *not* to have been hit quite as hard by this problem.

To most reps, piggybacking has meant, to date, an additional price to be quoted on avails, or a few more make-goods due to non-arrival of film or product conflicts. Overall, it's been an inconvenience.

However, recent developments in this area have hit reps much harder than usual. So much so, that they are beginning to express their consternation with the whole piggybacking mess. The impetus for this revelation might be traced to the necessity of submitting avails thrice for the same product, as described in the following situation:

The rep submits avails to the buyer at "Alpha" agency. The campaign calls for 80 rating points/week in several markets; approximately 40 points will be piggybacked (assigned by the coordinator at the parent company). The following week the rep receives his order for spots totalling 40 grp's. The rep inquires about the remainder of the schedule, for his competitive report.

"Oh," the buyer replies, "those were bought out of 'Beta' agency. After you submitted, the parent company assigned my non-piggybacked points to 'Beta' for partnership with a new product there." The next day the rep gets a call from the buyer at 'Beta,' who needs avails "yesterday" for a schedule similar to the product out of 'Alpha.'

But after the submission, the same situation occurs—a number of 'Beta's' grp's have been assigned to "Kappa" agency (and, to boot, the rep does not cover that agency—ergo, lost business for his efforts).

And so it goes, oftentimes with many more complications. For example, partnerships may only be effected for three weeks of a four-week campaign, in which case a buyer may have only a portion of his schedule purchased by the controlling agency. This would require that the participating buyer order OTO's to fill in his schedule (and, had the rep known that, the original submission might have been completely different).

Other situations may necessitate that the buyer request the rep to cancel an order before start, because a parent company dictum suddenly required that a test market product out of another agency needs partnerships, and *must* be the control product during its schedule. Multiply these instances by number of products, number of reps, and number of spot flights, and you have months (and perhaps years) of wasted time and effort.

What's the answer? Earlier partnership assignments by the parent charge for 30's (thereby disregarding piggybacking possibilities)? schedules several months before the start of a campaign, thus impairing the flexibility of the medium.

Perhaps the answer is the advertiser's acceptance of the premium charge for 30's (thereby disregarding piggybacking possibilities)? Well, try to sell that to a \$60 million-a-year spot advertiser, who can save from \$3-6 million by piggybacking.

I don't think anyone's got the answer right now—but somebody'd better come up with one soon—before the stations, agencies, and now, reps, go completely goofy because of the piggyback problem.

IN SOUTH BEND, GO WITH THE BIG ONE!

WSBT-TV FIRST IN . . .

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

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

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

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

From South Bend go with the big colorful ONE, WSBT-TV. Why settle for less?

*Subject to qualifications described therein.



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

Spot (Continued from page 41)

fringe and day in 20 markets, primarily on the east coast. Buying is Dorothy Callenda.

Brioschi, Inc.

(Ketchum, McLeod & Grove, Inc., N.Y.)

November 12 is break date on a five-week buy for BRIOSCHI. Early and late fringe and day minutes and prime 20s will be used in 22 major markets. Buying is George Russo.

Bristol-Myers Co.

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

A 10-week buy for SCORE HAIR GROOM is currently in the top 20 markets. Early and late fringe minutes and some piggybacks will be used through mid-December. Neil Faber is the contact.

Canada Dry Corp.

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

A six-week push for WINK breaks at issue date. Early and late fringe minutes and prime 20s will be used in 75 markets. Buying is Peigi Parslow.

Chattem Drug Co.

(Noble-Drury & Assoc., Inc., Nashville)

Winter activity on SOLTICE cold products breaks at issue date. Early and late fringe minutes and 30s and prime 20s will be used in about 25 southern markets. Buying is Charles Keel.

Corn Products Co.

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

Commercials for SPIN BLEND break October 30 in Columbia, Jefferson City, Eau Claire, Quincy, Hannibal, Rapid City, Topeka, and Wichita. Early and late fringe and day minutes, piggybacks, and 30s will be used through December 17. Dan Cosgrove is the contact.

The Drackett Co.

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

A fall buy for WINDEX is currently in 12 eastern markets, including Boston, Buffalo, New York, Philadelphia, Scranton, and Wilkes Barre. Early and late fringe 30s and some piggybacks are being used through December 17. The spot schedule indicates a possible change in buying plans for the product which usually goes network. Jeanne Maraz is the contact.

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

**Metro effective buying
income 2 billion dollars**

Flexnit Co., Inc.

(W. J. Spencer Co., Inc., N.Y.)

An eight-week push for COMPENSATE and BACKAID girdles breaks at issue date. Fringe and day minutes and piggybacks will be used in 60 major markets. Buying is Doris Greenburg.

General Electric Co.

(Clyne Maxon, Inc., N.Y.)

November 29 is start time on a three-week pre-Christmas flight for various portable GE appliances. Fringe and day piggybacks and prime 20s will be used in about 35

major markets. Buying is Stella Marino.

General Foods Corp.

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

Commercials for GRAVY TRAIN will be in 73 markets through November 19. Day minutes and fringe 30s are being used to reach women. Tom Guyton is the buyer.

General Foods Corp.

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

An eight-week push for LAFRANCE breaks at issue date. Early and late fringe (Continued on page 47)

Agency Appointments

JOHN F. PUTNEY joined Hockaday DeWolfe Giordano Inc., New York, as an account executive. He formerly worked on Bristol-Myers at Gardner Advertising, New York and St. Louis.

JUDSON LAIRD and SHERMAN J. WEISGAL joined Sudler & Hennessey, Inc. as account executives. Laird was a former product manager with



WEISGAL



LAIRD

Pfizer Labs, and Weisgal was associated with R. A. Becker and L. W. Frohlick, as an account executive.

MARTIN BAKER, NAT KORNFELD, and MARTIN KRESTON, account supervisors at Doyle Dane Bernbach, Inc., New York, were elected vice presidents.

MICHAEL B. O'NEILL, manager of the Beaumont, Texas office of Aylin



O'NEILL

Advertising Agency, Inc., was named a senior vice president.

JACK MACDONALD joined Cohn Advertising, Inc., Houston, as vice president and account executive. He was formerly with Ritchie Advertising.

JACK D. BERNHARDT, EDWARD W. DOOLEY, and WALTER F. MEADS, management supervisors on Lever Bros., Warner-Lambert, and Pan American Airways, respectively, were elected senior vice presidents at J. Walter Thompson Co., New York. WAYNE J. FICKINGER, management supervisor on Alberto-Culver's women's products. JOHN W. GEORGAS, management supervisor on Libby, McNeill & Libby and Quaker Oats, and WILLIAM C. TAYLOR, formerly administrative vice president, were named senior vice presidents in the Chicago office.

HOWARD WALPERT, vice president, consumer package goods division, was named a partner in Ringold/Kalish & Co., now Ringold/Kalish/Walpert Co., Philadelphia.

LESTER A. WEINROTT, director of client services and formerly vice



WEINROTT

president at Geyer-Oswald, Inc., Chicago, was elected senior vice president.

KEN WILLERT joined Meltzer, Aron & Lemen Inc., San Francisco, as account executive. He was formerly in the San Jose office of Geyer-Oswald, Inc.



Managing the media department of an office two thousand miles away might seem a bit of a problem, but it isn't really so, according to Barry Alley, vice president and newly appointed media director in charge of Kenyon & Eckhardt's entire western division.

From his Chicago-based office, Alley is responsible for all media activity in every agency office west of Chicago, including the large media staffs in Denver, Dallas, and San Francisco.

"You live on a few more airplanes in this job," he noted. "I do a fair amount of travelling. But on the whole, I can handle a great deal of business over the phone. I find there are very few problems this way."

Right now, the media man is involved in coordinating a new automated system designed to lick that most burdensome problem of every media man — paperwork. Called MACS (Media Account Control System), it is "strictly for handling housekeeping," Alley explained. "We started it about three months ago,

and it's unique in that we're taking it from the West Coast offices and spreading it east."

The system, which converts the agency from manual to automated budget and estimate procedures, was inaugurated in the San Francisco office with a pilot test last June. "It reduced manual operations by 40 per cent," Alley said.

Alley discovered MACS in Los Angeles. "It's a syndicated program," he explained, and suggested that several other agencies will be using it in the near future. By Labor

Day the entire West Coast division of K&E had made the switch from manual to automated, and at a meeting a little less than a month ago, the entire agency accepted it.

That should make the job of coordinating activities in Alley's several media departments somewhat easier. He'll still do a lot of travelling, but then, Alley has been travelling nearly all of his life. A native of Peekskill, N.Y., he graduated from Michigan State University with a bachelor's degree in economics.

Unsure of what he wanted to do after that but sure he wanted something to do with advertising, he accepted a job as media buyer in the New York office of Benton & Bowles.

Three years later, he was media supervisor in K&E's New York office; and a year later, he was off to Detroit as a K&E assistant media director. They let him stay there three years. During that time, he boasts, he took in 40 Detroit baseball games. "I'm an avid spectator sports fan."

A year ago, he was made media director in K&E's Chicago office, and this past August, he became media director—K&E West. ■

How the West is ONE...

THE Great West Group

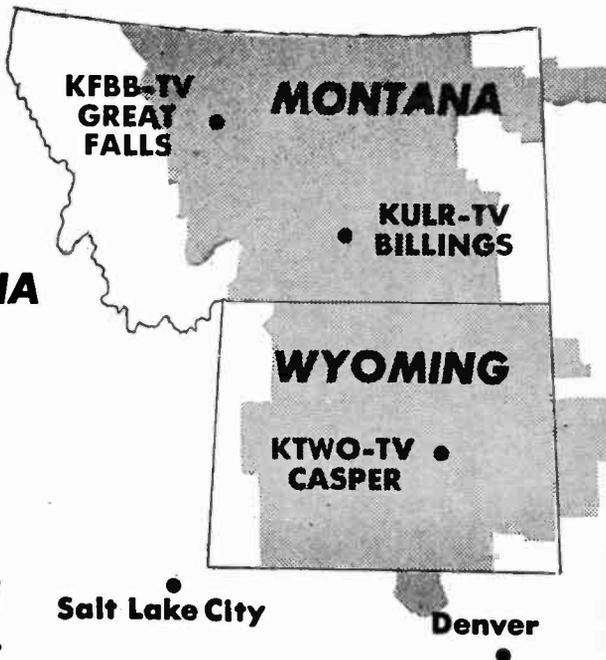
HARRISCOPE BROADCASTING CORPORATION

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!

Group-Owned Rep Splits Sales List

Citing the expansion of its list to 12 represented stations, the need for more comprehensive attention to research and marketing information in spot tv sales, and "a concentration of sales manpower to provide in-depth selling of each station's media values, John B. Sias, president of Metro TV Sales, this month announced the New York sales staff would split into two groups of eight salesmen, each group selling to an assigned number of stations.

Tom Tilson, vice president and general sales manager of Metro TV Sales, will be in charge of both groups, classified as Red and White. The Red Group, under direction of Gerry Mulderrig, vice president and sales manager, will service the entire New York agency list for KTTV Los Angeles, WFLD-TV Chicago, WPHL-TV Philadelphia, and KPLR-TV St. Louis.



SIAS

The White Group, headed by vice president and sales manager Gerry McGavick, will service WTTG Washington, D.C., WTTV Indianapolis, KMBC-TV Kansas City, WCIX-TV Miami, WVUE New Orleans, KCPX-TV Salt Lake City, and WPTA Fort Wayne.



COUNT ON KOV FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

Sales will pile up when you use television station KOVR to reach the \$5.30 billion Stockton-Sacramento market. Your commercials get seen on KOVR because McClatchy know-how is applied to farm and other local news . . . to a new concept of community service. And this is backed up with high-rated ABC shows. What better way to reach one of America's fastest growing markets?

Data Source: Sales Management's 1967 Copyrighted Survey — Effective Buying Income



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION



Robert B. Conroy (l.), executive vice-president, and George C. Oswald, president, discuss recent account acquisitions at their newly-christened agency, Geyer-Oswald, Inc. (formerly Geyer, Morey, Ballard, Inc.). Company cited "a sense of history and a desire for brevity" as some of the reasons for the name change. Proof of the agency's new image was already paying off came in the form of seven new accounts acquired within the last month, including Sunkist fruit beverages, Hiram Walker Canadian Whisky, U.S. Envelope Corp., and Mitey-Mix, a soft-drink concentrate.

Media Personals

CYNTHIA LIEBLING, formerly a buyer at J. Walter Thompson Co., Los Angeles, joined Cohn Advertising, Inc., Houston, as media supervisor.

WILLARD HADLOCK and MICHAEL WHITE, formerly media supervisors at Leo Burnett Co., Inc., Chicago, were named associate media directors. DAVID ARNOLD, associate media director, was named to the newly created post of associate media director, administration and development.

JAMES M. DEVINE joined Gumbiner-North Co., Inc., as associate media director. He was formerly assistant media director with SSC&B, Inc.



Lawrence J. Pollock, general sales manager of WKBW-TV Buffalo, was appointed vice president in charge of television sales for parent company, Capital Cities Broadcasting Corp.



Viewing a scale model of "Metromedia West," new communications and office building complex on 7½-acre KTTV site in Hollywood are, l. to r., Charles D. Young, vice president and general manager, KTTV; Jack G. Thayer, vice president and general manager, KLAC and KMET; Richard L. Geismar, vice president and treasurer, Metromedia, Inc.; John W. Kluge, chairman and president, Metromedia; Albert P. Krivin, president, Metromedia Television.

Spot (Continued from page 44)

minutes and 30s and prime 20s will be used in about 35 major markets. Buying is Elaine Tannenbaum.

General Foods Corp.

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

A five-week flight for SHAKE 'N BAKE will use fringe and prime 30s in 50 markets through mid-November. Company is also testing a new product, still secret. The nine-week buy is in seven markets using 30s primarily. Buying is Tony Lavelly.

General Foods Corp.

(Young & Rubicam, Inc.)

Commercials break at issue date for JELLO CHEESE CAKE MIX. The six-week buy will use early and late fringe minutes and piggybacks in 50 markets. Bob Gass is the contact.

General Mills, Inc.

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

A four-week flight for BONUS and JET 24 breaks October 30. Day and fringe piggybacks and some minutes will be used in four selected markets. Buying is Carol Ann Behn.

General Mills, Inc.

(Needham, Harper & Steers, Inc., Chicago)

Three to four-week flights for various products break October 30 and November 6. Fringe and day minutes, 30s, and piggybacks will be used in about 50 major markets. Buying are Mary McGroaty and Kay Nemmers.

General Motors Corp.

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

A five-week flight for FRIGIDAIRE breaks at issue date. Early and late fringe and prime minutes will be used in about 35 major markets. Buying are Lee Peters, Bill Becker, and Dave Champion.

Gillette Co.

(BBDO, Inc., N.Y.)

Commercials for GILLETTE TECH-MATIC, GILLETTE FOAMY, and GILLETTE STAINLESS STEEL RAZOR BLADES break at issue date. Fringe (Continued on page 49)



Alfred A. Lawton was named vice president, sales and marketing—retail, of The Harrell Corporation, Westport, Conn.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

You reel in bigger sales when your message is on KMJ-TV. Reason? KMJ-TV has first class skills, first class equipment, local news coverage in depth, and high rated NBC network shows . . . the effective way to sell in the nation's Number One agricultural income county.

Data Source: SRDS, June 1967



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY KATZ TELEVISION

WJTV..Sells Metropolitan Mississippi



Metro effective buying income 2 billion dollars

Required Reading

for everyone who makes his living in the television industry.

Published by Hastings House



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago
Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



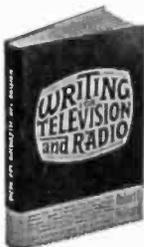
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CITY STATE ZIP

(Please add 50¢ per book for mailing and handling.)

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Rep Report

LAURENCE J. REILLY joined Peters, Griffin, Woodward, Inc., New York, as a tv account executive. He was formerly with The Katz Agency. DENNIS K. GILLESPIE, vice president at the rep firm, was named to the



GILLESPIE

newly created post of vice president-PGW services, involving research, promotion, and special service efforts.

JOHN THACKABERRY joined the sales staff of Blair Television, Los Angeles, as an account executive.



THACKABERRY

He was formerly vice president and west coast manager of another rep firm.

BERNARD HIRSCH was appointed divisional vice president, NBC Television Spot Sales, NBC Owned Tele-



HIRSCH

vision Stations division. He was formerly sales manager of WCBS-TV New York.



More than 200 San Francisco admen attended KRON-TV's "happening" kicking off the Fall video season at the station's new tv center. L. to r., Paul Hazelrig, president, Kilpatrick Bakeries; Ellie Nelson, Post-Keyes-Gardner Advertising; Al Constant, station vice president and general manager.

Spot (Continued from page 47) minutes and piggybacks will be used in 35 major markets. Starting early December, company will piggyback these products with PAPERMATE PENS, in a pre-Christmas push in the same markets. Joe Granda buys.

Humble Oil and Refining Co.
(McCann-Erickson, Inc., N.Y.)

Commercials for the Humble Oil WILD CAT TIGERINO promo break at issue date. A five to six-week schedule will be in 40 major markets with fringe minutes and prime 20's. Buying is Frank Finn.

Junt Foods & Industries, Inc.
(Wells Rich Greene, Inc., N.Y.)

A seven-week buy for WESSON OIL breaks at issue date. Fringe minutes and prime 20s will be used in 45 major markets. Buying is Bill Reid.

Indian Head Hosiery Co.
(Warwick & Legler, Inc., N.Y.)

Fourth quarter activity for this company's fruit of the Loom hosiery line breaks at issue date. Saturation activity in 11 selected markets will use early and late fringe minutes primarily. Buying is Joseph Hudack.

International Playtex Corp.
(Ted Bates & Co., Inc., N.Y.)

This company has a commercial test
(Continued on page 50)

WJTV..Sells Metropolitan Mississippi



Metro effective buying income 2 billion dollars



Joseph J. Sullivan Jr., formerly account executive with CBS Television Stations National Sales, was named manager of sales for WCBS-TV New York.

**Buyer's Checklist
Network Rate Increases**

- NBC-TV:**
KTVB Boise, Ida., from \$350 to \$400, effective April 1, 1968.
KVIQ-TV Eureka, Calif., from \$175 to \$225, effective April 1, 1968.
KCBQ-TV Lubbock, Tex., from \$500 to \$600, effective April 1, 1968.
WTRF-TV Wheeling, W. Va., from \$850 to \$900, effective April 1, 1968.
WRDW-TV Augusta, Ga., from \$475 to \$675, effective April 1, 1968.
WRAL-TV Raleigh, N.C., from \$1,200 to \$1,300, effective February 13, 1968.
WJHF Augusta, Ga., from \$675 to \$850, effective April 1, 1968.

New Affiliates

WSVA-TV Harrisonburg, Va., and KODE-TV Joplin, Mo., are new primary affiliates of the ABC Television Network, effective immediately.

MEMBER GILMORE BROADCASTING

Rising higher...Reaching farther

WEHT

EVANSVILLE



**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
WSVA-TV Harrisonburg
KGUN-TV Tucson
KODE-TV Joplin
WSVA-AM Harrisonburg
WSVA-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 WSVA-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
WSVA-TV Harrisonburg
KGUN-TV Tucson
KODE-TV Joplin
WSVA-AM Harrisonburg
WSVA-FM Harrisonburg
KODE-AM Joplin

Spot (Continued from page 49)

starting November 5 and November 19. Prime 30s will be used in Houston and Denver through December 30. Buying is Dawn Sibley.

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

This company is testing a new product in Little Rock and one other test market. Tests begin October 29, using day, fringe and prime minutes and prime ID's for 13 weeks. Terry Nance is the buyer.

Lever Bros. Co.
(SSC&B, Inc., N.Y.)

Commercials for SILVERDUST will be in

100 major markets through December 23. Early and late fringe minutes and prime 30s are being used. Buying is Tony Montemurro.

Thomas J. Lipton, Inc.
(Edward H. Weiss & Co., Chicago)

This company will test a new product, KANGA-MOO, in selected Wisconsin markets. Day and fringe minutes will be used through mid-December. Buying is Honora Dee.

The Mennen Co.
(Warren, Muller, Dolobowsky, Inc., N.Y.)

Introduction of PROTEIN 29 Hair

Groom breaks November 6. The initial eight-week buy will use prime and fringe minutes in the 25 Pacific Nielsen area markets. Al Krackow is the contact

National Federation of Coffee Growers of Colombia

(Doyle Dane Bernbach, Inc., N.Y.)
A 10-week buy for Colombian coffee broke October 9. Early and late fringe minutes will reach women in 50 major markets. Buying is Charlotte Corbett.

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

November 5 is start-time on a seven-week pre-Christmas buy for WHITMAN CHOCOLATES. Prime 20s and day and fringe minutes and piggybacks will be used in about 30 selected markets. Dick Macaluso is the contact.

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

Commercials for FEEN-A-MINT and ASPERCUM break at issue date. Fringe and day minutes and 30s will be in 65 major markets through December 3. Buying is Marcia Track.

Procter & Gamble Co.
(Tatham-Laird & Kudner, Inc., Chicago)

Fourth quarter activity on HEAD AND SHOULDERS dandruff shampoo breaks



Jim Haber, owner of Haber Carpet & Linoleum Co., Sioux Falls, S.D., was winner in Armstrong Cork's Kismet Sweepstakes. He's congratulated here by O. W. Fenn, Jr., field sales manager for Armstrong's floor division, and Bert Johnson, Minneapolis sales manager.

Put the middle of the mitten... in the palm of your hand

WILX-TV

10
WILX-TV

LANSING
BATTLE CREEK ANN ARBOR
JACKSON

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

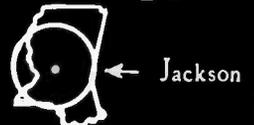


WILX-TV
555 Stoddard Building
Lansing, Michigan 48933



James G. Zeisse was named manager of advertising and merchandising for Schlitz Malt Liquor at Jos. Schlitz Brewing Co. Zeisse was formerly assistant to the manager.

WJTV..Sells Metropolitan Mississippi



Metro effective buying income 2 billion dollars



Harry Wise, Phil Corper, and Roy Edwards, officers of The George P. Hollingbery Co., are new owners of the rep firm, sold by George P. Hollingbery. New firm will be called The Hollingbery Co. Wise, now president, was former president of the television division. Corper, formerly in charge of sales promotion and research, was named vice president of television sales. Edwards continues in previous capacity as vice president in charge of midwestern operations, in Chicago. Firm will continue as tv stations representative, but has sold radio division to John C. Butler Co.

at issue date. Fringe and day minutes will be in about 40 major markets through mid-December. Buying is Annette Malpede.

Purex Corp.

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

Commercials for BO PEEP SPRAY 'N WIPE CLEANER break at issue date. The seven week flight will use day, fringe, and prime ID's to reach women in Charleston-Huntington, Cincinnati, Columbus, Dayton, Evansville, Indianapolis,

Lexington, Louisville, and Terre Haute. Jodie Rhodes is the contact.

Quinton Co., div. Merck & Co., Inc.

(Needham, Harper & Steers, Inc., N.Y.)

October 30 is start time on a seven-week buy for SUCRETS. Prime and fringe IDs will be used to reach women in the top 50 markets. Buying is Jan Meyer.

Revlon, Inc.

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

A four-week flight for various Revlon cosmetic products breaks at issue date. Early and late fringe piggybacks will be used in about 35 major markets. Buying is Sue Bondy.

Sauter Labs, Inc.

(McCann-Erickson, Inc., N.Y.)

Staggered 13 to 16 week buys for ROMILAR COUGH REMEDY break at issue date, October 30, November 20, and

(Continued on page 52)



William J. Meyers was named vice president in charge of marketing for Shasta Beverages, a division of Consolidated Foods Corp., San Francisco. Meyers was formerly advertising manager for the MJB Co. of San Francisco.

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



- 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.

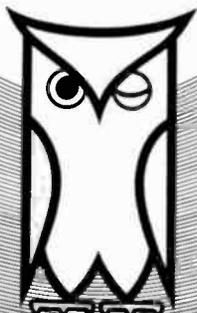


MEMBER GILMORE BROADCASTING

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

WSVA-AM Harrisonburg WSVA-FM Harrisonburg KODE-AM Joplin

Who cares about Bertha Clopton of Winterset, Iowa



WHO TV
... that's who!

COLORFUL 13 • DES MOINES, IOWA

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 WWSA-TV Harrisonburg KGUN-TV Tucson KODE-TV Joplin

WSVA-AM Harrisonburg WSVA-FM Harrisonburg KODE-AM Joplin

Spot (Continued from page 51)

January 1. Early and late fringe minutes and prime 20s will be used in from 28 to 34 top markets. Buying is Anne Oliver.

E. R. Squibb & Sons, Inc.

(Lennen & Newell, Inc., N.Y.)

Commercials break November 5 for BROXIDENT. Fringe and day minutes will be used in 24 major markets through December 23. Marion Jones is the contact.

Standard Brands, Inc.

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

Four to six-week flights for various products break during the weeks of

November 5 to November 26. Prime 20s and 1Ds and fringe minutes will be used in about 50 major markets. Buying is Janet Zuckerman.

Textron, Inc.

(Marschalk, Inc., N.Y.)

A four-week pre-Christmas flight for SPEIDEL WATCHBANDS and BRITISH STERLING MEN'S COLOGNE breaks November 25. Prime 20s will be used in 130 markets. Buying is Vera Barta.

Warner-Lambert Pharmaceutical Co.

(BBDO, Inc., N.Y.)

Fourth quarter activity on EFFERDENT

broke early October. Early and late fringe minutes and 30s will be in approximately 40 selected markets for 13 weeks. Buying is Marge LaShine.

Welch Grape Juice Co.

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

This company will test several varieties of preserve and jelly spreads starting November 6. Day minutes will be used in four markets through December 11. A second buy runs from December 25 through February 18. Joy Feldstein is the buyer.

Western New York Apple Growers Association, Inc.

(Rumrill-Hoyt, Inc., N.Y.)

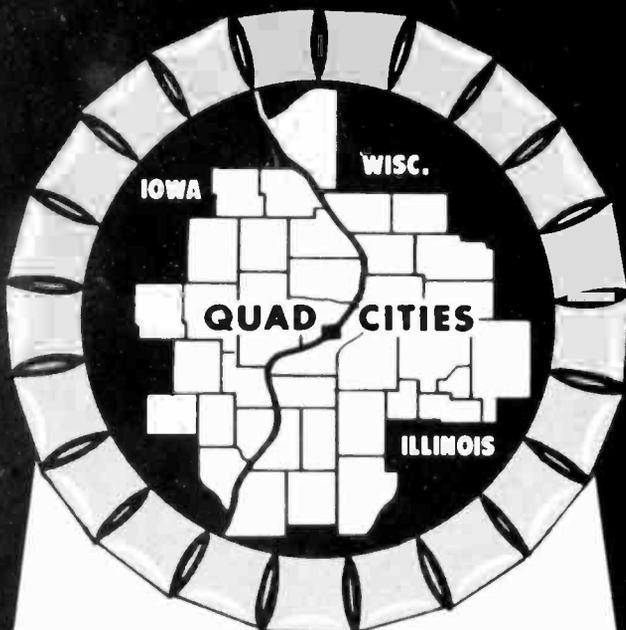
A three-week buy for fresh apples and processed apple products breaks at issue date. Prime 20s will be used in Buffalo, Rochester, Syracuse, Watertown, Erie, Scranton, Binghamton, and Utica. Tom Masione is the contact.

WTS Pharmacrart, div. of Wallace & Tiernan, Inc.

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

October 30 is start time on an introductory buy for COLDENE COUGH AND COLD REMEDY. An eight to 10-week buy will use fringe minutes and piggybacks in the 25 top markets. Bob French is the contact.

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.



RAGSDALE

WHITE

Frank D. Ragsdale was appointed vice president and general manager of WCOV and WCOV-TV, Montgomery, Ala. He was formerly national sales manager WLEX-TV Lexington, Ky., and the Montgomery stations. Succeeding Ragsdale as national sales manager is Edward J. White, formerly regional sales manager for Gay-Bell Stations.

WJTV..Sells Metropolitan Mississippi



Jackson

Metro effective buying income 2 billion dollars

creative thinking, or, at least, make a stab at it. What I mean is suggesting, say, a weather program for an insulation company or for a company selling heating and cooling equipment.

Stations differ in the systems for assigning salesmen. Should one salesman only cover a particular agency, or should salesmen be assigned by accounts? I prefer the latter system. It generates a greater variety of ideas. In addition, if one man is assigned to all the accounts at one agency and he's not a good salesman, the teamwork relationship between station and agency suffers.

The question of whether a station salesman should call on clients when an agency is in the picture is a continuing problem. As a station salesman, I jealously guarded my right to call on almost any client (there are exceptions). Now that I'm in the agency business, I haven't changed my point of view. There's nothing wrong with a salesman keeping the client sold on the station. But we strongly ask that the salesmen keep the agency filled in on his call, just as we take the time to bring the salesman up to date and keep him informed.

We have some clients who give us firm orders to keep salesmen away. And sometimes they're very blunt and rude about it. But most keep the door open.

Don't pre-qualify

One of the troubles I've noticed with station salesmen is their tendency to "pre-qualify." By that I mean they'll say to themselves, "Oh, that account won't buy such-and-such an avail, so there's no sense in offering it." So we don't know about it until after it's sold. An agency can't sell an avail to a client if it doesn't know about it.

This tendency to pre-qualify is the biggest difference I notice between salesmen today and 10 years ago. When I was a salesman I made it my business to keep informed about all current avails and those coming up. I had something to sell all the time. Now we sit comparatively in the dark about what might be hot buys.

Circulate avails to all agencies. Maybe we won't have a buyer for baseball, but we might have one for

the adjacencies. I recall a case where a series sponsorship was too much for one client, but he bought the spot ahead of it. If the charge seems high to an advertiser, maybe it will condition him for the next offering to come along.

The question of renewals may seem like a small matter, but it's important. Set up a good system or tickler file as a reminder well before expiration time. Remind the agency early so it can foreshadow renewal and prepare the client for such things

About the Author

Ted I. Nicholas has been co-owner of Kiley & Nicholas Advertising, Inc., Indianapolis, since 1957, when it was founded. He had previously been a salesman at



WFBM-TV, where he started in 1949 and, prior to that, sold for WFBM and WIRE, all Indianapolis. His earlier background includes journalism at Northwestern University, followed by editorial staff duty on The Indianapolis News. President of the Advertising Club of Indianapolis in 1966-67, he was chosen "Advertising Man of the Year" by the club in 1966.

as rate increases, relocations, changes in talent and so forth.

Don't wait until the last minute and then rush the client. Clients don't like to be rushed or pressured because of the failure of a system to remind them well in advance of renewal time. Don't let your salesmen sit on an expiration notice.

Now, as to sales ammunition. I like success stories. They're better than ratings to me. It's the most convincing way to interest an account, yet salesmen are often negligent about reporting case histories that are not confidential.

I've never been much of a ratings man insofar as local level advertising is concerned. You can judge very aptly for yourself what's pulling the audience when you're on the scene. Besides, the use of ratings can turn around and bite you if they drop a bit. Even the rating companies point out there are margins of error.

Next, the question of sales service. I think you'll agree that service is the most important phase of any business relationship. Follow-through is the hardest thing to get these days in any field. It's true that the agency can relieve the station salesman of many services by collecting and preparing copy, and so forth, but there are many times when it's very difficult to get a salesman to perform some routine service.

Example of sales service

An example of sales service is the area of co-op. Manufacturers giving co-op funds to retailers demand copies of the continuity on station stationery plus affidavits. Then there are special requests, such as Frigidaire's requirement for a typed statement to the effect that the station isn't giving the retailer any rebates or lower rates than those indicated.

We don't want to have to phone over and over about some follow-up on a co-op ad. The most frequent complaint is that material requested has been omitted. If a memo is written at the outset and then adhered to, a lot of time-consuming checking back and forth could be eliminated.

If there are operational errors, report them promptly. It's not good business to let the agency or client find out about them independently. If the client finds out first, before the station tells the agency, and particularly where the agency didn't monitor the spot, it can be pretty embarrassing for us. Even worse—and this has happened more than once—there's the problem of billing coming through next month, when you find some spots missed and it's too late to arrange for make-goods.

A station sales manager may not often think of this, but one of the ways to make a client happy is to protect the props used in his commercials. A lot of things can (and do) happen to props when left at the station for live program participations. They mysteriously disappear or get damaged, or food meant for a

commercial may get eaten. It is only fair that some adjustments be made for such losses or inconveniences. Chew the prop men out, if necessary or—and this may make the client happy—run an extra spot.

Our agency is a great believer in keeping the client up-to-date on his advertising. The client likes to see his advertising in action. In print, he can see ad proofs or get tear sheets. But with tv he has to see the ad to get the fullest awareness. Of course, he can see tape or film in advance but the actual air performance is best.

Punctual Importance

It may be worthwhile for sales managers to check occasionally and see if taping schedules for commercials are adhered to and whether production crews show up when they're supposed to. This may sound like a minor matter and may not be a problem in your market but prompt shooting is important if only to keep the client out of the station's hair. When the client wants to come to the studio to check on a commercial—which we discourage—we try to arrange to have him come after the taping so he won't get in the way.

Another thing the station manager can do is alert his traffic manager about potential product conflicts. We understand the problems involved for the station, but it is hard to explain to a client. When the maker of E-Z Bake Flour sponsors a program and at the end of it comes a national spot for a no-bake product, he's going to wonder whether his tv expenditures are worth it. A good practice is to make it a policy to have whoever is in charge of traffic check on a product category when it is not indicated. I can recall a case involving Wynn's FP additives, which co-sponsored the news. At the end of the program there was a Shell commercial pitching their additives instead of their usual commercial on gas, tires, etc. An alert traffic girl could have caught this.

One thing that helps keep a station sold is the detailed knowledge that the salesmen display about their own

programming. It's amazing how many times a salesman pitching, say, a sports program, won't know who the announcer is. When I was on the station side, we use to have "examinations" of the sales staff to see what they knew about sponsorships, time segments, weekend program sequences. Winners of the quiz used to get a bottle of Scotch.

Don't let the agency be caught off-base because of a program shuffle. We may be lining up an extensive pre-Christmas toy promotion months ahead (we actually have been called on to do this) and you may be changing around your Saturday kid show schedule.

In backing up and protecting the local agency, you are helping yourself. The local agency can do a lot of work for you—selling, creating, writing, collecting money, etc.—and can be a much better source of revenue than most other advertisers at the local level. The local agency can bring you business, produce it and pay for it and with less trouble than if you had to handle it yourself. It is getting better all the time. Either it knows more about what it's doing

Sex (Continued from page 25)

been a couple of years ago, when there was considerable to-do over the Noxzema "Take It All Off" spots and other campaigns. Not even Ultra-Brite, Tankersley remarked, had presented a problem; as far as he knew there had been no complaints.

It is understood that Ultra-Brite had been the subject of a massive protest, an avalanche of mail to the networks greater than any ever before provoked by a commercial campaign. "Many of the protesters objected to this discovery of a new erogenous zone," the informant said.

Meanwhile, at ABC, sex, it seems presents no problems at all. Grace Johnsen, director of continuity acceptance, said no storyboards had been rejected, that she knew of, for reasons of sexiness, or whatever.

Sex in one form or another, of course, has always been a potent factor in advertising, from barbershop calendars to nuts-and-bolts industrial ads of bikini clad beauties decorating a turbine. It is clearly becoming even more potent, whether tv can hold back the tide is a tough question it may have to face one of these days. ■

than it did a few years ago or it folds up. I can remember some years back when, as a station salesman, I used to dread seeing most local agencies get into the act. They didn't know what was going on in tv. Now, they're doing better and, as they improve, they can free your salesmen to cover more accounts.

I'd like to summarize what I've been saying with a six-letter word.

That word is LISTEN. When calling on a customer, when making a pitch, give him a chance to talk and, for goodness' sakes, listen to him. Make mental notes of what he says and jot it down later when you get outside his office. The key to what the customer really wants, what it takes to sell him, what he'll buy is in what he says. ■

Wall. St. (Continued from page 40)

operations is a new, strong entrant into the automotive aftermarket industry. One of the key revenue producers in this division is the Shaw Process, a patented precision casting process which uses a ceramic mold for castings in ferrous and non-ferrous alloys. The result is castings considered more accurate, stronger and tougher than other type castings. The castings made in this process often outwear their wrought counterparts.

There are now 150 licensees of the Shaw Process in the United States. In 1967, the Rochester, Minn. plant of IBM became a full production licensee and Boeing Aircraft Co. signed a research agreement to use the process for titanium airframe parts. Also the Grumman Aircraft Co. signed a similar agreement.

Avnet's common, listed on the Big Board, has been trading in the range of \$47 per share with a high of \$49 and a low of \$16⁷/₈ in the past year. The company has been paying a cash dividend of 50 cents/per share for the past two years and also paid a 5 per cent stock dividend last June. However there is a substantial amount of common stock under option and debt conversion, preferred conversion and warrants which, if exercised, could increase the number of outstanding common shares by about 74 per cent. The options outstanding are exercisable at prices ranging from \$16.34 per share to \$20.107 per share in 1983. ■

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

MORTON WAX

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

Sírvanse notar: La Categoría de Televisión No. 7 ha sido agregada a los Premios de este año de Comunicaciones Internacionales. Estos están limitados a los avisos comerciales producidos en idiomas extranjeros, excluyendo el inglés. IBA espera con esto despertar el interés para que haya mas participaciones en esta categoría, particularmente de aquellas areas donde el aviso comercial es nuevo.

Bitte notieren Sie: Category Nr. 7 wurde dieses Jahr in die International Broadcasting zugelassen. Es koennen aber nur Werbungen gemacht werden, eine Ausnahme ist die Englische Sprache. Wir hoffen durch diesen Schritt mehr Geschaeftsverbindungen auf diesem Gebiete zu erhalten, besonders in den Gebieten wo Werbungen am Fernsehen neu sind.

Prière de noter: Cette année nous avons ajouté au concours de télévision No. 7. Ceci est limité aux reclames faites dans des langues étrangères, à l'exception de l'anglais. Nous espérons que cette catégorie, particulièrement dans les zones où le commerce publicitaire est nouveau, suscitera plus de participations.

Nota: A televisão categoria No. 7 foi acrescentada aos Prêmios de Comunicação Internacional deste ano. Está limitada em anúncios feitos em idiomas estrangeiros, exceto em inglês. Esperamos que esta categoria, particularmente em áreas onde o comércio publicitário é novo, despertará maior interesse.

Please Note: Television Category No. 7 has been added to the International Broadcasting Awards. It is limited to commercials made in languages other than English. We hope that this category, particularly from areas where public service advertising is new, will attract more entries.

注: IBAのテレビ部内に本年第7項目を設けました。これは英語以外の外国語の商業広告に限定されます。IBAは、特に新しくCFを開発された地域からの作品を歓迎します。

電視目錄第七号自今年起已加入國際廣播獎賞會。這只限於在宣傳廣告上能使用各種語言。國際廣播獎賞會 (IBA) 希望勸如今能增加些節目。特別是來自各地正在播的播送。商業廣告。

Kérjük megjegyezni: Ebben az évben a 7 es számú televíziós kategória hozzá lett adva a Nemzetközi Közvetítési Díjakhoz. Korlátozva van kereskedelmi reklámozásra minden nyelvben angolon kívül. Az N.K.D. (Nemzetközi Közvetítési Díjak) reméli hogy serkenteni fog további beiratkozásokat ebbe a kategóriába különösen olyan területekről, ahol a kereskedelmi reklám közvetítés még új.

Is Your Work World Class?

You still have time to enter your top commercials in the 8th Annual International Broadcasting Awards. Trophies and certificates will be awarded in 11 television and 8 radio categories, including special categories for non-English language, one-market and public service commercials. It's your chance to show the world your best work. For an entry kit and full information, write to

Hollywood Radio and Television Society
1717 N. Highland Ave.
Hollywood, California 90028

(Please specify number of commercials
you consider entering)

IBA

Data from A to Z on New York's Spanish Market

2,000,000 people to captivate: *Greater New York Spanish Market*, by Dr. Martin Velilla, *The Thunder/Book Co., New York, \$50.*

One of the most elaborate studies of the Spanish-speaking market in the greater New York area, this project embraces within its 255 pages a broad spectrum of data of interest to the marketing and/or media man.

Besides a wide variety of demographics, it covers attitudes on many subjects, some surprisingly detailed data on sexual habits, information on product ownership, physical characteristics, health, religion, traveling to work, product usage, leisure habits, uhf penetration, etc.

The study covers the Standard Consolidated Statistical Area of New York-Northeastern New Jersey plus the Standard Metropolitan Statistical Areas of Stamford, Norwalk and Bridgeport, Conn.

The author points out that pains were taken to avoid concentrating the sample in the Spanish ghettos frequently used as the base for sampling but assumed that many Spanish-speaking residents were dispersed throughout the area.

However, the geographical boundaries of the sample were smaller than the metro region covered by most New York City ad media.

The study came up with the estimate that, out of the 16.6 million residents of the area, 2 million, or 12 per cent, are Spanish-speaking. As predicted by the author, it was also found that less than half (48.6 per cent) were of Puerto Rican origin.

Of the non-Puerto Ricans, 36.7 per cent were of Cuban origin, 14.4 per cent from Spain by birth or parentage and 12.1 per cent were born or descended from those born in the Dominican Republic.

While a certain degree of dispersion was found, most Spanish-speaking people turned out to be concentrated in three New York City boroughs; 71.5 per cent live in Manhattan, the Bronx and

Brooklyn. Those living in the Connecticut SMSAs totaled about 1 per cent of the entire sample.

The weighted average for the annual gross income of Spanish-speaking families was calculated at \$7,053 and it was noted that the average for English-speaking U.S. families, according to the 1960 census, was \$5,620.

The Spanish-speaking figure may have been affected by sample design since it was assumed in the random selection of census tracts (which are categorized by income), that the Spanish-speaking family has about the same income on the average as the U.S. family.

As for tv ownership, 92.3 per cent of the families were found to have one or more sets. Of these, about 24 per cent had two or more. Uhf penetration (figured as a per cent of the sets) was 42.3 per cent.

Of the tv families, 6.8 per cent had color. About half the families planned to buy a tv set in the next 12 months and, of these, nearly 18 per cent intended to purchase color.

Total expenditures by the half million Spanish-speaking households comes to \$2.7 billion, according to the study. Average annual family expenditures were an estimated \$5,411.

The biggest single expenditure item was food, accounting for

about 30 per cent of expenditures. Next was rent, home operation and utilities—22.7 per cent.

There are 16 pages of charts on marital and sex relations, much of which sheds light on attitudes seldom researched and which provide guides to creative admen seeking information on how to appeal to the Spanish-speaking market.

Some of the questions are unusually frank for a marketing research study. Respondents were not only asked about methods used to prevent pregnancy but the age of a women's first sexual experience with a man and about homosexual and lesbian involvement.

Some of the findings: (1) Among married women under 44, with or without children and not willing to have children, exactly 50 percent practice birth control. (2) Among women 20 to 44, their weighted average age at the time of their first full sexual experience was 16.6 years. (3) Among all persons 20 to 44, about 8 per cent reported a homosexual or lesbian involvement.

In the area of religion, half of all those interviewed (persons over 15) said their practice of religion was nominal but only 1.3 per cent said they did not believe in God.

The book pointedly comes to no conclusions but one. Says the author: if you want to sell to Spanish-speaking people, do it in Spanish. ■



Roger W. Clipp, r., vice president of Triangle Stations, and George Koehler, l., manager of WFIL-TV Philadelphia, receive silver tray from Frank Martin, president of John Blair & Co., on station's 20th anniversary.

also produced several operating variations on the test marketing theme.

One of these is a new emphasis on pre-test research. This, manufacturers hope, will weed out probable failures early in the game.

"Most of the major grocery store product companies like General Foods and General Mills are putting something like four out of five of their products that reached test markets into national marketing," says Market Facts' Hardin. "Obviously, they have made the decision on the product in advance of test marketing."

80 kinds of new Pepsi

Before Diet Pepsi was formally test marketed, to name just one example, 80 different formulations were weeded down to 22 and these 22 went through stringent consumer taste testing in markets all over the country. Similarly, the great cold remedy success, Contac, went through 13 different pre-test research projects.

"There is more and more emphasis now on testing the many aspects of a product problem individually—the general concept, the flavor, color, size, package, name, advertising copy, media, and so on," according to Stephen M. Barker, manager of development at Continental Can Co. "This trend will continue, because it assures better chances of success and reduces costs."

In addition to the growing emphasis on the pre-test phase of new product marketing, there are an increasing number of variations on test marketing itself.

"There are methods being developed that are still test marketing methods, but completely different from what we have done in the past," says Alvin A. Achenbaum, vice president and director of research, Grey Advertising. "We ourselves have developed what we call a national checkerboard test, which increases the samples so that now, instead of talking about two or three markets, we are talking about going to 10, 20 or even 30 per cent of the entire country." But, Achenbaum admits, businessmen are reluctant to test market in this way because the cost—and the risk—is not that much less than with national introduction.

While management is hesitant to conduct such operations in the name of test marketing, it is more willing

when the operations are considered a "regional rollout." "You can buy regional networks, regional magazine circulation," points out Richard Tully, board chairman of Foote, Cone and Belding. But because the expenditures for regional rollout are far greater than those for traditional test marketing, companies work harder to determine whether a product will sell before such operations begin. Therefore, regional rollout is more a marketing momentum-building device than a product test.

A third variation on test marketing is not so much an alteration of procedures or emphasis, but the establishing of more modest goals.

Says Bud Sherak of Market Facts-New York, "There is a question as to whether prediction of national results should be the goal of test market operations. With our present skills, this seems to be an idea which we cannot achieve."

Testing new strategy

"I think we ought to recognize that we are increasingly not testing new products," says David Hardin. "We are really testing new marketing strategies. The sooner we get over this hurdle of what it is we are really evaluating, the sooner people can think realistically about what their evaluation is."

Many firms, Hardin notes, are using test markets in much the same way they are using regional rollouts—as practice marketing, as dress rehearsals, not as go/no-go criteria for product introductions.

For a number of market researchers, it is not enough to modify the traditional techniques of test marketing, because the basic flaws in the idea will survive modification. And, as far as management is concerned, establishing more modest goals doesn't help much, because that defeats the purpose of the whole idea.

So, the search for new ways to accomplish the original goals has been an intensive one. And it has turned up two promising possibilities.

The first of these, "controlled experimental test marketing," is already well along in its development. Born of the belief that it is impossible to control all the variables in a natural test marketing situation, experimental test marketing is an attempt to control them artificially.

A situation is set up—in stores or

towns or in marketing laboratories—where market researchers can vary, at will, advertising, promotion, pricing, display, in-store location, even type and age of the customer.

"The experimental method is really a common sense approach," according to Thomas Cavanagh, manager of market research at Warner-Chilcott Laboratories. "It is the way of being able to handle variables, many of which you can't even know in an uncontrolled situation."

Controlled experimental test markets take several forms. One is the National Family Opinion's "Mini-Market," a simulated test market made up of 200 families in Toledo, O., which buy certain products from NFO, selecting them from pictures of store shelves.

Another example of this type of test market is the *Milwaukee Journal's* Advertising Laboratory, which uses two matched markets scattered checkerboard fashion around the greater Milwaukee area. Both of these consist of 750 families.

In a similar operation, the Market Research Corporation of America uses consumer panels made up of 500 to 1,000 families.

"Increasingly, manufacturers are showing a willingness to bring the test market problem to an established research environment or a marketing laboratory," says Hardin. "Some major grocery product companies are running as many as a dozen controlled experiments of this type concurrently over a wide range of products and problems. Five years ago, these same companies were running none."

Why tests are popular

Why have these controlled, experimental tests been gaining in popularity?

For one reason, management can learn much more from consecutive experiments which contrast products given identical market treatment than it used to learn from test markets which provided no real comparability.

For another, the tightly controlled tests produce much more precise data than traditional market tests, according to proponents of the method.

The basic idea behind the controlled experimental test market—controlling all the variables—is directly responsible for the most ad-

Program Directors: We're putting you on the spot for 20/60 seconds.



For some people
even a little scratch
can kill.

We're asking you to cooperate in the 1967 **National Hemophilia Foundation Campaign**. Help the more than 100,000 Americans who suffer from this dread disease. Schedule brand new 20 and 60 second radio and television spots on behalf of a great cause. We'll be calling on you soon. Okay? Thanks.

vanced test marketing method of all—computer simulation.

Unlike experimental test markets, computer simulation is in its infancy. And a fair number of marketing research directors doubt (some with satisfaction) that it will ever become a working tool.

Yet there is growing evidence that the day is not far away when test marketing may take place almost entirely inside a computer, allowing management to try hundreds of ideas, hundreds of strategies—essentially without risk.

Mead Johnson, for example, has hired the Diebold Group, headed by John Diebold, coiner of the word “automation” and one of the top computer experts in the country, to help them apply the new technology to the development and marketing of new products.

And BBDO has developed a computer-based approach to new product marketing it calls DEMON (Decision Mapping Via Optimum Go/No-Go Networks). “Because it handles an immense number of variables simultaneously—including all elements in which uncertainty is a factor,” says Donald A. Wells executive vice president of BBDO, “the system produces its final recommendations with all confidence factors spelled out clearly in terms of the likelihoods of various amounts of profit. In doing this, it points the way to the ultimate disappearance of test marketing in the traditional sense.”

Use of computers

Computer simulation is already in at least partial use in a number of companies. At General Foods, “The computer helps to stop us from going ahead with the wrong product and stops us from abandoning the right product,” according to a spokesman.

At Philip Morris, the computer allowed management to slash the traditional trial run time from six months, in the case of Marlboro Menthol Green, thus giving the firm a longer headstart on imitators.

“Simulation will play an increasing role in the future marketing function,” claims Harold Weitz, of the Advanced Systems Development Division of IBM. “The availability of more powerful and less costly computing systems, larger and more accessible storage devices and more convenient input-output devices will

hasten the development of a ‘war gaming center’ for management.”

While intrigued with the possibilities of the computer, some marketing men are quick to point out the problems that must be overcome before computer-simulated test marketing is a reality.

“I believe that at some future date, probably five years hence,” says Arthur S. Pearson, director of market planning, Bristol-Myers Products, “computer market simulation will be a common and productive activity of most advanced marketing companies. However, at the present time, the quality of most companies’ market data is not adequate for such needs, and, if the data is not adequate, what can we say about the quality of the marketing theory on which such simulations ultimately rest?”

Key to many variations

Pearson’s mention of marketing theory may be the key not only to computer simulation of test markets but also to experimental test marketing or to any of the other variations. If test marketing is at all like other fields the computer has entered, the struggle to codify the theory so that the computer can deal with marketing data may well fantastically upgrade the abilities of market researchers using even fairly traditional methods.

“Test marketing is in the awkward stage today,” says one market researcher. “We’re getting ready to give up traditional methods and we’re preparing ourselves for the advent of new technology—but neither has happened yet.”

Still, most of the professionals in the field agree that such a change will occur. Some feel it is at least 10 years away. Others feel that the change-over is much closer than that.

And when it happens—then what?

For one thing, the use of perfected computer simulation techniques or of polished experimental test markets or both will greatly reduce the risks inherent in marketing new package goods. This means a more stable market—and better profits, eventually—for every link in the distribution chain.

For another thing, the improvement in testing techniques may mean a new and more scientific focus on all forms of advertising, another area in which there is currently more

mythology than workable theory. This could mean new demands on all media for increased flexibility, more cut-ins, regional spot, regional editions, etc.

More and more, regional rollout will become standard procedure in introducing a new product, most marketing men say, but to work out the final bugs, not as a test of either product or promotion.

Future of testing

And, regardless of just how test marketing changes in the next few years, it is likely that traditional test market volume will drop quickly, as soon as new methods prove themselves. In the future, the test market will probably produce little, if any, advertising business for any of the media.

However, the coming changes do not appear to threaten the concept of regional rollout—on the contrary, they seem to encourage it. Although the effects may not be clear for several years, the final result of these current trends, for all media, may be more regional advertising generated by regional rollout, less “local” advertising generated by test marketing.

Libra (Continued from page 30)

rently Jerry Shore shares equal billing, and handles as many directorial assignments as does Stern, and other directors may be added soon. They are backed up by a production staff headed by Harvey Kahn, sales vice president. On the staff are salesman-producer Len Lipson, producers Roger Lumbinner and Peter Israelson. Supervising post-production is Kikuo Kawasaki, supervising editor, assisted by a staff of five editors.

Northward across 63rd St. and upward a couple of hundred feet in a condominium, Libra maintains a penthouse with outdoor swimming pool and patio for casual conferences. The penthouse is enlivened with furniture of museum quality and recent art works, not to mention a photograph by Irving Penn, the presence of which says much for the magnanimity of Bert Stern.

There, one recent morning, Bert Stern spoke of the evolution of Libra from offshoot of his still studio into large production facility. “The way it is now, you could say Bert Stern works for Libra. It’s good to work in a place where you can be a part,

not the whole show." Libra now does tv programs as well as commercials, and does commercials on both tape and film. "If a film guy is opposed to tape, if he says it can't give him moods and effects, he's still reading out of the Kodak Brownie instruction book!"

Stern remarked that still photographers have knocked over many tv shibboleths, like no white backgrounds. With tape, which is "one-stop brighter than the naked eye," he used gray backgrounds.

Libra for some time has been using the Reeves video tape line connection, with tv cameras in the Libra sound stage on the main floor feeding to the huge Reeves recording setup 20 blocks to the south.

Non-fashion emphasis

Libra has also evolved away from an earlier fashion orientation; currently, Stern said, only about a sixth of the output is hooked to fashion. Libra has recently done commercials for such clients as Metropolitan Life and the American Cancer Society. In the Metropolitan Life spot, director Jerry Shore shot hundreds of stills and composed them into a film on the animation stand, with four-frame cuts and dissolves. The result is a great amount of visual data compressed into 60 seconds, including a very nearly subliminal glimpse of a topless dancer in San Francisco. "Our film directors get to be good till men," Stern commented.

Stern has been working in motion pictures ever since 1959, when he started work on *Jazz on a Summer's Day*, a documentary feature on the Newport Jazz Festival. Released in 1960, the film became from the outset a classic of documentary style. In it, Stern said, he was the first to shoot into the setting sun, thus unwittingly starting a trend that has become a cliché in commercials. This year Stern produced three "wiggly specials" for ABC, and it's noteworthy that this production did not interfere with the regular commercials production going on.

Although Libra is now a big production facility, it has no wish to mushroom into a giant studio. "We want to continue to get the good creative jobs," Stern said. He feels that there's elbow room now at Libra for two more directors and a number of associate directors. Growth, yes, but not too much. ■

Design (Continued from page 27)

trial design firm without reference to the ad agency. Actually, I think most agency art directors think they could do a better job than the packaging specialists—which isn't to say that that's true, however."

A less cautious point of view was expressed by Amil Gargano, art director at Carl Ally, Inc. "I have a violent prejudice against outside firms' package designs that end up as a sort of corporate ecstasy.

"I suppose some of them do it well, understand the value of a sound, sensible approach that isn't some kind of nutty esoteria.

"But I think agencies are better qualified—some of them—to design packages, and I think they can do a better job than outside designers because of the agencies' involvement with what the product is.

"As far as color tv's influence in package design is concerned, the only thing I can say is that color has a greater recognition value. It supplies more to the package. Therefore, if you can represent a product to the most accurate degree, color obviously will show the product better than black-and-white. With the increasing number of color tv sets, it is certainly something to be taken advantage of."

But in the view of one packaging man—Roy Larsen, executive vice president of Loewy/Snaith—television commercials are not the primary consideration when it comes to package design.

The final battleground

He says, "There are many exposures of packaged products. Television is certainly one of the most immediate and effective. But the essential skills of the designer are directed to preparing products for the shelves and counters of stores—the final battleground for competing and similar products."

An adman who talks more like a packaging man is H. T. "Terry" Herriott, package goods supervisor for Sales Communications Inc. of McCann-Erickson. He believes that it's advertising's job to pre-sell the product; by the time the customer sees the package there's too little time to do much selling.

"It doesn't do much good for the package to advertise the product; by then, advertising is secondary,"

Herriott says. "The first thing the package must do is register the name, because that's what the advertising has been leading up to.

"But while the name must be outstanding, it must still give a specific connotation of quality. Take, for example, a package of pudding. If you put it in square letters, forget it. It's not a pudding any more, because pudding doesn't have a square or hard connotation.

"On a package, words become graphics in themselves. A package stands by itself; there's no editorial content around it to lead you into it. Words become a picture—a brand name repeated in the same style, over and over again. Like Nabisco. Like Fig Newtons. It has a specific meaning to a buyer, which is different than just fig bars.

The difference is time

"The difference between advertising and package design is the difference in time you have to communicate. An agency art director is trying to tell a story with words and pictures in a certain number of seconds. With a package design, you have to communicate a message in a matter of milli-seconds.

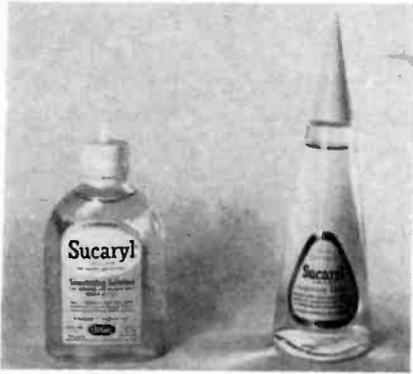
"Art directors and package designers are both highly specialized people and they tend to stay in their own fields. Packaging men are more likely to come from the sales promotion end of the business than the advertising end."

But while many design specialists don't believe the package should be used as an advertising medium because it has little time to do a sales job, there is another side to package design with a longer time span for persuading the consumer. This is an asset which, if skilfully used, can influence the buyer for, not milli-seconds, but days or weeks or months.

The story of Sucaryl is an example of how package design solved a problem that no amount of advertising could apparently budge. Liquid Sucaryl is a no-calorie sweetener that looked like a sure-fire winner when the nation became calorie-conscious. It is made by Abbott Laboratories, a well known pharmaceutical house. So what would a medicine maker put its products in? A medicine bottle, of course.

And where did the customers put their medicine bottles of Sucaryl?

In the medicine cabinet, of course, which is not the place you want people to put the stuff if you want them to use it up quickly.



SUCARYL BOTTLES, OLD AND NEW

So Abbott Labs turned to one of the top industrial design firms, Raymond Loewy/William Snaith, Inc. The result was a completely different bottle, slim, gracefully tapered, 50 per cent taller than before, plus a cream-white plastic cap that comes to a bent-over point at the top. Its elegance suggested the candles put on the dining room table when company's coming. And it wouldn't fit in a conventional medicine cabinet.

And it worked. Back at the plant, the people at Abbott Labs happily threw out all of the old bottles they could get their hands on.

At Loewy/Snaith, package design literally means just that. Graphics is back in third place. According to Elizabeth Reese, senior vice president, form comes first in package design, color is second, and graphics is third.

"Art directors," she says, "are trained to cope with visual impressions that are always two-dimensional. And package design is three-dimensional. The difference between art directors and package designers is the difference between artists and sculptors. Over here, we believe sculpture is the basic form of communication."

Greater involvement

Not all package design firms lean that far away from the word-and-picture world of advertising. At Lippincott & Margulies, for instance, where they designed the package for the new Tareyton 100s with the name running lengthwise up the pack, the goal is for increasingly greater involvement with advertising.

Walter Young, director of package planning at Lippincott, says, "Too

many ad agencies sit in on package design decisions, but package designers don't sit in enough on advertising decisions."

As good examples of packaging-advertising tie-ins at Lippincott, he cited the copy additions they incorporated in the packaging for Nescafe instant coffee ("43 beans in every cup") and Klear floor wax for S. C. Johnson Co. ("Won't yellow any floor"). In both cases, the copy figured heavily in the television campaign and, because of close liaison with the agency, Lippincott was able to give the words banner display across the label.

"Television puts much more demand on package design than print does," Young declared. "The package must be like an exclamation point at the end of the commercial."

But what is probably one of the most interesting situations involving package design and tv advertising concerns two products of the same cigarette manufacturer. One is a cigarette brand with a hard sell package design introduced with considerable success last year.

The other is a cigarette brand with a virtually no-sell package design but with a saturation tv and print ad campaign and currently being test marketed in, of all places, New York City.

True's runaway success

The manufacturer of both is P. Lorillard. The runaway success story of last year was Lorillard's new filter, True. What made it unique was its double-chamber filter with an odd-shaped triangular grid in the mouthpiece.

Lorillard called on Unimark International of Chicago for the package design. Credit for the design goes to Unimark's vice president, Jay Doblin, who is also director of the Design Institute at Illinois Tech.

A hard sell design if there ever was one, the package slammed across with two main elements subordinating everything else. Bold capital letters shouted the name across the top half of the pack. The bottom half was devoted to a big circle with a triangle in the middle, the design of the odd-shaped filter (printed in True blue, of course).

Four months after True came on the market, it figured in a news release issued by the Roswell Park Memorial Institute at the N.Y. State

Cancer Research Center in Buffalo. The report cited True as lowest tars and nicotine among nationally advertised cigarettes.

Sales went up so fast that Lorillard had to take the account away from Grey Advertising (which handle Lorillard's top brand, Kent) and turn it over to Foote, Cone & Belding.

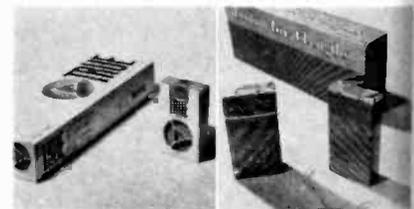
Comes 1967 and the big switch to 100mm length cigarettes. This time Lorillard goes into a huddle with Marschalk for ad strategy. The name of the new brand is Century Great Lengths. And when you open the carton, the name, printed on cellophane, falls off. Same thing happens with the individual packs.

What the future holds

Last time somebody did that, about five years ago, it was with facial tissue, in case you wanted to be discreet about what brand you were using (Hudson). Also, after the cellophane comes off (along with the name) the package feels like it's made of linen instead of paper. All Marschalk's idea, Lorillard says.

But where do you find somebody with packaging know-how to put the thing together to make the name fall off, paper that feels like linen but still holds together, and will accept the printed design of diagonal stripes of black metallic silver ink? Lorillard knows just the man. Did a great job for us last year . . .

That's right. Jay Doblin of Unimark again. And where do you test market this unusual package? From now till Christmas, Century Great Lengths will be the most heavily advertised cigarette in the New York area—\$1 million in one market, with more than 200 tv spots. One-minute commercials on 11 top network shows for 13 weeks. Commercials on six NFL football games. Plus 28 full



'66 WINNER, LEFT, '67 ENTRY, RIGHT

page newspaper ads and nearly 8000 posters on every subway, bus and commuter train in town.

And at numerous ad agencies, a lot of incredulous admen are eagerly waiting to see what happens. So is P. Lorillard. ■

In the picture



JOHN HUGHES
Separate 30s, a better answer

The latest agency spokesman to throw his hat into the arena of debate over pricing of independent 30-second commercials, John Hughes, media director at Hockaday, DeWolfe, Giordano, Inc., explained why he brought Margaret Hockaday's primarily print-oriented fashion agency into the spot television fray.

With only 20 per cent of the agency's billings in television, it might have seemed apparent the Hockaday group was looking after the interests of the small tv advertiser. That is partly true, Hughes admitted. Small advertisers allocate only a small portion of their budgets to television, and frequently only at the agency's bidding.

"Advertisers who can't throw a lot of money into television find they get more frequency for their dollar in print," he explained. "When an agency tries to sell such a client a tv schedule, it gets beaten back for lack of money."

The independent 30, he feels, will change all that. "It will allow us to get more mileage out of our media budgets. Let's say a minute costs \$20. One spot at \$100 may not be enough, but two 30-second spots, each one used on a different day, would give us greater reach and frequency at a price not significantly higher than the cost of a single minute. The 30 will let these advertisers go deeper into their markets with greater frequency."

Concern for the little guy, however, was not the only reason for Hughes' recent statements that (1) local stations are overpricing non-prime time 30s, (2) they aren't listing these 30s on their rate cards, (3) non-prime 30-second rates should be fixed, not preemptible.

The 30 is an important unit to the advertiser regardless of the size of his budget," Hughes said. "Those advertisers who say they have enough products to make piggybacking an economical practice are deluding themselves. I've seen many commercials where products have been forced together in pairs that just don't make sense."

"A commercial in any given time location is not economically the right vehicle for two distinct brands. It has to be a bad buy for one of them."

Hughes feels the larger advertisers want to use 30s, despite rep claims that there has so far been no significant demand. "There has been no demand," he said, "because reps and stations have not come to grips with the problem of costing the 30s. If there was no interest on the part of large advertisers, why would some giant agencies be so anxious to hold the line on pricing at 50 per cent of the minute rate? There's a certain logic here. They do indeed want to use these 30s."

Hughes is particularly interested in the future of the 30-second commercial, not only because his agency represents several small tv users, but because it is now interested in attracting the larger tv advertiser.

Spearheaded by president James DeWolfe and creative director Joe Giordano, both with strong backgrounds in tv advertising, the agency is out to expand its billings, now approximately \$5 million annually, by going the path of television.

His own strong background in the area of network and spot tv, Hughes feels, played a significant role in prompting the agency, last April, to invite him to join its ranks as vice president and media director.

Hughes has been associated with tv-oriented media departments since starting in the mailroom at Kelly Nason in 1949. After working his way up through media estimating, training, and through a three-year stint as a buyer, he spent 5½ years at Ted Bates & Co. as assistant vice president and media supervisor on Colgate, Mobil Oil, and Carter-Wallace. Before joining Hockaday, Hughes was associate media director on the Quaker Oats and Chas. Pfizer accounts at LaRoche, McCaffrey & McCall, Inc.

Now the head of the three-man Hockaday media team, he plans to bring in more tv specialists as the need arises.

Quick to add, however, that the agency was interested in attracting all kinds of accounts and was involved in expanding services as well to those clients already in the house, Hughes revealed plans for expanding all aspects of the media operation.

"I'd like to see all of us become more involved in the research and marketing aspects of all accounts," he said. "Big ad shops can afford special departments for marketing research and media research, but in the smaller shop, you have to be flexible, able to work on all problems."

With a particular concern for the future of tv advertising, however, Hughes sees stabilization of non-prime time 30 second rates not only as a means of bringing more smaller advertisers into television, but as one part of a possible solution to the current soft spot picture.

"There are other reasons why spot is soft," he said, "and establishing fixed prices for 30s is not the whole solution. But it is a short-term solution. Right now people are deciding whether or not they can afford tv."

"They aren't getting the same reach and frequency for their dollar that was available 10 years ago. Availability of 30s can ease the situation. The piggyback was great in its day. It was the answer a few years ago to rising costs. Today, separate 30s are a better answer." ■

The journalist often nurses the illusion that some of the glamor and prestige of the personalities he covers will rub off on him. The newspaperman has long learned some bitter truths about the reality of his position and now the electronic newsman is going through the same travail.

Case in point: Paul Cunningham of NBC-TV's *Today*—and for the rest of the story we now take you to an NBC News release:

Cunningham was doing a film feature for *Today* at a formal reception for Prince Bernhardt of the Netherlands at New York's Biltmore Hotel recently. As the reporter was about to go up in the elevator, dressed smartly in black tie and flanked by notables, he caught a glimpse of himself in the mirror.

"Well, I must say I look pretty dapper this evening," he thought to himself, feeling 10 feet tall.

Just then a man came up to him and asked, "How do I find the Bow-

man Room?"

"I'm sorry but I don't know," answered Cunningham.

"You don't know!" yelled the man. "Aren't you a bellhop here?"

Cunningham's ego plunged, but he managed a half-smile and went to the reception. After filming several interesting interviews, he stepped into the elevator. He was feeling pretty good again; he was the only passenger.

About halfway down, the elevator boy turned to him and said, "Are you finished playing already?"

"What do you mean—playing?" asked Paul.

The elevator boy: "Why, aren't you a member of the band?"

* * *

A U.N. ambassador from an Arab country, which here shall remain nameless, lives in suburban Scarsdale some 20 miles north of Manhattan. Each summer the diplomat's teenage

son comes to Scarsdale, stays with his parents and plays with the neighborhood kids. But each fall he has always gone back to the Near East to continue his education.

This fall however, possibly as a consequence of the political turmoil in the Arab countries, the youngster was enrolled at Scarsdale High School. He has an excellent command of formal English but absolutely no comprehension of the American teenage world.

An extremely likeable boy, he has in past summers made a number of friends among neighbor families with teenagers. One of these is the home of an executive with one of the major tv rating services. Thursday night last week at their house, the Arab boy showed up almost in tears. And his story was:

"I have this assignment from the teacher of English. It is to write a paragraph, humorous or serious, on the subject of Lawrence Welk. It is due Friday. I have been in the school library since 3 o'clock, I have searched through six dictionaries and four different encyclopedias.

"I find Lawrence of Arabia, Lawrence College and Lawrence, Kansas. Can you help me, please? What is a Lawrence Welk?"

Okay, friend, what would you tell him? The Welk Show doesn't come on till Saturday and the kid's paper is due Friday. And how do you describe a bubble machine to somebody who's never seen one?

After half an hour's loud discussion the family's recommendation was: Write about how hard it is to write about it if somebody has never seen the show.

The boy left, half-satisfied and very dubious. We don't know what he finally wrote.

* * *

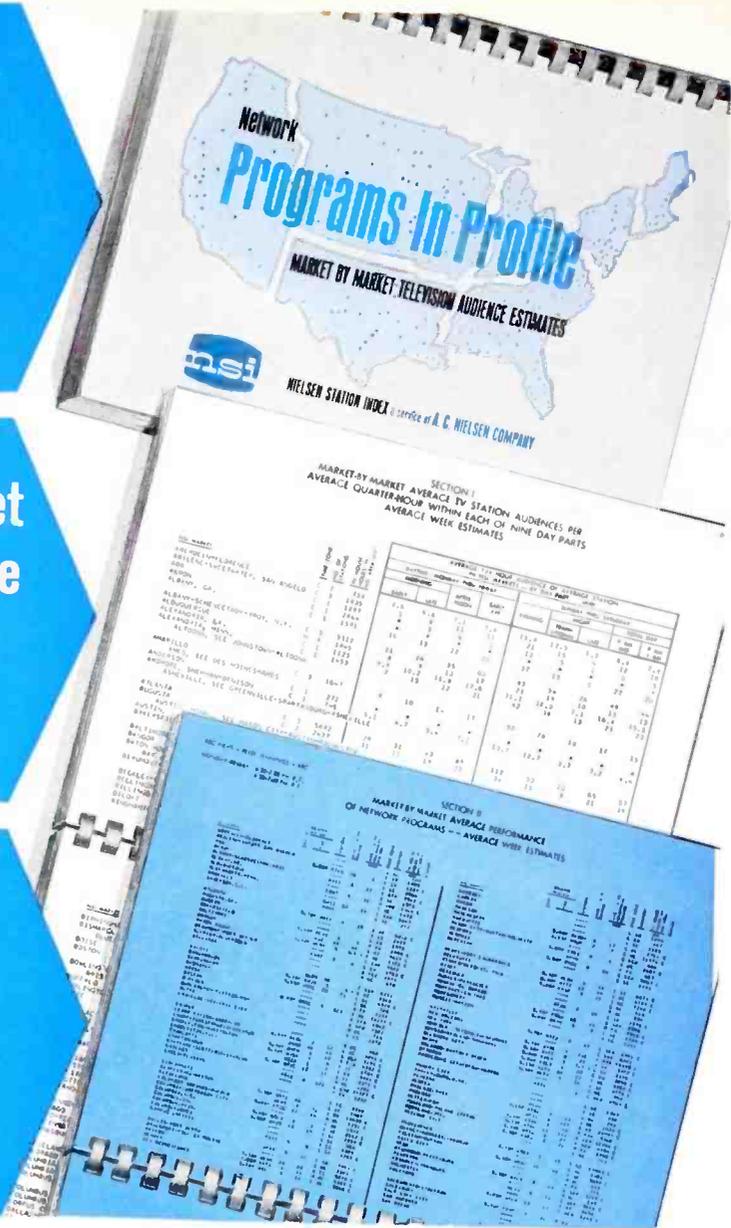
When our alert readers see the cartoon at the left, some will inevitably write us to say we've got the one-way traffic sign on 52nd street pointing the wrong way. We wish to announce in advance that our editorial position is going to be: we did it that way on purpose to prove how smart our readers are, not how dumb our artists are.



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