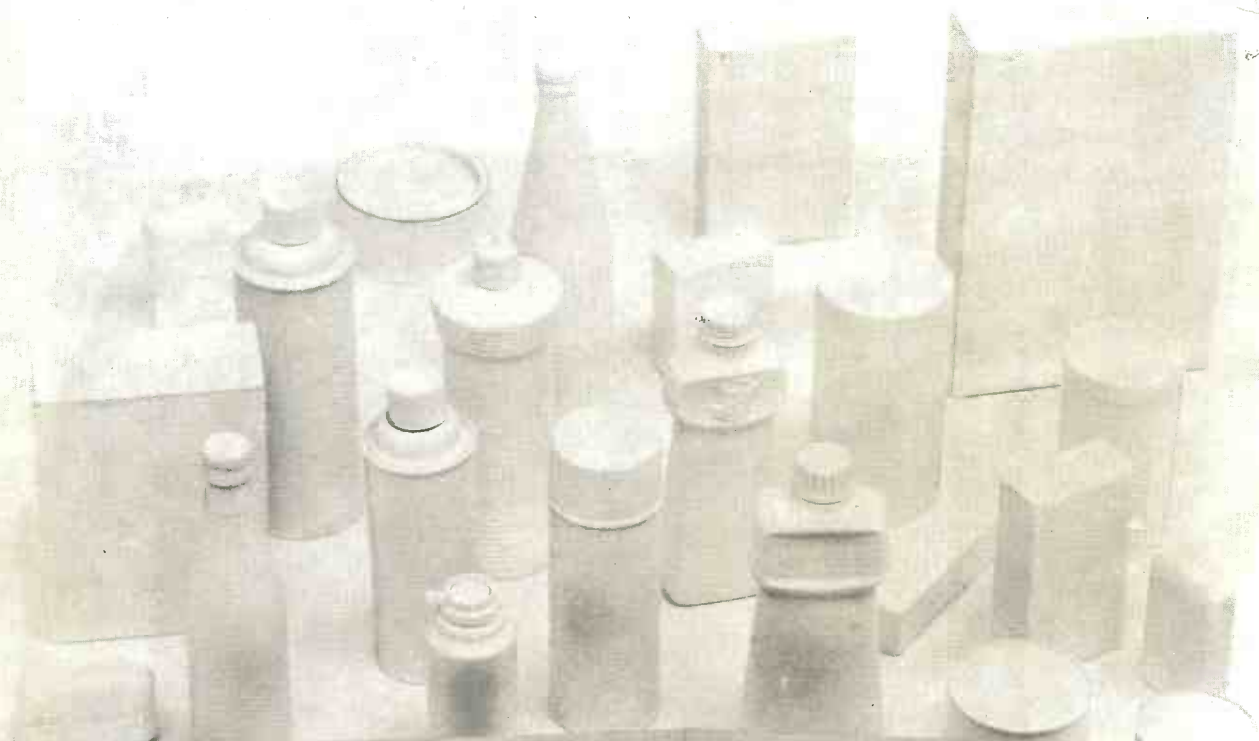


TELEVISION

**MILWAUKEE'S AD LAB: VIEW FROM ALL OVER:
OUT TO PROVE HOW SOME PATS, MANY PANS
ADVERTISING WORKS FOR THE NEW SEASON**

**BALLANTINE'S NEW SPOTS: BEATING THE ODDS:
CHAMPAGNE TREATMENT HOW ONE MAN'S IDEA
FOR A BEER COMMERCIAL GOT ON THE AIR**



THE NEW PRODUCT GAME

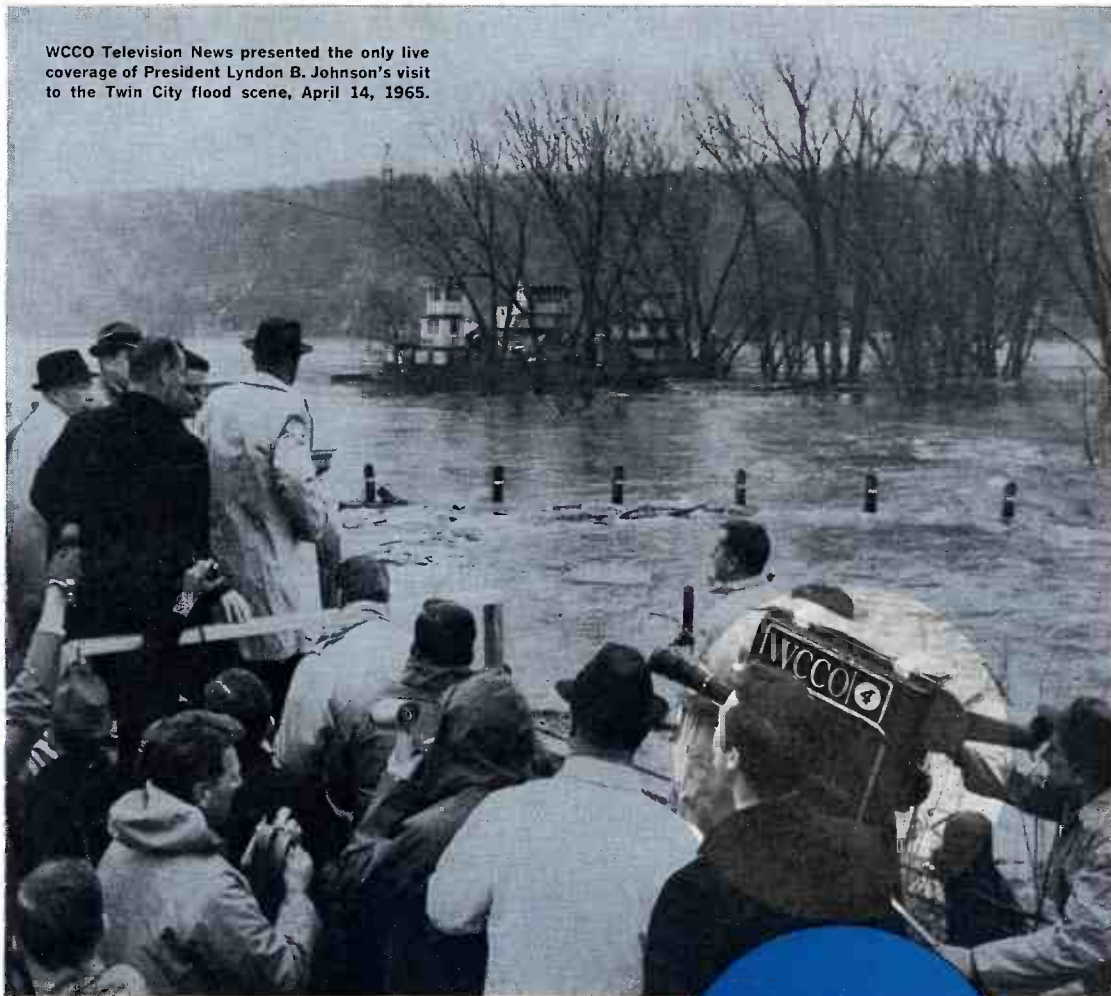
A board game for advertising executives and their clients. The board is a 6x6 grid of squares, each containing a number and a brief description of a marketing strategy or product feature. The board is titled 'THE NEW PRODUCT GAME' and includes a 'START' square and a 'FINISH' square. The board is numbered 1 through 32. The board is titled 'THE NEW PRODUCT GAME' and includes a 'START' square and a 'FINISH' square. The board is numbered 1 through 32.

START	7	8	15	16	17	26	27
1	6	9	14	18	19	25	28
2	5	10	13	20	21	24	29
3	4	11	12	22	23	30	31
							FINISH

60%
50%
40%
30%
20%
10%
SUPERMARKET SUPREMACY

WHERE THE CHIPS ARE

WCCO Television News presented the only live coverage of President Lyndon B. Johnson's visit to the Twin City flood scene, April 14, 1965.



For the 3rd time in 10-years (1955, 1960 and now in 1965) the Radio Television News Directors Association has honored WCCO Television News for Outstanding Reporting.

The current award is for Reporting of an On-the-Spot News Story . . . Minnesota's 1965 Floods.

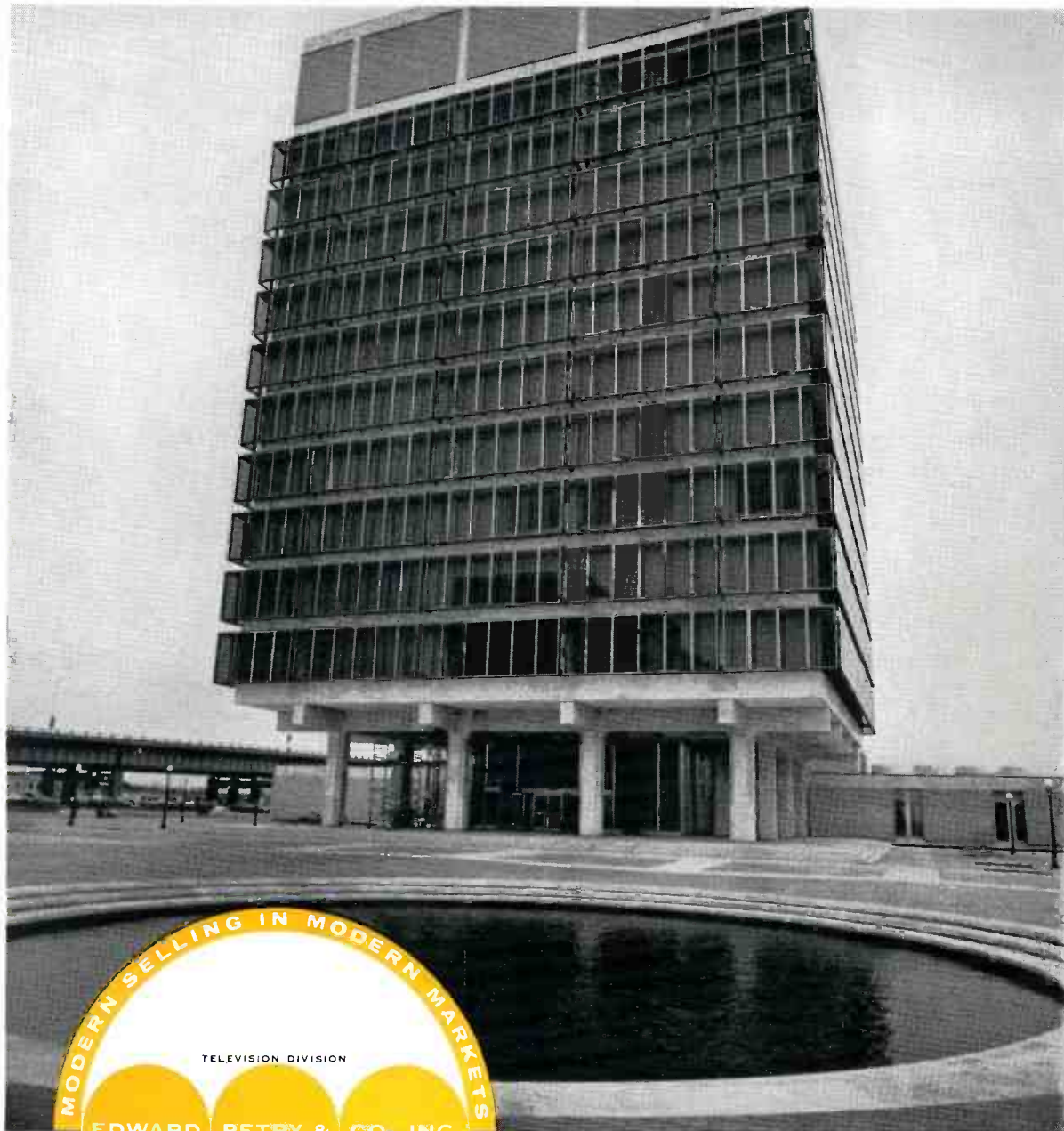
This recognition signifies that WCCO Television News continues to maintain its fundamental goal of excellence in news coverage.

COUNT ON US TO BE THE DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION

WCCO TELEVISION 

Reps: Peters, Griffin, Woodward, Inc.

**OUR THIRD
RTNDA NEWS
AWARD**



NORFOLK CIVIC CENTER, NORFOLK, VIRGINIA

MODERN SELLING IN MODERN MARKETS

TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

NEW YORK · CHICAGO · ATLANTA · BOSTON

DALLAS · DETROIT · LOS ANGELES

PHILADELPHIA · SAN FRANCISCO · ST. LOUIS

This is the focal point of one of America's most modern and dynamic markets. The way to sell here—and in all of today's American markets—is with the modern medium of Spot TV. For maximum results, rely on the outstanding stations we represent.



MORE

Since 1963, news schedules on the
five CBS Owned television stations have
increased 49%.

Source: NSI estimates (July '63-July '65), subject to qualifications which CTS will supply on request. These data are not accurate to any precise mathematical degree.

MUCH MORE

Since 1963, news audiences on the CBS Owned stations have zoomed 61%. That's news!

In short, news availabilities on the CBS Owned television stations, always a great buy, are even more so now. Call us!

CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis—represented by CTS National Sales.

TELEVISION

THE CARE AND FEEDING OF NEW PRODUCTS *It's a long way from conception of a new product to media introduction. In between, over the stages of development—often a two-year period—the casualty rate is high. Test marketing and media selection is an agony. And public acceptance is always a question. In this special report TuM examines the new product process, and reports what the advertising and marketing experts have to say about it.* **25**

WHAT MAKES PEOPLE BUY? *The fourth article in TuM's series on advertising's search for greater effectiveness looks at the Milwaukee Advertising Laboratory, a unique research project which measures sales results against controlled TV and newspaper advertising. Its aim: to show an advertiser the exact effect of his ads, campaign strategy and media spending* **30**

FOCUS ON COMMERCIALS *Ballantine Beer has sent a foam-topped mug of beer careening down what seems to be an endless bar. In its 60-second spin it slides past dozens of barside drinkers, all hoisting to a catchy new Ballantine theme song. TuM went to Y&R for this word and picture report on its client's new campaign* **34**

CRITICS' CONSENSUS: 1965-66 *For the third consecutive year TuM has polled the nation's top television critics for their impressions of the new TV season. The consensus: it's either worse than last year or, at best, indifferent. The views of 16 critics, plus their individual program picks and pans* **36**

HOW TO SELL A TV SPECIAL *The independent producer makes a network sale with the frequency of a lunar eclipse — not often. But producer Walter Schwimmer has had better luck than most. This story details his planning and problems in getting last year's "Nobel Prize Awards" program sold, produced and run on ABC-TV* **40**

DEPARTMENTS

THE MONTH IN FOCUS 7	FOCUS ON PEOPLE 16	PLAYBACK 19
FOCUS ON FINANCE 8		EDITORIAL 60

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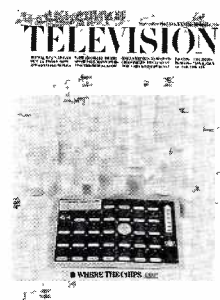
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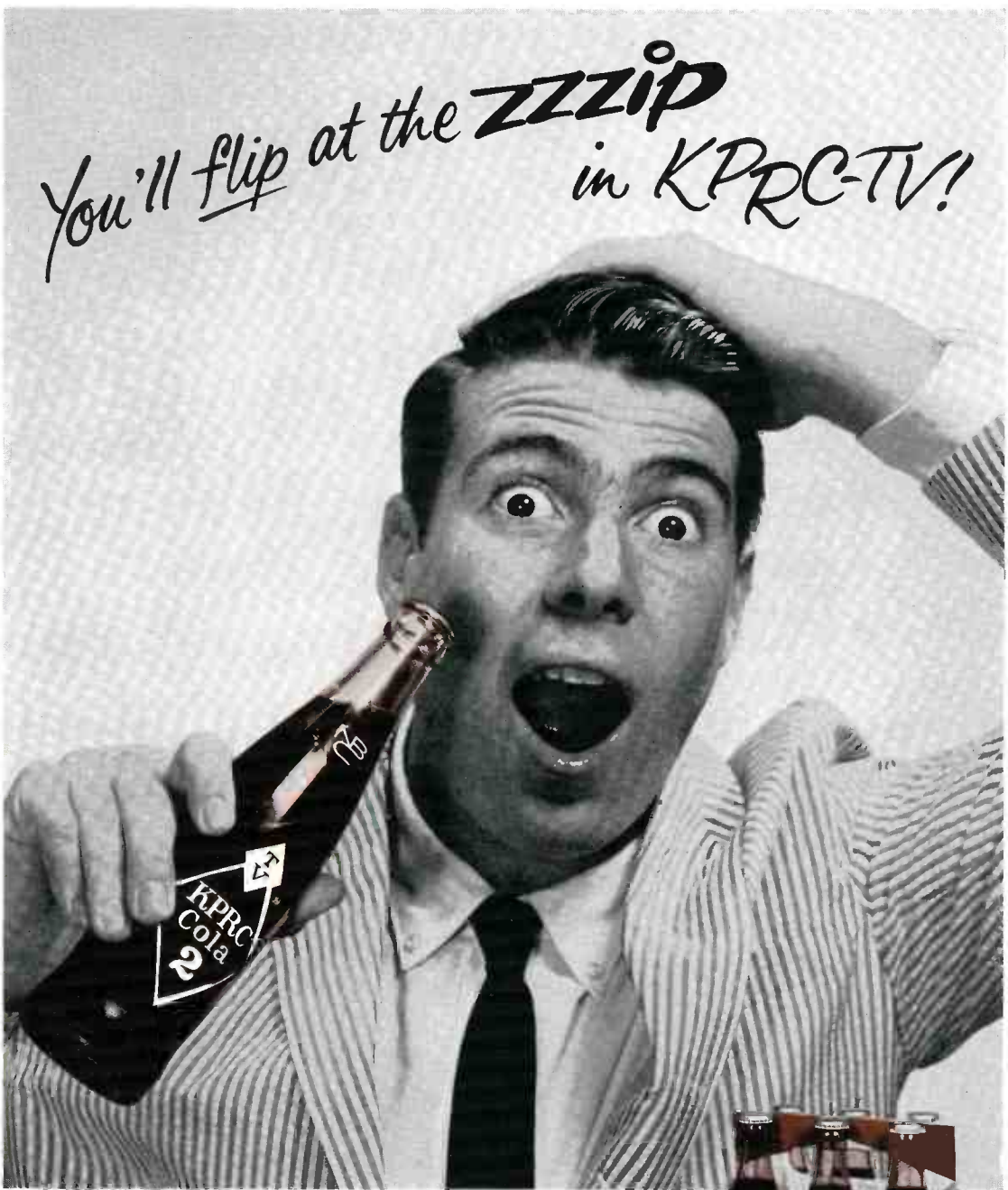
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Cover • *Not many magazines offer free games with the rest of their merchandise. TuM does, as witness (1) the cover and (2) pages 26 and 27 of this issue. "The New Product Game" is the creature of assistant editor Ralph Tyler, who also authored the major article on new product marketing which occupies a major portion of this issue.*



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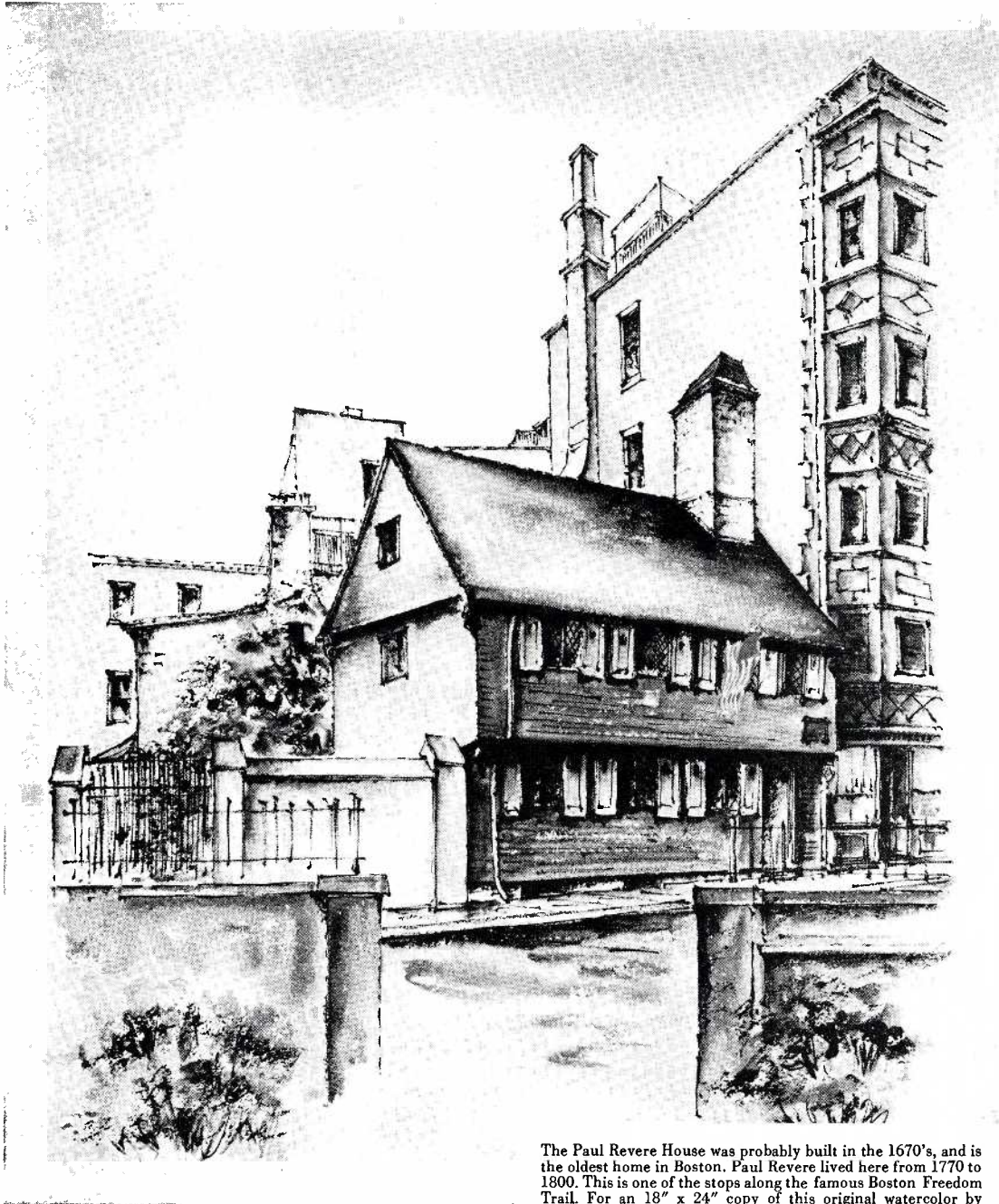
*You'll flip at the zzzip
in KPRC-TV!*

Courtesy of Royal Crown Cola Co.

Just the right touch of quick Houston energy. Get the double reward of KPRC-TV television ——— zzzip you can feel. Not too sweet, sparkle just right. Take home a carton of the zzzippiest, thirst-quenchingest tv you ever tasted!

KPRC— for quick, fresh results
REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY





The Paul Revere House was probably built in the 1670's, and is the oldest home in Boston. Paul Revere lived here from 1770 to 1800. This is one of the stops along the famous Boston Freedom Trail. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

Buy Boston like a Bostonian...Buy WHDH

TELEVISION: CHANNEL 5  • RADIO: AM 850 KC 50,000 WATTS  FM 94.5 MC
REPRESENTED NATIONALLY BY BLAIR TELEVISION-RADIO

THE MONTH IN FOCUS

Which of three hands holds high cards? Some set for discard pile

WHO's on first? By sheer weight of photocopied communiques, it must be NBC-TV.

A flurry of paper began to swirl out of the network's press department as soon as the premiere week for the new TV season had begun. There was a sense of urgency about each slightly blurred manifesto, a feeling that men with rolled-up shirt sleeves had worked into the night to spread the word to a waiting world. The releases were typed in caps, giving a telegram-like feel to them, and they began with such terse sentences as the following: "WITH THE INCLUSION OF LAST NIGHT'S RATINGS, NBC IS FIRST IN ALL, REPEAT ALL, RATINGS SERVICES NOW REPORTING."

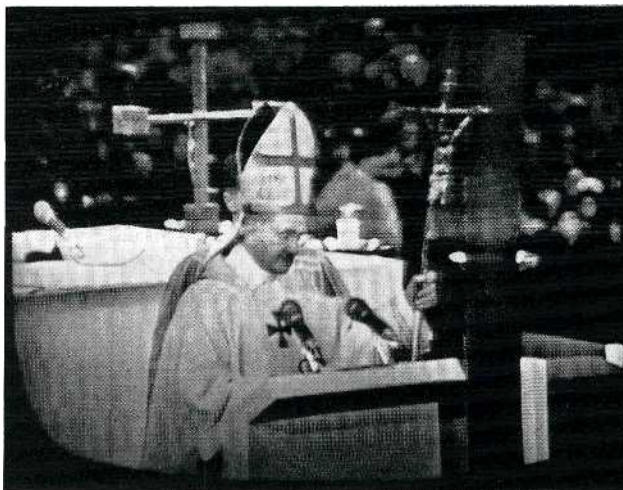
The other two TV networks were less active on the communique front, although the CBS press department sent along a network research bulletin explaining that the Nielsen Multi-Network Area ratings should not be confused with the Nielsen National ratings, and suggesting darkly that "we can expect some partisans to promote these ratings (Multi-Network) as if they were the Nielsen National ratings." The research bulletin was printed on a piece of graph paper that gave it a look of high seriousness although it also made it harder to read, particularly to anyone who has developed a block through ill-training in mathematics.

In the midst of this flurry of paper and mounting anxiety on the part of people expected to decipher it, a genuine telegram arrived, this one from Howard Coleman, director of press relations at A. C. Nielsen Co. It, too, had a certain air of urgency about it:

"WE UNDERSTAND THAT YOU HAVE BEEN SUPPLIED BY A NIELSEN CLIENT WITH A 'TOP TWENTY' PROGRAM LISTING COMPOSED OF DATA CONTAINED IN NATIONAL NIELSEN TELEVISION INDEX (NTI) 'FIRST MULTI-NETWORK AREA REPORT' MAILED TO OUR CLIENTS YESTERDAY.

"UNDER THEIR AGREEMENTS WITH US,

A moment in the remarkable TV coverage of a remarkable visit: Pope Paul VI's Mass of Peace at Yankee Stadium.



OUR CLIENTS AGREE TO TREAT ALL REPORT INFORMATION AS CONFIDENTIAL, AND FURTHER AGREE NOT TO PERMIT OTHERS TO PUBLISH, REPRODUCE, COPY OR EXTRACT ANY SUCH INFORMATION WITHOUT OUR WRITTEN PERMISSION.

"THIS RELEASE OF REPORT INFORMATION BY A NIELSEN CLIENT IS IN VIOLATION OF ITS NTI AGREEMENT WITH US.

"PUBLICATION BY YOU WILL CONSTITUTE UNFAIR COMPETITION AND INFRINGEMENT OF OUR COPYRIGHT IN THE REPORT DATA. THEREFORE, WE REQUEST THAT YOU DO NOT PUBLISH SUCH INFORMATION."

This telegram, which didn't explain who the guilty party was, completely unnerved its recipient, who is prone to guilt feelings himself and who became certain that in some careless paragraph he had spilled, or would spill, the beans.

However, this department has a certain responsibility to its readers and we herewith summon up our courage to publish the results of the first meaningful national Nielsen report covering the first two weeks of the current season. In the national Niensens, covering the 7:30 to 11 p.m. period of Sept. 13-26, NBC-TV had an average audience rating of 18.7, CBS-TV had 17.9 and ABC-TV had 17. The top 20 shows, in descending order of popularity, were:

Bonanza (NBC) 31.1; *Bewitched* (ABC) 27.6; *Gomer Pyle* (CBS) 26.2; *Dick Van Dyke* (CBS) 24.7; *Hogan's Heroes* (CBS) 24.6; *Lucy Show* (CBS) 23.8; *Andy Griffith* (CBS) 23.8; *Green Acres* (CBS) 23.8; *F Troop* (ABC) 23.3; *Red Skelton* (CBS) 23; *Get Smart* (NBC) 22.4; *Man From U.N.C.L.E.* (NBC) 22.4; *Gilligan's Island* (CBS) 22.3; *Beverly Hillsbillies* (CBS) 21.6; *The Fugitive* (ABC) 21.6; *Smothers Brothers* (CBS) 21.4; *My Three Sons* (CBS) 21.4; *Saturday Movies* (NBC) 21.3; *Flipper* (NBC) 21.1.

The networks began tinkering with the new season almost as soon as it got under way. Seems as though with all the premieres concentrated in one week, the

whole process is speeded up. The strategy is to oust the worst and reslot the weak but potentially robust. Out at CBS, for example, is *Slattery's People*, whose time slot will be turned over Dec. 3 to Peter Falk's faltering critic-pleaser *Trials of O'Brien*. This will move the anti-hero attorney later, when kids loosen their grip on the dial. In *O'Brien's* present Saturday night period, CBS will ink in *Secret Agent*, a British series which the network tried out last summer. CBS also will replace Tuesday Night's *Rawhide* with a series based on the MGM movie, "Clarence the Cross-Eyed Lion."

NBC plans to torpedo *Convoy* in favor of a variety show captained, if they can get him to sign aboard, by Sammy Davis Jr. ABC has decided to blow the whistle on twice-weekly *Shindig* and substitute a twice-weekly adventure series based on the "Batman" comic strips. It also will switch *The Farmer's Daughter*, now on Mondays, with Peyton Place III, now on Fridays, because some of the Peyton addicts say they can't watch it on Friday nights.

■ Also in the month that was:

The 14-hour peace mission of Pope Paul VI to the UN and New York City was recorded nearly in its entirety by television. During the peak viewing periods almost half the U.S. television homes were tuned in to the coverage, and 90% watched at least some part of the reporting which began when the Pope arrived at 9:30 a.m. and departed shortly after 11:30 p.m. This was history being made, and television once again proved its ability to capture the moment as it unfolded. A high point: the Pope's impassioned "war never again" plea as he spoke in simultaneously translated French at the UN.

Clyne Maxon, New York, announced it would become a wholly-owned subsidiary of BBDO as of Jan. 1. The merger will be effected by BBDO's purchase of Clyne Maxon stock. END

FOCUS ON FINANCE

The groups bang out new records, and color TV goes wild

This is one time the superlative is justified: television's profitability can border on the unbelievable.

The major group broadcasters have rolled in with their third quarter reports (in one instance an accounting for the first half of a fiscal year) and though they all are coming off of peak performances, new records are still being banged out. They're coming in with results not 3% or 5% better, but spectacularly better, than their year-ago marks.

Comments one incredulous Wall Street observer: "I've never seen anything like it. These results are better than anyone had any right to expect."

Quarter after quarter for the last several years the group broadcasters have been showing increasing profits, but the third quarter this year was particularly good. The groups turned in as good a round of earnings reports as industry could be asked to clock out, especially considering that all of them were coming off quarters of new highs. The earnings reports were impressive enough to make those who haven't a piece of the action weep.

- Capital Cities Broadcasting reported its third quarter net profits after taxes up 110% and its nine-months profits 69% ahead of last year.

- Metromedia announced net profit for the first 39 weeks of this year up 25% and up 55% for the third quarter over like periods last year.

- In the 36-week period of 1965, Wometco Enterprises posted a 19% increase in net profit over last year, including a 27% boost in the third quarter.

- Storer Broadcasting's net profits for the nine months of this year showed an 8% gain over last year. For the third quarter profits were up about 10%.

- Cox Broadcasting's net profits were up 42% for both the nine-months and third quarter periods of 1965.

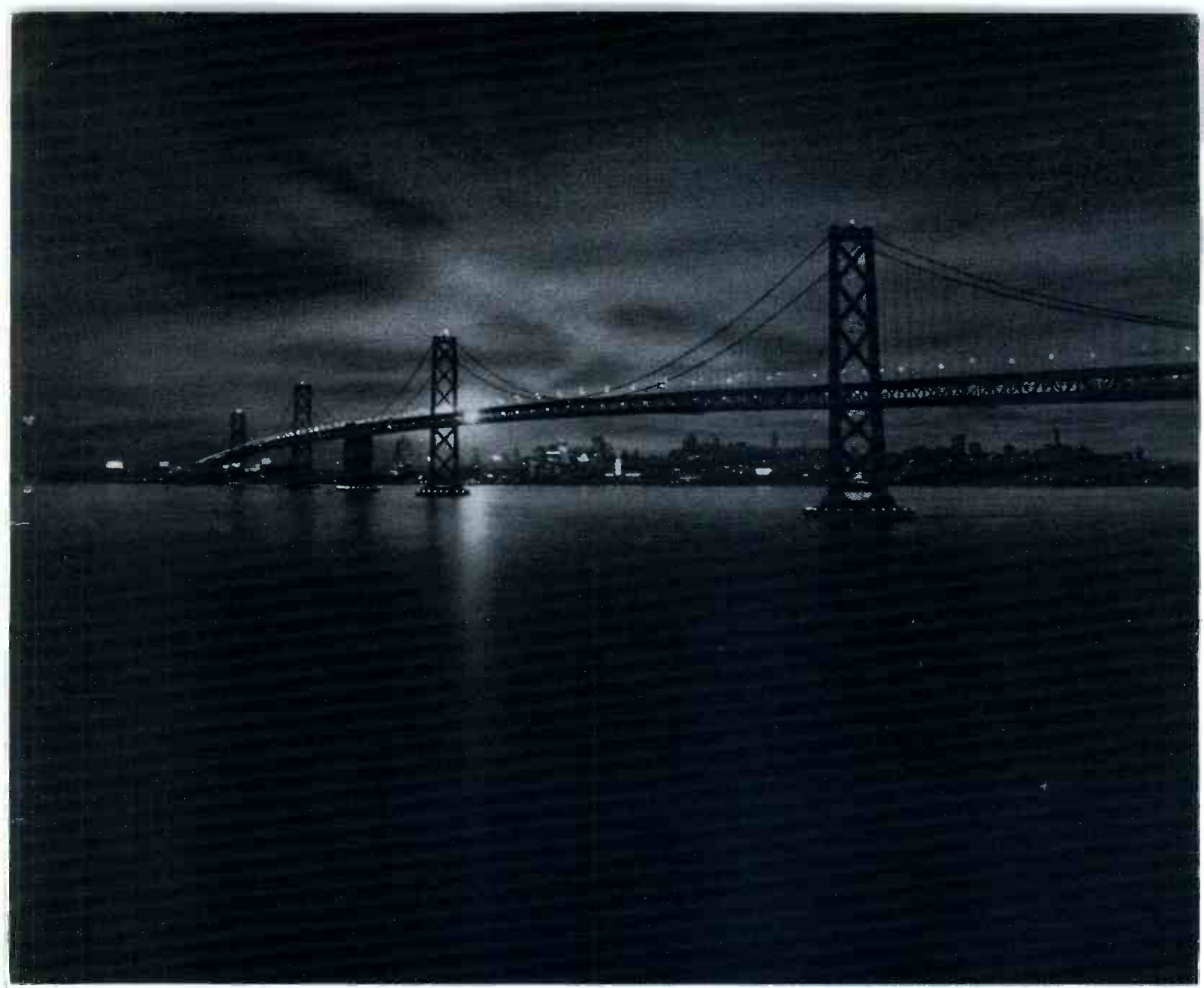
- Taft Broadcasting showed an increase of 41% in net profit for the first six months of its current fiscal year and a gain of 49% for the second fiscal quarter. (For details see table next page.)

These six reporting groups are among television's most pivotal. They own and operate or control a total of 31—mostly major market—TV stations (more than

THE TELEVISION MAGAZINE INDEX to 70 television-associated stocks

	Closing Oct. 15	Change From Sept. 15 Points	%	Approximate Shares Outstanding	Total Market Capitalization
TELEVISION					
American Broadcasting Cos. Inc.	60½	- 2½	- 4	4,636,000	\$280,478,000
CBS	38	- 3¼	- 8	20,004,000	760,152,000
Capital Cities	50	+ 5½	+12	1,361,000	68,050,000
Cox Broadcasting	32¾	+ 1¾	+17	2,654,000	86,919,000
Gross Telecasting	32½	+ 2¼	+ 7	400,000	13,000,000
H&B American	4¼	—	—	2,582,000	10,974,000
Metromedia	37½	+ ½	—	2,090,000	79,159,000
Reeves Broadcasting	5¼	+ ⅜	+ 7	1,459,000	7,660,000
Scripps-Howard	29¼	+ 2¼	+ 8	2,589,000	75,728,000
Subscription TV	2½	+ ½	+ 6	3,029,000	7,194,000
Taft	28¾	+ 3⅞	+16	3,291,000	93,382,000
Teleprompter	11½	+ 2	+21	744,000	8,556,000
Wometco	29¾	- ¾	- 2	2,224,000	66,164,000
Total				47,063,000	\$1,557,416,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	21¾	- 1¼	- 5	13,699,000	\$297,953,000
Bartell Media Corp.	6⅞	+ 1⅞	+33	1,770,000	12,169,000
Boston Herald-Traveler	45	+ 1	+ 2	540,000	21,300,000
Chris-Craft	19	+ 3⅝	+21	1,508,000	28,652,000
Cowles Magazines & Broadcasting	19¼	+ 2¼	+13	2,914,000	56,672,000
General Tire	25½	+ ¼	+ 1	16,719,000	426,335,000
Meredith Publishing	29¾	+ 4¾	+19	2,662,000	79,195,000
The Outlet Co.	14½	- ⅞	- 1	1,010,000	14,771,000
Rollins Inc.	39½	- 1⅞	- 3	3,009,000	117,727,000
Rust Craft Greeting	21½	+ 4¼	+21	727,000	17,812,000
Storer Broadcasting	69½	+ 1¼	+ 2	2,049,000	142,406,000
Time Inc.	87¼	+ 5	+ 6	6,560,000	572,360,000
Total				53,197,000	\$1,790,352,000
PROGRAMING					
Allied Artists	1¼	- ⅝	-33	932,000	\$1,165,000
Columbia Pictures	25⅞	+ ½	+ 2	1,854,000	47,972,000
Desilu	8¾	+ ¼	+ 3	1,154,000	9,665,000
Disney (Walt)	51¼	+ 1¼	+ 3	1,861,000	95,376,000
Filmways	14¾	- 1¼	- 8	656,000	9,676,000
Four Star TV	7	+ ½	+ 8	666,000	4,662,000
MCA Inc.	43½	+ 7¼	+20	4,681,000	203,624,000
Medallion Pictures	6½	- 1	-13	632,000	4,108,000
MGM Inc.	39	+ 3¼	+ 9	2,506,000	97,734,000
National Telefilm	⅞	—	—	1,670,000	209,000
Official Films	⅞	—	—	2,629,000	2,300,000
Paramount	66	+ 6	+10	1,597,000	105,402,000
Republic Corp.	6	+ ¼	+ 4	2,454,000	14,724,000
Screen Gems Inc.	24¼	+ 2½	+11	3,173,000	76,945,000
Seven Arts	11½	- ⅞	- 1	2,361,000	27,152,000
Trans-Lux	11½	- ½	- 4	718,000	8,257,000
20th Century-Fox	28½	—	—	2,755,000	77,484,000
United Artists	46⅝	+ 3	+ 7	2,074,000	96,700,000
Walter Reade-Sterling	1⅝	+ ⅞	+ 8	1,583,000	2,572,000
Warner Bros. Pictures	15½	+ ½	+ 3	4,873,000	75,532,000
Wrather Corp.	4	- ⅝	-11	1,753,000	7,012,000
Total				42,582,000	\$968,271,000
MANUFACTURING					
Admiral Corp.	55⅝	+21⅞	+65	2,452,000	\$136,393,000
Ameco	19½	—	—	1,200,000	22,950,000
Ampex Corp.	23⅞	+ 6	+34	9,295,000	221,918,000
Emerson Radio	23½	+ 9⅞	+63	2,230,000	52,405,000
General Electric	115⅝	+ 4⅝	+ 4	91,016,000	10,500,971,000
Jerrold Corp.	9⅞	+ ½	+ 5	2,046,000	20,204,000
Magnavox	70½	+12¾	+22	7,393,000	521,207,000
3M	61⅞	+ 6⅝	+12	53,386,000	3,303,259,000
Motorola Inc.	131¾	+14½	+12	6,058,000	798,142,000
National Video	108½	+49⅝	+84	1,274,000	138,229,000
RCA	47½	+ 7⅞	+20	57,962,000	2,753,195,000
Reeves Industries	2¼	+ ¼	+13	3,327,000	7,486,000
Westinghouse	57¾	+ 2	+ 4	36,826,000	2,126,702,000
Zenith Radio	116⅝	+22½	+24	9,328,000	1,087,878,000
Total				283,793,000	\$21,690,939,000
SERVICE					
C-E-I-R	13⅝	+ 1⅝	+14	1,555,000	21,187,000
Comsat	46	- 4⅝	- 9	10,000,000	460,000,000
Doyle Dane Bernbach	37⅞	+ 1⅞	+ 5	997,000	37,014,000
Foote, Cone & Belding	15	- 1	- 6	2,184,000	32,760,000
General Artists	4⅞	+ ⅝	+17	600,000	2,625,000
Grey Advertising	17¾	—	—	1,231,000	21,850,000
MPO Videotronics	10¾	+ 2⅝	+32	469,000	5,042,000
Movielab Inc.	12½	+ 2¼	+29	593,000	7,190,000
Nielsen (A. C.)	26	+ 4	+18	5,130,000	133,380,000
Papert, Koenig, Lois	8¾	- ⅜	- 4	791,000	6,921,000
Total				23,550,000	727,969,000
Grand Total				450,185,000	\$26,734,947,000

Data compiled by Roth, Gerard & Co.



COLORFUL EVENINGS— ON SAN FRANCISCO BAY

A "Cavalcade of Color" appears on *independent* KTVU this Fall. Over 14½ hours per week will be programmed in color by KTVU. Scheduled for colorcasting this Fall are—prime time movies, travel adventure shows, dramatic series, weekend sports events, late movies and cartoons.

This emphasis on color programming is just one more reason why KTVU is the Nation's **LEADING** Independent Television Station.



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton,

WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC (TV), Pittsburgh



SAN FRANCISCO • OAKLAND
Represented by H-R Television

FINANCE *continued*

5% of commercial TV outlets now operating).

They're big, they're important, but is what they did so sensational? Wall Street seems to think so. Here's one analyst's view of what's been happening.

"I think," he says, "that in the perspective of the industry a Storer being up 9½% is what you would expect. That's not a knock; that's a good increase for a Storer. After all, these people have more mature properties. They don't have new TV properties. They're working with the same complex as in other years. Still they come off record performances and go up almost another 10%. There's nothing wrong with that.

"Capital Cities," the financial expert continues, "certainly did better than even its most ardent follower could have expected. Cox's performance was excellent. Taft was strictly sensational coming off its triumphs of last year. Metromedia did very, very good. Wometco showed up solidly."

How did they do it? Why are the groups making it? Each company has its own reasons. Cox says that WHC-TV Pittsburgh, acquired last December (for a record \$20.5 million), has "contributed significantly to operating results this year" and noted that the rise of color TV also has had a favorable impact.

Storer Broadcasting was another to

UNUSUAL OPPORTUNITY

West Coast Corporation recently reorganized that can withstand rigid financial examination is offering on a no-franchise fee basis exclusive distributorships. This is a product in demand by every home owner and every business and is currently being used by such national organizations as Sears Roebuck and Co., Holiday Inn Motels and various branches of the armed forces. Product 100% guaranteed; investment from \$600 to \$14,000. Investment guaranteed with 100% markup. Manufacturer has proven method of distribution advertising and merchandising. A factory representative will assist you in setting up your business. For complete details and descriptive literature write National Chem-Plastics Corp., 1550 Page Industrial Blvd., St. Louis, Missouri 63132 or call collect Robert T. Adams at HA-6-7242, Area Code 314.

SIX ON THE UPSWING

	1965	1964	% of increase
Capital Cities Broadcasting Corp.			
*Net income nine months.....	\$2,986,011	\$1,762,503	69.4%
Net income third quarter	951,061	453,122	109.9%
Cox Broadcasting Corp.			
Net income nine months.....	\$2,989,627	\$2,110,189	42%
Net income third quarter.....	896,345	633,049	41.6%
Metromedia Inc.			
Net income nine months.....	\$3,654,198	\$2,931,231	24.7%
Net income third quarter.....	1,252,504	811,433	54.4%
Storer Broadcasting Co.			
Net income nine months.....	\$5,367,867**	\$4,956,611	8.3%
Net income third quarter.....	1,503,334***	1,371,398	9.6%
Taft Broadcasting Co.			
Net income first half of fiscal year.....	\$2,682,995	\$1,901,765	41%
Net income second fiscal quarter.....	1,102,916	738,158	49%
Wometco Enterprises Inc.			
Net income nine months.....	\$2,458,560	\$2,066,166	19%
Net income third quarter.....	823,363	649,958	26.7%

* Net income, in each instance, is after federal taxes.
 ** Excluding nonrecurring gain of \$1,524,885.
 *** Excluding interest charge of \$134,352 net after taxes on borrowings to finance the North-east Airlines purchase.

say hurrah for color TV and stressed the growing importance of its radio operations.

Taft Broadcasting attributed much of its recent success to "an unusually strong summer season" resulting in revenue increases "considerably ahead of estimates . . ."

Metromedia indicated that its record earnings were due to improved operating costs in the television and outdoor advertising divisions.

Wometco Enterprises can thank its diversified holdings—which include soft drink bottling, film production, vending machine, motion picture exhibiting and tourist attraction interests along with four TV stations—for attaining record high results.

Capital Cities Broadcasting's eye-popping third quarter and nine-month achievements are in effect a fluke. This year's figures reflect operation of station WJR-AM-FM Detroit and WSAZ-AM-TV Huntington-Charleston, W. Va., the Goodwill properties purchased on Sept. 9 of last year. Thus Capital Cities had the Goodwill stations going for it all of the first half of this fiscal year as compared to only two weeks of a like period last year.

On a specific basis all of the stated reasons for TV's rich complexion are valid. Generally there is a basic reason for the new upsurge: The television groups are operating a limited supply business in an absolutely fantastic economy.

What's the prognosis for the groups?

The third quarter is generally the lowest quarter of the year. The fourth quarter is almost always the biggest quarter. In terms of relationships to like periods of the previous year it's going to be difficult for the fourth quarter of 1965 to show greater percentages of increases than those turned in during the third quarter. Capital Cities, for one, can be expected to moderate because in the coming months it will be running for the first time against operating results turned in by the Goodwill properties during the fourth quarter of last year.

Right now group broadcasting's earnings are going up faster than other stocks. Their multiples are going up faster than the market multiple is rising. Overall group broadcasting's stocks are outperforming the market.

But the rather spectacular earnings across the board of TV stocks is only one of two things of interest in today's marketplace. The other is that color TV stocks are going crazy. Last month's zooming per cent of stock price changes shows just how rampant is color TV's rise.

According to TVM's current financial index all of the stocks listed in the manufacturing category showed increases—most of a substantial nature (newcomer Ameco is not counted). That's the first time this has happened since the index was started.

National Video Corp., which will be producing rectangular color TV tubes at the rate of one million annually by the end of the first half of 1966, led the ad-

**“This is NBC
at the picket line
in Washington”**

**“This is CBS
direct from Parliament
in London”**

**“This is ABC
at army headquarters
in Saigon”**

**“This is Storer
at the scene of the fire
on Central Avenue”**

Emphasis on local news is one of the Storer standards.

Keeping the public well informed on what happens close to home is just one of the ways Storer carries out its communications responsibility. The exacting standards adhered to by all 12 Storer stations mean more worthwhile listening for the public and more successful selling for advertisers.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBK
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV

Storer standards make every Storer station a great salesman.

FINANCE *continued*

vance with a startling gain of 49½ points in the measured month, a price increase of 84%.

Motorola, which plans to double its production of color sets and which already announced a new 21-inch rectangular color TV tube, was one of the gainers, up 12%.

The Magnavox Co., which claims a 200% rise in the shipment of color TV sets, jumped 22%.

RCA, the largest producer of color TV, moved up a brisk 20%. The company predicted that TV manufacturers

will sell at least 2.5 million color sets this year, but that this output will still fall short of demand by some 50,000 sets.

Zenith Radio, which is currently producing about 60,000 color sets a week, with shipments to dealers running at about 85,000 sets a week, rose an impressive 24%.

Generally, the TV-associated stocks listed on the index put on their strongest performances in months, with many issues scoring sizable advances. In all, 48 issues showed gains against only 15 that declined and 5 that remained unchanged. Among the big gainers, not already mentioned, were Admiral Corp., up 65%;

Emerson Radio, up 63%; Ampex, up 34%; Bartell Media Corp., up 38%; Chris-Craft, up 24%; Rust Craft, up 21%, and MCA, up 20%.

Two new issues were added to the 68 TV-associated stocks already listed. Ameco Inc., which manufactures and sells electronic components used in community antenna TV systems, had an initial public offering of 400,000 common stock at \$19 a share. Grey Advertising Inc. became the fifth advertising agency to go public with initial common stock offering of 290,000 registered secondary distribution. The stock hit the market at \$19.50 a share. END

FOCUS ON 3M

A TELEVISION ANALYSIS

THERE aren't many companies around with clear television industry connections whose market capitalization reaches into billions of dollars. A scan of TvM's monthly television-associated stock index reveals only four of them—General Electric, 3M, RCA and Westinghouse. The source of their size is obvious. They're all vast manufacturing complexes deriving the best part of their revenues from their manufacturing interests. Yet all of them play big parts in broadcasting. And so it is with the Minnesota Mining & Manufacturing Co. of St. Paul, Minn.

3M concern with broadcasting is three pronged. It owns and operates Videotape Center, a New York commercial and program production house. It owns and operates the Mutual radio network. And its magnetic products division is a major supplier of video tape to the television industry.

Videotape Productions, the 3M division which runs the New York taping house, is a subdivision of the corporation's Advertising Services & Protective Products Group, itself one of seven groups which oversee 28 subdivision operations. Thus, in the 3M context, Videotape Productions is only one of 28 parts but it's a steadily growing part and it acts as one outlet for 3M-manufactured video tape. Perhaps more importantly, from the corporate point of view, the tape center serves to promote the use of tape *vis a vis* film. The Videotape Center's handiwork is, in a sense, an advertisement for, or against, the future use of tape in its long and uphill battle with film.

John Lanigan, vice president and general manager of Videotape Productions, recognizes this as part of the center's mission.

Lanigan estimates that about 18% of all commercials produced are now made on tape, this figure including spots taped

at stations for local advertisers. Videotape Center expects to reach a new production record this year, turning out some 1,500 commercials, about 60% of them minutes, the rest 20's and 10's with a few exceeding one-minute length. With this output the center rates itself as third or fourth largest among all commercial producing organizations. Lanigan claims sales volume is running 18% ahead of last year. According to the Videotape boss even the most recalcitrant tape skeptics are now conceding that eventually tape will account for 50% of the commercial production market.

"Of course the area where we could really explode is in program production," says Lanigan. Dampening this trend has been the problem of adapting the taping process for location shooting. Lanigan describes the tape technology in this area as "still in the Model T stage but progressing." At the same time 3M's tape salesmen are heartened by what they see as a growing use of tape brought on by the massive effort by networks and advertisers to retool for color programs and color commercials. In a recent company pronouncement, William H. Madden, 3M's video tape sales manager, described tape as "rapidly becoming the good right arm of color television broadcasting." If this seemed a bit enthusiastic, he had some interesting figures to support the claim. Madden cited a recent month of NBC-TV programming in which 201 out of 262 color broadcasts were on video tape, only 50 on film and the balance combinations of film and tape and live broadcasts.

He says the major reason for the shift is the advantage of immediate playback afforded by tape for color quality checks which eliminates the wasted time involved in laboratory film processing. Another important factor is cost. The price of a half-hour of black-and-white film stock, processing included, is about \$300;

color film, around \$500. Cost of a similar amount of tape—the same tape is used for color and black-and-white shooting—ranges between \$125 and \$150. Up to this point, says Madden, color taping of programs advanced slowly as a result of the high cost of color taping machines and cameras and the comparatively small number of color sets in circulation.

Color programming may be a boosting factor in tape's present and future but the swing to tint has caught the Videotape Center short just as it has most all commercial production companies. In fact the Center did its first color commercial job only last month, a spot for Harvey's Bristol Cream sherry. Lanigan admits readily that he just didn't anticipate the speed at which advertisers would rush into color and he's got a lot of company in this respect in the rest of the television industry.

Videotape Center has only one color camera, has more on order but won't have them operating till after the first of the year. By then they expect to have four color cameras in operation, permitting at least two color jobs to run simultaneously.

Meanwhile the Center's black-and-white production is accelerating at a respectable rate. The 1,500 commercials it expects to complete this year would represent an increase of about 400 over 1964. According to manager Lanigan there's been a change in the status of tape in the minds of advertisers. Previously, he states, the advertiser had his mind made up on whether to use tape or film before contracting with a production house to do the job. Now, says Lanigan, Videotape Center bids right along with film houses because in many instances now the question of tape or film may be immaterial.

A big boast of the videotapers is their fancy editing technique called Edimation. It's an electronic process ac-

SCREEN GEMS

711 FIFTH AVE.
NEW YORK, N.Y.



I would like to spend 105 hours in your screening room to view the sixty Post '60 movies you are raving about.

Forget it. I haven't got 105 hours to spare. Send your representative with complete details.

Name _____

Company _____

Address _____

City _____ State _____

3M continued

complished with a computer device developed at the Center, known as the Edicom. With this equipment one can edit tape precisely down to one-thirtieth of a second by pre-programming the Edicom with the desired timing information.

The Videotape Center has not always been in 3M hands. John Lanigan became its manager in 1959 shortly after it was organized by Howard Meighan. He's held on to that position through several ownership changes which saw

Ampex Corp. and 3M buying in, 3M buying out the Ampex interest and eventually acquiring the share held by founder Meighan.

The Center's operations are watched closely by 3M and Lanigan reports to St. Paul headquarters frequently, but he describes his division as reasonably independent with good latitude allowed by the parent corporation.

3M's magnetic products division is described as "one of the company's largest," but its revenues are a well-kept secret. It was founded in 1947 in the early days of audio magnetic tapes and has been a

pioneer in the development of a variety of magnetic tape products.

From 3M's earliest days as a producer of sandpaper—it was founded in 1902—to its present position as a billion dollar company making 35,000 different products, its first and basic interest has always been in specialized coating techniques. Thus, between sandpaper and video tape, its produce has also run to film, copying equipment (Thermo Fax), printing plates and a varied line of Scotch brand tapes outside of the magnetic variety. A 3M spokesman explains the corporation's sustained growth as founded on a basic ability to mass produce coating products.

It has produced video tape in salable quantities since 1957 and was virtually alone in this market for several years before competition began taking significant shares of the business. 3M says no patents are involved in the manufacture of video tape although it feels it might have held some had it desired to reveal its production process in the early days of the tape market comes from Ampex, Sony, Reeves Industries and Memorex. 3M's video tape comes out of plants at Freehold, N.J., Camarillo, Calif., and Hutchinson, Minn. Its quadruplex type used by broadcasters sells at \$120 per 2,400 feet. 3M also makes a helical scan video tape used in smaller machines, including home recorders.

3M bought the Mutual radio network in 1960 after a flurry of ownership changes which had seen it switch hands four times within a two-year period. Organized in 1934 by four radio stations, it was held by several regional networks before becoming the property of RKO Teleradio Pictures in 1954. Five changes of title and six years later it was in the 3M fold. Mutual carries news, sports and religious programs to its 505 affiliates mainly under a "swap time" contract by which stations accept network-sponsored shows in exchange for programs in which they may place local advertisers. The network reported billings up 33% in the first half of 1965.

The company's overall operations, which dwarf any of its individual divisions, seem likely to insure it of its first \$1 billion revenue year in 1965. 3M has a clean blue chip reputation with steady growth in revenues and profits, both advancing at better than 10% annually in recent years. A third-quarter report issued last month showed record sales of \$257 million, a gain of 11% over the same quarter of 1964 when revenues were \$230.6 million. For nine months 3M sales were up 10% over the comparable period last year, reaching \$730 million. The corporation's recent price of 61 on the New York Stock Exchange and its 53.4 million shares of outstanding stock give it a market capitalization of \$3.2 billion.

END



**You're only
HALF-COVERED
in Nebraska...
if you don't use
KOLN-TV/KGIN-TV!**

Don't let the BIG one get away

When you set out to catch the Nebraska TV audience, better make sure your schedule includes Lincoln-Land, 78th largest market in the U.S.*, based on the average number of homes per quarter hour delivered by all stations in the market.

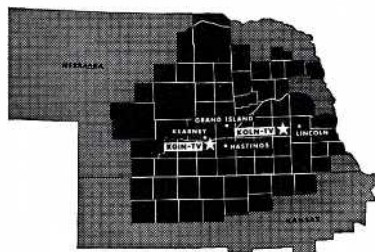
Lincoln-Land is a big fish in a mighty important pond. The map below proves it. Here's where you'll find more than half of Nebraska's buying power. And here's where people watch KOLN-TV/KGIN-TV.

If you want more facts, drop Avery-Knodel a line. KOLN-TV/KGIN-TV is the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

**AVERAGE HOMES DELIVERED —
10:00 - 10:15 News Time
(March, 1965 Nielsen)**

LINCOLN-LAND* "A"	
KOLN-TV/KGIN-TV	81,800
OMAHA "A"	62,100
OMAHA "B"	50,400
OMAHA "C"	47,000
LINCOLN-LAND "B"	17,800
LINCOLN-LAND "C"	12,600

*Lincoln-Hastings-Kearney



*ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

The Folger Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJFM GRAND RAPIDS
WVTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WVTV CADILLAC-TRVERSE CITY
WJFM-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

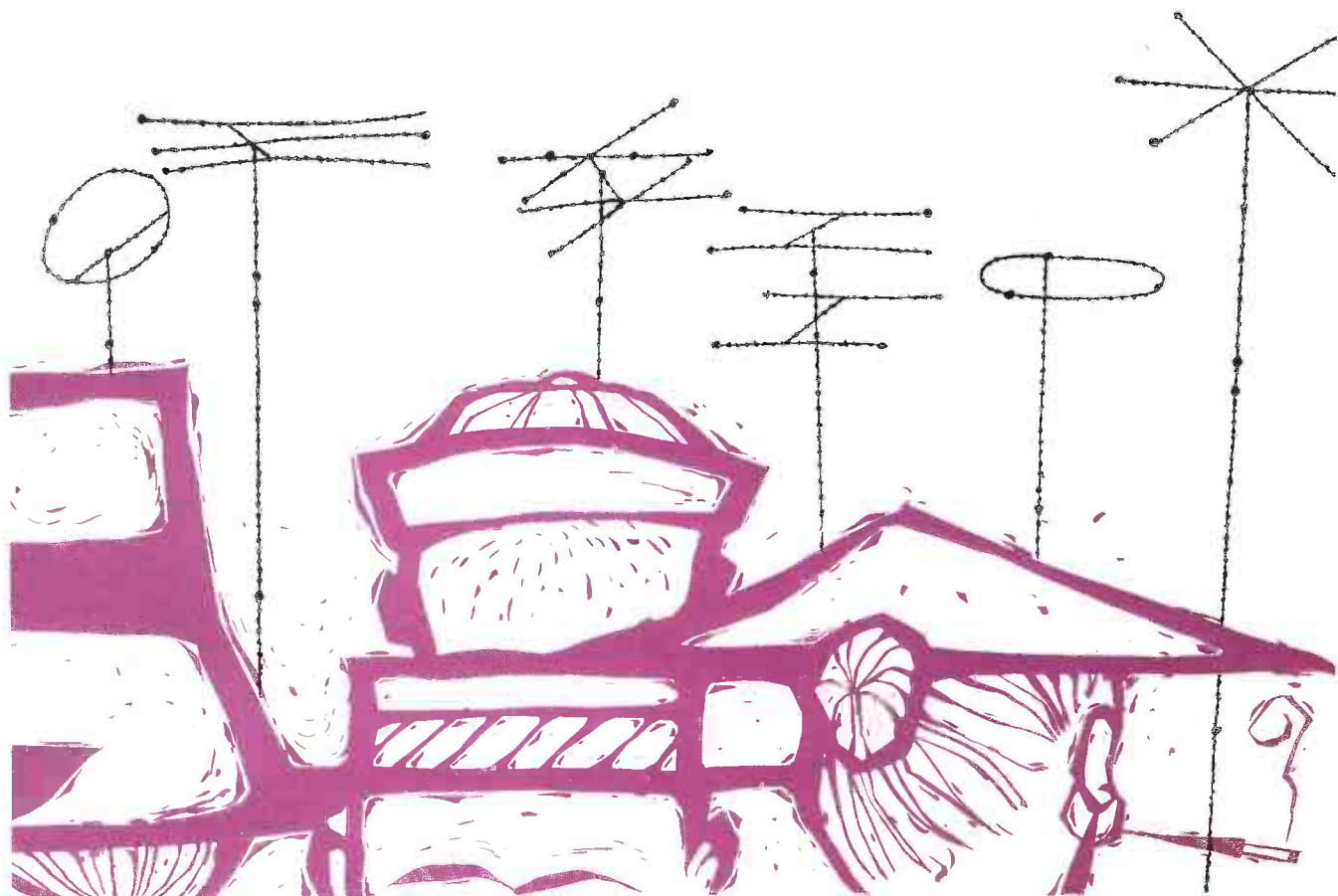
CHANNEL 10 • 316,000 WATTS CHANNEL 11 • 316,000 WATTS
1000 FT. TOWER 1069 FT. TOWER

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

COVERAGE

Television is the only efficient way to reach the important Florida/Georgia regional market, and WJXT in Jacksonville is the only television station to cover the total area!

WJXT 
JACKSONVILLE, FLA.
Represented by TvAR
A POST-NEWSWEEK STATION



FOCUS ON PEOPLE

LEE RICH Last May, Lee Rich, 42, voluntarily vacated what he describes as "the best job in the business"—VP in charge of TV at Benton & Bowles—to try his hand at the other end of a television program. One of the industry's most successful buyers is now a seller. He's now the Rich in the Mirisch-Rich Company, the newly formed TV end of the movie making Mirisch Brothers. Rich explains his new arrangement as the result of a personal affinity for the brothers Mirisch, the lucrative lure of a one-third partnership and the challenge of "making it on my own." □ Rich has to do it in the most competitive part of the television game, hustling for the talent that everybody wants, hustling for the commitments that every other supplier in Hollywood needs. He's learning first hand the difference between telling a producer what is wrong with a show and putting together one that is right, and learning to distinguish a new idea from an old idea with a new title. But Rich is something of a quick study. He has four pilot deals firm with all three networks for '66-'67. A pilot may not be a time slot but it's a beginning. □ Rich is a reluctant convert to the West Coast way of life but he already has roots there. He operates out of a four-room bungalow on the Samuel Goldwyn lot, has recently built a house where he and actress wife Pippa Scott await the birth of a child in December. He's also a convert to the idea that networks control programing. At B&B he was the industry's most ardent advocate of advertiser control, now finds himself opposing the FCC's "50-50" plan which would severely curtail the networks' hand in that area.



BILL HYLAN—From his modest office on the 12th floor of J. Walter Thompson in New York, Bill Hylan holds the reins on the biggest broadcast billing in the business. He's director of broadcasting and a senior vice president for an agency that billed \$315 million in 1964, \$160.7 million of it in broadcasting. Of the 450 commercial minutes offered weekly by the three networks in prime time TV this fall, JWT places 48½ minutes per week, 11% of all the commercial time available. Those are the kind of statistics that make for big customers, and in television advertising Hylan is the biggest. □ The stocky 50-year-old worked the other side of the advertising street until three years ago. He was senior vice president-sales at CBS-TV, then the number one advertising medium in the world, which probably made him the most important salesman in the business. Hylan left CBS after 26 years to fill the broadcast spot Dan Seymour vacated when he moved up to the JWT presidency. Hylan says the change from salesman to buyer isn't as drastic as it sounds. "You're really seeing the same faces from a different side of the fence. Instead of dealing with the other two networks as competitors, you're dealing with them as business associates. You're still dealing with the clients. The main difference is that you deal a lot less with other advertising agencies." Being in charge of a broadcast department that employs over a hundred people, and encompasses radio, network, spot and local TV, keeps Hylan busy. But that's what he says keeps him interested. "There's no such thing as a typical day. One day you'll be in Detroit with a client, another day in Hollywood watching casting. The last thing you can say about this job is that it's drudgery." □ Busy as he is, Hylan feels that the over-worked executive theme popular in the business is "exaggerated." He says, "Sure, there are some weekends when you have to work, but overall it evens itself out." When leisure time does present itself Hylan makes for his home in Greens Farm, Conn., his wife, three children and his hobby of amateur photography.



BARBARA FELDON NBC-TV's *Get Smart* got smart when it put willowy, black-eyed Barbara Feldon in a co-starring role. As "Agent 99," she's an endearing kook, a sweet, cozy-corner kind of gal who bats out more basic appeal with a coy look and pouting lips than Bardot does with a wriggling derriere. The thing with Barbara Feldon and sex is that she succeeds without really, really trying. □ Feldon thrills to success as only the unaffected can. "When I was a child (in Pittsburgh), my birthday was the ultimate, the supreme day of the year," she says. "Now it's all like one big birthday party. Doing the show, with all the computer-type machinery we use, is like playing games." □ The birthday festivities began for Barbara when she copped a big prize on TV's \$64,000 *Question* (competing under her maiden name of Hall.) A flop as an actress—she did some 40 bits in summer stock and a "crawl-on" in a Broadway house—Miss Feldon caught eyes on Madison Avenue with one of the street's neatest tricks: Draped only in a towel she pitched a deodorant product on TV, and thanks to an exquisite delivery, managed to do it in good taste. Now she's become a memorable commercial spokeswoman for Revlon Inc. Her purry-voiced "sic 'em tiger" sign-off on a commercial for Top Brass has done more to take the pomp out of sex and put the smile back into it than anything since Jean Harlow gave her last come-hither look. □ Barbara is married to Belgian-born Lucien Feldon, a commercial photographer who runs a production company handling commercial photography in New York. Her every sixth weekend belongs to Revlon, for whom her soft-sell approach must work; she's been under exclusive contract to the cosmetics company for the last four years.



BIG PICTURE TK-60... BIG TV FAVORITE!
→



TK-60 deluxe
4-1/2 inch I.O.
monochrome camera

RCA "Big Picture" TV Camera with 4½ inch image orthicon

... TK-60 is symbol of deluxe television

The fact that the TK-60 has attained widespread acceptance in television stations is a tribute to its fine features and superb performance.

BIG PICTURE TUBE

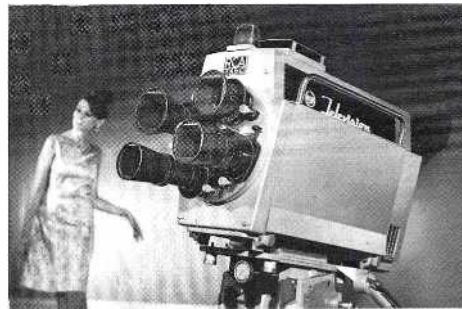
Using a large 4½-inch I.O. tube, the TK-60 produces the ultimate in fine pictures—with greatly improved gray scale and resolution. It's the same "black tube" that's making the big difference in color pictures with the revolutionary new TK-42 color camera.

BIG BRIGHT VIEWFINDER

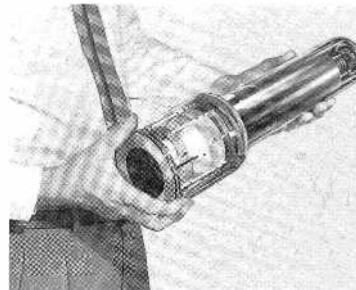
The viewfinder features an 8½-inch rectangular kinescope, with maximum useable highlight brightness—at least 150 foot lamberts. Viewfinder can double as a setup monitor. A combined picture from the special effects system—as well as output from the processing amplifier—can be punched up on the viewfinder.

BIG PERFORMER

TK-60 cameras do not need to be adjusted from day to day, nor do they need extensive warmup before being used "on air." Pictures "snap in" each time the camera is turned on, and are ready for use in a short time. Once set up, high quality pictures are there to stay.



This is the camera design that says "television at its best."



This is the big 4-1/2 inch I.O. tube for sharper pictures.



This is the big bright viewfinder for quality control.

For further information, write RCA Broadcast and Television Equipment,
Building 15-5, Camden, N.J. Or call your RCA Broadcast Representative.



The Most Trusted Name in Television

NOBYA PLAYBACK

FCC Chairman E. William Henry, addressing the International Radio & Television Society in New York, put the industry on notice that the FCC's pending proposal to limit network ownership of nighttime TV programs—the so-called “50-50 Rule”—is now off “the regulatory back burner” and on “the front of the stove.” Excerpts:

● *On network opposition to the proposal:*

Experience has shown that unsupported and unrealistic predictions of Gloom, Doom and Disaster have a most unsatisfactory track record. We heard this same refrain back in 1941 when we adopted the Chain Broadcasting Rules. We then characterized it as “the exaggeration of advocacy” and rejected it as “incredible.” We heard it again prior to 1963 when we did away with “option time” agreements. Notwithstanding these prophecies, the networks have continued to flourish . . . and have gone on to increasing prestige, power and profits.

In this connection, it should be noted that 1964 gross revenues of the three networks with their owned-and-operated television stations was \$929 million. This amounts to 52% of the television broadcast total—more than all of the nation's 560 other TV stations put together! The networks' combined 1964 net pre-tax income was \$157 million, or 38% of the total [TV] earnings.

Arguments of economic impact must be presented with care, otherwise they may sound like the late Aga Khan, as he balanced his weight in gold, complaining that his doctors have put him on a diet.

● *On the advertiser's ability and qualifications to “control” programing:*

The networks and their supporters cannot . . . hail the vast accomplishments of responsible American businessmen for the public good, and simultaneously condemn them as unfit to participate more closely in program production and supply. They cannot fight with other networks for the highest rating at almost every moment of the day and night, and then claim that sponsors are interested only in mass audiences. They cannot have sponsors as best friends and joint venturers one day, and make them their ogres and whipping-boys the next.

My own impression is that the evils popularly ascribed to sponsor control are largely inherent in the nature of commercial television. It is an advertising medium too often aimed at ever-increasing mass audiences. It is a show-horse seeking a billion-dollar blue ribbon, regardless of who is in the saddle. It is operated and sustained by a mixture of good guys and bad guys—but they are not all on one side of the street.

● *On the “quality” of programing under the 50-50 proposal:*

If you are apprehensive about the quality of programing which would be produced

and owned by new people not associated with a network, consider what you are so reluctant to relinquish. For example, I wonder how many regular television viewers are satisfied with their summer diet? How many are content with the steady stream of network repeats, re-runs and rejects? How many enjoy re-chewing yesterday's cud? How many have developed tired television blood without realizing that it is simply a long, long time from May to September?

Such programing is not only repetitious; it can be downright disconcerting. Jimmy Dean sings “White Christmas” in the middle of June; Steve Allen learns a secret in July that was in the newspapers last January, and in August, Mr. Novak carves his Thanksgiving turkey. Doctors Casey and Kildare, of course, practice all summer long. One ardent viewer is reported to have said that he saw so many operations repeated during the course of a single summer that he thought of applying to the local medical school for credit. Another swears that in a re-run of *The Defenders* the prisoner was acquitted on ground of double jeopardy.

For many people, summer is a time of pleasure and fulfillment—outdoors, away from home or office. But for television viewers, summer is a second-class season. I, for one, do not believe that this is necessary. Perhaps the networks' summer siesta should become a summer workshop seeking new sources, new directions, new concepts, new formats and new faces. This workshop could be dedicated to program development and experimentation. Its discoveries could, in turn, provide the basis for new, regular-season programing, for both networks and independents. There would be no risk to the audience for it has nothing to lose but its repeats, re-runs and rejects.

Speaking as a panel member at the annual Associated Press Managing Editors meeting in Buffalo, CBS newsman Walter Cronkite asserted that newspapers and television are not providing the American people with enough information to carry out their responsibilities as citizens.

It is “impossible by the spoken word . . . to communicate all the information that the individual citizen needs,” said Cronkite. Noting that surveys show that 55% of the American people say they get most of their news from television, the CBS newsman pointed out “if that's the case, 55% of the public is inadequately informed.”

Cronkite told the editors they needed to improve techniques to attract and hold readers and provide the kind of information in depth that TV could not supply. He

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

added that he was not criticizing the TV industry because, “we are charged with a responsibility which in all honesty and candor we cannot discharge.” The problem is, he said, that “we do such a good job, such a slick job, that we have deluded the public into thinking that they get all they need to know from us.”

A look at the 1966-67 season as puckishly seen by Murry Frymer in the “On Television” column of Long Island's “Newsday.”

Television's brave new world is becoming apparent with the 1965-66 season . . . As an exclusive service to our readers, we've ascertained the trends and are ready to tell you what's in store in the 1966-67 season.

We, the People, as interpreted by Nielsen, will run the show in 1966-67 with the networks competing to expand the record-breaking viewing audience.

ABC will offer two basic shows during the week. There will be “Shindig” beginning at 7 a.m. and staying on continually until midnight with a three-hour break nightly for “Peyton Place.”

The Beatles—who, sad to say, went deaf at a concert in 1966—will do a “Shindig” special from the Grand Canyon with seats set up for nearly 2,000,000 girls—who, sad to say, went dumb in 1966 from screaming at Beatle concerts. There will be many new groups, the hottest a four-chimp grunt 'n groan combo recording from a tree in Mozambique. Teens will continue to dance apart—in fact the 1966-67 fad will be separate rooms. “Peyton Place” will be more popular than ever. Mia Farrow will continue in her role and Frank Sinatra will be signed for a new one.

NBC will have television's culture corner, the new 4 a.m. “Today” show, featuring live interviews and highbrow entertainment. At 6 a.m. its day of games will begin, including a hot new game show, “Tag.” This will be followed by “Checkers,” “One-Two-Three-O'Leary-O,” “Hide-and-Go-Seek” and an early-evening game show for men, “Craps.”

CBS will counter with daytime reruns of old Walter Cronkite news broadcasts and old St. Louis Browns ball games, followed by the new popular soap opera, “As the Moon Turns,” family conflict in outer space. There will be double-feature movies every night and CBS will have the only live dramatic program on television, presented by the Playwrights Company, “Saturday Night Wrestling.”

Sports will be given much time with the football season now beginning in January (one week after the old season's conclusion). There will be specials on locker-room activity, rubdown sessions, card games,

PLAYBACK *continued*

etc., until the exhibitions begin in March.

Competition for space project coverage will continue. All networks will spend a full week prior to each launch with the astronauts, studying sleep and eating patterns on a 24-hour basis. Walter Cronkite will be one of this season's astronauts, making use of information he has gathered while covering the story. "I'd rather be one than report on one," he tells the public.

NBC will continue its lead in convention coverage, announcing plans to send 15,000 walky-talky-equipped reporters to the San Francisco Cow Palace. This will leave room for only three delegates next year. The biggest news story, broken by CBS, will be that David Brinkley is really a puppet operated by Chet Huntley. ABC will quickly sign Edgar Bergen and Charley McCarthy for its evening news show.

Other specials will include: "The Miss Baby America Contest" with infants from each state posing in diapers. "But," according to NBC, "it will not be how they look in diapers, but talent that decides."

Ben Cartwright, on the "Bonanza" show, will remarry, with Dorothy Kilgallen playing Mom who unfortunately gets shot by Hoss in the opening show, unfortunately because it's for real. Ed Sullivan will be back to present a highly-popular hour of shrieking each Sunday.

"The Doctors and the Nurses" and "The Interns" will face competition from a new show, "The Orderlies," presenting the dirty side of hospital life. And Army comedies will face competition from a new West German import, showing the humorous side of life in the Gestapo, with a not-too-bright SS trooper constantly getting into trouble.

Of course, all this will be in color and shows whose first halves get a poor rating will be dropped right in the middle. Stringent FCC rules will set new standards, forcing hour shows to include no more than 47 minutes of commercials.

It all adds up to the brightest season ever. But wait till 1967-68 . . . !

William J. Colihan Jr., executive VP, Young & Rubicam, before the Magazine Publishers Assn. Subject: increasing creativity in magazines. Excerpt:

You could do something to enhance creativity in magazines by recognizing and promoting that copy is written to be read, not to fill a gap or add tone to the layout. Might not some magazine whose editors pride themselves on the quality of their writing give a prize for the best-written body text—separate from the best ad, which may be (and usually is) for the most interesting product with the most sophisticated client.

But one thing. Please don't give the award to Grib or Bill or Leo or David or Fax or Fred or Dermott. Give it to someone young whose first, last and nick name is unknown, but who does a creative job of telling and selling in body text interestingly and persuasively. You could even start a club of ad writers who are acclaimed as ad writers. Something to counteract the TV Commercial Festivals. I suggest you call it the Qwertuioop Award. (Everyone who has ever stared at a typewriter for his living will know how to identify and spell it.) And give a statuette of a quick red fox to the winner.

Finally, and I think fullest of prospects, I wonder if you realize that most advertising which appears on TV is written as the poetic arrow was shot—"To fall to earth, I know not where." Nine times in ten, the ad makers don't know where their effort will land . . . in prime time situation comedy or morning panel show . . . in fringe spot or network scatter plan.

To a commercial writer who remembers when shows and commercials all came out of the same studio live, something of creative opportunity was lost from TV when film and participation came in. You have to write what will fit anywhere . . . the universal joke or any-climate selling argument.

Lawrence H. Rogers II, president of Taft Broadcasting, speaking before the New York Society of Security Analysts on major regulatory problems facing the broadcast industry. His comments on wired TV:

The subject of various forms of wired television poses a greater potential threat

to the future of broadcasting than do satellites. The reason is simply that a nationwide wired TV system is capable of selectivity in terms of portions of the marketplace, a flexibility which is impossible with satellite transmission. Nevertheless, it is my opinion that the establishment of an unregulated coast-to-coast wired TV system, whether it is an outgrowth of the existing growth of CATV or a direct attempt at market-by-market pay TV, will fail to supplant broadcasting for economic reasons as well as for exactly the same reasons that apply to direct transmission satellites. For 20 to 30 years the prophets of pay TV have claimed the public is demanding a service for which it can pay and that a nationwide communications and entertainment service for television cannot be provided by advertising revenues. The fact is that the only people who are really clamoring for pay TV are the people who own patents on the various coin box devices they wish to attach to the nation's 50 million free receivers. Pay TV has neither prevented nor killed free advertising-supported TV in 30 years and in my opinion it won't, because of the political implication inherent in removing from the public a service they receive free of charge and substituting for it essentially the same service for which they have to pay a direct fee. This is not a concept that can be sold either economically or politically. In my view it is a misfortune for the forces of free television that the movie interests in California succeeded in foisting off on the public the referendum against Pat Weaver's STV experiment in Los Angeles and San Francisco. Subscription Television Inc. was already an abject failure. The referendum was clearly an invasion of the First Amendment. The fact that the courts have nullified the referendum merely provides Weaver's organization with a selling point to start over again: an effort that will doubtless lose another set of investors another \$18 million.

CATV continues to be a highly attractive, high-return investment in areas where it provides a needed supplement to broadcast signals. In pursuit of the continued development of UHF broadcasting, a recent FCC ruling with respect to CATV will succeed in preventing the unbridled expansion of CATV into areas where it would use a broadcasting service to destroy further broadcasting service. The FCC deserves commendation for its alertness and its restraint in developing these rules and proposed rules. With or without direct legislation, it is my opinion that the House Commerce Committee will bolster the FCC's assumption of jurisdiction. The Senate Commerce Committee has been perfectly clear on that subject from the beginning. The type of regulation already adopted by the FCC has actually been in part endorsed by the national CATV association itself. In my opinion, although there are still some battles to be fought, that war is all but over in that CATV is not going to be permitted to cause substantial damage to broadcasting stations. END

TWO INDISPENSABLES FOR THE ART DIRECTORS' WORLD!!

MADISON AVENUE HANDBOOK 1966

NEW YORK CITY
CHICAGO
DETROIT
LOS ANGELES
SAN FRANCISCO
MIAMI
FORT LAUDERDALE
PALM BEACH
TORONTO

Each directory contains listings in these categories: ad agencies, photographers, art studios, art & photo services & supplies, publications, talent agents, stores & firms using models, fashion houses, props & rentals and sources, TV producing companies, PR firms, stylists, home economists, beauty salons, hotels, restaurants, transportation info. clubs, and other useful #s in each city.

Spiral bound—convenient for the desk briefcase

Illustrations by Giovanni

Each volume \$5.95—(add 40¢ for mailing charges)

available at bookstores, or from the publisher

LONDON, PARIS
AMSTERDAM, BRUSSELS
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MILAN, ROME, FLORENCE
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HAMBURG, MUNICH, COLOGNE
WEST BERLIN, ESSEN

1966 • ART DIRECTORS HANDBOOK EUROPE

PETER GLENN PUBLICATIONS, LTD., 145 East 53, N. Y. 10022

**What do the five NBC
owned stations have that
you don't have**

...yet?

turn the page, please... ➡

The JOSEPH E. LEVINE



“TOP-TIME”

- * **Academy-Award Winning stars and stories—
Films honored by the critics...
acclaimed by the public**
- * **From the one man
whose name means box-office across the country**
- * **From the one company
whose policy of plus promotion
and saturation advertising
presells these pictures in your market!!**
- * **The most outstanding array of entertainment
Embassy has yet offered**
- * **ALL POST '60s**
- * **MORE THAN HALF IN COLOR**
- * **AND NEVER BEFORE SEEN ON TELEVISION**

feature films

*Join these top quality stations
that have followed NBC's
lead prior to our first
general announcement!*

WNBC-TV, New York
WMAQ-TV, Chicago
WKYC-TV, Cleveland
KNBC-TV, Los Angeles
KPRC-TV, Houston
KGO-TV, San Francisco
WRC-TV, Washington
WTTV, Indianapolis
WCSH-TV, Portland
KBTV, Denver
WFLA-TV, Tampa
WOW-TV, Omaha
WTIC-TV, Hartford
WHEN-TV, Syracuse
WBRE-TV, Wilkes-Barre
WKZO-TV, Kalamazoo
WNEM-TV, Bay City
KPHO-TV, Phoenix

FOR FULL INFORMATION ON SYNDICATION'S NEWEST AND MOST EXCITING
MOVIE OFFER, CALL OR WRITE: E. JONNY GRAFF, VICE-PRESIDENT FOR TELEVISION

JOSEPH LEVINE
EMBASSY
PICTURES CORP. / TELEVISION
1301 AVENUE OF THE AMERICAS · NEW YORK, N.Y. 10019 · (212) 956-6157

LEMON-TAFFIED, BLUE-ORBED, VAROOM-VAROOM TV DOLLY

But exactly.

When jelly-eyed juno from Dollysville, Carol Channing, gets colorful on TV, it's where? Zipped into a jumpsuit on the new Merv Griffin Show on WPIX TV/11. The Merv Griffin Show is just one of many exciting things that are happening this year on WPIX... happening with 25 hours of color programming... happening with eight lively hours of special programs for young adults who identify with the Clay Cole Shows, the Lloyd Thaxton Shows and Hollywood A Go-Go. And the most up to the minute newsroom in New York.

First-run movies, top-rated kid shows, television specials, new antenna and transmitter —all of it is happening on the "happening place" in New York television, WPIX TV/11.

More than half of WPIX TV/11 nighttime programming this fall is first run! And both rating services, Nielsen and Arbitron, say WPIX TV/11 is the only New York independent station to show audience increases over a year ago! Something's happening. WPIX TV/11 should happen to you!

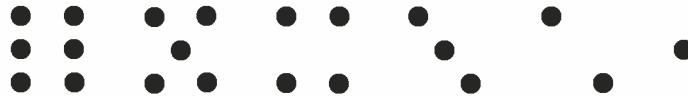
THE HAPPENING PLACE..... WPIX



NEW YORK

Represented by Peters, Griffin, Woodward, Inc.,
and in Boston/New England, Bill Creed Associates.

TELEVISION



*All business is a gamble of one sort
or another, and marketing is no exception.
In fact, the everyday life of major
corporations is filled with the high adventure
of risking millions behind a new idea.
This report describes how important
the creation of new products
has become to American industry, and,
by extension, to television,
the major national advertising medium.*

A casual look at

THE NEW PRODUCT GAME

The reader has two choices in dealing with this spread. He can simply read his way through it, thereby gaining a short course in the ways of new product marketing. Or, in a more venturesome vein, he can actually play the game. Following either course, he'll find the text overleaf to be a splendid chaser.

Instructions: Brand X races Brand Y for supermarket supremacy. Each player throws a single die alternately to set moves for his brand (a throw of five moves brand five spaces forward, etc.). Player follows instruction of square in which his brand lands. However, when instructions send him back or forward, he simply occupies the new square and does not do what the new square tells him to do. Only with each fresh throw of the die is a new square occupied and new instructions followed. The winner is the first player who occupies the last square and then throws the number representing the market share targeted earlier in the game.

Test commercial for believability and find it convinces.

GO AHEAD 2

START



LABORATORY

Mild product given harsh-sounding name.

GO BACK 1

Key word testing reveals best approach to use.

GO AHEAD 2

Test commercial for comprehension and find nobody understands it.

GO BACK 1

Product category evaluated and hole in the market discovered.

GO AHEAD 2

Product makes things too easy for housewife and she feels guilty about it.

LOSE NEXT TURN

Discover central selling idea.

GO AHEAD 3

Filmed storyboard provides inexpensive test for TV commercial.

GO AHEAD 3

Laboratory says new product too expensive to produce commercially.

RETURN TO START

Determine concept of competing brands and make alternative concepts for your brand.

GO AHEAD 2

Label wrong color for TV commercial.

GO BACK 1

Guided use test proves product is thought practical by homemakers.

TAKE ADDITIONAL TURN

Data bank reveals strength and weaknesses of competing products in the field.

TAKE ADDITIONAL TURN

New product would cannibalize client's higher priced product.

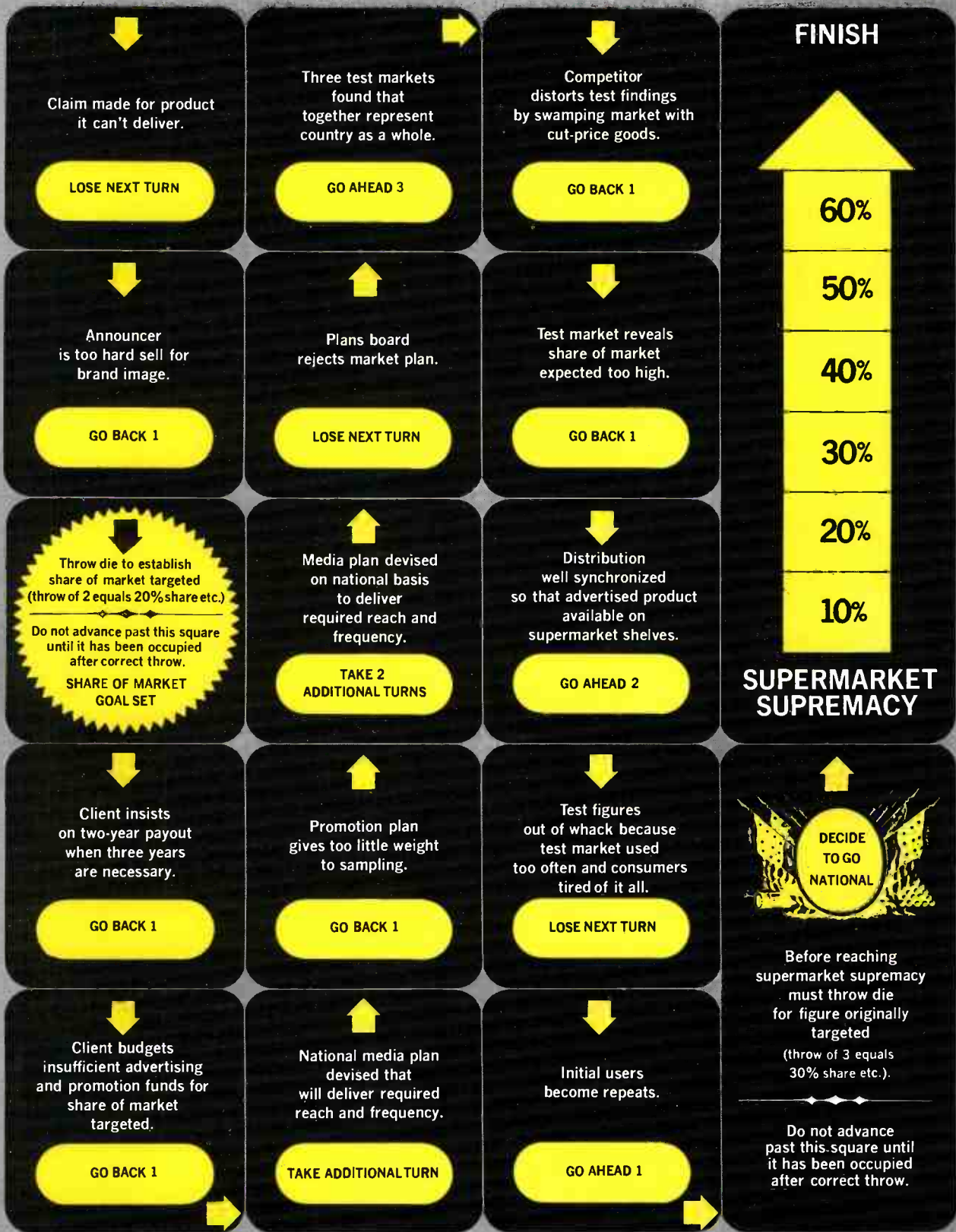
GO BACK 1

Intention-to-purchase test reveals little interest on part of housewives.

LOSE NEXT TURN

Right price and size of package established.

GO AHEAD 2



ABOUT half the new products introduced this year will languish on the shelves and eventually drop out of the running. These failures are costly — Robert F. Young, vice president and management supervisor at Benton & Bowles, estimates the advertising and promotion expense of introducing a new national brand of any stature at more than \$4 million (not including the manufacturing costs nor the time company executives and salesmen have devoted to the unlucky product, time that may have been borrowed from the company's other brands to their detriment).

Manufacturers of America's mass consumer goods are well aware of this failure rate, but still they bring them out. Indeed, they would bring out new products even if their research and development people never stumbled on a useful discovery. They would bring out new products even if all they could come up with was a commodity whose newness dwelt almost solely in a copywriter's imagination, or a "me too" item only superficially different from a dozen others already on the market. It's that kind of move-up-or-get-off economy, and television, with its ability to demonstrate the advantages of a debuting product to almost everyone in the United States except a handful of hermits in a matter of weeks, helped to make it that way. For which it reaps ample reward: for just one example, the medium's largest advertising category, the food and grocery manufacturers, spend 80% of their advertising dollar introducing new products.

"Products are like people," says Jerome S. Stolzoff, senior vice president at McCann-Erickson, "they have a way of getting old and tired and not always responsive to a hormone shot. Here is the dilemma: you can't not be bringing out new products. You have to do it or perish. On the other hand, if improperly handled it can sap away much of the life's blood of an organization's profit dollar. I do not believe, particularly in foods and drugs, that there is a company that does not consider the introduction of new products its first, or at least second or third, most important problem."

A newly introduced product also tends to earn a higher than average profit, since it enjoys what amounts to a legal monopoly with attendant price advantages until the competition can move in with a similar article. This is another inducement to take the new product gamble.

If the gamble, then, is virtually unavoidable, the manufacturer is going to take it, at the same time doing all within his power to, as Stolzoff puts it, "up his odds a little bit." It is in this search for better odds that most of the action, and the agonizing, of new product introduction lies. A television commercial demonstrating the benefits of a new product entry is like a tip of an iceberg glittering above the surface. The bulk of the new product story is found below the water line. Even the decision to use or not to use television in selling a new product to its potential customers is made late in the game.

Where does the game start? Not so often nowadays where you would expect it to, in the research laboratory. Marketing men in the 1960's are latter-day Platonists: the concept precedes the physical reality. And a concept can live, can enjoy its brief glory as a great idea before being shot down by a test that proves nobody wants it, all without ever having assumed material form.

Young & Rubicam, for example, has an advertisement for

a men's shampoo that nobody has yet devised in a magazine titled *New Canadian World* that is not what it purports to be. The magazine actually is put together by the agency to test various advertisements and new product concepts. The editorial copy is changed only once a year since it's not what the agency is interested in. The magazine is taken around from door to door with the covering story that it is a Canadian magazine someone is thinking of introducing into the United States, and what does the householder think of it? The householder gets to talking, and out of this talk opinions are elicited about the advertisements. For instance, on the men's shampoo, a man might be asked if he would be interested in such a product, and if so, why? If enough potential customers express interest, that's the time to go to the laboratories and ask whether the men in the white jackets can manufacture something along those lines at a feasible price. If the interest level is low, well and good. That's the time to find out about it, for, as Stephens Dietz, executive vice president at Kenyon & Eckhardt points out, the basic problem is to identify failure when you have invested the least possible amount of money.

Young & Rubicam also has a trailer that pulls up at supermarkets, ostensibly for taste tests, but actually to test TV commercials. The consumer waiting to take the taste test is left in an anteroom where a television set is her only source of distraction. Commercials appear now and again on the screen, and after the consumer is ushered into the other room to compare tastes, she is asked about the product she has just seen advertised. Of course this system may be used to test actual commercials, but it also is handy to test, through mock-ups of a commercial, interest in a product still in the concept stage.

There's another stage even before the concept stage. It begins, in the words of William J. Colihan Jr., Y&R executive vice president and chairman of the plans board, "when somebody decides there's a hole in the market somewhere." He says the method usually followed is to look at a major product category and see if there is a subsection worth developing. Colihan traces the history of analgesics to show how this works. Originally there was just aspirin, and then someone came along and combined aspirin with the stimulating properties of caffeine to make a new analgesic product, while a second company combined aspirin with bicarbonate of soda to make another. There still remained in the broad analgesic spectrum a group of people who found aspirin irritating to their stomachs, and another group at the opposite end who found aspirin too weak. New products then were developed to cut off both these sides of the market. This is known as "positioning" a product in the market, and the strategy is, according to Colihan, to position "as far into the other fellow's territory and as far away from your own as possible." If the new product you introduce is too close to another of your products, you may pull both down, or cannibalize your high-priced model with your low-priced one and end up out of pocket. However, Colihan says, cannibalizing one of your own products is not always undesirable. A manufacturer with one highly successful product in a category is extremely vulnerable to moves by his competitors and he will be less of a sitting duck if he brings out two or three other products in the same category. They may reduce the sales of his original product, but as long as they also reduce the sales of his competitors' products in the same proportion he is still ahead of the game, with his old product plus his new entries together claiming a larger share of market than he held formerly.

Thoughts about media also appear at this early stage.

Colihan says that if you conceive of a product whose principal benefit would be to "left handed, blue eyed redheads" you would probably abandon the idea, since these exist only at random in the population and there would be no way to reach them except by the wasteful process of reaching everybody. Along these lines, one could speculate that there would be nowhere near the present vast array of dry cereals if television hadn't provided a pre-school audience.

The new product idea can originate with either the manufacturer or his agency. Many more than the public realizes come from the latter source. Edward M. Gallagher, senior vice president at Compton and top management supervisor on the Duncan Hines account, says in some cases the agency "will recommend new product entries where there's a profit opportunity or a business opportunity that the client may not be aware of." Or the client may have a well established volume and profit producer in one category that is losing volume and business to a product category in which he has no entry. The agency then may recommend that the client go into the other category to arrest his volume decline and increase his profit.

Gallagher recalls that in the case of one new product, now a highly successful cleanser, the company brought it to the

The active head of North's new products division is George Gruenwald, working in tandem with Fred Kline, who also is in charge of all North's client relations. Both men formerly were heads of new product development for the Toni Co. The division, set up six months ago, also handles new product research and development for non-agency clients on a fee and royalty basis in a joint venture with Creative Research Associates. Here whole areas are explored to turn up new product possibilities, and these are then suggested in presentations to potential manufacturers of the items. "We're not in competition with the present agencies of these companies," Nathanson says. "We're working with their research and development departments, not their advertising departments."

Five years ago North, on its own hook, came up with the idea for Dippity-Do, a hair setting lotion, and launched it at the agency's own expense. Nathanson says the agency produced it, named it and market tested it before turning it over to the Toni Co. as an outright gift.

Nathanson believes that "one of the biggest mistakes most companies make is the failure to get the creative people in early enough on a new product. They'll rely on their own research people, marketing people and laboratory people

WELCOME ADDITIONS

Anyone skeptical about the effect of new products on television advertising should take a look at the monitoring records of Broadcast Advertisers Reports. At least 601 products new to TV appeared on the medium between Sept. 28, 1964, and Sept. 27 this year. The listing here, representing 470 of them, shows those categories with five or more new brands advertising in TV during that period.

Analgesics, Decongestants, Antitussants, Antacids, etc.	7
Baking Mixes	31
Bath Products	7
Bread & Rolls	5
Building Materials & Paints	5
Cakes, Cookies & Crackers	8
Candy	9
Canned Prepared Foods	10
Cereals	8
Cleansers & Cleaners	23
Clothing (women's)	5
Condiments	6
Cosmetics	12
Deodorants	11
Dry Foods	19

Feeds, Meals & Equipment	13
Food Drinks	8
Footwear	6
Fragrances	5
Frozen Foods (excluding bakery products, baby foods & soups)	25
Fruits, Vegetables & Juices (canned, fresh & non-frozen)	7
General Household Products	6
Hair Dressings	6
Household Appliances	20
Laundry Aids	6
Meats, Poultry & Seafood	7
Pain, Cold & Indigestion	

Remedies	10
Paper Products & Food Wraps	17
Pet Care Products	10
Radio-TV Sets, Phonographs & Records	7
Shampoos, Rinses & Colorings	13
Shave Creams & Lotions	9
Snack Foods	6
Soft Drinks (bottled, tablet, powdered, etc.)	8
Sugars, Syrups & Sweeteners	6
Tobacco Products	10
Toys & Games	99

agency as soon as it was developed. The agency's consumer research showed it was, indeed, superior to the competition, but that it only did half the job housewives wanted of a cleanser. The agency recommended that the product be returned to the laboratory to be modified to include a bleach and a disinfectant. These additions, the agency figured, would give the cleanser a two- or three-year jump on its rivals. The company took the advice and scored heavily with the result. It is out of this kind of interplay between the manufacturer, with his superior knowledge of the technical and financial problems involved, and the agency, with its consumer orientation, that many successful new products are born.

Sometimes the interplay is brief and to the point. As McCann-Erickson's Stolzoff puts it: "An agency occasionally has to have guts enough to say 'Let's not do it.'"

So seriously does Don Paul Nathanson, president of North Advertising, Chicago, take the new product responsibilities of his agency that he has established a complete division within North to devote itself to just that. "The feeling we had," Nathanson says, "is that when an agency takes on a new product assignment, the ordinary thing that happens is that the account man working on the going brand usually gets the new product brand. And the job that *has* to be done is the going brand, so the account man has no time to stop and think about the new one. A separate division can give all its time and thinking to the new products."

and then turn it over to the agency and say 'Why don't you do something about it.'"

In planning the development of a new product from the agency side, Nathanson says "I think it's very important that the creative people, the writers, have what I call a concept mind, as against the kind of writer who just has a wordsmith mind. These people have to be able to think in terms of product origination. This opens up a new world. Heretofore they were thinking in terms of words and pictures. Now they think about how to meet a need. It offers the creative person a marvelous opportunity."

In a move somewhat similar to North's, McCann-Marschall has set up a product development workshop that is separate from the agency's research and development department. The workshop concentrates on the product and does not get involved in creating advertising. However, a successful concept will, of course, eventually reach the advertising stage where the agency will be repaid for its prior effort.

Kenyon & Eckhardt's Dietz says companies in their eagerness to add to their product line are going not only to the agencies but to the packagers and canners and to their raw material suppliers to generate new product ideas. Even corporations famous for their advanced technology will make use of consultants in new product development to make certain they aren't missing a bet.

The single most important trend in new product development is the increasing likelihood that the process will begin

To page 49



Fourth in a series



What's Going On In Milwaukee

The Milwaukee Advertising Laboratory has divided four-county Milwaukee (r) checkerboard fashion into two matched market

segments. 1,500 purchase panel families in the two markets report their buying, as seen in the sales category breakout below.

MILWAUKEE ADVERTISING LABORATORY
A Division of The Journal Co.

PAGE 3

COMPARATIVE SALES: A MARKET VERSUS B MARKET

PRODUCT SPREADS, CLEC AND BUTTER

REPORTING PERIOD 9

	THIS PERIOD				CUMULATIVE			
	A MARKET		B MARKET		A MARKET		B MARKET	
	DOLLARS	%	DOLLARS	%	DOLLARS	%	DOLLARS	%
TOTAL DOLLARS THIS PRODUCT	800.	100.0	799.	100.0	7528.	100.0	7359.	100.0
BORDENS	29.	3.6	8.	1.0	262.	3.5	135.	1.8
GOLDEN GUERNSEY	34.	4.3	32.	4.0	326.	4.3	376.	5.1
LAND-G-LAKES	109.	13.7	76.	9.5	764.	10.1	566.	7.7
LOVIT	62.	7.8	72.	9.0	562.	7.5	628.	8.5
NATCO	14.	1.8	20.	2.5	187.	2.5	164.	2.2
SEALTEST	6.	0.8	23.	2.9	80.	1.1	194.	2.6
SILVER BUCKLE	53.	6.7	43.	5.3	482.	6.4	417.	5.7
SUNNY FIELD	32.	4.0	20.	2.4	277.	3.7	234.	3.2
OTHER NATIONAL BRANDS, B	8.	1.0	7.	0.9	68.	0.9	29.	0.4
OTHER PRIVATE BRANDS, B	389.	48.6	446.	55.9	3970.	52.7	4148.	56.4

FROM advertising's beginnings the quest of the advertiser—and the latter-day marketing and research specialists he employs—has been to find an accurate measure of the effectiveness of advertising on product sales. What ad or what strategy in what medium or combination of media in what proportion produces the best sales volume? What makes people buy?

The question has been asked many times and answered in many ways, never to everyone's complete satisfaction. Advertising research has never come up with the ultimate measure of advertising effectiveness, if there is such a thing. But, in the opinion of some of the industry's most respected research men, a project now underway in Milwaukee comes close.

The Milwaukee Advertising Laboratory, run as a division of The Journal Company (owner of WTMJ-AM-FM-TV and Milwaukee's two daily newspapers, the *Journal* and the *Sentinel*), states its aim in a simple sentence: "Created to provide a means for measuring the effectiveness of consumer advertising on product sales."

The research possibilities via MAL are wondrous and many. In media testing, it's claimed, advertisers and agencies can compare network TV vs. spot, daytime vs. nighttime, 60's vs. 15's, station break vs. program, wave scheduling vs. continuous. You can measure all TV vs. TV and newspapers, newspapers vs. TV, color vs. black-and-white, ROP color vs. black-and-white, daily vs. Sunday supplements.

Creativity testing possibilities include one campaign vs. an apparently equal alternative; time required for a new approach to become effective; time required to wear out a campaign; effectiveness of specific appeals (to obtain new brand users, improve brand loyalty, etc.).

Spending tests may determine the optimum level of spending for new product introductions; the rate of spending to hold or increase brand share or, if less money is spent, the rate of brand share decline. Also possible is the evaluation of levels of expenditure by various media combinations to maximize the effectiveness of each.

All of these things, of course, have been studied before. Informally, advertisers generally know in what medium or combination of media they've obtained their best results, what kind of a campaign hit, what kind missed and how much money to spend. But this kind of knowledge has often come from trial and error, years of costly "experience."

And formal "testing," if it isn't tightly controlled, can produce findings distorted to the point of uselessness by the variables found in market, media and people.

The Milwaukee ad lab claims to have eliminated the variables. It has built a test tube, two precisely matched consumer-diary purchase panels. And it controls the input of TV and newspaper advertising that reaches them. By turns, one panel is exposed to an ad or campaign, the other is cut off from the same message. In this manner of control group testing, test results reflect the effectiveness of alternative advertising procedures.

The MAL has designed itself around three primary elements:

- A test panel of 1,500 households divided into two matched groups—matched markets "A" and "B"—checkerboarded in contiguous locations within the four-county greater Milwaukee area. Each panel, containing 750 households, is matched demographically and geographically, by product purchase and media consumption patterns. They report product purchases via consumer diaries each week.

- A strictly controlled circulation system of the *Milwaukee Journal* which can simultaneously deliver different newspaper ads to markets "A" and "B" so that the same

homes always receive the proper test advertisement. This system applies not only to the daily and Sunday newspapers but to the *Journal's* Sunday rotogravure magazine supplement and *This Week* magazine as well.

- A television "muting" device which is attached to each TV set in each panel home. This device blanks out reception of a given commercial, network or spot, to either of the "A" or "B" panel homes when activated at the transmitter of three MAL-participating TV stations—WTMJ-TV, an NBC affiliate; WITI-TV, an ABC affiliate, and WUHF, the market's independent UHF station. (WISN-TV, the CBS affiliate, is not participating.)

With this mix, MAL is measuring family purchasing in 41 product categories, from toothpaste to tobacco, coffee to cosmetics. Monthly reports in each category cover brands bought, size, quantity, price and any special purchase inducements involved. Special studies can be run on brand switching, demographic comparisons and the like.

With this data, broken out statistically by "A" and "B" market as well as cumulatively, sales results can be compared with the various test designs. By summarizing the differences in sales trends for a particular brand in the "A" market vs. the "B" market, an advertiser can make an estimate of cumulative increases in sales resulting from strategies and relate these sales increases against differences or increases in advertising expenditures. In short, he can get a fix on what he did to make people buy more of his product, and what it cost him.

MAL will not reveal who or how many clients it has, only that there are "not enough of them." It does say subscribers represent "blue chip accounts" in key consumer product areas, national advertisers and their agencies who handle the particular brands being tested. Test results also are kept a tight secret.

The Milwaukee lab says it is designed for any national advertiser whose products have broad distribution and a rate of purchase conducive to consumer panel diary reporting. This would indicate tailoring for major package goods advertisers like P&G, General Foods, etc.

Advertiser participation is through the purchase of exclusive rights for a product category, such as pet food, cake mixes, detergents or the like. Such purchases entitle the product category owner to all monthly data in his category, on all brands reported, with separate reports for markets "A" and "B" as well as a cumulative report.

Also guaranteed are exclusive TV and newspaper testing facilities for the product category for the duration of participation. This means that no other advertiser in the same product category can conduct ad tests directed to the two laboratory panels while the contracted advertiser's testing is under way—protection from unwanted influences that can invalidate many testing efforts.

Purchase of a product category costs an advertiser \$18,000 for one year, or, if he signs up for three years, the planned length of the laboratory, the fee is scaled to a flat \$35,000. Advertising agency participation (the advertiser designates the agency responsible for the product or products involved) is \$15,000 for one year, \$30,000 over a three-year run.

The Journal Co. has set MAL up as a non-profit operation and budgeted it at about \$1 million. Its only outside "control" is a consultation arrangement with the Advertising Research Foundation as to sample design, reporting and recruiting techniques and diary format. A special ARF subcommittee is following the project and making occasional operating and technical suggestions.

Although MAL began full operation only last December

One expert says MAL represents "a measure into the incremental effect of advertising"

(missing its target date of June 1964 because of procedural and business problems), its outline was shaped over three years ago from an idea presented by Young & Rubicam's VP and research manager William T. Moran.

In February 1962 Moran was talking with Joseph Chamberlain, president of Million Market Newspapers Inc., a national sales organization cooperatively-owned by five major newspapers, including the Journal Co.'s *Milwaukee Journal*. It struck Y&R and Moran that an unusual split-run facility that had just been set up by the *Journal* had remarkable research potential.

The new *Journal* circulation system divided Milwaukee, checkerboard fashion, into two closely matched markets, Milwaukee "A" and Milwaukee "B." And because the *Journal* is 93% home delivered, split-run version A and split run version B could be delivered day after day to the same readers without cross-contamination.

This ability to avoid cross-contaminating the experimental variables seemed to Moran an opportunity to create a new kind of advertising effectiveness laboratory. Chamberlain agreed that it had possibilities, and both he and Moran went on to a meeting with Robert K. Drew, VP and business manager of the Journal Company, that summer in Milwaukee.

Drew was interested in the laboratory idea, and a plan of using matched consumer diary panels of 600 families each in the "A" and "B" markets to record purchases (a setup similar in idea with Market Research Corporation of America's purchase panel families).

When the subject of including television came up and the feasibility of splitting TV signals between A and B panel families, Drew called in George Comte, VP and general manager of Journal-owned WTMJ-TV. Comte checked with his chief engineer on the technicalities of signal splitting—and found that the engineer had invented and patented a signal-tripping device capable of cutting off both audio and video signals when it received an electric impulse from the transmitted signal.

With the electronic muter (eventually manufactured and installed in all of the TV sets in 1,500 panel households), MAL can withhold a commercial in one half of its sample while the other half receives the commercial normally. And it can be worked from each of the transmitting TV stations in the MAL fold covering programming from ABC, NBC and the independent outlet.

For a year-and-a-half after the laboratory idea was presented to Bob Drew, and accepted, the *Journal*, Y&R and the ARF explored the statistical, technical and financial implications of the undertaking. In the summer of 1963 the *Journal* hired G. Maxwell Ule, a former senior VP for marketing and research at Kenyon & Eckhardt (and a consultant to Million Market Newspapers), as technical consultant to MAL. In addition to lending his marketing-research expertise, Ule has become the ad lab's top drum-beater and spokesman.

Ule has called MAL "the first major measurement breakthrough in modern advertising history," and something he personally has waited for all his research life. To Ule the MAL represents "a measure into the incremental effect of advertising," something akin to obtaining the Golden Fleece.

The quest hasn't been easy. MAL's current slate of clients

do not pay the cost of operation. And MAL was a \$500,000 investment even before it went into full operation.

After preliminary study, MAL set about "building our twins," as Ule describes the setting up of the matched market probability samples. From the *Milwaukee Journal's* circulation system, which splits metropolitan Milwaukee's 1,132,000 people into 401,000 households, and divides them into 104 newspaper circulation districts, MAL combined the 104 into two equal halves of 52 districts each. It went on from there to recruit its 1,500 households on the "A" market "B" market basis, taking care that a family in one market had its demographic match in the other.

By January 1964 it had a pilot panel of 100 homes, all equipped with the ultrasonic keyer or muting device in their TV sets. As MAL would be interfering with TV signals, the Federal Communications Commission had to pass on and license the experiment. In a 90-day field test covering the simplexing of super-audible signals (which activate the muting devices), station signal deterioration proved minimal for MAL's intended use.

Dwight Spencer & Associates, a Chicago marketing and research organization with extensive consumer purchase panel experience, was called in to help set up the MAL panel. Recruiting was done via TV announcements, newspaper ads, direct mail and telephone.

As an incentive to join the panel, MAL families are given free TV set maintenance that includes everything except picture tube replacement and antenna work. The ad lab is contracted with a local TV service firm, figures it foots the bill on from 250 to 275 service calls a month.

Panel members are instructed on how to record their branded merchandise purchases in MAL-supplied diaries during an initial placement interview. Cooperation is spurred by the opportunity to earn merchandise prizes out of a national mail-order gift catalog on an MAL point system—40 points for each weekly diary returned, 20 extra points for prompt return, a quarterly bonus for 13 on-time diaries, etc. MAL figures the average family can earn up to \$35 a year in merchandise.

When the ad lab gets its weekly diary return, about a 92% response, it generally has data from a minimum of 600 families out of the 750 in each matched market, with the remaining 300 households in the panel used as standby. Then a mammoth data processing operation gets underway.

The completed diaries are edited by the Dwight Spencer organization in Chicago, air freighted to another Spencer office in Columbus, Ohio, for processing into code sheets, given to the scientific services division of the Service Bureau Corp., Chicago, to be put on tape and then flown to the big SBC facility in Palo Alto, Calif., for printouts and mailing to MAL clients.

The reports, on a monthly basis, show the number of units bought by the Milwaukee panel families by product category, and the distribution of brand shares in each market separately. Parallel reports cover dollar sales in total and by brands, volume of sales in total and by brands, etc. Tight security arrangements prevail on all the reports and only the client who has bought a test category, and his agency, obtain them.

MAL says these panel reports are not "near measures," such as advertising recall or brand preferences. They reflect a real life situation in which a tester applies "known stimuli

to a group of subjects and measures objectively their behavior, as defined as actual purchases . . ."

The creators of the Milwaukee laboratory consider it primarily TV oriented. Split run is a common newspaper and magazine technique. A split TV signal, made possible by the electronic muter, is fairly unique. (MAL has had over 2,000 muters manufactured at a cost of about \$50,000.)

In operation, the TV set muter has two circuits, either of which is operative from the transmitting TV station. If an MAL client wants to block out one of his TV commercials in the "A" market, for example, an engineer at the station (working from an ad schedule or MAL instructions) either manually or mechanically pulls the necessary switch and the signal going to the "A" market sets is so reduced that the TV picture and sound completely blank out, leaving the set "hot" but blank. "B" market sets get the commercial normally. When the commercial is over, the muter is released and picture and sound return.

As in the case of the newspaper ad, delivered or not delivered with control of the split run, it is possible to mute out a set of TV commercials to the same family sample not just one day, but every day, every week, every month. This continuity permits long term, cumulative ad testing.

MAL claims that with better than 380,000 TV homes in the greater Milwaukee area, it can reliably estimate the effect of TV advertising by muting only 750 households, or less than 2/10% of the 380,000. This means, says MAL, that any TV schedule tested leaves 99.8% of the households completely unaffected—"permitting normal marketing in the area while a test is being conducted."

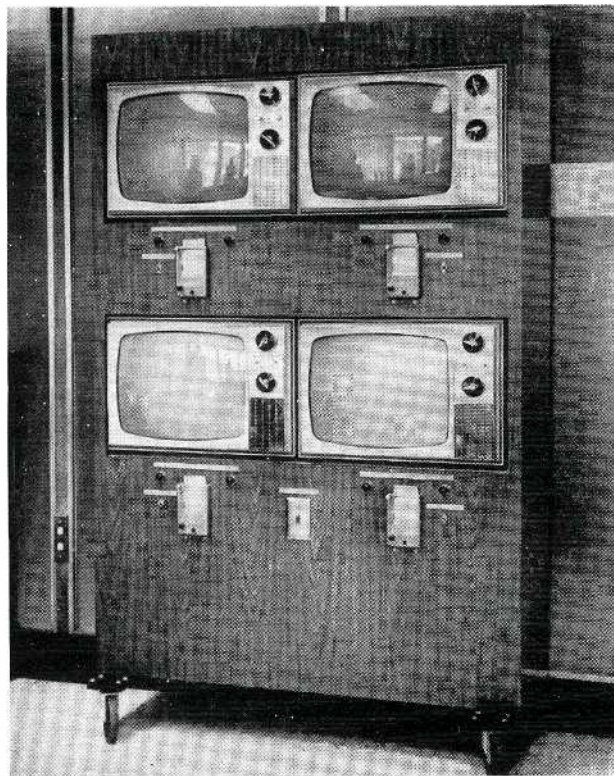
MAL figures its panel gets about one muter "experience" a night, certainly not enough to disturb normal TV viewing or set up any adverse psychological reaction on the part of panel members. Ule says MAL-participating stations have anywhere from 64% to 80% of Milwaukee's TV audience.

What has apparently hurt the MAL project (and lost it at least one top ad agency as a customer), is the refusal of Milwaukee's CBS-affiliated station, WISN-TV, to participate. This means that MAL clients cannot test advertising they have on CBS-TV (except for the small amount of programming not cleared by WISN-TV and run instead on WUHF, an unaffiliated station). Ule says "we have neutralized" WISN-TV. Obviously, MAL can do little else but ignore the CBS affiliate, hope it will change its mind, and in the meantime run with a cylinder missing.

William C. Goodnow, who resigned only two weeks ago as VP general manager of Hearst Corp.-owned WISN-TV (his replacement: James T. Butler, who moved over from managing WISN-AM-FM), said before he left that WISN-TV had not foreclosed the idea of joining MAL. "We never slam a door," said Goodnow. "We're keeping abreast of the lab's activities but we haven't seen any results yet." It was WISN-TV's initial feeling, apparently unchanged, that the ad lab did not serve the station's purpose. "We talked to our clients," Goodnow related, "and they seemed to think that there is enough research available from other sources." MAL proponents hope the WISN-TV management change will swing the station over to ad lab participation.

George Comte, VP-general manager of Journal-owned WTMJ-TV, has had his NBC affiliated station in the forefront of MAL activity, was an active worker in helping lay out the initial TV stages and lining up other TV stations in the market to go along. Comte says WTMJ-TV's involvement now is just mechanical, muting client commercials on order.

Aside from MAL's overall purpose, Comte feels that the project is "an ultimate test for programing." It is, he says,



With this four-monitor control console, which automatically records the details of commercial "muting" on Milwaukee TV stations, the ad lab gets a running record of its TV activity.

a quick read-back. It can indicate which shows do a selling job, despite their ratings record, and advertisers are going to find some definitive information." With the various test campaigns and strategies being worked up for the ad lab, Comte himself is finding that it means extra revenue for WTMJ-TV. He says that it has been "considerable."

At WITI-TV, Milwaukee's ABC affiliate, a Storer station, VP general manager Roger LeGrand is "not aware" of much additional revenue coming in on MAL participation, nor has he found "a big influx of extra dollars in the market," although he notes that it may be too early to judge this yet. Lawrence M. Turet, executive VP-general manager of WUHF, says there has been no added revenue via MAL at his station. Both station men say they have found MAL in no way disruptive to their operations.

The only ad agency generally known to be a MAL client is Y&R. Several of its accounts are participating. Bill Moran, Y&R's research manager, says there hasn't been time enough yet for many ad lab participants to have gathered meaningful information. "There have only been a few months of real experimentation so far," says Moran. "It takes a number of months to set up test designs and then from six months to a year or longer to adequately measure what has occurred."

Moran believes MAL will be particularly valuable for such things as determining gross advertising weight—how to combine print and broadcast, instead of one medium alone, for the same amount of money. Or how best to weight a campaign. "Say you've bought 60 TV spots and want to run them over a six-month period," Moran explains. "Will you go for a steady rhythm of 10 exposures a month or will you get more sales by bunching them—20 exposures in a concentrated period, then wait, then 20 more?"

The Y&R research man, who kicked in the original idea

To page 48

7 TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

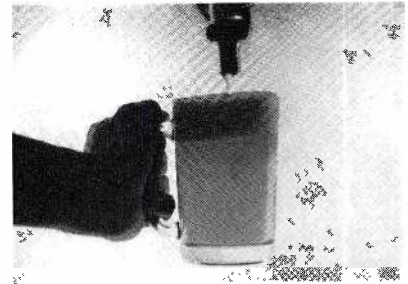
SHOW BUSINESS LYRICS, TEMPTING VISUALS

1. Fade in: Bartender's hand on beer tap.
Singers: "Why is Ballantine beer like a rocket flight?"



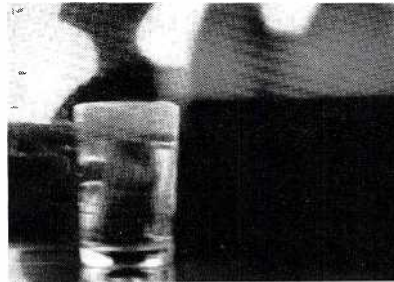
1

2. Tilt down: Bartender's hand filling beer mug.
Singers: "Why is Ballantine beer like an opening night?"



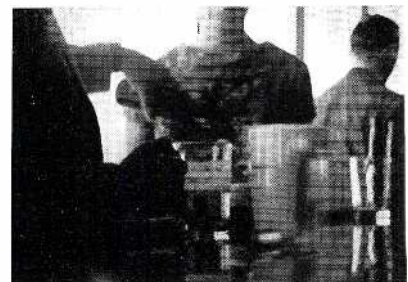
2

5. Continue truck: Beer mug slides along bar top.
Singers: "... or a ride on a toboggan slide?"



5

6. Continue truck: Beer mug continues slide.
Singers: "Why is Ballantine beer like a bugle call?"



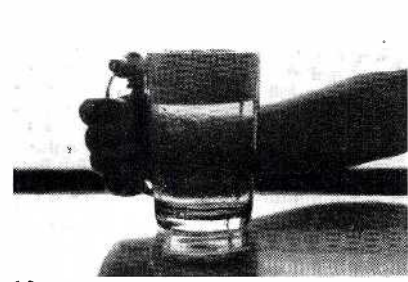
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9. Continue truck: Beer mug continues slide.
Singers: "There's more spirit to it —that's why!"



9

10. Continue truck: Hand catches sliding beer mug.
Singers: "If you want to start living a life that's livelier..."



10

THE action is straight out of an old John Wayne western: the foam-topped beer mug careening down the long smooth bar-top. Young & Rubicam decided to utilize this familiar scene—in a modern context—to initiate a new sales campaign for its newly acquired Ballantine beer.

Last May the agency officially took over the account. Formerly it had been with William Esty Co. The theme then had been "You get a smile every time with the . . . taste of Ballantine." The new theme, as it evolved, was, in the words of Y&R's people, "tremendously versatile, not only about the beer but about the benefit of the beer and about the people who drink it." Its thrust: "Ballantine beer—there's more spirit to it!" That's the key to the campaign.

"We tossed around 28,521 ideas," says Gene McMasters, Y&R's account supervisor. "We wanted to do a beer commercial that was unique, something catchy and eye-filling."

Writer Alex Kroll says, "We had a feeling that Ballantine beer itself should be the hero of the spot. So many beer commercials feature lively young people enjoying themselves with the help of beer—at a picnic or a party. This wasn't going to be a *people* commercial—this was going to be a *beer* commercial."

Then Steve Frankfurt, creative director of Y&R's TV department, saw "Fiddler on the Roof" and felt that its music-lyrics team, Sheldon Bock and Jerry Harnick, had the sort of flair that could make a real contribution to the commercial effort.

"The whole reason we went to them instead of the normal suppliers of music," points out account executive McMasters, "is that we did not want jingles. We wanted a song. Our first intent was to make Ballantine beer advertising as distinctive as it could be on the air. We didn't want it to look like everybody else's beer, cigarette, soft

drink or whatever advertising. With that thought in mind we had these guys beginning to think, feel, compose even without having decided on a firm campaign direction.

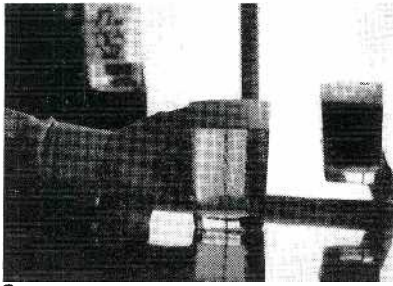
"Now," he continues, "in a very short time when the campaign direction was firmed up, it became even more apparent that we needed music and lyrics rather than jingles. We felt we had to avoid jingles. We told Bock and Harnick that we didn't necessarily want to talk about the beer itself, but we did want to create an impression or feeling about it."

Bock and Harnick, who never before had done any advertising work as a team, delivered "the more spirit to it" theme music and lyrics in 10 days once the campaign's direction had been established.

Comments McMasters: "Had the song been written as the opening or closing number in a musical, it might have created a reaction like 'Hello Dolly.' Frank-

DISTINGUISH BALLANTINE'S NEW CAMPAIGN

BY JOHN CAMPBELL



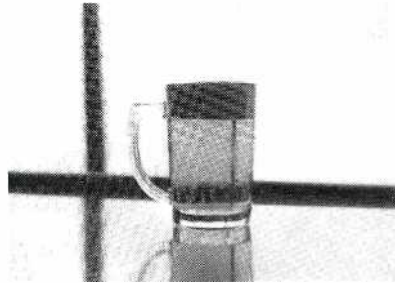
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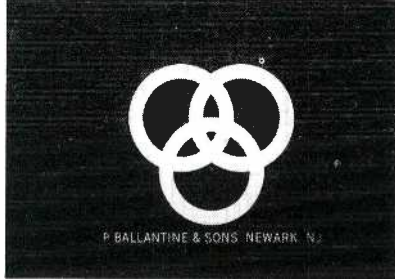
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8



11



12

3. Pan to: Bartender placing beer mug on bar.
Singers: "Why is Ballantine beer like a marching band..."

4. Truck with: Bartender starting beer mug's slide.
Singers: "... a race that finishes neck and neck..."

7. Continue truck: Beer mug continues slide.
Singers: "Why is Ballantine beer like a fireman's ball?"

8. Continue truck: Beer mug continues slide.
Singers: "And why is Ballantine beer like a kite in a windy sky?"

11. Tilt up: Girl lifts mug towards mouth.
Singers: "... live it with spirit..."

12. Fade in: Ballantine logotype.
Announcer: "... Ballantine beer, there's more spirit to it!"

ly, that's the kind of excitement we were looking for."

Thus the sound track was locked in, but the picture had yet to be developed. Stan Dragoti, agency producer, tells how the visual was born: "We decided to feature the gimmick of a beer mug traveling down a long, long bar. We got excited about the idea. Matt Basile, our art director, made some instant Polaroids of a beer mug in motion, and they looked great. The beer was in the foreground and the people in the background. This was the twist we were looking for."

The mechanical problems were turned over to New York City's Audio Productions. Cameraman Dick Miller tells the story: "Stan Dragoti wanted the beer mug to slide for 40 seconds down the bar. This would have taken a bar 120 feet long. We finally settled on a 40-foot bar and repeated the action three times, the way it's done in the cartoons."

The studio set consisted of a sheet of plexiglass fastened to a camera dolly and extended over the bar. The plexiglass edges were kept out of camera range and spacing between the plexiglass and the bar top was held to a minimum. The mug of beer was then placed on the plexiglass in the center of the camera frame. With the camera zipping along its dolly tracks, the glass of beer held dead center, and appeared to be sliding down the bar.

PEOPLE ARE FOR REAL

Background people in the commercial are real, but foreground materials are scenic pieces suspended from the studio ceiling, 1½ inches over the plexiglass. Editor Connie Greenberg says, "We made our cuts on these foreground pieces and repeated the cycle three times. The action is so fast that it looks like a continuous slide. Actually it lasts 34 seconds."

Other commercials, a 20-second spot

and an I. D. with the same theme, were built out of the basic materials. Other media have been tied in to both visual and aural themes. The song is being used on radio, and in an outdoor poster the same girl is used as in the television spot.

To date, five other commercials have followed. Each focuses on Ballantine beer—"There's more spirit to it."

The commercials are played along the Eastern seaboard from Maine to Florida. A combination of 10, 20 and 60-second commercials are shown on television and 10, 30 and 60-second spots are played on radio.

The playback on the theme song has been emphatically positive. "We'll unquestionably be hearing the theme 'There's more spirit to it' many, many times in the future," says account man McMasters. Bock and Harnick, the song's creators, are under exclusive contract to P. Ballantine & Sons for future commercial work.

END

TvM's third annual roundup of critical opinion on the TV season

CONSENSUS

BY DEBORAH HABER

STICKS and stones may break your bones and, contrary to the rhyme, words can hurt too—especially if you're a television network with a built-in inferiority complex about your "image."

But not at the box office. A. C. Nielsen has proved repeatedly that television's critics can't harm a show by so much as a share point. Last season in TELEVISION MAGAZINE's second annual "Consensus," a panel of the top TV critics in the country gave *Gilligan's Island* almost unanimously bad reviews (one good review out of 16). *The Rogues* fared a lot better (TvM's panel gave it 13 good reviews, three indifferent and one bad). The upshot, of course, was that *Gilligan* scored heavily in the ratings and is back this season. *The Rogues* went into syndication after a one-season stand.

Yet despite their lack of power in guiding viewing tastes, TV critics still turn a network on. A kind word from *New York Times* critic Jack Gould is akin to the Croix de Guerre and a kiss on both cheeks from General de Gaulle. The network press departments, as hungry for approval as a patient with his analyst, bombard the critics with releases, hot scoops and exclusive interviews with new season stars. (Many of the TV editors who review shows also write feature stories on various phases of the business, their copy an important all-year-round outlet for TV publicity.) But a dog is a dog is a dog, and all the promotion in the world, all the prime-time spots shrieking "Watch me!" won't change the critical opinion. If the television critic is not America's voice, he may very well be its conscience.

This year TvM's critical panel of 16 includes: Jack E. Anderson of the *Miami Herald*, Bob Brock of the *Dallas Times Herald*, Richard Burgheim of *Time* magazine, Del Carnes of the *Denver Post*, Rick Du Brow of *United Press International*, Win Fanning of the *Pittsburgh Post-Gazette*, Jack Gould of the *New York Times*, Hal Humphrey of the *Los Angeles Times*, Frank Judge of the *Detroit News*, Anthony LaCamera of the *Boston*

Record American, Lawrence Laurent of the *Washington Post*, Cynthia Lowry of *Associated Press*, Terrence O'Flaherty of the *San Francisco Chronicle*, Rex Polier of the *Philadelphia Bulletin*, Chet Skreen of the *Seattle Times* and Larry Wolters of the *Chicago Tribune*.

Their consensus almost to a man is that this season is worse than last year's. TV's 33 premiere shows for '65-'66 got rapped with coast-to-coast pans. From Hal Humphrey in L. A. ("By aiming everything including the commercials at the tired beer swiller who watches all of his TV through his opened-toed stockinged feet, we have arrived at the inspired level of programing which already has alienated a large segment of 'non-typical' viewers and sent them hustling to movie theaters, libraries and attic-stored radios. This season you will discover a slight change in Mr. Typical Viewer. He still has his beer and undershirt, but he is now 10 years old.") to *Time's* Richard Burgheim writing out of New York ("Never have the TV grist mills ground so ponderously and turned out such thin gruel") the majority of the critics gave television '65 a rousing turn down. Of the season in general six critics voted it "bad," seven "indifferent" and the rest declined to fill in the blank at all. One, Frank Judge of the *Detroit News*, checked off "good."

Del Carnes of the *Denver Post* saw the new season this way: "From our vantage point, last season was the worst in recent years. This season must go down as being even more tragic . . . Every show that premiered this season—with one exception—is a carbon copy of something that has been introduced in the past. The 1965-66 season is marked by a terrible lack of originality and experimentation. It is marked by new shows whose creators should be termed adapters and copiers." Carnes' exception was CBS's *Trials of O'Brien*, which he found new but "not a dramatic heavyweight."

Lawrence Laurent of the *Washington Post* says that "The season, in general, is a replay of last season—with some improvement. Old faces have new shows. New faces

1. Chet Skreen
Seattle Times
2. Terrence O'Flaherty
San Francisco Chronicle
3. Hal Humphrey
Los Angeles Times
4. Rick Du Brow
United Press International
5. Del Carnes
Denver Post
6. Bob Brock
Dallas Times Herald
7. Frank Judge
Detroit News
8. Larry Wolters
Chicago Tribune
9. Rex Polier
Philadelphia Bulletin
10. Win Fanning
Pittsburgh Post-Gazette
11. Jack Gould
New York Times
12. Lawrence Laurent
Washington Post
13. Anthony LaCamera
Boston Record American
14. Cynthia Lowry
Associated Press
15. Richard Burghelm
Time Magazine
16. Jack E. Anderson
Miami Herald



have old shows. Our (meaning all of us around the TV industry) main impact—once more—in meaningful terms will come from the reality, the non-fiction forms and it is here that television's contribution is so vast as to be immeasurable."

Laurent continues, "Now I'm worrying about the restricted and restrictive competition in the marketplace for ideas and I'm quite depressed that imitation is not only the sincerest form of flattery, but the most certain technique for making millionaires out of TV producers. As a teacher (adjunct professor at the American University), I ache over the increasing military comedies that play before and after TV news reports on the agony of fighting men in Vietnam. And just after Mr. Novak returned pride to the teacher, along comes John Forsythe to prove that schooling is one long 39-week joke.

"Still, somewhere near the end of my lament, I have to acknowledge that the ethics of television conform quite closely to the business ethics of America at large. TV executives, like motor car executives, are under relentless pressure to increase earnings.

"So, at the end, and since nearly all my friends and many of my relatives work in television, I can understand their problems, their program selection and the honest, completely honorable motivations that have led television programming to its unsatisfactory state."

But Laurent concludes, "As a critic and a scholar, I have to weight my personal feelings against the continuing obligation of the critic-scholar: This is the responsibility to question existing practices in a field that is really too young, too new, for the unchanging conservatism of an arthritic geriatric."

In the view of Associated Press's Cynthia Lowry, "Nobody ever makes a bad show on purpose, or so we are constantly assured by television's producers, directors and stars. After a look at the assortment of new shows over the weekend, one can only conclude that a lot of people in the television business are accident-prone. A charitable judg-

ment is that, with a few exceptions, the new entries of the 1965-66 season make the good old days of the roller derbies and professional wrestling seem scintillating."

Rex Polier of the *Philadelphia Bulletin*: "The verdict? Good season from the network point of view—they've got any number of potential audience builders. From the viewpoint of mass audience? No complaints. The discriminating viewer . . . the one who wants to see newness and vitality? Oh, him—!"

And said Jack Gould of the *New York Times*: "The disaster has been almost total, the greatest conglomeration of perfunctory tripe that has reached the home screen in many a September. All pretense to inventiveness was set aside in deference to the Xerox era of culture: copies are easier to come by than originals."

Yet even in the midst of their condemnation, most pointed out that as bad as the shows were, they were less objectionable in color. *LA Times* man Hal Humphrey mentioned, too, that the new shows might do better than expected since many were running against no stronger competition than other new shows.

There were some voices in defense of the new season. One belonged to Frank Judge of the *Detroit News*, who told TELEVISION that, "In the frame of reference of commercial television, I think the networks have generally done a good job of trying to appeal to a mass audience. I personally would prefer a more serious approach to television programming, but I am not unmindful that such efforts have all too often been ignored by an overwhelming majority of viewers in the past. I have noticed improvement all along the line in some of the dramatic series."

Here's exactly how each show was looked upon in TvM's third annual poll, show by show:

ABC

The Big Valley—6 good, 2 bad, 8 indifferent: If the season seemed to have a theme, it was what's new copycat? ABC, for instance, tried to cash in on NBC's No. 1 *Bonanza*

	ABC										CBS				
	THE BIG VALLEY	F TROOP	THE FBI	GIDGET	HONEY WEST	THE LEGEND OF JESSE JAMES	THE LONG HOT SUMMER	A MAN CALLED SHENANDOAH	O.K. CRACKERBY! TAMMY	GREEN ACRES	HOGAN'S HEROES	THE STEVE LAWRENCE SHOW	THE LONER		
Jack E. Anderson Miami Herald	●	★	●	●	★	★	●	●	★	●	●	★	★	★	
Bob Brock Dallas Times Herald	●	★	★	●	●	●	●	★	★	●	★	★	●	★	
Richard Burgheim Time Magazine	★	★	★	★	★	●	★	★	★	★	★	★	★	★	
Del Carnes Denver Post	★	★	●	★	●	●	●	●	★	●	★	★	●	●	
Rick Du Brow United Press International	★	●	●	●	●	★	●	★	●	★	★	★	●	●	
Win Fanning Pittsburgh Post-Gazette	●	★	●	●	●	●	●	●	●	★	★	●	★	●	
Jack Gould* New York Times	●	●	★	★	●	★	●	●	★	●	●	●	●	●	
Hal Humphrey Los Angeles Times	★	★	★	●	★	★	●	★	●	★	●	●	●	★	
Frank Judge Detroit News	★	★	★	★	★	★	★	●	★	★	★	★	★	★	
Anthony LaCamera Boston Record American	●	★	●	★	★	★	●	●	●	★	●	★	★	●	
Lawrence Laurent Washington Post	●	★	★	★	●	★	★	★	★	★	★	★	★	●	
Cynthia Lowry Associated Press	●	●	●	●	●	●	●	●	●	★	★	★	●	●	
Terrence O'Flaherty San Francisco Chronicle	★	★	●	●	★	★	★	●	●	★	●	★	●	★	
Rex Polier Philadelphia Bulletin	●	●	●	★	★	●	●	●	★	●	★	★	★	★	
Chet Skreen Seattle Times	★	★	●	★	★	★	★	●	★	●	★	★	●	★	
Larry Wolters Chicago Tribune	★	★	★	●	●	●	★	★	●	●	★	★	●	★	

GOOD ★ BAD ★ INDIFFERENT ●

CONSENSUS *continued*

with *The Big Valley*. For Cartwrights there were Barcleys, for Lorne Greene there was a silver-haired ranch matriarch, Barbara Stanwyck, who is trying to head off the railroad from expropriating the family spread. The scriptwriters are only hack hotspurs (*Burgheim*); If the public is ready for a "His" and "Hers" *Bonanza* then *The Big Valley* has a chance (*Brock*); A big budget, large cast and other factors do not alter the fact that *Big Valley* is a horse opera weighted with histrionics and cliches (*Polier*); If the characters are developed with any skill, and the stories are not an insult to the intelligence, I have a hunch the Barcleys will be around for a long time in the big valley of television popularity (*O'Flaherty*); The mark of quality was stamped on this show . . . Score *Big Valley* as a definite hit (*Judge*).

F Troop—10 good, 2 bad, 4 indifferent: It's a farce so determined to be whacky that the cast never gives the audience time to discover the comedy. But it could be a good babysitter for parents whose young children are not in bed by 9 (*Gould*); This is simply a kindergarten western version of *McHale's Navy*, which in turn should pay daily homage to *Sgt. Bilko*, which gives you an idea of television today (*Du Brow*); If broad, physical comedy is your cup of tea, this may be worth a look (*Skreen*); On this one everybody, from writers to director to actors, practically

knocks himself out trying to achieve a blend of Mack Sennett silent comedies with the world of the late, much lamented Sergeant Bilko. But to no avail (*Fanning*); It's always a pleasant task to report on what shapes up as the first hit of a new television season. The honor this season goes to ABC-TV's *F Troop*, a daffy, rib-tickling, old-style comedy entry (*La Camera*); They stack the verbal and sight gags like cord wood on this show. They would be hysterically funny if they weren't so hysterically trying to be funny (*Anderson*).

The FBI—2 good, 5 bad, 9 indifferent. The much interrupted (by commercials) tale was stuffed with a drab collection of stale psychological speeches and a leading character who is afraid of beautiful women (*Laurent*); Stilted dialogue and weak attempts at humor between Inspector Erskine and Special Agent Rhodes marked this feeble first episode in ABC's umpteenth try to unseat Ed Sullivan and his 17-year reign at 8 o'clock Sundays (*Humphrey*); It was an ordinary cops-and-robbers tale whose quality did not begin to match *The Fugitive* and *12 O'clock High*, two other series under the Quinn Martin banner (*Carnes*); Beneath the trappings, it was just another of those cops-and-robbers potboilers we've seen over and over through the years (*Lowry*); The FBI has put its seal of endorsement on a cheap detective series (*Gould*).

Gidget—4 good, 5 bad, 7 indifferent: *Gidget* is apparently television's idea of what it's like to be a girl 15½. I hope

CBS										NBC									
LOST IN SPACE	THE SMOTHERS BROTHERS	THE TRIALS OF O'BRIEN	THE WILD WEST	CAMP RUNAMUCK	CONVOY	THE JOHN FORSYTHE SHOW	GET SMART	HANK	I DREAM OF JEANNIE	I SPY	LAREDO	DEAN MARTIN	MR. ROBERTS	MONA MCCLUSKEY	MY MOTHER THE CAR	PLEASE DON'T EAT THE DAISIES	RUN FOR YOUR LIFE	WACKIEST SHIP IN THE ARMY	
●	●	★	★	●	★	*	★	*	★	★	★	★	●	★	●	●	★	●	
★	●	★	★	●	★	★	★	●	★	★	★	★	★	★	★	★	★	★	
★	●	★	●	★	★	★	★	★	●	★	★	●	●	★	★		●	★	
●	★	★	●	★	★	★	★	●	●	★	★	★	★	★	★	●	★	★	
★	●	★	★	★	★	★	★	★	●	★	●	★	●	★	★		★	★	
★	★	★	●	★	★	★	★	★	★	★	●	★	●	★	★	●	★	★	
★	●	★	★	●	●	★	★	●	●	●	★	●	●	★	★	●	★	★	
★	★	★	★	●	★	★	★	●	●	★	●	★	●	★	★		●	●	
★	★	★	★	★	●	★	★	★	★	★	●	●	●	★	★	●		●	
●	★	●	●	★	★	★	★	●	★	★	★	★	●	★	★	★	★	★	
●	●	●	★	★	●	●	●	●	★	★	●	●	★	★	★	●	★	★	
●	★	●	●	●	★	★	★	●	●	★	●	★	★	★	●	●	★	★	
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	●	
●	★	★	★	★	★	★	★	★	●	★	★	★	★	★	★	★	★	★	
★	●	★	★	★	●	●	★	★	●	★	●	★	★	★	★	●	●	★	

Asterisks above and blanks at right indicate (1) TvM has entered its own opinion of Gould's reviews as reflected by his published criticism, (2) programs not seen in market or critic did not make an entry in this part of TELEVISION MAGAZINE ballot.

TV is wrong (*Brock*): this series is lightweight fluff but it is certain to pile up a large teen-age audience (*Skreen*); Thus a bad movie has become an idiotic TV series (*Laurent*); An almost believable tale of the troubles, trials, tribulations of a lovable teenage girl played by Sally Field (*Walters*); A few other props, left over from an Annette Funicello movie, assure absolute inanity for this ABC-TV presentation (*La Camera*).

Honey West—2 good, 6 bad, 8 indifferent: *Honey West* (Anne Francis) has all the getaway gadgets—including tear gas earrings and a garter that converts to a gas mask—but she has not a chance of escaping the banalities of her script (*Burgheim*); A half-hour with Anne Francis as a private eye is easy on the public eye (*Du Brow*); Compared to *Honey West*, which stars Anne Francis as a glamorous female private eye who uses both judo and sex appeal to solve her cases, such lowly syndicated programs as *Whirly-Birds* and *The Littlest Hobo* are Emmy-award winners (*Polier*); This is about a James Bond in slip and high heels. Anne Francis is an admirable clotheshorse, which may be all that matters (*Gould*): Private Eye-ful Anne Francis

To page 57

CRITIC	THE SEASON IN GENERAL	THE NETWORKS IN GENERAL			THIS SEASON VERSUS LAST
		ABC	CBS	NBC	
Jack E. Anderson	●	●	●	●	ABOUT THE SAME
Bob Brock	●	●	★	★	WORSE
Richard Burgheim	★	●	●	●	WORSE
Del Carnes	★	★	●	★	WORSE
Rick Du Brow	★	●	★	●	WORSE
Win Fanning	●	●	●	●	ABOUT THE SAME
Jack Gould					
Hal Humphrey	★	★	●	●	WORSE
Frank Judge	★	★	★	★	BETTER
Anthony LaCamera	★	★	★	★	WORSE
Lawrence Laurent	●	●	●	●	ABOUT THE SAME
Cynthia Lowry	●	●	●	●	WORSE
Terrence O'Flaherty	●	●	●	●	WORSE
Rex Polier		★	★	★	BETTER
Chet Skreen	★	★			WORSE
Larry Walters	●	●	●	●	WORSE

GOOD ★ BAD ● INDIFFERENT ○

MY MOST SATISFYING EXPERIENCE IN TELEVISION

By Walter Schwimmer

THE NOBEL AWARDS



He wouldn't take "No" for

To get a show on the air these days is a matter of making three sales, not one. First there's the business of acquiring "rights" to the idea, then signing up a sponsor and, finally, clearing a network. This is the account of how one show made it.

In the fall of 1963, my vice president, Art Pickens, asked if I had read a book by Irving Wallace, *The Prize*. "It's a best seller," said Art, "and now they've made a movie out of it. It is all about the Nobel Awards and it seems to me that if this subject is so popular it should make a great annual television special. After all, the Oscars and the Emmy Awards ring the bell on TV every year, and the Nobel Prize is the biggest and most important of all the award ideas. It could be an outstanding documentary."

I promised to read the book and see the movie. I read and saw about one-third of each (that's about all I could take). I thought they were both commercially slick but highly contrived. Nevertheless, I reported to Art that I thought his idea had great merit and that we should take a whack at it.

We got in touch with the American Embassy in Sweden and learned who was the proper authority to contact in Stockholm. A letter was dispatched. We received a prompt reply that was not a complete turndown but did discourage our plan for that year. We were told, however, that if we wanted to come to Stockholm to view the 1963 Nobel ceremonies, two tickets would be made available. Regrettably, we declined the offer and put the project out of our minds.

Then in March 1964 *Look* magazine published a section on the Nobel Prize. It covered six pages of vivid text and fascinating pictures. The first page started out "There's nothing like it anywhere," exclaims the wife of a U.S. diplo-

mat long stationed in Stockholm. "It's the greatest show on earth!" My interest was reactivated. I had a hunch; I would use the section with a special letter for a mailing to prospective sponsors.

I bought 200 copies of *Look*, removed the Nobel section from each and had it stapled to the front cover. I then got up a list of approximately 150 names of presidents of companies whom I considered the most likely potentials to buy this type program and to each I dispatched the *Look* enclosure with a letter—completely personalized, hand-signed by me, and mailed first class. To my surprise and delight, I received about twenty-five responses. At least ten expressed interest and two or three of them seemed warm. This was an unusually good response to a mailing of this sort. (I have at times sent out mailings of 300 or more without eliciting one interested response!)

The encouraging response convinced us that the Nobel venture had excellent possibilities. Our minds were made up; we decided to go full speed ahead. I immediately answered the prospects, thanked them for their interest, and informed them that I was taking a trip to Stockholm soon to make the "final arrangements," after which I would get in touch with them with more specific information. My letter, I must concede, sounded very encouraging about the future of this project.

I had the feeling that Sweden was highly conscious of the prestige values of the Nobel Prize and that if it could be broadcast properly this would constitute a great public relations job for a country that was eager to enhance its commercial horizons. So I called the Swedish Consul General in Chicago, Folke Persson, explained what I had in mind, and arranged to have lunch with him. There were several meet-



Blessed with perseverance and know-how, Walter Schwimmer has taken many creations into the cynical world of Madison Avenue and sold them. As a TV producer-packager over the last decade, he's put such shows as Championship Bridge, Championship Bowling, the World Series of Golf on the air. Most recently he co-produced Broadway's "The Right Honourable Gentleman."

an answer

ings with him and a Mr. Nofelt, who headed the Swedish Trade Commission. They seemed impressed.

On May 6 I received a letter from Sten Sundfeldt, head of the Press Department of the Royal Ministry for Foreign Affairs, who wrote, "referring to your letter of April 27 with a request for permission to film and record the ceremonies of the Nobel Awards for transmission over United States television, I would like to inform you that your request will be discussed at a meeting in Stockholm on June 2, 11:00 a.m., in the premises of the Nobel Foundation. Address: Sturegatan 14. Swedish participants in this meeting will be Mr. Nils K. Ståhle, Envoye and Director of the Foundation, Miss Marianne Lamby of the Swedish Broadcasting Corporation, Mr. Sten Egnell, Press Officer of the Royal Court, and myself. As your presence at the meeting is vital for the case, I hope that the date suits your plans."

We arranged to get a kinescope of the 1963 Nobel Award ceremonies (it is telecast live over Swedish Television and offered to other countries in Europe over Eurovision, the cooperative European television network from which any country can take what it wants.) The charge for the tele-recording was 3,500 Swedish Crowns, about \$681 in U.S. currency—very expensive by our standards. The kine—of better quality than we expected—consumed an hour and a half. Reinald Werrenrath and Lory Goldberg, whom we expected to employ for the show, viewed the film with Art Pickens and myself. We found the ceremonies colorful and impressive although there were long speeches in Swedish interspersed throughout that meant nothing to us (and which would have been deadly on American TV). I then developed a tentative format for *our* Nobel program, with some changes and suggestions made by Pickens. We had this

mimeographed and we now believed that we had "something to work with."

I arrived at the Grand Hotel in Stockholm the afternoon of June 1 confident that my mission would be successful. I was joined the next morning by Phil Benson, the cultural officer with the American embassy—a pleasant, anxious-to-please, pipe-smoking young career man who hailed from Chicago and jabbered Swedish like a native. We proceeded to the Nobel Foundation and our meeting in a compact library (Victorian vintage), decorated with various items of Nobel memorabilia—a bust of the great man, an oil painting, even boxes of matches on the mantelpiece imprinted with the Nobel medallion (I pinched a few). Most interesting of all was a group of albums on a shelf containing autographed pictures of all the Nobel laureates since the inception of the prizes in 1901. Seated about a mahogany conference table were Nils K. Ståhle, the director, a slight, balding man, 60ish, with a wisp of a mustache, a monocle in one eye and a twinkle in the other—the personification of the impeccably tailored diplomat; Sten Sundfeldt, press officer of the Royal Ministry, a tall, affable Swede with a quick smile and a knowledgeable manner; Marianne Lamby, also tall and personable, head of the Eurovision section of Sveriges Radio (Swedish radio and television, government owned), Phil Benson and myself. Sten Egnell, press officer of the Royal Court, could not come.

First I distributed copies of the program format I prepared and explained it in detail. (Briefly, we would utilize Stockholm scenes in the billboarding and then divide the program into approximately three equal sections—first: background and history of Nobel, the prizes and former winners; second: interviews in depth with the 1964 winners; third: highlights from the actual Nobel ceremonies on December 10. The entire program would consume an hour.)

The conversation then drifted to *The Prize* and I gathered that the book and the movie were an anathema to the Swedes and considered a libel of a sacred and scrupulously forthright custom, something not to be trifled with for the sake of making a fast buck. I emphasized it was our earnest desire to do a conscientious job of research so as to present a proper and accurate picture. I pointed out that a faithful presentation of the Nobel Prize on American TV would counteract the distorted impression created by Mr. Wallace's work. "The truth," said Ståhle, "is good enough."

I explained the American network system of television, the number of TV sets in America, the probable viewing audience for a Nobel program and the overall values of a telecast such as this to Sweden. I mentioned that subsequently we would make the film available to the educational TV outlets and to schools throughout the country, and that we expected to get a good global distribution of the program. I mentioned that I would make a print available to the four Scandinavian countries at no cost.

The meeting was adjourned after about an hour and although I assumed that the climate was favorable for a "go ahead" no one up and said so directly. I have never been one to allow an issue to remain unresolved, so I suggested to Ståhle that he and I have lunch together at his earliest opportunity. He consulted his appointment book and gave me a date for a few days hence.

Sundfeldt, Lamby, Benson and I then repaired to the Club Opera, the flossiest restaurant in Stockholm, where they were my guests for lunch. Some choice wines and an excellent smörgasbord improved our spirits and camaraderie. I was given to understand that I had made a good

impression and that the decision of the Nobel Foundation would most likely be an affirmative one. Lamby suggested I visit the Swedish television headquarters and meet Gert Engström. "He is in charge of outside broadcasts and he might be a good contact," she said.

Truer words were never spoken. Engström was a dynamic but quiet spoken man of about 40. His floor was adorned with a tiger skin, one of his own trophies, and a picture on the wall indicated he had been a member of a championship soccer team. Like all the other Swedes I had met, he spoke English fluently and with little trace of an accent. He asked what I wanted. I said that to begin with I wanted to visit the palace—I understand the king gives a dinner for the Nobel laureates the day after the ceremonies. We might want to cover this for television, if allowed. I wanted to take a look at the royal banquet room. I also wanted to visit the town hall where on the night of December 10 there is a gala dinner and ball given for the laureates and a selected list of eight hundred guests, plus the royal party. I was interested in the fact that part of the proceedings

included folk dances by 500 white-capped students of Stockholm University who also serenade the laureates. This sounded colorful and I might want to use some of it. Most of all I wanted to visit the concert hall where the Nobel ceremonies are conducted. I wanted to look over the place and check the lighting and possible camera positions.

Most of the next few days were devoted to checking these various places. The concert hall where the Nobel ceremony is held is in the heart of the modern business center of Stockholm on Knuggsgatan, the main shopping street of the city. It is an impressive structure of classic architecture with an imposing colonaded front. Near the entrance I was struck by a most unusual and artistic statuary, a cluster of figures featuring the "Orpheus Fountain"—the work of the celebrated sculptor, Carl Milles. On one side of the formal edifice, interestingly enough, is a tremendous open-air cobblestoned plaza packed with colorful push carts selling fruits, vegetables and flowers—a unique juxtaposition. In good weather, there are crowds of Swedes shopping in the market and many rest on the stone steps of the building, munching the fruit they've purchased.

The inside of the concert hall had the appearance of a

AROUND THE WORLD IN SEVEN MONTHS

AFTER the sales, after the negotiations, the show must go on. This is how Walter Schwimmer Inc. delivered what it pitched, how the Nobel Awards program was produced.

The heart of the program was to be the laureates themselves, visits with them in their homes, talking to them, working in scenes with their families, getting into their laboratories and learning about their discoveries and then translating it all into terms understandable to viewers.

Perhaps the best-known name among the award winners was Jean-Paul Sartre, the high-lama of existentialist thinking. But the prophet of the left bank declined the Nobel Prize and even rejected suggestions of an interview. Undaunted, Schwimmer's crew ferreted out the philosopher in his Montparnasse haunts and succeeded in cornering him as he was scurrying down the boulevard enroute to a favorite *boite*. The scene was played while cameraman, interviewer and Sartre fended off pedestrians, crossed streets and dodged cars.

"Is it not a fact that the prize is a consecration for a writer?" the interviewer asked, a hand mike in tow.

"It's a consecration if you like," Sartre replied, while the nimble cameraman, strapped down with a battery-operated sound recorder, ground away with a portable camera, "but I have absolutely no desire to be consecrated—it would be rather a first-class burial."

Next the Schwimmer production team moved on to what it thought would be one of the outstanding highlights of the program—an in-depth interview with Dr. Martin Luther King, winner of the Peace

Prize. Early in November, a month before the Nobel Prize ceremonies, Schwimmer invaded Atlanta with a small army of cameramen, electricians and sound engineers. A key scene was filmed at Dr. King's headquarters—an unpretentious office in one of Atlanta's poor Negro neighborhoods, located in a weathered, yellow brick building. Derelicts and drunks strayed by paying little heed to the simple painted sign which read: "Southern Christian Leadership Conference, Martin Luther King Jr., President. Redeeming the Soul of America."

King's office was lined with books on the racial struggle and over his desk was an autographed portrait of him and President Johnson. In this setting King was interviewed at length on his feelings about the Nobel Prize and about the United States. Recalls Schwimmer: "Here King was in his element, his ideas well organized and he spoke with great clarity and earnestness." When Schwimmer's production crew left Atlanta they had enough film for an hour documentary on Dr. King. The footage ended up as three minutes on the show—that's how tight time was for the superabundance of color, people and events that had to be shown.

In a six-week period of intensive interviewing of King, Sartre and other Nobel laureates, some 60,000 feet of film was piled up. Editors Ron Clasky and Bob Sinise in Chicago faced the Herculean task of cutting this material down to 1,500 feet.

Finally an opening for the show was pieced out. It wasn't going to be elaborate or overly clever. The Schwimmer

team decided to open cold, going directly into the concert hall where the Swedish Philharmonic Orchestra strikes up the Swedish Festival Overture and the audience is standing to honor the king and his royal party as they enter and take their places. From this a segue was made to the Stockholm street scene which director of photography Andy Costykian filmed many weeks before. Over this were superimposed the title of the program and the sponsor.

With an opening for the show established and a finale already filmed (a scene back in the study of the Nobel Foundation), the Schwimmer forces faced up to another critical problem: What would they do if they had plane trouble getting back from Sweden? What was needed was a "safety," an "understudy" to fill the gap in the event of the dire happening. For the missing section—the ceremony itself—they substituted film coverage of the 1963 affair, backing it with voice-over narration by Alistair Cooke reviewing the formality of the event and updating it with names and backgrounds of the new winners. Four Zenith commercials were spliced in and to all intents and purposes Schwimmer—as early as Dec. 1—was ready to go on the air if it became necessary. A substantial reduction in the price of the show for the client was to be made if the stand-by film were used. Schwimmer's interests were covered by insurance.

On the day of the prizes Schwimmer's people were employed at all strategic points. Director Harry Rasky and associate director Reinald Werrenrath were at the concert hall with the Swed-

typical spacious European opera house with tiers of boxes along the sides, red plush seats, marble foyer and steps, etc. But what I was interested in more than anything else was where to place our cameras so as to achieve the tight shots we required (something omitted from the Eurovision picture). The lighting was disappointing but Engström said that it would be amplified for the Nobel event.

(Subsequently, we decided to skip the town hall festivities and forget the King's banquet—we just couldn't work them into the show and meet our deadline.)

When I wasn't "on my bicycle" I was in a film studio at Sveriges Radio. They had a file on all Swedish films made on the subject of Alfred Nobel, the former winners, and the prize ceremonies. I screened every blessed foot. Here and there I found a little excerpt that I thought might be useful to adapt into our program.

A day before the Nobel Prize ceremony Ståhle was to conduct a "dry run" with all the laureates. They would carefully rehearse every detail of the elaborate ritual they must follow on "N" Day, beginning with the entrance onto the stage to the subsequent presentation of the medal and diploma by the king. Under no circumstances must a win-

ner turn his back on his majesty. This meant he must regain his position on the stage by retreating in a semi-side-ways-backward movement. (Pearl Buck forgot about this protocol, turned and walked resolutely *forward* to her place. Suddenly the embarrassed lady remembered, turned on the brakes and went into a fast reverse. The king seemed amused.)

I thought this rehearsal *shtick* would be great for our show. It is a scene that accentuates the stillness and barrenness of the vast auditorium, and from this we would do a fast dissolve to the real thing—the place beautifully decorated and radiant with lights, a 100-piece orchestra pouring forth a triumphant march, a thousand people in festive formal attire, and the entire joint crackling with excitement. What a contrast! (We all loved the idea, but like many other good ones, this too went down the drain. The program was too tight to accommodate the bit.)

I was Ståhle's guest for luncheon a few days later, and he informed me that the Nobel Committee had agreed to permit me to telecast their ceremony, and that he would write a proper letter to August Schou, who headed the Nobel Peace Prize Committee in Oslo, Norway, suggesting

To page 44

ish crew that had been hired to handle the coverage. Outside two modern Swedish tape trucks were backed up against one side of the building waiting to be shared by Swedish Television and Schwimmer Inc. In addition to the outside cameras, Schwimmer had three cameras on the inside of the hall, as did Sveriges Radio. The Americans also had an arrangement allowing them to use the Swedish feed to Eurovision if they wished. Schwimmer Inc.'s unit manager, Lory Goldberg, was in Oslo, Norway, with a special Norwegian crew to handle the telecast of the Peace Prize. The prize was awarded to Dr. Martin Luther King at 1:30 p.m. and the entire proceedings were carried on Eurovision. Schwimmer's men in Stockholm taped the Eurovision coverage and subsequently condensed and integrated it into the Nobel ceremony section of the documentary.

The Americans had been allotted six seats to the Nobel prize ceremonies (some Swedes spend a lifetime trying to get one), right beside the royal box in the center of the balcony. Four seats were turned over to the client, Leonard Truesdell, Zenith Sales Corp. president, for him and his family. Schwimmer's wife, Faye, and Alistair Cooke's wife, Jane, occupied the other two.

Meanwhile, Schwimmer and his vice president, Art Pickens, were holed up in a little private room in the concert hall where they watched two TV monitors, one showing the proceedings as covered by Eurovision and the other showing the American version. As a means of getting into the act if it became necessary, Schwimmer and Pickens also had a direct line to Rasky's tape truck.

From their snug vantage point the

two television executives watched a repetition of the performance they saw (on kinescope) of the 1963 ceremony—only the principals were different. There were the same long, incomprehensible talks in Swedish, the blaring of trumpets, the looks of gratification on the faces of the winners, the awarding of the medals and the diplomas by the king, the music interludes and then suddenly the Swedish National Anthem, "Du gamla, du fria," and the 1964 Nobel Prize ceremonies were over.

By 6 p.m. (the proceedings had started at 4:30) Schwimmer's production team was faced with a tremendous job: to edit everything they had taped into a tight 12½-minute segment that would flow and play. Everything was wrapped up by 7 the following morning—Pickens and Werrenrath were scheduled to depart with the completed tape on an 8 a.m. SAS flight to London. From there they were to connect with a TWA flight to New York. The rest of the production team made plans to leave with a copy of the tape on a 12:45 p.m. direct SAS flight through to New York. If one of the flights did not get through, the other probably would.

As it worked out, both groups arrived in New York approximately on time—although Pickens and Werrenrath had a close connection in London. The airline attendants were in the process of pulling away the steps to the plane door and only by waving the video tape did Pickens and Werrenrath get the departure delayed.

By 6:30 p.m. on Dec. 11 the video tape was at ABC headquarters (12:30 a.m. Stockholm time; New York time is six hours earlier) and Schwimmer and company were ready for the final phase

of production. The filmed section of the program was transferred to video tape, the 625 line European edited video tape was converted to 525 line standard video tape, some narration was added and then all the segments were spliced together. Alistair Cooke wrote his narration for the ceremony segment on the plane coming in. His commentary was then recorded in a post-sync session.

By 5 p.m. on Dec. 12 all transfers and conversions had been completed, Cooke's commentary plus sound effects had been mixed in, the commercials were integrated and all splicing had been effected. The show was previewed for ABC-TV's news department. The final stamp of approval was given. At 6 p.m.—an hour and a half from air-time—it was ready.

The road to a fast one-hour trip on the tube had been seven months long. They had been seven months of hard, meticulous work, of high fulfillments and deep frustrations. They were seven months of big pay-outs, too. Following is the breakdown of how much it cost to put the hour-long documentary on the air in network prime-time:

Presentations for Clients & Advertising Agencies	\$ 10,424.32
Airline Travel Expenses	21,657.05
(Three 1 week trips to Stockholm with complete crews: plus round-the-world travel interviewing Nobel winners)	
Directors, Writers & Narrator ..	25,408.36
European Filming Crews	9,942.41
European Crews — Expenses ..	2,611.43
Laboratory & Film Processing ..	13,201.88
Swedish Television Facilities ..	9,055.31
American Production Personnel ..	14,812.25
Telephone, Telegraph, Shipping and Customs	3,874.88
Insurance	1,884.00
Editing	9,720.13
Administrative Overhead	11,000.00
TOTAL	\$133,592.22

Three ingredients were needed—a top director, a top writer and a superlative host

that he cooperate with me in a similar manner. This OK was not exactly a surprising piece of news, but naturally I was delighted. I asked Stahle to give me a covering letter on the Nobel TV rights, and also include in it permission to interview the Nobel winners before they came to Stockholm. He agreed to do so. We toasted the success of the forthcoming Nobel Prize TV program.

I considered my visit to Sweden eminently successful, but before I left, Phil Benson of the American embassy and I arranged a little press party at the Grand Hotel. I also had a slight heart-to-heart chat with the manager of the Grand. This famous spot is the heart of all activities during Nobel week. In addition to housing all the laureates in special, extravagant Nobel suites, it is the scene of many gay parties and functions at this time, and I had heard that accommodations at the place were next to impossible to obtain. Miraculously, however, I discovered that now, as "Producer of the Nobel Prize Program" (the news had gotten around!), I was able to quickly nail down 10 rooms, of which four were preferred suites.

One of the three sales was in. Next I had to clear a network.

Prior to making the trip to Sweden we had decided it might be a good idea to feel out the networks about a possible clearance for the program, and were not too surprised to discover that CBS and NBC turned thumbs down. They informed us bluntly, "We do our own public service programs and don't buy any on the outside." So, the day after I got back to the States, I arranged to get together with Tom Moore, head of ABC-TV. I sincerely believed I had a real scoop in acquiring the TV rights to the Nobel Prize, a first in the history of American television. But Moore didn't exactly dance up and down with joy at the opportunity of presenting this on his facilities. He did agree, however, that he would try to work it into his schedule if ABC were given sufficient notice, if we brought the show in fully sponsored, and if the program content satisfied the requirements of ABC's news department. I considered this a victory, and felt I was now 66-2/3% home.

All I had to do now was nail down a sponsor. This could be the easiest of the three sales or the K.O. Based on the client interest I had already developed for the program, I had to be on the optimistic side. The venture *had* to go.

That afternoon, Dick Doan, TV editor of the *New York Herald Tribune*, called and made an appointment for an interview. A few hours later, Val Adams of the *New York Times* also called. The next day, the feature story on the TV

page of each newspaper was devoted to the Nobel program. The *Trib* gave it a five-column banner. The stories were most favorable and treated the event with the importance which I believed it deserved. I left for Chicago highly encouraged.

The next order of business was to prepare a presentation on the complete idea of the Nobel Prize as a television program. No one likes to buy a property with nothing to go on, and we had to have "something to show." When this was completed, I would then be properly armed to talk to the prospects interested in sponsoring the show. I immediately engaged the services of Leo Krakover, an old-time copywriter and advertising production man who had worked for me many years ago when I was a principal of Schwimmer & Scott advertising agency in Chicago. Krak was in his 70's but his hand had lost none of its skill nor his brain its cunning. I told him to "shoot the works."

THE SEARCH

While Krak was assembling the pictures and necessary material to do an intelligent and comprehensive job, we realized that we needed three added ingredients to complete our Nobel program "operations" set-up—a top director and a top writer possessing outstanding credentials in the documentary field, plus a superlative host. We had to have these names for the presentation.

A little detective work led Art Pickens and me to 11 Waverly Place in Greenwich Village, New York, where we were greeted by a 35ish individual, sporting a red flannel shirt and a scraggly red beard, by the name of Harry Rasky. He had an imposing reputation in the TV documentary field, both as a director and writer. Harry lived in a creaky penthouse which was neatly disarranged and enjoyed an outdoor expanse of roof which he described as his patio. But he had a disarming smile and a nice picture of his rabbinical father on a mantle and he screened two documentaries which we saw clean through—one about Castro and Cuba and another, entitled "A Child Is to Love," that he had done in Austria. The credits at the end of each proclaimed Harry Rasky as sole writer-director. Both programs were excellent. Subsequently Harry sent us two additional shows that he had directed and we screened them too and also found them of high quality. We immediately hired him as director and guaranteed his services for the balance of the year (he didn't come cheap).

For host of the show we could think of only one name—Alistair Cooke,

American correspondent for the *Manchester Guardian* and formerly host of the famed *Omnibus* series. Cooke had just the right quality for our program. He projected an image of scholarliness and worldliness, plus he had the ability to succinctly and intelligently interpret a situation or an idea. Other able commentators like Eric Sevareid, for example, were tied down to a specific network. A natural like Ed Murrow was out of the running because of bad health.

We shot Cooke a wire and he agreed to come to Chicago for a meeting with Art Pickens and myself. We met him at the airport and had lunch together. An hour and a half later he was winging his way back to New York with a signed agreement in his pocket. Cooke was to be our narrator and he assured us that to do the best job possible, he should do his own writing. We took him at his word and were never to regret the decision.

We considered ourselves most fortunate—we had been able to get our first choices for director and host-writer, we hadn't had to settle for second best. We were now on the hook for a pretty good chunk of dough with no sale in sight. But we had to take the gamble. Top talent is scarce and we couldn't take the chance of coming down to the wire without the right people sewed up.

Now we were able to finish up the presentation. We printed about 250 copies. I contacted all the prospects who had answered my original mailing and tried to make appointments to see each one in person.

In the meantime, an advertising agency in Chicago saw the presentation, fell in love with the idea and begged for a short-term option. They had a client in mind, one of America's largest meat packers, whom they thought would grab the show. An agency in Detroit (one of their clients, a famous automobile company, was one of our early prospects) also wanted an option. They were confident of a fast sale.

"My God!" I thought to myself, "finally a show that is going to get sold the easy way!" (Why did I have to be such a big sport and print up 250 copies of the presentation?) But let it be said here and now that Schwimmer was never one to retreat from a quick order. I'm ever ready to accept it with a smile, a hearty thank you—and then run like hell!

Without trying to draw this out and make a fancy cliff-hanger out of my desperate tale, I will cut right down to the quick. Old Schwim struck out. Everywhere. Failed. Came up empty. Every one of my potentials petered out.

50 years ago
 a transcontinental
 phone call took 23
 minutes to complete



Installers of the first transcontinental line had to surmount hardships of windstorm, ice and scorching heat combined with rugged country.



The first open wire line (linked here at the Nevada-Utah border) could carry only three calls and was vulnerable to interruptions.

TODAY, WHEN YOU DIAL IT YOURSELF, THAT SAME CALL
 GOES THROUGH IN ABOUT 25 SECONDS (and costs about one-tenth the price)



One of our newest routes is a blast-resistant cable that can handle over 9000 multi-channel conversations.

Telephone service has come a long way since that historic call in 1915. It has grown in scope from 9,000,000 phones and a single open line spanning the continent to 88,000,000 phones and a huge network of several hundred thousand channels including 24,000 that cross the continent, via several different routes, from the east to the west coast.

Accomplishment has been the keynote since the first coast-to-coast telephone call. Improvements in local exchanges and Long Distance circuits have led to better and more efficient telephone service.

These developments have been effective in reducing the cost of calls. Fifty years ago, the cost of a three-minute call from New York to San Francisco was \$20.70. Today, that same call costs you as little as \$1. (Rate for 3-minute, station-to-station call, after 8 P.M. and all day Sunday, plus tax.)

And still the future is full of promise. New phones will be introduced, technology will be improved and advances made that will open up a whole new world of communications.



Today, 30,000 calls a day are completed quickly and easily between New York and the west coast and Long Distance is truly "the next best thing to being there."



Bell System
 American Telephone and Telegraph
 and Associated Companies

THE NOBEL AWARDS *continued*

I travelled the country over. Saw everyone. Flashed my "great" presentation. Was most persuasive. Received nothing but praise and encouragement. But no order.

Came August first, I was not only out of my 250 presentations, we ordered \$00 more. I combed the *Advertising Register* for names of more prospects. A new mailing went out. Then another mailing. Back came friendly letters. But no dice. I was down to bedrock. Zero.

All that was left was to go out and do a cold turkey job, to "ring doorbells." But I was just deep-down sore enough and grimly determined enough to do this. It looked to me like the "easiest" of the three sales was not only going to be the toughest, it might be impossible. And time was running out. Almost everyone now had his ad budget allocated and locked up for the balance of the season. An agency man told me, "The conversation 'on the street' is 10-1 you won't bring this one off!" Apparently I had misfigured.

Finally I hit. A hot one. A "peanut" outfit that spends only \$70 million per annum in the newspapers and then digs into the old sock for an extra ten to twenty million for "miscellaneous" stuff.

This sale was going to be a real triumph for me, because I dug it up out of the blue. No one told me they could be a prospect for something like the Nobel Prize program. I knew no one in the company. I sneaked my way in with a five-cent letter and a ten-cent phone call. I visited the ad manager. Again. And again. And once more for luck. Finally, he introduced me to the Head Man. They liked the whole thing. They indicated that an order was not out of the question. In fact, an excellent possibility. I had my fingers crossed, for unless something unforeseen happened, I was home free.

Something unforeseen happened. The roof fell in. Apparently the program had to be OK'd by two different divisions of the company. One of them didn't go along. I was back where I started from. At scratch.

I saw an item in a paper about an old friend of mine, Morris Kaplan, who had been elevated to the top job with the Sealy Mattress Co. I wrote him a letter. He suggested I talk to Howard Haas, director of marketing, and I had a delightful meeting with him. He liked the idea of being a sponsor of the Nobel program. He could understand the overall implications and benefits for his product. But he had two problems: he

could afford only half of the project and the time of the year was wrong for him. The Nobel ceremony takes place on Dec. 10. We wanted to have our program on the air in America as close to that date as possible. December is not a good sales month for mattresses. A month later, say Jan. 15, would be perfect. I went away feeling better. I would see if we could put the program on at a later date and find myself a co-sponsor.

Then I visited Leonard Truesdell, president of Zenith Sales Corp. This company was a 50% sponsor of my show, *The World Series of Golf*. I had not wanted to see him. He sponsored one of my shows already and I did not want to rock the boat. But here was one person who could appreciate the far-reaching merit of the Nobel program idea. What's more, his company had a slogan that I believe its product richly merited, "The quality goes in before the name goes on." That was a policy that went hand-in-glove with the Nobel conception for excellence.

Truesdell liked the idea and loved the presentation. But there was one hitch. We had been offered the night of Dec. 19 at 7:30 to 8:30 P.M. EST on ABC-TV. That gave us nine days after the ceremony (Dec. 10 in Stockholm) to have the film and tape edited down and ready for transmission. Truesdell said this was too late to do Zenith any good for Christmas business.

So Art Pickens and I made a hard decision. We would have the show on the air one week earlier, the night of Dec. 12 on ABC-TV, an almost impossible feat. (In the words of my associate director Reinald Werrenrath, "Getting a one-hour network program ready in two days necessitated logistic planning approximately equal to that which went into the Normandy landings, with the exception that ours didn't need to be done under enemy fire.") Truesdell said that the Dec. 12 date made more sense and that he would give me a fast answer. He did—and it was yes! They would sponsor the show—the whole thing! Impossible, incredible and amazing!

I think I remembered to say thank you. I called my wife. I called Alistair Cooke. I called Harry Rasky. And then Art Pickens, Lory Goldberg, Reinald Werrenrath and I went downstairs to the Wrigley Building bar and had a drink. Maybe we had two drinks.

I felt great. The next day I sent Truesdell some flowers. A bushel of flowers. Did you ever do that to a businessman? He appreciates flowers as much as a beautiful girl does. I also sent flowers to Howard Haas and thanked him for his interest and graciousness.

Now all I had to do was produce a show. END

[See pages 42 and 43 for the account of how the Nobel program was produced.]

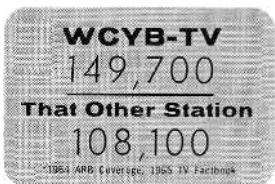
what's best in TV?



1. Get 40% more TV homes...



2. in the Tenn.-Va. Tri-Cities...



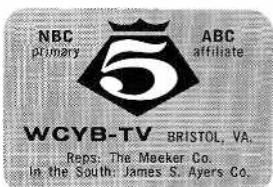
3. on WCYB-TV. 41,600 more, using 50% net weekly cut-off figures*



4. All this, plus a 7-Step Sales Development Service...



5. that includes personal calls, mailings, surveys, displays, etc.



6. Get the full story. Ask for our new Factbook...today.

BASED ON SPECIAL NBS CUMULATIVE STUDY OF 8:30PM AND 11:00PM "CHANNEL 2 NEWS WITH JIM JENSEN" AUDIENCES (AUGUST 30 TO SEPTEMBER 24, 1985). SUBJECT TO QUALIFICATIONS WHICH WCBS-TV WILL SUPPLY ON REQUEST.



Good looking

More New Yorkers watch Jim Jensen more often than any other newsman, network or local.

Perhaps it's his looks. But more likely it's because Jim Jensen's crisp, authoritative handling of a story makes for *good viewing*. Plus the fact that he's backed by one of the largest and best television news departments in the country...a team that specializes in bringing audiences throughout WCBS-TV's tri-state coverage area the important news *first*.

Whatever the reason, in a fiercely competitive television news market, Jim Jensen is king of the hill. Obviously, he's got to be good!

WCBS-TV CBS Owned/Channel 2
in New York/Represented by CBS
Television Stations National Sales

MILWAUKEE AD LAB from page 33

for the ad lab, feels that "it is the best thing of its kind now operating." But like anything else, Moran feels that it could be improved. He is chairman of the ARF subcommittee that's watching over MAL and making suggestions, among them: keeping the sample under good control with replacements for the panel members who drop out; making some changes in the reporting of data: getting participants, within the bounds of security, to part with findings that would be constructive and of general industry value.

In a random survey of agency research men, TvM found the Milwaukee ad lab generally well thought of. The research director of a top agency, which canceled its MAL subscription because WISN-TV wasn't participating ("We'd go back if the station were in it"), is "personally convinced that the MAL design is brilliant" and "very badly needed."

The same research director is annoyed with those who find fault with odds and ends of the MAL design, like one research VP who feels the consumer panel is a "compromise" and says store audits would be the ideal. "This is negative thinking," says the research director. "If research men always keep rationalizing that 'there's something better, let's not settle for this method,' in the meantime

they wind up doing nothing, and no one wins."

A few research men, agreeing that the MAL has "great potential," believe its costs are a drawback, "not the basic participation cost," one says, "but the extras of setting up the test, preparing ads, buying time and evaluating results." Moran at Y&R, however, disagrees. "Compared to other research projects directed at the same ends," he says, "the ad lab is remarkably inexpensive." He notes that some single studies today are coming in at \$30,000 and \$40,000, some copy tests cost \$3,000 to \$5,000.

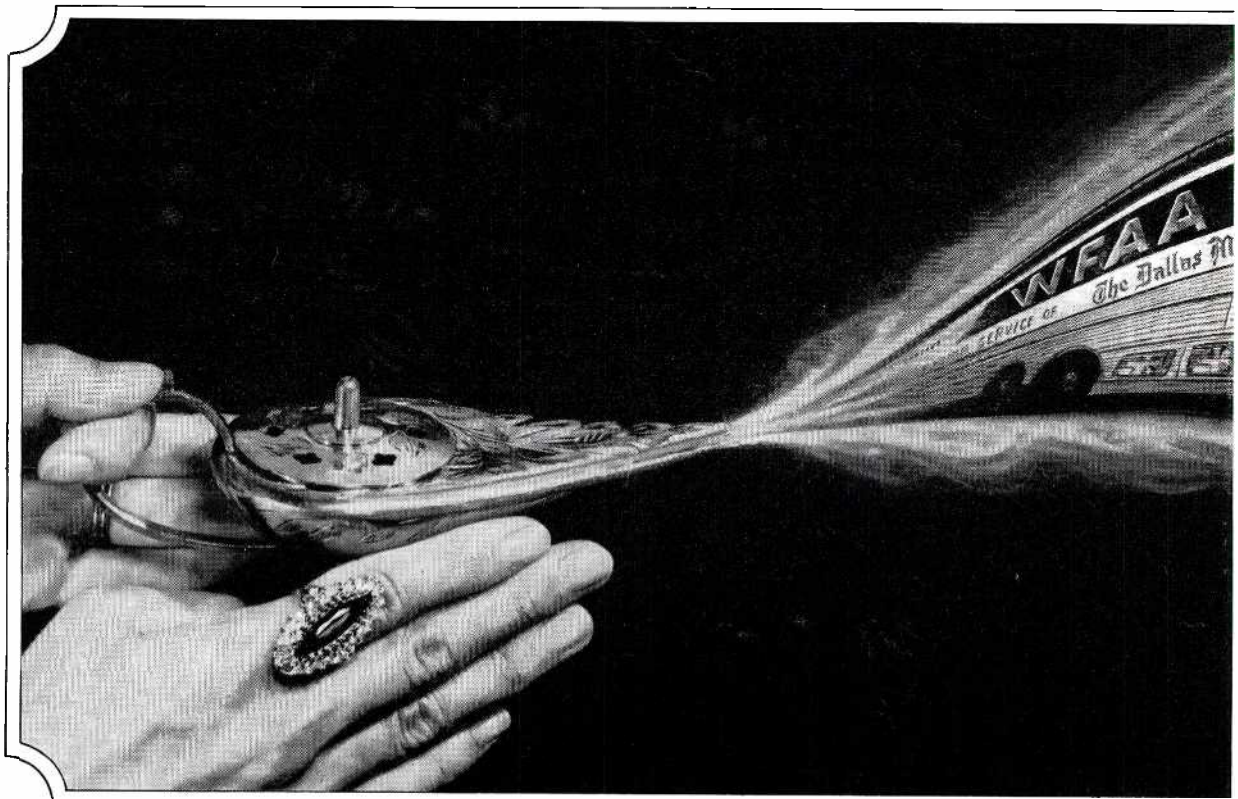
One research specialist thinks MAL will have a problem in accommodating clients "in the medium they want in the way they want at the time they want." There may not be certain availabilities, he feels, because of the normal traffic in regular ad schedules. MAL says it hasn't found this a problem but it urges its customers, who buy time and space through the normal sales channels, to allow enough lead time to contract for what they want. It recommends four to six months lead time or better.

The MAL isn't alone in its advertising effectiveness quest. The Center for Research in Marketing, Peekskill, N. Y., and a number of other organizations, have been controlling TV campaigns for clients over CATV systems for some time. As CATV is a wire TV system, it is a

relatively easy technical job to blank out commercials or run in a different campaign area by area, house by house, and measure the effect in a fashion similar to Milwaukee. One agency research man sees this as a major breakthrough, comparable to Milwaukee, that will be spreading around the country, especially as CATV enters the big cities.

BBDO for a number of years has been conducting TV experiments in Utica, N.Y., by sponsoring a local show and testing the effectiveness of the various commercials it runs. The agency, which calls the test "Channel One" (and runs a similar experiment on the West Coast), does not, however, "match" groups of consumers or trace purchases.

While the various experiments differ in approach and methodology, the objective is the same—to uncover an efficient means of measuring advertising effectiveness. As the Milwaukee Advertising Laboratory points out to its clients: "Competition for brand shares is a matter of survival and profit . . . and your ad dollars are spent to increase your profits. Considering the ad monies you will appropriate and spend in the coming years to hold and increase present brand share levels . . . the creation of lead time gained through extensive advertising experimentation now could be one of your most profitable investments for the future." END



NEW PRODUCTS from page 29

with a study of the market and then, only after tests of the ideas for products that a look at consumer profiles has suggested, these concepts will be brought to the laboratory to see if they can, in fact, be produced. The concept stage is one the agencies take seriously. Dietz says it takes about two years for a product to reach the actual test market stage. Much of those 24 months is spent giving the brand a personality that will fit the market targeted.

Of course this is simply a trend, and not a totally new occurrence. As C. L. MacNelly, executive vice president and creative director of Kenyon & Eckhardt, says, "Copywriters have been inventing products for years. These same people used to be considered patent medicine men. Now it's creative marketing."

The close attention to the market and its myriad subsegments is nowhere more evident at the moment than in the automobile business. Edward L. Bond Jr., president of Y&R, had a point to make about this in a speech this fall on "The Changing Consumer."

"Did the Americans who bought over eight and a half million domestically-made cars in 1965 really accept a standardized product? Far from it. Consider Chrysler.

"Actually, if you looked for a Chrysler

in 1965, you had four basic models to choose from. You had seven body styles, four engines, 20 exterior colors, eight interiors and 59 trim combinations. You had options in transmission, brakes, steering, seats, tires, dashboards, etc. For the fun of it, I had our Data & Systems Department do a little computing on this, and they tell me that within the presently available options, Chrysler could produce a new car for every man, woman and child in this country—and no two would be exactly alike. The number of possible different Chrysler automobiles that could have been built this year from the variety of existing choices and options, happens to be 1,499,551,419,190."

Bond went on to say that the same sort of de-standardization of products has come to be known in the food industry as consumerism. "A glance in any supermarket will show you what I mean. Our client, General Foods, markets Birds Eye green peas, black eye peas, peas in butter sauce, peas and pearl onions, peas with sauteed mushrooms, peas and celery, corn and peas with tomatoes, peas with cream sauce, peas and potatoes with cream sauce, rice and peas and mushrooms, peas and carrots, lady creme peas, crowder peas, field peas and snaps, peas with mixed vegetables and tender-tiny peas."

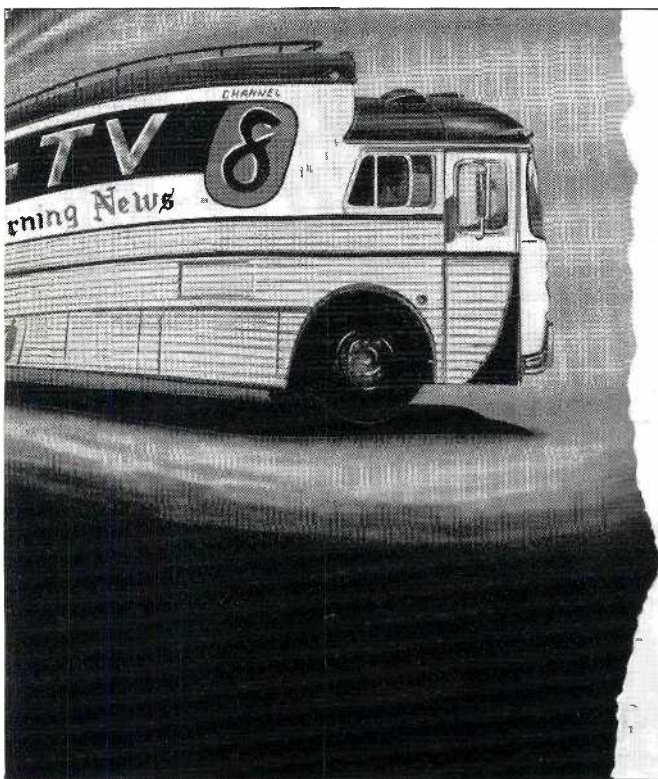
(Another factor not mentioned by

Bond is that the frozen food industry is one particularly beset by fierce competition from private label and other cut-price brands. By making more sophisticated blends of vegetables, Birds Eye also makes it more difficult for less technologically advanced rivals to compete at the supermarket.)

Bond sees the primary cause for the proliferation of product subtleties in a change in the consumer, particularly the young one (and by next year half the people in the United States will be under 25). He says:

"In a series of studies of the youth market which Young & Rubicam has conducted during the past three years, it was found that young people today—because of the enormous numbers—see themselves as being 'lost in a faceless mob.' Though they want, on the one hand, to conform to the standards set down by their own peers, they are also involved in a continuing search for some personal identity, and for acceptable ways to express their individuality. It is this factor, perhaps more than any other, that is shaping the differences between the consumer of the last two decades, and the one we will be dealing with tomorrow."

This increasing fragmentation of the market requires that agencies have a far greater command than in the past of information about both products and



*If you had the
Quality touch*

You'd possess that magic of Aladdin . . . able to place into operation a fully equipped mobile cruiser as simply and easily as rubbing a lamp. Go ahead . . . make a wish. There it is! Complete with three color cameras, two color videotape recorders and a full power supply for production in the most remote locations. When you want the Quality Touch of an Aladdin, rub our Operations Manager Jim Pratt or your nearest Petryman (by phone, please).

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

abc, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

B&B's Young says pricing is a critical factor and more difficult to test than a name

consumers. If you are going to move in on the umbrella market, for instance, to claim some not too obvious subsection of it, you probably will want to know in minute detail about your potential competitors (including, for that matter, the raincoat manufacturers), their marketing strategies, their advertising and promotion methods and, by no means least, the rainfall tables of various parts of the United States. Fortunately, as the need for more sophisticated answers to such questions grows, the science of information retrieval also becomes more refined.

One of the most advanced information retrieval systems has been set up at BBDO, where it has attracted the attention not only of other agencies, but also of such outside organizations as the Voice of America. As an off-shoot of the system, "New Products Digest" is published monthly by BBDO. The digest, to which non-BBDO clients can subscribe for \$25 a year, keeps track of new products in the process of development anywhere in the U. S. in every category through all their stages until they finally are established in national distribution. The fantastic thing about this digest is, according to Robert H. Ellis, vice presi-

dent and director of marketing at the agency, that it is almost an effortless by-product of BBDO's information system—effortless despite its amazing scope and thoroughness. Ellis says, "It's no problem to do it. The information pours out of the system all the time."

The system started in a "softwear" stage two years ago and is moving into a "hardware" stage where electronics will do the work now done by hand. The system is based on a series of banks containing information indexed in detail by concept rather than title. There is a data bank containing 30,000 documents (these may be industry studies, media studies, corporation studies and the like); a publication bank that includes almost all the business magazines and other significant periodicals plus every issue of the *New York Times*, the *Wall Street Journal* and the *Wall Street Transcript* (all three on microfilm); a government bank that contains every document currently being published by federal, state or municipal governments; a reference bank with all the major reference books; a creative bank which includes every print ad of a competitive product plus scripts of competing TV and radio commercials; a promotion bank with details of competitors' strategy in this field, a research bank into which is fed every piece of material put out by BBDO's research department, and, by Jan. 1, a media bank to contain every document worked on by the agency's media department.

It's true that a lot of this sort of information has been available at the bigger agencies for years. But what's new about the system is that it is so organized that a man can know almost immediately what information is available in any field, and have that information in his hands in short order. Right now, even before the hardware stage, he can by a swift perusal of numbers on cards, track down all the data available on the performance record, say, of a certain nylon corded tire in a matter of minutes. It's based on what is called a concept coordinate system, which seems to be, to the casual observer, simply a superior indexing system.

Within six months the system will be speeded up even more by the installation of an electronic sorter which will locate all the file numbers automatically. Eventually, when the system is in the final hardware state, all the data will be on microfilms fixed to aperture cards perforated like the familiar IBM cards. The information you're interested in will be located electronically, flashed on a screen and then, if you press a button, photocopied. If there are, say, 34 pages of information on the topic you're looking

into, a machine also will bind the photocopies together in a looseleaf notebook ready for you to study at your desk at leisure. Ellis says BBDO also plans to send a man over to install the same system for its European offices. When the European information retrieval system is functioning, then an even more remarkable array of information about any product category or subcategory and all the pertinent data affecting it will be available in an amazingly short time.

This sort of information-in-depth is essential to many stages of BBDO's new product planning procedure. For example, one step in the process is the examination of the selling propositions of every competitive product which the new brand will be up against, and the drawing up of alternate concepts. Then the leading brand's concept is tested against the various alternate concepts with the consumer and the strongest alternative is adopted for the client's product. However, if the alternative proves not to be stronger or at least as strong as the selling proposition of the leading brand in the category, the work of concept development continues until a selling proposition that meets the test is produced. It is at this stage that what was formerly just a new product is given a personality and becomes a brand. Ellis says this is the stage when "all the best people go to work." People from the creative side enter the picture here, of course, because the personality the product is given is what they are going to have to sell.

Most agencies follow roughly similar brow-knitting techniques to arrive at the name and price of the new brand, and their choices are then thoroughly tested for consumer appeal. Young at Benton & Bowles, for example, says the procedure there is to agree "what you want the brand name to do and write what you've agreed down on paper. If it's a critical factor to indicate what's in the package, the brand name should do just that. The brand name strategy should fulfill whatever function we want it to fulfill. For instance, when we were testing names for Pamper, a disposable diaper, we were looking for a name that by itself says this is a baby product. We also test for any negatives in the name."

Despite all this care, surprises still occur. Young tells of one brand name that was selected after it met all the requirements of the strategy with high honors, only to fall flat on its face because the consumers themselves couldn't remember it.

Young says pricing is another critical factor and even more difficult to test than a name because "pricing is never in isolation." In other words, when a

DISTRIBUTOR WANTED

No Competition. To service and set up new accounts in exclusive territory. Investment secured by fast moving inventory of amazing plastic coating used on all types of surfaces interior or exterior. Eliminates waxing when applied to any type of floor. Eliminates all painting when applied to wood, metal or concrete surfaces.

Minimum Investment — \$500
Maximum Investment — \$12,000

For details write or call:
Phone: 314 AX-1-1500
Merchandising Division
P. O. Box 66
St. Ann, Missouri 63074



U.S. Steel
sells strong...
with the
impact of color
commercials!

U.S. Steel sells in a tough, competitive market place. That's just one reason why they make the most effective use of TV with hard-hitting color film commercials. When you want extra sales impact, extra effectiveness, use color!

Even if you now have to transmit in black-and-white, it still makes good sense to shoot your commercials in color and transmit them from a color print. Your viewers will be seeing a black-and-white image at its very best. The same Eastman color negative will also yield superb panchromatic prints—and at a very modest cost.

When your commercials are on color film, you'll be able to take *full* advantage of special color broadcast situations. And don't forget the extra merchandising impact color has at dealer and other promotional meetings. What's more, working with color now will give you the experience for that day, soon, when everything is color. For the full story, contact your Eastman representative.

Motion Picture and
Education Markets Division

EASTMAN KODAK COMPANY

Rochester, N.Y.
Chicago, Ill.

New York, N.Y.
Hollywood, Calif.

EASTMAN FILM

WTRF-TV STORY BOARD

7
Get it!*

AFFAIRS! While soaking up the sun, two elderly Miami Beach guests were talking "girl-to-girl". One said proudly, "Goldie, I've been wanting to tell you, I'm having an affair." Goldie shrugged and asked, "So, who's your caterer?"

wtrf-tv Wheeling
NICE GIRL . . . that's one that whispers sweet nothing-doings in your ear!

Wheeling wtrf-tv
IMAGE DROPPING! A young lady arrested for wearing a topless bathing suit explained to the judge that she "didn't want to be known around town as just another girl with a pretty face."

Wheeling-Stuebenville
OVERHEARD AT THE BAR: "Habit-forming? Preposterous, I drink this stuff all the time."

Upper Ohio Valley TV Market
NO ACCIDENT INSURANCE protects the girl who pursues the wrong policy.

National Rep Petry
BIGAMY . . . leading a double wife
MARRIAGE . . . forget-me-knot
VARIETY . . . the vice of life

Petry Cadet Rate Card
CAR TROUBLE is real trouble what your engine won't start and your payments won't stop.

Young Adult Dominance
PROMISES! If he says he'll get you a mink outfit, be careful it's not a steel trap and a rifle.

ARB March '65
*MERCHANDISING SERVICE is a bonus activator available to WTRF-TV clients. Your Petry Man has all the answers on WTRF-TV's powerful coverage in the rich and lively Wheeling-Stuebenville Market.

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA

"... it sounds good but let's see what they say at Blackburn"

The element of risk as well as opportunity is present in every transaction. Our reputation for reliability, knowledge of markets and past sales and insight that comes from years of experience will serve you well when you want the facts you need to do business. Consult Blackburn.

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270
CHICAGO: 333 N. Michigan Avenue, FI 6-6460
ATLANTA: Mony Building, 873-5626
BEVERLY HILLS: Bank of America Bldg., CR 4-8151

NEW PRODUCTS *continued*

housewife makes her decision about whether something is value for money, she has to make many comparisons, including a consideration of what else she could buy with the same amount of money. Young says the price sometimes is tested by asking people how much they think the article *should* cost.

According to Ellis at BBDO, the relative strength of a new product's concept may have a bearing on the price. If the concept is considered particularly strong compared to rival brands, a premium price may be chosen. If the concept is weak, then the price will have to be lowered to compensate.

At this stage, if you have a palpable product, you actually can put it in people's homes for a use test. It could be dangerous if this step were neglected. A men's toiletry manufacturer, for example, might shake his business to the foundations if he marketed a deodorant that after several months turned vile-smelling or indelibly dyed the customer's armpits a deep purple. A lengthy product placement test would uncover such drawbacks before it got on the market.

The sort of theater tests conducted by the Schwerin Research Corporation can also be used at this pre-market test stage, with inexpensive rough commercials throwing light on the appeal of alternate selling propositions. The tests can even be useful before there's an actual physical product. Henry H. Newell, Schwerin senior VP, remarks, "Lab people will say 'we know we can make this but we don't know whether, as it is presented in advertising, it will have any appeal.'" In that case a mock-up of the proposed product will be used in the rough.

The Schwerin theater method works this way, according to Newell: "At our sessions we give everybody in the audience the list of the main brands in a product field and ask them which one they would like to receive if they win a drawing. After the commercial is shown we ask them to make that choice again. The product's score is based on the percentage of people who changed their mind in its favor."

This score, however, has to be considered in relation to the product category. Some categories, like beauty products, provide high scores fairly easily, while cigarette brands tend to provide low scores. "To have a really good chance of success," Newell says, "a new product has to have twice the score of an established product in its category. The new one is up against entrenched positions and has to fight a long background of brand loyalties."

Why does Schwerin use TV commercials, which even in rough form are relatively expensive, for new product testing? The company's "SCR Fact Sheet" explains:

"It is possible, of course, to expose people to the idea of a product in other ways —by showing them pictures, reading them alternative headlines or copy platforms, or placing the product itself in their grasp. Though SRC occasionally tests new product ideas via radio commercials, or slide photographs, there are several considerations that make television the most satisfactory way:

"In reality, this is how most consumers are introduced to most new products. Except for products which engage in national sampling or door-to-door sales, there is seldom the opportunity for pre-purchase trial.

"TV—the medium that synthesizes sight, sound, motion and illusion—offers the most complete exposition of the gratification promised by the product. A new beauty product commercial would, because of the subtle psychological chords it is capable of plucking, very likely convey the product's promise more graphically than the product in hand. (It is a rare piece of goods that does not traffic to some extent in dreams.)

"By using the rough commercial technique, a new product idea may be pre-tested in any stage of development, even before it is manufactured. Even a partial commitment to marketing can be bypassed, with consequent economizing of major proportions.

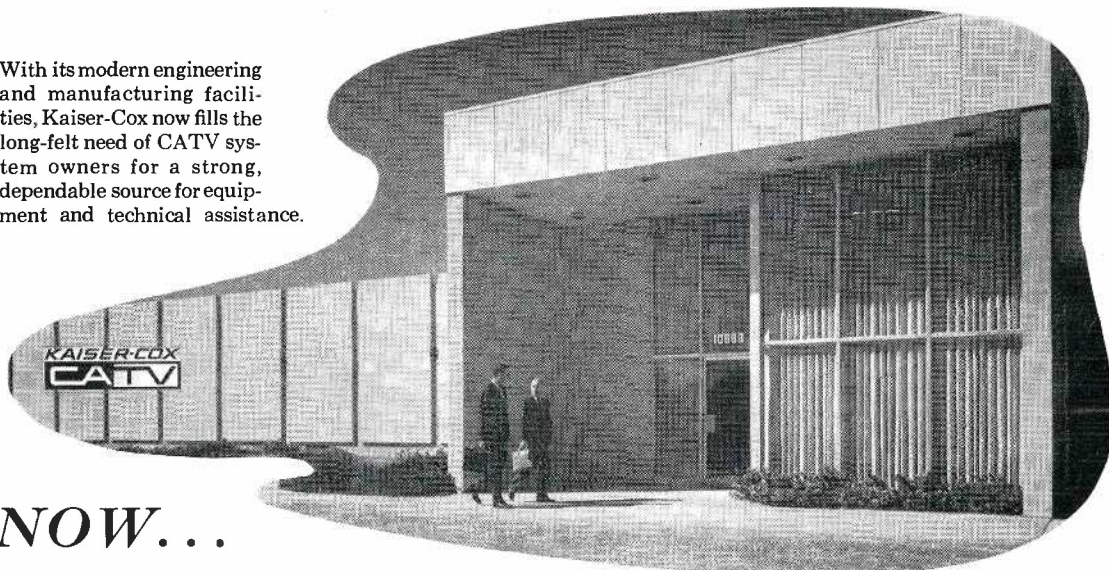
"Rough commercials may be structured to pre-test variations of idea, design, or presentation quickly and economically."

The form of rough commercial found to be the best in most cases is the photographic filmed storyboard, according to Dr. Seymour Lieberman, Kenyon & Eckhardt vice president and director of research. These are still photographs, usually 15 to 25 in number, generally shot on 16 mm film. Each individual photograph occupies a certain number of the 1,400-odd frames in a 60-second commercial, and dissolves are used to help the photographs blend into each other. "Various photographic techniques," Lieberman says, "such as panning right and left across the photographs, zooming in and out, and so forth—can be used to help create illusions of movement. And beyond the visuals, a good, close-to-finished sound track can really help to put the icing on the cake."

Lieberman says a finished TV commercial costs anywhere from \$7,500 to \$15,000 and takes from six to ten weeks to produce. The photographic filmed storyboard, on the other hand, costs around \$750 to \$1,500, depending on the complexity of the commercial, and generally requires about eight to ten days of production time. Best of all, there is only about a 15% drop-off in the effectiveness of the filmed storyboard compared to the finished commercial.

Explaining in a speech last year at the

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Wilson Siebert, VP at JWT, says "Never claim for a product more than it can deliver"

Advertising Research Discussion Group of the American Marketing Association how filmed storyboards are used in working with new products, Lieberman said:

"When a new brand is first being test marketed and before the sales dollars are pouring back in to help support the brand, it is sometimes difficult to break out enough money to produce two or three or four finished commercials from which one might be selected and tried out in a test market situation. With filmed storyboards, production costs are considerably eased and more creative experimentation is possible. For example, when K&E and Nabisco were planning to launch Team Flakes, a new entry in the ready-to-eat cereal market, two alternative filmed storyboards were developed and tested. One proved fully 50% more effective than the other in building consumer interest."

Sooner or later, despite the need for reassurance before spending too much money, all this pre-market judging of a new product must come to an end and the decision made either to drop the brand entirely, go back to the laboratory and modify it, go ahead and test market

it—or, if you want to live dangerously, plunge it right into national distribution without a test market stage.

If the decision is go, then the question is which media to use—and the answer must be roughly the same for both the test market and national distribution stages because the test market, to predict accurately, must be the national stage writ small. To use a different medium in the test would be, according to McCann-Erickson's Stolzoff, "like courting a girl to find out whether to marry her sister." Ellis of BBDO says the technique is to take the national plan and "translate it back" for the test market.

TV TRIUMPHS, BUT

The decision to use TV for the product introduction seems an obvious one nowadays, but it still must be argued on its merits for each case. Young at Benton & Bowles says, "Although a high percentage of Benton & Bowles business ends up in television, you don't just take the budget and say 'Let's go into TV,' but in working with your media department you decide where you think your market is geographically and demographically and then pick your medium with one eye on copy. You may have some advertising that is simply better in print. Or your marketing strategy may involve teenagers living in 13 eastern states and your media plan should deliver that particular audience with efficiency and impact."

Young also says television can be important in reaching special markets "because with its enormous reach, television has got to cover almost any sub-segment you're looking for. And it's highly competitive in price with other broad covering media like national magazines."

He gives as an example a new product whose advertising has to reach mothers of children under two years old. The baby magazines distributed by the diaper services can offer a readership that is almost 100% women in that category—but, according to Young, the magazines don't go deep enough into the market because not every mother of young children hires a diaper service. "Again you find television, with its enormous coverage of all homes, does an excellent job on this sub-segment," Young says.

But Young emphasizes that despite whatever material advantages television may have in introducing a new product through sound and motion, and recognizing its broad and deep coverage and the fact that it is highly flexible and competitive in cost, "at this agency we still approach the media decision through the front door. We ask what is the market strategy and what is the target group and what from the whole world of media is

the best way to reach that target group. Often when we make a presentation on media plans we present alternative plans as a support, for saying 'This is our recommendation but here are alternate ways of spending that money.' The client doesn't want a pat answer to the question of how best to use his money."

Because of the close relationship between copy and media, Colihan at Young & Rubicam recommends that the media plan and the creative plan be worked on as simultaneously as possible, with ideas flowing back and forth between the two departments. Over at Ted Bates, J. Gary Boyle, vice president and account group head, says it's "primarily your copy needs" that dictate which medium you are going to use to introduce a new product. And if both television and newspapers, say, communicate the story with equal effectiveness, it then may become a question of budget, since television is expensive in absolute dollars if not in per person reached.

Next, before any money actually is spent on media buys, the agency has to find out the client's pay-out plan, or when he expects to get his money back. The pay-out period may be one, two, three or even more years, but whatever it is it is targeted in advance, as is the share of market the new product is expected to win. Some clients have the steel nerves and wherewithal that goes with investment spending and will put more into advertising than they are getting back in sales dollars for a long time. Stolzoff says such advertisers figure "the higher you're going to peak the higher you're going to level," and therefore they are ready to pour money into advertising and promotion to send sales skyrocketing.

Other companies, Stolzoff says, either because of their financing or their attitude, at least want to be in a profit situation with a new product at the end of one year. On the other hand, he says, "I've known a brand to be eight or ten million dollars in the red and be right on schedule. The key is 'on schedule.'"

Gallagher at Compton Advertising says new products have an increasingly shorter life expectancy and this obliges the manufacturer to get a quicker return on his investment. Therefore it is no longer realistic, according to Gallagher, "to look for three-year type pay-outs. You need to establish your product in the market immediately, and one of the most effective ways of doing that probably is television."

Dietz says there is almost a rule of thumb on expenditures for advertising in various product categories as per cent of sales dollar: for instance, in food it's 5% to 10%, in toiletries it goes from

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25% to 33% and in some cases as high as 40%, while cosmetics go into the 50% class. Dietz also offers the rough estimate that "it's going to cost you twice as much per share-of-market point to introduce a new product as it does to advertise an existing brand." Of course, even within a year the rate spent on advertising will vary, usually starting out very strong within the first three months, then a little less the next three months, and so forth. Certainly, when a product moves into national distribution its advertising is at a high peak. As Stolzoff says, "When you are trying to take your first bite into a highly competitive business you can't whisper."

If the advertising and promotion budget is set for the new product's first three years of market life, and television has been chosen as the most efficient vehicle to carry the new product story, there still remains the creative question of how to devise a commercial that will repay this outlay by getting consumers to buy the unfamiliar brand. It is hard to establish what should be different about a commercial for a new product from a commercial for an existing brand, since both are attempts to persuade customers to choose your brand. In tackling this creative problem, MacNelly at Kenyon & Eckhardt says:

"You don't shout 'new, new, new.' I think the chief difference is the way you think about a commercial for a new product, the way you wrack your brains about it. I guess the basic problem of any advertisement is capturing people's interest. The barrier is thicker and higher for a new product because you have nothing going for you in the first place. You don't have any backlog of satisfied users. And you have to be conscious continually of problems such as distribution because if the new product has imperfect distribution it can give your campaign a bad mark.

"It all comes down in our business to persuasion. When you have a product that nobody knows about the hill you have to climb seems a little higher, a little steeper. A new product has a certain advantage, too. Nobody knows anything bad about it. It's a clean plate. You're not sitting there having to correct a downward trend. You have no place to go but up.

"I guess all the basic problems are intensified in the case of a new product," MacNelly says. "It has to succeed as fast as it can. You have to be very careful to select the area of maximum opportunity. You have to think a lot about the quintessential prospect for a message. It has no momentum. You can make mistakes in marketing and advertising with an existing product and your momentum helps you get away with it. The very same magnitude of mistake may very well mean disaster to a new product.

"It must be a terribly difficult prob-

lem. If it weren't, more of them would succeed."

Wilson A. Seibert Jr., a J. Walter Thompson vice president, cautions against an over-anxious, too hard-sell approach to new product commercials. "The danger with a new product is you can very quickly drown people. You may really lose all the values, the personality of the product that could develop slowly. The big desire is to be right the first time. A bad introduction can dig you into a hole that you will have much trouble digging yourself out of. It's so much better to start right with a foundation to build on. You are building the brand a heritage, giving it the kind of platform it has to live with.

"We're continually introducing cookies for the Murray Cookie Co. Each one gets its own special personality and a platform to grow on for the next five or six years. The problem is to give a product a good heritage so that nobody will say a few years later 'By God, if this had been introduced right it wouldn't be suffering right now.'"

Siebert also cautions that "the word 'new' to the public is a word they really don't hear. With the demonstration ability of television you don't really have to say 'new, new, new'—you merely have to demonstrate its newness on TV." Another Siebert admonition: "Never claim for a product more than it can deliver." In other words, if people try to duplicate what they see on TV and can't, the product's in trouble.

At Schwerin Research Corp., Newell, making generalizations about new product TV advertising strategy, says the introducer of a new brand must be particularly sure to "(a) forcefully establish the unknown brand name—the well known brand has only to reinforce this; (b) have a particularly striking visual demonstration of the new and unique advantage, and possibly (c) suggest to some extent that there is a gap or are deficiencies among the existing brands in the product field that make the new entry more desirable."

With a fully-dressed concept-tested product, an advertising and promotion plan and a commercial or so ready to trumpet the product's merits, you are at the gate. From here, on increasingly rare occasions, a product may plunge directly into national distribution. This has grown rare because failure is too costly to risk. It is better to get a toe wet first in a test market. You may begin, according to Y&R's Colihan, in a "mini-market," a small town that doesn't pretend to be representative of any area larger than itself. This, too, has its risks. Colihan tells the classic story of a product being introduced in a small town where it achieved very good sales. The company got pretty excited about it until it learned that men, not the expected women, were buying the product.

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Katz reveals that one out of 40 new products reaches the market, and then half fail

"Sure," said the storeowner, "these men have been coming in and buying it by the case." It turned out that the customers were salesmen from competitive companies who were sending the new product to headquarters to be studied.

However, mini-markets aren't completely ignored nowadays. Nathanson at North Advertising says the agency, if it does testing at its own expense, uses nine small towns where it works with the local television stations to do pilot testing. "We give them advertising they wouldn't normally get and they cooperate with research and distribution. Little towns are able to do this because the stations are so close to the retail outlets. And it's not as expensive as testing in such often used larger markets as Indianapolis or Columbus. The secret of launching a new product is to think big and gamble little."

Nathanson also says that although a small town may be unrepresentative, "it still can tell you a lot of things you have to know—the most important is: can you sell the product." He believes, too, that small towns are much less unrepresentative of the nation as a whole than they used to be, since television spreads ideas of style so quickly through the country.

However, Colihan says testing is more likely to take place in an area where you can isolate a TV market that (a) represents the country, and (b) provides a good fit between television coverage, magazine regional editions, the Nielsen audit territory and the client's distribution set up. He warns, though, that some ideal markets get tested to death. "The

people get dizzy. You've got to watch for that."

Often a combination of three markets is chosen to represent the nation as a whole. At the same time the test market advertising plan must be a miniature of the national plan, with an attempt made to keep the dollars proportional. Two things may throw the test market costs out of whack, Colihan says—one the cost of making the commercial, the other the cost of display materials. Both these have a high initial cost that is reduced as economies of mass marketing are realized. But adjustments can be made for these out-of-proportion expenses so that the test remains representative.

Robert Hemm, vice president-sales at Blair TV, notes that the station representative company, in order to attract advertisers to use the medium in as many different ways as possible, has set up a Test Market Plan. The plan, which goes by the initials TMP, enables advertisers to measure the effectiveness of spot television in new product marketing, as well as its effectiveness in the media mix of an established product or of a new spot TV campaign copy theme involving product changes or new sales appeals. Basically, he says, TMP offers a before-campaign and an after-campaign telephone survey, conducted by Trendex as an adjunct to spot buys. Each wave of surveys consists of 300 interviews for a total of 600 homes.

The plan reflects the importance of new product testing to spot TV. Spot, because of its flexibility, is a natural for the sort of juggling of market char-

acteristics and varying of advertising weights that test marketing requires. George Castleman, vice president for special service-TV at Peters, Griffin, Woodward, says this "control" also is an advantage in the post test market stage because most new products are not introduced all at once nationally, but start in one or two areas and roll out regionally. Of course network advertising also can offer a degree of flexibility. Lieberman at Kenyon & Eckhardt says that when the agency was introducing MacClean's toothpaste it took advantage of the fact that network shows are fed on a delayed basis to the West Coast. So K&E took the network time of Brylcreem (also a Beecham product) and substituted MacClean commercials on the West Coast feed, giving them 15% of the U.S. market to test in with practically no cut-in charges.

The Katz Agency had so many requests for information on how to use spot TV in new product introductions that it has put together an audio-visual presentation on the subject. Among the facts it reveals is that only one out of 40 new products given serious follow-through manages to reach the market, and after launching, only 50% make it. But, the presentation stresses, there is a big difference in the failure rates of different companies.

Usually a test market—perhaps by a variation in the commercials used in the test cities—will reveal changes that must be made before the product can move out nationally. Sometimes products simply stay in test markets and die a lingering death. But some are picked to go national and these are most often given the "blast" technique of frequent announcements during their initial weeks on the supermarket shelves. Then the advertiser slowly will cut back his advertising weight to a degree he thinks will assure him second and third purchases by his first-time buyers. This is the time to form habits.

A common practice in new product introduction is to use spot TV in the test market and regional roll-out stage, then go national with network and maintain your network schedule but supplement it with spot where additional advertising weights are needed to correct deficiencies. Both spot and network TV, therefore, benefit substantially from new product advertising. And as Dietz at K&E says, "New products keep coming along and if any medium doesn't get its share it's going to lose its place."

Most of the advertising men canvassed in this report agree that new products will keep coming along—at an accelerated pace. Television, which helped to make things this way, will be the richer for it.

END

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962: Section 4369, Title 39, United States Code).

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10. Circulation:	Av. No. copies each issue during preceding 12 mos.	Single Issue Nearest to Filing Date
A. Total No. Copies Printed (Net Press Run)	9,667	12,000
B. Paid Circulation		
1. Sales through dealers and carriers, street vendors and counter sales	160	251
2. Mail subscriptions	5,865	6,052
C. Total Paid Circulation	6,025	6,303
D. Free Distribution (including samples) by mail, carrier or other means	2,412	4,575
E. Total Distribution (Sum of C and D)	8,437	10,878
F. Office Use, Left-Over, Unaccounted, Spoiled after Printing	1,230	1,122
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I certify that the statements made by me above are correct and complete.

DONALD V. WEST
 Vice President—Managing Editor

TV's 33 premiere shows for the new season got soundly rapped with coast-to-coast pans

is trying to be a female James Bond and in her introductory half-hour succeeded only in being *The Wild, Wild Honey West*. Maybe she should be using judo on her writers (*La Camera*).

The Legend of Jesse James—1 good, 8 bad, 7 indifferent: The rough-riders of the national PTA undoubtedly will want to head off this early evening show at the pass but from the looks of it, Jesse is well on his way to TV immortality. If he becomes the nation's next pinup boy, Jack the Ripper should be ripe for TV canonization (*Skreen*); If the opening show is any indication, the main problem for the writers will be to concoct a villain in every episode who is more vicious than the star so he will look sympathetic by contrast. Another routine violence job from the ABC slaughterhouse (*O'Flaherty*); Young Christopher Jones as James, a method actor in James Dean tradition, appears almost certain to catch the fancy of the teen audience as he goes about his Robin Hoodish adventures (*Fanning*); Jesse is portrayed by a newcomer from the Broadway stage, Christopher Jones. He looks like a choir boy and is about as credible a tough guy as John-John Kennedy brandishing a teddy bear (*Anderson*).

The Long Hot Summer—4 good, 2 bad, 10 indifferent: The most noticeable thing about *Long Hot Summer* is the terribly ponderous cornpone-and-grits accent everybody wears. It's thick enough to cut all the hawg jowls in Dixie (*Carnes*); ABC, whose *Peyton Place* has already proliferated into versions 1, 2 and 3, has tried again with the *Long Hot Summer*, which had the gall to credit "the stories of William Faulkner," and then fell even below the standards of the 1958 Hollywood adaption (*Burghheim*); It is for those who savor dark sex and violence in surface characterizations (*Gould*); *The Long Hot Summer* should have a long hot run (*Brock*); Passion smolders, violence threatens, magnolias decay, wisteria withers. But nothing much happens, except talk (*Laurent*); This show is much superior to *Peyton Place*, to which it has been compared, yet it gives the aura of being—to use some Oscar Levant wording—"deeply superficial" (*Du Brow*).

A Man Called Shenandoah—2 good, 5 bad, 7 indifferent: 'Oh, Shenandoah . . . you are doomed to wander . . .' the soft voice of Robert Horton is heard singing the show's prophetic theme at the end. Well, Bob, or Shenandoah, wander all you've a mind to, but keep out of our parcel of the range (*Polier*); Amnesia isn't the only problem that Shenandoah has. As played by Horton, he is a cold hero, more method actor than human

being, but more handsomely photographed (*O'Flaherty*); The bullet which creased his skull caused amnesia, and after Kate the barroom hustler nursed him back to health, he looked at her and said, "A man can't build much future without knowing something about his past." The creators of this show should have been so wise (*Humphrey*).

O.K. Crackerby—6 good, 3 bad, 7 indifferent: Crackerby is far from O.K. (*Brock*); ABC's *O.K. Crackerby*, with big Burl Ives, playing the richest man this side of J. Paul Getty, shows some promise (*Skreen*); Ives is a persuasive performer and may be able to convert this into a silk purse, although the opening show looked like a pigskin (*Lowry*); A show of this kind is basically a fantasy. As such it is at least a cut above the late unlamented *The Tycoon*. This isn't saying too much (*Fanning*). The fine old comedic hand of Abe Burrows, who co-created the series with Cleveland Amory, is at work here. And no technician of humor is cannier than this craftsman of Broadway and screen successes (*Anderson*).

Tammy—0 good, 8 bad, 7 indifferent: Yes, I finally caught up with *Tammy*, the one new series which I hadn't seen, and I should have left well enough alone (*La Camera*); A half-hour about a backwoods teenager who is secretary to a rich plantation owner and charms him, if not me (*Du Brow*); As corn-encrusted as it is, *Tammy* may do for pretty little Debbie Watson, who plays her in ABC's TV version of the old movie series, exactly what it did for Debbie Reynolds and Sandra Dee—which was plenty (*Polier*).

CBS

Green Acres—5 good, 5 bad, 6 indifferent: If the premise works, it will be something of a Hungarian revolution in farce (*Gould*); The production is Grade "B" for Budget right down the line. The producer was saving money to pay dressmaker Jean Louis, who is grade "A" from top to bottom, both belonging to Miss Gabor (*O'Flaherty*); A good crop of ratings should grow in *Green Acres* (*Brock*); Eddie Albert is an original talent to my great liking and Eva Gabor's accomplishments are not entirely restricted to the art of makeup (*Fanning*).

Hogan's Heroes—12 good, 2 bad, 2 indifferent: The World War II Teutons are Dummkopfs and the prisoners run rings around their captors, blackmailing them into submission with dark hints that if anything goes wrong at the camp, Hitler will send them all marching off to the Russian front. So they allow the captives to print money, smoke their cigars—to do everything in short but

escape. It's slapstick "Stalag 17" but just funny enough to keep viewers happily in the bag (*Burghheim*); I am afraid that I am not quite ready to accept funny Nazis in my home each week in a television series (*Du Brow*); It will probably be a smash success—as predicted—in the audience-ratings sweepstakes if jolly German Nazis are acceptable in the nation's living rooms every week (*Skreen*); *Hogan's Heroes* adheres very cannily to television's basics for comedy. It's directed at lightning pace. It has one setting. The actors who play its Allied wise guys and German boobs mug for and milk every line of the script for its laugh values (*Anderson*); The comedy is sure-fire and this is Friday night's best bet for a permanent place in the schedule (*Laurent*).

The Steve Lawrence Show—6 good, 1 bad, 8 indifferent: Steve Lawrence's new variety show on CBS while really just another show of the genre was lively, tuneful and thoroughly professional (*Lowry*); Mr. Lawrence's opening hour reflected the recurring problem of baritones: what do you have them do when they're not singing? (*Gould*); In Lawrence, CBS has a refreshing and relatively new personality for TV who has the charm and ability to put on an entertaining hour (*Polier*); This is a bouncy, breezy hour of music and dance hosted by a fast-rising vocalist who got his start years ago on the old *Tonight* show hosted by Steve Allen (*Carnes*); In spite of the gimmicks, there were many bright touches in singer-MC Lawrence's opening hour, which at least generated the feeling that Steve and his company are striving for freshness and liveness (*La Camera*).

The Loner—6 good, 4 bad, 6 indifferent: Based only on a look at the premiere episode, the judgment here is that the series shows more promise than any other show to hit the air this fall (*Skreen*); Delivers three proven products—actor Lloyd Bridges, writer Rod Serling and a western setting. What more can be said? (*Brock*); The Loner began his weary journey westward to find himself a Nielsen rating, but except for some realistic set decoration by Frank Raftery and a slow-motion dream sequence by cameraman Howard Schwartz, it was a hokey affair throughout (*Humphrey*).

Lost In Space—6 good, 4 bad, 6 indifferent: Bravo to the producers of *Lost In Space*, because while it isn't for adults, it looks like a great hour for the future astronaut set (*Fanning*); If *Lost In Space* doesn't make it in weekday prime-time, it should have a long and happy life on Saturday mornings (*Brock*); Supposedly takes place in 1997, but the

According to the critics this season's awards should go to "I Spy" and "Get Smart"

gadgetry dreamed up at 20th Century-Fox doesn't look much more impressive than most viewers have already seen via TV for the Cape Kennedy Gemini launchings (*Humphrey*); A science-fiction concoction of depressing cleverness and comic-strip juvenility concerning a family of the future that is sent to another planet for colonizing purposes (*Du Brow*); *Lost In Space* is science fiction, spelled space opera (*Laurent*); It's hard to see how *Lost In Space* . . . can help being a rating success (*Judge*).

The Smothers Brothers—2 good, 7 bad, 7 indifferent: The opener was overly routine—about a sailor and girl who want to get married—and there were leaden moments. But the possibilities are there nonetheless, and CBS-TV shouldn't let such obvious talent slip away (*Du Brow*); Expanding a vaudeville act into a weekly series has been a strain for the brothers and their producers (*Gould*); Instead of creating a new comedy, they have merely stretched their basic act through a series of wearisome situations (*Polier*); The comedy concept, that of one brother coming back to earth as an angel, is as absurd as the story itself. We enjoyed the Smothers periodic appearances on TV and in the clubs, but once a week is too much for us (*Carnes*); How could two brothers have done this to each other? (*La Camera*).

The Trials of O'Brien—10 good, 2 bad, 4 indifferent: A comedy successor to *The Defenders*, it is suffused with a breath of fresh (for TV) wit and literacy, and Falk steps the role in a New York City boy's moxie and malarky. After winning a case, he shrugs, "You can't lose them all" (*Burgheim*); I have no sympathy with the American Bar Association's concern for its image. There probably are lawyers like O'Brien. But the whole show left a bad taste in my mouth (*O'Flaherty*); After years of watching clean-shaven, idealistic, well-mannered TV lawyers, it's refreshing to see one who, to put it succinctly, is a slob. But a likable one. His name is O'Brien, and he's played by Peter Falk, the most delightful actor to hit the living room in years (*Carnes*); A well-produced hour show was CBS's *Trials of O'Brien*, which had a lawyer-hero who drinks shaving lotion, shoots craps, is behind in his alimony but a whiz in the courtroom. We'll never love him as we do Perry Mason, however, if for no other reason than star Peter Falk plays O'Brien as if he were doing a long and not very good imitation of James Cagney in an old movie (*Lowry*); Perry Mason may not be so raucous or clever, but he's easier on the nerves (*Humphrey*); It's off-beat and well-produced and about the only

really new idea of the season (*Gould*).

The Wild, Wild West—5 good, 6 bad, 5 indifferent: West's clothing is filled with deadly toys and the script is filled with lines left over from a thousand movies (*Laurent*); It's played straight with gun firmly in cheek with the result that it comes off with some of the same preposterous swashbuckling style of the *Man from U.N.C.L.E.* (*Anderson*); It set the Bond movement back 100 years (*La Camera*); Major James West as a post-Civil War Bondsman. He is outfitted with his own railroad car replete with pool table, cues that unsheath to become sabers, billiard balls that detonate as hand grenades. But such gimmickery is simply cumbersome. Except for President Grant, who needs him? (*Burgheim*); The wildest western of the season (*Brock*).

NBC

Camp Runamuck—2 good, 9 bad, 5 indifferent: A situation comedy about men counselors at a boys' camp vs. women counselors at a girls' camp. The title is not particularly misleading (*Gould*); Aptly named. The opening program was a very high camp—so much so that certain alterations had to be made in the cast to bring it down to the ground in future weeks, I am told. I found the premiere to be the funniest show of the season in terms of laughing out loud in my own living room (*O'Flaherty*); It is a show on such an extraordinarily low level that one feels it simply has to be intentional. It just couldn't be an accident, one muses (*Du Brow*); Serves as a remarkable guidepost to TV's technical progress and at the same time its moral decline (*Humphrey*).

Convoy—3 good, 8 bad, 5 indifferent: *Convoy*, a fine show, could be sunk in the ratings by two CBS shows, *Gomer Pyle* and a new one, *Hogan's Heroes* (*Judge*); *Convoy* is the Navy's answer to *Wagon Train*. But the series gave no promise of being around as long as the western. The opening story was dull, plodding and inane (*Carnes*); There's a certainty that most of the *Convoy* will get through and get through and get through (*Laurent*); John Gavin, John Larch and Linden Chiles are the permanent players charged with keeping *Convoy* afloat. The task may be a difficult one (*Brock*).

The John Forsythe Show—0 good, 13 bad, 2 indifferent: A lot of kids and parents, too, will enjoy this one if it can keep up its snappy pace (*Walters*); Prospects: Poor (Skreen); Score it a miss. Over a full season the idea just won't deliver enough humor (*Judge*); At one point in the sugary proceedings, Marks remarked, "I feel like I'm surrounded

by Chapter One of Little Women." Some of us, at least, can close the book right here (*La Camera*); John Forsythe returns in a numbing personnel expansion of *Bachelor Father* (*Gould*); About a bachelor who inherits a boarding school, and the whole mess was sad, dull, witless and relentlessly cute (*Du Brow*).

Get Smart—13 good, 2 bad, 1 indifferent: A very viable Fleming entry, mainly because it dares to be healthily sick when the competition is all sickeningly healthy (*Burgheim*); A broad burlesque of James Bond and apparently will keep satirizing him for a solid season. A little of this goes a long way (*Lowry*); It's over-gimmicked and has one of the noisiest laugh tracks currently assaulting our ears . . . They don't just ladle out the gags, they hurl them at us by the shovelful (*Anderson*); A cleverly-conceived, written and produced series that seems destined to rate among the season's top. It has its greatest asset in Don Adams, who is a young Harold Lloyd, and viewers have a new funnyman in the best of the screen's traditions (*Polier*); So far, at least, his writers have given Don Adams material up to his enormous comic potential (*Fanning*).

Hank—3 good, 4 bad, 8 indifferent: It is an appealing idea, but if it is to plumb its worthwhile possibilities, it will have to do more than depend on the one-joke situation of the hero using disguises and aliases to avoid detection (*Du Brow*); A clutch of co-stars fit their roles well enough, and the opener had enough genuine laughs to overshadow the laugh track (*Humphrey*); *Hank* could be one of the season's first "drop outs." Dick Kallman has the title role and spends most of his time running from university officials . . . the opening show had too many sprints and too few laughs (*Laurent*); Dick Kallman is cast in the title role. He is a pleasant chap caught in an unpleasant situation. After Friday night's over-strenuous pilot there just doesn't seem anywhere for this series to go but down (*Fanning*); The premiere episode placed the series in the category of "who cares" (*La Camera*).

I Dream of Jeannie—1 good, 7 bad, 8 indifferent: Pretty standard stuff, with plenty of camera tricks (*Du Brow*); . . . a genie (Barbara Eden) is discovered by Astronaut Larry Hagman inside a wide-bottomed bottle. Fatuously, he assumes that everyone at Cocoa Beach will believe his story. Naturally, no one does, including most viewers (*Burgheim*); This one is a cross somewhere between *Bewitched* and *My Favorite Martian*. We haven't quite decided, and neither, we suspect, have the show's producers. Yet, and despite our cynicism, *I Dream of Jeannie* has a certain appeal which, with

work, might make it a Nielsen contender (*Carnes*); If *Jeannie* makes it, then I'll believe in genies (*Brock*).

I Spy—14 good, 0 bad, 2 indifferent: For all its stereotyped gunplay, the production has a style to which TV audiences should hope to become accustomed: lavish locations (Hong Kong in color for the first eight episodes), virtually choreographed direction, a swinging score, and a cant-and-cliche-free script (*Burghheim*); The maiden excursion into international espionage by agents disguised as a tennis player (Mr. Culp) and his companion-trainer (Mr. Cosby) wavered indecisively between strained suspense and a light flirtation with the mood of James Bond (*Gould*); A real hit (*Judge*); Granted there was some hokum and melodrama in *I Spy*. It is inescapable and will always be with us in a series of this kind. I also feel certain that producer Leonard's main objective is to entertain and leave the messages to Western Union. Nevertheless, *I Spy* will establish a new pattern in TV (*Polier*); One of those popular secret agent things, as contemporary as our differences with Red China (*Lowry*).

Laredo—4 good, 4 bad, 8 indifferent: In the prime of time last night, NBC-TV focused on what to us appeared to be a complete disaster area in the Southwest called *Laredo* (*Walters*); Eleven years ago, the "adult westerns" arrived on TV and never again were Indians supposed to threaten captives with: "If sound like lie, I cut out tongue." Well, the line turned up last night on *Laredo*. There's nothing adult about *Laredo* (*Lawrent*); This Texas Ranger series should get its man—and woman (*Brock*); A laughing Rangers series isn't a bad idea, but at least one constructive step ought to be taken first—like using live ammunition on the writers (*Anderson*).

Dean Martin—8 good, 3 bad, 5 indifferent: Had some very attractive musical interludes and an amusing monologue by Bob Newhart but lagged badly in the sprightly badinage department (*Lowry*); A happy addition to such regulars as Andy Williams, Perry Como, Danny Kaye, Ed Sullivan and the Hollywood Palace (*Walters*); When Dean prunes down the guest list to a workable number I think his free and easy style may prove a welcome change of the variety show pace (*Fanning*); Martin is pretty slipshod as a host and his show needs a lot of work (*Carnes*); Dean's relaxed personality, low-key humor and easy way with a song are always welcome and portions of his premiere hour were quite diverting. Nevertheless isn't it time that he and Frank Sinatra stopped projecting themselves as naughty little boys? At their age it isn't cute (*La Camera*); Dino may have the first series where you have to show your I. D. card before you can watch (*Brock*).

Mr. Roberts—4 good, 3 bad, 9 indif-

ferent: Roger Smith plays the title role easily and with humor (*O'Flaherty*); More solid situations will be needed or the crew will be manning the lifeboats before the season is over (*Humphrey*); In the original version, Mr. Roberts dies in combat. In the TV treatment, it won't be the Japanese who do him in, it will be the rating horsemen of Apocalypse—Trendex, Nielsen and ARB—if this show doesn't come up with some surprises (*Anderson*); *Mr. Roberts* ought to hold up. The question is, have audiences had it up to here with service comedies? They just might have (*Polier*): The series bears scant relation to the fine play and movie (*Gould*).

Mona McCluskey—1 good, 13 bad, 2 indifferent: What can be said about *Mona McCluskey*? Nothing much, that's for sure (*O'Flaherty*); A comedy about a film star yearning to live on the income of her Air Force husband. The Pentagon may wish to seek punitive damages (*Gould*); There just has to be some excuse for *Mona McCluskey*. Whatever it is completely escaped me during its premiere on NBC (*Fanning*); Any network which tosses off a fine, sophisticated comedy like *The Rogues* and puts on something called *Mona McCluskey* deserves all the criticism it gets for the dastardly act (*Carnes*); Miss Prouse looks great in tight slacks but that is about as much as can be said for this implausible, contrived piece of idiocy (*Skreen*).

My Mother, the Car—3 good, 11 bad, 2 indifferent: As for hero Jerry Van Dyke, he has finally answered the question, what is it that Jerry hasn't got that brother Dick has? (*Burghheim*); First—and most forlorn—of the new entries was *My Mother, the Car*, which ran out of "gas" immediately (*Skreen*); It may well be the worst thing that has happened to mothers since Philip Wylie took them on (*Du Brow*); This writer scores this one a miss, because he just can't envision being eager to hear an automobile talking every Tuesday night (*Judge*); Will probably be with us forever. This writer is no longer cynical about the lasting value of talking inanimate objects and animals—not after once predicting that CBS's *Mr. Ed* would be hustled off to the glue factory in less than a season (*Anderson*).

Please Don't Eat the Daisies—2 good, 2 bad, 12 indifferent: There were a few bright moments when bits of the dialogue had the sound of the crisp prose of playwright Jean Kerr from whose writings this was adapted (*Lowry*); Lacking the wit, style and sophistication of the Jean Kerr book, this one resembles any number of other bland, half-hour series to which we euphemistically refer as domestic comedies (*La Camera*); A rather witless adaptation of a funny piece of prose, this one has been transplanted into a routine situation comedy of the type that seems to run on forever

in television (see *Donna Reed* and *Ozzie & Harriet*) (*Skreen*); *Please Don't Eat the Daisies* has been done countless times before in TV in the name of other series. Alas, it will probably continue to be done again even after the last daisy is plucked (*Polier*).

Run for Your Life—8 good, 4 bad, 4 indifferent: Gazzara's character is a very artificial one. He exudes no feeling, no human characteristics. It's as if he's playing a robot out for a good time. Perhaps he will improve as the series progresses. Otherwise, mark *Run for Your Life* as a show that won't be alive next season (*Carnes*); At times was sufficiently well-staged and adequately acted to suggest the series could have a run west of the Hudson, before Medicare forecloses on the show's leading character (*Gould*); Another from the files of *The Fugitive's* producer about a loner on the run. Even a preliminary forecast will have to await further episodes here, since the opener was a curiously flat and static piece about an improbable dictator (*Skreen*); The dialogue in this first hour episode seen Monday was terribly "in" and the action much too static and given to overdone takes by some of the actors (*Humphrey*); It almost became a case of "run for your dial" during the dreary, drawn-out, confusing opener of this adventure drama series starring Ben Gazzara as an ailing man who has two years to live (*La Camera*).

The Wackiest Ship in the Army—9 good, 3 bad, 4 indifferent: The best wasn't saved until last, but *Wackiest Ship* is not without merit (*Brock*); The best of the season's flirtations with humor in uniform. The pace is not too hectic and the art of characterization is appreciated (*Gould*); An amusing and adventurous sea yarn with Jack Warden and newcomer Gary Collins (*Lowry*); A comedy-adventure with Jack Warden and some excellent character actors in a tale of an old schooner on espionage missions in the South Pacific in World War II. If no threat to "Hamlet" or even "The Odd Couple," very professional, commercial and well produced example of plush escapism. Shows promise as unpretentious entertainment (*Du Brow*); It's a comedy without artificial laughter added to each joke. I said, WITHOUT A LAUGH MACHINE! It seems incredible but it's true. And more power to it. May the *Wackiest Ship* stay afloat forever (*O'Flaherty*).

So spoke the critics of the television season. It's interesting to note that one critical hit of this year, *Trials of O'Brien*, already has rating troubles sufficient to warrant the network's changing its time period. It will move into Friday from 10 to 11, a CBS niche made available by the removal of this season's first cancellation, *Slattery's People*. *Slattery*, it may be remembered, was the critics' choice last year. END

Where do we go from here?

It's hard to avoid a preoccupation with television programming these days. The bloom has been off the new season for some weeks now, but the debate about its merits—and demerits—still goes on. Earlier on in this issue the reader will have read what the nation's leading TV critics had to say of it, and all around us, in our private lives and our professional ones, we hear expressions of deep concern for what transpires on the tube. Opinions, being free, are plentiful. Solutions, being dear indeed, are in lesser supply.

Our concern is not in taking one side or other of the debate over whether *Gidget* is the sort of program that ought to claim a half-hour a week of a television network's prime time. There are advocates enough on both sides of that argument, and quite possibly more words have already been expended on it than the subject deserves. Our concern, rather, is with the medium itself, and the direction it's heading in regard to its program structure. Quite frankly, from this vantage it looks to be going nowhere at all.

By that we mean that all three television networks have made a gigantic commitment to the status quo. All the King's horses and all the King's men *do* seem able to put the schedule together again, but every time it comes out looking like the same old Humpty-Dumpty. We'd mightily like to see a new one.

Whether or not "The Public" shares that desire is contestable. As a matter of fact, most available evidence suggests otherwise. Just last month the Warwick & Legler advertising agency released findings of a questionnaire survey it had made in a 50-city random sampling of what viewers "really think" of TV programming. The most telling disclosure: after belaboring most TV programming for tending to lower cultural standards, "The Public" picked its program favorites—a duplicate of any rating service's Top 10, starting off with *Bonanza*. The likes of *CBS Reports*, *Slattery's People*, etc., were not to be found.

The W&L report added little to the already available literature on the subject. Dr. Gary Steiner's "The People Look at Television," a far more exhaustive study, had such a finding among the torrent of facts it reported about the American audience. This publication, for one, is prepared to accept this hypothesis as fact: that the audience, by and large, is content with television programming as it is today.

That fact, however true, is not the point. The point is, is the television *industry* content with programming as it is today? We'd like to think not, but we're not reassured by the mirror resemblance the current television season has to the last one, or the prospects that seem underway for next year's.

The difficulties of creating a program schedule decidedly different from today's—and, indeed, the temptations to stick

with a programming way of life that has yielded such benefits as has the current one—are legion. Yet we submit that is the challenge that remains before the industry in all its waking moments. If the networks are to fulfill their commitments to the medium that has provided their ample wherewithall—and it is to the networks that we turn for new program initiatives—they must include among their functions a vice presidency in charge of better mousetraps. The status quo may be good enough for today, but it's woefully inadequate for tomorrow. □



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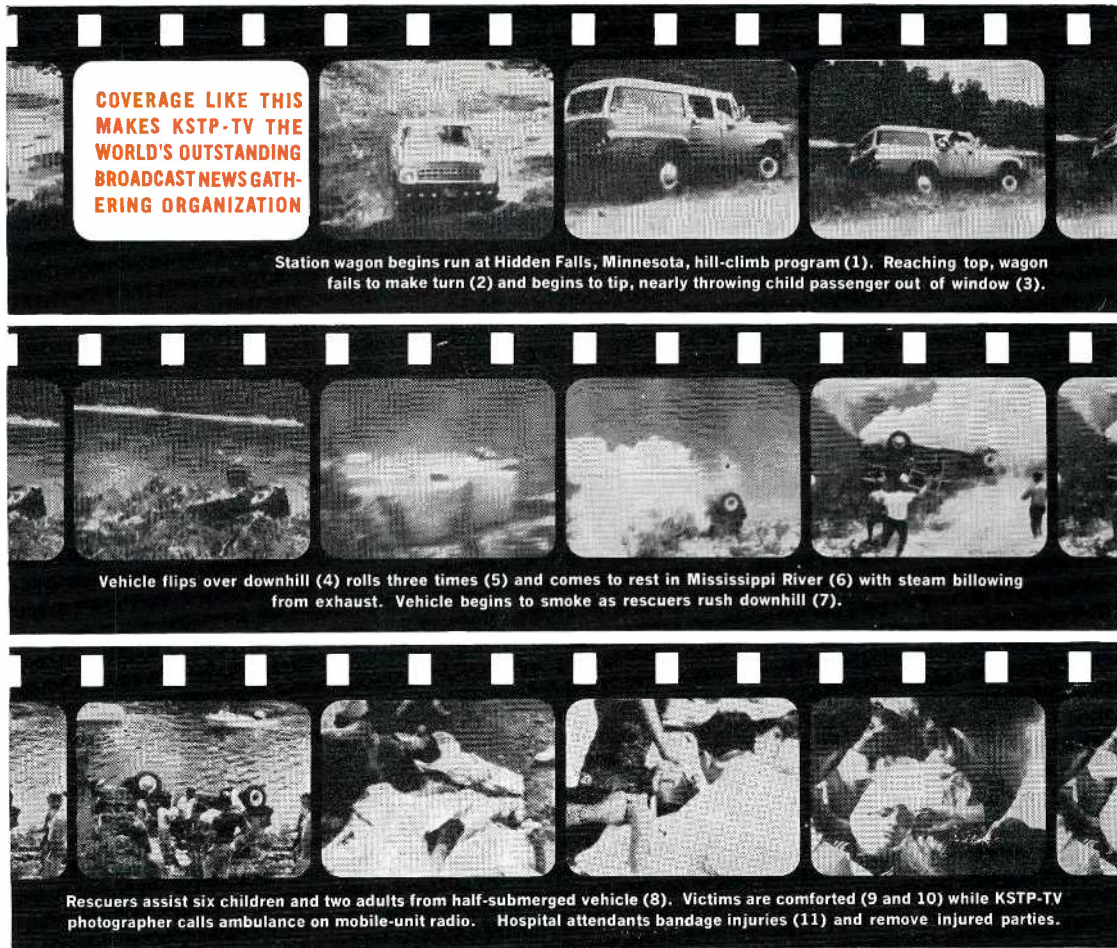
THAT'S one way to do it. Another, or so it would seem from watching today's prime time TV schedules, is simply to put a movie on the air. There may not be 45 minute spots per hour in the current rash of movies on TV, but there certainly are far more than patience can abide. We had never thought of movies as being particularly challenging TV fare, but they've turned out to be at least a challenge to those persons responsible for the insertion of commercial interruptions.

As long as movies are going to be a fixture in network schedules—and it very much looks as if they will be—we recommend a commercial schedule all their own, not one borrowed from a typical TV variety show format. For openers, we suggest ganging up the many commercials now strewn willy-nilly through a dramatic plot into cohesive "magazines" (à la the European system) at less frequent intervals therein. Our wager is that there'll be little loss in commercial effectiveness and tremendous gain in audience rapport. □

TELEVISION had another opportunity last month—the Papal visit to New York—to demonstrate its considerable magnificence. It did, once again making one community out of the many disparate parts of the nation, and once again showing itself to be the common denominator of our times. □

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