

\$1.50

Television Age

**Features: there's a change going on at the local level
Bozell & Jacobs, a 'new' agency, joins Madison Avenue
Behind the FCC and that foggy program control issue**

**PAGE 21
PAGE 24
PAGE 26**

MAY 13 1968

OFF-NETWORK SERIES FROM WARNER BROS.-SEVEN ARTS



TROOP
(6 HALF-HOURS)



77 SUNSET STRIP
(149 HOURS)



MISTER ROBERTS
(30 HALF-HOURS)



NO TIME FOR SERGEANTS
(34 HALF-HOURS)



ROOM FOR ONE MORE
(26 HALF-HOURS)



WAMAN
(56 HALF-HOURS)



BOURBON STREET BEAT
(39 HOURS)



BRONCO
(68 HOURS)



THE DAKOTAS
(19 HOURS)



THE ROARING 20's
(45 HOURS)



AVERICK
(24 HOURS)



SURFSIDE 6
(74 HOURS)



THE GALLANT MEN
(26 HOURS)



CHEYENNE
(107 HOURS)



HAWAIIAN EYE
(134 HOURS)



BARFOOT
(9 HOURS)



COLT .45
(67 HALF-HOURS)



NOW AVAILABLE IN SELECTED MARKETS

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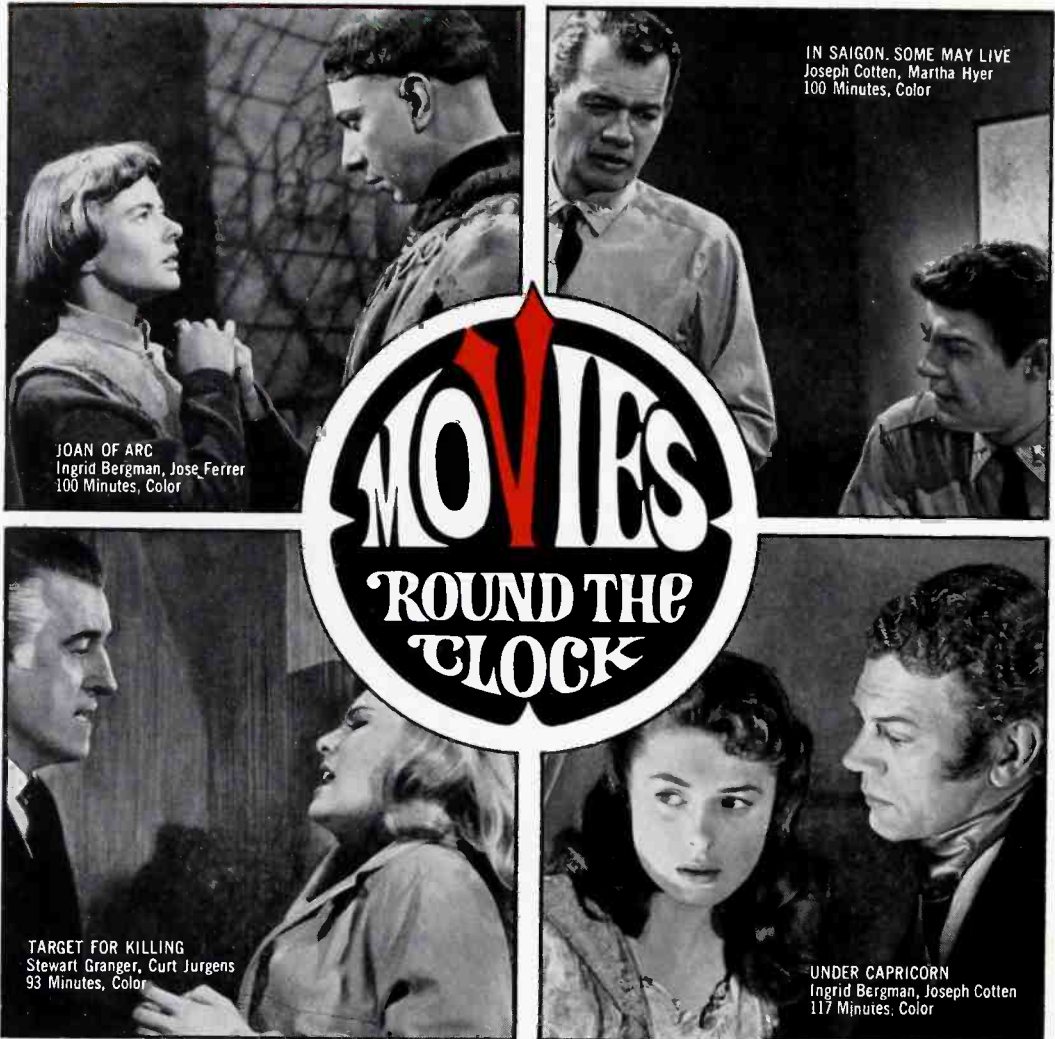
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Selected for peak period playing time in pre-sold major markets, these are proven pictures. Thirty fine first run films and a significant selection of reissues form this new offering for local tele-casting. Designed in compact ten packs, **MOVIES ROUND THE CLOCK** will stimulate your movie schedule and your audience.



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Ingrid Bergman, Jose Ferrer
100 Minutes, Color

IN SAIGON, SOME MAY LIVE
Joseph Cotten, Martha Hyer
100 Minutes, Color

TARGET FOR KILLING
Stewart Granger, Curt Jurgens
93 Minutes, Color

UNDER CAPRICORN
Ingrid Bergman, Joseph Cotten
117 Minutes, Color



**PART
1**

Ten films
Prime time
all color
family films

**PART
2**

Ten films
New stars
new stories for
modern viewers

**PART
3**

Ten films
Super-action
adventure for
the spirited

**PART
4**

Ten films
Film favorites
re-presented for
all the family

**PART
5**

Ten films
Screen classics
acclaimed by
critics and public

**PART
6**

Ten films
Fast-moving epics
from Hollywood
for outdoor-film fans



A WORLD OF FILM FOR A NEW GENERATION

SHOWCORPORATION

10 EAST 49 STREET, NEW YORK, NEW YORK 10017 / (212) 421-8830

Turn on! Tune in!
13 NEWS
Weekdays/6 & 10 pm

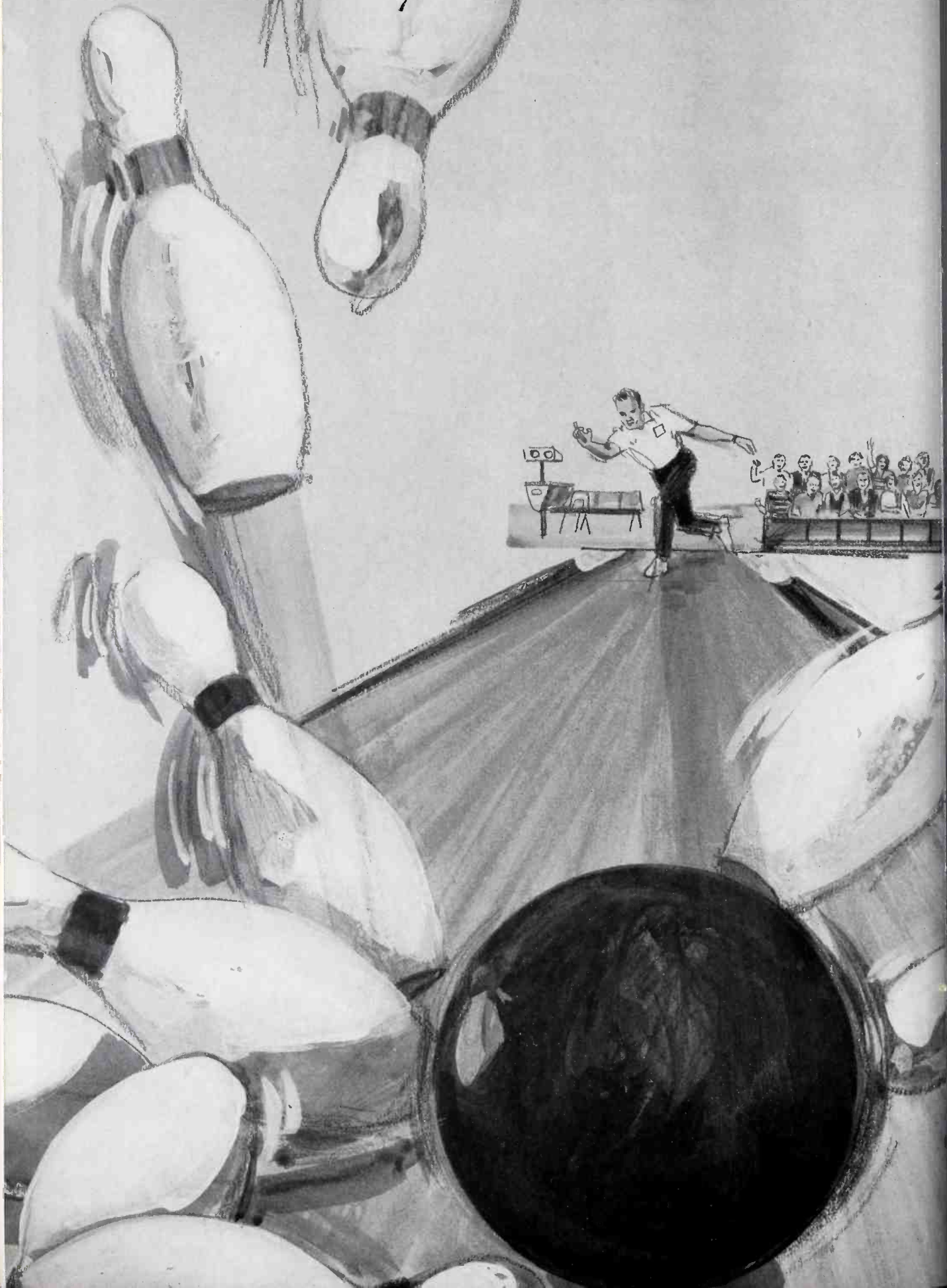
Ward

Ammerman

A black and white billboard for KTRK-TV News 13. The billboard features two portraits of news anchors: Ward on the left and Ammerman on the right. The text on the billboard reads "Turn on! Tune in!" followed by "13 NEWS" in a large, bold font, and "Weekdays/6 & 10 pm" below it. The billboard is mounted on a structure with a city skyline visible in the background.

Matching the young, dynamic spirit of Houston our great new NEWS TEAM is turning them on in greater numbers...and headed for the top! Check Blair for news of **KTRK-TV**. The Capital Cities Station of the great Southwest!

Strike Out!



Sell Out!

WHEN YOUR RATINGS "score" needs a boost—or spot sales are lagging—"Championship Bowling" can give them a real lift. Entering its 15th successful year, this completely revitalized show will attract an even greater audience. New, exciting additions to the show assure increased viewing. Our special Merchandising Plan, for participating spot advertisers, makes the package a sales "strike." This *proved* promotion program will build sales for you . . . and your clients.

FIFTY-TWO TOP STARS of the bowling world compete for \$75,000 prize money on "Championship Bowling." There are 26 completely new *color* shows available. Each is ½ hour of Videotape live dramatic action and suspense. Leading professionals like Don Carter, Dick Weber, Dave Davis, Ray Bluth, Harry Smith, Jim Stefanich, Carmen Salvino, and many others, show their skills. And now—a new feature has been added. A one-game "best ball" duel increases viewer interest and brings out the best performance of the competing players. Two teams, of two bowlers each, vie for additional awards including special bonuses for "300" games. Suspense is carried to the final ball.

JOIN THE ACTION! "Strike out" . . . by ordering "Championship Bowling." Sell out . . . before competition gets rolling. Call us collect: (312) 467-5220—or write Walter Schwimmer Division of Bing Crosby Productions, 410 North Michigan Avenue, Chicago, Illinois, 60611.



NEW ANNOUNCER—Bud Palmer takes over as the voice of "Championship Bowling." This well-known athlete and sportscaster has MC'ed every important sporting event. He brings experience and a new dimension of excitement to an already colorful series.



OLD PRO—Bill Bunetta, himself an outstanding kegler, will assist Bud by supplying "color" about the contestants and their records. Bunetta, also a competitor in the series, will point up for the viewers the special skills and various styles of the other competing stars.

Now in its 15th successful year

"Championship Bowling"

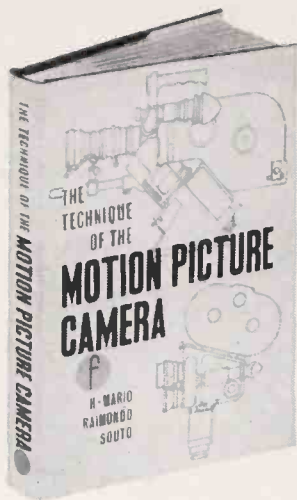


from the *Walter Schwimmer Division*

Bing Crosby Productions

A Subsidiary of Cox Broadcasting Corporation

JUST PUBLISHED!



The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

\$14.50 each

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

Gentlemen:

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

Name

Address

City

State Zip

Add 50¢ per copy for postage and handling.

MAY 6, 1968

Television Age

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Stations are moving movies into different time periods, buying selectively and programming with greater sophistication.

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A 47-year-old agency switches direction under new ownership, seeks package goods accounts and a creative image.

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Spelling out the FCC's power in this area is no simple matter, says a former staff executive.

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Its effectiveness is illustrated in new TvAR study of a dozen advertisers; rep firm reveals the flops, too.

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Simmons data reveals how family income affects network program popularity among men and women.

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WHBQ-TV
knows
MEMPHIS
where style makes
the difference.

U.N.C.L.E.
has made the difference
from 10-11 PM
Monday-Friday

WHBQ switched from news at 10 o'clock (which the other two stations also programmed) to U.N.C.L.E., re-scheduling its news at 11. The difference in programming made a big difference in audience: homes up 48%...women up 42%...men up 46%.* These increases also continued beyond U.N.C.L.E., through the following hour, effecting a total improvement in station audience levels for two hours of major local programming five nights a week. WHBQ showed style. They showed U.N.C.L.E...the style-setter in syndication.



MGM TELEVISION TVB

*NSI Mar. 1968 vs. Nov. 1967

Estimates subject to qualifications described in said reports.



Buy KBOI-TV Sell IDAHO!

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

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

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



KBOI

TELEVISION

Channel 2 CBS
BOISE

THE KATZ AGENCY, INC.

National Representatives

Television Age

VOL. XV

No. 20

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Letter from the Publisher

Optimistic Outlook

Business in all categories for the first quarter of the year has given station management reassurance and optimism that was lacking during most of 1967. The second quarter has had a good running start. April, on an overall basis, was up over last year.

There are indications that summer billing will surpass that of the previous year. Summer rates for spot have become an acceptable part of the rate structure even though the method for arriving at the rate may differ with stations.

Several stations who put in an increased fall rate give the advertiser protection at the old rates throughout the summer. Stations on some form of a grid card employ a flexible rate that takes into consideration the differential in summer audience levels.

One of the problems facing stations this year, of course, will be the preemptions and makegoods as a result of the political campaigns. More money will be spent on spot announcements for political than ever before. Politicians have become very adroit in the use of television and this sophistication will mean many more clearance problems.

The income, however, from political is non-recurring and this fact must be recognized in comparing one year's figures against another. The importance and the obligation of the station in handling political time cannot be overemphasized.

At the same time, the station has an obligation to its regular advertisers, both national and local, to see that they are not unduly dislocated. These advertisers will be back next year. The politicians won't.

A Useful Project

The College Conference held in the spring of each year in New York and sponsored by the International Radio and Television Society and the Association for Professional Broadcasting in Education deserve the support of every broadcast station in the country.

The students, almost 300 strong, at this year's conference (see Newsfront, page 19) received firsthand practical information in a series of sessions from broadcast executives. It was valuable, too, for the broadcasters who participated since it provided a dialogue between the students and industry representatives.

Almost 300 students and 40 faculty from 96 schools in 35 states participated. The International Radio Television Foundation which financed the conference distributed some \$6,000 in travel grants to students; another \$4,000 was contributed by individual stations who sent students from their community.

The desire of these students to learn more about the broadcast business was refreshing. The bull session were stimulating. The conference, on an overall basis, was informative. The students also made pre-arranged tours of the networks, film distributors, and station reps.

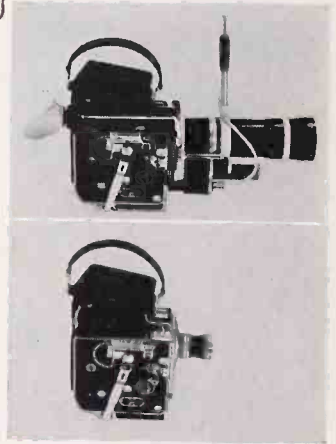
Frederick S. "Fritz" Gilbert of Time-Life Broadcast deserves a special vote of thanks for the time and effort spent in directing the conference for his second consecutive year. He received a valuable assist this year from Harold Niven, assistant to the president of NAB. The College Conference should have enough financial support to double the number of enrollees in 1969.

Cordially,

S. J. Paul

All you need to make a film is a Bolex and a lens.

All you need to make a film is a Bolex and a lens.



And since Bolex is a system as well as a camera, you can choose just the right Bolex and just the right lens for your particular educational purposes.

Whether you're filming a psychological experiment, making a teaching film, demonstrating a physics principle, or teaching film making, Bolex is the most

practical, the most beautifully uncomplicated, and the most completely sophisticated system, for the price, that exists today. You can add a magazine to the Bolex Rex-5 for 12 minutes of uninterrupted shooting. You can have synchronous sound. You can zoom or stay put with a fast wide angle lens.

You can accommodate a Bolex for macro or micro cinephotography. You can use the Bolex hand-held, or mount it on a tripod. You can work in slow motion, or speed up the action far beyond normal.

In short, you can do anything with the Bolex. Just what did you have in mind?

Write to Paillard, Inc., 1900 Lower Road, Linden, N. J. 07036, for copies of the special Bolex magazine issues on T. V. communications filming, and educational film making.

BOLEX
The Bolex 16 System.



Constance Carson



Dr. Mike Rossi



Rodney Harrington



Betty Anderson Cord



Elliot Carson



Norman Harrington



Rita Jacks



Laura Brooks



George Anderson



Julie Anderson



Rev. Jerry Bedford



Dr. Robert Morton



Mrs. Grace Morton



Claire



Kim Schuster



Mrs. Leslie Harrington



Joe Chernak



Stella Chernak



John Fowler



Marian Fowler



Russ Ge



Jack Chandler



Adrienne Van Leyden



Sgt. Walker



Jill Smith



Joe Rossi



Rev. Tom Winter



Susan W

51 people who have touched



...an Cord Matthew Swain Allison MacKenzie Leslie Harrington Ada Jacks Eli Carson Martin Peyton
 ...h Markham Paul Hanley Miss Choate Theodore Dowell Mrs. Dowell David Schuster Doris Schuster
 ...ebber Sandy Webber Chris Webber Hanna Cord Ann Howard Eddie Jacks Rachel Welles
 ...Russell Carolyn Russell to be continued.....

the lives of millions of Americans

It's been almost four years since Peyton Place first came to ABC. Since then scenes have changed, problems have changed, characters have changed. We first described Peyton Place as "a continuing drama of American life." And now, over 400 Peyton Place episodes later, it continues with indomitable strength. Like life itself.

From the start, Peyton Place was an unconventional idea for prime time television. It needed an audience that was open to new, unexpected and unconventional ideas.

This is what ABC can provide any night of the week. Not just because we attract a big adult audience that's young in years. But because we attract an even bigger adult audience that's just young in attitude.

Is that why a lot of advertisers with something new to sell have been signing up to sell it on ABC?

Today-minded programs to attract today-minded viewers for today-minded advertisers. That's our way of building something that can go on for years.

ABC Television Network 

Required Reading

for everyone
who makes his
living in the
television industry.

Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in *The Washington Post*.

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**

TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

Text Ed. (Paper) \$3.95, Cloth \$6.95

WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North Carolina

A realistic, practical book on the craft of writing for television and radio. Contains ample, up-to-date illustrative material. 320 pages, sample scripts, review questions, indexed. **\$6.95**

THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice President and Associate Creative Director, Tatham-Laird & Kudner, Inc., Chicago

Written by a veteran television commercial-maker, this book is a thorough and practical examination of the creative process from idea to finished film. 320 pages with many storyboard illustrations, fully indexed. Cloth-bound. **\$8.95**



Letters to the Editor

Elan and Interpublic

On your Interpublic article (*Where is Interpublic headed?*, Feb. 26, 1968, TELEVISION AGE), I'm sure if I sought to be critical I could find some paragraphs I might have written differently.

However, it seems to me you reported our conversations fairly and without critical overtones.

As to our "elan" . . . ("can they perform with as much elan in the long run without Harper?") . . . yes, it will be different; the focus will be on the productivity of our work for clients.

NEAL GILLIATT
Chairman of the Board
Interpublic, Inc.
New York, N.Y. 10020

Yon greener fields . . .

Your comments about me (*Letter from the Publisher*, "One Generation to Another," page 10, TELEVISION AGE, March 11, 1968) were very flattering and I am appreciative of the kind words.

However, I don't intend leaving the broadcast business for a few more years.

Although I will be retiring from Triangle management, I will be active as a consultant and am exploring several ownership opportunities which have come up . . . I still look upon myself as a part of the "Now Generation."

ROGER CLIPP
Vice President, General Manager
Triangle Stations
Philadelphia, Penna. 19131

'Good, gutsy article'

About your story on retailers' use of television "Co-op: breaking through?" page 30, TELEVISION AGE, February 26, 1968), many thanks . . .

A good, gutsy article.

THOMAS W. JEGLOSKEY
Vice President, Publicity Director
Dayton's Department Store
Minneapolis, Minn. 55402

ORDER FORM

BOOK DIVISION, TELEVISION AGE
1270 Avenue of Americas, New York, N. Y. 10020

Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95
 DOCUMENTARY IN AMERICAN TELEVISION \$8.95
 TELEVISION STATION MANAGEMENT
 Paper \$3.95 Cloth \$6.95
 WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS
 CITY STATE ZIP

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

Check enclosed.

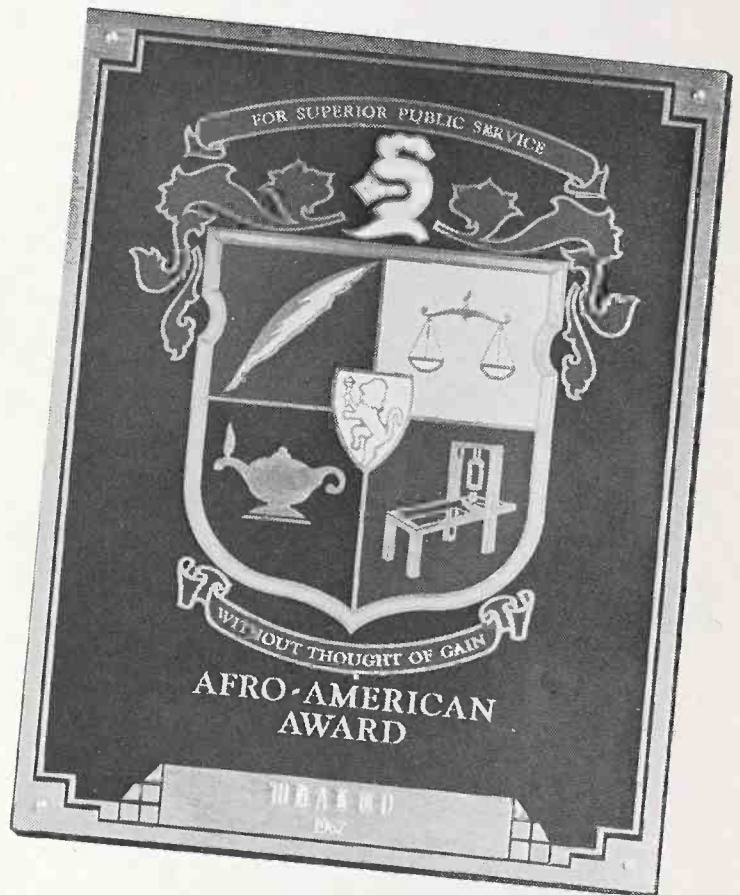
“...for the betterment of the total community...”

WBAL-TV is proud to be the first mass media ever named to the Honor Roll of the *Baltimore Afro-American* newspapers. This unique award, begun in 1939, was presented to WBAL-TV for

“... (being) the first local major communication medium to pronounce and implement a policy of equal employment opportunity.”

“... its commendable efforts to include all segments of the community in its news coverage.”

“... its timely, provocative, and informative examination of critical political and community issues....”



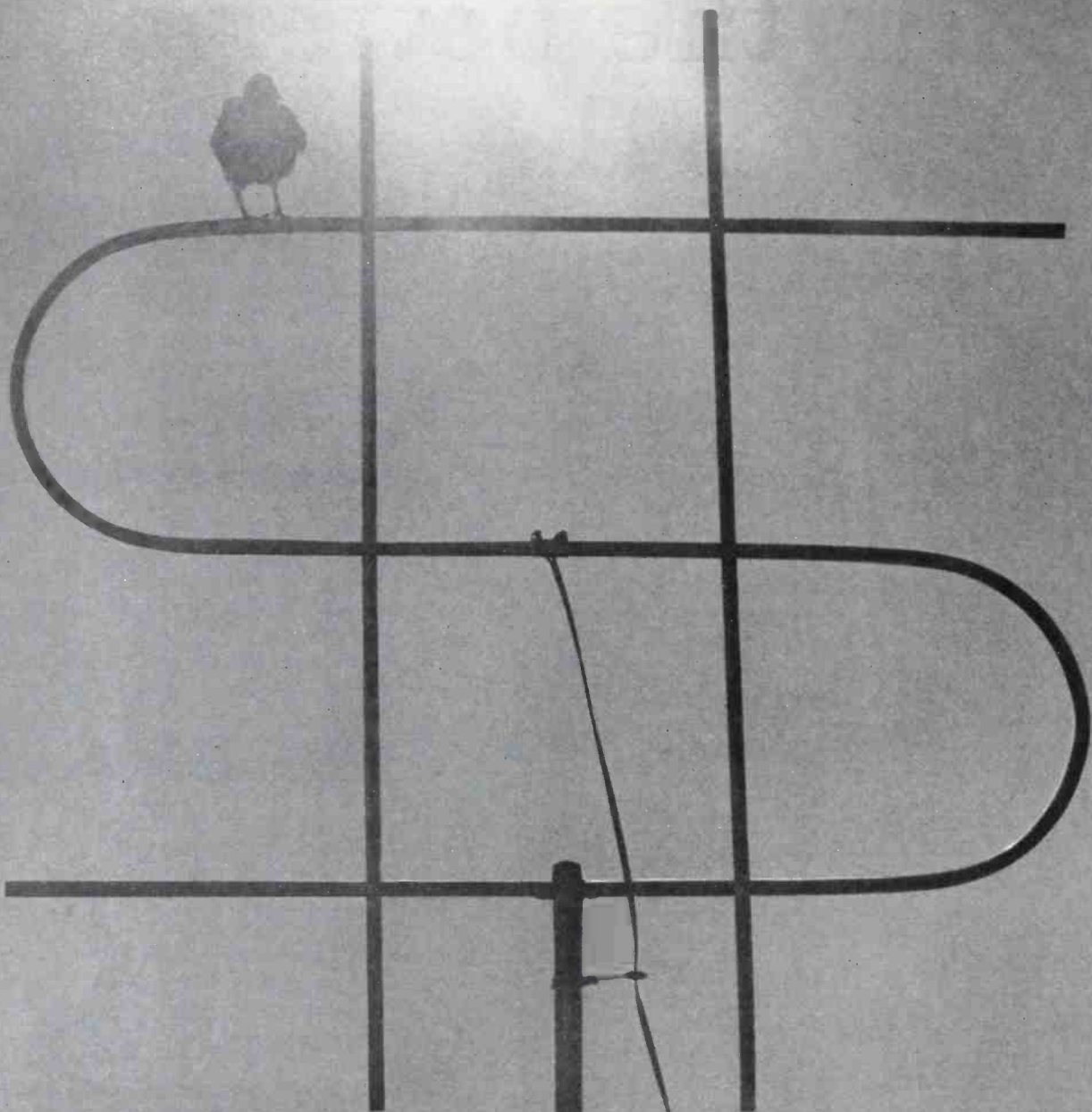
January 23, 1968

Stake YOUR advertising on OUR reputation!

WBAL ^{NB} TV BALTIMORE

Nationally represented by Edward Petry and Company

Maryland's Number One Channel of Communication



do you see what we see?

Most of our readers get the message every issue: television time is money. We recognized this vital fact of television life from the day we began publishing ten years ago. The result? Ten thousand executives who regularly reach for Television Age to get the buy and sell information they need to make the buy and sell decisions. You'll find it everywhere in television . . . from trend-measuring Business Barometer to trend-setting Telescope . . . from our Wall Street Report to our Spot Report. It's the kind of editorial climate that makes your advertising all the more meaningful, because Television Age always means business. Television Age meets the needs of the people who spend over \$1,000,000,000 in television annually



Simmons offers national rating reports

Bill Simmons has thrown his hat into the national ratings ring. He is offering a diary service, with all members of each household sampled maintaining their own diaries and with diaries for children 2-11 filled out by the mother.

In pitting his W. R. Simmons and Associates Research operation against Nielsen, he is betting that the reputation he's built upon his multi-media studies and the fact they've gotten an Advertising Research Foundation imprimatur will attract the agencies, and as a result, the networks.

Simmons predicts a diary recovery rate of 65 per cent or more by means of repeated call-backs and "handsome gift" premiums. Diaries will be placed personally and picked up personally. The procedure calls for 500 diaries to be placed each week so that after the third week 2,000 will be available for each week.

He also offers a "fast report" available three days after the viewing day and gotten by phoning respondents and asking them to read off their diaries for the previous two days. Also in the package is an annual product data report covering 300 products and services.

Cut-in charges dispute goes on

There still appears to be no solution in sight for the problem of disparities in cut-in charges made by comparable tv stations to advertisers who wish to substitute commercials in a given market for their regularly-scheduled network plug.

The second report on *Television Station Cut-In Charges* prepared by the Association of National Advertisers shows that rate disparities (an issue raised in the first report) not only still exist, but that in many cases stations have increased their cut-in charges substantially.

The whole thing is somewhat of an "emotional hang-up," according to Bill Kistler, vice president of the ANA. "The major problem," he maintains, "is the unwillingness of stations and reps to recognize the legitimate use of cut-ins for the introduction of new products."

The stations, Kistler says, persist in pricing cut-ins as though they are used in lieu of spot. "The truth of the matter is they're used in conjunction with spot."

Gregg Lincoln, member of the ANA broadcasting committee and director of advertising services at Liggett & Meyers, explains: "If you displace product X with new product Y, you don't let it go at that. You don't want product X to lose its advertising. What you do, and most large advertisers follow this practice, is to pro-rate the cost and feed it into spot. If, for example, the network minute cost \$50,000 and the cut-in reaches two per cent of national homes you would pro-rate the cost by the per cent of reach and buy \$1,000 worth of spot."

Commercials-monitoring for performers

Increased protection is promised the tv commercial actor, often dissatisfied with information on how many times his commercial appears on the air.

Teleproof, a computer monitoring system, will soon

be available to actors, according to Jordan Ross, president of International Digisonics Corp., New York, which is introducing the system.

While rates for agency subscribers have already been determined (they are based on the agency's total annual tv budget), charges for performers have yet to be decided.

Ross stressed that the costs would be "determined in cooperation with the various unions involved, and within guidelines established by various committees" which he hopes the unions may set up to work with Teleproof.

More tv for Xerox division

It appears likely there will be more television for the Education Division of Xerox next season. The two-and-a-half-year-old division, recently landed by Scali, McCabe, Sloves, Inc., is, however, carefully scrutinizing all media so as not to overlook any potential prospects, who vary all the way from school children to business planners.

"In such a diverse area, no medium is excluded at this juncture," explained Marvin Sloves, SMS president. "It is very likely that, as in the past, tv will play a major role on the corporate level since it has proven itself an efficient and effective means of mass communication." The agency, he added, will be developing some of the "most sophisticated advertising" techniques.

More chances for syndicators

Stations may continue a practice adopted during the decline in national spot business to fill empty spots: keeping some primetime for themselves, either by not clearing network programs stations consider unpromising or pre-empting network programs—or so syndicators hope. They are waiting now to see where the holes will be after affiliates decide about the network pilots.

ABC News and the hot summer

ABC News is planning to telecast a series of documentaries and other specials this summer on the condition of the Negro in America and the problem of communications between white and black. Elmer W. Lower's department is thus responding to the challenge posed by CBS News, first network news department to announce an ambitious attempt to document the black situation in the U.S. NBC News is waiting until fall to start its series of AT&T-sponsored documentaries on the urban crisis.

Local shows on racial issues in primetime

A total of four 90-minute programs in primetime are planned by KPRC-TV Houston for its locally-produced series on racial tensions. The first in the series, called *Dialogue: Houston, 1968*, was aired April 12 at 8:30 p.m. The NBC affiliate preempted *Hollywood Squares* and NBC News' *The American Alcoholic*.

The three other shows will be scheduled at various times through the end of June. Housing practices and recreational facilities were covered in the first show. The others will deal with police practices, job opportunities and a summary of racial problems in Houston.

Business barometer

Adding to the good news about spot in February (up 6.3 per cent above last year) are the figures for local revenue and network compensation. They reinforce the current feeling throughout the industry that the comeback is under way. Local revenue and compensation showed up even better than spot. The local figures are particularly auspicious and indicate more than a "return" to tv's growth pattern. The February local figure is no less than 12.4 per cent above last year. Since local business grew even last year, the conclusion can only be that stations are having notable success in drawing new advertisers into the medium, including, possibly, department stores.

Local revenue in February reached \$28.9 million, compared to \$25.7 million in '67.

Stations in the "Business barometer" sample also reported that February local revenue was 11.7 per cent above the preceding month.

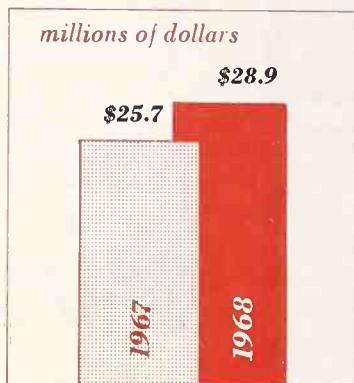
Compensation rose 7.3 per cent above '67 in February, representing a total of \$20.4 million, as against \$19.0 million in '67. Compared with the preceding month, compensation was increased by 6.2 percent.

The hefty rise in local business was shared by all three revenue classes of stations. The increases were surprisingly similar. Stations in the under-\$1 million category rose 12.4 per cent; those in the \$1-3 million group averaged a 12.5 per cent hike and the \$3 million-and-over outlets registered a 12.7 per cent rise.

In compensation, the medium-size stations performed a little better than the others, racking up average gains of 8.9 per cent above the preceding year. The smaller stations showed a gain of 6.0 per cent, while the large stations rose 6.6 per cent. For two months local business totals \$55.4 million vs. \$51.7 million in '67. Comparable compensation figures are \$39.7 and \$38.4 million.

Next issue: a report on spot revenue in March.

LOCAL BUSINESS



February (up 12.6%)

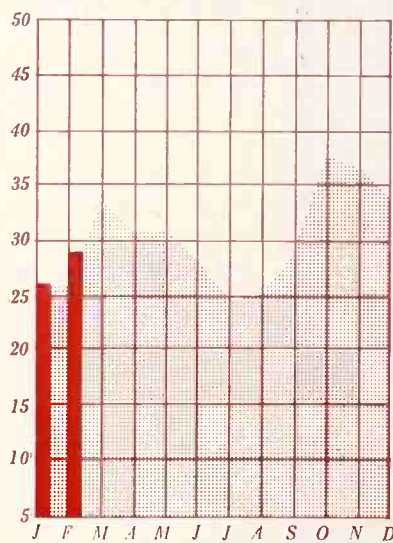
NETWORK COMPENSATION



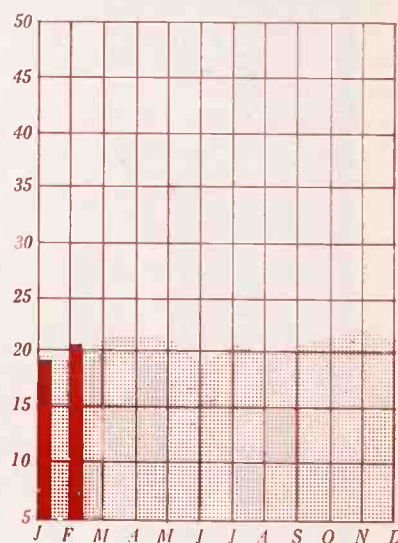
February (up 7.3%)

Year-to-year changes by annual station reserve

Station Size	Local Business	Network Compensation
Under \$1 million	+12.4%	+6.0%
\$1-3 million	+12.5%	+8.9%
\$3 million-up	+12.7%	+6.6%



1968-'67 comparison



1968-'67 comparison

(A copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

MICHIGAN
ASSOCIATED PRESS
BROADCASTERS' ASSOCIATION

FIRST PLACE
AWARD TO

WWJ-TV
DETROIT

For General Excellence of News Presentation adjudged the
best among entries in the Television division
of the 1967 MAPBA news competition.

Blanchard
Secretary

John Anderson
President
Michigan Associated Press
Broadcasters' Association

MICHIGAN
ASSOCIATED PRESS
BROADCASTERS' ASSOCIATION

FIRST PLACE
AWARD TO

WWJ-TV
DETROIT

For its program *Michigan News* adjudged
the best locally scheduled News show
in the Television division of the 1967
MAPBA news competition.

Blanchard
Secretary

John Anderson
President
Michigan Associated Press
Broadcasters' Association

MICHIGAN
ASSOCIATED PRESS
BROADCASTERS' ASSOCIATION

FIRST PLACE
AWARD TO

WWJ-TV
DETROIT

For its program *Dyn Krumer* adjudged
the best locally scheduled Sports show
in the Television division of the 1967
MAPBA news competition.

Blanchard
Secretary

John Anderson
President
Michigan Associated Press
Broadcasters' Association

MICHIGAN
ASSOCIATED PRESS
BROADCASTERS' ASSOCIATION

FIRST PLACE
AWARD TO

WWJ
DETROIT

For its program *Farm Action* adjudged
the best locally scheduled Farm show
in the Class I Radio division of the 1967
MAPBA news competition.

Blanchard
Secretary

John Anderson
President
Michigan Associated Press
Broadcasters' Association

First Again!

- Best for General Excellence of News Presentation
- Best Regular Local News Program
- Best Regular Local Sports Show
- Best Regular Local Farm Show

THE WWJ STATIONS

IRTS and recruiting

Should the International Radio & Television Society College Conference put heavy emphasis on recruiting for stations, reps and agencies?

Society members are not agreed on the question but tentative efforts in that direction marked the 7th annual conference in New York City last month.

For the first time, the International Radio & Television Foundation, which runs the conference, sent out an employment questionnaire. It was mailed before the conference to all tv stations, about 250 radio stations, all the tv and radio networks and a number of reps. Backing up the questionnaire were letters from a number of agencies, stressing the importance of the conference and asking for contributions.

Pilot questionnaire. Considered a pilot, the questionnaire went out under the signature of Frederick S. "Fritz" Gilbert, vice president of Time-Life Broadcast, a board member of both IRTS and IRTF and conference chairman.

The questionnaire asked about what jobs were available, their salaries, whether they were permanent or temporary, etc.

The response was not exactly heavy. About 50 answers came back, the bulk of them from small stations. The fact that this type of operation constituted most of the replies was not surprising. It fits in with what is known about the pattern of careers in broadcasting, that is, the flow of personnel from small to medium to large stations (see comments in "Presenting: the average station manager," TELEVISION AGE, March 11, 1968). There were, however, some replies from agencies and reps, as well as a few larger stations.

Gilbert took the replies to a career clinic, held when the conference was over and another first for the conference. He and Roy Danish, executive director of the Television Information Office, talked informally to about 100 seniors who were attracted to the clinic, called "Careers in Broadcast-

ing."

Those interested were asked to make out detailed resumes and send them to the company of their choice. Some effort was made to direct students to firms close to where they lived.

The future of this recruiting effort and the emphasis that will be put on it is still in doubt. The returns were somewhat disappointing and left the impression that stations were not overly interested in getting personnel via this route. However, nothing definite is decided and the society will be discussing the subject further.

Some society members would like to see an "on-campus" type of recruiting at future conferences by encouraging broadcast companies and agencies to set up "hospitality suites" on the scene where students could discuss jobs in either specific or general terms with personnel people or others.

However, others feel this might overshadow the prime objective of the conference, which is to encourage interest among young people in broadcasting and induce favorable attitudes among them.

One IRTF member is afraid that if hospitality suites are set up, most students would flock to the more "glamorous" companies, such as the networks, while other employers would sit and wait in empty rooms.

However, it is contended by the proponents of conference recruiting that this could be overcome by encouraging students to either see as many potential employers as possible or visit no less than a minimum number of suites.

Some informal recruiting went on at this year's conference. One of the more active broadcasters was the Triangle Stations, which has an 18-month program for training potential executives. The program is now in its second year but Triangle is recruiting at the conference for the first time.

Triangle program. Among those circulating at the conference was Norman Lehr, Triangle director of personnel, who said his company has done traditional campus recruiting.

The company looks for six to eight promising students each year in all categories of station operation. Each one accepted picks his field and so far there has been enough variety in the fields selected so that Triangle has not had to impose quotas for any specific field.

The program consists of six months in which the student is rotated around tv and radio stations (both AM and FM) so that he gets a well-rounded picture of broadcast operations. Then the potential executive spends a year of internship in learning his chosen area.

Another recruiting first was Screen Gems' offer of two jobs. John Mitchell, executive vice president of the syndication firm, asked Lawrence Bruff, executive secretary of IRTS, to pick out two promising candidates and send the resumes in. Mitchell did not limit this offer to any specific job category or location.

This year's conference was regarded as an outstanding success, if attendance is the yardstick. Close to 300 students attended, plus 40 faculty members. They represented 96 colleges and universities around the U. S. These totals represented about 60 students over last year, 12 more faculty members and 14 more colleges and universities.

Management meeting. One of the conference innovations was a management-faculty meeting, which offered college professors an opportunity to meet with Frank Stanton, president of CBS, Inc., and a team of his top administrative officers. This was an all-morning session and ran concurrently with student tours.

Also new was the policy of assigning IRTS members to act as host to students during the luncheon and dinner. One or two were placed at each table to answer questions from students about the broadcast and broadcast advertising business. This had been done informally in the past, but the new assignment policy resulted in about 200 local industry people acting as hosts at various times. ■

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

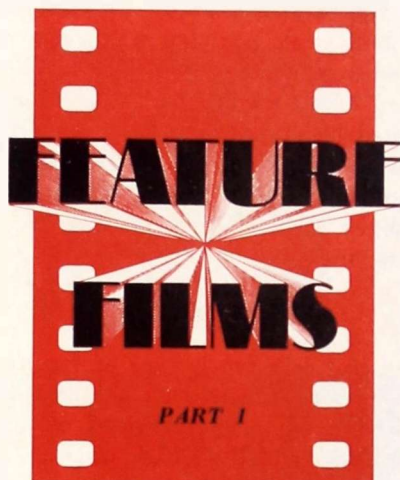
*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



A CBS Affiliate



Stations are moving movies into different time periods, buying selectively and programming with greater sophistication

There's a change going on locally

Despite more than a half decade of primetime network presentation, which, by next season, will amount to 14 hours weekly, movies are, if anything, more important than ever for local stations. Success on the networks has not diminished local audience interest. If anything, it seems to have raised it.

Yet, changes have taken place in recent years in the airing of features by stations. To counter network rivalry for the attention of the same viewers, local outlets have done three things: presented their features in different time periods, bought them more selectively and programmed them with greater sophistication.

On many stations, for example, features have moved from side to center stage. Instead of being the great filler for marginal time periods, features have been increasingly placed in primetime, where they have become an important source of revenue. Their popularity in the heart of the evening on the networks was more than enough to convince many affiliates that they would work as well for them in these same periods.

A study by Warner Brothers-Seven Arts shows that, in the top 50 markets, there were at least 82 affiliates running 96 local primetime features (at least an hour in length) per week during the

Station feature trends include more permissive programming, "art" movies. Among films available: (1) MGM-TV's "Lolita," (2) Show Corp.'s "One Potato, Two Potato," (5) UA's "Never on Sunday."

Included in new packages for stations are (3) A-P's "How To Stuff A Wild Bikini" which can't run locally till '71, (4) WB-7 Arts' "Gypsy," (6) Embassy's "Woman Times Seven" and (7) MCA-TV's "Arabesque."

November 1967 American Research Bureau rating sweep.

Thirty-six of these movies were used to preempt regular network features. Compared to the previous year, the number of primetime features identified on network affiliates in the top 50 markets has increased 85 per cent. In the smaller markets this practice is growing even faster.

Some of the top 50 markets which did not clear network movies last November: CBS affiliates in Indianapolis, New Orleans, Nashville, Memphis, Sacramento-Stockton, San Antonio, Tampa-St. Petersburg and Tulsa did not clear for its Friday night movie.

NBC's Tuesday night movie was not carried by affiliates in Albany-Schenectady-Troy, Cincinnati, Kansas City, Sacramento-Stockton and San Antonio.

ABC's Wednesday night feature was not on affiliates in Cincinnati, Columbus, San Diego and St. Louis.

The likelihood is that NBC will find clearances for its new Monday night movie hard to come by. Networks, as a general rule, have found it harder to get affiliate acceptance for their second motion picture than their first and a third should be even more difficult.

Traditional showcases

The late afternoon and late night local strips have been traditional showcases for movies. In both periods they are being presented less often. Many ABC affiliates gave up their late night feature strips when the network made Joey Bishop available to them.

Other stations have eliminated their late afternoon features and counter-program with talk-variety shows. On the other hand, some ABC-owned stations which present late afternoon features have lengthened the hour-and-a-half strip to two hours, and upgraded the quality of their

product.

The success of movies in primetime periods has changed the pattern of programming at independents in major markets.

New York's WNEW-TV, for example, a long while ago eliminated them in mid-week and substituted a combination of talk-variety and other syndicated product, which has been very successful. The New York independent, which formerly stripped movies at both 7:30 and 9:00 p.m., has now given up the latter strip.

Selection important

Local selective buying of features is necessary for two reasons: the competition of quality pictures on the networks and their high prices. Today, the greatest single programming expenditure made by a station is often for a package of motion pictures.

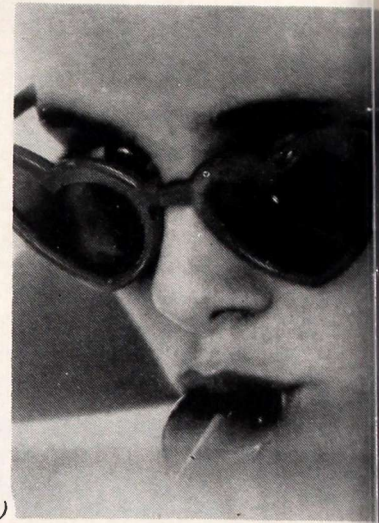
There is not only a lot of money involved, necessitating commitment by top station management, but prices are rising.

During 1967 the price increase for movies was between 20 and 25 per cent, according to Ollie Blackwell of The Katz Agency. This year the rate of increase is said to have slackened somewhat, though this depends upon the market, the station and its need.

As a group, network-owned stations can pay as much as \$160,000 per feature, though the average price is probably closer to \$90,000 (for second grade product). The total gross for a feature in syndication can run between \$250,000 and \$350,000.

Reruns, too, are bringing top dollar. In the major markets, for example, good post-'48 movies which were bringing in \$20,000 to \$25,000 early this decade are now grossing between \$35,000 and \$40,000. Costs of newer product have increased to such a degree that reruns, even at the higher price, seem almost reasonable.

(Continued on page 56)

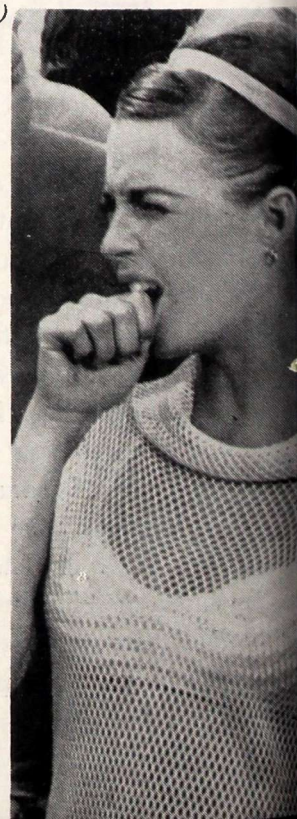


(1)



(2)

(3)





(4)



(5)



(6)



(7)



Station groups help fill the feature film production gap

By 1970 tv can expect about 60 or more new pictures from production sources created specifically to fill the medium's need for such product.

In the last two years, the Westinghouse Broadcasting Co. provided financial backing for 10 features; it hopes to have 35 rolling annually by the start of 1970.

Harold Goldman's Television Enterprises Corp., now merged with Commonwealth-United, took orders for its first package of 13 movies from 90 stations.

Among the buyers were the Storer, Triangle, Meredith and Time-Life groups as well as the CBS-owned stations. TEC is now selling two more packages of 13 each.

Henry White's Sagittarius Productions has sold 45 stations. He is producing one package of 13 features for the ABC-owned stations, and another package of the same number for the CBS-owned group.

Most of the initial groups of features have been completed and some still are playing theaters, a phase that can last from a year and a half to two years, or can be shortened to nine months.

Among the TEC pictures are *Destination Innerspace*, *Ride the High Wind*, and *Cyborg 2085*. Featured in some of them are Scott Brady, Darren McGavin and Jeffrey Hunter.

Sagittarius' pictures include *Snow Treasure* with James Franciscus, and *Mission Mars* with the late Nick Adams. They are mainly action adventures—suspense, western, and science fiction.

Budgets can run as low as \$200,000 or as high as \$450,000. The producers hope to recoup negative costs through theatrical release in the Eastern Hemisphere. Theatrical

(Continued on page 64)

There's a new agency on Madison Ave. It's called Bozell & Jacobs, Inc., and it's not really new and it's not actually on Madison Ave. But the figurative description is more accurate than the literal one.

B&J is no less than 47 years old and, as agencies go, that puts it well into the middle-age category. However, it is not only under new ownership but is taking a radical new tack—radical for B&J, that is.

Henceforth, it is aiming to achieve its growth primarily in package goods, which means, if all goes well, more emphasis on tv, and, with what most admen would consider a necessary parallel policy, is burnishing its creative image.

That doesn't sound very radical, of course, but a gander at B&J's client list would convince anyone familiar with the ad game that B&J is ploughing new soil.

The agency, which billed \$28.5 million in 1967, has something like 280 clients in 10 offices. That's better than one account per employee (there are about 260 of the latter). There may be a few agencies which have more accounts—though it's hard to think of any—but it's doubtful if there's one with a greater variety of them. They range from utilities to retailers, from banks to broadcasting operations, from candy products to electronic components, from politicians to insurance.

Significantly, the number of package goods clients is small, though billings for such clients represent more than a proportionate share of the client list. Further, a number of the package goods brands came from Emerson Foote, Inc., which B&J bought last summer in a key move to plant their feet firmly on Madison Ave.

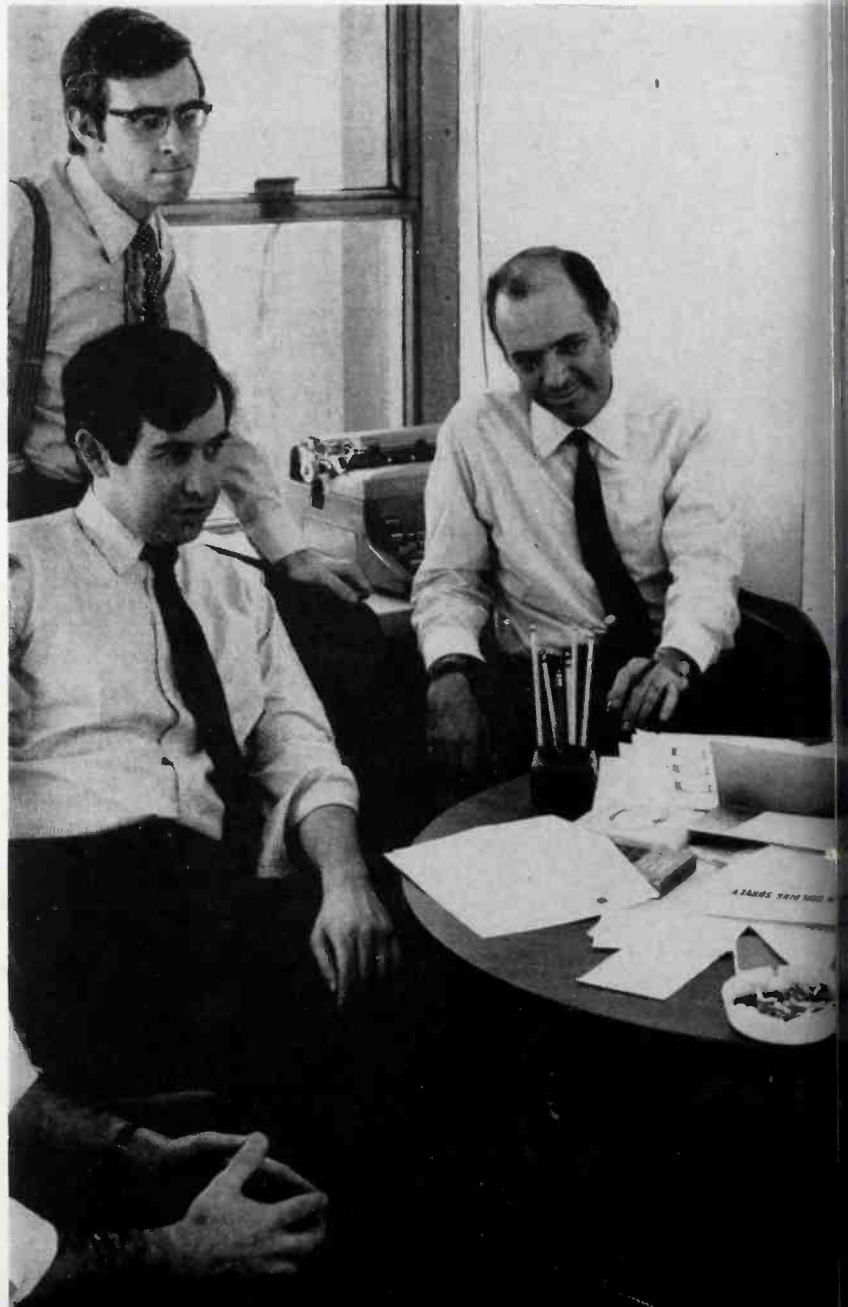
Following the Emerson Foote acquisition, the agency moved its headquarters from Omaha to the New York offices of the acquired agency on Lexington Ave.

This was announced at the beginning of the year. Two months earlier, the change in ownership had been made public. It was the culmination of a five-year program planned by B&J owner Morris Jacobs to turn the

agency over to a young management group bent on expansion.

Ownership of the agency's Class A voting stock was awarded, 50-50, to Charles D. Peebler, 34, Jacobs' son-in-law, and to Alan Jacobs, 45, Jacob's nephew. Peebler was named president and chief executive officer, in 1965; young Jacobs is executive vice president. In addition, 26 other B&J executives are shareholders but they have Class B non-voting stock.

A further indication of where the agency was headed came a few days after the headquarters shift. Peebler announced a three-man "creative/marketing" team had been lifted in



Bozell & Jacobs joins Madison Avenue

A 47-year-old agency switches direction under new ownership, seeks package goods accounts and a creative image

toto from Ted Bates. The trio is Bill Abrams, a copy man; Ross Legler, an account management executive, and Barry Shadorf, representing the "art" side of the triangle.

The three had been working as a unit at Bates for several years. Abrams was a member of the Bates creative board and Shadorf, an art supervisor, had major creative responsibilities. Legler was an account supervisor on Scott Paper and had previously been at Compton, where he worked with Gleem and other P&G products.

Abrams was named senior vice president and national creative di-

rector of B&J, Legler got the same title for account service responsibilities and Shadorf was made a vice president and associate creative director. Peebler said all three would have an ownership interest in the agency.

In March, B&J, keeping the ad world informed of its progress in building a strong creative agency, announced that three art directors and two copywriters had been added.

The conversion to a new regime was accompanied by changes affecting two offices, including New York. The latter, which tended to be public relations-oriented, shucked off the Public Information Program for investor-owned electric utilities. With B&J's consent, two senior officers of the New York office, Don Underwood and Tom Jordan, took over the account in setting up a new public relations agency. This was followed by the exit of Alec Benn, a New York office vice president and the formation of Benn & MacDonough, with three accounts he was handling at B&J.

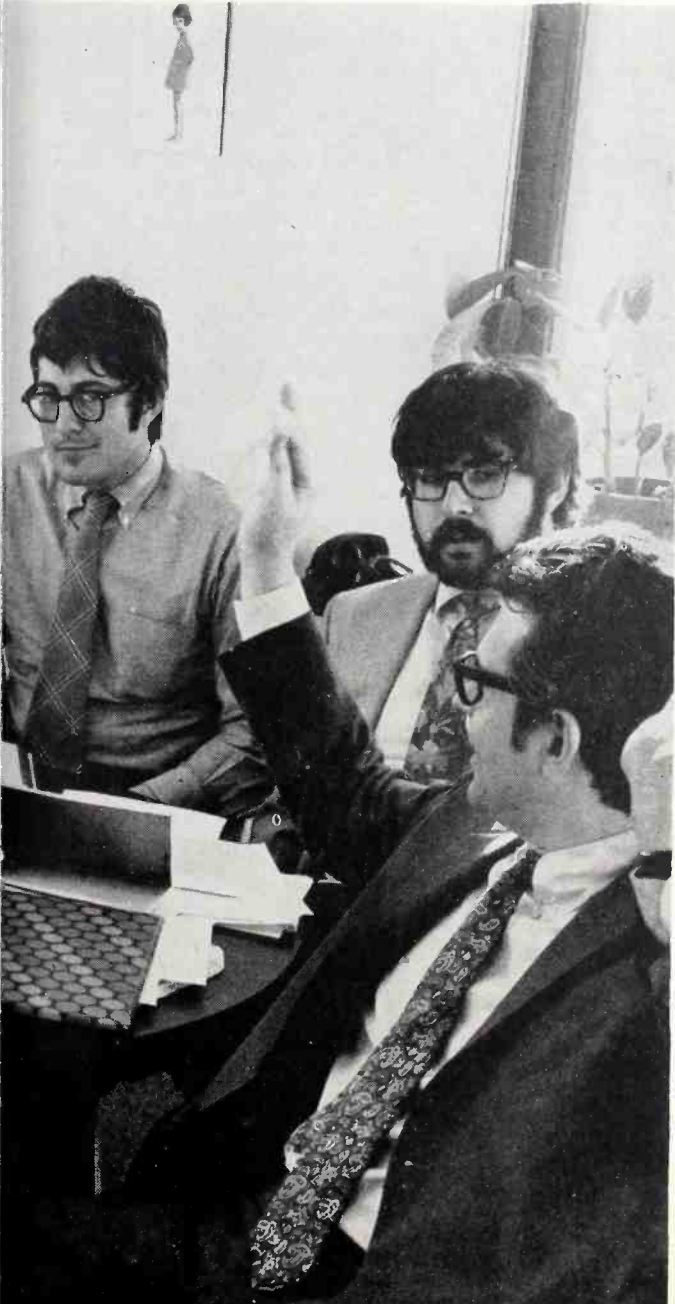
Minneapolis office sold

Finally, the B&J office in Minneapolis was purchased by two B&J executives, Sam H. Kaufman, a senior vice president, and Myles Spicer, a vice president. The name was changed to The Kaufman Co., but the entire staff was retained, the new agency continued occupying the same offices and most of the accounts were kept. The new agency will continue working on local assignments for clients of other B&J offices.

B&J's expansion plans are described as carefully thought out. The key is a list of 25 to 30 blue chip package goods makers, who will be approached one by one and pitched on the agency's professionalism. While most of these would, if captured, be handled by the New York office, Peebler is not confining his efforts in this client area to headquarters.

Further, Peebler does not see package goods as the only way for B&J

(Continued on page 63)



B&J President Chuck Peebler (top photo) plans agency's billings to rise 10 per cent a year to \$100 million. Directly below him, in large photo, is Bill Abrams, national creative director and key man in B&J growth plan. At far left are Edward Shineman, copywriter, and Dan Schwartz, senior art director. Others in photo are, l. to r., Peter Hegedus, art director; Mark Herskovitz, assistant art director, and Barry Shadorf, associate national creative director.

A mother once complained to the Federal Communications Commission about the bad effect a blood-and-guts Western series was having on her impressionable youngster. She wanted the FCC to do something about it.

The chairman wrote her personally to reply. He pointed out that the Commission is barred from censoring programs but suggested she use the "off-on" switch of the tv set to police her family's viewing.

Several weeks later the mother wrote again. She reported that the chairman's suggestion worked successfully as far as her son was concerned, but the boy's grandmother who lived with the family objected strenuously about being deprived of her favorite program.

What thoughts did the chairman have to help solve this new domestic issue? After careful consideration the official advised that the FCC has no authority over grandmothers!

Because of fuzziness in the public mind regarding the extent of broadcast regulation, the Commission is deluged with letters objecting to a large number of tv and radio programs. The great majority are gripes about things the Commission can't deal with.

These include expressions of personal dislike for various programs or program types; the dress, antics or utterances of individual artists; pre-emption or cancellation of favorite programs; and the length, content or interrupting aspect of commercials.

Specific examples are complaints that some programs are too violent or sexy, that the costumes of certain tv womenfolk show too much above or below the belt; and that program schedules are unduly upset by Presidential addresses or protracted coverage of news and sports events.

Then there are odd supplicants such as the woman who wanted the Commission to make a tv set manufacturer replace her set with one what would "give better programs"!

Objections to such words as "hell"

and "damn" stem mostly from extemporaneous live interview programs, where the unexpected can—and often does—happen.

Many program protests are promoted by organizations rather than an individual expression of viewer annoyance. This is obvious in the case of petitions with many signatures or the use of the same wording on many letters and postcards, often printed with only the name and address of the sender written by hand.

One postcard protest received by the Commission said, "I was given this card to complain to the FCC about something or other, but I forgot what it was, so Merry Christmas!"

In general, the Commission cannot take a program off the air; neither can it restore somebody's favorite program. One reason is that the law gives the Commission less control, in some respects, of broadcasting than of public telephone and telegraph services.

While the Commission's power to regulate communication common carriers extends to rates, practices and even to bookkeeping, the supervision of broadcasting is limited by a provision in the Communications Act that divorces broadcasting from common carrier regulation and, further, by a specific injunction against censorship.

Equal time provision

One part of the statute (Section 315) governs political broadcasts. It says, in effect, that if a station gives air time to a qualified candidate for public office the station must offer equal time to qualified opponents for the same office. This does not mean equal time for the political parties of the rivals; it is limited to the candidates themselves.

The appearance of candidates on bona fide news programs, however, is now exempt from the Section 315 requirement. Because stations formerly were prone to charge po-

litical candidates higher rates than other advertisers, Section 315 was also amended to stop this practice.

The networks have long complained of having to give equal time to presidential candidates of minority parties, especially when there are as many as 18 in the race. Likewise, individual stations have a problem with hosts of candidates for local public office.

So far, efforts to repeal or modify Section 315 in this regard have been fruitless. Congress did suspend the equal-time requirement for broadcasts by presidential and vice-presidential nominees in the 1960 campaign but did not do so in 1964.

Element of public service

Though Section 315 states that no obligation is hereby imposed upon any licensee to allow the use of its station by any such candidate", the Commission regards political broadcasts as an element of public service and, accordingly, questions stations that do not carry any.

Recently appealed to court was an FCC ruling that a candidate for the 1968 Democratic presidential nomination was not entitled to time to answer a reference to him in an address by President Johnson because the latter, at that time, was not an avowed candidate for renomination. The court declined to interfere.

A broadcaster is also expected to be fair in his treatment of other public issues. Section 326 echoes Constitutional guarantees by stipulating that "no regulation or condition shall be promulgated or fixed by the commission which shall interfere with the right of free speech by means of radio communication".

In its early days the FCC held that, unlike newspaper media, the airwaves were then too scarce to permit them to be used by broadcast stations for airing their own views (or the use of radio, other than amateur, to be employed for personalized service).

With the numerical growth of sta-

Nothing in this Act
shall be understood or
construed to give the
Commission the power of
censorship over the
radio communications
or signals transmitted
by any radio station...

*Spelling out the FCC's
power in this area is
no simple matter,
says a former staff executive*

That foggy program control issue

By **GEORGE O. GILLINGHAM**

tions, the Commission in 1949 adopted a "fairness doctrine" which provides equal opportunity for airing conflicting views on important controversial subjects. This policy removed the previous ban on editorializing by licensees and opened the airwaves to debate of live issues.

Consequently, a station may now speak its own mind or carry the views of others if it provides equal opportunity for broadcast of opposing viewpoints. The Commission has particularly encouraged broadcast editorializing.

The "fairness doctrine" is not incorporated in the Commission's rules. However, it gets direct support from an insertion in a Section 315 amendment in 1959 which obligates broadcasters "to afford reasonable opportunity for the discussion of conflicting views of public importance".

Passing the buck

A number of staff members at the FCC feel that many disputes over equal time—whether political or otherwise—could be resolved at home plate by the networks or individual stations involved but that the industry seems to delight in passing the buck to the Commission.

Commission consideration of equal-time requests is complicated by the question of what constitutes "equal time" and the length of time merited by rejoinders. For example, a person or group aggrieved by unfavorable mention in a program should not expect to be afforded the time consumed by the whole program containing the reference to which he objects.

However, the Commission has held that a paid broadcast does not relieve a station of its obligation to provide time for contrary opinion by those who can't afford the air charges.

Application of the "fairness doctrine" is now being tested in the courts on several counts. There is a particular time element in resolving

(Continued on page 61)

Spot power

*Its effectiveness
is illustrated
in new TvAR study of
a dozen advertisers;
rep firm reveals
the flops, too*

Marshall McLuhan's dictum that the medium is the message may not be 100 per cent true but Television Advertising Representatives feels he must be saying something right.

So, for its major research project this year, the rep firm delved into the effectiveness of spot beyond its function of carrying an ad message.

A medium's responsibility does not end with delivering an audience, contends Robert M. Hoffman, TvAR senior vice president. If that were so, he says, then its effectiveness could

BRAND

Tintex fabric dye

CAMPAIGN DETAILS

*6-week campaign on 2
stations in 2 markets, IDs
only, mostly daytime*

RESULTS

Awareness increased 52%

be judged strictly in terms of the size and demographics of the audience.

What, then, is the role of an advertising medium beyond being a message carrier? Hoffman quotes from a standard text, *Advertising Media*, authored by Lyndon O. Brown, Richard S. Lessler and William Weilbacher:

"There is always an interaction between the carrying vehicle and the advertising message itself which affects the ability of any message to reach and impress itself on the minds of people."

From this, TvAR takes a short step to the proposition that an ad medium must not only carry, it must convey that message. As Hoffman defines it, the medium "should increase the audience's awareness of a product (or service) and what that product is."

To measure this aspect, the rep firm, which represents primarily the Westinghouse stations, used a readily available market research tool—comparison of consumer brand awareness before and after a particular campaign. While, as indicated, there is nothing new in the technique—indeed, it is one of the oldest yardsticks in the research arsenal—TvAR expanded the usual boundaries in its 1968 study.

It chose a dozen campaigns on stations it represents, as well as some other outlets in its markets to cover a variety of situations and products. And this week it is publishing all results—flops as well as successes. Needless, to say the successes well outnumber the flops. Of the dozen campaigns studied, only two did not pan

BRAND

Berkshire hosiery

CAMPAIGN DETAILS

*7 20s on 2 stations in
1 market for 1 week*

RESULTS

*"Primary" awareness
increased 27%*

out. Hence, TvAR calls the study "Response-ability."

The campaigns involve, besides package goods, appliances, power tools and a home-building product. There were products for men and products for women.

There were new products and long-

established brands, daytime and nighttime schedules, commercials of varying length, short campaigns and longer ones and even a campaign where the advertiser took a temporary hiatus.

The rep firm tried to keep the examples confined to cases where only

BRAND

Blackstone cigars

CAMPAIGN DETAILS

*Majority IDs,
mostly in early morning &
late night for 16 weeks
on 1 station*

RESULTS

*"Primary" awareness
increased from 16% to 44%*

spot tv was involved. However, in some campaigns, other media were used.

Telephone interviewing was the survey technique. The questioning was conducted by Trendex in the metropolitan areas of the markets involved. Respondents were questioned before and after the campaign and, in some instances, during the campaign.

In each case, a different sample of respondents was called. However, the telephone exchanges selected for the "before" group were used as a basis

BRAND

Decaf instant coffee

CAMPAIGN DETAILS

*10-week campaign of
minutes & 20s (with 2-week
hiatus after 4 weeks) on
1 station*

RESULTS

*"Primary" awareness
increased 81%*

BRAND**Rockwell power tools
CAMPAIGN DETAILS**

*Minutes & 20s on 3 stations
in 3 markets for 7 weeks*

RESULTS

Brand awareness doubled

for sample selection for subsequent surveys of a particular campaign.

All told, 12,857 interviews were completed and all people interviewed represented the advertiser's target audience. Each wave of calls ranged from 200 to over 300 people.

In each study, the primary objective was to measure knowledge of the brand and its correct identification. Both unaided and aided recall questions were asked, though, in some cases, only one type was used.

TvAR uses the terms "primary awareness" and "total awareness" throughout its report. The former refers to results gotten by unaided recall, such as asking: "What brands of gidgets can you name?"

"Total awareness" is the combination of responses to the unaided plus aided recall questions. An aided recall question would be: "Have you ever heard of Sterling gidgets?" Where, because of the nature of the brand, only aided recall questions were used, the responses are referred to as "total awareness."

The idea for a broad study of brand awareness followed before-and-

BRAND**Kava instant coffee
CAMPAIGN DETAILS**

*12 minutes a week in daytime
and fringe time
for 6 of 7 weeks
on 3 stations in 1 market*

RESULTS

*"Total" awareness rose
from 11% to 54%*

after surveys conducted by TvAR in conjunction with a spot campaign by Rockwell power tools in the fall of 1966. The result was a major research effort involving 11 campaigns in 1967.

The Rockwell study developed from a new marketing approach the company undertook in 1966. It had been marketing its power tools under a variety of names, including Delta, Porter Cable, Buckeye and Green Line, and had decided to consolidate all these tools under the Rockwell name.

In November, 1966, the company tested spot tv as a medium to promote the name. It embarked on a seven-week campaign on WBZ-TV Bos-

BRAND**Proctor-Silex small
appliances**

CAMPAIGN DETAILS
*18 daytime minutes & 30s
a week for 10 weeks in
1 market, mostly on 1 station*

RESULTS

*"Primary" awareness
rose 69%*

ton, KDKA-TV Pittsburgh and KPIX San Francisco, using minutes and 20s.

The before-and-after surveys were made among male homeowners. These are the results reported by TvAR:

(1) a jump in primary awareness from 4 to 13 per cent, which moved Rockwell from ninth to fifth place in its field,

(2) an increase in total awareness of 29 per cent, representing a jump in total awareness levels from 52 to 67 per cent, and

(3) a doubling in overall ad awareness, this factor rising from 19 to 42 per cent.

In addition, Trendex interviewers

BRAND**Phase III deodorant soap****CAMPAIGN DETAILS**

*9 to 12 minutes & 30s a
week, daytime & fringe time,
on 3 stations in 1 market
for 16 weeks*

RESULTS

*Per cent correctly identifying
brand rose from 2% to 45%
after 13 weeks*

found that homeowners learned more about Rockwell's power tools. In the pre-campaign survey only 24 per cent of the men had some specific knowledge of the firm's tools; at the end of the campaign, this went up to 40 per cent, representing a gain of 68 per cent.

One of the most impressive gains was scored by Lever Bros.' deodorant soap, Phase III, which was introduced in a number of markets, including Pittsburgh, when the brand went national last summer.

About 70 per cent of the Phase III budget in Pittsburgh went into the three tv stations, KDKA-TV, WIIC-TV and WTAE-TV.

In addition, the advertiser put 11 full-page ads in regional editions of *Life*, *Look*, *McCalls*, *Ladies Home*

BRAND**PPG Safety Shield glass**

CAMPAIGN DETAILS
*6 to 15 fringe minutes a week
for 14 weeks on
3 stations in 1 market*

RESULTS

*Awareness increased
63% in 3 weeks*

Journal, *Reader's Digest*, *Family Circle* and *Better Homes and Gardens*. There was also sampling by direct mail.

The spot campaign, which lasted 16 weeks, involved about nine to 12 announcements a week, starting March 6, 1967. Both 30s and minutes

(Continued on page 58)

Male or female, young or old—this is basically the way the media buyer looks at audiences.

True, there's a refinement by age—three age breakdowns for the pre-adult males and females and three for the male and female grownups. But, when you get right down to it, it's just age and sex—a two-dimensional yardstick. These have value, naturally; they are probably useful for a greater number of products than any other demographic data.

But there are many ways of looking at product prospects; sociological and psychological factors, for example, are getting more attention. One element that covers both is family income. It not only offers a measure of purchasing power but gives some idea of family status.

Add to it occupational and educational facts about the family and you get many indications of the family's outlook, attitudes and style of life. W. R. Simmons & Associates, Inc., combines education and occupation in its five ISP (Index of Social Position) categories as additional information about media audiences in its annual "Study of Selective Markets and the Media Reaching Them."

Income alone is an important indicator for many products—automobiles, for example. The growing affluence of Americans makes it essential for media strategists to watch changes in this category year by year.

An important question raised by the availability of income data is whether it actually reflects important differences in viewing habits. If viewers in different income categories show only small differences in tv program habits, the timebuyer needed not pay too much attention to them.

A look at Simmons data on network primetime viewing habits among women and men by household income last fall shows both differences and similarities. For example, in taking the top five shows among women it becomes apparent that the higher

(Continued on page 57)

The \$ factor in tv

*Simmons data reveals
how family income affects
network program popularity
among men and women*

Rating of top 5 shows among women and men by household income, average half hour audience

	Rank	Viewers (000)	Rating*		
WOMEN	\$10,000 & over	<i>Sunday Night Movie (ABC)</i>	1	3,963	23.3
		<i>Saturday Night Movie (NBC)</i>	2	3,817	22.4
		<i>Friday Night Movie (CBS)</i>	3	3,600	21.1
		<i>Thursday Night Movie (CBS)</i>	4	3,449	20.2
		<i>Dean Martin (NBC)</i>	5	3,239	19.0
	\$5,000- \$9,999	<i>Friday Night Movie (CBS)</i>	1	6,463	25.0
		<i>Tuesday Night Movie (NBC)</i>	2	5,910	22.8
		<i>Ed Sullivan (CBS)</i>	3	5,854	22.6
		<i>Lucy Show (CBS)</i>	4	5,733	22.2
		<i>Bewitched (ABC)</i>	5	5,681	22.0
Under \$5,000	<i>Bonanza (NBC)</i>	1	6,365	29.4	
	<i>Lucy Show (CBS)</i>	2	6,343	29.3	
	<i>Ed Sullivan (CBS)</i>	3	6,099	28.1	
	<i>Gunsmoke (CBS)</i>	4	5,539	25.6	
	<i>Red Skelton (CBS)</i>	5	5,433	25.1	
MEN	\$10,000 & over	<i>Ed Sullivan (CBS)</i>	1	3,771	20.9
		<i>Dean Martin (NBC)</i>	2	3,576	19.5
		<i>Smothers Brothers (CBS)</i>	3	3,461	19.2
		<i>Jackie Gleason (CBS)</i>	4	3,356	18.6
		<i>Bonanza (NBC)</i>	5	2,925	16.2
	\$5,000- \$9,999	<i>Bonanza (NBC)</i>	1	5,916	24.0
		<i>Red Skelton (CBS)</i>	2	5,149	20.9
		<i>Dean Martin (NBC)</i>	3	5,101	20.7
		<i>Ed Sullivan (CBS)</i>	4	5,027	20.4
		<i>Jackie Gleason (CBS)</i>	5	4,639	18.9
Under \$5,000	<i>Bonanza (NBC)</i>	1	5,081	30.2	
	<i>Ed Sullivan (CBS)</i>	2	4,673	27.8	
	<i>Red Skelton (CBS)</i>	3	4,551	27.1	
	<i>Gunsmoke (CBS)</i>	4	4,254	25.3	
	<i>Lucy Show (CBS)</i>	5	4,244	25.2	

*Per cent of viewers in that income bracket

Can good tv shows be made abroad?

About this time every year the television business faces the same old grim facts of life: stale old programs, increasing costs, and imitations of the winners. As a matter of fact the cost of producing a half-hour or hour show in a series is now so high that there will be more repeats than ever before in order for the producer to break even.

More repeats make for a decline in shares of audience and less sets-in-use to a degree yet to be determined. Psychologically, more repeats means more criticism of television and a boredom, even though the home may be watching. Can the television industry cure this ennui by going abroad for fresh product?

The situation is not dissimilar to the problem that faced the movie business when television moved in and threatened its existence. The thinking had become stereotyped and the same old hacks made the same old pictures. The scenes were mostly indoors, because of the economics of controlled weather conditions.

Then came foreign competition with plenty of slice of life, nudity, outdoor shooting, and real people and the revolution came. The speed of air travel further revolutionized the business and the world became the background for US made pictures. Actors stopped living in Hollywood and the old lots that once were the sole source of major motion picture production became big empty lots and warehouses.

The development of the television industry is about to duplicate that of the parent film business. So far the shelter of the studios has looked pretty good to the makers of series who have to shoot a half-hour show in three days or an hour show in six days in order to make out.

But, some of the shows made on location in New York and in various spots in the world have shown a necessary freshness to compete with the feature movies that are getting the bulk of the television audience today.

I Spy, with background shots around the world, has done well with new camera techniques. *Rat Patrol* was shot in Spain with effects that are economically impossible in the US. *Tarzan* is shot in six days (including Saturdays) in Mexico City.

For the first time since *Robin Hood*, England will have a starter in *The Avengers* which up to now has been the perennial mid-season substitute for disasters. As a matter of fact, England, Italy, and Japan are larger producers numerically than the U.S. in the total number of feature films they turn out yearly.

Each of these countries has film facilities geared to the tempo of a television series. Each has produced many features for its own television. How come so few of these are seen in the home of the free and the brave?

The first problem in adapting a program for U.S. television is language. Take some products, not only of Italy and Japan but of France, Germany, Latin America, Russia, and other countries where there is considerable good, local television.

When English is dubbed into the lips of an actor speaking a foreign language, it just ain't acceptable to the typical tv viewer here. Even in the movies, a good foreign film is rarely dubbed. In the best art theatres, English titles are preferred and any fool knows you can't read them on the little tv screen.

The second problem is content and tempo. Except for the Japanese, most countries have a more or less captive audience and the tempo is too slow for us. Even in Japan the cartoons are excellent and are sometimes dubbed for our kid market, but the trouble is they just don't reflect a world we know.

What then is the answer? Simple. In order to sell foreign-made product to the U.S. market, an American producer, director and a few good Hollywood or New York actors have got to go to a country and use the locale and technicians of that country to make an American-oriented film series.

Then, if the natives speak English with a thick accent it is perfectly natural. The writer must write to the locale and the series will adjust to local conditions. If these simple rules are followed, it is possible to make an acceptable series anywhere in the world. More foreign product would make these enormous domestic costs yield a little.

The beauty of this whole idea is that it does not necessarily take dollars out of the U.S. The bulk of the foreign production would be paid for in the currency of the country in which it is being shot. That country recoups the money invested by sale to local television and income from other foreign countries.

The Americans retain the rights to the U.S. market and that is where they get their take. The big point is that the pride of the local nationals is at stake. To get a



PATRICK MACNEE AND LINDA THORSON IN 'THE AVENGERS'

show in the toughest and most discriminating market in the world is a big triumph.

To sum up, the world is anxiously awaiting an opportunity to prove that it can make successful television product for U.S. consumption. The examples of it being done at present are pathetically few. The U.S. audience is yelling for something new and fresh.

Put these together with an English speaking program and an American 'innocent abroad' point of view and everybody makes out fine. It comes in here with most of its costs recouped and can therefore be priced favorably. And, best of all, it would be nice to see new faces and new locales.

—J. B.

Film / Tape Report

ADLER SUCCEEDS GRAHAM

GEORGE A. GRAHAM JR. resigned as president of NBC Enterprises to join a Los Angeles marketing and public relations agency, Atkins-Gilbert Inc. Succeeding Graham as head of the network division is GERALD ADLER, director, NBC International Enterprises since 1966.

Graham had headed NBC Enterprises since 1962. He joined NBC in



ADLER

'53. Adler also joined NBC that year, after a year with the law firm of Mudge, Stern, Williams and Tucker. In '52, Adler graduated from Yale Law School. At NBC he started as an attorney in the legal department and soon became coordinator of talent and program contract operations. In '57 Adler went to Europe for NBC as European program director of NBC's California National Productions, the forerunner of NBC Films and NBC International. Later, he became managing director of the London office of NBC International, Ltd., until '66 when he was promoted to director, NBC International Enterprises, and returned to New York.

THE NEXT CAPITAL

The Mexican subsidiary of New York's Filmex is making three half-hour specials on Mexico and the Olympics for distribution this summer and fall to U.S. tv stations and to theatres here and around the world. Sponsor of the color films is Mexico's Olympic committee.

The pictures, now in production at **Filmexco, S. A.**, are *The Olympic Torch*, tracing the relay of the torch from Olympia, Greece, to the new Mexico City Olympics stadium; *Mexico: City of the '70s*, in which Dolores

Del Rio will star, and *Dolores Del Rio's Mexico*, a tour of the country led by the pioneer film actress. The Mexico City film will stake a claim for the capital as the next in a presumed line of world capitals of fashion and culture—a line that would presumably run from Paris in the '20s, to Berlin in the '30s, to Rome in the late '40s, to New York in the '50s, and to London in the '60s.

Robert I. Bergmann, president of Filmex and Felipe di Alba, president of Filmexco, S. A., reported that the company had acquired an estate in the Pedregal Gardens section of Mexico City, complete with swimming pool.

Executive producer on the three Olympics films is Chuck Wassermann, who was recently appointed vice president of Filmex International after two years as vice president in charge of production for Filmex West in Hollywood.

Earlier this year Filmex began to branch out into the co-production with Mexican producers of films for both the Spanish-language and the English-speaking markets. Six such features are in current production: *Rezzado* (with Patrick O'Neal), *Requiem for an Assassin* (with Dolores Del Rio and Jose Ferrer), *Gates of the Forest*, *Amor, Amor, Amor*, and *Shadow of a Bull*. A seventh feature, *Trip to Death*, has already been completed.

COME TO ALBUQUERQUE

New Mexico is out to get filmmakers to use the state for location jobs, and to this end Chet Huntley is



GOV. CARGO & HUNTLEY

doing the narration for a film being made to show what's there. Talking it over recently were Huntley and Governor David F. Cargo.

VIVE LE QUEBEC!

In the galloping internationalization of tv commercials production, there's now an accelerated interchange between actors in French Canada and New York. "There's a great talent pool in Montreal," said Bert Williams, art director-producer at Dancer-Fitzgerald-Sample, who recently worked on the French Canadian version of the U.S. Oxydol campaign. Williams remarked about the extraordinary vivacity of the French-speaking actors, a Gallic liveliness. "You get results comparable to what you might get in France," Williams said.

Nat Eisenberg, of Rose-Magwood Productions, the director who made the Oxydol spots, said Canada is a great source of fresh faces for U.S. tv, and that numbers of Canadian actors hop to New York for film assignments, at the same time there's a reciprocal flow of New York actors up to Canada. It seems new faces are in demand everywhere.

Eisenberg, who speaks French, has been shooting in Canada over the past seven years, five of them as a free-lance. He said the French-Canadian actors are especially good in pantomime, for example, as in a "caveman" spot for Phillips milk of magnesia tablets, with another actor non-French, doing the voiceover. Bert Williams said that the actors up north are not blase about tv commercial assignments, and tend to fully engage themselves in the roles. Eisenberg said the actors in the talent pool have been developed in depth through continual work in tv live drama for the Canadian Broadcasting Corp.'s French network.

NOVO AND AUDIO

It may be that entities with classic Latin names, like **Novo Industrial Corp.** and **Audio Productions**, have a particular affinity for each other. But that's not the reason Novo has acquired Audio, which ranks as fifth or sixth among New York commercials-making companies by volume of business, with a dollar intake of millions. Novo is already in the television business. One of the 10 divisions of the conglomerate is

Advertising Directory of **SELLING COMMERCIALS**

Bonded Services, a well-known print procurement, film distribution, and film storage company. With the acquisition, Novo is making a vertical move toward the source of the film print business. Forerunner of the acquisition was the merger last August of Bonded's agency department with Audio's subsidiary, Garden State Films, which had been the print-procurement wing of Audio. The entity created last summer is Garden State/Novo, Inc.

Now that Audio is part of Novo, the film-making company will be able to use Bonded's offices in Los Angeles, Chicago, Fort Lee, N.J., Toronto, Mexico City, Sydney, Amsterdam and Hong Kong. Bonded and Audio will continue to operate as autonomous entities.

Peter J. Mooney, president of Audio, and Chester M. Ross, president of Bonded, said "all services offered by both companies will be maintained or increased, with dovetailing of functions in many areas."

Listed on the American Stock Exchange, Novo is a loose conglomerate of specialized manufacturing and service companies. The manufacturing divisions are Mitchell Specialty Division in Philadelphia, making rolled-form steel products, including brackets for use inside tv tubes; Delta Electric Division in Marion, Ind., (electric switch devices for automobile doors and seats); United Air Cleaner Division in Chicago (truck filters); Vincennes Steel Division in Vincennes, Ind., (bridge structures); Brantford Trailer & Body, Ltd., in Brantford, Ont., (truck bodies) and Novo Automotive Products, Ltd., in Windsor, Ont.

The service companies under the Novo umbrella are Air Dispatch, Inc., in New York (air freight forwarders), Fleet Carrier Corp. in Pontiac, Mich. (plant-to-dealer delivery of trucks) and Bonded Services Division. And now Audio.

MAKING TRACKS

Dick Hyman, composer represented by Herman Edel Associates, was getting a wide hearing one week last month: he'd scored all the commercials on two network specials, the Singer Company's *The Beat of the Brass*, on CBS-TV and the following night, The Celanese Corporation's *Where the Girls Are*.

American Gas • J. Walter Thompson



LIBRA PRODUCTIONS, INC., New York

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODUCTIONS, Hollywood

American Telephone & Telegraph • N. W. Ayer



ELEKTRA FILM PRODUCTIONS, INC., New York

Detroit News • W. B. Doner



MOVIERECORD, INC./ESTUDIOS MORO

Coffee Council



WYLDE FILMS, INC., New York

Dial Soap • Foote, Cone & Belding



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Contact • Foote, Cone & Belding



PGL PRODUCTIONS, INC., New York

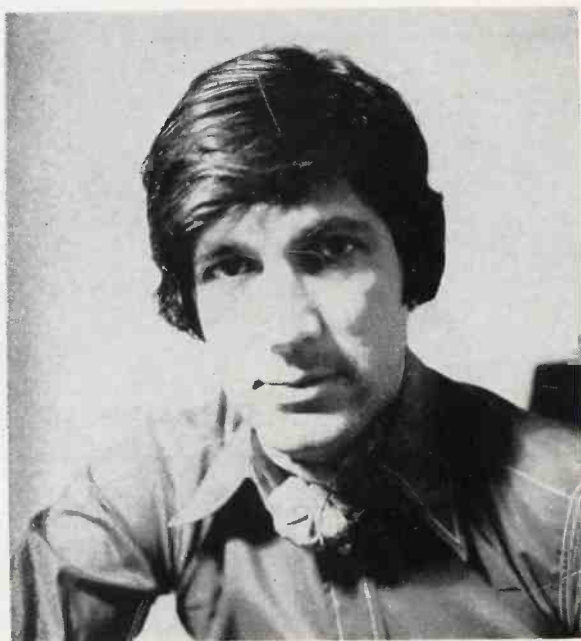
Gulf Oil Corp. • Young & Rubicam



JEFFERSON PRODUCTIONS, Charlotte

"I enjoy reading Television Age because it helps me fit into a busy schedule the necessary information I need in order to keep up with a business that moves as fast as ours does."

STAN DRAGOTI
Art Supervisor
Wells, Rich, Greene, Inc.



Stan Dragoti was born and raised in New York City. He attended Cooper Union and the School of Visual Arts.

Mr. Dragoti went to Compton Advertising as an Assistant Art Director, then to Young & Rubicam as a Producer and later became a Creative Supervisor where he was responsible for Art, Copy and Production. He is currently an Art Supervisor at Wells, Rich, Greene, Inc. for both print and television.

His work has been awarded at the N.Y. Art Directors Club, the Andy Awards, the Cannes Film Festival, the American Film Festival and the Museum of Modern Art.

Television Age

COMMONWEALTH ON THE ROAD

Commonwealth United Corp. set up a syndication division, with Lee Cannon as vice president in charge. The new division is based in Commonwealth United's home office in New York's Time-Life building. Cannon was with Screen Entertainment Co. and earlier was with UPA for a decade as vice president. Before that Cannon was central division manager for Independent Tv Corp.

Commonwealth's syndication division is starting out with a bundle of 13 features and with kickoff sales to the CBS and Storer stations. The pictures are now in production. They will be put into theatrical release before going to the stations.

THE DOTTED LINE

The Mike Douglas Show is now going out to lineup of 175 stations. **WBC Program Sales** hit the tally with 11 recent sales—to WWTW Cadillac, WTVC Chattanooga, WNOK-TV Columbia, KIII-TV Corpus Christi, KVIQ-TV Eureka, KREX-TV Grand Junction, KRTV Great Falls, WLW-I Indianapolis, WISN-TV Milwaukee and KBLU-TV Yuma.


LONG LINEUP

Du Pont bought *Profile of a Rookie* for placement on a lineup of 180 stations this summer. The hour documentary was filmed by Triangle this spring in Clearwater, Fla., where rookies Don Money and Larry Hisle were undergoing training with the Philadelphia Phillies. Du Pont's lineup includes the six Triangle stations. The film is available to stations in non-Du Pont markets from **Triangle Program Sales**.

DOUBLING UP

Walter Schwimmer, Inc., changed format of *Championship Bowling* as the series went into its 15th year, putting Bud Palmer on as the host and doubling the field: in each of the color video tape shows, four bowlers, paired into two teams, will bowl a one-game head-to-head "best ball" match. Working with Palmer as color man on the series will be veteran bowler Bill Bunetta.

The series is produced for the Schwimmer division of Bing Crosby Productions by Arthur E. Pickens, Jr., as executive producer, Reinald Werrenrath as producer-director, and Don Higley as associate producer.



*We tested your commercial.
Before you wrote it.*

We're sure it will sell.

Because we found this out: the color is superb, the video image unexcelled.

Nobody in any business tests the basic material like Kodak tests film. So every commercial made with our film system starts out with an equal chance in the marketplace. The crucial factor from here on out is creativity—and the best creative people are film people.

Today's top writers, directors, camera-

men, editors, grew up in the medium—know its flexibility. Whatever mood or effect they're after, they can rely on Eastman film to come through with flying colors. We know. We already ran it up

Kodak

EASTMAN KODAK COMPANY

Atlanta: 404/GL 7-5211 Chicago: 312/654-0200
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
New York: 212/MU 7-7080 San Francisco: 415/776-6055

SERENDIPITY TIMES FOUR

Trans-Lux Tv is syndicating four hour specials with The Serendipity Singers. Fred Weintraub, flying the banner of Fredana Television Ltd., is putting the singers on video tape. Each of the four specials is keyed to a seasonal theme: Christmas, Valentine's Day, the Fourth of July, and autumn, a *Salute to Fall*.

The Christmas show was taped at a big toy store in New York, F.A.O. Schwarz, and it is being called *Christmas at F.A.O. Schwarz*. Weintraub's crew did the taping on an April weekend, going in after the store's regular Saturday closing, redecorating the place to make it look as it would at Christmas, and taping on through the early hours of Monday morning.

The Christmas show was directed by Walter Miller, who did Barbra Streisand's *Belle of 14th Street* and Richard Rodger's *Androcles and the Lion* and a number of other network musical specials and series.

FAST CHALK-UP

Warner Bros.-Seven Arts chalked up 75 sales of feature film packages to 55 stations in 60 days, and 45 sales of series and specials to 39 stations in that period. Moving in the sales were 16 feature film packages, nine series (including *F Troop*, *The Professionals*, and *77 Sunset Strip*) and the Warner Bros.-Seven Arts cartoon bundle, along with five specials: *Dylan Thomas*, *Mahalia Jackson Sings*, *The Six Day War*, *The Time of Their Lives*, and *The Roaring Twenties*.

Richard E. Perin, president of **Perin Film Enterprises**, is distributing a cartoon series, *The Abbott & Costello Show*, east of the Mississippi. The Hanna-Barbera production runs to 156 five-and-a-half minute cartoons, in color.

Warren Steibel, producer of *Firing Line* with William F. Buckley, Jr., joined **Four Star** as head of the company's documentary division. First project on the slate for Steibel

at Four Star is a 60-minute film about Howard Hughes. Steibel will continue to produce the Buckley series. Steibel's credits include *The Right to Privacy* (NET), *The National Drivers Test* (CBS) and *Cardinal Spellman: the Man* (ABC).

ZOOMING IN

Taking over as syndication sales manager of Triangle Stations is WILLIAM G. MULVEY, who has been assistant to the general sales manager of the group. Mulvey replaces Ben



MULVEY

Barry, who left Triangle to revive his own feature distribution operation. Mulvey started in broadcasting with WNHC-TV New Haven-Hartford in 1951 as program and traffic coordinator.

He joined Triangle in '56 as film division chief, and later became program director of WFBC-TV Altoona-Johnstown. When Triangle acquired WNHC-TV in '59, Mulvey returned to the station as assistant sales manager, and in '62 went to the flagship WFIL-TV Philadelphia as assistant sales manager. In '64 Mulvey went to Fresno as sales manager for KFRE-TV and a year later became the West Coast director of Triangle's syndication operation.

RALPH GOLDSTEIN, who has handled film buying for the Triangle Stations these past seven years, has been given the title of director of film purchasing and operations.

ROBERT F. DAVIS joined MCA-TV as director of research and sales

development. For the past year Davis was director of special research projects at CBS-TV. Before that he was research projects at CBS-TV. Before that he was research director of the CBS television stations from '61 to '67, and earlier was with CBS-TV Spot Sales. Before that Davis was with Headley-Reed and Mutual Broadcasting.

LIDDIARD TO TRANS-LUX

GERALD E. LIDDIARD joined Trans-Lux Tv as national sales manager, reporting to executive vice president Richard Carlton. Liddiard, who started in tv syndication sales in '52 as western sales manager for Motion Pictures for Tv, had been the eastern representative for the King Family the past couple of years. Before that Liddiard was western sales manager for Embassy Pictures' tv division from '62 to '65. From '60 to '62 Liddiard was general sales manager of a commercials-making company specializing in animation, Videocraft International. Before that Liddiard was Eastern sales manager for Guild Films.

JEROME BERGER joined King Features Syndicate as director of business affairs for tv and motion pictures. Berger is a lawyer who was with the law firm of Paul, Weiss, Rif-



BERGER

kind, Wharton and Garrison and who has represented Screen Gems and Ashley Famous.

WALLACE H. LANCTON joined Sandy Frank Program Sales as executive vice president and sales manager. Lancton was formerly vice president and sales manager of Jayark Films Corp. Before that he was with Bernard L. Schubert, Inc., and the other Schubert companies.

Earlier Lancton was in the adver-

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VARDI & HAMBRO PROD. INC.
FILMS • TV • RADIO • ELECTRONICS
119 WEST 57th ST., N.Y.C. (212) 765-4635

tising agency business, as vice president and tv director of Dowd, Redfield and Johnstone and Product Services, Inc.

WALTER LEWIS joined 20th Century-Fox Tv as associate director of business affairs. Lewis has been a prosecuting attorney.

AD MAKERS

Lennen & Newell promoted LOUIS Z. KAPLAN to vice president and creative group director. He joined the agency four years ago as a copywriter on the P. Lorillard, National Distillers and Colgate accounts. Kaplan started in the advertising business in '56 with McCann-Erickson, worked on the Coca-Cola, Bulova watch and Esso accounts, writing copy. After military service he rejoined McCann, went on to the Lawrence C. Gumbiner Agency as a copy group head, and then to BBDO as a copy supervisor, working on Campbell's soup, Lever Bros., Dual Filter Tareytons and Pepsi-Cola.

BOB BURNETT joined Knox Reeves in Minneapolis as a tv and radio producer. Burnett was with Anglo Films in New York, and before that, with MPO Videotronics, and with Procter & Gamble in Cincinnati.

GERALD ROSENBLOOM joined Hicks & Greist as associate tv producer, and LEE REVERE joined the agency as casting director and production coordinator. Miss Revere had been at Doyle Dane Bernbach in the radio/tv department.

NEW RKO DIVISION

To sell the services of RKO Sound Studios and National Tape Service, **RKO General** set up a new division called General Sound. Sales people from both divisions are going to the new division, thus amplifying the representation for the two facilities.

TRIBUTE TO FREEDMAN

On May 18 tribute will be paid by the film laboratory industry to Alan Freedman, retired president of DeLuxe Laboratories, and to John Francavilla, former president and business agent of IATSE Local 702, at the Motion Picture and Television Industries Tribute to the Laboratory Technician banquet in the New York Hilton, an event to celebrate the IATSE local's 30th anniversary.

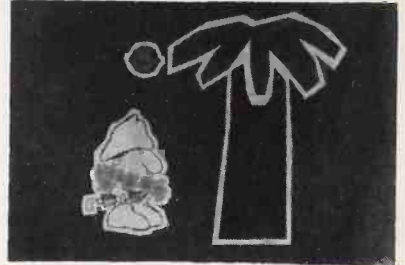
Advertising Directory of SELLING COMMERCIALS

Heinz Ketchup • Doyle Dane Bernbach



PELICAN PRODUCTIONS, INC., New York

Kellogg's • Leo Burnett



PANTOMIME PICTURES, Hollywood

Homelite Chainsaws • Soderberg & Cleveland



KING SCREEN PRODUCTIONS, Seattle

Luden's Fifth Avenue Candy • Philadelphia Agcy.



GRYPHON PRODUCTIONS, INC., New York

Hudepohl Brewing Co. • Stockton-West-Burkhart



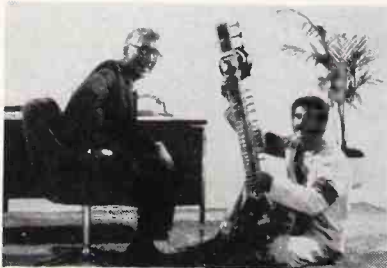
SARRA, INC.

Mattel Toy Makers • Carson/Roberts



SANDLER FILM COMMERCIALS, INC., Hollywood

Irving Trust Co. • J. Walter Thompson



COLODZIN PRODUCTIONS, INC., New York

Mohawk Rubber Co. • Howard Swink Adv.



VIDEOTAPE CENTER, New York

MOXIE AGAINST MAXI

One garment advertiser who is not submitting meekly to the tyranny of fashion as dictated by Paris couturiers is Hanes Hosiery Corp. In 60- and 20-second color commercials set to go on the air this summer, Hanes is protesting the maxi dress, the latest fiat from France. In the shorter spot, the copy goes like this: "Now that skirts are up again, Hanes asks this question: Do we really want them to go down again?"

In the 60-second spot, a runway display of short skirts is succeeded by a preview of what the couturiers are promising us: a display mannikin in a maxi. Then the tagline, "This somewhat partisan message has been brought to you by Hanes. . . who thinks legs should be seen and not hid."

The hosiery company's agency is The Lambert Agency. The commercials were shot by Horn/Griner Productions, with Bill Wurtzel the agency art director and producer. The copy was written by Roger Proulx and Nick Pronovich.

GOODNOFF ON HIS OWN

A new commercials film studio has been set up by SOL GOODNOFF, veteran director and commercials maker. Sol Goodnoff Productions is housed at 26 E. 22nd Street in New York, with a special effects and experimental laboratory, a stage, workshops, offices, and kitchen.

Goodnoff has been making commercials for over a decade. Two years ago he linked up with Savage-Friedman Productions as a director and as special effects specialist.

WORLD'S BEST?

The top prize at the Atlanta Film Festival last month, the Silver Phoenix, signifies that the spot to which it is awarded is "the world's best tv commercial of 1967," according to J. Hunter Todd, director of the festival.

The prize went to MPO Videotronics and J. Walter Thompson for a Kodak commercial, "Yesterday," directed by MPO's Michael Cimino and filmed by Gerald Hirschfeld. MPO also took a prize at the Atlantic festival for *To Be a Man*, a documentary made by Murray Lerner for

Yale University. It won a silver medal in the educational documentary category.

POUJET LINKS UP

PATRICE POUJET, cameraman on *A Man and a Woman*, Jean-Claude Rouch's Oscar-winning film, and on Alain Resnais' *Live for Life*, has linked up with Jacques Lemoine and the TVA Group, for work on commercials between feature assignments. Lemoine, president of the international commercials company, said Poujet will be available for commercials assignments starting June 15th.

COMMERCIALS MAKERS

After three years as a producer at BBDO, MICHAEL J. STAMOS joined



STAMOS

Videotape Center in New York as an account executive. At BBDO Stamos made film and tape commercials for Armstrong Cork, Bromo Seltzer and Du Pont. Before joining BBDO, Stamos was in the tv production department at Sullivan, Stauffer, Colwell & Bayles.

Reeves Sound Studios promoted SANDY TIRADO to manager of field operations. Tirado has been a video engineer at Reeves for two years, and recently worked on locations ranging from Hawaii to Puerto Rico with the Reeves Airmobile-Video System. Before joining Reeves, Tirado was an engineer at CBS for 13 years.

Reeves also promoted STAN PARLAN to sales manager. Parlan joined the company last year, after 11 years with NBC, where he was manager of the broadcast film division.

ANTHONY LIPSKI set up a film production company. A still photographer and designer, Lipski is now making commercials and industrials, and is continuing to specialize in the beauty and cosmetics fields.

HAWAII HO!

Reeves Sound Studios sent its Airmobile Video unit winging off to Hawaii last month to tape a show with Don Ho, *Hawaii Ho*, a special underwritten by the Singer Company to be broadcast on NBC-TV May 27. The unit's three cameras and three Ampex video tape recorders, one of them equipped for Editec editing, were in action on Maui and on Oahu. The final editing on the show was done at Reeves headquarters in New York.

SWIFT FOR GENE

Allan Swift, the voice character specialist, is doing the off-camera announcing for the tv and radio spots Carl Ally is making for the Sen. Eugene McCarthy campaign. Swift had a similar assignment for the 1956 Adlai Stevenson campaign.

EMMY AFTER OSCAR

A few days after winning an Oscar, Pierre Schoendoerffer won The International Award of the National Academy of Tv Arts and Sciences.

Both awards were for his documentary, *The Anderson Platoon*, made originally for French television but later acquired by CBS and shown twice on that network last summer. The film also had a limited theatrical run this past winter.

NATAS singled Schoendoerffer's film out as "the finest achievement among news-documentary programs." *Anderson* had won the (Motion Picture) Academy Award as best documentary feature.

The NATAS International Award also went to a British entertainment program, *Call Me Daddy*, that was run as part of the (British) ABC-TV series, *Armchair Theatre*.

Runners-up for the NATAS International award in the entertainment field were CBS's *Swan Lake*, Rediffusion's *The Good and Faithful Servant*, Swedish Tv's original ballet *Riedaiglia*, and Westdeutscher Rundfunk's *Die Ofarims*.

The runners-up in the news-documentary field were Angia Tv's *The Enchanted Isles*, ATV Network's *High Street-Mayfair*, Four Companies' *The Price of a Record*, Scottish Tv's *Contract 736*, and Tyne Tees Tv's *The Servants*.

THE PEABODIES

Stations in Columbia, S. C., and Chicago were honored at the recent Peabody Awards. WIS-TV Columbia shared a Peabody for young people's programming with the CBS-TV Network's *Children's Film Festival*. The South Carolina station was singled out for its program series, *Mr. Knozit*.

The show was cited by the Peabody Board as "a unique children's program which has provided its followers with wholesome amusement and a source of education and experience involving their community, and country, the world, and the universe."

The Chicago station honored with a Peabody is WBBM-TV Chicago, which won in the public service category. The station, owned by CBS, won the Peabody with its *Opportunity Line* series, cited as a brilliant fulfillment of tv's obligation to serve pressing human needs.

The other winners, besides *The Children's Film Festival* on CBS-TV, which was cited as "a brilliant panorama of customs and attitudes of different lands," were Eric Sevareid, Elie Abel, *The Eternal Light*, *CBS Playhouse*, *An Evening at Tanglewood*, and ABC-TV's *Africa*.

ELIE, ERIC, BOB & ED

Elie Abel was honored for his series, *The World and Washington*, on NBC radio.

Eric Sevareid was awarded a Peabody for both television and radio news analysis and commentary.

Sevareid was cited for his "rich background of knowledge, philosophical detachment, analysis rather than advocacy, recognition of the intelligence of his listening and viewing public, and a superior command of language."

The two winners in the entertainment category were *CBS Playhouse* and NBC-TV's *An Evening at Tanglewood*.

The CBS-TV drama series was cited as a "major stronghold of original tv drama; the Tanglewood special as "an encounter with rare beauty."

Special awards went to Bob Hope, Ed Sullivan and *Meet the Press*, the NBC News series. The award to Hope was timed to the comedian's 30th year in broadcasting, and was given him "in recognition and with appreciation of his services here and abroad and the hope that before long

Advertising Directory of SELLING COMMERCIALS

Montgomery Ward



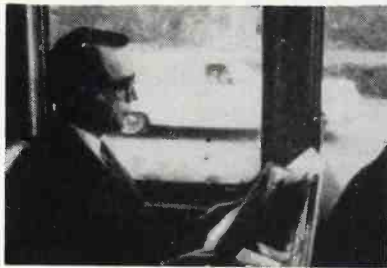
FRED A. NILES-Chicago, Hollywood, New York

Project Hope • Ron Stone & Co.



SCENE II PRODUCTIONS, INC., Detroit

N.Y. Bond Issue • Jack Tinker & Partners



ROSE-MAGWOOD PRODUCTIONS, INC.

Rambler American • Hiram Strong Adv. Agcy.



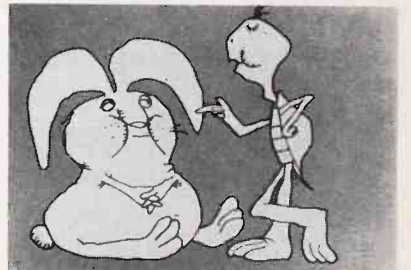
WGN CONTINENTAL PRODUCTIONS, Chicago

Pearl Brewing Company • Tracy-Locke



JAMIESON FILM COMPANY, Dallas

Uni-Royal Keds • Doyle Dane Bernbach



PAUL KIM & LEW GIFFORD, New York

Pontiac • MacManus, John & Adams



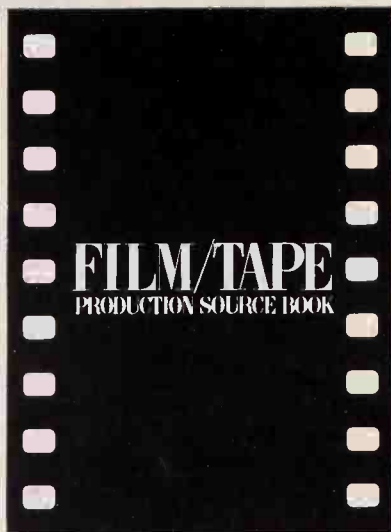
PACIFIC COMMERCIALS, Hollywood

Yardley • Young & Rubicam



FILMFAIR, NEW YORK

The
ONLY
Directory
You
Need!



FILM/TAPE PRODUCTION SOURCE BOOK

January - June 1968 Edition

(Published by Television Age)

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Enclosed find \$_____ Please send me _____ copies
of the January-June 1968 FILM/TAPE PRODUCTION
SOURCE BOOK at \$4.00 each.

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world affairs will have so improved that he may be able to spend Christmas at home."

The special award to CBS-TV's *Ed Sullivan Show* cited the series and host for "extraordinary showmanship, unerring instinct, and the newspaperman's sense of timeliness."

ABC-TV won a Peabody for promoting international understanding with *Africa*.

An NBC Radio series, *The Eternal Light*, was honored with a Peabody in radio education for its "superior portrayal of the universal and continuing values of the Jewish tradition."

A special award also went to the chairman of the Carnegie Commission on ETV, Dr. James R. Killian, Jr., who is also chairman of Massachusetts Institute of Technology.

Dr. Killian was cited by the Peabody board for showing "the significant role a citizen can play in improving his community and nation," and for deepening "one's faith in the democratic process."

POL CLINIC

In Cincinnati and in six other cities this summer, Avco will run a series of political seminars to acquaint candidates, and party workers, with the rules and regulations within which broadcasters must operate.

Avco started running political seminars in '62 and ran another series of them in '64. The seminars will be held in the seven markets in which Avco operates stations.

Taking part in them will be group station managers and the company's vice president for Washington affairs, George Gray, and its Washington attorney, Edgar Holtz of Hogan & Hartson.

NICE VICE

Doyle Dane Bernbach has discovered a man who has only one vice. He doesn't smoke or drink or gamble or fool around with sports cars. "But don't worry," says Bill Alton, the actor who plays the part in the commercial, "I have a way. I'm on Sara Lee fresh frozen banana cake." Well, as he remarks later on in the spot, it's a nice vice. The 60-second color spot was taped at Videotape Productions of New York. The nice vice crusade is currently running on network and spot through June. Alton was with the *Second City* troupe.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The possibility of and interest in an electronically-operated monitoring system for commercials has prompted a study by the Advertising Data Processing Association in New York.

The ADPA is currently revising a draft of a study which involves four major areas: (1) current monitoring practices, (2) discrepancies and errors, (3) current agency use of computers and (4) possible improvements.

"What we are trying to discover," explained Lionel C. Barrow, Jr., ADPA secretary and associate research director at Foote, Cone & Belding, New York, "is if an electronic monitoring system is really needed; what the agencies are doing with the material they already have on monitoring; what people sitting on the top of all this—the media directors—think about it."

The questionnaire, which is expected to be sent out to the media directors at the top 50 agencies, will be followed up by a report, probably in December, Barrow said.

At the group's last meeting in March, Barrow submitted a draft on which ADPA members made revisions and suggestions.

"We had originally intended to send the questionnaire to the media directors at the top 100 agencies," Barrow explained, "but after some discussion among ourselves we felt that 50 would be just as adequate a sampling."

Out of this meeting some questions were also raised about the discrepan-

cies and errors part of the questionnaire. This category, for example, posed a question dealing with what the agencies regarded as the most common monitoring problems. One of the choices was product conflict, which Barrow noted, "is defined differently by different agencies."

At present, Barrow reports he is working on refining the discrepancies and errors section of the questionnaire. If subsequent improvements do not meet with ADPA approval, he explained, the section would probably be dropped.

Barrow is directing this study along with Dr. Valentine Appel, president of Grudin/Appel Research Co., an independent research group which is handling the formulation, mailing and tabulation of the questionnaire as a public service.

"We will test the survey here at Foote, Cone & Belding first," Barrow explained, "and if it is too long we

can always cut it down. After all, we want people to answer the questionnaire."

Some advertising agencies have already reported to be interested in Teleproof, a computerized system to insure talent and advertisers of proof-of-performance.

Advertisers buying the service will code their commercials. The code will be included in the signals as broadcast, but will not interfere with the picture or appear on the home screen. Some 650 monitoring sets will be monitoring the signals 24 hours a day and then transmit the information by telephone lines to an IBM 360/40 central computer where the data will be stored.

The system to be introduced by International Digisonics Corp., New York, offers subscribers an "electronic tear sheet" the "first of its kind," according to Jordan Ross, IDC president.

The electronic tear sheet, actually a computer print out, will not only supply subscribers with coded information on the product aired, but the exact commercial, time on and time off as well as any sound or picture inadequacies.

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

American Home Products Corp.
(Cunningham & Walsh Inc., N.Y.)

A four-week flight for various company products breaks just before issue date.



At Ogilvy & Mather Inc., New York, Bill Miller buys on the Shell Oil Company account.

Day as well as early and late fringe 30s will be used to reach women in 15 markets. Bill Mattes buys.

American Motors Corp.

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

Commercials for AMERICAN MOTORS will be on the air through June 8. Early and late fringe together with prime minutes, where available, will be used to reach viewers in eight markets. John Micheli is the buyer.

Anheuser-Busch Inc.

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

Commercials for BUDWEISER BEER will be on the air through June 9. Prime 30s, 1Ds, 20s as well as early and late fringe minutes will be used to carry

the message to men in 10 markets. Gerald Branson buys.

Armour & Co.

(Needham, Harper & Steers Inc., Chicago)

A four-week flight for ARMOUR TURKEY ROASTS breaks June 5. Day 30s will be used exclusively to carry the word to women in 21 markets. Nancy McGroarty is the contact.

Associate Products Co.

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

Commercials for RIVAL DOG FOOD will be on the air through the early part of June. Day together with prime

as well as early and late fringe 30s will be used to reach women in four markets. Bobbi Col'n buys.

The Best Foods Div. of Corn Products Sales Co. (Dancer-Fitzgerald-Sample Inc., N.Y.)

Commercials for HELLMAN'S REAL EGG MAYONNAISE break at issue date. Early and late fringe minutes coupled with prime 30s will be used to carry the message to women in 45 markets. Steven Lemberg is the contact.

Breyer Ice Cream, div.

National Dairy Products Corp.

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

Commercials for BREYER'S ICE CREAM get underway at issue date. Day together with early and late fringe minutes will be used to reach women for 18 to 26 weeks in seven markets in the New York-Philadelphia-Baltimore area. Eileen Moore is the contact.

Bristol-Myers Co.

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

Commercials for BEHOLD will be in Sioux Falls through June 28. Early and late fringe 30s will be used to carry the word to women. Bill Almon is the buyer.

(Continued on page 50)

Who's Who in Des Moines Television?



WHO TV

...that's who!



COLORFUL 13 • DES MOINES, IOWA



Represented Nationally by Peters, Griffin, Woodward, Inc.

Buyer's Checklist

New Representatives

WEAR-TV Pensacola/Mobile and WHYN-TV Springfield have appointed Edward Petry & Co. Inc. their national sales representative, effective immediately.

Network Rate Increases

ABC:

KHFI-TV Austin, Texas from \$175 to \$250, effective October 8, 1968.

NBC:

KRBC-TV Abilene, Texas, from \$425 to \$475, effective October 1, 1968.

WAPI-TV Birmingham, Ala., from \$1400 to \$1500, effective October 1, 1968.

WSM-TV Nashville, Tenn., from \$1125 to \$1175, effective October 1, 1968.

KTVO Ottumwa, Iowa, from \$350 to \$500, effective October 1, 1968.

New Stations

A new UHF station in Palm Springs, Calif., to begin broadcasting this fall on Channel 36, with call letters yet to be assigned, will become a primary affiliate of the NBC Television Network. The station is licensed to Desert Empire Television Corp., Palm Springs. John Conte is president and general manager. Charles Farrell is vice president and Mrs. Sirpuhe Conte acts as treasurer and secretary.

One Buyer's Opinion . . .

IN DEFENSE OF (SOME) BUYERS

A fortnight ago, the seller who alternates his column with mine took a few "pot shots" at "foggie" buyers who refuse to buy UHF stations. Unfortunately, many of his accusations were well based. But let's not forget that deep wounds leave scars, and that many older buyers still remember the cost and embarrassment of nurturing UHF's during their early days. Many older buyers remember when the UHF had nothing to sell but local sporting events and fifth runs off the independents. Many considered the purchase of UHF's only after the major weight had been placed on VHF's. And justifiably so! "How much worse can the audience delivery get?" they asked themselves. They later found out, when a new rating book dropped the "one" rating to a "minus one." The buyers thanked their lucky stars that they didn't have a greater investment in these "white elephants." So, to sum up, the good samaritans were burned more than once, which left a taste in their mouths they would be reluctant to forget. (The bad breath the seller was concerned with is the buyer's own.) So, dear seller, forgive through understanding.

Looking at the UHF today, we find a completely different operation from those earlier days. Sure, there are still some "shoddy" operations: Some UHF still do not deliver ratings worth evaluating; some still have not attained ideal coverage; and some UHF's offer programs I wouldn't allow my products to appear in if they gave me the spots free! But, on the whole, the UHF's of today offer both excellent vehicles and excellent opportunities to bring down the overall cost of a buy.

There are over 118 UHF facilities, accounting for almost 20 per cent of all television stations. While many are "holding their own" in the programming and audience areas, several are well known for their strong programming blocs. Many of these stations are frequently sought after by buyers because coverage would actually be incomplete without them. I know of a children's product that consistently buys the UHF for its strong children's area which actually dominates the VHF in its market. There is also a men's cologne brand that desires UHF for their excellent professional sports coverage.

My personal experience with UHF's has been, I am pleased to admit, *excellent*, particularly in the area of so-called "creative buying" everyone talks about. Late last year one UHF station offered to my product a spot within a locally produced five-minute public service-type program. The content of the program was highly compatible with my product. I purchased the spot with a recommendation to the client to sponsor the entire program. The client bought the recommendation, and now we are the sole 52-week sponsors of the program, whose new title bears our product's name; and the efficiency of the program could not possibly be equalled by any VHF station. Incidentally, the client was so pleased with the results that plans are in the works for an expansion of the program concept to other UHF's around the country.

Since that experience I have kept an eye out for (and have found) other UHF inexpensively produced local programs, whose subjects have been compatible to my products. I have found them to be affordable on a full sponsorship basis, and also greatly efficient. The UHF's have been highly receptive to our request and have rendered us great merchandising support. I agree with the seller, that there is *no* reason for not at least lending an ear to the UHF representative. I am shocked at the "lockout policy" of several larger agencies. As the saying goes, "There are none so blind as those who *will not see*."

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FIRST*
in Prime
Time
in
Rockford,
Illinois

**FIRST IN
METRO MARKET
RATING
AFTER ONLY
27 MONTHS
ON THE AIR**



NOV. 1967 - A.R.B. TELEVISION
AUDIENCE ESTIMATES - AVERAGE
QUARTER-HOUR 6:30 PM TO 10 PM
SUNDAY THRU SATURDAY



ROCKFORD - FREEPORT, ILLINOIS



CBS AFFILIATE

See Meeker Representative

A LEADER . . . FULL COLOR FACILITIES
36% COLOR PENETRATION IN METRO AREA

Spot (Continued from page 48)

Campbell Soup Co.

(Leo Burnett Co., Inc., Chicago)

A buy for various company products breaks May 6. Early and late fringe 30s, minutes and some piggybacks will be used to carry the message to women in 21 markets through September 1. Dinah Saylor is the buyer.

Canada Dry Corp.

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

A three-week flight for CANADA DRY BEVERAGES takes off May 23. Early and late fringe 30s will be used exclusively to reach both adults and teenagers in about 20 markets. Dave Poltrack is the buyer. Another buy exclusively for WINK breaks May 19. Early and late fringe minutes and 30s will be used to carry the message to both women and teens in about 50 markets for six weeks. Peg Parslow and Larry James are the buyers.

Continental Baking Co. Inc.

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

Commercials for HOSTESS CAKES will be on the air through the middle of June. Early and late fringe together with day minutes will be used to reach women and youngsters in about five markets. Margaret Meinrath buys.

Corn Products Co.

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

A buy for SKIPPY PEANUT BUTTER breaks May 13. Prime 30s as well as early and late fringe minutes will be used to reach viewers in 46 markets for 13 weeks. David Duffy buys.

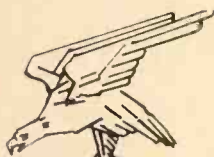
Eversharp Inc.,

div. Shick Safety Razor Co.

(Compton Advertising Inc., Los Angeles)

Commercials for a new SCHICK SAFETY RAZOR BLADE begin May 20. Fringe minutes and prime 20s will be used to introduce the blade to men in 25 markets for 11 weeks. Jeanne Burns is the buyer.

IN SIOUX CITY IOWA



KMEG

CHANNEL 14

a meej-awatt of



One Million Watts of Sales Power

Represented by National Television Sales
Bob Donovan, General Manager

General Foods Corp.

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

Commercials for GRAVY TRAIN dog food will be on the air through the end of July. Early and late fringe piggybacks will be used to reach viewers in about 100 markets. Peter Vilms is the buyer. A nine-week buy for ORANGE PLUS, a new breakfast drink, breaks at issue date. Early and late fringe minutes will be used to introduce the product to women in from 15 to 20 markets. Ed Schmidt buys.

General Foods Corp.

(Grey Advertising Inc., N.Y.)

Commercials for various POST products will be on the air through early June. Day minutes together with early and late fringe 30s will be used to reach viewers in 144 markets. Henry Dunn is the buyer.

General Foods Corp.

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

Commercials for TOAST 'EMS will be on the air through June 1. Day as well as late fringe minutes and 30s will be used to carry the message to women in 40 markets. Fred Ohrn and George Eltman are the buyers.

General Foods Corp.

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

Commercials for OPEN PIT BARBECUE SAUCE break at issue date. Early and late fringe together with day minutes and 30s will be used to reach women in 30 markets. Guy Spencer is the contact.

General Foods Corp.

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

Commercials for WHIP 'N CHILL topping will be on the air through the end of June. Early and late fringe minutes, 30s and piggybacks will be used to reach women in 35 markets. Charlotte Mrazik is the buyer. Commercials for JELLO will be in 35 markets through the early part of July. Day and fringe minutes will be used to carry the word to women. Patrick Kane buys.

Gulf Oil Corp.

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

A two-week flight for a special company promotion gets underway May 16. Day minutes will be used exclusively to reach viewers in nine markets. John Warner is the contact.

Hunt Foods & Industries Inc.

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

Commercials for WESSON OIL will be on the air through the ending of July. Prime 20s together with early and late fringe minutes will be used to reach women in 25 markets. William Reid buys.

Keebler Co.

(Young & Rubicam Inc., Chicago)

Commercials for KEEBLER CRACKERS will be on the air through September. Morning and day minutes will be used to carry the word to youngsters in five markets. Pat Sack is the buyer.

(Continued on page 52)

Media Personals

ROBERT C. CLARK, assistant media supervisor, was promoted to media supervisor at Needham, Harper & Steers Inc., Chicago. Prior to joining NH&S in 1965, Clark was a media coordinator at Leo Burnett Co. Inc.

CAROL LIU, media buyer, was promoted to media supervisor at Dancer-Fitzgerald-Sample/West's San Francisco office. Mrs. Liu's account responsibilities are Interstate Bakeries, Ralston Purina Poultry Products, Boise Cascade, Standard Oil Co., California State Automobile Association and Washington State Apple Commission. Mrs. Liu joined the agency in 1962 as contracts and estimates assistant.



Ward L. Quaal, president of WGN Continental Broadcasting Co., was named Chicago's Broadcasting Man of the Year 1968 by members of the Broadcast Advertising Club of Chicago.

Workshop resumes

Repertoire Workshop will begin its sixth year when it resumes broadcasting the week-end of June 1-2.

The CBS owned television stations' weekly series of half-hour shows is designed to give exposure to lesser-known creative talents in five metropolitan areas.

Each of the five stations, WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis, will independently produce two half-hour programs.

In all, 10 color broadcasts will be seen on each of the stations during consecutive weeks.

Ivan Rosenstrach, the new associate media manager at Lever Brothers, New York, is a quiet, young man whose unassuming attitude cloaks his double-barrel advantage of having been deeply involved in media and marketing decisions on both the client and agency level.

While he was still an undergraduate majoring in math at Hunter College, Rosenstrach began leaning towards the communications field.

From Hunter, he went on to Columbia's Teachers College and from there to NBC as a ratings analyst in 1957.

He remembers finding his work at the network interesting, but more important it was his first step in the pursuit of his career.

After two years with NBC, Rosenstrach went to BBDO, joining the agency's media research department. After about a year, he became a time buyer on the Wisk account.

"My switch to agency life," he explained, "was a logical extension in developing my career." Anxious to gain even further insight in the communications field, which by now had been spiked with a deeply rooted interest in media and marketing, Rosenstrach joined *Time* as a market research man for the weekly news



magazine.

"I spend my time analyzing syndicated services and interpreting them to show what selling advantages *Time* had over other magazines. I learned a lot there."

From *Time*, Rosenstrach went to American Airlines as manager of the market research department. And from there to Young & Rubicam's marketing department where he "did all the research for Eastern Airlines."

Rosenstrach joined Lever Brothers just about two months ago. Having supervised and actually done marketing and media work on both sides of the desk he can say that he finds working on the client side more rewarding on an overall basis.

For one thing, he points out, "You

have direct access to all the departments and people who can supply you with information about products and product needs. It's easier and often faster to make decisions when you have all the available information right at your fingertips."

Unlike many media men who complain that their jobs are unsatisfying because it is often impossible to measure the success of their work, Rosenstrach finds his job satisfying indeed.

"Media is gratifying provided you have a proper understanding of all the nuances and intricacies of the field. Almost by definition, media requires that a person in the field also be a marketing type. Someone who understands and appreciates the workings of the economic marketplace."

At present, Rosenstrach's primary responsibilities consist of anticipating what Lever's needs will be in the way of research, findings and interpretations, as well as the working out of the company's research activities with its five agencies.

A music-lover, Rosenstrach frequents Carnegie Hall and Lincoln Center on a regular basis. Engaged to be married later this month, Rosenstrach also finds time for tennis.

Rep Report

FRED W. JOHNSON was appointed manager of the St. Louis office of Avery-Knodel Inc. Johnson was formerly with H-R Representatives. At one time, he also served as general sales manager of WFRV-TV Green Bay.

ROBERT C. SLOCUM joined the marketing department staff of Edward Petry & Co. Inc., New York. Slocum will serve as an account executive specializing in sales development work with particular emphasis on advertiser contact. In the St. Louis office, SAM HALL was appointed manager and GENE JONES was named an account executive. Hall joined Petry in 1961. Jones was formerly office manager for Avery-Knodel.

HERMAN H. STERN joined the Chicago office of Peters, Griffin, Woodward as an account executive. Stern was formerly a media assistant at Leo Burnett.

JOHN F. SMALL was appointed account executive, central office, Tv Spot Sales, NBC-owned television stations division. Small had been an



SMALL

account executive with WNBC-TV New York since 1965. He had also served as a media buyer and analyst at Grey Advertising.

DWIGHT REED JR. was appointed to H-R's eastern television sales division in Chicago. Reed, who was formally a radio salesman for the firm, replaces CHUCK FERGUSON who was assigned to the western tv sales division, also in Chicago. Ferguson succeeds Bob Schroeder. In New York, PETER MEAD was appointed a salesman in the Corinthian Division. Mead was formerly a director of research at MCA-TV and was once an associate editor at TELEVISION ACE.

ROBERT L. SCHUESSLER and MARVIN BOLEI were named managers of Television Advertising Representatives Inc. offices in Atlanta and San Francisco respectively. Schuessler was formerly manager of the St. Louis office of Edward Petry & Co. Bolei was a salesman at KPIX.

THOMAS C. NEELY joined the New York sales staff of Katz Tv-West.

Kimberly-Clark Corp.
(Foote, Cone & Belding Inc., Chicago)

A six-week buy for this company's tissues and paper towels gets underway May 26. 30s will be used to pitch the towels, while piggybacks will carry the word for both towels and tissues in 50 markets. Carolyn Griffin is the buyer.

Lehn & Fink Products Corp.
(Sullivan, Stauffer, Colwell & Bayles Inc., N.Y.)

Commercials for LYSOL disinfectant will be on the air through the early part of June. Prime IDs together with day and late fringe 30s will be used to reach women in 41 markets. William Lage is the buyer.

Liggett & Myers Tobacco Co.
(Compton Advertising Inc., N.Y.)

Commercials for various company products will be on the air through the middle of July. Early and late fringe as well as prime minutes, where available, will be used to carry the word to both men and women in 32 markets. Stone Roberts is the contact.

The Magnavox Co.
(Kenyon & Eckhardt Inc., N.Y.)

Commercials for MAGNAVOX television sets will be on the air through the early half of next month. Early and late fringe 30s will be used to reach both men and women in about 16 markets. Jay Rosenthal is the buyer.

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National Television Sales, Inc.
A CBS Affiliate

Miles Laboratories Inc.
(J. Walter Thompson Co., N.Y.)
Commercials for ONE-A-DAY MULTIPLE VITAMINS get started at issue date. Early and late fringe minutes and 30s will be used to carry the message to women in 20 markets. Nick Verbitski is the buyer.

National Biscuit Co.
(McCann-Erickson Inc., N.Y.)
Commercials for NABISCO's CHICKEN IN THE BISCUIT break at issue date. Day minutes and prime 20s will be used to reach women through June 2 in Memphis, Pittsburgh and St. Louis. Mark Miller is the contact.

National Drug & Chemical Co. of Canada Ltd.

(N. W. Ayer & Son Inc., N.Y.)
Commercials for SARGEANTS CENTURY COLLARS for pets start at issue date. Day as well as early and late fringe minutes will be used to carry the message to viewers in 30 markets for 26 weeks. Newman Lee buys.

National Trust & Savings Assn.
(D'Arcy Advertising Inc., San Francisco)

A five-week buy for THE BANK OF AMERICA breaks at issue date. Day minutes together with early and late fringe 30s will be used to reach viewers in 10 markets. Howard Reed is the buyer.

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

A buy for NORELCO SHAVERS for men starts May 25. Early and late fringe together with weekend minutes will be used to reach men in 69 markets through June 14. Maureen Murray is the buyer.

The Procter & Gamble Co.
(Young & Rubicam Inc., N.Y.)
Commercials for SPIC & SPAN will be on the air through the early part of June. Early and late fringe minutes will be used exclusively to carry the word to women in about 25 markets. John Twiddy is the buyer.

Purex Corp. Ltd.
(Carson/Roberts Inc., Los Angeles)

A buy for various company products begins May 13. Day together with early and late fringe minutes will be used to reach women in six markets for seven weeks. Gary Weise is the buyer.

Purex Corp. Ltd.
(Edward H. Weiss & Co. Inc., Chicago)

Commercials for SINGSOAP and SUPER BLEACH will be on the air through the early part of June. Day as well as early and late fringe piggybacks will be used to reach women in 18 markets. Irene Dvorce is the buyer.

The Quaker Oats Co.
(LaRoche, McCaffrey & McCall Inc., N.Y.)

A five-week buy for QUAKER OATS LIFE CEREAL breaks May 12. Early and late fringe minutes will be used exclusively to reach women in 95 markets including Binghamton, Rockford, Bakersfield and Sioux Falls, Irwin Joseph is the buyer.

Ralston Purina Co.
(Foote, Cone & Belding Inc., Chicago)

A spring-buy for CHEX cereals breaks May 6. Day minutes together with early and late fringe 30s will be used to reach women and youngsters in 25 markets. Ralph Koslik is the buyer.

Scott Paper Co.
(J. Walter Thompson Co., N.Y.)
Commercials for SKINNY SPONGE will be in two test markets through the end of May. Day as well as early and late fringe minutes will be used to introduce the product to women in Madison and Rockford. Sara Wind is the contact.

Under the gun

"The agencies are under the gun to stay at least one step ahead in terms of total efficiency, and to match new surges in creativity with even more effective techniques in media research and budget control procedures . . . Give your media people every possible opportunity to become accustomed to the computer and the new way of doing things."

Kenneth C. Schonberg of K. C. Schonberg Associates, Inc., addressing the Advertising Data Process Association in New York.



Joseph E. Lake, commercial manager of WISH-TV Indianapolis, was appointed vice president and general manager of KXTV Sacramento.

Agency Appointments

GEORGE F. BEECH JR., an account supervisor with BBDO-Detroit, was named a vice president of the agency. Beech joined BBDO-Detroit in 1964 as an account executive. He was named an account supervisor in 1967. At the same time, FRANK R. WULFF was named a vice president and manager of sales development, a new position, at the agency's New York office. Wulff, who joined BBDO earlier this year, was formerly an account executive at D'Arcy Advertising Inc.

WILLIAM GILDEA and JOHN HIGGINS joined Smith/Greenland Inc., New York, as account executives. Gildea, who was formerly an account executive for Richard K. Manoff, will work on the H.C.A. Food Corp., Five Day Laboratories of Associate Products Inc., Pet Inc., and Sau Sea Foods accounts. Higgins will handle the Transogram Co. Inc., account. Higgins was formerly with Fuller & Smith & Ross where he also worked on Transogram. At the same time, Smith/Greenland named HARRY WENTHEN a vice president and account executive for the Beaunit Fibers and Mohasco accounts. Wenthen was formerly president and chairman of the board of H. G. Wenthen Inc., sales promotion agency.

WILLIAM N. BERECH was elected a senior vice president at Henderson & Roll Inc., New York. Berech



BERECH

joined the agency five and one-half years ago as a vice president. He had been with Kenyon & Eckhardt where he had the same title.

ARTHUR E. SLAATED joined Geyer-Oswald Inc., Chicago, as an account executive. He will have advertising and marketing responsibilities for several divisions of Amsted Industries, Colt Industries and for the Material Service division of General Dynamics. He was formerly an account supervisor at Fensholt Advertising.

WILLIAM S. WHEELER was appointed senior vice president and management account supervisor at Lennen & Newell Inc., New York. Wheeler was formerly a vice president and account supervisor at Campbell-Mithun Inc., Chicago.

JEROME ENTIS and KOSCIUSKO KEMPER 3D were named senior vice presidents in the account management department at Young & Rubicam Inc., New York. Entis joined the agency in 1955 as an account executive. He was appointed a vice president and an account supervisor in 1960. Kemper came to Y&R in 1956, also as an account executive. He was named a vice president and an account supervisor in 1961. At the same time, Y&R promoted DAVID P. GUEST JR. to vice president, associate director of data and systems service.

JOEL I. FORMAN joined Edward H. Weiss & Co., Chicago, as an account executive. Forman was formerly a media buyer for Kenyon & Eckhardt.

JAMES P. BARRETT JR. joined the New York office of Foote, Cone & Belding as an account executive on Frito-Lay Inc. Barrett was formerly a senior account executive at LaRoch, McCaffrey & McCall.

William Underwood Co.

(Kenyon & Eckhardt Inc., Boston)
Commercials for UNDERWOOD DEVEILED HAM and CHICKEN SPREAD get underway May 13. Piggybacks will be used exclusively to reach women in 19 markets through the middle of July. Eileen Conradi is the buyer.

W. F. Young Inc.

(J. Walter Thompson Co., N.Y.)
Commercials for ABSORBINE liniment will be on the air through the early part of June. Day minutes will be used exclusively to reach viewers in about 20 markets. Dorothy Thornton buys.

Newsmen to speak

Fahey Flynn and Joel Daly, newsmen at WBKB-TV Chicago, will be guest speakers at the 1968 Timebuyer of The Year luncheon of the Chicago chapter of the Station Representatives Assn.

The fete will be held May 16 in the Grand Cotillion Room of the Continental Plaza Hotel.

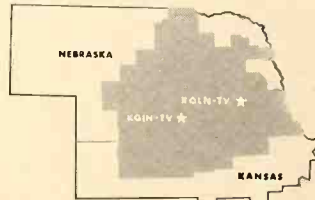
Louis J. Hummel Jr., of Peters, Griffin, Woodward and chapter president, will present the award.

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WWTV / CADILLAC-TRAVERSE CITY
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The Jacob France Memorial Fountain, Hopkins Plaza,
Charles Center, Baltimore. Photograph by A. Aubrey Bodine



Wall Street Report

Burnham Report. Last January, Burnham and Co. published a study of the broadcast stocks. It mentioned Metromedia and Cox Broadcasting as "the most attractive investments in the broadcasting industry."

Recently, Metromedia turned in a report that must have made Burnham feel heroic. For the first quarter this year, it racked up a staggering 140 per cent increase in net on a gross rise of only 14 per cent. Both gross and net were the highest in Metromedia's history. Gross revenues were \$40,241,992 compared with \$35,321,796 in the 1967 period and net was \$1,219,059 compared with \$507,730.

Chairman John Kluge said, "This earnings growth reflects the continued accelerating strengths of our major media divisions."

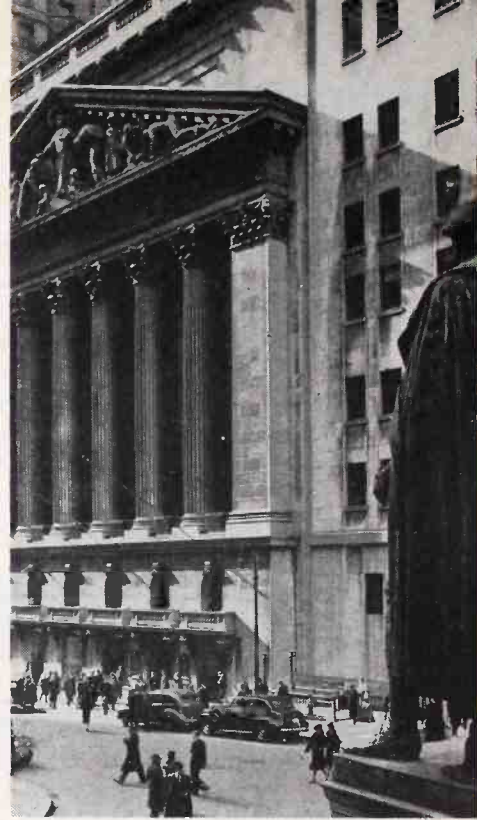
Direct Mail Turnaround. Another Metromedia spokesman was a little more explicit. "It represents a turnaround in direct mail from a big loss to a profit," he said.

In 1966 Metromedia decided to expand via direct mail and had its

This, in effect, gives five more weeks of selling time, and that can make the big difference between loss or break-even and profit.

Also, the company has learned a few lessons about effective direct mailing. It uses its other media to prepare the ground by announcing something to the effect that an important message, including some kind of bonus, will be mailed to households in the applicable market area. It has overcome the problem of identification by mailing its message in red envelopes. This "red letter day" angle, of course, is plugged in Metromedia's broadcast, outdoor advertising and transit advertising outlets.

Amalgamation. The mail business comes from the amalgamation of three companies acquired by Metromedia in 1966—O. E. McIntyre, Dickie-Raymond and Sampson-Hill. Overlapping activities of the three companies have been trimmed away and their original names have been dispensed with. They are now one



Long-term uptrend. Growth and diversification were one of the reasons the broker's report was bullish on Metromedia, and certainly the long-term earnings uptrend has been good. But the company still has quite a bit of "digesting" to do (its streamlining of the direct-mail operation is one example of what can be done and remains to be done), and expansion has created some dilution.

MM is strong on potential; it has a finger in several growing pies, not the least of which are tv packages, in which its subsidiary, Wolper, is doing very well. Wolper has about 25 specials to its credit this season (September through May) and is hitting all the networks. Many of these 25 specials were run during the first quarter this year, but they were not a factor in the soaring profits because they were already sold and reflected in the 1967 fiscal year figures. Next year's specials will show up in the figures for the third and final quarters of this year.

Meanwhile, Metromedia is going the usual route of the growth-minded company, with stock dividends and conversion privileges that could weaken per-share earning power.

However, the market is betting MM's management won't bite off more than it can chew—the stock has gone from 48½ to the mid-sixties so far this year. ■

Metromedia, Inc. Income Data

Year ended Dec. 31	Sales (\$ Millions)	Operating Income as % of Sales	Net Income (\$ Millions)	Net Income as % of Sales	Earnings Per Share	Earnings Per Share % Change from Year Before
1967	\$134.9	19.1%	\$7.0	5.2%	(a) \$3.19	+ 3.9%
1966	116.9	19.3	6.6	5.6	(a) 3.07	+ 1.7
1965	89.3	22.7	6.3	7.0	3.02	+ 18.0
1964	82.7	20.9	5.1	6.2	2.56	+ 18.0
1963	62.5	21.2	4.2	6.7	2.17	+ 55.0
1962	44.9	20.2	2.5	5.6	1.40	+109.0

(a) Per report data. On the basis of shares outstanding 1967 profits were \$2.99 per share; 1966 profits were \$3.05 per share.

share of start-up trouble, which continued through last year.

The direct-mail operation finished 1967 in poor shape. Its November mailing cost more than it brought in.

One of the most important factors in the direct-mail turnaround this year was the fact that the division has just managed to overcome one of the major obstacles to selling direct-mail exposure—it cut its excessively long lead time in half. Until recently, an advertiser wanting to use the Metromedia service had to have his order signed, sealed and delivered nine weeks before mailing. Now the time lag is only four weeks.

operating division, Metromail.

The shorter lead time, streamlining and more effective computerization plus market screening have helped the division, but it would be unjustifiably optimistic to expect the first-quarter success to be repeated in the remaining quarters of this year. In fact, the division will be ahead of schedule if it breaks even on the year as a whole.

Still, the company's major source of income is broadcasting (about 50 per cent, compared with about 30 per cent for outdoor advertising, 15 per cent for direct mail and 5 per cent miscellaneous).

Features (Continued from page 22)

Besides, UHF stations participate in bidding for vintage reruns, since they generally cannot afford off-network reruns. In many cases, stations are paying higher prices for top quality features in their third run locally—not first run as in the past.

The networks, of course, buy the cream of Hollywood's output. Moreover, the likelihood is that the better films included in some of these packages will be aired three and four times before they are sold to stations. NBC already has a package for third and fourth runs.

Earlier in the decade, the average local movie package consisted of about 25 per cent top-grade product, 50 per cent medium and 25 per cent low-grade features. The top 25 per cent now consists of off-network reruns instead of first runs.

To illustrate: A Paramount Pictures package of a few years ago had 25 off-network movies as well as 35 first run.

A recent Paramount package had 27 off-network titles, five of which were run three times on two networks and 19 first run features. A new Warner Brothers-Seven Arts release has 30 off-network features only.

The usual feature film package now contains four elements: (1) off-network reruns which have been shown two to four times; (2) a few first runs which haven't met network quality standards, (3) those which haven't met network continuity standards and (4) a few better-grade dubbed features. The packages are smaller, another indication of product shortage.

The greater emphasis on selective buying and sophisticated presentation is reflected in the decreasing market for most dubbed features. Top quality dubbed product is in demand and has played on the networks—*Never on Sunday*, for example, on NBC and *A Man and a Woman*, recently purchased by ABC.

Yet when a feature has gotten only limited theatrical exposure, given little exploitation and is without stars, stations find it less acceptable than before. Such films in the sex exploitation category, however, still have a market.

To compete with network features, even if not directly, stations must

evaluate packages more carefully. It is not enough to look at the stars, the story and the exploitation. The ratings must be studied carefully to see how much of an audience remains and what the intrinsic appeal is.

This is being done in many cases by station reps. Some have compiled complete rating dossiers on various features, the Katz Agency being a prime example. Sales executives at stations, moreover, are being increasingly brought into the buying picture as their evaluations of saleability are given closer attention.

Stations are now buying movie product for years ahead and, therefore, must come up with shrewd projections of future value. Embassy Pictures' new "28 for 68" package will have many off-network films in it which may be delivered as late as 1973.

This distant delivery policy is also applied by other distributors. In addition, much of this product must be held a minimum of nine months before it can be shown to local audiences.

Specially structured

A few station groups demand that distributors structure packages to meet their needs. This practice is new and will probably never become common because it is difficult to do for hundreds of stations. But it has been done for select customers.

"We've been asked by some station groups to structure film packages for them," reports Edward Montanus, director of syndication sales for MGM-TV. Philip Mayer, vice president for program services of the ABC-owned stations notes, "On occasion we've selected a number of films from a distributor's catalogue which were later made into a package."

Stations in major markets willing to chance adverse audience reaction have profited from stiff network continuity standards and have bought pictures nixed by the chains. In the beginning, they presented such films as *Lolita* and *Darling* in the late-night time periods. Networks, of course, would have been forced to play them in the middle of evening.

Yet, WABC-TV New York has played *Lolita* in its 4:30 p.m. strip without any complaints from local viewers.

At times, audience receptivity has been high. WIC-TV Pittsburgh, for ex-

ample, presented *Boccaccio 70* in its Friday 8:30 *Movie of the Month* and received a 17 rating and 35 share of audience, according to the American Research Bureau.

In the last year the ABC and NBC networks relaxed their continuity standards considerably. In addition to *A Man and A Woman* and *Never on Sunday*, cited previously, there was even an attempt by one network to see whether it could buy *Darling*.

However, *Darling* had already been sold to too many stations; it could not be recaptured. Because of the eased network standards, stations now must take a chance with even sexier features to hold their share of audience.

A battle for audiences in the late afternoon strip is now being waged between the ABC-owned and CBS-owned stations. This may have a broad effect on scheduling features in that time period. The CBS stations had successfully used the 4:30 strip for features for a decade and a half.

Now WCBS-TV New York has Mike Douglas in the time period, WCAU-TV Philadelphia has bought *I Spy* and WBBM-TV Chicago, *The Man from Uncle*.

But ABC in a recent deal paid a reported \$14 million to Warner Brothers-Seven Arts for 703 features for four of its owned stations; it had previously bought 503 from the same distributor for KGO-TV San Francisco.

The reason given for the CBS late afternoon feature film cutback is the shortage of quality product and high feature prices. But there are other reasons.

The CBS stations want the mature female as their prime viewer because of her purchasing power. Ratings seemed to indicate that it was becoming progressively more difficult to get her attention.

Moreover, CBS avoided buying many of the films in the newer packages because they would hurt its image as a family broadcasting operation. CBS also believed it was time to lessen the dependence of its owned stations on movies.

In Chicago and St. Louis, the CBS stations begin their features at 11 instead of 10:30 pm and have expanded their 10:00-10:30 news to a full hour because news is a basic product with more direct control.

ABC, on the other hand, has always assiduously sought the young adult

audience. Many of them, including the numerous teenage brides who are now building families, can be found watching movies in the late afternoon. ABC saw the CBS cutback as a timely opportunity.

The film-buying team at the ABC-owned stations, headed by Mayer, look at features as programming blocks to reach specific audience groups. Monday to Thursday, for example, the emphasis is on presenting pictures in the soap opera category.

Friday, because more teenagers are home, a feature with broader appeal is scheduled.

In their late Sunday afternoon feature presentation, WABC-TV New York shows a picture with male appeal. To illustrate, *The Enemy Below* has gotten good ratings when presented on the networks, but ABC feels that it does not belong in its Monday-to-Thursday strip because it is a man's picture.

ABC's continuity standards in the late afternoon strip are looser than those of CBS. It has presented and gotten good ratings with such pictures as *Sweet Bird of Youth*, *Seven Year Itch* and *Sunday in New York*. For the younger audience which ABC is cultivating, these pictures reflect today's manners and standards.

To one major group of stations, then, the commitment to features has been lessened while to another it has been increased. These changes mirror to some degree the new balance of station forces in a time when networks dominate this type of programming. Most other stations which depend greatly on movies have learned to live with the shortage of pictures and with the presentation of off-network product.

In the future the pendulum may swing back and the shortage alleviated to some degree. Indications are that the high water mark has been reached in network use of features. Besides, networks, too, are becoming more selective in their purchases.

They are turning down Hollywood product more frequently and beginning to produce movies for television, such as NBC's *World Premiere*.

One result will probably be a greater number of first run, if not first grade, features released to stations by feature distributors. Consequently, the supply outlook does have its bright spots. ■

Simmons (Continued from page 30)

the household income, the more likely it is a woman will watch features (see tables). On the other hand, men in the "medium" and "high" income brackets agree in their liking of variety or comedy-variety shows.

Examining the top 20 shows among men and women in three income brackets provides a more detailed view of tv habits. For example, all six network movie shows appear in the top 20 for women in the over-

\$10,000 category as well as those in the \$5,000 to \$10,000 grouping.

Big with rich housewives

But no movie show ranks lower than 10th among upper-bracket women while the ranking goes down to 17th among medium-income women. In the low-income category—under \$5,000—only one movie show appears in the top 20, the CBS Friday night movie, and that ranked 19th.

The variety show category, however, is seemingly popular with wom-

CF2 ULTRASONIC CLEANER for MOTION PICTURE FILM

Presented The Academy of Motion Picture Arts and Sciences Award of Merit for Outstanding Technical Achievement.



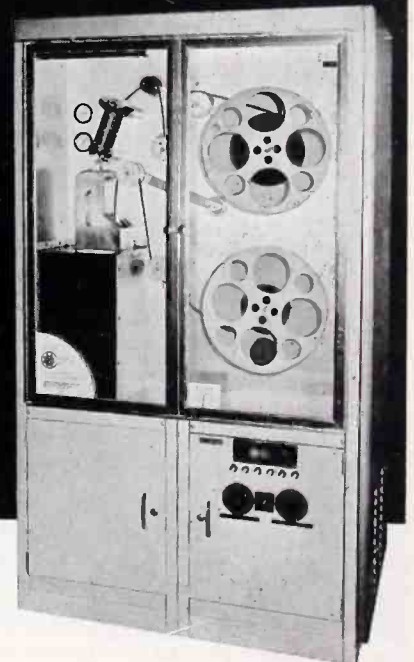
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- Cuts projector maintenance costs . . . no dirt or dust carried into gates and orifices . . . less breakdowns.
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en of all incomes. Including the comedy variety type in this category, the Simmons data show that among upper-income women five programs were in the top 20, among medium-income six were in the top 20 and among lower-income, the figure was four.

The situation comedy is also apparently popular among women in all income groups. Starting with the top income group and working down, the respective number of situation comedies were, six, seven and seven.

When these three types of programming are examined in terms of men by income bracket, the patterns are revealing. In the case of movies, the male adult seems to react like the female. The higher the income, the more popular features appear to be. All six movies were in the upper-income top 20, five were in the medium-income top 20 and only one was in the lower-income list.

Again, in the variety category, men in all income groups appear to like them. There were five among the top 20 in each male income bracket.

Distinct correlation

However, in the situation comedy category, the pattern among men showed a distinct correlation between dislike and income. That is, the higher the man's income, the less likely he is to view situation comedies. None were in the top 20 for upper-income men, three were listed for medium-income males and six appeared in the top 20 for lower-income men.

It should be pointed out that, to a certain extent, these top 20 breakdowns by men and women are not necessarily measures of pure program popularity. Much viewing is family viewing; a husband often watches what his wife prefers and vice versa.

Over the years, some researchers have called for a regular tally of which member in a family picked the program viewed, but there has not been enough interest in such data to stir the rating services into providing them. In addition, some say it may not be possible to get accurate information on the "program-chooser."

Be that as it may, the media buyer cannot always be sure if viewers are

watching what they like or what some other member of the family wants to watch. To some advertisers, it makes no difference: it is enough for them that a viewer is exposed to their ad messages. But, some research indicates, ad impact is greater when a viewer is watching a show she prefers.

Multi-set home question

Complicating this situation is the question of multi-set homes and who generally views that extra set. Multi-set homes are clearly correlated with income. About half of all tv households in the \$10,000-and-over category have more than one set. The figure is about one in four for all tv households in the \$5,999 bracket and about one in 10 for those families earning under \$5,000. Further, even in the upper-income household, the husband and wife may share one set, with the other (or others) in the hands of the young.

Nevertheless, there is much evidence for believing that many viewers will not watch programs they don't particularly care for. How else, for example, explain the fact that situation comedies are popular among women of all income brackets but are not among men across-the-board?

There are other differences that also show up. In the upper bracket, there are six adventure shows in the male top 20; the female total is two. There are three westerns in the top 20 for men, but only one for women.

In the medium bracket, five westerns rate high with men, only one with women. Two adventure shows make the men's top 20 but there are none for women.

The low-income bracket shows the greatest similarity in taste between men and women. This goes for variety shows, westerns, situation comedies—all popular with both sexes—and movies, not particularly popular with either.

The reasons? Probably these: the low percentage of homes with more than one set, lack of selectivity in viewing and the habit of regarding tv viewing as a family function. It may also be that in many homes husband and wife just happen to like the same programs most of the time. Maybe. ■

Spot Power (Continued from page 29)

were placed in daytime and fringe time.

Because of the multi-media drive, the telephone questioning schedule varied from most of the other campaigns studied. In the first place, women who reported receiving a sample of Phase III were excluded from the survey results.

Second, because of the magazine ads, a post-campaign survey was bypassed. Instead, follow-up studies were made after the third, fifth and 13th weeks of the campaign.

In the pre-campaign questioning, only four of 227 women interviewed answered "yes" when asked: "Have you ever heard of Phase III?" Three of these correctly identified it.

The TvAR report underscored these results by pointing out that many doubt the accuracy of market research on the ground that people don't always give honest answers. They might, for example, say they had heard of Phase III only because they think that is the answer expected of them.

The low identification score (2 per cent) is evidence, says the rep firm, that consumers do provide honest answers when non-biased questions are used.

As for the results of questioning during the campaign: after three weeks of advertising, 30 per cent of the women interviewed said they had heard of Phase III; after five weeks, 39 per cent; after 13 weeks, 45 per cent.

How much of this was due to magazines? Women were asked after 13 weeks where they had recalled seeing or hearing advertising about the product. Of those who knew about Phase III, 87 per cent recalled the advertising—82 per cent said they saw it on television, 13 per cent mentioned magazines (these figures added up to more than 87 per cent because of those who mentioned both media).

The contrast is striking (and the complete Trendex results for this and other products are available for examination, says TvAR).

While the rep firm is not seeking to palm off these results as a definitive answer to the relative effectiveness of the two media, it points up the sizeable gap between them in providing information about Phase

III in Pittsburgh.

Another mixed-media campaign studied was that for PPG Industries' Safety Shield glass.

The advertiser relied primarily upon spot in a 14-week spring/summer campaign in Washington on the three network affiliates, WMAL-TV, WRC-TV and WTOP-TV, but there was also a full-page ad in *Reader's Digest* in each issue during this period.

PPG used minutes in early and late fringe time starting May 15 with the following frequency: 15 a week for four weeks; 10 a week for the next four weeks and six a week for the final six weeks.

Unaided recall question

Interviews zeroed in on prospects—men and women who owned their own homes. The unaided recall question was: "What makes or types of glass for sliding doors or patio doors can you name?"

For the aided recall question, the term "Safety Shield" was used in context to make sure it would not be interpreted in a generic sense. The question ran: "Have you ever heard of the name 'Safety Shield' in connection with glass for sliding doors or patio doors?"

After three weeks, primary awareness jumped from 10 to 17 per cent. Total awareness went up from 36 to 58 per cent. There was little change in awareness after that, but TvAR points out that advertising weight was reduced during the summer.

A post-campaign survey found that 47 per cent of Washington homeowners were aware of the Safety Shield advertising while a third of the respondents were able to play back correctly one or more of the copy points.

The power of spot in a short campaign is illustrated in a one-week drive by Berkshire hosiery on KYW-TV and WCAU-TV Philadelphia. Seven 20s were run in prime time during the week ending May 4, 1967. Primary awareness increased from 16 to 21 per cent.

What happens when a brand is well-known is shown in the case of Tintex fabric dye. The brand had never used spot tv until the fall of 1967, when it moved into the medium with a six-week campaign in 10 markets. TvAR measured results in the two markets where it had stations,

Boston and Pittsburgh. In this instance *only* IDs were used, a package of 19 per week on WBZ-TV and 15 weekly on KDKA-TV. The bulk of these ran before 6 p.m., so the before-and-after interviewing was conducted among women who watched daytime tv.

As expected, total awareness was high initially, scoring 87 per cent. Despite the limited room for growth, however, after the six-week period the figure was pushed up to 94 per cent.

In primary awareness, Tintex ran a poor second to Rit, the leader in the field, before the campaign—32 to 48 per cent. But six weeks of ID advertising pushed the Tintex figure up to 49 per cent, practically neck and neck with Rit, which scored 51 per cent in the post-campaign survey.

Two low-caffeine instant coffees were involved in the TvAR study, one of them a new brand called Kava, described as highly acid-free. It took the market-by-market route for its debut strategy, putting the bulk of its ad money into spot tv. One of the markets was Boston, where a seven-

week drive was made on three network affiliates—WBZ-TV, WHDH-TV and WNAC-TV.

Print and mail used, too

During this period one newspaper ad was used (a 1,200-line insertion in the initial week of the campaign) and there was product sampling by mail. As in the case of Phase III, women who received product samples of Kava, a Borden brand, were not included in the published results of the survey.

About a dozen minutes were used per week in daytime and fringe time, except that ad weight was cut in half during the last week.

Results: total awareness before the campaign was 11 per cent; afterwards, it was a hefty 54 per cent.

The other instant, Decaf, tested spot tv with a 10-week campaign on WJXT Jacksonville. The schedule, launched in February 1967, started with a four-week flight of 14 announcements a week, aired primarily during the day.

This included minutes and 20s, with two 20s in primetime. After a

We've got Rochester's number...

WROC-TV Channel 8

For Rochester's best in locally originated programming, Rochester's most popular TV personalities, and the NBC network—we've got your number...8.

WROC TV CHANNEL 8
ROCHESTER, N.Y. NBC
A RUST CRAFT STATION

OTHER RUST CRAFT "SERVICE" STATIONS:
WSTV-TV, Wheeling Steubenville. WRCB-TV, Chattanooga.
WROU-TV, Augusta, Ga. WJRS-TV, Jacksonville

two-week hiatus, the drive resumed for another six weeks, but with the primetime 20s eliminated.

Among women who used instant coffee—the target audience—primary awareness rose from 21 to 38 per cent—an increase of 81 per cent. At the same time, Sanka, the dominant decaffeinated brand, suffered a loss in primary awareness, falling from 64 to 58 per cent.

Like Tintex, Decaf was a well-established but partially-forgotten brand. Its total awareness score before the campaign was fully 90 per cent but at the end it was raised to no less than 98 per cent.

The use of a hiatus gave TvAR an opportunity to measure the effect of start-stop-and-start-again advertising. Measurements were taken (1) just after the first four weeks, (2) just prior to the second flight and (3) midway through the second flight.

Primary awareness rose from 21 to 35 per cent (compared to 38 per cent at the end of the full campaign) but fell to 28 per cent during the hiatus. Midway through the second flight, the level was pushed up to 32 per cent.

Concludes TvAR: "From this it appears that a continuous 10-week effort would have produced an even bigger gain in awareness than the 81 per cent increase that was registered."

In the area of appliances, two campaigns were analyzed. One was run by Proctor-Silex, Inc., which had been a consistent spot tv advertiser and had used the medium for seasonal campaigns to promote their small, electrical appliances.

In the fall of 1967, Proctor-Silex turned to spot to test market their new "Lifelong" line of electric coffee makers, toasters and irons. Tv was used exclusively for a 10-week introduction in Charlotte on WBTV and WSOC-TV. Eighteen announcements, mostly minutes but also 30s, were aired each week during the day.

The sample was women who watched daytime tv and their primary awareness of Proctor-Silex coffee makers, toasters and irons went up from 22 to 37 per cent, total awareness from 80 to 88 per cent. One reason for high initial total awareness level was a previous spot tv campaign by the client in the spring.

The questioning uncovered the fact that better than six out of 10 women

who watched daytime tv had seen or heard the Proctor-Silex commercials; better than half of these women correctly played back one or more of the "Lifelong" copy points.

The other appliance campaign was that for Shetland Sweeper Vac which had been what TvAR described as "swept under a carpet of obscurity" for more than five years. The only 1967 advertising for the product until the fall was a spring campaign in Sunday supplements. In mid-September, the company turned to spot tv for the first time with a 10-week campaign in 20 major markets.

The timebuying approach: announcements during the day only, mostly minutes, some 30s and, in a few markets, IDs.

TvAR measured results in four of its markets, where five stations were used, and where frequency averaged eight to 10 spots a week. In two of the markets, Pittsburgh and Boston, IDs were aired.

Awareness was doubled

In the four markets combined, total awareness of Sweeper Vac went from 16 to 35 per cent. Market-by-market, the results were: in Philadelphia (KYW-TV), 15 to 31 per cent; in Pittsburgh (KDKA-TV), 9 to 30 per cent; in Baltimore (WJZ-TV and WBAL-TV), 20 to 36 per cent; in Boston (WBZ-TV), 23 to 45 per cent.

The use of IDs as supplementary advertising provided an opportunity to measure their impact. During the opening two weeks a package of 16 was thrown into the campaign in Boston and the drive was extended in that market for an extra week, at which time the package was again added to the schedule.

After two weeks, awareness went from 23 to 39 per cent and then stabilized until ID support was added in the final week, when it reached the 45 per cent level.

The last of the successful campaigns was a product for men, Blackstone cigars. It pointed up the problem of how a limited-budget advertiser can fare against big spenders in a field with a multitude of brands.

Blackstone had been concentrating on newspapers. In the fall of 1967, the client turned to spot tv for the first time, using Boston as a testing ground. Just before the switch to tv, Blackstone had run newspaper ads

from June until early September in that market.

The precampaign questioning revealed a primary awareness of 16 per cent but only 2 per cent of the cigar smokers interviewed had smoked a Blackstone during the previous week.

Tv advertising was kicked off September 10 and ran for 16 weeks on WBZ-TV. Initially, IDs were the primary ad length and they were run in the early morning and late night. However, some minutes were used also. Midway in the campaign, Blackstone switched to IDs entirely.

These were the results: Primary awareness climbed to 44 per cent. Only one of the 200 cigar smokers interviewed said he was unfamiliar with the Blackstone name. The men smoking the cigar jumped to 14 per cent, making its ranking fourth.

As for the minus side, TvAR is not revealing the names of the two brands where there was no significant increase in awareness. But they present some reasons why.

One involved a well-known company with a full line of products. It tested a new item, using both spot tv and regional magazines.

The new brand carried the corporate name with only a slight variation to set it apart from the other products, says TvAR. Further, the new brand was completely unrelated to the others. The result, concludes the rep firm, was that it "was smothered under a corporate blanket."

To make things worse, the company promoted a number of other brands in the test market while the new brand was being advertised. Consequently, there was confusion in the minds of respondents about the identity of the tested brands.

The second campaign involved a drug product promoted with daytime and late night IDs. Three different commercials were used with no strong brand identification.

Says TvAR: "Here, the inability to increase awareness appears to have stemmed from a copy appeal pulling in three different directions, plus the failure to drive home the brand name."

Obviously, spot tv won't work under any and all conditions. But TvAR feels it has some pretty solid evidence that it can work under a large variety of conditions. ■

political broadcast cases.

Since it has no say in the day-by-day programming of broadcast stations, the Commission does not require any regular filing of program scripts and monitors programs only in special instances.

However, when a broadcast license comes up for renewal (normally every three years) the station's report on its current program structure is compared with its past performance and promises. If its current operation seems to be at variance, the Commission defers action on the renewal for further inquiry and consideration.

The Commission can't arbitrarily order a station off the air. Until a few years ago its only recourse was to initiate a revocation or other proceeding which involved a public hearing. This is a long-drawn-out process. So, at FCC request, Congress enabled the Commission to give short-term probationary licenses in cases deserving closer scrutiny and to impose fines for willful and repeated violations.

If its license renewal is held up, the station can, of course, continue to operate pending further action. Even if a license is ordered revoked or a renewal is denied the station can continue to function during appeal to the Commission or to the courts.

The degree of Commission involvement in programming matters varies with the composition of its members insofar as their individual views are concerned. Several chairmen have been loudly critical of program content and trend. These personal expressions have ranged from disappointment at the quality of certain air fare to sweeping indictments of tv programming.

These critical officials seem to regard censorship as being limited to action before the fact, not after it. Several have advocated program controls which cannot be effected under present law.

Besides making press headlines for the critics, these occasional outbursts have served as a "lifted-eyebrow" technique in getting always-jittery broadcasters to give more attention to news, public affairs and educational themes.

There is little that the Commission

as a whole can do, formally and directly, to improve program quality. There is the yet-insurmountable wall in Section 326 of its governing law which states bluntly:

"Nothing in this act shall be understood or construed to give the Commission the power of censorship over the radio communications or signals transmitted by any radio station . . ."

Mounting public criticism of tv and radio programs caused the Commission to hold a public hearing to consider how far it should go in dealing with that subject in view of the censorship ban, its past thwarted efforts to curb certain types of giveaway and other programs involving the element of chance, and the fact that its direct regulatory power is limited to individual station licensees and their transmitter operators (not to networks, program producers, performers or advertisers).

As a result, in 1960 the Commission issued a statement of policy on its attitude toward programming. This replaced a previous report, referred to by the industry as the Blue Book, which was hazy and contradictory in interpreting and defining Commission authority over programming.

Programming Policy

The FCC's present programming policy credo says a prime responsibility of the holder of a station license is to ascertain and meet the needs of the community he serves and, accordingly, the Commission will give "great weight" to his "honest and prudent judgment" in that respect.

While disclaiming any intent to substitute its own judgment for that of the licensee, or to prescribe a fixed program formula for the license holder to follow, the policy statement lists the following 14 "major elements" as usually necessary to meet community interest, needs and desires:

- 1) Opportunity for local self-expression.
- 2) Development and use of local talent.
- 3) Programs for children.
- 4) Religious programs.
- 5) Educational programs.
- 6) Public affairs programs
- 7) Editorializing by licensees.

- 8) Political broadcasts.
- 9) Agricultural programs.
- 10) News programs.
- 11) Weather and market reports.
- 12) Sports programs.
- 13) Service to minority groups.
- 14) Entertainment programs.

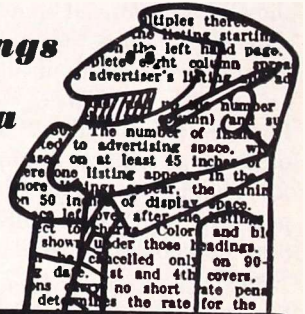
The policy statement notes that particular areas of interest and types of service may, of course, differ from community to community.

Because the courts have of late frowned upon requirements affecting religion, the FCC now has qualms about having implied that religion is a subject for its consideration. The FCC remembers the uproar caused many years ago when it ruled that an atheist was entitled to equal air time—even on Sunday.

Indeed, there is some feeling within the Commission that its present programming policy should be reviewed. But the nature of any change would, of course, depend upon majority thinking of the Commissioners at the time.

The Commission has never attempted to define what constitutes public service.

**musings
for a
media
man**



“
**Aman's word
is only as
valuable as
the promises
he's fulfilled.**
”

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As far as the FCC is concerned, its "statements of policy" pronouncements from time to time are more prone to being changed by ensuing commissioners than the more definite prescriptions which are actually incorporated in its rules and regulations.

When AM was the only broadcast service and there were comparatively few stations, the FCC required all stations to offer "well-rounded" general programs. With the advent of FM and tv with more stations and competition, the Commission honored requests by newcomers in many-station markets to engage in specialized programming.

As a result, some stations now broadcast in foreign languages, or are all-music (classical, popular, hill-billy or rock 'n' roll) and still others offer news only.

Indeed, one station was even authorized to test an all-classified-advertising format, but the venture failed. Today, however, there is an automatic juke-box type of operation by some small, daytime stations which feature broadcast of recorded music exclusively.

The "payola" and "rigged quiz show" revelations of some years back induced Congress to aid the Commission by making it illegal to accept money or other consideration for the broadcast of records and other plugs without disclosing it, and for anyone to engage in deceptive practices in broadcast involving contests of knowledge, skill or chance.

The Commission does not license broadcast networks as such; only individual stations. It does not pass upon station affiliations with networks. That is an arrangement between the individual station and network. Some stations even contract for programs from more than one network.

However, to foster competition in programming, FCC rules preclude a station from using an over-balance of network fare at the expense of locally originated programming.

Its inquiry into network practices has caused the Commission to favor some degree of direct control of networks short of licensing. Meanwhile, limited indirect control is achieved by regulations governing individual stations, including those owned and operated by the networks.

Such methods are indirect but un-

deniably effective. In this way the FCC was once able to force a major network to dispose of a second chain in order to conform with the monopoly rule applied to stations individually.

To further curb monopoly, the Commission does not license more than one type of commercial broadcast station (tv, AM or FM) in the same community, or more than seven commercial stations of the same type in the country as a whole, to the same individual or company. In the case of tv, not more than five of these seven outlets may be in the VHF band.

There is no law or rule prohibiting

30 years at CBS

Merle S. Jones, who retired May 1 as a director and officer of CBS, Inc., and of a number of the company's subsidiaries, spent nearly 30 years at CBS.



In praising his contributions to the corporation, president Frank Stanton paid particular attention to the "Merle Jones farm system," which provided CBS a steady flow of executives.

Jones, who is 62, started his broadcast career in 1933 at WAAW Omaha, then switched to KMBC Kansas City, Mo., the next year.

He joined CBS in 1936 as assistant to the general manager of KMOX St. Louis. He advanced through a number of posts (interrupted by three years with Cowles Broadcasting Co.) to vice president in charge of CBS-owned tv stations and general services in 1951. In 1956 he became president of CBS Television and in 1958 president of the CBS Television Stations Division.

newspapers—or any other qualified group for that matter—from operating broadcast stations. But such factors as concentration of mass media, local vs. outside ownership, financial responsibility, proposed equipment and service, etc., are considered in hearings, which are mandatory for all competitive applications.

Though the Commission does not regulate the nature or length of broadcast commercials, it does consider whether over-commercialization is involved in decisions on applications for new stations, license renewals and ownership transfers.

Several years ago the FCC proposed to limit the amount of time devoted to commercials, possibly with adoption of the restraints advocated in the codes of the National Association of Broadcasters. The proposal was dismissed, and the Commission said it would give more attention to excessive commercialization on a case-by-case basis.

Loud commercials

It later wrestled with mounting complaints about loud commercials. This was a big headache because most commercials, while not tuned up in volume, assail listeners' ears because they are made with staccato action and sound.

On the basis of technical engineering considerations, the Commission announced a policy of requiring stations to exercise remedial volume control and asking the producers of commercials to cooperate.

False and misleading advertising on the air, as well as in print, is under the jurisdiction of the Federal Trade Commission. By agreement with the FTC, the FCC notifies broadcast stations of such violations cited by the FTC so the stations may take appropriate action.

There was much grumbling by industry in going along with an FCC dictum that cigarette commercials, like cigarette packages, should carry warnings that cigarette smoking is detrimental to health. Spot announcements to this effect are furnished by health authorities.

Some stations have never carried cigarette advertising and are apprehensive that, under the Commission's "fairness doctrine", the tobacco industry might ask for equal time to voice its contrary view.

The Commission does not get into labor disputes involving unions, networks and individual stations. Such matters are considered the responsibility of the Department of Labor, not the FCC. The Commission is also able to avoid two other potentially thorny areas: hard liquor and subliminal advertising. The broadcast industry voluntarily rejects such commercials.

The tv industry continues to be troubled by the channel allocation plan adopted by the Commission to distribute facilities on a nationwide basis. The setup is very complex. Any change in a station's channel assignment can spark a chain reaction requiring reshuffling of other station assignments to accommodate the move.

Overcoming handicaps

Some of the technical handicaps of UHF transmission as compared with that of VHF are being overcome by operators in the upper channels by using increased power, higher antennas and other means.

For their part, VHF operators are kept jittery by continued efforts of expanding non-broadcast services to take over or share one or more VHF channels.

Tv broadcasters remember that the original Channel 1 was shared but the resulting interference was so great that the whole channel had to be shifted to non-commercial use. Incidentally, not many people realize that a tv station's combined audio and visual transmission requires six times as much spectrum space as an AM radio station.

Other than requiring (under recent statute amendment) manufacture of new tv receivers that can receive UHF as well as VHF, and curbs against interference to all radio communication services, the Commission does not regulate the manufacture, sale or servicing of radio or tv sets.

Oft-quoted words

The words "public interest" are quoted so often in any discussion about broadcasting that it is only fair to point out that they are taken from the longer term, "public interest, convenience and necessity." This term is not confined to broadcasting but appears throughout the Communications Act as a requisite

in Commission consideration of all forms of electronic communication—telephone, telegraph and non-commercial as well as commercial broadcast services.

The Supreme Court has yet to rule specifically as to how much authority the FCC has over broadcast programming. Up to now, court rulings in various broadcast matters can be selected and quoted to support either a hard or soft attitude toward program control.

Public interest question

So, in broadcasting, the big public interest question still is: "How far can the FCC go in regulating programs?" It will not be settled until such authority is spelled out in the Communications Act, or the Supreme Court makes a specific ruling on the matter.

The basic 1934 Act was drafted before the meteoric development of electrical communication media. Despite many subsequent amendments, the statute still lacks clarity. As a result, interpretations of many general provisions must apply.

Thus far, because of the complexities involved and the Pandora's box that would be opened, Congress has been reluctant to update the Act in its entirety. This leaves the FCC in the unenviable position of being "damned if it does, and damned if it doesn't"!

About the author

When George Oliver Gillingham retired as chief of the FCC's Office of Reports and Information in 1966, he was the dean of the government's Washington information corps.

He had served with the FCC since 1939. During the six years before that he was information chief of the Tennessee Valley Authority.

Gillingham started his career as a reporter in Newark, N.J. After World War I service, he went to *Pathfinder* magazine and became managing editor.

During World War II, he was information chief of the Chemical Warfare Service and was awarded a Legion of Merit. His book, *Behind Washington's Paper Curtain*, will be published by Dorrance this spring.

Bozell (Continued from page 25)

to grow. A few years ago, B&J set up an agricultural division in Omaha. It now bills about \$2 million and the agency's objective is to raise this to \$5 million by the end of next year.

The B&J chief also sees benefits to the branch offices from the creative-cum-package goods strategy. "National images are made in New York," he says, "and the best way to get exposure for your work is through products whose advertising is seen by everybody. The greatest rewards in advertising come through package goods, including drugs."

The benefits of this, Peebler explains, can rub off on all B&J offices. "This will help us upgrade our accounts all over the country."

Whether this upgrading, which means bigger-size accounts, will mean the trimming of B&J's extensive list, Peebler is not prepared to say.

But he points out that B&J has made money on small accounts over the years. "I'll admit," he adds, "that I wouldn't be likely to start an agency with an intention to grow as B&J has in the past. But it has worked, even though no one would have predicted it would. To put it another way, it's more logical for an agency to work toward New York as B&J has, than the other way around—starting with a New York agency and package goods accounts and then spreading out over the country picking up a lot of small clients."

B&J now has 10 offices and one service office. The 10 are Atlanta, Chicago, Houston, Indianapolis, New York, Omaha, Phoenix, Sioux City, Tacoma and Toronto, while Shreveport falls in the service category. Omaha has the largest number of clients—close to 80. Sioux City has over 40, New York nearly 30.

B&J's ratio of employees to accounts tells little other than the agency has a lot of accounts. The critical measure of employees per \$1 million of billing is another story. Peebler figures that B&J's is a little higher than the average. To him that



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means the agency is giving better service than the average.

As Peebler indicated, B&J started with no indication of how it would proliferate. Its founders were both newspapermen. Jacobs was a night reporter for the *Omaha Daily News*, Leo Bozell, secretary of the Omaha Real Estate Board and a former city editor of the *Omaha Bee*.

Neither quit his job in the early days of the agency; Jacobs worked on advertising during the day and Bozell at night.

An ad written by Jacobs in 1922 for the Nebraska Power Co. is considered a classic in its field. It sought to persuade women to buy the then new labor-saving appliances. The headline read: "Are you working for your husband's second wife?"

Bozell & Jacobs' success with utility advertising led to an opportunity to handle an Indiana utility. The client, however, wanted to work with an Indiana corporation. Bozell & Jacobs obliged by setting one up. This pattern was followed in Texas, Illinois and other states, along with a policy of giving considerable autonomy to the branch offices. Later on, when separate corporations were no longer needed to bring in clients, they were retained for tax reasons.

The large number of branches for a relatively small agency gave many admen the impression (which still exists in some quarters) that the B&J branches were locally owned and franchised in some way. However, the two founders never relinquished control. When Bozell died 20 years ago, Jacobs bought out his interest as provided in their original agreement.

The elder Jacobs became founding chairman of the agency when he sold out, serves as a consultant and continues as a director. He jokes about "brainwashing" his son-in-law and nephew in following his personal and business principles; the younger Jacobs admits that his uncle's influence is still significant.

The policy of autonomous branches, so characteristic of B&J's growth, no longer applies. The agency is a tighter ship, with more central control and more coming and going between the various offices. It is, for sure, becoming a different kind of agency and, if Peebler's goals are achieved, Morris Jacobs won't recognize the old place. ■

Production (From page 23)

release in the United States is usually more difficult to get. The movies usually run 85 to 95 minutes.

It has taken several years for the production pattern of such features to shake down. Problems have been encountered and experience has been costly.

RKO General, for example, entered into a 10-picture deal with foreign filmmakers. The average budget was said to be about \$165,000 per film, which had to be dubbed. Along the way the bottom dropped out of the market for dubbed features.

RKO General, for example, entered enthralled with their quality, though ratings for some of them have been respectable. Pictures include *Queen for An Ace* with Roger Hanin, and *Target for Killing* with Stewart Granger and Curt Jurgens.

Westinghouse-Pink deal

Westinghouse bought the North American rights to 10 pictures made by Sidney Pink. They include *Tall Woman* and *Madigan's Millions*, and feature such performers Anne Baxter and Tab Hunter.

This deal has not been renewed. The company has decided to co-produce and co-finance larger budget pictures to get better quality. The Pink Films were budgeted at about \$400,000 each while the co-produced features will cost between \$600,000 and \$1 million.

As co-producer, Westinghouse will, of course, also participate in the



Philip J. Lombardo has been named general manager of WGHP-TV High Point-Winston-Salem-Greensboro, it was announced by John G. Johnson, president of Southern Broadcasting Co.

profits, if any, made from theatrical release.

The first Westinghouse deal of this kind was made with the Sydney Box group and called for production of 27 films over four years. The first three pictures, which will go into theatrical release shortly, are *The Man Outside* with Van Heflin, *The Limbo Line* with Craig Stevens and *Love in Amsterdam*.

Westinghouse has a similar contract with Richard and Samuel Marx, former producers of *Lassie* at MGM. For the next five years they will produce four pictures a year, mainly of the family type. The first is *The Duke of Texas*.

The broadcast group hopes to enter into 20 co-production deals of this kind every year and expects to lease North American tv rights to 15 other pictures a year. The 35 pictures thus accumulated will fill one-third of its feature film needs.

Westinghouse has bought rights to *Widowmaker*, a picture being produced by Jack Skirball and Curtis Bernhardt. The company hopes the team will be able to provide three such pictures yearly in the beginning and then step up their output to six each year.

Contracts with networks

Goldman and White are also entering into contracts with networks. Goldman has finished *The Destructors* for CBS and it has already been telecast; among others are *The Money Jungle* with John Ericson, *Panic in the City* with Howard Duff and *The Violent Ones* with Aldo Ray. White is readying *The Kashmiri Run* for one of the networks.

A pattern seems to be developing in which these tv-oriented feature operations produce on two levels, one for stations and the other for the networks. It is not inconceivable that a feature co-produced by Westinghouse could be bought by a network.

More than ever, a theatrical release in the United States is the key to profits from features. But even good grade B pictures have trouble getting that release. Nevertheless, it appears that "movies-for-tv" will be increasing in number.

It is also becoming evident that television stations have an important role in supplying programming for themselves and others in tv. ■

In the picture



Babette Jackson

Lady v-p in a man's world

As of today both the Market Research and Copy Research Councils want no part of **Babette Jackson**, vice president and new research director at Dancer-Fitzgerald-Sample, New York. The groups, which meet at the Yale and Harvard Clubs, are stag—women are not welcome, at least not as members.

The trim, pleasant and very articulate Miss Jackson is however, a member of the Tv and Radio Research Council, "a swinging outfit that takes boys, girls—all sizes, all shapes."

The exclusion from two groups, which her more than 10-years experience should entitle her to belong to, is just one hang-up for the energetic woman executive.

Being petite, she sometimes finds herself ill at ease at a bulky walnut desk. Often, she jokes, she can barely reach pencils at the far end of the manly desk. In an even more humorous vein, she quips, "There isn't enough drawer space—at least not for a girl."

Yet, despite her troubles with being a girl in a man's world and a sore throat ("My husband likes me best like this. I can hardly talk."), Miss Jackson was eager to speak of her own career and the plight of women in business.

"Women have a hard time making a career for themselves," she explained, as she began doodling on a yellow line pad. "There are many excellent women right now in research who just don't get the opportunity for advancement. It is not however, as many people think, a prejudice. I feel it is more of an old-fashioned tradition.

"Traditionally," Miss Jackson continues, still sketching, "many women may not want to move up simply because they do not want any added responsibilities that might interfere with their duties as wives."

There are also, Miss Jackson pointed out, many men in management, the men who make the decisions as

to who moves where and when in a company, who pass over qualified women simply because a man has always held a particular position.

"For these reasons, I believe Dancer-Fitzgerald-Sample is rather courageous. I certainly hope to live up to the agency's expectations."

Miss Jackson became interested in research while still an undergraduate majoring in psychology at Barnard College. Looking for a summer job, Miss Jackson relied on the advice of her professor's wife and began investigating advertising research.

She worked with Young & Rubicam for two summers, went on to graduate studies in sociology, statistics and psychology before beginning her formal research career at the Biow Company.

"I learned a lot about research at Biow," she recalls, her pencil going furiously. "It was a dynamic outfit. You worked like crazy and everyone liked their work." Miss Jackson met and married Murray Sommer, an attorney, while she was at Biow where she worked till 1956 when the agency was forced to close down.

Miss Jackson then went to Dancer where she started as a project director assigned to do brand research.

"When I joined Dancer I was looking for a position with less responsibility than the assistant research director's job I had with Biow. I was recently married and I had a home to care for."

But Miss Jackson could not escape added responsibility. In 1964, she was made associate research director at Dancer, and in 1965, she was named a vice president.

Today, she directs a staff of about 40 research people who function in various ways for both the agency and its clients.

"We do not just collect research material and have it on hand," Miss Jackson explained, putting her pencil

down for a second. "We synthesize information for the media department, the account services groups and so on, to provide the best possible solutions to planning problems. We have a direct contact with them so the material is always available.

"The main thrust of the research department today is as a bulwark to the creative departments. A recent reorganization has also brought the systems analysis approach to all advertising and planning problems."

Miss Jackson, pencil going strong again, explained how "this first in agency research departments" actually operates.

"Each associate research director serves as a direct liaison with the head of another agency department. In this way, a creative man, for example, knows just who to go to if he needs help in the way of research. He can be referred to another research man if need be, but he is never at a loss when it comes to having a contact in our department."

Miss Jackson and her husband live in Fort Lee, New Jersey. They are both avid readers and walkers.

"There!" she exclaimed, holding up her finished doodle that looked something like a plumed fountain pen surrounded by psychedelic symbols, "perhaps, I can sell it to the Museum of Modern Art?" Maybe to the Harvard Club. ■

There is less criticism than there used to be about political advertising "selling a candidate like soap," but there is still some dispute about whether tv spots show a candidate as he really is or whether their purpose is "wart removal." This wart question is quite serious and could lead to such situations as the following:

Imagine a group of agency men meeting to discuss upcoming commercials for a client-candidate. Present are the account executive, art director, copywriter and producer.

AD: The first thing we gotta discuss is what we're going to do about Smith's face.

AE: Isn't that putting the wart before the horse, if you'll pardon my pun? The real problem is how to duck the Vietnam war, the balance of payments, the crisis in the cities and the tax surcharge.

AD: Listen, if Smith's face doesn't come over the tube with feeling, the voters won't care what he says; they'll give him the heave-ho. But if he looks good, he can say anything; he can even say nothing.

CW: What's wrong with his face, anyway? I've seen his picture in the paper; it looks okay to me—sort of craggy, rock-honest, homespun, log-cabinish, rail-splitter . . .

AD: Now don't get carried away—not yet. You're missing the whole point. Once we've decided what to do about his face, then we can write the copy to fit.

PR: Yeah, that's right, and what's more, that craggy face doesn't look good on tv. I've seen him in the news and he looks like he needs a shave or else he looks like he had a bad case of pimples when he was a kid.

AE: Listen, forget all that. Whatta we got makeup men for? Let's keep our eye on the principles this guy stands for.

CW: Incidentally, what does he stand for? I got a very muddled picture of this guy. I can't recall his taking a position on anything.

AE: That's exactly what I mean. No positions, but lots of principles. Don'tcha see why we've got such great material here? He stands for the best in American ideas.

CW: Give me a fr'instance.

AE: Well, he wants to unify the American people.

CW: Who doesn't?

AE: His opponent, bonehead!

CW: Oh yeah! Well, listen, it's all right to talk about unifying the American people, but you gotta spell that out in specifics.

AE: I'm glad you asked, already. I thought we'd never get down to it. Let me give you some good, hard concepts. In the first place, he's against rioting and looting but he feels the black man should have the same rights as every American. Second, he wants to end the Vietnam war but without humiliation or defeat. Third . . .

CW: I repeat, who doesn't?

AE: And I repeat, that's exactly what I mean. Everybody wants what Smith wants. Smith wants what everybody wants.

AD: Gentlemen, gentlemen, gentlemen. This is all very well if you're writing an ad, but we're preparing material for a visual medium. I'll say that again: viz-you-ul. Must I mention Mr. McLuhan and point out that the medium is the message? Now, about that face . . .

CW: What can you do about a face? Whaddya gonna do, plastic surgery? If you change it, he might look like somebody else. After all, he got to be councilman with that face.

AD: You writers have no faith in the art of illusion. If you'll listen for a minute, I'll give you my diagnosis on what's wrong with Smith's face and my recommendations on how to create round, moonlike, benign features that radiate honesty, friendship, happiness and, with a few clever touches, courage. Unfortunately, we start with a brachycephalic skull and we have to make it look like a dolichocephalic skull. Now, what I intend to do . . .

CW: Listen, professor, forget the anthropology and let's get down to business.

PR: You know, it just occurred to me that somebody mentioned the other day that Smith had a wart.

AD: Oh, my God!

AE: You're kidding!

AD: Where is it located?

AE: Is it big?

AD: We'll have to remove it right away.

AE: Does anyone know Dr. Hunter's number? Meeting's adjourned. I've got to see the boss about this.

CW: Hey, wait, you guys. We haven't talked about copy . . .

AE: How can you talk about copy at a time like this?

* * *

The increasing popularity of rock-and-roll bands on tv has increased the sale of artificial pimples, according to one of our local informants.

* * *

In the upcoming NBC News special, *American Profile: Somehow It Works*, a playful review of American political campaign techniques, correspondent Edwin Newman will have some droll comments on politicians' efforts to project the common touch.

"Politicians," he will say on the show to be aired May 10, "put themselves into grotesque and ridiculous positions to meet a particular requirement of American politics—to show that they are down-to-earth, have normal, common tastes and can be trusted to do what the common man would like."

But it was not always thus, not in the beginning days of the Republic, according to Newman. George Washington "was so concerned with giving dignity to the new United States of America that the six white horses that drew the presidential coach had their hooves painted black and their teeth cleaned before they went out to be seen."

* * *

Veteran actress Joan Crawford, who has been appearing on tv, on and off, in programs and commercials, has never stopped being active.

When she was named judge of a nationwide beauty pageant, a newsman expressed doubts that a woman should judge such a contest.

Said Miss Crawford bluntly: "I think I know what men like."

Yes, but she's liable to say Pepsi Cola.

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