

23

Television Age

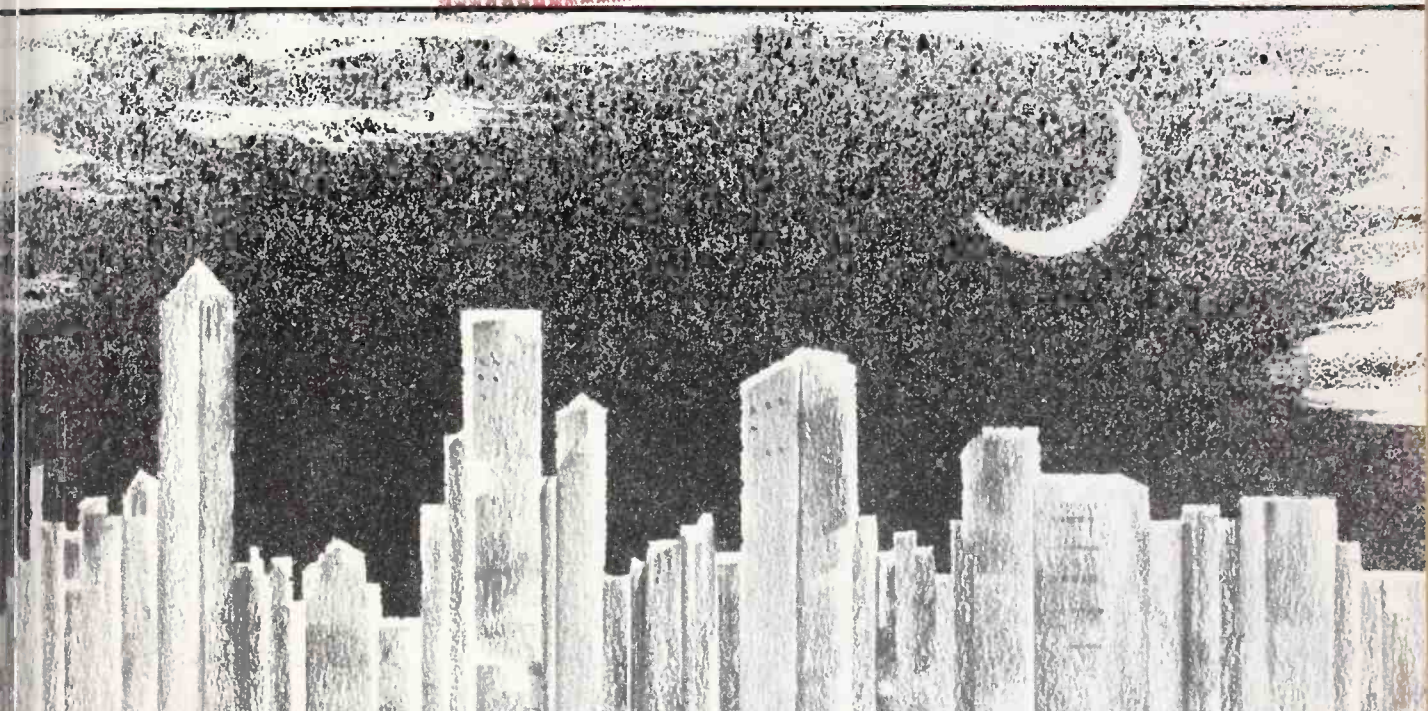
tion 'supergroups': a new source of programming?
Why retailers may be on the verge of a tv breakthrough
ok, no media department for Lois Holland Callaway

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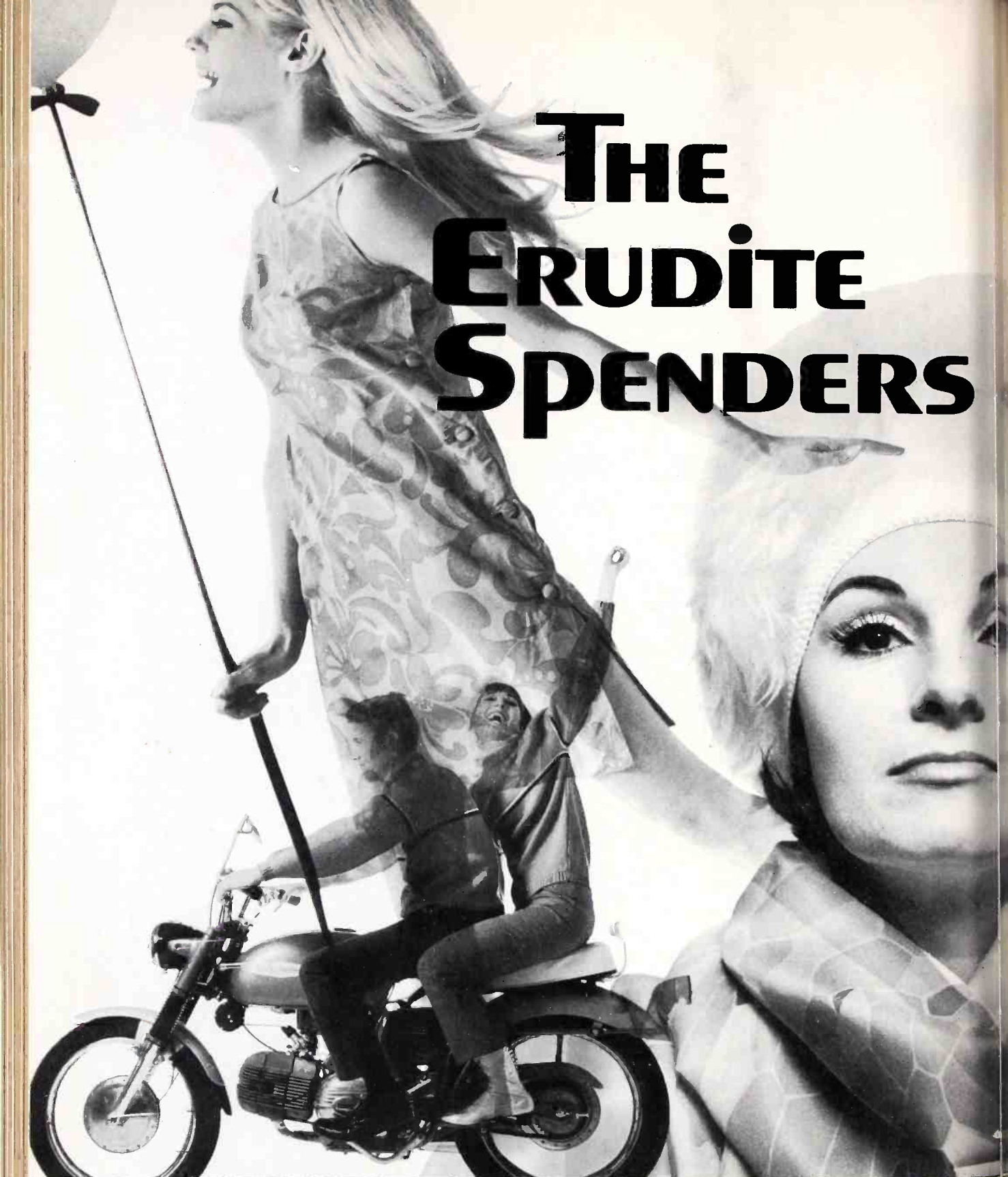
JUN 23 1968



IT'S TRUE!
The Scene Tonight
IS THE MOST POPULAR TV NEWS
PROGRAM ON TWIN CITY TELEVISION...
PARTICULARLY WITH THOSE UNDER 50!*

*Check the facts yourself in
either the Feb/March, 1968
ARB or Nielsen.

COLOR CHANNEL
ST. PAUL • MINNEAPOLIS
TELEVISION
WCCO 4



THE ERUDITE SPENDERS

People in the know are selective. About how they dress. What they eat. Where they look for entertainment. In Milwaukee you see them everywhere... representing every age.*

They're Look Forward people who've learned to look to WTMJ-TV for the latest ideas in viewing pleasure. That's why we recently introduced a fresh new line-up of distinctively different local programming. There's "Young

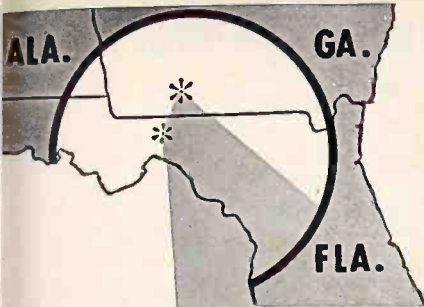
Artists Showcase." "The Class of '68." "Foresight." "Newsmakers." "The Big Question." Many more. For complete details on reaching Milwaukee's erudite spenders... contact our representatives: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston St. Louis • Los Angeles.

*1,375,500 Milwaukee SMSA "Sales Management Survey of Buying Power," June, 1967.

LOOK FORWARD TO WTMJ-TV • NBC
The Milwaukee Journal Station

WTMJ-TV

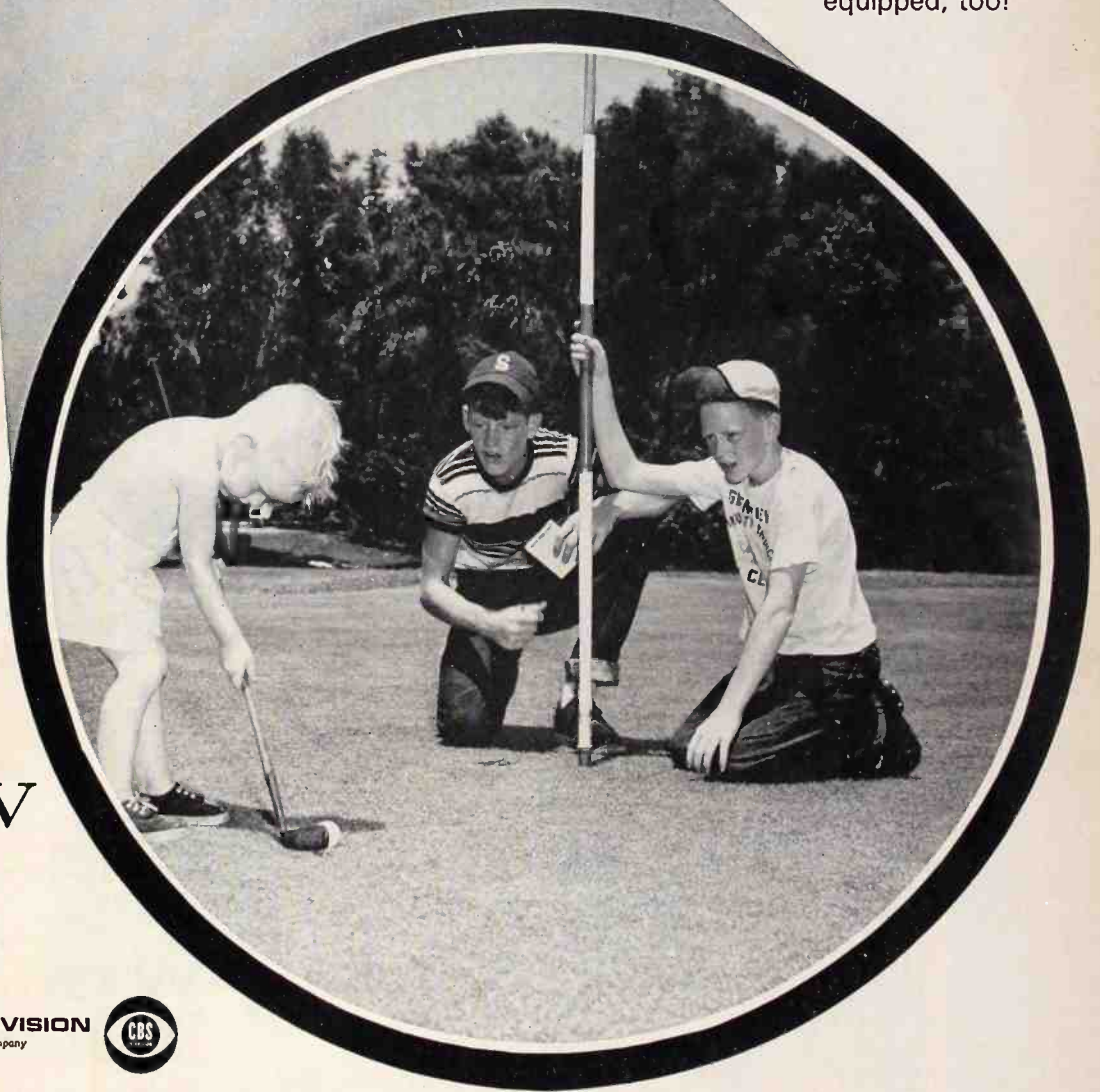




WCTV-land

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

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



**WCTV
6**

TALLHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company





LIFE.

What could be bigger than Life?
Consider this alternative:

The television stations represented
by Peters, Griffin, Woodward
deliver more circulation in their
combined effective
coverage areas than Life.
And Look. And Reader's Digest.
And McCall's. Combined.

One other thing magazines can't do
that Spot TV can.

With television you can *demonstrate*
your product through sight, sound,
motion *and* color.

Some alternative.

Want to add life to your advertising
with Spot Television?

**Ask us
first.**

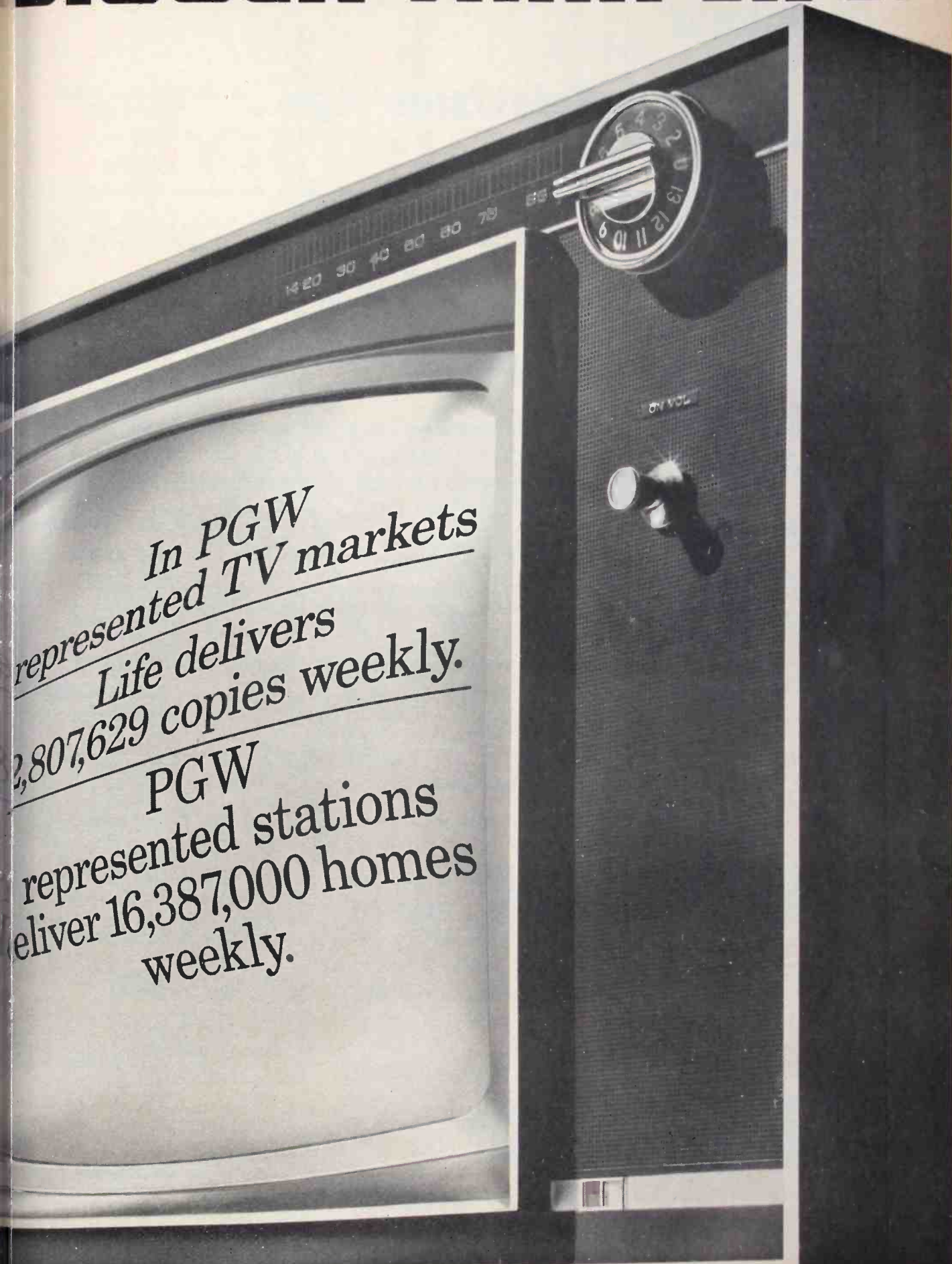
PPETERS, **G**RIFFIN, **W**OODWARD, INC.

Pioneer station representatives since 1932



SOURCES: Estimates of TV circulation from Sales Management Magazine 8/67 and American Research Bureau. Magazine circulation from their most recent reports on file with Television Bureau of Advertising.

BIGGER THAN LIFE.



*In PGW
represented TV markets
Life delivers
2,807,629 copies weekly.*

*PGW
represented stations
deliver 16,387,000 homes
weekly.*

NEW BOOKS OF INTEREST

Color Television

The Business of Colorcasting

Edited by
H. W. Coleman

Twenty expert contributors authoritatively examine the components—from advertising to local station operation—that make colorcasting a vital communications force. 288 pages, diagrams, charts, index. \$8.95



Broadcast Management

by Ward L. Quaal
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A comprehensive exploration of all the management functions of American television and radio. Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation. \$5.60 (paper) \$8.95 (cloth)



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(Revised Edition)
by G. Millerson

Revised and updated throughout, with a new section on color television, this encyclopedic textbook consolidates its position as the standard in the field. \$7.20 (paper) \$13.50 (cloth)



Audio Control Handbook

for Radio and
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Written in clear, non-technical language, this text contains complete step-by-step directions and full explanations of every phase of audio control. Diagrams and photographs supplement the text. \$7.95



TELEVISION AGE BOOKS

1270 Avenue of Americas
New York, N. Y. 10020

Please send me the following books:

COLOR TELEVISION \$8.95

BROADCAST MANAGEMENT

Paper \$5.60 Cloth \$8.95

TELEVISION PRODUCTION

Paper \$7.20 Cloth \$13.50

AUDIO CONTROL HANDBOOK \$7.95

Name

Address

City State Zip

Check Enclosed (Please add 50c per book for mailing and handling)

JUNE 17, 1968

Television Age

21 THE 'SUPERGROUP'—NEW PROGRAM SOURCE?

Station groups are cooperatively producing specials, an entertainment series and a game show for first-run syndication.

24 THE BILLION DOLLAR ACCOUNT

The floodgates have started to open—department stores and specialty shops may well be on the brink of massive broadcast expenditures.

26 THERE'S NO CUME LIKE AN INSTANT CUME

There's growing interest in computer analyses of spot tv cumulative audience reach, but buying practices pose barriers to broad acceptance.

28 LOOK, NO MEDIA DEPARTMENT . . . WELL ALMOST

Lois Holland Callaway hires an outside service to do their media work while they do the advertising.

30 THE HOUSEWIFE'S \$2 WINDOW

Safeway stores group boosts traffic with regional racing-with-prize show—and a big assist from a Texas station.

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Television Age

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No. 23

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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho. KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB 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

**we don't
editorialize
to win awards**

1968
Sigma Delta Chi
AWARD



1968
The Headliners
AWARD



■ ■ ■ but we gratefully accepted two of the finest.

KWTV produces television editorials to provide one important function . . . service to the community. If we do this first . . . do it well . . . and these editorials then receive national acclaim, we are sincerely thankful in both respects.



A GRIFFIN-LEAKE TELEVISION STATION
KWTV is represented nationally by EDWARD PETRY AND COMPANY.

Letter from the Publisher

Economic Outlook

The TELEVISION AGE *Business barometer* confirms what practically every station manager in the country knows—that April was an exceptionally good month. Spot was up 13.7 per cent over the same month a year ago. May figures are not in yet, but the indication is that they will also show an increase.

What is most encouraging is that the business climate is bullish and that realistic projections for the remainder of the year will show a healthy increase. First-quarter corporate profits increased \$3.75 billion to a record of almost \$90 billion. Profits after taxes in this same quarter increased \$2 billion, and dividend payments increased nearly \$1 billion.

Dealer sales in new cars jumped 14 per cent above a year ago in the second 10-day selling period of May. There are, however, indications of consumer restraint. The rate of saving relative to income continues unusually high, and the rate of spending unusually low. May retail sales, on the basis of preliminary reports, showed a modest improvement of about four per cent over the previous year. This situation should act to the advantage of all advertising, and particularly television. The Department of Commerce figures show that spendable income is at an all-time high. However, advertising will be needed to encourage the consumer to come into the stores to buy the appliances, household furnishings, clothing and other consumer items.

The big question is what will happen to consumer spending with the tax increase. Economists feel that, as long as the economy remains in a strong position, the tax hike will not vitally affect the over-all movement of goods. In fact, it could mean that more advertising will be utilized to lure reluctant consumers.

Any forecast on the remainder of the year must consider the possibility of a steel strike. If steel follows the course of aluminum, it will mean a strike will be averted by a healthy labor increase to be followed by price increases.

It is interesting to note that *The Magazine of Wall Street* index of broadcast stocks shows a 29 per cent increase since the first of the year. The Dow Jones Index of Industrials in the same period moved up a fraction from 906 to 910.

While the networks have been attempting to hold the rates, it appears that the inflationary pressure is such that television rates will be increased during 1968 somewhere around five per cent on an industry-wide basis.

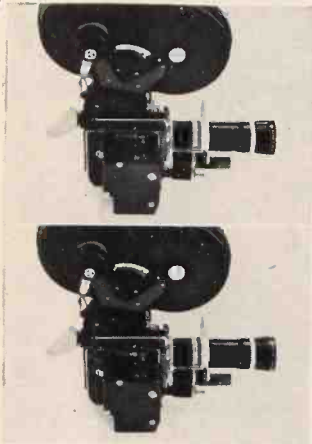
One immediate problem facing spot is that of summer rates. Several years ago, the networks devised price structures that were attractive to advertisers. As a result, many of these advertisers who ordinarily took a summer hiatus stayed on through the entire year. While spot has various plans of adjusted rates, the industry needs to attempt greater uniformity that will attract and hold national advertisers over the summer months. This is a project that the Station Representatives Association could undertake with constructive results.

Cordially,



All you need to make movies is a 16mm Bolex, a lens, and talent.

All you need to make movies is a 16mm Bolex, a lens, and talent.



But Bolex is a system as well as a camera. It can be outfitted for your specific professional needs. Begin with the H-16 Rex-5 body, which has reflex viewing, a magazine saddle, filter slot, and variable shutter speed.

Add the lightweight 400 foot magazine, constant speed motor, take-up motor,

rechargeable power pack, and you are ready to shoot 12 minutes of uninterrupted synchronous sound footage.

Choose from a wide range of optically perfect lenses, from fast 10mm wide angle to 150mm macro-tele. From zooms with electric exposure control built in to a prime lens as fast as f/0.95.

The Bolex H-16 Rex-5 has automatic threading, variable speeds from 12 to 64 frames per second, single frame control. It can be hand-held or mounted on a tripod. Fully outfitted, the camera weighs less than 13 pounds.

Bolex cameras, made with Swiss watch making precision, have proven

their accuracy over many years time, under the most adverse conditions, and at tropic and arctic temperatures. This is the Bolex H-16 Rex-5, The Professional.

For a copy of Bolex magazine's special issue on communications, write Paillard Incorporated, 1900 Lower Road, Linden, New Jersey 07036.

BOLEX
Bolex H-16 Rex 5,
The Professional.

**Letters
to the
Editor**

Choking a bone with AdTel

I think you did an essentially fine job of reporting in the recent article on market testing using CATV (*CATV: A Necessity for Ad Testing?*, TELEVISION AGE, April 22, 1968, page 26).

There is one matter relating to the AdTel operation which is inaccurate.

Listing criteria for choosing a CATV system for testing, you report that John Adler said that the CATV in that city should have "one, and only one, affiliate of each network."

This is clearly not the case in Charleston, W. Va., the AdTel city. The *Charleston Gazette* publishes daily television programming for four channels, one for each major network (channels 3, 8 and 13), plus channel 4 which is listed as a CBS/ABC affiliate.

The newspaper also refers to five other channels—originating in Bluefield, Clarksburg, Parkersburg and Cranoke (two channels), W. Va., which are available to Charleston residents. Such programs as *The Saint* and *Saturday Night at the Movies* are available on four channels, while the *Night Show* is available on five channels.

EDWARD WATTERSTEIN
President
Communication and Media
Research Services
New York, N.Y. 10017

Spot effectiveness study

All of us at TvAR were delighted with your response to our "Responsibility" presentation (*Spot power*, TELEVISION AGE, May 6, 1968, page 8).

As in other articles in the past, you covered the material completely, and the visual treatment of the individual studies was highly effective.

ROBERT M. HOFFMAN
Senior Vice President
Television Advertising
Representatives
New York, N.Y. 10016



Topeka and Kansas City Merger is Called Off!

Topeka can't be covered from Kansas City. Topeka is a separate market located 70 miles to the west—the nerve center of Kansas news, finance, politics, industry and agriculture.

ARB and NSI surveys show that WIBW-TV delivers more sales impressions in Eastern Kansas than all three Kansas City stations combined. WIBW-TV dominates this competitive market area as the only commercial VHF station.

Advertisers who buy three or four commercials on WIBW-TV, for the price of only one spot in Kansas

City, are reaching the populous area where two-thirds of the state's people live and work.

WIBW-TV is CBS plus the best of ABC programming. WIBW-TV is community involved and people endorsed. WIBW-TV is marketing oriented to food and drug sundry products through the giant Fleming Company, the nation's largest voluntary independent grocery group, with headquarters in Topeka.

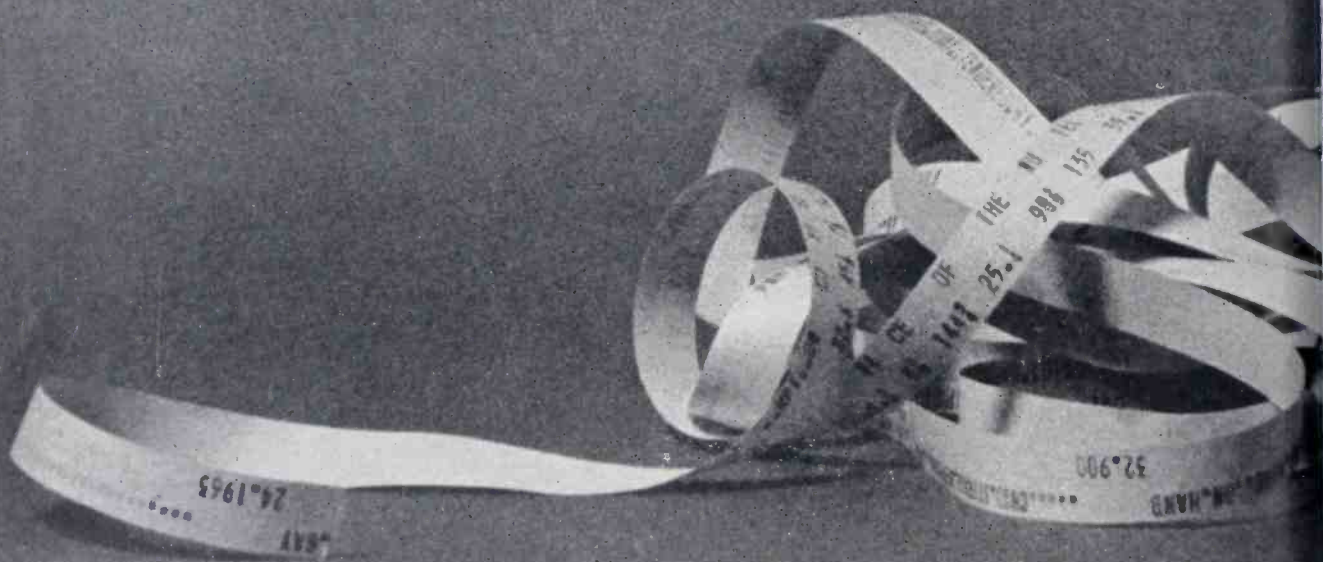
If you try to cover Eastern Kansas without WIBW-TV, you get one thing:

Fuzzy results.



TV - RADIO - FM
Topeka, Kansas

Broadcast Services of Stauffer Publications
Represented nationally by Avery-Knodel



How do you get to the Corner of Madison Avenue and Wall Street?

Face it!

The secret ingredient in every good television operation is money.

Showing management how to get more money—that's what Television Age is all about.

Every issue of Television Age is devoted to the dollars and sense of our industry—told in crisp, clear, memorable terms.

That's why there is no other publication in the field of television

with the kind of reach, readership use and re-use of a Television Age

The 10,000 top TV executives who read our book, are not "just playing around"

They're getting facts they need

Television Age

Institutional advertising—can it work on television? PAGE 27

The pleasures of merely moonlighting PAGE 33

The anatomy of "Camera 3": television as an art form PAGE 39

SPOT TV

JUST FOLLOW US.

make the "buy and sell decisions".
Look at any Table of Contents in
any issue of Television Age and you'll
see what we mean. Check our exclu-
sive departmental features and you'll
see the dynamics of TV at work.

TELESCOPE—what's ahead be-
hind the TV scenes: BUSINESS
BAROMETER—measuring trends:
WALL STREET REPORT—the
financial picture: SPOT REPORT
—digest of national spot activity.

And, here's what it all adds up to.
If you're in this business to make
money, it's a good idea to get all the
help you can from the
one publication that
can help you the most.



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

$$X_L = 2\pi fL$$

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

$$P = \frac{E \cdot I}{I}$$

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

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

$$E = I \cdot X_R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

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

EQUATION FOR TIMEBUYERS

ONE BUY

X

DOMINANCE*

**WKRG
CHANNEL**

5-TV•

**MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



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



A CBS Affiliate

Bringing in the small, local advertiser

Pepper & Tanner, the jingle-bartering house, has developed a way to enable stations to bring small, local advertisers into tv. Many local advertisers who can afford a modest schedule of tv spots are often unable to use the medium because of the cost of producing a professional-looking commercial. Pepper & Tanner is offering a package of 20 basic commercials, for a range of stores, products and services, to tv stations in exchange for unsold availabilities. The package includes 20- and 30-second spots from each of the 20 60-second commercials.

The spots can be customized for each client by the splitting in of a couple of slides. Also included in Pepper & Tanner's film library is *Vegas Dollars*, a station promotion contest on film. The Memphis-based company is now operating a film-making studio in Dallas.

CBS daytime shift stirs few ripples

The recent revamping of CBS-TV's daytime schedule has not caused any consternation at the other networks—at least not yet.

The CBS change which involves the lengthening of two daytime favorite soaps, *Search For Tomorrow* and *The Young Light*, as well as the first daytime airing of *The Lucie Show* (still on in primetime on Monday nights) will have no effect on NBC daytime plans, says Larry White, vice president of daytime programming.

White questioned the wisdom of the CBS moves. "CBS was obviously having difficulty with its ratings and reach and shows that have been on for some time now can create an atmosphere in which competitive programs can thrive; then maybe the fault lies with some of the programs themselves—programs which they are keeping on."

Convention viewing patterns

While this year's political conventions may come up with surprises, advertisers can still figure on certain viewing patterns. For one thing, about nine out of 10 homes will each watch somewhere in the neighborhood of eight hours on the average.

A. Nielsen figures also show, for example, that interest in the Republican convention of 1964 was skewed toward homes where household heads had a college education and were either professional or white collar workers.

It's also interesting to note in households where incomes were \$10,000 or more, more time was spent viewing the 1964 conventions than in other homes. People in this income bracket watched 21 per cent more of the Democratic confab. The overall average was one hour and 45 minutes for the Democrats and eight hours and 22 minutes for the Republicans.

Triangle managers will learn to listen

Executives of Triangle Stations, who presumably know how to talk, are going to learn how to listen. A management conference to be held in the Grand Bahamas on June 21 to 28 will open with a three-hour audio-taped training course developed by the Education Division of

Xerox Corp. About 70 Triangle managers will participate in the course.

George A. Koehler, general manager of the station group, explains: "In broadcasting, perhaps more than any business, so much happens so quickly, often from so many directions at once, that getting verbal information straight is a prime factor in any executive's success."

Xerox people say few are trained to listen, and estimate that the average individual forgets 42 per cent of what he has just learned after 20 minutes, 75 per cent at the end of six days.

Zeroing in on tape costs

One of the threads running through Reeves' two-day workshop in video tape production this September will be the need to master ways to plan and control the costs of taping. For producers unused to tape, emphasis in the workshop at New York's Hotel Roosevelt will be on savings in production planning and providing a full acquaintance with the capacities of the latest in color high-band and low-band videotape equipment, editing modalities and devices, mixing, tape-to-film and film-to-tape transfers, and duplicating. There will also be instruction in electronic opticals.

But will music sell?

Most agencies check commercials out pretty thoroughly before putting them on the air. Schwerins, ASIs, on-air tests, making test commercials, etc, are among the methods of checking out the hunches of the creative types. But music, which is becoming increasingly important in the sell, has for the most part been left to the admittedly subjective evaluation of the commercials makers, who are rarely musicians.

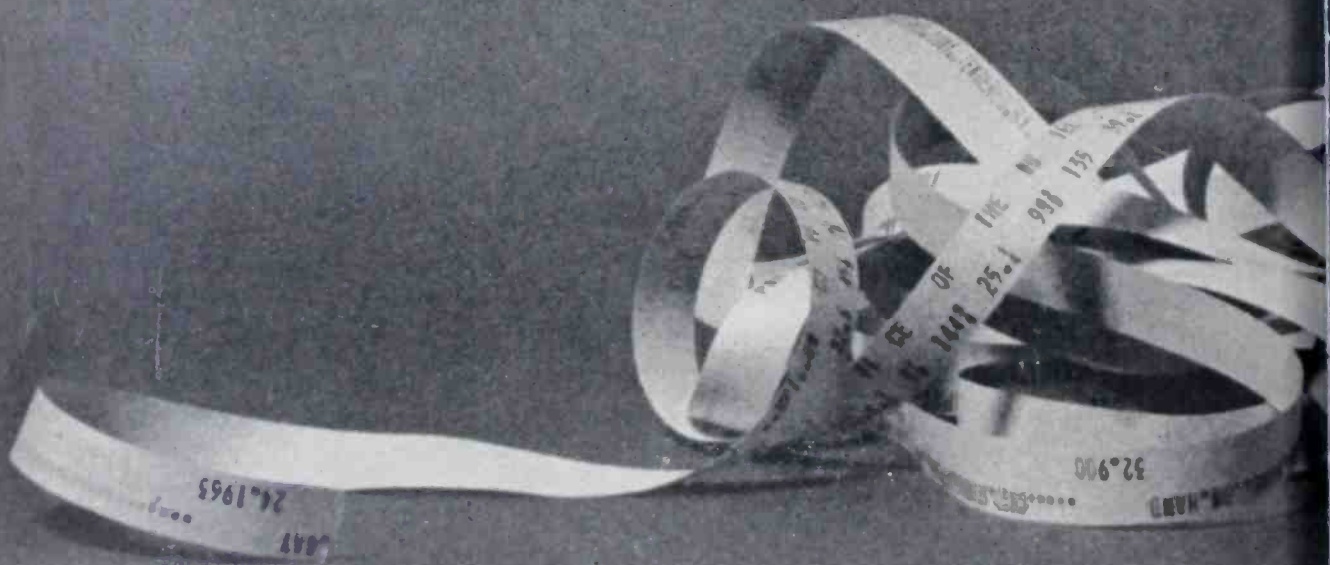
Now Muzak, a division of the Wrather Corp., is working with Young & Rubicam on a trial consultancy basis to apply some of the knowledge Muzak has gained in programming music sequentially in factories to improve productivity.

Ford money to public tv

About half the money just granted by the Ford Foundation to public tv stations and networks under its Project for New Television Programming is for series dealing with racial and related urban subjects. Announced last week (June 11), the grants, 18 in all, totaled \$5 million.

Largest grants were to WGBH-TV Boston, \$750,000 for dramas on contemporary Negro life; KQED San Francisco, \$743,000 for *Newspaper of the Air*; WNDT New York, \$631,000 for *Where It's At*, a social, cultural and artistic panorama of the Negro community, and KCET Los Angeles, \$625,000 for a daily drama of life in Spanish-speaking sections.

Recipients of the foundation's money were selected by a panel of seven judges (one of whom did not participate), including former FCC chairman E. William Henry. Most of the programs are expected to be ready for the fall, after which they will be available for exchange among public tv stations and networks.



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But will music sell?

Most agencies check commercials out pretty thoroughly before putting them on the air. Schwerins, ASIs, on-air tests, making test commercials, etc, are among the methods of checking out the hunches of the creative types. But music, which is becoming increasingly important in the sell, has for the most part been left to the admittedly subjective evaluation of the commercials makers, who are rarely musicians.

Now Muzak, a division of the Wrather Corp., is working with Young & Rubicam on a trial consultancy basis to apply some of the knowledge Muzak has gained in programming music sequentially in factories to improve productivity.

Ford money to public tv

About half the money just granted by the Ford Foundation to public tv stations and networks under its Project for New Television Programming is for series dealing with racial and related urban subjects. Announced last week (June 11), the grants, 18 in all, totaled \$5 million.

Largest grants were to WGBH-TV Boston, \$750,000 for dramas on contemporary Negro life; KQED San Francisco, \$743,000 for *Newspaper of the Air*; WNDT New York, \$631,000 for *Where It's At*, a social, cultural and artistic panorama of the Negro community, and KCET Los Angeles, \$625,000 for a daily drama of life in Spanish-speaking sections.

Recipients of the foundation's money were selected by a panel of seven judges (one of whom did not participate), including former FCC chairman E. William Henry. Most of the programs are expected to be ready for the fall, after which they will be available for exchange among public tv stations and networks.

Now use the same director for film and tape.
 Now, through a unique arrangement between Directors Group and Videotape Center, you can select one of these outstanding film directors for your videotape productions. In fact, you have your choice of:
 Joe Bologna, Johnny Ercole, William Garroni, Ben Gradus, Phil Landeck, Fred Raphael or one of our talented staff directors. Here is the flexibility you've been looking for—the chance to combine the artistry of famous film directors with the best videotape production house in the industry.
 Can we deal you in?



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combine the artistry of famous film directors with the best videotape production house in the industry.

Can we deal you in?

Directors Group—Videotape Center

The Teleproof man

Jordan Ross, 33, sideburned, natty president of International Digimatics Corp., Chicago, has laid out an ambitious path for himself in tv. If successful, his plans will solve a lot of problems for advertisers, agencies and, perhaps, stations, too.

These plans impinge on the television business in such complex areas as proof-of-performance affidavits, talent payments, spot invoice discrepancies, "instant availabilities," and station billing. Ross suggests there are others, but those should keep him busy for the nonce.

For the moment, his energies are focused on an automatic commercials monitoring system for spot and network tv called Teleproof 1. His target involves no less than covering every tv station in the country 24 hours a day by the end of the first quarter of next year. His immediate aim is coverage of 25 markets by August 1, which is a month off his original target. "When you deal with electronic equipment," Ross says, "that kind of delay is nothing." So far, his monitoring system has even subscribers, including Colgate, Pampers, Best Foods and Blockbuster.

Who's the electronics whiz? Roth professes to know little about electronics. He's been a lawyer and an accountant, which helps him no end in his seven-year-old venture, Talent & Residuals, Inc., also Chicago. T&R calculates and makes talent payments, mostly for commercials, for some 35 agencies. It was Ross' experience with talent payments that led him into automatic monitoring.

Ross financed the development of a system in which commercials on the air send out a coded signal. This is picked up and stored by a Teleproof unit which is, among other things, a digital tape recorder. The information stored at this point is a number identifying the commercial, the station (there will be one Teleproof unit per station), starting time and duration of the commercial, the date, and any indications of an interruption in either the video or

audio portion of the commercial.

Every night, each Teleproof unit unloads its information into a central computer. The latter has already stored in its memory banks information about the commercial, and this is meshed via the commercial's code number. Information stored includes name of the advertiser, brand, agency, the agency's own code for the ad, the talent who worked in the commercial, as well as the information necessary to pay them, and other facts.

Monthly reports. Every month the advertiser gets a report for each station. If the client has more than one agency, the data is broken down accordingly. The proof-of-performance reports list—besides station, client and agency—date of the commercial; day of the week; commercial's start time, code number and length; whether the ad was a local or network origination, and any "inadequacy." The latter shows video or audio signal interruptions. For example, if the sound for a 60-second commercial was off for 10 seconds starting 25 seconds after the commercial began, the report would list "25-35 sec. Audio."

The signals which emanate from commercials are accomplished by, Ross says, "matting a pre-coded film strip on the optical negative." This actually appears on the upper right and left corners of the picture, but is not seen on the home set because it's on part of the picture masked out.

For taped commercials, a pre-punched paper coding tape will be supplied for use at the production studio "with either a special encoder or existing optical effects circuitry."

What's the tab? The cost to advertisers ranges from \$1,000 to \$60,000 yearly, according to tv expenditures. The maximum figure applies to clients with \$90 million in tv billings or more. There is a small extra monthly charge for copies of the report to the client's agency or agencies.

Since every exposure of a commercial is listed, reports to large clients and agencies would be sizeable. To keep paperwork down, Ross

will provide monthly "discrepancy reports" to agencies. These would be developed from a listing of all buys, which the agency would supply, and would report only those commercials which weren't run properly, or in the proper time period. The report to the client does not show commercials incorrectly scheduled.

There would, of course, be a charge to the agency for this; however, an agency could turn out such an exception report on its own computer.

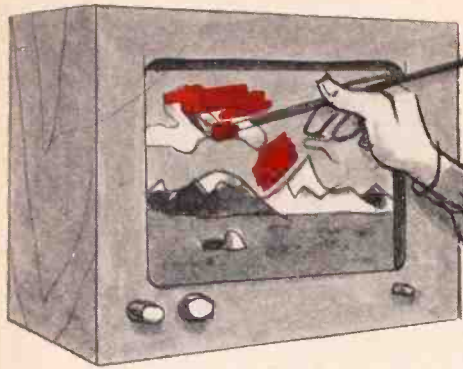
Ross hopes eventually to get stations to bear the monitoring cost and to phase out advertiser payments as stations pay up.

If Ross can lick the proof-of-performance problem, he will then use Teleproof as a base to tackle others. Already ensconced in the talent payment area, Ross can strengthen his position by adding the proof-of-performance element via his Teleproof hardware and his (potentially) complete coverage of tv stations (see *Telescope*, TELEVISION AGE, May 6, 1968).

In addition, he would have at hand the basis for tv expenditure estimates, by brand, by market, by month. This, of course, would be limited to those commercials with coded film strips and there undoubtedly would be reluctance on the part of advertisers to add the coding if competitive expenditure information would be sold to others. Agencies might, for example, leave it off super-secret new product commercials.

Avails too. Ross is also thinking about getting into the avails area via the multi-channeled Teleproof unit. This would require stations to put their inventories into Ross' computer. As spots would be sold, a remote unit at the station would be used to type a confirmation order and the sale would be registered in the computer. When rep salesmen at any office would check avails, these would be shown on a video screen at the rep office.

In addition, Ross sees the combination of sales information and proof-of-performance data as the possible basis of a service whereby he would bill agencies on behalf of stations. ■



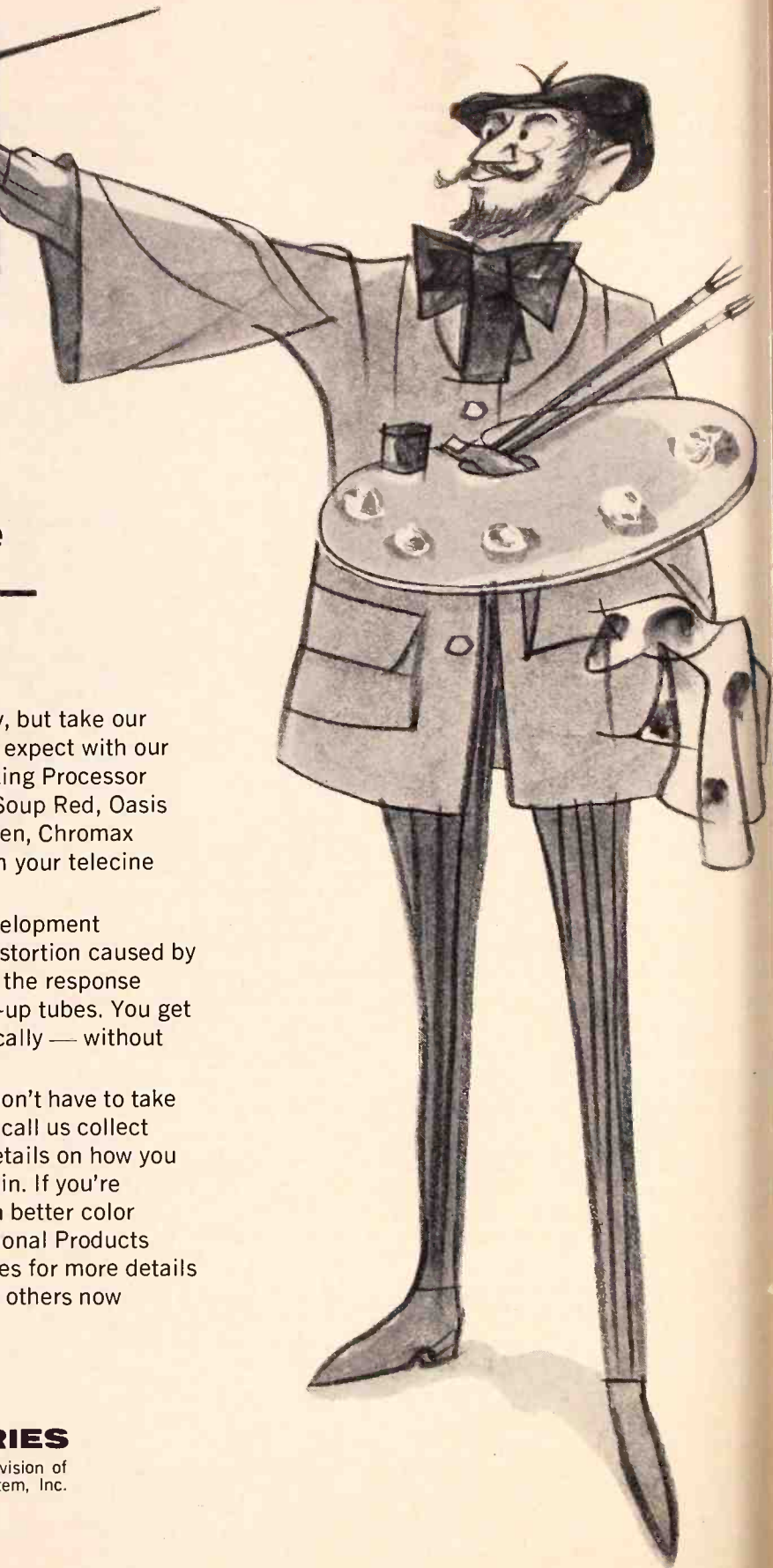
Color it red, green or blue but above all— color it true!

The rhyme may be pretty corny, but take our word for it, the results you can expect with our new Model 538 Chromax Masking Processor aren't. Whether it's Campbell Soup Red, Oasis Blue, or even Lucky Strike Green, Chromax delivers true color fidelity from your telecine chain.

The new CBS Laboratories development electronically corrects color distortion caused by optical color filter overlap and the response characteristics of camera pick-up tubes. You get true color fidelity — automatically — without adding noise to the picture.

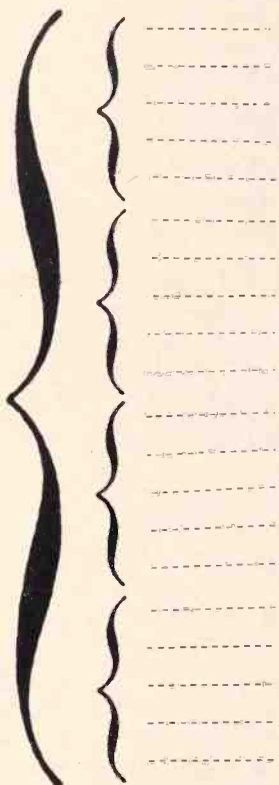
Come to think of it, you really don't have to take our word for anything. You can call us collect anytime (203) 327-2000 for details on how you can try one in your PE-240 chain. If you're not in too much of a hurry for a better color picture, then write the Professional Products Department at CBS Laboratories for more details on this Masking Processor and others now being designed.

PROFESSIONAL
PRODUCTS
CBS LABORATORIES
Stamford, Connecticut. A Division of
Columbia Broadcasting System, Inc.



The 'supergroup' — new program source?

Station groups are cooperatively producing specials, an entertainment series and a game show for first-run syndication; the trick is to get everyone pulling in the same direction



Supergroups"—groups of station groups banding together for the purpose of producing programming for first-run syndication—have recently begun to appear in the television scene. What has brought them into being?

That's easy: the dearth of fresh, quality programming that has become apparent in the industry.

Will they make it—these newborn program sources, struggling to carve a place for themselves in the tough world of tv, where only the fittest survive?

That's hard. It's much too early in the game for the jury to be anywhere but out. In the mean-

time, however, these three supergroups—two of which are in production and one, for all intents and purposes, in mothballs—are fair game for closer examination:

- The Group of Eight (which recently bloomed in the trade press under the somewhat pretentious title of The Consortium), comprised of Storer, Taft Corinthian, WGN Continental, Triangle, General Electric Stations, Royal Street (WDSU-TV New Orleans) and Golden West (Gene Autry's KTLA Los Angeles). Object: 12 *Very Special Occasion* hour musical specials;

- Taft and Metromedia, in which the latter has bought and is distributing the former's

soon-to-be-produced, strip show, *Card Party*;

• Scripps Howard and WGN Continental, which joined forces to produce 26 90-minute segments of *The John Gary Show*, produced 13, then proceeded to unjoin forces following an intra-family agreement to disagree over costs—and other matters.

The Group of Eight

The most interesting of the three supergroups is the Group of Eight—interesting, because it represents a never-before-attempted feat in television: a close cooperative effort among eight corporate structures, each with no paucity of strong-willed executive talent and production know-how; and most with plenty of money.

Strange to say, it appears to be working.

If it is working, it's somewhat of a tribute to the tact, diplomacy and organizational abilities of Henry Davis, general manager of Storer Programs, Inc., Storer Broadcasting's wholly owned production and distribution arm.

Here's how it all came about. In November, 1966, packagers Irving Feld (he handles foreign sales for Storer) and Dick Feiner offered Storer Broadcasting this musical program idea:

Take two reasonable singing stars—boy and girl, preferably young; place them in visually interesting surroundings other than a stage, and give them a reason for being there; let them sing some standards and some pop tunes, all with wide appeal.

Not a revolutionary idea, to be sure, but along with it the packagers had wrapped up a producer-director-writer-musical director team that looked good, plus a strong list of available talent.

Storer top management liked the idea and Davis was handed the tough job of organizing a group of groups to underwrite the series.

"We started off with Taft and Corinthian," Davis recalls, "because

Storer and Taft and Corinthian talk to each other."

At what, if you wanted to doll it up, you'd call the initial organizational meeting—held not in somebody's walnut-paneled boardroom, but in a French restaurant on 56th Street in New York, whose name Davis can never remember—Lawrence Rogers II, president of Taft; Charles Tower, Corinthian's executive vice president; Terry Lee, vice president and head of Storer's tv division, and Davis laid the groundwork.

"And those three guys," Davis remarks, "were the most I've ever been able to assemble at one time."

Next step—a complex one—was to settle on the other groups and to determine the share that each would be asked to ante up for production of the first *Very Special Occasion*.

When pressed for financial details of the establishment and operation of The Group of Eight, Davis waxes cozy, disclosing only that the other five groups were chosen primarily on a geographical basis. It's safe to assume, however, that the three founders chipped in the largest percentages, and that the rest contributed in relation to their positions as factors in television.

Next: the small groups

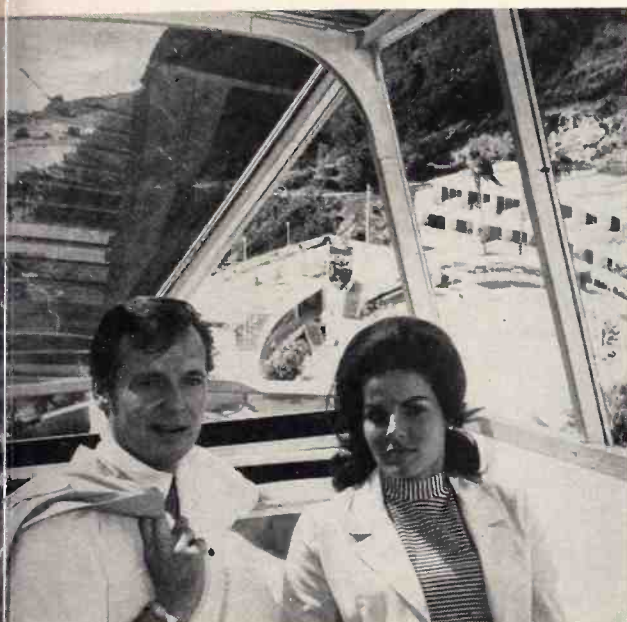
In selecting the smaller groups, Davis went after ones he considered "movers in the business." After several weeks of juggling, he had the eight participants shoehorned into the supergroup, their shares totalling 100 per cent.

But Davis went further than merely lining up the groups. After the budget for the first special was developed, and accepted by the executive producer, Davis went to work on station rates, costing out suggested dollar assessments for each of the 23 stations locked into The Group of Eight.

In most cases, Davis' suggestions held up, although one or two groups made adjustments in assessments recommended for their stations.



he word is that production by committee can work, if the committee is numerically small, educated, hip—and headed up by a combination diplomat-chaplain-five star general



Budgeting and assessing were made simpler by the fact that all of the participating groups had produced programs for syndication, with the exception of General Electric and Royal Street, and these two had done programs for their own stations.

To date, the budget has been hiked once, and Davis won't say that it couldn't be bumped again.

"But we try to keep it simple," he points out. "Two people—maybe a singing group. No choreography. No extravaganza numbers. We contract with the producer for a turnkey job. If it comes in over budget, that's basically his problem, not ours."

Production is monitored by a representative of Storer Programs, usually a salesman.

"He's really in the picture for sales value," says Davis. "We take him along when we go out to screen a show for a prospect, to answer questions that the client's bound to ask."

On location, the observer has the authority to make decisions on minor changes. He phones Davis on major ones, and when fires break out.

To date, three *Very Special Occasion* shows are in the can and shooting is due to start on the fourth in July. The first show, which spotlighted Jack Jones and Vicki Carr, has been shown or is scheduled in a total of 65 markets, including the 23 represented by the supergroup's own stations, and blocks of 22 and 14 covered in regional sales to Citgo and Rainier Beer, respectively.

The second in the series, taped in Puerto Rico, stars John Gary and Anita Bryant. A dude rance in Florida is the scene of the third, which is built around Buddy Greco, Susan Barrett and The Family Album rock group. Talent for number four has not yet been signed. Davis would like to get the eight remaining shows into production at a two-every-three-months clip.

Davis' sales strategy is to go for re-

(Continued on page 58)

Supergroup product: Group of Eight's "Very Special Occasions" star Susan Barrett (top left), and John Gary and Anita Bryant (top right); Taft-Metromedia's "Card Party" (center left); Scripps Howard-WGN Continental's "John Gary Show" (bottom).

After years of uncertainty, the floodgates are opening. Department stores and specialty shops are beginning to use the broadcast media as a major advertising force.

The hurdles have been tough, but the money is big and worth fighting for. Sears, for one, grossed \$1 billion during last December alone. Newspaper retail revenue in 1967 was \$2.7 billion, a few hundred million less than tv's *entire* take for that year. And for some stations, department store income has become nothing less than life blood: WOOD-TV's second largest account is Herpolsheimer's in Grand Rapids and New York's WMCA receives 55 per cent of its revenue from retailers.

The stores generally spend around three per cent of their gross income on advertising (although part of that figure comes in the form of co-op money). That means, for example, that Dayton's in Minneapolis spent \$3 million in 1967, but they expect to be spending somewhere around half of their ad budget on broadcast in 1970.

The volume of department store tv advertising (numbers of commercials) increased by 56 per cent in the six months ending February, 1968, over the previous year, according to TvB figures. Last January Sears ran 1,143 spots, as opposed to 444 in the same month a year ago.

The retailers' movement toward broadcast has been coming to a head over the last five years, and the next six to twelve months may well see a major opening of the floodgates.

Some say that color television, 200 million-plus radios and decreased newspaper effectiveness are the primary causes of the retail invasion of broadcast. However, it would seem more reasonable that the gradually increased contact between stores and stations and the rapport that comes from working together and getting results is the major factor.

Things are beginning to swing, where before they had only been showing mild signs of life. But the road to dramatically increased retail broadcast advertising is paved with more than the ordinary number of

proverbial pitfalls. Let's take a close look at several major ones.

A. Amateurs?

The fear of appearing amateurish on television (and to a lesser degree radio) is the major reason why one Detroit retailer is minimally in the medium. He is not alone. Two years ago *Department Store Journal* canvassed 30 department store presidents and in their appraisal of tv every one of them was afraid that his store's ad might look pale next to the highly professional commercials that the major companies mount.

To Mildred Baptista, manager of television and radio at Woodward-Lothrop in Washington, D.C., the fear is childish and unfounded. She maintains, "We are a part of the community and we are telling our story as best we can. I just don't understand people who fear the smooth professional productions. After all, a well-groomed woman doesn't waste her time worrying that she doesn't look like a movie star. Though a teenager might."

Some merchants are ad pros

This is not to say that all department store advertising looks or sounds as though it were slapped together at the last minute. The May Co. in Los Angeles is sponsoring a daily half-hour show for women called *Boutique* and their advertisements are by no means considered awkward or foolish. Herpolsheimer's of Grand Rapids developed a unique sound logo through PAMS, a commercial and jingle production house in Dallas, which it uses on radio and tv. Bradlees, a New England chain hired Jack Benny to do 15 radio commercials. And Louis' Men's Store, a one-location Boston shop, has been using Gunilla Knutson (Noxzema's "Take it off, take it all off" girl) for their tv spots ("Put it on, put it all on").

There are some stores that don't really care if they appear amateurish or unsophisticated. The following phrases were excerpted from a Cincinnati department store's radio script: "Prices are slashed . . . It's

tonight only . . . an amazing offer . . . you heard right . . . Hurry, this price good tonight only."

Many observers insist that the fear of appearing amateurish, a very real fear in certain cases, is simply a rationalization that some stores use for staying away from something which they do not fully understand: broadcast advertising.

B. Image vs. items

Disagreement prevails over whether a department store should attempt to sell itself or its wares over the air.

According to the May Co.'s advertising director, Cort Peterson, "Few items, except for branded goods, can be sold over the radio. We use television to sell specific items with an attempt to represent the whole store at the same time."

George Huntington of TvB asserts that, "Item selling seems to be pretty much *out* in favor of store image—parking lots, service, fashions. Cost, of course, is easier to amortize this way, although it is possible to do a bit of item selling by sandwiching the articles in between good openings and closes in the commercial."

The billion dollar account

Charles Lazarus, president of F. & R. Lazarus in Columbus considers item selling to be nothing less than a hangover from the past, an attempt to do on the air what has almost always been done with print.

Woodward-Lothrop, with 13 outlets in the Washington, D.C., area, uses radio mostly for item selling and tv for image—the complete reverse of the May Co. Barney's a large men's clothing store in New York, sticks solely with image campaigns

radio. Sears in Boston, according to WEEL's general sales manager, Ron Main, bunches 25-30 spots on Wednesdays week after week, promoting specific items. Sears in Oklahoma City "with a radio campaign costing \$500—and no newspaper support—sold \$24,000 worth of dryers in a few days," reports agency man Ed Sossen of Snyder-Sossen Doyle.

United Shirt Distributors, a chain of 31 men's shops in the Detroit area, concentrates solely on image in their commercials on WXYZ-TV (and they sink 80 per cent of their ad budget into the medium). Miller & Paine in Lincoln, Neb., had been mostly image on tv but are now switching gradually to items, according to company president John Campbell.

And then there is the novel purchasing group of 29 Sears stores in Ohio, Kentucky and Indiana (Sears stores don't usually cooperate on a regional basis) which employs Ralph I. Jones Advertising of Cincinnati to develop tv ads. Agency president Paul Myers said that, "Although one item per category—ranging from barbells to chicken wire—is advertised each week, we have often had to change



The floodgates have started to open—department stores and specialty shops may be on the brink of massive broadcast expenditures

items in mid-stream because they were sold out completely."

When Gimbels in New York ran advertisements for knitting yarns on its four regular radio stations the response was "unprecedented," said Doris Mencks, advertising director. She added amusedly, "How many knitters listen to the radio? I still can't believe it, the sale was colossal." Generally speaking, however, Gimbels goes with mood pieces or fashion trends.

(Continued on page 55)



Top left: Noxzema's "take-it-off" girl tells a men's store's customers to "put it on"—on tv. Top right: Detroit men's chain uses action/humor on tv. Middle: Fashion-talk-entertainment show is used by May Co. Bottom left: Zayre commercial. Bottom right: Hess fashion special.

Computerized analyses of the reach of spot tv campaigns have been turned out with no sweat and at mind-boggling speed for about three years.

Yet, though reach—or cumulative audience totals, which is another way of saying it—is one of the basic measures of advertising, the computer's ability to perform mathematical gymnastics in this area has attracted only minor attention. Perhaps two dozen stations have used this material to sell or switch pitch against the competition. And some otherwise knowledgeable agency media executives aren't even familiar with what's available.

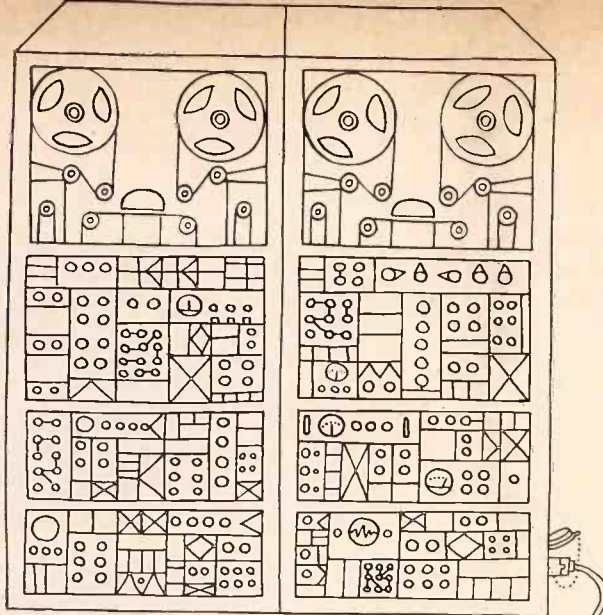
It's not as if cume audience data are turned out by unknown or untried research firms. Both ARB and Nielsen offer computerized cume information. ARB calls its service "instant cume"—a term that's caught on generically—while Nielsen's name for it is CAP (Cume Audience Package). Customers can get from both analyses involving literally hundreds of specifically-chosen spots and combinations of spots.

The two firms also offer for sale computer tapes holding information about these spots plus EDP programs to perform the analyses. Customers can thus simulate actual or proposed campaigns on their own or competitive stations, employing either their own or service bureau computers.

So what are the problems? The major ones are those usually afflicting research—money and questions about the reliability or exactness of the data. But there are other issues, too.

There's been a flurry of interest in cume data in recent months because of increasing activity in selling the concept on the part of Cox Broadcasting (see *Newsfront*, TELEVISION AGE, April 22, 1968). Cox has been buying ARB tapes, and has converted the programs for use on its Honeywell 120. Its three reps—Blair, H-R and Petry—have been pitching the material.

A description of the four ARB programs used in instant cume analyses provides a good idea of what's involved (Nielsen's CAP offers pretty much the same kind of analyses).



*There's growing interest
in computer analyses
of spot tv cumulative audience reach
but buying practices pose barriers
to broad acceptance*

**There's no cume
like an instant cume**



First, there's a "standard cume analysis." This answers the question: "How many different homes can I reach over a week's time with a specific spot schedule?" The answer is shown both in terms of numbers of different homes and per cent of the metro area reached.

It is, of course, no work at all for a computer to also turn out gross homes and gross rating points. And with this in the hopper, it's a simple matter for the machine to produce the overall frequency level by simply dividing the cumes into the grosses. The second computer routine is a "frequency-of-viewing analysis," a refined version of the first. A standard frequency distribution rundown, which shows, for a specific schedule, how many of the homes reached saw a spot only in the schedule, how many saw two spots only, how many saw three spots only, etc. This also is provided in terms of metro ratings. What this offers to the user is a look at the "balance" in the schedule, whether, for example, too many homes have seen only one commercial and not enough have seen three or more.

The "audience additive analysis" shows how many homes each succeeding spot adds to the previous ones in a schedule. For example, in a schedule of three announcements, the computer would print out how many homes (number and rating) saw the first spot, how many saw the second but not the first, and how many saw the third but not the first and second.

Small toward the tail

The practical use of this analysis is based on the fact that the number of new homes added by announcements at the tail end of a schedule is usually small.

A station or rep seeking to get business away from a competitor can analyze a schedule on the latter, should find low cume figures for the tail-end announcements and can thus prepare a proposal substituting its own spots for these. There should be no problem finding substitute announcements that extend the reach of the schedule.

The final program, "viewing group analysis," involves an extensive listing since it shows the number of unduplicated homes that are watching each of all possible combinations of spots.

To illustrate with a small schedule of three announcements: The program provides the number of homes and metro rating for each spot and combination. There are figures showing how many viewed only spot one, only spot two, only spot three, only spots one and three, only spots two and three and only spots one, two and three. In short, they are mutually exclusive groupings.

Not entire audience

Note that the figures for each spot are *not* the full audience for that spot. A higher-rated announcement may have fewer homes viewing that announcement and no others on the schedule than a lower-rated announcement.

Again, this program is useful in analyzing weaknesses in schedules on or slated to be on the competition.

The heavy use of instant cume data for competitive pitches may be one of the factors which limits its effectiveness. Though important, reach and frequency are just two of the factors that determine a buy. If a buyer has decided on station "A" for a multitude of reasons, he won't generally substitute station "B" unless reach and frequency data are particularly compelling or the two stations are equal in other respects.

This is spelled out by Howard Kamin, director of media analysis for Grey Advertising. Grey has used Petry data on KCOP Los Angeles "experimentally" to assess submitted avails from a reach and frequency viewpoint.

Kamin starts off by stating that both quantitative and qualitative information must be considered in evaluating spot alternatives. "The Petry 'spot cume analysis' is an additional tool that can be used in reducing the quantitative areas of uncertainty.

"Obviously," Kamin goes on, "reach and frequency are not the sole

criteria in the selection of any buy." They can be a useful addition to the timebuyer's decision-making arsenal, he says, *after* "the schedules have been narrowed in terms of efficiency against demographic targets, station quality, spot environment, clutter, product protection policies, etc."

Another factor limiting wider use of cume data is that measuring reach in spot alone is not enough. Says Erwin Ephron, head of media research at Papert, Koenig, Lois, "You mustn't forget that when we plan a media buy, we must take into account the total message weight against a target audience. If the brand is using other media, you get only part of the picture when you concentrate on analyzing spot. Besides, an experienced buyer can pretty well predict whether his spot buy will get high reach or not."

Besides, the PKL executive maintains, comparisons of reach can be overdone. "The difference between two campaigns, one of which reaches 75 per cent of the homes and one of which reaches 80 per cent, is not relevant or accurate. You can't really get too precise with reach and frequency."

What about errors?

The question of accuracy was also raised by Jim Dragoumis, media supervisor at Kenyon & Eckhardt. "Ratings are estimates, anyway, and subject to errors. When you keep on piling one spot on another, you are piling one error on another."

Dragoumis questions one of the assumptions made by sellers. "Reps for stations with low ratings argue that a lot of low-rated announcements will build a bigger cume than a few high-rated announcements. I can't believe that. You'll have to show me that 10 spots with a two rating will get a bigger cume than four spots with a five rating."

Stations claim, said the K&E supervisor, that a low-rated spot gets the selective viewer, or the light viewer. Thus, by buying a number of them, an advertiser can presumably pick up viewers who don't watch the more

(Continued on page 48)

Lois Holland Callaway, one of the newest and perhaps most original of the mini agencies, really moves.

For one thing, the eight-month-old creative shop has been zipping along picking up clients like Lestoil, Edwards & Hanley and, most recently, Lorillard Corp.'s Century 100s, which had been playing hopscotch with the big boys like Marschalk and Foote, Cone & Belding.

For another, Lois Holland Callaway is moving in the direction of a new breed of agency, one that is free from the internal structures of supervisory hierarchies that have been known to be the hang-up of so many creative types. (See "Down with bureaucracy," TELEVISION AGE, June, 3, 1968, page 28.)

Until recently, the agency even functioned without its own media department. Last month, Lois Holland Callaway announced it would be working with Independent Media Services, a company set up by former Benton & Bowles media director Dick Gershon, to provide smaller advertising agencies with a professional media department.

The business of the agency, the principals agree, is to create advertising. And the principals handle *all* the business. They do not get bogged down in supervising other people's efforts.

The agency has also just moved down from the 28th floor of the old Squibb Building on Fifth Avenue to the 16th. It's just a temporary arrangement, however, because the 28th is being completely done over to accommodate the three principals and a select few (basically the art staff) directly concerned with the art of advertising.

In addition to one huge 70 x 35-foot office for Messrs. Lois, Holland and Callaway, the floor will come complete with sauna baths and an old-fashioned bar. Once the gentlemen move back up there, the more mechanical arms (traffic, financial, production) of the agency will move down to the 16th floor. There is also some talk of moving some of the agency personnel, 17 in all, to the 29th floor.

And as if all this moving weren't enough, carrying on a conversation with the principals is something of a verbal ping pong game. Each picks up where the other left off and they often, quite politely, interrupt one another to clarify an issue, or to stress a particular point.

There is also a lot of physical motion among these gentlemen. Ron Holland, the copywriter for the agency, never sits down. He walks back and forth while he talks, swinging a three-foot long pica ruler that he taps on various pieces of furniture and do-dads that fill Lois' corner office.

George Lois, the president and prime mover, is always rushing in and out, with storyboards and so forth.

Jim Callaway, the marketing mind of the group, is the only one who seems to stay still. He nestles in a leather and steel chair, drinks coffee ("he lives on that") and smokes Century 100s. Callaway is the talker,

the others concur, and he too is somewhat of a mover as he keeps the conversation going.

"George Lois used to work for Doyle Dane Bernbach when it was considered the first, and only creative agency in the business," Callaway explains. "At that time, people admire the work Doyle Dane was turning out, but there was also an underlying consensus that this wasn't really the way advertising should be done. But Doyle Dane went on its way steadily and surely."

Enter PKL

"And then, in 1960 Papert, Koenig, Lois burst upon the scene. This was really a hot creative shop. It was also the first agency to go public.

"The look George Lois gave PKL advertising," Callaway continues putting his cigarette down for a moment, "was the look that made advertisers more confident about having a go with creative shops. Car Ally was set up. Mary Wells went out

Look, no media department



George Lois, Ron Holland and Jim Callaway—a new breed of agency.

her own and later met Rich and Gene. Jack Tinker made the scene. And everything began to happen—

Why, someone might ask, did a man as successful as George Lois decide to pull out of a thriving agency like PKL and have a go on his own?

As PKL grew, the work became more and more structured," Callaway continues, "George found that he was actually spending more time supervising other people's creative efforts than doing his own creating."

"This type of thing is not something that has to happen because an agency increases in size," Lois' gravelly voice cuts in. "It's not so much a matter of size as it is of attitude. Doyle Dane's attitude has never changed despite its size, and neither has its atmosphere."

"What people like us do best is advertising," Lois stresses, as Holland circles the room. "We're not supervisors or managerial types. Our responsibility should be to ourselves,

to what we do, rather than to our stockholders.

"While the atmosphere at PKL may have changed, their work is still damn good. When you take on the Procter & Gambles of this world, you suddenly find yourself having more directors' meetings than creative powwows."

"When we left PKL it was something of a shock," Holland boasts, as he skirts Callaway who is igniting another cigarette.

At the time, Lois was first vice president and creative director, as well as a major stockholder; Holland was one of two copy supervisors; and Callaway, one of three management supervisors.

"Of course," Lois picks up, "they would have preferred that I take a year's cruise or something like that, but we decided we were too young to die."

"George and I are both 36," Holland calls from the far end of the room. "I'm 30," echoes Callaway, completing the roll call.

"When we left, people thought we were nuts," Holland says, his voice a little deeper as he steps from behind a partition with a fishbowl inverted over his head.

Dissatisfaction grew

"We were looking for a type of thumbprint operation that we could get, and keep, our hands in," Lois continues. "As PKL began to grow, everyone seemed to accept the traditional type of structure that grew with it. I did so much grumbling at the time that I began to be known as 'the conscience of the agency'."

The reported, and in some cases published, tales of fisticuffs between the "volatile Mr. Lois" and other PKL employees have been blown up out of all proportion, Lois maintains. An on-the-scene observer notes that there were a "few harsh words," but no more than could be expected at such a troubled time for PKL.

The problem with contemporary advertising, the way Callaway tells it for the group, is that until now agencies have been structured along the lines of business operations, so that a good copywriter or artist, for exam-

ple, might get himself promoted right out of what he does best.

"Why should a guy like George have to spend half of his day supervising someone's creative work, when he could turn out a superior product in less than half the time he'd spend coaching," Callaway questions. "It doesn't make sense. Agencies just waste too much time under the present setup."

What the three men set out to do last October was to prove that an agency doesn't necessarily have to conform to traditional agency structure and policy to succeed. The three principals, and only the three principals, do all the advertising.

"We sort of supervise each other," Holland explains, removing the fishbowl, which was getting foggy anyway. "If I come in with a piece of copy and George says it stinks, why that's the best type of supervision there is. We talk things out. We work in the same room. So far, we've just

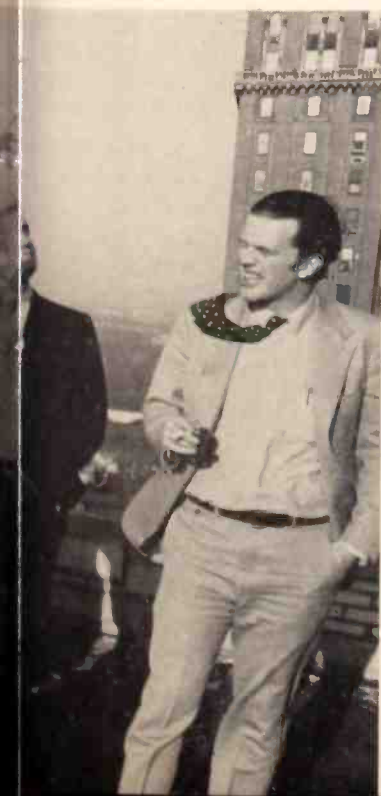
(Continued on page 50)

**Lois Holland Callaway
hires an
outside service
to do their media work
while they
do the advertising**

**... well
almost**



Dick Gershon does LHC's media chores



The racing program on tv, a device widely used to build supermarket traffic, has been around for about three years. Pioneered by Walter Schwimmer, it showed signs of aging last year as copycats hopped on the bandwagon and presumably diluted the thrill among viewers.

But to Safeway stores, there's plenty of life in the old format yet. The Southwest division of the chain has renewed its *Irish Steeplechase Sweepstakes* for a third 13-week cycle. And supermarkets don't do things like that without good reason.

The racing show promotion generally follows a standard format (see *Tv at the races*, TELEVISION AGE, June 5, 1967). They are usually a half-hour long and consist of actual races of various types run in the past; however, at least one racing program has been formatted in five-minute strips.

The Chicago-headquartered Schwimmer operation started the trend with thoroughbred racing but it and others have extended the range. There are, or have been, harness, dog and auto racing.

The pioneer show was *Let's Go to the Races*. Schwimmer later packaged *Harness Racing Sweepstakes* and *Grand Prize Racing*, an auto racing series.

Among others that have met with some success: *Greyhound Derby*, by Creative Marketing, Indianapolis; *Race to Riches* (auto races), produced by Dynamic Films, New York,

and distributed by Bradfute, Inc., Eastchester, N.Y., and *Post Time*, by Lance Productions, St. Louis.

One firm, the Addison Terry Co., Atlanta, which uses the five-minute strip format, tailors the title to the client. Kroger used *Derby Sweepstakes*, and Mobil, which bought the package for its gas stations, dubbed it *Red Horse Derby*. One source estimated last year that there were 14 racing shows in circulation.

Among the major chains, besides Kroger, which have used racing shows are A&P, National Tea, Jewel, Winn-Dixie and Colonial. A number of local chains have also bought the shows and, in at least one case, a local, voluntary chain talked a small southern station into packaging a promotion based on stock car race films.

Various gimmicks have been added to racing shows to bolster interest among viewers, but the basic idea is for the shopper to pick up one or more cards with numbers representing race contestants. She then watches the program to see if she ends up in the winner's circle.

Program distributors sometimes charge for the program, but the most common pricing device is to charge for the cards. Rates usually run between \$7.50 and \$10 per 1,000 cards, which includes the cost of the program. In this way, the dollar outlay reflects both the size of the market and the size of the chain.

Reliable figures on the traffic-pull-

ing power of racing shows are hard to come by, since retailers are loath to let competitors know about results. But there have been reports of traffic increases of as much as 50 per cent, and, on occasion, even 100 per cent.

In many cases, program ratings have been surprisingly high, considering that only shoppers of the sponsoring chain would presumably be interested in watching. As it often turns out, many watch just to see an exciting race.

Safeway's interest in the racing show was partly triggered by Kroger, which had used *Derby Sweepstakes* in the Southwest and other areas, as well as *Race to Riches*. From Strategic Tv Promotions Ltd. in New York, the Safeway people last year got hold of a merchandising package that revolved around steeplechase races in four countries: Ireland, England, France and Italy. Called the "Irish International Steeplechase Sweepstakes" because "Irish" and "steeplechase" seem to go together in the minds of consumers, the promotion was a new one. The races had been shot by Strategic Tv Promotions last summer, and Safeway was the producer's first customer. Since that time, A&P and National Tea have bought the package.

Marvin Margolis, vice president of the promotion firm, says his game is "customized," which means, for the most part, that the advertiser

(Continued on page 49)

The housewife's \$2 window

*Safeway stores group
boosts traffic with regional
racing-and-prize show
—and a big assist
from a Texas station*



The Professional Amateur Hour

For the umpteenth straight year, the highly skilled television guild has laid the biggest egg in its own business. It is true that over 15 million homes tolerated the aberration, and over 21 million saw five minutes or more, but that is because they all must have figured that with all that talent it had to get better.

The lame excuses of big audiences that the industry gives for rotten shows cannot stand up any longer: High ratings to a one-time event occur because the audience doesn't know until it's all over how bad a single show is going to be. And, the next year they figure it has to get better. In this case the event is going downhill like an avalanche.

It's true that committees cannot run anything well. It must also be true that the Emmy Awards have the worst committee in the business, because they never seem to improve. On the contrary, the leaders quibble publicly and privately about the mistakes they made the year before and then go right ahead and compound them. This year, even the production was early Ed Sullivan. The cue cards were wrong, the cameras were wandering around in search of a subject, the cast was slow, the reading of names was endless, the top star talent was tie-gate-tied, the show ran over—in fact, every error that occurs only when a medium is new occurred that night. And the medium is 20 years old. Production is mechanical. It is as logistical as the construction of a building. Like it, it requires rehearsal, and the top stars on an event like this are not available for the same amount of rehearsal as when they are getting paid. But, golly mooses, how can it be that bad?

How to fix the mess? Take the premise that the industry deserves a good show. Everybody buys that. Now what kind of a show? The prototype is the Oscars. Why not imitate the best of that hit show and improve over the old. For example, why not have a single location (in this case it would pretty much have to be Hollywood)? It's easy enough to fly the New York candidates to the West Coast. This would eliminate some of the worst production problems.

And the dinners have to go. The dinner is the usual hotel mass-produced food and drink, and is a beastly affair in New York where the screen and participants are hard to see. The theatre on the West Coast, which could elegantly accommodate the most people, is the starting place. The candidates would all have aisle seats up front, and run like hell up the aisle when their names were called.

The m.c. has a lot to do with the pace of the show and getting it off dead center. Dick Van Dyke and Frank Sinatra were not in the category of ad lib performers who know how to do that without offending. The guy they need should have lots of experience with amateurs, and he need not be a big star. He is the catalyst who introduces stars and isn't necessarily out to equal or outwarf them. Of course, if that great television star, Bob Hope, would come over to the medium he earns his

multi-millionaire status from no one would turn him down. He, however, is unique and doesn't have too many actuarial years left, so someone younger is preferable.

Now as to categories—and there's the rub! There are too damn many, and too many of them are totally unimportant to the audience on television. The guy at home knows only the stars he sees. He doesn't know from scene designers, cameramen, producers, directors, or any backstage jobs like that. It's true that these jokers are essential to the industry and deserve credit. It's equally true that they have a big numerical vote in the organization. But, why must they be on television? Why can't these endless dreary names, of interest only to their mothers, be blown up in front of their proper appreciative audience, the craft technicians themselves? Why not confine all these awards to the theatre after the television show and give them plenty of trade publicity—paid if necessary?

And how about the entertainment? How about showing more scenes with the nominees, so the unwashed can identify the names and situations that got the key nominees where they are? Then the audience could make bets with



Van Dyke sparkles as Douglas hauls in the hardware.

each other as to who should win, and boo and hiss when somebody else got the nod. If this industry doesn't know how to entertain, who does?

Now we are down to a handful of meaningful nominations and awards that will make for a fast professional show no more than a tight 90 minutes in length. And how do we do this? We do it like every good "live" special or variety show is done—on tape. By making this a late afternoon show in Hollywood, it could be taped to size, and proper production could be maintained by sound editing. The dull gags go. The dropped cue cards go. The fellow tripping in the aisle gets picked up. Man, this is the way all the professionals do it. Who has seen a live live show in recent years?

There will be plenty of squawks from the back stage boys. But what about listing eight or 10 contributing gag writers to a variety show then watching them all push and shove to get to say something terribly witty to mom? What kind of sense is that, when nobody at home knows they exist, if indeed they do? They all look as though they came from central casting. This is also true of the guy who designed the sets when the best sets were the great real outdoors. Sure, give them their due—but keep them out of the television show.

(Continued on page 50)

Film/Tape Report

GROUP W CHANGES

At Group W (Westinghouse Broadcasting), Chet Collier was appointed vice president for programming and production. Succeeding Collier as president of WBC Productions and



COLLIER

WBC Program Sales is Jerome R. (Tad) Reeves, who had been the company's vice president, creative services. Collier will report to James E. Allen and Joel Chaseman, vice presidents for tv and radio, respectively.

Richard Pack continues as senior vice president for programming and production, chairman of the program plans board and president of Group W Films. Ray Hubbard, national tv program manager, was reassigned as executive producer for tv public affairs, and William J. Kaland, director of program development, as executive producer for radio public affairs.

Collier, who developed *The Mike Douglas Show* in '61 when he was program manager of KYW-TV, joined Group W in '52 as a director for



REEVES

WBZ-TV Boston. Later he was general manager of WBC Productions on the West Coast, and executive producer of *The Steve Allen Show* in Hollywood.

Reeves joined Group W in '56 as

general manager of KDKA-TV Pittsburgh, moved to New York two years ago as head of the group's creative services.

WORDS ON ROAD

Triangle Program Sales launched national syndication of *Wordland Workshop*, a series of programs designed to help teach three-year-olds to read. The daily series was produced and run on WFIL-TV Philadelphia last year. Last month, Neil Harvey, producer of the series, received a Ph.D. from the University of Pennsylvania for it: *Wordland Workshop* had served as his doctoral thesis.

THE LADY MANAGES

Four Star Entertainment Corp. promoted Madeleine de Ryke to the post of foreign sales manager. She joined



DE RYKE

the company three years ago as coordinator of foreign sales, and handled tv film sales in the Far East, the Caribbean, Central America and Africa.

Before joining Four Star, Miss de Ryke was managing director of Netherlands Antilles Television in Curacao, a Macfadden-Bartell subsidiary, running two stations, Telecuracao and Telearuba. Earlier, she had been manager of Su Provecho, an advertising agency in Curacao, and from '55 to '57 she ran a flower export business in Medellin, Colombia.

John C. Hierlihy resigned as vice president in charge of foreign sales of Four Star Entertainment Corp. to join MCP Ltd. (The Miss Canada Pageant) in Toronto as vice president in charge of sales. Before joining Four Star, Hierlihy was with United

Artists Tv International and N International.

WOLPER ACTION

Morton Slakoff joined Wolper Productions as director of advertising



SLAKOFF

and sales promotion, a new post. Slakoff will also perform similar duties for Wolper Tv Sales, the company syndication division.

Slakoff was with NBC Enterprises for the past four years as director of advertising and sales promotion. Before that, from '61 to '63, he was director of advertising, promotion and press relations for Allied Artists Tv. Earlier, Slakoff was sales promotion manager for WNTA (now educational channel 13 New York) and before that was merchandising manager for Triangle stations.

Howard Reilly joined the network sales division of Wolper Productions. For the past 13 years Reilly was with William Morris, and before that was at J. Walter Thompson.

Meanwhile, Wolper Tv Sales promoted Jack Garrison, of the St. Louis office, to head the company's special projects division. Taking over the Midwest territory from Garrison is Martin Brown, who has joined Wolper from ABC-TV in Chicago. Brown will headquarter in Chicago. Before joining ABC-TV he was with the Adam Young Company.

Dave Gale joined Wolper Tv Sales in New York, to cover the station representatives and advertising agencies in that city. Gale was with *Sponsor* magazine.

COLODZIN IN CANADA

Colodzin Productions in New York has linked up with Zodiak Films Ltd. in Montreal for the production of commercials for the Canadian market.

SONDERLING BUYS TRIM

Trim Telefilm Service Corp., a tv commercials print procurement service, was acquired by Sonderling Broadcasting Corp. for more than \$500,000 in stock and cash. This is Sonderling's second buy in the print procurement field; the first one last April with the acquisition of Modern Teleservice, Inc.

Trim will be merged with Modern Teleservice. Last month Trim set up an editorial service (see TELEVISION AGE, June 3). Trim Telefilm was founded by Benjamin "Denny" DeSousa and Mary Johnson in 1960.

HANDS ACROSS THE BORDER

Audio Productions of New York and California has acquired a "substantial" interest in a Toronto studio, Williams, Drege & Hill Ltd., which henceforth will be known as Drege-Audio Ltd.

Audio itself was recently acquired by Novo Industries. Novo's Bonded Services division has been active in print procurement and distribution in Canada and elsewhere for the past several years. The Toronto office of Drege-Audio will be working closely with Drege-Audio.

Stephen Rothfeld, vice president of Drege-Audio Productions, will be vice president of Drege-Audio Ltd., while Heinz A. K. Dredge remains as president.

Peter J. Mooney, president of Drege-Audio Productions, said the acquisition would permit an exchange of film-making talent and facilities between New York and Toronto. "We are particularly delighted to be gaining access to the rather extra-ordinary talents of Canadian film-makers," he remarked, "talents which were demonstrated so impressively to the whole world at Expo '67."

HANGUP

Film-maker Thomas Craven and the Army's Office of Special Investigations hope to get tv exposure for the film *Hangup*, an hour-long film on the use of marijuana and LSD in the medical forces.

Craven, president of the Thomas Craven Film Corp., made the film on the recommendation from the Office of Special Investigations. It was shot on location in Washington and in New York, with Vachel Blair as cameraman and Willis Briley in charge of production.

**Advertising Directory of
SELLING COMMERCIALS**

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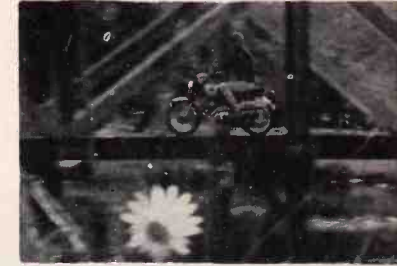
KING SCREEN PRODUCTIONS, Seattle

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

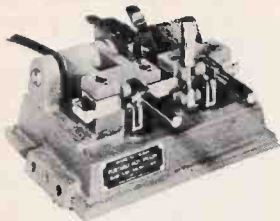
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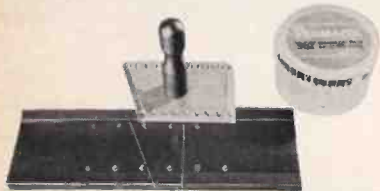
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TAMING GODZILLA

It looks like *Godzilla* is going the way of *King Kong*. Hero (or is it heroine?) of seven Toho horror shows (the seventh *Godzilla* epic is now being made in Tokyo), the enormous saurian will be transformed into a benefactor of mankind in a cartoon series to be made as a coproduction between Filmation in Hollywood and Toho, with Filmation doing the animation.

King Kong, the Lewis Milestone classic fable, suffered a not dissimilar sea-change when the great gorilla was turned into a friend of the good guys by Toei as hero of a cartoon for U.S. network tv. The *Godzilla* cartoon will be pitched for the U.S. networks' '69 season.

HANGING IT ON

The new National Football League series, *This Week in the NFL*, which will run in syndication this fall (36 stations have already joined the lineup), will be built around the premise that there will always be a unifying thread to hang all eight NFL games upon each week of the series.

Said Harry Weltman, marketing director of NFL Films, "There is always some common factor that runs through most or all of the games, dominating many of them and often determining their outcome." The factor, Weltman went on, could be anything from a rash of fumbles to a high incidence of third-down successes.

This Week in the NFL will replace two earlier NFL series this coming season, *NFL East* and *NFL West*. Meanwhile, NFL Films will carry on with *NFL Game of the Week*, which will hit its fourth season this fall. Last year the series ran in 48 markets.

EXPRESS ACTION

Another NFL Films series, *NFL Action*, started this past spring with sponsorship by American Express, which is backing it in 25 markets.

To promote the company's sponsorship and publicize it in the 25 markets, the credit card division of American Express called on the stations in its buy to throw press parties, at the stations' expense. American Express furnished the kit. Twenty-one of the stations swung parties.

Meanwhile, the sales department of the credit card division shelled out 26

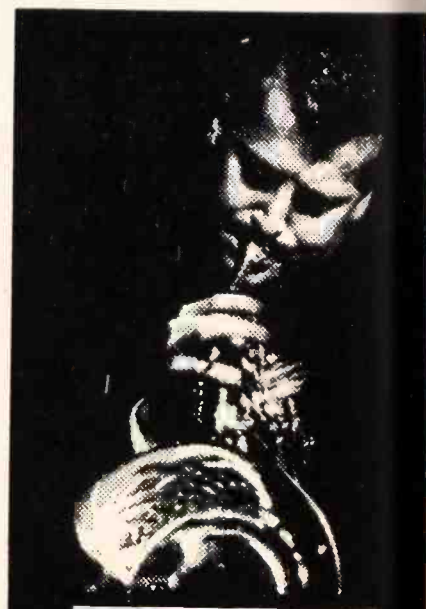
preview parties to tip restaurant people from establishments using the American Express credit card to the series.

DECIPHERING THE CODE

Adolescents of all ages, on your guard! The enemy is about to get his hands on the code. In *The Sound Is Now*, a special being produced by Mel Baily for syndication by Trans-Lux, the real meaning of the lyrics of Bob Dylan, Sonny and Cher, Tim Hardin and other poets and troubadours of the under-30 generation will be spelled out to the squares.

"The purpose of the show is to help close the generation gap," Baily said, adding, "for the first time, the un-hip will be able to understand the thoughts and feelings expressed by the people who are communicating with the youth of today on an equal level."

But then maybe by the time the show is on the air the code will have been changed. Every time the fuzz manages to decipher the argot, the underworld goes back to the cryptographic machine and works out a new one.



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ELE-TAPE HEADS WEST

Next month in New York, Tele-Tape Productions will move from crowded quarters in Sardi's building block westward to the building that a couple of years ago was the headquarters of VPI. The westward move will more than quintuple Tele-Tape's space, from 4,500 to 25,000 square feet.

The move will enable Tele-Tape to bring into town its engineering group, which had been located in Ridgefield, N.J., and its accounting staff, which had been in Chicago. In its old quarters, Tele-Tape had in two years time, tripled its staff, and expanded several floors. Now the firm will be able to quadruple the size of its post-production setup, where the tapes are made.

Meanwhile, Tele-Tape, which last month acquired Jam Handy Productions, (see TELEVISION AGE, May 20) the production division of the Jam Handy Organization, acquired Paramount Films in Manhattan, essentially a two-man team (cameraman Mike Maddley and soundman John Linder).

Tele-Tape's president, James E. Witte, said he expected Paradigm to provide Tele-Tape with a springboard for getting into film-making for theaters, industry, and government, and even for moving into motion picture distribution.

NCA GOLD

For sales in Latin America and Japan, Independent Tv Corp. chalked up some \$700,000 in the first week of June. Mexico bought *Jo 90* (a new half-hour Supermarionation series not yet released in the States), a new run of *The Saint*, and *The Heart of How Business*. Venezuela bought *Jo 90*, *The Saint*, and Brazil bought *The Prisoner*.

The three series were also sold in Puerto Rico, along with ITC's three film packages—*The Magnificent 15*, *The Exploitable 13*, and *The Deluxe 9*. Japan bought *The Heart of Show Business*.

PROGRAM NOTES

Top prize for drama in the first Australian World Tv Festival last month went to a CBS Playhouse entry, Loring Mandel's "Do Not Go Gentle into that Good Night."

Ilson/Chambers Productions made a deal with ABC-TV to package a

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PANTOMIME PICTURES, Hollywood

Quaker Oats Co. • Compton Advertising



WGN CONTINENTAL PRODUCTIONS, Chicago

Kitchens of Sara Lee • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

STP • Stern Walters & Simmons



FRED A. NILES - Chicago, Hollywood, New York

Micrin • SSC&B



COLODZIN PRODUCTIONS, INC., New York

Standard Oil Company • BBDO



GERALD SCHNITZER PRODUCTIONS, Hollywood

Prudential Life Insurance • Reach McClinton



LIBRA PRODUCTIONS, INC., New York

Thermo King Air Conditioners • Fischbein Adv.



PACIFIC COMMERCIALS, Hollywood

series of musical comedy revues. The first will be *A Guide to the Swinging Bachelor*, with Joey Bishop.

COLLEGE HOUR

Wendell Niles Productions contracted with Hollywood Video Center to tape the Colgate-Palmolive syndication entry, *Your All-American College Show*. Norman, Craig & Kummel is lining up markets for the half-hour series.

The show will be hosted by Dennis James, with Wendell Niles as executive producer, Jerry Bowne and Denny Niles as co-producers, and Win Opie as director. Format is a talent contest, with five colleges represented each week, and performers competing for scholarships and for motion pictures and recording contracts.

Hollywood Video Center took delivery of some \$1,500,000 worth of videotape equipment from Norelco and Ampex, including a mobile unit with five Norelco Plumbicon PC 70 cameras and two Ampex 2,000 B high-band videotape recorders. (The equipment in the van is modularized for jet transport.) Into Hollywood Video Center's studio also went four more Plumbicon PC 70s and two more Ampex 2000 B vtrs.

MYSTERIES MADE PLAIN

Acme Film & Videotape Laboratories has published a second edition of its catalog, a book that explains the latest developments in videotape editing, printing and processing.

Other information in the book includes data on the Acme-Chroma color film transfer process, and on monochrome transfers and duplicating. For a free copy write to Acme Film & Videotape Laboratories, Dept.

PUB., 1161 North Highland Avenue, Hollywood, California, 90038.

COMMERCIALS MAKERS

JOSEPH M. CALLAN joined VPI as midwest general sales manager for four components of the commercials-making division of Electrographic Corp.: Sarra Studio, Astro Laboratories, Video Editors, and Video Prints.

Callan was president of his own company, J. M. Callan Merchandising Agency, which he set up in 1958. For



CALLAN

two years before that, Callan was president of Einson-Freeman in Chicago, and for the previous 10 years was executive vice president of Kling Studio in Chicago.

CRAWFORD HAWKINS, JR. joined MPO Videotronics as executive producer in the Chicago office. Hawkins has been making commercials for a decade, as an agency producer (Foote, Cone & Belding) and as a producer at Wilding and Pacific Commercials.

HOWARD J. ZUCKERMAN joined National Teleproductions in Indianapolis as president and general manager. Zuckerman had been program manager at WTTV Indianapolis. He has produced and directed a long list

of tv programs for national broadcast, including this year's UCLA Houston basketball game, and the Sun Bowl football game. National Teleproductions was set up to tape commercials and programs.

In Hollywood, BILL LOUDON and DICK RIDGEWAY, both formerly of NBC spot sales, set up a sales company to represent, among others Sandler Films. Loudon was with NBC for 22 years, most recently as manager of tv spot sales; Ridgeway was with NBC for 13 years, most recently as account executive in spot sales.

MARVIN E. SCHLAFFER joined Recording Studios, Inc. as vice president in charge of operations. He had been production manager at WNEW-TV New York. Schlaffer joined the Metro-media station in 1962. For three years before that, he was program operations manager at WNTA-TV Newark.

CHICAGO-LONDON SHUTTLE

A Chicago commercials studio, The Film Makers, now has a man in London. Maurice Stevens, director and cameraman, is returning to London after two years with the Chicago studio (and nine years on this side of the Atlantic before that.)

Stevens will be available to U.S. agency producers for shooting in either Europe or the states. Chicago producers who have worked with Stevens will be able to have him execute work overseas while they supervise the post-production work in Chicago.

"Film Makers isn't losing a director, it's gaining a continent," said Linc Scheurle, president of the studio, adding that the company is now the only Chicago-based studio with direct representation in Europe.

Before joining Film Makers, Stevens was with Leo Burnett in Toronto as an art director. Earlier he was in Montreal as head of the art department at the branch of McCann-Erickson there.

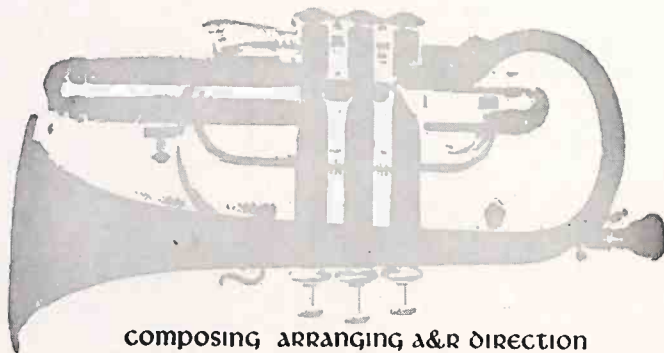
NEW SHINGLE

David Gordon and Michael Glyn have set up a company to make tv commercials and industrials. Gordon, a writer and director, and Glyn, a producer, had been working together at Steeg Productions, making industrials. The new company, called Gordon/Glyn Productions, is in New York at 29 Fifth Avenue.

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

Pall Mall
7-minute
cigarette

Fresca
Cherry Kijafa
Lark Cigarettes
Volkswagen
Lifebuoy
Clairol
Ballantine
(rock)
Canoe



COMPOSING ARRANGING A&R DIRECTION

THE DOTTED LINE

Last month, MCA-TV chalked up a 3-market tally for *Run for Your Life*, with five more stations coming to the lineup: KVOS-TV Bellingham, K30-TV Fresno, WPRI-TV Providence, KMB-TV San Diego and WFMJ-TV Youngstown.

Signing up for *Suspense Theatre* (the former Kraft show) were WMAG-TV Chicago, XETV-TV San Diego, WVE-TV Louisville, WAEO-TV Rhinecler KPLR-TV St. Louis, KR0D-TV El Paso, WKYC-TV Cleveland, WEAU-TV Eau Claire, KJEO-TV Fresno and KDA-TV Amarillo. The drama skein is now in some 60 markets.

Trans-Lux Tv Corp. sold *Murray the K* in New York, a 90-minute cop special, to KELP-TV El Paso and WI-TV Des Moines, and placed its *To Draw* features package with KAZ-TV Phoenix. The bundle now includes Eric Soya's *17*, along with *A Sanger Knocks* and *The Burning Cart*.

On the cartoon front, Trans-Lux sold *The Mighty Hercules* to KAIT-TV Mesboro, and to KTXI-TV Sacramento; and *Felix the Cat* to KSN-TV San Francisco. In Britain, Trans-Lux sold *Gigantor* to Granada and *Felix the Cat* to Tyne Tees.

Back home, Trans-Lux sold the *Bior Science* series to KSPS-TV Spokane.

Independent Tv Corp. racked up a tally of 21 markets for *The Baron*, with a streak of sales, to WNEW-TV New York and stations in Los Angeles, Dallas-Ft. Worth, Houston, Casaca, Colorado Springs, Tucson, Escaloosa and Hattiesburg.

Meanwhile, ITC sold a second running of *The Heart of Show Business*, a 30-minute special, to the five Metro-ndia stations. The special had earlier been sold in 51 markets, most recently San Francisco, Minneapolis, Dallas, Louisville, Salt Lake City and El Paso. The company also sold *Cotain Scarlet and the Mysterons* to ITC New York.

On the feature film front, ITC sold *Magnificent 15* in St. Louis, Rock Island and Albuquerque; its *Deluxe*

20 in Cleveland and Rock Island, and its *Exploitable 13* in Rock Island and Albuquerque.

TEXAS GOLD

At the 11th annual exhibition of Southwestern Advertising and Editorial Art in Dallas, Tom Doades of Keitz & Herndon won a gold medal for a film he made for the current HemisFair in San Antonio. Doades' film is being run in the Institute of Texas Cultures at the fair.

FAST ALLEY

What may be something of a record for speed in videotaping a tv series was scored by the Arthur Schwimmer division of Bing Crosby Productions recently.

The Schwimmer staff, and a crew from RMF in Cleveland, taped the 26 hours of the series in four and one-half days of shooting. As in most such triumphs of speed, long and intensive pre-production work made it possible. A feature film lighting specialist, Bill Birch, was brought in to do the lighting at the scene of the production, the Firestone Bowl-arama in Akron. He rigged 74 thousand-watt quartz lights overhead, along with 15 deuces.

Five Norelco cameras were spotted strategically around the alleys, and equipped with lens extenders for extra closeups. One of the Norelcos was put in the pit under the pin-spotting machine so that when viewers see the show they'll get the illusion of having bowling balls thunder straight toward them and smash into the pins at eye level. By the time 52 bowlers turned up to compete for the championship, everything was ready to go.

FILM TIPS

Berkey Video Services will hold a seminar on Eastman Kodak's new intermediate color negative film, at Berkey's technical laboratory at 322 East 45th Street in New York, June 26 at 7 p.m.

Advertising Directory of SELLING COMMERCIALS

Topper Toys • Dancer-Fitzgerald-Sample



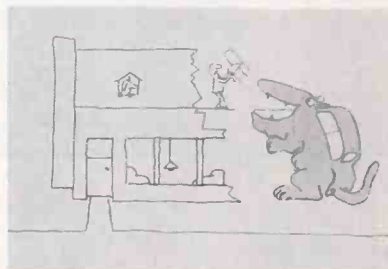
WCD, INC., New York

Volkswagen of America • Doyle Dane Bernbach



PAUL KIM & LEW GIFFORD, New York

Volvo • Scali, McCabe & Sloves



PELICAN PRODUCTIONS, NC., New York

Wisconsin Telephone • Cramer/Krasselt



SANDLER FILM COMMERCIALS, INC., Hollywood



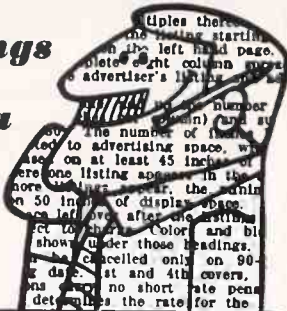
MUSIC BY
VARDI & HAMBRO PROD. INC.
FILMS • TV • RADIO • ELECTRONICS
119 WEST 57th ST., N.Y.C. (212) 765-4635

IDEAS IN MUSIC

RALPH KESSLER
TOM ANTHONY

IDEAS IN MUSIC LTD.
19 E. 53 ST.,
NEW YORK 10022
PL 3-8313

musings
for a
media
man



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

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compōz**®

QUICK CUTS

Reeves Sound Studios has completed the setting up of a slow-motion, stop-action, reverse-motion video recorder that was originally developed by Ampex for ABC Sports. Now the device is available for post-production refinements in commercials, and in tv programs generally.

The device can double the “forward” running speed of a tape, freeze it and hold it, and double its backward running speed, as well as slowing it down.

Last month, Reeves took a Clio special citation in the American Tv Commercials Festival for its development of the Airmobile-Video System. The flying installation was recently used for *Hawaii Ho*, and earlier for three of the videotape finalists in the American Tv Commercials Festival: “Full Service Bank,” Petula Clark: *The Plymouth Beat*,” and “Westinghouse Electric Percolator.”

NO DONALD DUCK

Gotham Record Corp. has developed an electronic rate and pitch changer that can stretch or shrink a sound track without getting “Donald Duck” squawks in the voice parts. In knocking off a second or two, or stretching the track out a second or two or longer, the changer doesn't alter the pitch.

HYPO-ING A SHOW

MacArthur Productions managed to pull up audience shares on *Treasure Isle*, game show running across-the-board on ABC-TV, by giving home viewers a chance to participate. In the show, two couples paddle around a lagoon looking for buried—or sunken—treasure chests filled with goodies like mink coats, tickets for vacation trips, for cars and so on.

In mid-February, viewers were cut in on the swag: by mailing in a postcard, they had a chance at getting some of the loot. Two of the postcards are put in the treasure chests each week.

The show gained a few points in shares, and at last count, viewers had won some \$250,000 worth of prizes. Currently the show is also being boosted with a sketching contest: viewers are asked to submit sketches of what they imagine “The Sage”, an off-camera announcer on the show, looks like.

CHOICE CHOSEN

A series produced for the Michigan Council of Churches by WXYZ-Detroit has been made available stations throughout the U. S. T series, *Choice*, which premiered at the Detroit ABC owned station on May 5, deals with moral problems arising from new technology at new medicine. Among the subjects in the 26-week series are human overcrowding, chemical eugenics and the heart-lung machines. The series, hosted by Dr. Leroy G. Augenstein, chairman of the biophysics department at Michigan State University, was quickly picked up by WZZM-TV Grand Rapids, and may shortly begin on stations in Chicago, St. Louis and Philadelphia, and elsewhere.

RECORD FOR GEMS

Screen Gems reported record sales and earnings for the nine months ended March 30, 1968. Sales were \$84,808,000, up from \$73,371,000 for a comparable period ended April 1, 1967; net earnings were \$4,441,000, up from \$4,194,000 for the earlier period.

NOW, NOW GIRL

Penelope Tree, touted by the whoop-de-do publicists of the fashion business as “The Now Girl,” has been signed by Hazel Bishop Cosmetics to “do her thing” for them. Miss Tree's thing apparently is variations on face-painting, using commercial cosmetics. She will appear in commercials for the Bishop line.

BERLE THE WRITER

Milton Berle, with the help of Stephen Lord, is writing a script for *Ironsides*, the NBC-TV series produced by Universal and Raymond Burr's Harbour Productions. Berle's story, entitled “I, The People,” will be about a hateful tv talkshow m.c. whose life is threatened.

TAPE IN FLORIDA

A Florida commercials studio, M J Enterprises in Coral Gables, has branched out into videotape production, using the tape facilities of WPTV Palm Beach. First shot on tape was a series of spots for First National Bank in Palm Beach and its agency, Mike Sloan, Inc.

JUNE 17, 1968

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

The ID appears to be ready for a stumble, despite the recent increases reported by the Television Bureau of Advertising.

TvB reported that the ID, or 10-second commercial, registered a \$5.3 billion dollar increase in spot tv advertiser investment, going from \$64 billion in 1966 to \$69.2 million last year. Twelve companies, the report noted, invested over \$1,000,000 in IDs. Philip Morris was the big spender with nearly \$3 million.

This dollar increase followed on the heels of an announcement that the actual number of ID units produced in 1967 was up three per cent from 1966.

But there's a growing conviction that the number of IDs and the actual amount of money spent on them will be down in 1968. At the same time, there are various reasons for the expected slip and different opinions as to whether or not the ID will be able to pick itself up.

Walter Reichel, a media director at Ted Bates & Co., New York, explains that the problem of the ID is essentially one of clutter.

"I would certainly agree," Reichel points out, "that IDs are not that valuable in the current age of 30s and piggybacks. This is especially true in primetime when there are just too many commercial messages clustered together for an ID to be truly ef-

fective. As a rule, I generally discourage the use of IDs unless they are exceptionally creative spots."

Another media director at a large agency says cost is a negative factor. "IDs generally run about two-thirds the cost-per-1,000 of the minute and you're only getting maybe 17 per cent of the commercial length of a minute. In my book, IDs aren't that effective to warrant such a big price tag."

Walter Staab, another media director at Ted Bates, blames the rise of the independent 30.

"A slump in the number of IDs is really not that surprising when you stop to realize that ever since the second quarter of 1967 the independent 30 has been gaining in prominence. Outside of the minute, the

single 30 remains the dominant unit of time and this of course, has been achieved at the expense not only of IDs, but of other units of time as well."

Staab is also of the opinion that the increases reported by TvB are not of that much significance since "the BAR reports that TvB used to register that three per cent hike were limited to one week out of a month for each of 75 markets. Even the three per cent is not that much to brag about."

One media man foresees the end of the ID, but Staab insists it will continue as a valuable billboard for reminding viewers of long-standing products. And one media director claims that while IDs will lose popularity with national advertisers they will continue to be used by local and regional businesses.

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

Anderson-Little Co. Inc. (Bo Bernstein & Co. Inc., Providence)

This company comes back into television after a 10 year absence with a spring buy for men's clothing. Prime 20s, late fringe minutes and sports participation will be used to reach men in Boston, Providence, New Haven, Hartford and Portland.



Mary Groark buys on Bristol-Myers at Ogilvy & Mather, New York.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Keep your message from being hidden from Fresno's television viewers. Make your move to KMJ-TV. Take advantage of first class skills, first class equipment, the finest in-depth news coverage, plus high-rated NBC network programming. You will have the nation's Number One agricultural income county and a \$1.86 billion market well covered when you buy KMJ-TV. No bones about it.

Data Source: Sales Management 1967
Effective Buying Income
SRDS, May 1968



McCLATCHY BROADCASTING
BASIC NBC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Spot (From page 39)

Ellen Diamond is the buyer.

American Dairy Association (Compton Advertising Inc., Chicago)

Commercials for various dairy products begin July 15. Day as well as fringe minutes and 30s together with prime 30s and 20s will be used to reach women in Cincinnati, Columbus, Memphis and several other markets till July 21. Jean Turek and Nora McMahon are the buyers.

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

An 11-week buy for MICHELOB BEER got started just before issue date. Mainly prime, but some late fringe 30s and 20s will be used to reach viewers in eight markets. Beth Seid is the buyer.

Avon Products Inc. (Dreher Advertising Inc., New York)

A full-year buy for AVON COSMETICS breaks August 5. Day as well as fringe minutes and 20s will be used to bring the product message to women in about 20 markets including Albuquerque, Green Bay, Wichita, South Bend, West Palm Beach, San Diego and Jefferson City. Molly Tappan is the contact.

The Buitoni Foods Corp. (Doyle Dane Bernbach Inc., New York)

Commercials for BUITONI FROZEN PIZZA will be on the air through the middle of September. Early and late fringe minutes together with prime 30s will be used to reach women in about 10 markets. Bob Morano buys.

Campell Soup Co. (Leo Burnett Co. Inc., Chicago)

Commercials for SWANSON STOUT HEARTED SOUPS begin July 29. Late evening minutes, 20s and 30s with news adjacencies will be used for the most part in addition to prime and early and late fringe spots. The commercials will be in Oakland till August 18. Chan Arnold is the buyer.

Carling Brewery Co. (Lang, Fisher & Stashower Advertising Inc., Cleveland)

An eight-week buy for CARLING BLACK LABEL BEER breaks June 17. Early and late fringe minutes together with prime 20s, 10s and 30s will be used to reach men in eight markets. Charles Knepper Jr. is the contact.

Carter Wallace Inc. (Sullivan, Stauffer, Colwell & Bayles Inc., New York)

Commercials for ARRID EXTRA DRY deodorant will be on the air the first of next month. Early and late fringe minutes doubled with prime 30s will be used to reach women in 30 markets till September 30. Michael Raymond and Melinda McLaughlin are the buyers.

Consolidated Cigar Corp. (Compton Advertising, New York)

Commercials for LOVERA cigars will be
(Continued on page 42)

Buyer's Checklist New Representatives

KTSM-TV El Paso has appointed Avery-Knodel Inc. its national sales rep, effective immediately.

KAUZ-TV Wichita Falls and KTVH Wichita have named Blair Television, Market Division, their national sales rep, effective immediately.

New Network Rate

NBC:
WSPD-TV Toledo, \$1,500, effective September 1, 1968.

New Affiliations

WMSL-TV Huntsville, Ala. will become a primary affiliate of the ABC Television Network on or about September 1, 1968.

Hubbard's Holiday Inn

Hubbard Broadcasting's purchase of the Holiday Inn-South in St. Petersburg, Fla., was influenced by the fact the firm is building its new UHF outlet in the Tampa-St. Petersburg area.

Stanley S. Hubbard, company president, explained that the studios and a portion of the offices of the station may be located at the Holiday Inn site.

The company holds a CP for the station and hopes to be on the air in the fall. Other Hubbard stations: KSTP-TV-AM-FM Minneapolis-St. Paul, KOB-TV-AM-FM Albuquerque and WCTO Cypress Gardens, Fla.

IN SIOUX CITY IOWA



Kinegy
CHANNEL 14
a Kinegy -awatt of



One Million Watts of Sales Power
Represented by National Television Sales
Bob Donovan, General Manager

One Seller's Opinion . . .

FACT, FICTION OR OPINION?

Most research done in the area of audience response to commercial messages reveals that the context in which an announcement is placed has little bearing on the attitudes of the viewer toward the product being advertised.

Some exceptions are noted at the extremes. In other words, only if the viewer extremely likes or dislikes a program might it have some effect on his attitude toward the product.

Also, depending on the product advertised and the tone and mood of the commercial, not much relationship exists between liking and disliking a program or commercial and that commercial's ability to sell the product.

What it all boils down to in our end of the business is that we should attempt to stick to the quantitative end of research and opinion. Such phrases as "desireable commercial atmosphere" and "kind of program to sell my product" have little real use in the buying and selling of spot television. The facts appear to be that if the commercial is a selling commercial, it will help the product to move to the same degree, whether the commercial runs in *Captain Kangaroo* or *Perry Mason*, providing the same audience happens to be watching both programs. And in any given market, it is possible that the same quantity of potential buyers of the product could be watching both shows.

Depending on the time period, lead-in, and competition, the same program can have a turn-around audience from one market to another. Another difference to be considered is in viewing patterns and tastes from one market to another. Recognizing this, a buyer is left with his quantitative demographics. But, as we go deeper and deeper into demographics, and as the sample gets smaller and smaller, we're all aware of the dangers in believing the ratings.

Where does this leave the buyer? Does he rely on his experience that 50 per cent of the women viewers watching Merv Griffin in most markets are over 50 years old, or does he believe the numbers in the rating book on his desk which say that 80 per cent of the women watching Merv in "Market X" are *under 50* and drink two gallons of instant coffee per day . . . each?

The seller enters the picture somewhere along the line and, depending on whether or not Merv is running on his station in the problem above, the selling technique may take a different approach. But after due consideration, a knowledgeable buyer usually comes to a decision based on the facts. The nearest thing to a "fact" in the Merv case seems to be the rating book.

Naturally there are many cautions involved in literally interpreting every rating book. But markets are different. Competition does change. Different people are available to watch at different times of the day. And there may or may not be a large audience flow from the preceding program. What does that leave you, except the good old rating book tempered with a little good judgment . . . the less the better? Does this attitude imply a fate of death by computer for us all? Possibly, but there are still many elements of the buying and selling of spot television, including buyers' know-how, which go beyond the reliance upon quantitative research in choosing a program context for a spot schedule. May these elements continue to exist.



COUNT ON KOV FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

Give your sales curve a new posture — straight up. Put your message on KOVR, the quality station in California's Third TV market. KOVR has just the right combination of unexcelled local news coverage, vibrant community service programs, McClatchy's expert know-how, plus high-rated ABC network shows. Everything is stacked in your favor in the \$5.3 billion Stockton/Sacramento market with KOVR.

Data Source: Sales Management's 1967
Copyrighted Survey
Effective Buying Income
SRDS May, 1968



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

on the air till the end of November. Late fringe and prime 30s will be used to reach men in Houston, Dallas and San Antonio. Bill Madden buys.

De Luxe Topper Corp.
(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for JOHNNY TOY MAKER will be on the air through the end of July. Early fringe and weekend morning minutes will be used to carry the message to youngsters in 10 markets. Ed Gallen and Elliott Bass are the buyers.

General Foods Corp.
(Benton & Bowles Inc., New York)

Commercials for COOL WHIP dessert topping will be on the air through the end of the month. Early and late fringe minutes and 30s will be used to reach women in 38 markets. Fred Ohrn and George Eltman are the buyers.

General Mills Inc.
(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for CHEERIOS cereal will be on the air through the end of the month. Day and fringe minutes as well as 30s will be used to reach total viewers in two markets. Carol Ann Behn is the buyer. A four-week flight for various company products takes off July 1. Day and fringe minutes and some 30s

will again be used to reach total viewers, but this time in 35 markets. Carol Ann Behn and Kenneth Lagana buy.

Gillette Co.
(North Advertising Inc., Chicago)

Commercials for various TONI products will be on the air through the first half of July. Daytime and fringe minutes will be used exclusively to reach teenagers in three markets. Sally McDough buys.

Menley & James Labs.
(N. W. Ayer & Son Inc., New York)

An eight-week buy for EMPERIN COMPOUND breaks at issue date. Day minutes together with early and late fringe 30s will be used to reach both men and women in eight markets. Joan Casey is the buyer.

National Biscuit Co.
(McCann-Erickson Inc., New York)

A four-week buy for NABISCO VANILLA WAFERS got underway early this month. Day, fringe and prime minutes will be used to reach women in five markets. Mark Miller buys.

Noxel Corp.
(Sullivan, Stauffer, Colwell & Bayles Inc., New York)

A three-week flight for NOXZEMA SKIN CREAM breaks June 24. Early and late fringe minutes together with prime 30s will be used to carry the product message to women in 25 markets. Val Sauri is the buyer.

Pharmaco Inc.
(Warwick Legler Inc., New York)
A six-week buy for FEENAMINT breaks at issue date. Day 30s and IDs will be used to zoom in on women in 55 markets including Charlotte, Tulsa and Portsmouth. Joseph Hudack is the buyer.
(Continued on page 43)



Viewing new RCA 110 kw transmitter, which gives WPHL-TV Philadelphia 4.3 megawatts of power, are, l. to r.: Frank Reichel, president; Len Stevens, vice president of operations; Robert Leach, director of engineering, all U.S. Communications Corp., station's parent; Robert Doty, general manager, WPHL-TV; Andrew Hamerschmidt, vice president, RCA's Broadcast and Communications Products Division.



YOU MAY NEVER SEE A 40-LB. BIRD FLY* —

BUT... Sales Soar in the 39th Market with WKZO-TV!

A high flyer — that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th† television market, the area is still in a steep climb. In Grand Rapids and Kent County alone, wholesalers' annual sales are heading for the billion-dollar mark. And the same sort of growth is going onward and upward in Kalamazoo and the rest of the region!

Don't get left on the ground while your competition scales the heights in this dynamic market. Buy WKZO-TV and cover the whole western Michigan area. Your Avery-Knodel man can give you a bird's-eye view of the whole scene.

And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*It's the Kori Bustard of South Africa.
†ARB's 1965 Television Market Analysis.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studies in Both Kalamazoo and Grand Rapids for Greater Western Michigan

Avery-Knodel, Inc.
Exclusive National Representatives

WDTV
COVERING A
VITAL

area of
Central W. Virginia

WDTV
FAIRMONT,
CLARKSBURG,
WESTON,
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.



Represented by
National Television Sales, Inc.
A CBS Affiliate

Take a young man with natural facility for working with numbers, a keen interest in advertising and a fierce determination not to be a pencil pusher and you have Bernie Flynn, media buyer at Ogilvy & Mather, New York.

Flynn is also quite positive in his thinking. About the only thing he is negative about is his sideburns, current symbol of the Madison Avenue elite. "These will have to go," he says flicking a finger through the sideburns. "Not that I don't like them, but I go in for two weeks' summer duty with the National Guard and, well . . ."

With Flynn, the whole advertising/media bit, sideburns included, began about three years ago when he left St. John's University where he had majored in accounting.

He recalls that he was "looking for something that was challenging . . . something that would enable me to make my own decisions . . . to put my knowledge and judgment to the test."

At college, Flynn had only a broad understanding of the media function. "It," he adds "it tickled my fancy, especially when I stopped to realize that about 85 cents of every client's advertising dollar is put into media."

Family obligations prevented Flynn from diving into media right away, but he managed a successful family liquor business before joining Ogilvy & Mather last year. He joined the firm as an assistant media buyer on



Lever Brothers. Last January, he was promoted to full-fledged buyer, working exclusively with promotions for Shell Oil.

"As a buyer for Ogilvy & Mather," Flynn explains, "you not only buy spots, but you plan buys and have to rely upon your own judgment concerning which avails to buy and so forth. This type of initiative is something that Ogilvy has developed and it has made all the young people here self-starters who rely on their own judgment."

Buying promotion spots as Flynn does becomes all the more involved when you realize that it means all sorts of hidden extras like checking with other agency personnel and/or the client to make sure, for example, that local dealers have been provided with games and prizes before you start placing buys.

"Placing buys for these promotions," the young bachelor goes on, "is more like buying for a new prod-

uct than for a sustained package goods deal. For one thing, you usually place a 15 to 20-week buy and you generally go into the first four on a saturation level. You're looking for the best fringe and prime avails, but it's the initial awareness of the promotion that counts, and this must be gotten across quickly. It's not merely a matter of sustaining a knowledge of something that is already in the market; you have to create an awareness."

The placing of spot promos is also more creative, according to Flynn, who explains that these promotions are not restricted to any specific program types as a standard package goods item might be.

"Media is a fascinating field, especially for young men," Flynn goes on. "It gives you a facility for working and dealing with people as diverse as station reps, account men and media supervisors. And this is ideal training for a guy who wants to go into sales or account work."

Flynn, however, is content to remain in media. "I just like the field," he says.

This doesn't mean that he sees no fly in the media ointment. "Buyers often have to contend with too much rudimentary paperwork. But computers are a big step in the right direction, and it could be that the buyer of the future will spend most of his time executing computer programs. After all, a computer can only perform as well as it is programmed."

Spot (From page 42)

The Pillsbury Co.

(J. Burnett Co. Inc., Chicago)

Commercials for PILLSBURY BATTER will be on the air through the first half of next month. Prime as well as early and late fringe 30s will be used to reach women in 10 markets including Erie Rock, Wichita Falls and St. Louis. Lew Chamberlain is the buyer.

Pink Miller Products Corp.

(W. Ayer & Son, New York)

Commercials for SENTRY COLLAR and A REPELLANT will be on the air for the rest of the year. Early and late fringe as well as day minutes will be used to reach viewers in 27 markets. Jay Tobias is the buyer.

The Procter & Gamble Co.

(Anton & Bowles Inc., New York)

Commercials for SCOPE mouthwash will be on the air through the end of next month. Early and late fringe minutes will be used exclusively to reach viewers in Charlotte. Wenda Brewster is the buyer.

Quaker City Chocolate and Confectionary Co. Inc.

(Helitzer Advertising, New York)

A buy for GOOD & PLENTY licorice flavored candy breaks July 8. Mostly day but some fringe minutes will be used to reach viewers in 15 markets through mid-September. Craig Meeker is the contact.

The Quaker Oats Co.

(LaRoche, McCaffrey & McCall Inc., New York)

A full-year buy for QUAKER OATS SNACKS broke earlier this month. Day minutes as well as early and late fringe

30s will be used to bring the message to women in Rochester. Ira Lewis is the contact.

The R. T. French Co.

(J. Walter Thompson Co., New York)

Commercials for FRENCH'S MUSTARD got underway just before issue date. Early and late fringe 30s will be used to carry the word to women in 30 markets till August 10. Dorothy Thornton is the buyer.

Ralston Purina Co.

(Gardner Advertising Inc., St. Louis)

A six-week buy for RALSTON PURINA PUPPY DOG CHOW breaks at issue date. Mostly late fringe minutes and 30s will be used to carry the message to

(Continued on page 44)

What does WEHT-TV do for you in Evansville, Indiana?

It turns on the **SELL POWER**
for a \$1 billion market (EBI)

With expanded local programming to 3/4-million viewers, WEHT-TV is on the grow in the Evansville area. It's a market on the grow, too... up 58% in eight years to \$720 million in retail sales. (SRDS estimate.)



CBS Represented by  Avery-Knodel, Inc.

GILMORE BROADCASTING CORPORATION
GENERAL OFFICES: 202 Michigan Bldg., Kalamazoo, Mich. 49006



WEHT-TV
Evansville
Ind.

KODE-TV-AM
Joplin
Mo.

WSVA-TV-AM-FM
Harrisonburg
Va.



Put the
middle
of the
mitten..

in the palm of your hand

WILX-TV 10

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

WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

 Represented by
RADIO TELEVISION SALES, INC.

Agency Appointments

CRAIG E. DEITSMANN and RICHARD P. DAVIS were named vice presidents of Caldwell-Van Riper Inc.,



DEITSMANN DAVIS

Indianapolis. At the same time, ROBERT W. BIDLACK JR. and LAWRENCE E. WILSON, vice presidents, were elected to the agency's board of directors.

LEON OLSHEVER, an account executive, was promoted to account supervisor at Carson/Roberts, Los Angeles. Olshever joined the agency in 1966.

GEORGE E. MORGAN has joined Lake-Spiro-Shurman Inc., Memphis, as an account supervisor. Morgan was formerly group marketing manager for Liggett & Myers Tobacco Co. in New York City.

ROBERT C. DORAN, RONALD R. KIMLER, JOHN J. SAUNDERS and DONALD A. WRIGHT have been promoted to group vice presidents at Campbell-Ewald Co., Detroit.

HENRY F. DE BOEST JR. and TODD W. KAISER have joined the Chicago division of Ne'dham, Harper & Steers as account executives. De-Boest was formerly assistant vice president and director of advertising and public relations with the First National Bank of Chicago. Kaiser was formerly an account executive with Leo Burnett.

WILLIAM E. SURGNER and PALMER L. REED were elected vice presidents of Lewis & Gilman Inc., Philadelphia. Surgner is an advertising group supervisor; Reed is the firm's

director of public relations.

SANFORD GREENWALD joined Wyse Advertising, New York, as an account supervisor. Greenwald was formerly at Benton & Bowles, where he was vice president and account supervisor on the Canada Dry and General Foods accounts.

THOMAS W. WATSON, account supervisor, proprietary drugs, was appointed a vice president at BBDO, New York. Watson joined the agency in 1966 as marketing/media planning manager, Pharmaceutical Division.

GEORGE DETELJ and ANGE J. FIORINI, account executives on the Continental Baking account, were elected vice presidents of Ted Bates & Co., New York. Detelj, who joined Bates' media department in 1955, was named an account executive in 1959. Fiorini came to the agency as an account executive in 1961 from *Good Housekeeping Magazine*, where he had been marketing-merchandising manager for four years.

A. K. EDDY, WILLIAM P. YOUNG-CLAUS 3RD, L. B. BUCHANAN, BRUCE D. MC RITCHE, WILLIAM LUNN and C. TED JORDAN were promoted from account executives to brand supervisors at Leo Burnett Co., Chicago. Also, FREDERICK P. BERRY and JOHN M. STAFFORD were promoted from brand supervisors to account supervisors. At the same time, HERMAN A. BIZZELL and GALE H. TERRY, vice presidents and account supervisors, were advanced to vice presidents in charge of client service.

SELMA BARON was promoted to group vice president of Nelson Stern & Associates, Cleveland. Mrs. Baron, who has been with the agency for more than 10 years, supervises a group of national and international industrial and consumer accounts.

Spot (From page 43)

viewers in 118 markets. Rosalie Busalacki is the buyer.

Remco Industries

(Webb Associates, New York)

Commercials for REMCO TOYS begin September 30. Day and early fringe minutes will be used to reach youngsters in the top 75 markets for from 10 to 13 weeks. A second, and similar buy begins October 7. Mary Lou Benjamin is the buyer.

Rexall Drug & Chemical Co.
(BBDO, New York)

Commercials for VANDA COSMETICS will be in six test markets through the end of the month. A second buy will begin on July 29 and run till August 25. Day as well as early and late fringe minutes will be used to carry the word to women. Monte Brumall and Lucille Widner are the buyers.

Schick Safety Razor Co.

(Compton Advertising Inc.,
Los Angeles)

A seven-week buy for EVERSARP SCHICK KRONA CHROME BLADE razor blades breaks June 17. Early and late fringe minutes together with prime 20s
(Continued on page 45)

Media Personals

JEREMIAH MOYNIHAN, associate media director, has been appointed acting director of media for Campbell-Ewald Co., Detroit. Moynihan,



MOYNIHAN

who has been with the agency for 14 years, succeeds ARTHUR A. PORTER who resigned to become chairman of the board of Capital Enterprises.

HENRY HALPERN was named New York media director for Communications Center Inc. The new post covers media supervision for Basford Inc., CCI's industrial advertising subsidiary, Creamer-Colarossi Inc., its recently formed consumer advertising subsidiary, and Basford International. Halpern joined the agency in 1966 and became media director in 1967.

SHARON BURKE has joined Dancer-Fitzgerald-Sample, San Francisco, as a media supervisor. Mrs. Burke was formerly with Foote, Cone & Belding, New York.

JAY LEWIS was transferred from media analysis to account assistant on Purex at Carson/Roberts, Los Angeles.

ROBERT H. KARLAN joined Don Kemper Co., New York, as media director. Karlan was formerly media director at Carlyle-Heston Advertising.

ISABELLE STANNARD, media director, was promoted to vice president and director of media at Helgott & Partners, New York.

SHIRLEY CHRISTIANSON joined Sander Rodkin Advertising Ltd., Chicago, as media coordinator.

ROSLYN KRAUSE joined Recht & Company Inc., Beverly Hills, as media director. Miss Krause, who was formerly a media buyer at Campbell-Mithun, replaces JOY BRUNNER who has resigned.

Spot (From page 44)

will be used to reach men in 25 markets. Jeanne Burns is the buyer.

Shell Oil Co.

(Ogilvy & Mather Inc., New York)
Commercials for this company's SPELL AMERICANA promotion will be on the air till the end of the month. Prime IDs will be used exclusively to reach viewers in about seven markets. Norm Olson is the buyer.

Shulton Inc.

(Wesley Advertising Inc., New York)
Commercials for MANPOWER deodorant will be on the air through the end of next month. Early and late fringe as well as prime 30s will be used to reach men in 45 markets. Steve Wisch buys.

Standard Brands Inc.

(Ted Bates & Co. Inc., New York)
A five-week buy for various company products gets underway the beginning of July. Fringe minutes, piggybacks will be used to carry the word to women in
(Continued on page 46)

Consumer view

"The overall picture which emerges is that advertising is a matter of secondary importance. The consumer does not talk about advertising or hold strong opinions about it in any important degree. When he complains about advertising, most likely he does not mean it."

Dr. Donald L. Kanter, vice president, director of marketing research, Carson/Roberts, Los Angeles, addressing the Southern California chapter of the American Marketing Association regarding a recent book, "Advertising in America—The Consumer View," of which he is co-author.

Code guide available

Examples and comments on current tv code standards as well as comparisons of the new code with the old are the highlight features of a hip-pocket guide, NAB Code '68, now available from Peters, Griffin, Woodward Inc.

The fold-out pamphlet deals with such topics as non-program material, number of interruptions, length of station breaks and number of consecutive announcements.

What does KODE-TV do for you in Joplin, Missouri?

It turns on the SELL POWER
for an \$902 million market

Growing KODE reaches more of the rich four-corner market of Missouri, Kansas, Oklahoma and Arkansas — offering \$902 million in retail sales (SRDS est.), 190,600 TV homes.



abc Represented by Avery-Knodel, Inc.

GILMORE BROADCASTING CORPORATION
GENERAL OFFICES: 202 Michigan Bldg., Kalamazoo, Mich. 49006



WEHT-TV
Evansville
Ind.



KODE-TV-AM
Joplin
Mo.



WSVA-TV-AM-FM
Harrisonburg
Va.

Who's Who in Des Moines TV?



WHO TV

...that's who!

NBC COLOR 13
DES MOINES, IOWA

Spot (From page 45)

about 25 markets including Rochester, Albany, Los Angeles, Philadelphia, Denver, Altoona and Cleveland. Phylis Graziano and Dave Specland do the buying.

Vick Chemical Co.

(Leo Burnett Co. Inc., Chicago)

A two-week flight for CLEARASIL medication for acne and blemishes begins at issue date. Day minutes and fringe 30s will be used to reach teenagers in about 20 markets including Pittsburgh, St., Louis, Los Angeles, Hartford, Boston, Buffalo, San Diego and Cincinnati. Shirley Babbitt buys.

Volvo Inc.

(Scali, McCabe, Sloves Inc., New York)

A four-week buy for VOLVO automobiles breaks July 7. Mostly late, but some early fringe minutes with news and sports adjacencies will be used to reach men in over 20 markets. Harry Falber and Mary Alices Zurlbach are the buyers.

Wm. Underwood Co.

(Kenyon & Eckhardt Inc., Boston)

A five-week buy for UNDERWOOD DEVILED HAM and UNDERWOOD CHICKEN SPREAD breaks June 24. Day piggybacks will be used to reach women in 12 markets. Eileen Conradi buys.



Robert M. Hoffman (l.), senior vice president, marketing and research for TvAR, has been appointed vice president, creative services, for Group W. He is succeeded at TvAR by Arma E. (Ham) Andon (r.), a vice president.

WOC-TV...the brightest media serving the 24th market*

(DAVENPORT-ROCK ISLAND-MOLINE)



Photo: Wes Ling

The Quad-Cities** are similar to the boroughs of New York. It is a combination of four large cities and six small ones. WOC-TV is the one media that effectively serves the entire area.

24th Market* in Metro Area Consumer Spendable Income per Household (from 36th place last year).

34th Market in Metro Area Retail Sales per Household (from 38th place last year).

(SR&D Consumer Market Data, January, 1968)

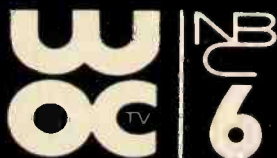
**Davenport-Bettendorf, Iowa, Rock Island-Moline-East Moline, Ill.

The largest market between Chicago/Omaha, Minneapolis-St. Paul/St. Louis

Population: 1,666,400
Households: 511,200
EBI: \$4,744,409,000
Total Retail Sales: \$2,888,784,000 (SM Survey of Buying Power, 1968)
TV Homes in Area: 482,600 (ARB, 3/68)



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



What togetherness?

The Age of Demographics has dawned in Canada, too. Reporting in the Princeton University publication, *Public Opinion Quarterly*, on a study of 198 single-set households in Ottawa, a Canadian psychologist has this to say:

"Families were not as likely to subordinate personal choice to family viewing togetherness as other studies have suggested."

Additional findings: in choice-conflicts between parents, the mother tended to dominate program selection; in conflicts with children, determination of program was split about 50-50 between parents and kids; when both parents lined up against the children, the moppets usually lost.

No more pretty-boys?

"To present news programs in the early days of television, many broadcasters drafted announcers with honeyed voices and profiles that earlier might have graced Arrow collar ads.

"But professional newsmen, first recruited from newspapers, have gradually replaced these pretty-boys until today television is creating its own generation of trained reporters and editors."

CBS vice president Theodore F. Koop, speaking at a University of Kansas mass media seminar.

Wall Street Report

ake another look. An over-the-counter stock that's selling for 48, as a see-saw earnings record and a tradition of not paying dividends doesn't sound like the kind of situation anybody with any common sense could look at twice—right?

Wrong. Some people with plenty of common sense and a lot of market savvy have been looking at just such a situation . . . and buying in.

The stock: Tally Corporation. This company, which makes data processing and tape equipment, earned a microbic four cents in 1963, 15 cents in '64, 26 cents in '65, 28 cents in '66 and then, just when people were starting to notice its earnings up-end, collapsed to 13 cents last year.

With a price of 48 and per share earnings of 13 cents, the stock has a price/earnings ratio of 369 times, which must be a record of technical over-pricing, even in the bullish electronic data processing field. Add to that the fact that the dividend yield is a big fat zero, and the whole thing seems to be so 'way out even the wildest gambler wouldn't touch it.

Up and away. But it's a fair bet Tally will go well over 50, in spite of these figures, for several reasons. One is that the market seems prepared to put any price on an EDP company that's strong on research. Second, Tally has a new product which, it claims, will do fantastic things. Third, it demonstrated the product—highly successfully—before a group of technical and financial journalists, and that's good for a few points in itself.

Fourth, the company president, Russell C. Dubois, says per share earnings will be "55 to 57 cents a share" this year, which is one big increase over last year's results. The fact that the P/E will still be over 100, even at that, will be overshadowed in the market's appraisal, by the magnitude of the increase.

Finally, and perhaps most importantly, the company announced that four highly regarded funds had bought \$6 million worth of Tally's stock. The names of the funds are not for official publication yet, but we can make a shrewd guess at two

of them: Value Line and Commonwealth.

One fund that was reportedly dickering for a bloc of shares, but which didn't participate in the \$6 million package, is Vista, the Putnam Group's new go-go fund. A Bache man who works with Tally said he hadn't completely discounted Vista as a potential buyer, though.

The funds bought Tally via an investment-letter arrangement, which is another way of saying "private placement." The reason for this, from Tally's viewpoint, was probably that such a method of underwriting is cheaper than the general public route. It also made the stock more attractive from the funds' viewpoint because it meant they could get a discount. In fact, they got the stock for about \$10 under the market price.

Even so, they had reasons for buying apart from the discount. They figured Tally's research will give it a sizable piece of the rapidly expanding EDP market.

Tally Corp.

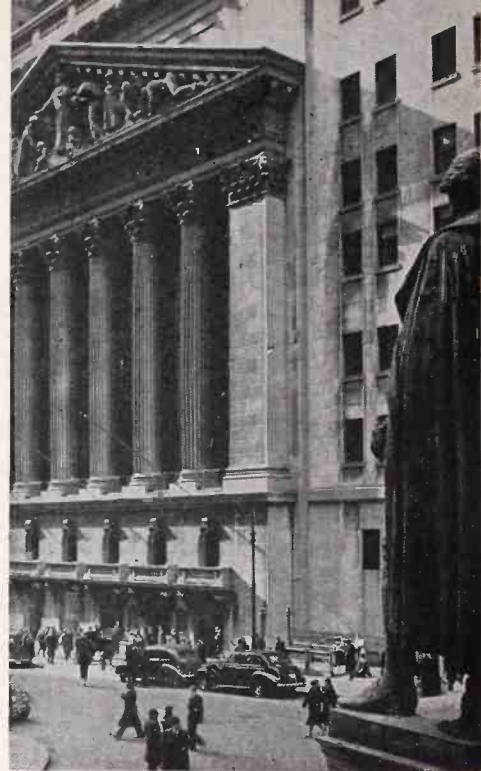
Recent price	48
12 months March 1968	
earnings per share	\$0.18
P/E ratio, 12 mos. March '68	267X
1967 earnings per share	\$0.13
P/E ratio, 1967 earnings	369X
Indicated dividend	None
Yield	None
Price range (1967)	59-24
Price range	
(through March 1968)	49-35
Shares outstanding	1,516,000

Tally's teleprinter. One example is the new product, a teleprinter that churns out computer or communication data at 60 characters a second—far faster than other data processing serial printers.

In its communications application, the machine is six times faster than a standard teletype. It sells for about \$4,000.

"The new Tally Printer," Dubois said, "makes it economically feasible to couple printers to remote data terminals in data communications networks or to bring the advantages of high-speed print-out to small computer systems."

This is his view of the printer's potential: "The impact of the Tally



Printer in the electronic data processing market can be properly measured by comparing the price range versus speed capabilities of printout devices generally available.

"At one end of the spectrum the most common printout unit for EDP is the . . . typewriter, which reaches a top printout speed of 15 characters per second. . . . This, with necessary electronics in common usage today sells in the neighborhood of \$2,000.

Need more speed. "In EDP operations, this speed is generally inadequate and the user looks to the line printer, in which printout speed is measured in lines. . . . Cost is anywhere from \$11,000 to \$50,000 with a typical cost in the \$15,000 range for moderate-speed output applications in the 300-lines-per-minute range."

He stressed this is a big difference from the Tally Printer's cost.

"It's a good story," one hard-bitten account executive muttered thoughtfully. "It'll sell stock."

The company worked on the printer for five years. Full production is scheduled for the end of this year.

The Bache man said he was buying, the funds are in, the story's good—and it's going the rounds. Tally, in other words, seems to have most of the right ingredients to fuel a rise: insider and institutional bullishness, a new product and a well-oiled "good-image-propagation" system. ■

popular programs. "But, for example, where have the specials been getting their extra viewers? Some of the ratings for specials have been high. These extra viewers must be the light viewers."

Dragoumis, however, is interested in the instant cume information. What he would like is not specific data on schedules but information on general cume patterns. "I'd like to compare reach on, say, early fringe vs. late fringe or a combination of both."

The fact that computerized cume data has not sparked any great enthusiasm among the buying fraternity is, of course, no indication that reach and frequency are ignored. Most major agencies have developed formulas for reach and frequency, taking into account gross rating points, time of day and number of stations in the market.

Much of this material was developed in pre-computer days, and some of it came from studies done by the rating services on special order. The fact that studies had to be done manually discouraged day-to-day cume analyses because of cost and the fact that manual work, or even punch-card sorting, was too slow. Still, it was worth while for agencies to invest the money in analyses which could be the basis of standardized norms for

reach and frequency, and which could be useful for years.

Network cumes have been, relative to spot, a bread-and-butter matter. Their more common use has been warranted by the large expenditures involved in the network buys and the fact that the Nielsen Audimeter sample made possible four-week cumes (published on a regular basis), or even cumes for longer periods.

Limited to a week

One of the factors inhibiting the use of ARB and Nielsen computerized cume analyses in spot is that they are confined to one week. Almost to a man, buyers prefer a four-week figure, but it is not now possible to deliver data over that period in individual markets except New York, where both Nielsen and ARB have electronic measurement operations.

Big agency buyers and planners are generally satisfied with their current formulas and, hence, feel no strong compulsion to re-examine their estimates because of computerized data brought in by a rep.

Young & Rubicam has had reach and frequency formulas built into their media buying EDP programs since the early 1960s. These have been updated to take into account the increasing number of stations per market. The formulas are based on extensive Nielsen raw material analyzed for reach and frequency pat-

terns—a job done some years ago.

James Fuller, broadcast supervisor, media relations, says most of the use of computerized cumes submitted so far by reps (that he's come across) is confined to taking the "bottom spots" from a competitor's schedule and substituting announcements from the rep's station.

Fuller sees increasing use of the computerized material, and feels the tactic of improving a schedule's reach is basically a sound one.

"Once you convince the buyer about the value of this, he's sold for the future."

Fuller also sees routine use of computerized cumes for specific schedules in the future. But this must await the time, he points out, when all or most avails will be stored in computer memory banks. When this happens, he says, it will be a simple matter for reps to provide reach and frequency data routinely when avails are submitted.

Another agency media executive who foresees greater use of EDP cumes on the station level is Fred Brandt, group head and assistant vice president for media information and analysis at Ted Bates. "Since they show how to improve a buy, I don't see how it can not continue to grow."

Most of data is ARB's

While Bates is encouraging buyers to look at this material, there is currently one complication. Most of the data submitted has come from ARB's instant cume program, primarily due to the fact that ARB has been providing cume tapes and programs to customers much longer than Nielsen. It is only during the past few months, as a matter of fact, that the latter has been offering CAP on a do-it-yourself basis.

Since Bates is a Nielsen shop, the ARB data has to be checked out with the Nielsen figures. Here's how it's done: Suppose a proposed schedule provides 100 gross rating points and a reach of 50 per cent. A rep with ARB's cume data comes along and shows that by substituting announcements on his station the grp will go to 110 and the reach to 60 for about the same money.

The buyer then compares the same schedules from his NSI reports. The grp's don't have to be identical, but if they show a comparable increase



Grey Advertising has been "experimenting" with use of computerized cume data. Robert Schneider, vice president of research, tv division, Edward Petry & Co., second from l., shows cume figures to, l. to r., Howard Kamin, director of media analysis; Stan Gerber, assistant media director, and Nell Seymour, media buyer, all Grey.

(in this case, 10 per cent) it is assumed that the Nielsen cume would show a comparable rise. The rep would thus make his sale — other things being equal, of course. Since Bates probably places more spot TV business than any other agency, this augurs well for the use of computerized cumes. There is another fact, however, that may encourage reliance on formula. Nielsen is currently distributing for the first time a Cumulative Audience Guide on an exploratory basis.

The first one of a projected series (the acceptance is good) covers one pattern in markets with three TV stations. It shows patterns at various grp levels (25-50-75-100) all by broad day parts. Nielsen is also preparing a second guide covering markets with three VHF and one UHF station. (ARB has had similar material out for some time.)

Nielsen people are cautioning users, however, that these are *guides* and not to be considered as substitutes for the buyer's judgment.

No heavy promotion

Both ARB and Nielsen spokesmen say their spot cume material might have had wider acceptance if it had been promoted more heavily. However, there is no indication they plan a particularly heavy promotion in the future.

There will no doubt be more station demand for cume reports as the goes on, and as familiarity with this kind of analysis increases among both buyers and sellers.



Jan R. Vrba has been named director of television sales for Avco Broadcasting Corp. He replaces the late Scott McLean, who had been vice president, sales.

Some station people feel the costs of buying the tapes will have to come down before cume analyses are extensively used. No one wants to spend money on research unless he has some expectation of getting it back with profit. Therefore, it is felt that only the higher-rated stations, with their accompanying higher rates, have a good chance of making a return on cume analysis investment.

Some small stations

However, this may just be theory, for some of the stations that have bought cume data are by no means high-audience outlets. For example, WIBF-TV, Philadelphia UHF operation, has been a user.

The charge for do-it-yourself cume tapes depends on how many spots are included on the tape. ARB, whose programs can handle a maximum of 300 quarter-hours, has a sliding scale of rates that range from \$575 for 25-to-39 quarter-hours up to \$1,300 for 251-to-300.

The programs only amount to a \$25 annual rental fee, less than the cost of a tape reel for which the customer pays extra. In addition, the user must figure in the out-of-pocket cost of machine time, if he doesn't have his own computer.

The maximum ARB rate amounts to \$4.25 per time period, which compares with the hand tab price of \$18.75 per time period. (If some one were to order only 25 quarter-hours, the computer price would actually be higher than the manual price.)

The Nielsen CAP tape, which accommodates up to 450 spots, has a cost range of around \$150 to \$1,200.

Quick reporting of basic data is often a hang-up with rating services, and cume information is no exception. For example, the spring sweeps (March) for ARB were reported as late as May this year. By that time, the programming picture had changed, as reruns dominate the latter part of the season.

If cume data is used primarily for illustrating "typical" audience build-ups, the lag in time is not serious. To sell specific schedules is another matter.

Thus, the instant cume, while starting to catch on, has a way to go yet. How far and how fast it will go is anybody's guess. ■

Races (From page 30)

can use a local personality to talk about the prizes and lead in to the races and the background color (each half-hour show has a travelogue segment). However, the actual films come with voice already dubbed.

An Irish announcer is used to call the five races in each program, giving it extra flavor. Margolis says his races are the only ones in this category of programming that were not run in the U.S.

Strategic supplies a complete package (mats, scripts and other collateral material) for \$10 per 1,000 cards. However, Safeway still had to put together the pieces with commentary and commercials, and distribute copies to 28 stations in its Southwest area.

The chain's agency in the North Texas Division, The W. W. Sherrill Co., Inc., Dallas, suggested that WBAP-TV Dallas-Ft. Worth, one of the stations running the show, handle the production chores. Roy Bacus, general manager of the sta-

musings for a media man



“
With a lamb,
be a lamb.
With a
wolf,
be a fox!”

Martin Himmel, President
JEFFREY MARTIN, Inc., Dist. of **Compōz**®

tion, told the Safeway people, after consulting with his staff, that they'd give it a try.

Putting the show together

Local personality Jim Smith was chosen as m.c. and Mike O'Hehir as commentator. The WBAP-TV crew taped the initial half hour, complete with commentary and commercials, in three and one-half hours. (It now takes them 45 minutes.) Color tapes are then made and sent to 27 stations from Omaha to Los Angeles.

The program is generally run Saturday afternoons, a proven time period for this type of show. Sherrill says it's a good time to catch both men and women, and it follows hot on the heels of the heavy latter-part-of-the-week supermarket shopping.

Shares: from five to 30

Each program features four races with prizes ranging up to \$1,000 plus a fifth "teaser" race, run in four installments, which pays the lucky winner \$2,500.

Sherrill said rating shares vary considerably, ranging from about five to 30. The program is seldom first in its time period. However, in Dallas-Ft. Worth the program began with a seven share in November (ARB) and went up to a 22 in March.

Safeway, as might be expected, isn't talking about results. Its advertising is primarily institutional, with the usual emphasis on quality and price, so there's little in the way of a yardstick available to measure sales of specific items.

Still, a hard-nosed advertiser like Safeway doesn't stay with a promotion for 39 weeks unless it's bringing in the bacon. And all indications are that's exactly what it's doing. ■

Look (From page 29)

finished more than 90 commercials."

"When I first started grumbling at PKL," Lois recalls, "I was looked at as if I wasn't any sort of a businessman. They acknowledged that I was good as far as advertising was concerned, but as far as business matters went, well . . ."

When Lois left PKL, the appointment of Norman Grulich a former vice president and treasurer, as president reflected the agency's new marketing bent. PKL's fiscal earnings for the year ending November 30, 1967 were down by nearly half, going from 61 cents a share in '66 to 31 cents last year. "It's also interesting to note," an observer points out, "that PKL has retained the Lois name."

"Well, there we were . . . three alumni of PKL," Callaway continues. "Right from the start we had space in this building. We had a room that had pipes and wires all over the place. We didn't even have a phone right away."

"Used to make calls from the public phone down in the lobby," Holland laughs.

"We did have Ed Cohen," Callaway goes on. "He left PKL with us. He had been a production manager there, and we made him a general manager—even though he had no people to manage then. Oh yes, we had two secretaries."

The agency opened its doors—or, more literally, the door to its office—on October 1, 1967. And Callaway still expresses surprise in finding that no one, clients or the trade press, were beating at their door.

"I thought sure," he says, shaking his head in lingering disbelief, "that people would be contacting us for the Lois name."

"You can have the name," Lois cau-

tions, "but you still have to prove yourself. No matter what you've done in the past, you have to show that you can do it again, especially when you're on your own."

"Mary Wells had done great stuff for Braniff while she was at Tink but it was only after she did the commercials for Benson & Hedges that people began to accept the fact that her genius functions in or out of an agency. We had the same problem."

Callaway picks up the thread: "You have a friend who knows a friend who knows the new management guy at Edwards & Hanley, the stock brokers. We approached these fellows who are young and dynamic, and they quite frankly admitted that they hadn't given much thought to advertising."

The trio considered this their golden opportunity. For landing the 1-year-old brokerage firm of Edwards & Hanley would mean not only a client but it would also give the fledgling agency a chance to create exciting advertising for a field that had never had any shattering campaigns before.

Busy all night

"We worked all night and came back the next morning with 25 different story boards," Callaway continues. "About half were nixed by the Stock Exchange, which has a say in this type of advertising."

But several were approved, and the rest is advertising history.

The men did their own shooting and worked with Timothy Galfas Productions. Three weeks later, the spots were being aired in New York.

"We moved up to the 28th floor," Callaway beams.

"You really can't open a creative agency," Holland goes on. "I hate that word 'creative.' What you can do is open an agency and then prove you

Viewpoints (From page 31)

And who is going to enforce this new show? Not any wishy washy underpaid secretary of an association. It's going to have to be a very tough, rich administrator and czar, as Avery Brundage is to the Olympics . . . an unpopular but firm kind of guy who is more interested in show business than in cry babies . . . a guy who can put an end to the sulks of the networks who refuse to cooperate, and at the same time puts down his own dull members. There are several men who could do it—like Jim Aubrey or Bob Kintner. Others will come to mind in a proper search.

The time has come to take a hard-nosed point of view

toward the showcase of the industry. Sloppiness and incompetence cannot be tolerated any longer. The story is that CBS doesn't even want to carry it next year in the rotation scheme. When any special that rates that well is poison to the networks from a production point of view, the time has come for action. Throw out the rascals who are responsible for trying to shove so much swill into so few minutes. Get the tough guys in and give them power. Until that is done, the industry which has been responsible for the most powerful advertising medium yet invented by man will look like bums in the eyes of their peers—the public whose attentive viewing has made them rich.—J.B.



Helicopter showing big complex at Gibbsboro, N. J., where RCA antennas are engineered and tested.

RCA Gibbsboro...where most of the TV antennas come from.

A world of broadcast antenna engineering capability.

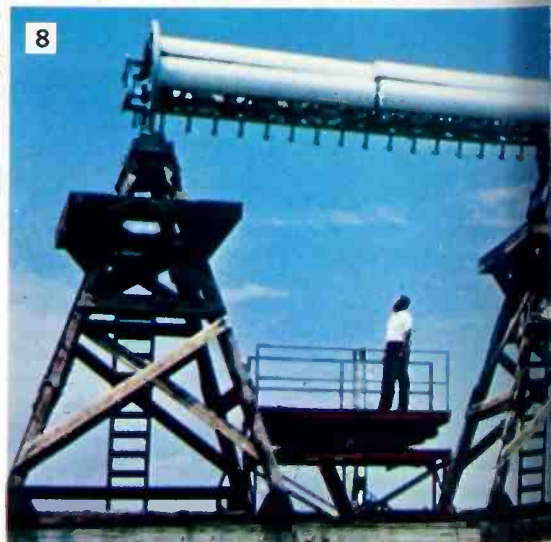
(1) Here, at Gibbsboro, is amassed a complex of RCA antenna engineering skills and facilities for design and production of radio and television antennas, filterplexers, accessories. Three large turntables handle full-size TV antennas for testing, while two small turntables handle model antennas. A stationary antenna trestle is large enough to accommodate four Traveling Wave antennas at a time. The main engineering office-laboratory and assembly buildings complete this facilities area. In addition—a test transmitter and tower for testing antennas transmit signals to the Gibbsboro complex from a site three miles away.



(6) The complex horizontal pattern of this UHF Panel antenna was tailored to avoid signal reflections from a mountain at the rear of the transmitting site, while meeting specific pattern requirements in three other directions. Each Zee-Panel radiating element is fully protected by its radome cover.

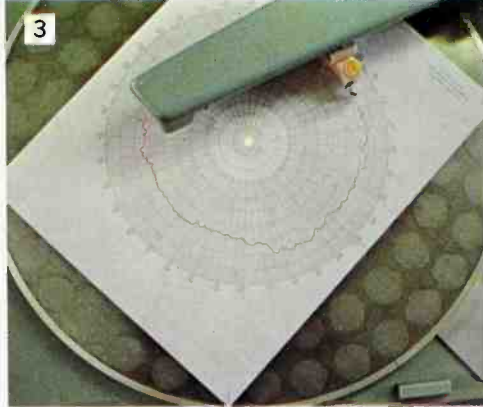


(7) Connecting the de-icer into the junction box on a TFU-45J UHF Pylon antenna. This is one of a new family of moderately priced UHF Pylons.



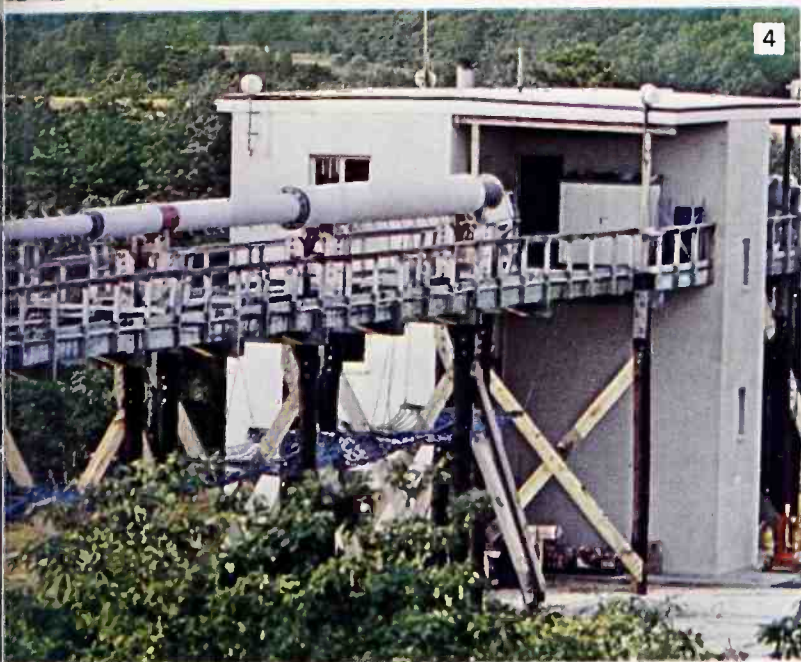
(8) Giant turntable called "Tiny Tim" where test antennas up to 15 tons move on a circular track 90 feet in diameter. It is one of three large turntables available for testing.

ribed laboratory/office showing some
 engineering staff. Here is located the
 terminal where precise calculations
 antenna with desired characteristics.



(3) Horizontal antenna plotter in use on one of the model ranges. New ideas for stacking and platforming were proved practical here. On this range, exact scale models of the Baltimore and Sacramento multiple antenna systems were measured to confirm mathematical studies.

(4) Huge stationary antenna testing trestle measuring nearly 400 feet in length. Phase and attenuation characteristics are measured in the three-story laboratory building which is flanked by two trestles. All the Traveling Wave Antennas now in use received their final testing here.



(5) Assembling one of the largest Pylon Antennas ever built. It will provide a base for a large Super Turnstile antenna in a stacked antenna arrangement.



(9) High-rise crane truck, shown conveying special UHF Panel antenna to testing site, is typical of many special equipments employed in this unique antenna engineering site. Pylons in foreground await shipment.

Widest choice from the broadest background in antenn

No one has RCA's broad background of experience, nor the facilities to back up their experience in such a measure as RCA. And no one has produced as many TV antennas as RCA... Here's where the first Super-Turnstile—and all its famous offspring—came from! Here, too, are the engineering capabilities that produced the sophisticated VHF Traveling Wave antenna. Yes, and all the big multiple antenna systems—but one—came from

here. And for UHF, all the Pylons! It was here, too, that the ingenious design of the new Vee-Zee Panel antennas was first plotted and developed. And, of course, the new circularly polarized FM antenna also came from the drawing boards at Gibbsboro.

We hope you will visit Gibbsboro, and see for yourself how these antennas are engineered, how they are tested, and learn how they are followed up in the field

after they reach their destinations. All, it's their actual record in the field that proves their superiority. As for the RCA "Matched Line" they're system engineered for finest performance with other RCA equipment. For more information, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Dept. 15-5, Camden, N.J. 08102.

MULTIPLE ANTENNAS
Achieve optimum siting, minimum cost, choice of individual antennas.

VHF TRAVELING WAVE
For high band VHF, the finest antenna ever designed.

VHF OR UHF ZEE PANEL
Provides the widest choice of patterns. Shown radome enclosed.

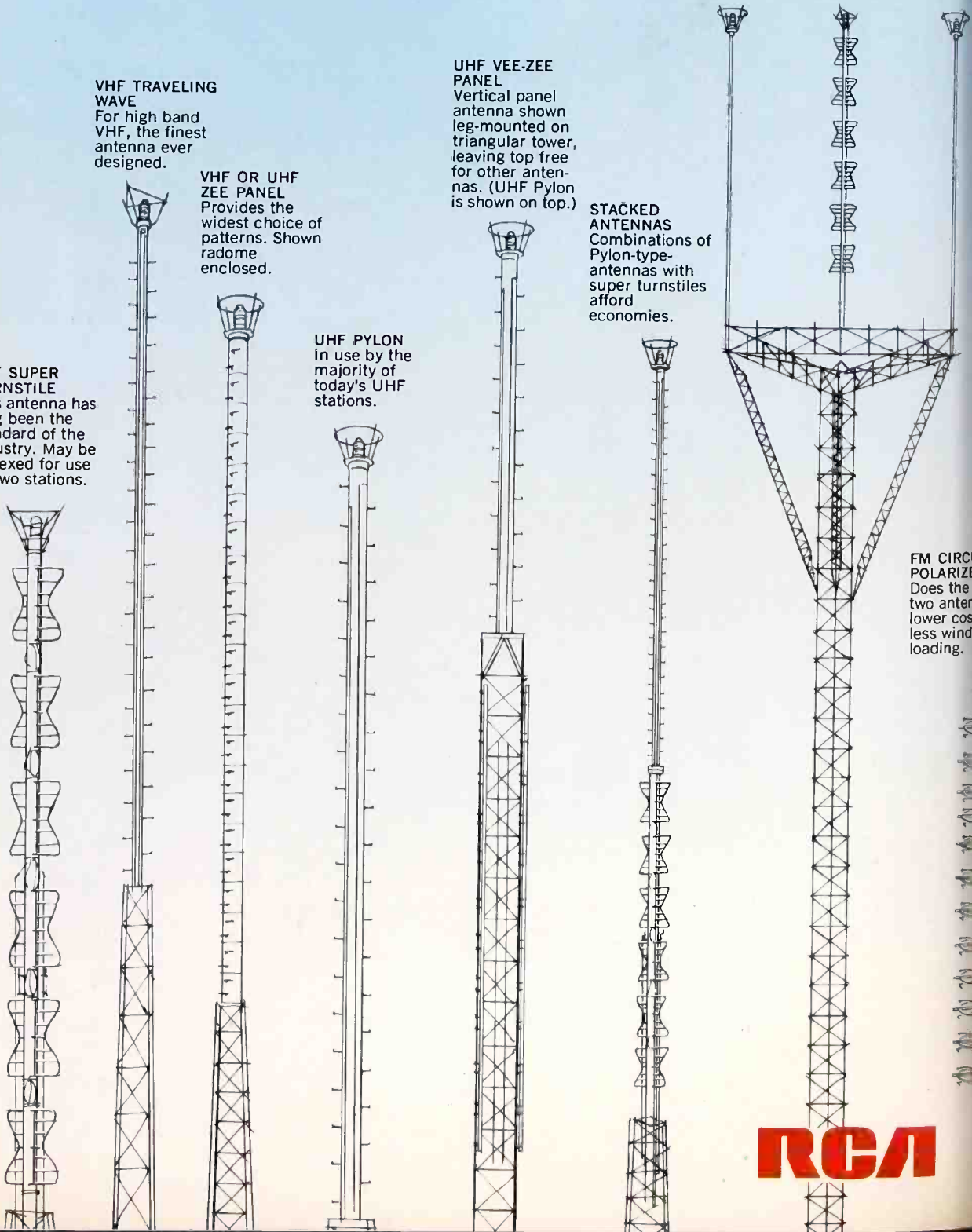
UHF VEE-ZEE PANEL
Vertical panel antenna shown leg-mounted on triangular tower, leaving top free for other antennas. (UHF Pylon is shown on top.)

STACKED ANTENNAS
Combinations of Pylon-type antennas with super turnstiles afford economies.

VHF SUPER TURNSTILE
This antenna has long been the standard of the industry. May be diplexed for use by two stations.

UHF PYLON
In use by the majority of today's UHF stations.

FM CIRCULARLY POLARIZED
Does the work of two antennas at lower cost, with less wind-loading.



RCA

produce all that creative stuff." "After Joe Louis began making these pitches for Edwards & Hanley," Callaway puts in, "the calls really started coming."

The agency picked up Tabby Cat Food from P. Lorillard; the Restaurant Association (which had been at PKL), representing 160 New York restaurants; and Standard Household Products, manufacturer of Lestoil.

"We picked up Lestoil, which had been very strong about 10 years ago but had been meeting some stiff competition, especially from the new spray cleaners," Lois goes on.

"Some middle-sized agencies had turned it down because it was only a million-dollar account. But you can't go by dollars alone. You have to sort of smell a client out, decide whether you want the account."

"We picked up Lestoil in December," Callaway continues. "We changed the whole marketing approach, even renamed the product Tomorrow's Lestoil."

"We also used the Tomorrow name to kick off a whole new line of products, starting with Clean & Kill. Everyone had spray cleaners on the market, and we had to go one step further. So the Standard Household people came up with a spray that kills germs while it cleans."

"That million-dollar account," Holland grins, "looks more like an eight to 10-million-dollar one now."

"Lestoil's business has reported a 4 per cent increase," interjects Callaway.

"To be a success you need only one thing," says Lois, "terrific advertising. And with a small agency like Gershon, or like PKL back in 1960, it has to be terrific advertising right from the beginning. You have to move fast . . . jump right on it. And our system that frees us from supervisory duties lets us do just that."

Since October, Lois Holland Callaway has added Redbook, Highlander Sportswear, Ann Haviland (Perhaps Perfume), Century 100s, Standard Billing, and Stevens Hosiery to its accounts. All this was without a media department.

The agency recently contracted with Dick Gershon, former media manager at Benton & Bowles, to make use of his Independent Media Services. IMS provides small agencies with all the services of a media department, and this, in turn, frees creative agency types from the danger

of bogging down in buying, etc.

Gershon is a long-time buddy of Callaway's, and his independent bit seemed to "fit like a jigsaw with our master plan," is the way Lois tells it.

"Dick's operation dovetails perfectly with ours," Callaway goes on. "I was doing the media planning and buying for the most part, and as we got more clients we began to wonder about adding a few media men. But that would have given me all the supervisory headaches we had been trying to get away from at PKL. And then Dick came along. It was beautiful timing, beautiful."

Gershon will provide the agency with all media services, from buying and planning to billing, for all of the agency's clients.

"Of course," Callaway continues, "we'll make the initial plans and then consult with Dick."

"His set-up is a great boon for small agencies just getting started. They can have top-flight media talent at a time when they're hard pressed for cash and if they're like us, it will free them to devote all their energies to advertising."

The phone rings. It's one of several in a room bedecked with tearsheets of campaigns in *Life*, covers from *Esquire* and stills of various client campaigns including a shot of Joe Louis smiling down above Lois' head.

For the first time, everyone stops. "That phone never rang before," Callaway murmurs. "Wonder who it could be," says Lois uneasily. Another ring.

Holland goes over and picks up the phone. "Hello . . . no, you must have the wrong number . . . this phone never rings . . . yes, we're a very chady operation . . . goodbye." ■

Billion Dollar (From page 25)

C. Production Costs

One of the most consistent arguments that the department store men muster against television is that it is too costly. Several approaches have been developed by agencies, clients or stations to minimize the expense.

According to Ken Parker, general manager of CBS-owned KNXT Los Angeles, the 11 May Co. stores are benefiting considerably through sponsorship of *Boutique*. Both the show and the commercials are produced by Storescope Tv, an organization which acts essentially as liaison between stores and stations. Storescope president John H. Noble, Jr., feels that, "*Boutique* evolved as a solution to a number of problems that stores have: a great deal of merchandise can be shown, the two hosts deliver the commercials and the ads can be rerun in spot at no additional production cost."

Storescope, which plans to go national, is developing a commercials library for retailers selling at \$1,850 per minute (they cost \$3-4,000 to make, but Noble expects to sell 10-12 of each).

Miller & Paine of Lincoln, regular tv users since 1953, are beginning to produce their commercials live but feel somewhat secure about the project since the two actors who appear in their ads have been working with the store for a total of 22 years.

The idea of spreading costs is one of the most effective in convincing an account, although the pre sell or trial period can be one of the most harrowing experiences an agency or station can have.

NBC affiliate WGAN-TV in Port-

WCTV-land


LAND OF YEAR-ROUND
GOOD LIVING, GOOD BUSINESS

WCTV 6

TALLAHASSEE THOMASVILLE

ALA. GA. FLA.

THE VALUE OF KNOWLEDGE
BLAIR TELEVISION
A Division of John Blair & Company



rates there have been a major deterrent. According to Triangle, the Philadelphia area has not been overly active despite heavy participation by a few stores.

Newspaper strikes have often had a strong but usually temporary effect. The current Detroit strike has caused several outfits to seriously re-evaluate their broadcast commitments. But everyone involved in a newspaper strike town (station and store alike) is very quick to insist that a strike cannot, *must* not, be considered a slur on newspapers or the proof of broadcasting's strength. As one Detroit department store ad manager said, "Any broadcaster who thinks that tv or radio can do the whole selling job is slitting his throat from ear to ear."

Once again: department stores *love* newspapers. But on a more realistic plane, most enlightened department stores realize the value of a balanced media mix. Hence, anyone who uses the argument that newspapers are untrustworthy because they are susceptible to strikes will probably only succeed in getting his prospective client antagonistic and placing him on the defensive.

Cort Peterson of the May Co., after discussing his company's delight with *Boutique*, said, "We have always been big in newspapers and we always will."

Yet Dayton's in Minneapolis, according to ad manager Tom Jegolsky, plans to put up its broadcast budget from 15 per cent this year to 50 per cent in 1970. As has been noted, many stores are already sinking considerable sums into tv and radio.

There once was a time, as some station men happily reflect, when the airlines said that they had to stay away from tv and radio because they couldn't show schedules and rates like they could in the papers. That argument, as one current ad goes, went "up, up and away."

What next? Perhaps the best comment came from Mildred Baptista of Woodward-Lothrop: "We have been using broadcast effectively for some time and 12 per cent of our current ad budget is geared for tv and radio. But today the electronic media are making such inroads into everyone's daily lives that greater participation on the part of department stores is inevitable." ■

Supergroup (From page 23)

gional advertiser sales first (through agencies), then send his men out to canvas the individual markets. Because of the unfavorable economics of market-by-market selling, Storer Programs is holding off that sales phase until it has a four show package to offer.

By the time the 12th *Very Special Occasion* is in the can, The Group of Eight will doubtless have turned its attention to production of a daytime strip program. This, Davis says, is the direction of the member groups' current thinking.

Davis isn't absolutely certain that the eight-group group will prove an unqualified success. But if it should, he'll know exactly why.

The decision-makers

"It will be because decision-making has been left up to decision-makers—men at or near the top of their organizations," Davis emphasizes. "With lesser men heading it up, it might never have gotten off the ground."

Who are the men at the top? In addition to Rogers, Lee and Tower, they're Ward Quaal, president of WGN Continental; Reed Shaw, a vice president of General Electric; Louis Read, president of Royal Street; George Koehler, general manager of Triangle Stations; and Loring D'Usseau, Golden West's director of programming.

It's true that Davis has never gotten all eight together—but it's equally true that he's never tried. He finds it easier to work by phone, talking with one at a time to broach program ideas and secure format approvals, playing the diplomat to ease recalcitrants out of using the veto power which each member has.

Beyond the obvious advantage of pooled money, resources and facilities, Davis sees these points in favor of the group-of-groups approach to production:

- "The risk is diluted—spread so thin that you can make mistakes and still come out reasonably intact."
- "Trends from a broad and diverse area are fed into a central point, digested, evaluated and channeled out to the member groups."
- "You have the flexibility to move into larger budgets without requiring

too great a sacrifice on any single member's part."

The drawbacks? Only one, as Davis sees it—the traditional weaknesses working by committee. The solution, he feels, to select member groups at the outset with common needs and goals; to limit the number of groups and, hence, the committee; and get men who are willing to work a lot to experiment.

Although it has contracts with an executive producer to make the specials for budget, and with the member groups to buy the product, The Group of Eight is basically an informal, loosely knit organization without a corporate structure or officers.

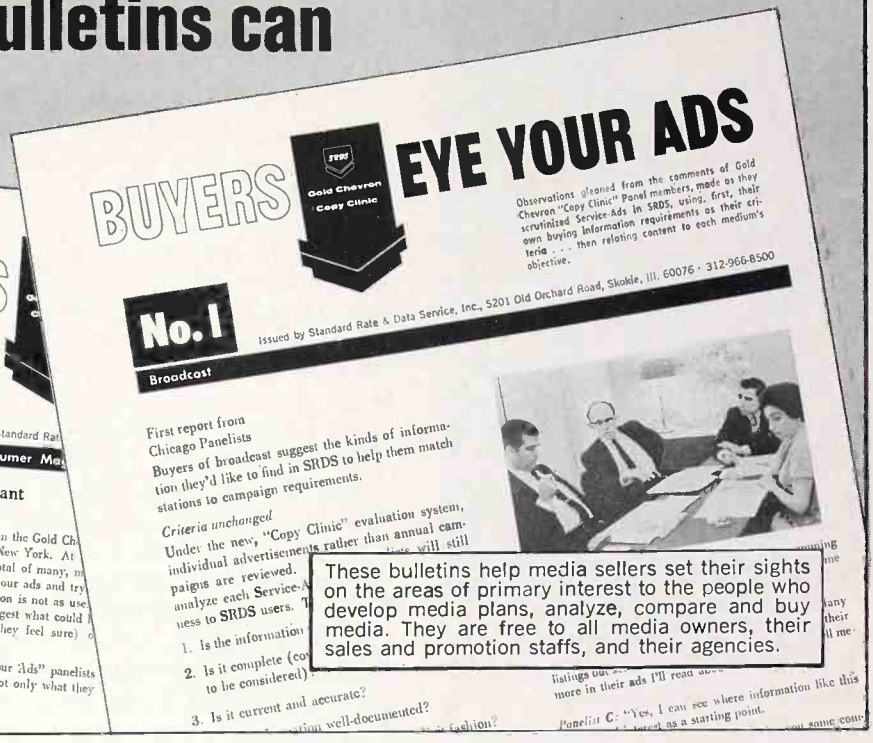
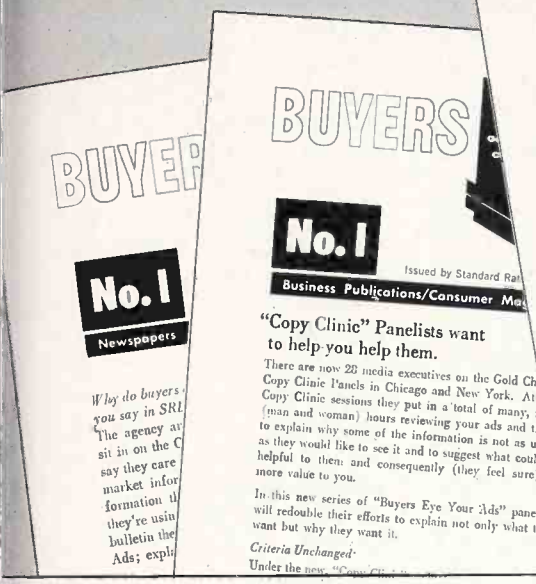
This is in direct contrast to the alliance that was formed a year ago by WGN Continental and Scripps Howard to produce 26 segments of *The John Gary Show*.

On one wall of M. C. Watters' office at WCPO-TV, the Scripps Howard station in Cincinnati, hangs a quarter in a frame. This is the coin that Ward Quaal, president of WGN Continental, and Jack Howard, president of Scripps Howard, flipped to determine which company's name would come first in the new firm to be formed to administer the joint venture and to own its product.

Howard won the toss, and the partnership became Scripps Howard WGN Continental Production Co. But Quaal didn't really lose because, per the pre-flip agreement, WGN Continental was accorded the right to fill the top slot in the new company—chairmanship of the board. Brad Eidmann, vice president and general manager of WGN Continental Productions, became chairman. Next, back to Howard, who selected Watters as president.

When it came to naming the four other members of the board, the two partners took turns. WGN installed Dan Pecaro, vice president and general manager of WGN-TV, as vice president of the new company. Scripps Howard put up Don Perris, vice president and general manager of WEWS Cleveland, as a vice president. Then back to WGN, which chose its vice president and program director, Sheldon Cooper, as secretary. Last, Chet Pike, vice president and general manager of WPTV Palm Beach, went in as treasurer.

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Basford, Inc., NYC Celanese Chem. Co., NYC Campbell-Ewald, NYC

In a continuing series of "Copy Clinic" sessions, agency media executives, account executives; company advertising and media managers in Chicago and New York comment on Service-Ads in SRDS from the viewpoint of the informative usefulness to them as they match media to campaign requirements.

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5201 Old Orchard Road, Skokie, Illinois 60076

The way the flacks tell it, Lee Breedlove, holder of the women's land speed record and wife of Craig Breedlove, fastest man on wheels (both stars of the recent ABC-TV special, *The Racers*), was introduced to racing in the following circumstances.

She said, "Craig and I were in Wind-In, Utah, where he had scored another record run. I had taken a break from all the noise and dust at the track and lugged the washing to the local laundromat, when Craig came barging in and asked if I'd like to have a go at driving 'Spirit of America.' I told him I'd be with him as soon as the laundry was done."

Even racing isn't stronger than dirt.

* * *

Former major league catcher and tv personality Joe Garagiola recalls these diapering instructions once given by ex-outfielder Jimmy Piersall in Uniroyal's ad section in a recent issue of *Reader's Digest*:

"Spread the diaper in the position of a baseball diamond, with you at bat. Then fold second base down to home, and set the baby on the pitcher's mound. Put first base and third together, bring up home plate and pin the three together."

However, Piersall noted: "In case of rain, you gotta start all over again."

Not to mention a home run.

* * *

Leo Greenland, president of Smith/Greenland, New York, said in a speech recently: "Dale Carnegie, Jesus Christ and Moses taught that intelligent understanding and sympathetic, responsive action are essential to build a better life."

Well, probably Dale Carnegie didn't express it as well.

* * *

Werner Klemperer, the Colonel Klink of CBS-TV's *Hogan's Heroes*, attended the Indianapolis 500 as a guest of honor.

That explains why the 33 cars got off to such a ragged start.

* * *

Don Galloway, Barbara Anderson and Don Mitchell, who star with Raymond Burr in Universal Television's *Ironside*, were guests of honor at the

annual Boy Scouts of America "Scout Fair" at Del Mar Fairgrounds, according to a recent press release.

The trio discussed their careers and personal adventures in show business with the hope of inspiring the 50,000 scouts in attendance.

It's well known that most scouts want to be tv performers.

* * *

Among the recent gags on tv that had a point, we remember the following:

"The trouble with political jokes is that they sometimes get elected." (Nipsey Russell).

"Women, generally speaking, are generally speaking." (Red Skelton).

* * *

Marshall McLuhan, the apostle of the brave new world of instant communication, is putting out a newsletter called *The Marshall McLuhan Newsletter*. Lest Dr. McLuhan, who is usually full of fresh ideas, be accused of lack of originality, it should be mentioned that he had suggested it be called *The Marshall McLuhan Bad-Newsletter*.

This will be no ordinary newsletter, but will include records, courses and sensory retraining kits.

We wonder what will come with The Medium is the Massage?

* * *

We can't help it, but we are continually fascinated by those Captain Peacock reports that NBC-TV issues weekly on its Saturday morning Cartoon Carnival. One of the recent ones described a morning's entertainment as follows:

"Super Bwoing in *Super 6* (at 9) enacts Patriot Revere, who won't pall when—in his finest hour—he champions the Minutemen, unfazed by Redcoats or any other thing of that color.

"Things are vibrational—if not rational—when a wicked baron uses a sound gun to crack open banks and stores, but *Super President* (9:30) won't fall for the bum stereo and sets out to clobber the robber who dug his own groove with the sound plot.

"Flying saucers make Fred think he's in his cups in *The Flintstones* (10), when 10 robots, all looking

like Fred, try to take over the earth. "An in-depth task with an undercurrent of intrigue awaits *Young Samson* (10:30), when he vies with Nauton, who wants to invade the world with sea creatures.

"Gralik, a hulky, bulky, sulky madman ousted by the King of Gravitation from the science ministry, tries to destroy the land with a gravity machine. However, the *Galaxy Trio* in *Birdman* (11), upsets the timetable of the culprit's gravity train.

"Secret Squirrel, in *The Atom and Secret Squirrel Show* (11:30), spires to greatness when he takes over the monumental task of recovering the stolen Washington Memorial.

"'Better osculate than never' seems *Top Cat's* (12) motto, as he plans collecting the kisses in Choo Choo's romance.

"Never the ones to be caught napping, the *Komedy Kops* come out snapping' when a practical joker, in *Cool McCool* (12:30), awakens the lawmen with a phony siren, leaving them with a wail bone to pick."

* * *

Tyne Daly, daughter of actor James Daly, has been signed to make her film debut in "The Orchard" episode of *The Virginian* on NBC-TV. She portrays a young expectant mother who faces the loss of her home when she can't meet the mortgage payments.

After all, when you start in show business, you can't expect original plots.

* * *

In case you're not aware of it, Dom DeLuise and comedienne Carol Arthur, who appears with him on *The Dom DeLuise Show*, CBS-TV summer series, are married. They met while both were appearing in a play called *Mixed Company*.

Fortunately, everything worked out normally.

* * *

The WFBC stations in Altoona, Pa., ran editorials this spring against such con men as alleged tree surgeons, phoney humus peddlers and gyp septic tank cleaners.

They could have saved time by having one editorial warning against buying a house.

**You'd really remember the
Alamo if KSAT-TV
had been televising in 1836.**

Edward Petry & Company is proud to announce that they now represent KSAT-TV San Antonio, which has the most comprehensive local news coverage. And they've got the ratings to prove it.



A view of the top

LUCILLE BALL—"THE LUCY SHOW"
Outstanding Continued Performance by an Actress
in a Leading Role in a Comedy Series

BARBARA BAIN—"MISSION: IMPOSSIBLE"
Outstanding Continued Performance by an Actress
in a Leading Role in a Dramatic Series

"MISSION: IMPOSSIBLE"—
JOSEPH E. GANTMAN, PRODUCER
Outstanding Dramatic Series

PARAMOUNT
TELEVISION



Paramount