

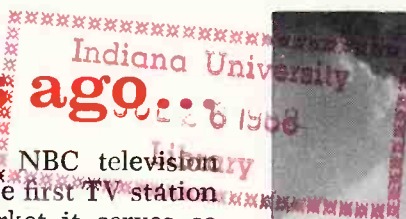
# Television Age

How the world's largest advertising agency stays ahead  
 Where the leading affiliates stand in audience shares  
 Who said it's cheaper to shoot commercials abroad?

PAGE 21  
 PAGE 24  
 PAGE 26

# 20

## years ago...



KSTP-TV became the first NBC television affiliate in the nation and the first TV station in the vital Northwest market it serves so well today.

Throughout these pioneering years KSTP-TV has been a leader in many areas — first with maximum power and first with color — but even more important, KSTP-TV has always been first with *news*, the mark of a pioneer television station.

KSTP-TV's advanced facilities and specially-trained newsmen combined with the reported news, weather and sports commentaries in the market have given the station a reputation as one of the outstanding broadcast operations in the world.

KSTP-TV's award-winning news team present international, national, regional and local news clearly, concisely and completely without distortion or bias. This service has resulted in a generation of viewers who depend on KSTP-TV for their news — first, last and factual.

The rating-lead that KSTP-TV has enjoyed is a result of this unmatched service is a possibility that we welcome — and intend to maintain.

Presented Nationally by Edward Petry & Co.




MINNEAPOLIS • ST. PAUL  
 100,000 WATTS • BASIC NBC

HUBBARD BROADCASTING, INC.  
 KSTP • AM • FM • TV    KOB • AM • FM • TV    WGTO • AM

**if you're  
not buying  
Tulsa TV  
stations  
you're missing  
about half of  
Oklahoma's  
potential!**



 Tulsa, with an effective buying income

of more than two BILLION dollars, accounts for 48%\* of the combined Tulsa-Oklahoma City sales potential. And with barge transportation just around the corner (1970), plus a healthy growth in its aerospace and petroleum industries, many forecasters see Tulsa as the Sooner State's dominant city within the next decade.

If you're looking for sales in Oklahoma, look sharp. Take a good look at the rich, rich TULSA TV market!

\*Sales Management Survey of Buying Power, 1967.

**KOTV-6**



**KTUL-8**

abc TV

**KVOO-2**

NB TV



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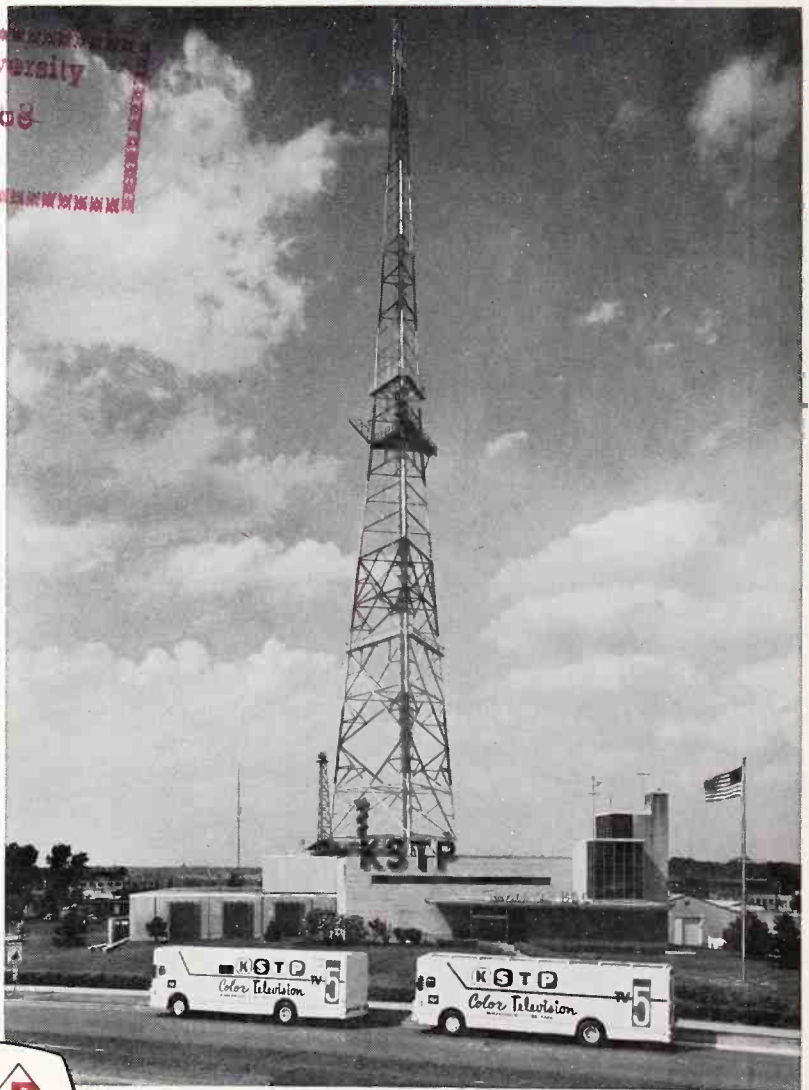
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Presented Nationally by Edward Petry & Co.



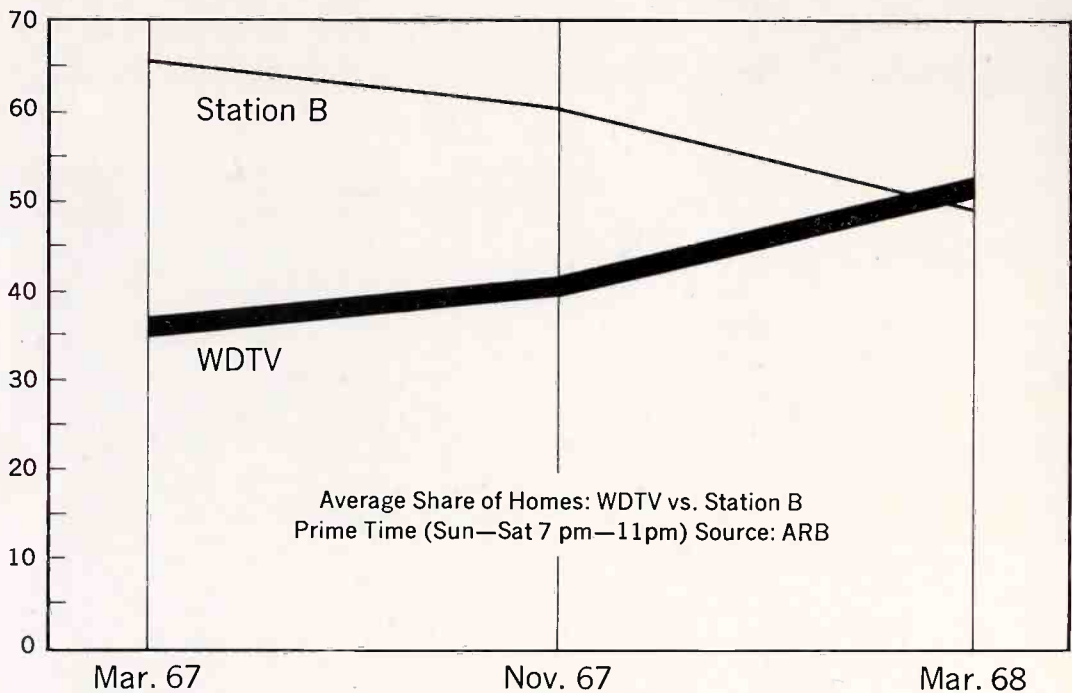
MINNEAPOLIS • ST. PAUL  
100,000 WATTS • BASIC NBC

HUBBARD BROADCASTING, INC.  
KSTP • AM • FM • TV    KOB • AM • FM • TV    WGTO • AM



# ZOOM!

**ALL OF A SUDDEN IT'S A WHOLE NEW BALLGAME  
IN THE CLARKSBURG-WESTON-FAIRMONT MARKET**



What happens when you combine dynamic new management with a CBS affiliation? ZOOM! That's what happens. You've got a new #1 station and a whole new ballgame. Don't buy the market without a scorecard. Call our Sales Representatives: National Television Sales. Or contact John E. North, Vice President & General Manager.

# WDTV

## CHANNEL 5

*THE ZOOMING NEW #1 in Clarksburg—Weston—Fairmont, West Virginia*



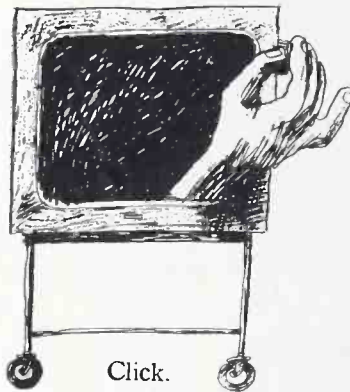
A CBS Affiliat



Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strength and limitations thereof.

# WE'RE ON IN SAN FRANCISCO.

Metromedia Television now serves San Francisco and the Bay Area.



## MM 32 KNEW-TV METROMEDIA TELEVISION

WNEW-TV NEW YORK/KTTV LOS ANGELES  
KNEW-TV SAN FRANCISCO/WTTG WASHINGTON, D. C./KMBC-TV KANSAS CITY  
REPRESENTED NATIONALLY BY METRO TV SALES





# LOOK.

Look at the facts.

The television stations represented by Peters, Griffin, Woodward deliver more circulation in their combined effective coverage areas than Look.

And Life.

And Reader's Digest.

And McCall's.

Combined.

And here's the frosting on the cake:

Only television *demonstrates* the product with sight, sound, motion *and* color.

Surprised?

Want to take a good look at Spot Television?

Ask us  
first.

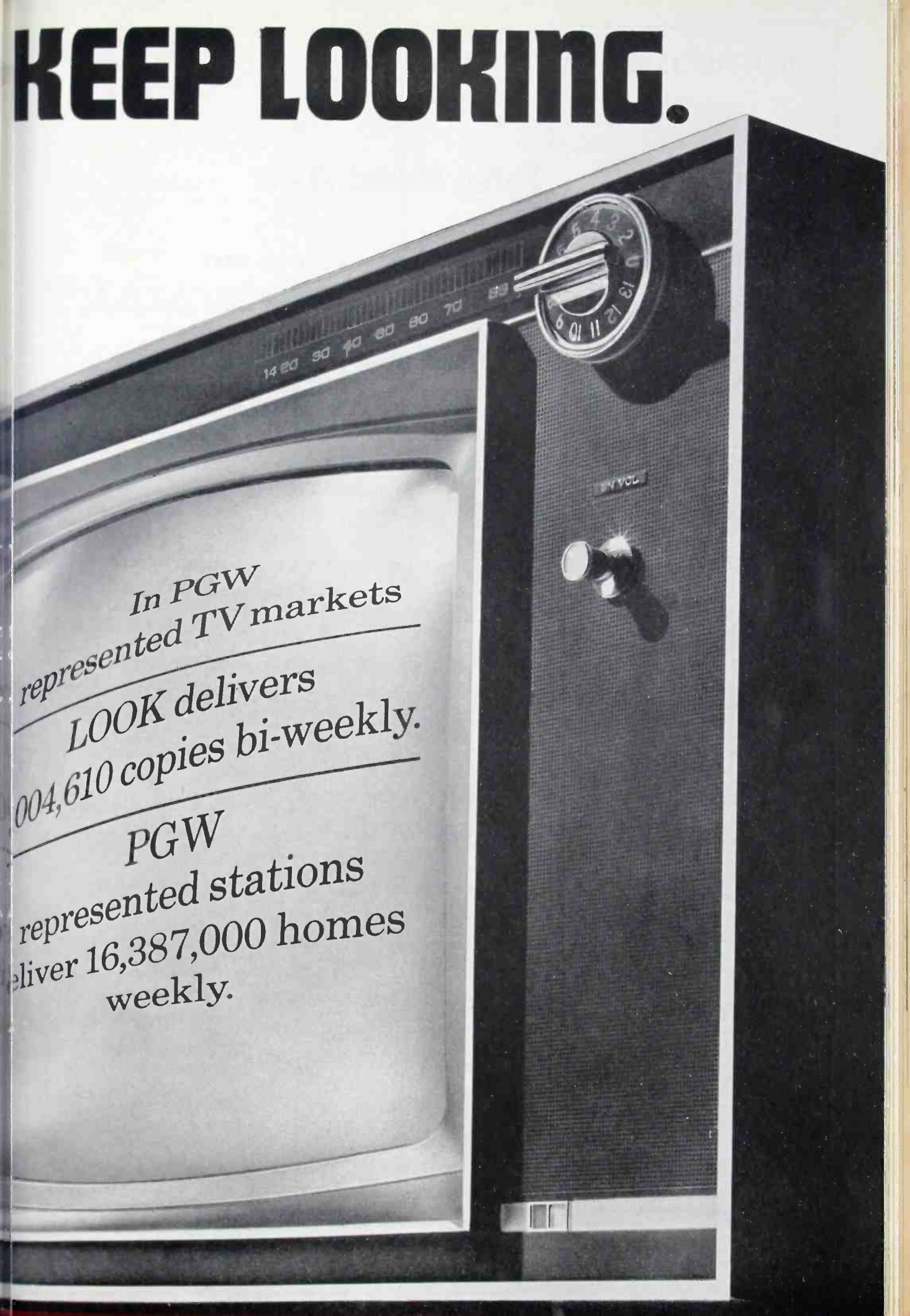


**P**PETERS. **G**GRIFFIN. **W**WOODWARD, INC.

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.

# KEEP LOOKING.



In PGW  
represented TV markets

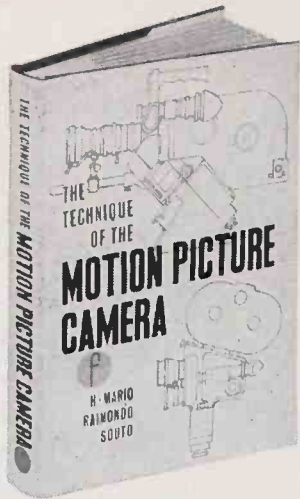
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LOOK delivers  
004,610 copies bi-weekly.

---

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

JUST PUBLISHED!



## The Technique Of the MOTION PICTURE CAMERA

by

H. Mario Raimondo Souto

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

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

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

Profusely illustrated with easy-to-read line drawings.

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

**\$14.50 each**

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

Gentlemen:

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

Name .....

Address .....

City .....

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

Add 50¢ per copy for postage and handling.

JULY 15, 1968

# Television Age

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*The world's biggest agency stays out in front with marketing and media innovations, and a flexible operating format.*

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*How affiliates compare in audience shares as shown by analysis of ARB March audience data.*

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*How the Federal Trade Commission switched to a non-punitive approach in policing advertising.*

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*Wichita station makes a believer out of retailer William Dodson with color commercials that catch his store's image of quality and prestige.*

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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



## **The Embassy of Bolivia**

His Excellency Julio Sanjines-Goytia,  
Ambassador of Bolivia, and Senora Sanjines-Goytia,  
in the drawing room of the Embassy . . .  
another in the WTOP-TV series on  
The Washington diplomatic scene.

A CBS AFFILIATE IN WASHINGTON



— Represented by TvAR

Photograph by Fred Maroon





## Procter & Gamble Issue

On July 29, TELEVISION AGE will devote the entire issue to Procter & Gamble. The issue will carry in-depth stories on P&G marketing strategy, how it works with its 11 advertising agencies, its approach to television from both a network and spot standpoint and its history as well as financial track record.

P&G is probably television's most dramatic success story. In its current fiscal year which ended June 30, the company will edge toward the \$200 million mark in television expenditures.

Its stock has had an interesting rise even in the face of a bear market earlier this year. Last year the stock climbed from a low of 69 to a high of 99. It is currently selling in the price range of 90-95. The price times earnings ratio is about 21, a very respectful multiple.

Wall Street analysts feel that the television advertising of Procter & Gamble gives the company a distinct advantage. The advertising exposes to the public the company's products and generates respect and confidence in the company that is reflected in the steady growth of stockholders' equity.

This is an advantage, of course, that other advertisers on television enjoy. The success of an advertising campaign has an effect on the movement of the company's stock. The current Ford campaign, for example, on "See the Light" has had a beneficial effect on the Ford stock which is currently selling at 52.

The growth of P&G over the last decade is another indication of the company's adroit use of the television medium. P&G climbed from \$1.3 billion in sales in 1958 to close to \$2.5 billion in 1967. At the same time, its earnings jumped from \$1.78 a share to \$4.08 a share. The stock moved from 27½ to its present quoted price in those 10 years.

New products can be expected to be an important element in the continuing growth of this spectacular company. It not only pours a lot of money into research and development but it backs it up with advertising know-how.

One of the interesting aspects of the P&G corporate structure is the fact that the divestiture of Clorox has had no effect on its stock. The foreign operations of P&G contributed almost 20 per cent of the earnings of the company. The detergents, Tide, Cheer, Oxydol, Dreft, Dash, Salvo Tablets, Joy, Ivory Liquid and Thrill plus the soaps, Ivory, Camay and Zest and the cleansers, Comet, Mr. Clean and Spic 'N Span account for roughly three-fifths of P&G's sales. The edible products such as the shortenings (Crisco and Fluffo), the cake mixes (Duncan Hines), peanut butter (Big Top and Jif) account for roughly one-fifth of sales.

Interestingly enough, of the 60 odd brands, more than one-half of these did not exist a decade ago. This is a dramatic example of P&G's activity in new products.

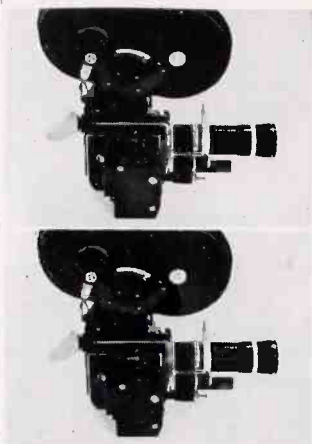
P&G was the first company to set up its own media department. Actually, it was set up in the late thirties to assess radio buys. The department, under the direction of Paul Huth, was expanded with the advent of television. How this department works with the agencies will be detailed in the upcoming issue.

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

### From conversation to article

You've done a remarkable job of turning our conversation into a neatly constructed article (*In the picture*, TELEVISION AGE, May 6, 1968, page 5)—and in speedy time, too. I salute your skill and appreciate your attentiveness.

BABETTE JACKSON  
Vice President, Director of Research  
Dancer-Fitzgerald-Sample, Inc.  
New York, N.Y.

### The recruitment problem

In your article on graduate-level recruiting by agencies (*The graduates*, TELEVISION AGE, May 20, 1968, page 28), I think you've done a good job of analyzing and writing about a real problem for agencies.

WILLIAM S. TIMM  
Vice President  
Sullivan, Stauffer, Colwell & Bayles  
New York, N.Y.

### Teams across the sea

I was very much impressed by reading the article on agency creative teams (*Creative teams—do they work?*, TELEVISION AGE, April 22, 1968, page 23). I think this article very useful to Japanese advertising industry, so would you please grant me your permission to reprint in our magazine, *TV Commercial*?

TSUNEHIRO FUJIWARA  
Kubota Advertising Laboratory  
Tokyo, Japan  
Permission granted.

### In 'supergroup' production

I enjoyed your recent article on production by groups of station groups for syndication (*The 'supergroup'—new program source?*, TELEVISION AGE, June 17, 1968, page 21). First, congratulations on accurate reporting; and secondly, congratulations on a very interesting article.

M. C. WATTERS  
Executive Vice President  
Scripps-Howard Broadcasting Co.  
Cincinnati, Ohio

### Retail tv advertising

I read with interest your article on retail advertising on television (*The billion dollar account*, TELEVISION AGE, June 17, 1968, page 24), and I am pleased to say that you quoted us exactly.

We are in the process right now of attempting to influence department store expenditures on television on a scope never before attempted in this market. If we are successful, that will be another great story for you—and for television.

GEORGE A. KOEHLER  
General Manager  
Triangle Stations  
Philadelphia, Pa.

Your story on retail television advertising, in which I was among those quoted, was very provocative, interesting and informative. I would imagine you have encouraged a few debates.

And how nice of you to let a woman have the last word!

MILDRED BAPTISTA  
Manager, Radio & TV Advertising  
Woodward & Lothrop  
Washington, D.C.

The billion dollar account is most interesting and, I think, very well done. I really feel quite flattered to be included as a commentator.

PAUL D. MYERS  
President  
The Ralph H. Jones Co.  
Cincinnati, Ohio

### Reporting on EDP

I would like to say that your coverage of the recent luncheon meeting of the Advertising Data Processing Association ("Reps and computers," *Newsfront*, TELEVISION AGE, June 3, 1968, page 19) accurately reports the discussion that took place.

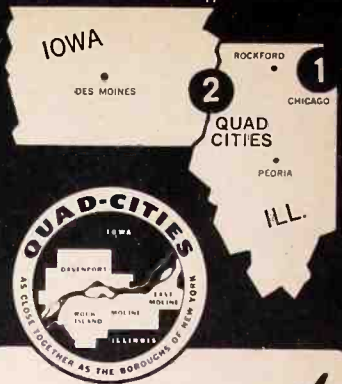
JOHN AMEY  
Director Data Processing  
The Katz Agency  
New York, N.Y.

### Fantastik? Excellent

The Fantastik article (*Fighting the giants is Fantastik*, TELEVISION AGE, May 20, 1968, page 32) was excellent, and I'm sure will be read.

JAMES M. HENDERSON  
President  
Henderson Advertising Agency  
Greenville, S.C.

"We cover the #2 Market"



**CBS for the  
#2 Market  
in Illinois/Iowa**

covered by

**WHBF**  
tv • channel 4

TOTAL COVERAGE

1,325,000

A CBS AFFILIATE



NAT'L REP. EDWARD PETRY & CO., INC.

**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**®



# Your advertising needs the Forward Look

If your campaign calls for a buy in any or all of these forward-looking markets, depend on the members of the Forward Group to deliver.

## THE FORWARD GROUP

WSAU/AM/FM/TV  
Wausau, Wisc.

WMTV  
Madison, Wisc.

KCAU-TV  
Sioux City, Iowa

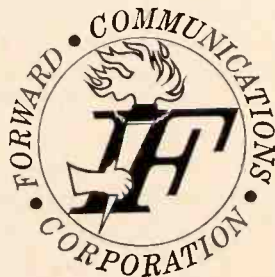
WKAU  
Kaukauna, Wisc.

Marshfield News Herald  
Marshfield, Wisc.

Merrill Daily Herald  
Merrill, Wisc.

Wausau Daily Record Herald  
Wausau, Wisc.

Wisconsin Rapids Daily Tribune  
Wisconsin Rapids, Wisc.





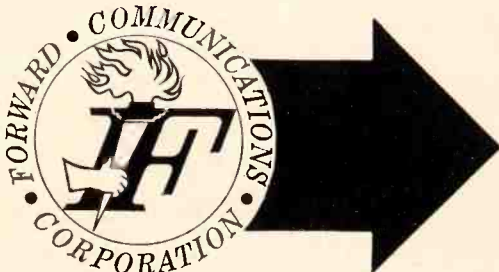


# First and Forward WSAU-TV . . . again No. 1 in the U. S. A.\*

And Forward moves ahead with these other outstanding television stations in the group

**KCAU-TV**  
Sioux City, Iowa

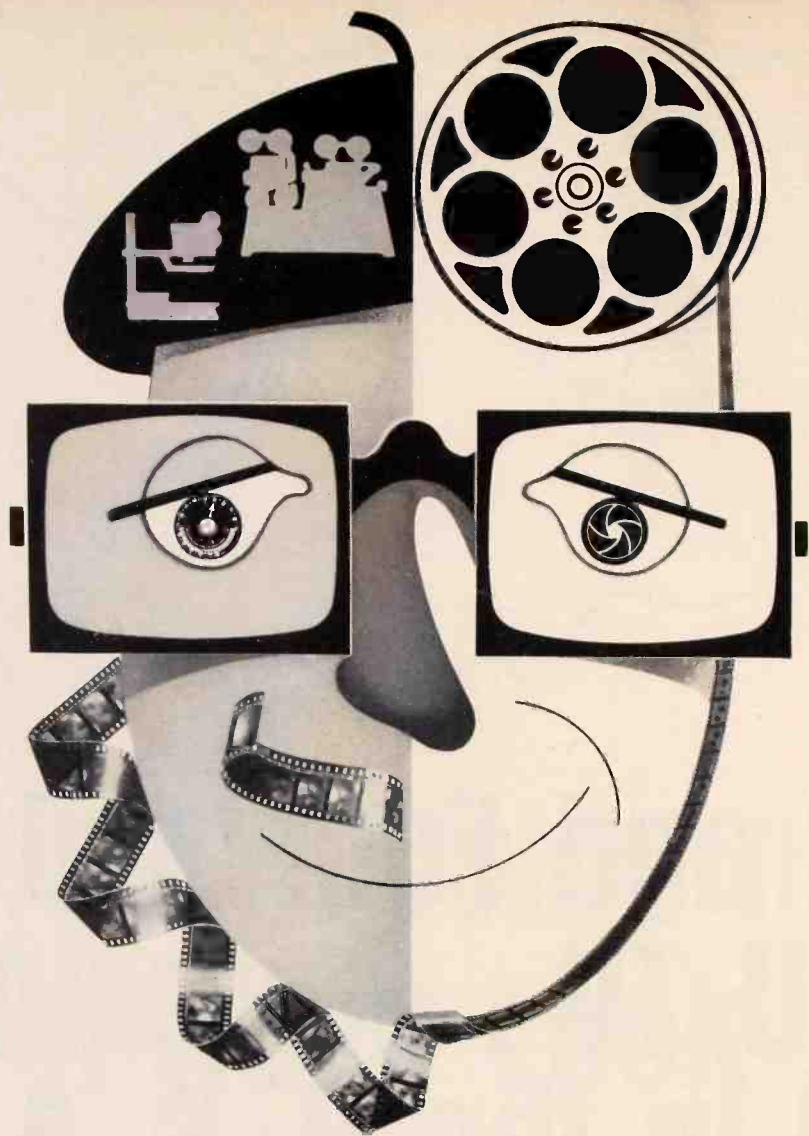
**WMTV**  
Madison, Wisconsin



\*WSAU-TV, Wausau, Wisconsin is first in the nation in metro share of audience for the total day in markets of three or more stations. Source: ARB Feb.-Mar. Ratings for 106 three-or-more station markets.

Represented by The Meeker Company

*Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strength and limitations thereof.*



# CYBERNETIC CY

Meet Cybernetic Cy, the composite genius who performs wondrous optical effects for Cineffects, Inc. You can catch Cy's astounding act any time you need optical photography.

Cy is amazingly adept at zooms, fades, wipes, dissolves, ripples, and whatever special optical effects you require. He welds your work of art into a classic achievement of award-winning dimensions. Speed, skill and accuracy mark his deft performance.

It's no wonder we call him Cybernetic. It's even less

of a wonder why he's at Cineffects. Because only Cineffects has the necessary knowledge, experience, equipment and qualified supporting personnel to stage the perfect setting for a Cybernetic Cy performance.

Cybernetic Cy represents just one phase of the complete film services available to you from Cineffects — Art, Animation, Title Photography, Optical Photography, Inserts, Stop Motion Photography.

Try us once and learn for yourself why we're Number One.



115 WEST 45TH STREET NEW YORK N. Y. 10036 TEL. 246-0950

*A subsidiary of Income Properties, Inc.*



**How to attract department stores to tv**

Station efforts to attract retailers; especially the big department stores, are becoming more knowledgeable. A good example is WNBC-TV Binghamton, which has built a tape studio on the premises of Fowler's department store, biggest in town. Main purpose was to help provide the client with the speed and flexibility stores need in advertising items. Commercials can be made at the store and sent to the station for transmission. A by-product for the client has been station promotion announcements mentioning the studio as a means of attracting traffic.

Another aspect of satisfying stores' needs for quick airing of ads is the "floating spot" concept which Triangle outlets offer retail clients. This guarantees scheduling an announcement on short notice within specified broad time periods. These commercials might bump a station promo or even an advertiser buying time at low-end section" rates. (All Triangle stations as well as their competition have four section rates, the low end being those immediately pre-emptible.)

Fowler's, a recent WNBC-TV client, was attracted to the station through a "total marketing" approach, a sales technique now being pushed hard on all Triangle outlets. It involves a heavy dose of merchandising and promotion, with costs shared between station and client. Triangle people stress this is built into the sell before the client goes on the air, rather than added on afterward.

**Spot paperwork problem: two different ideas**

One of the difficulties in breaking up the spot tv paperwork logjam is that buyers and sellers are working from opposite ends of the buying process in seeking solutions. TvB's "Systems of Spot" tackles the problem at the accounting end, after the buy is made. The bureau is naturally reluctant to get into the selling process, since each broadcaster and rep has his own idea of how he can be most effective.

But the agencies feel the solution must start at the beginning" and work, step by step, through to the paperwork involved in paying the bill. At least that's the general philosophy of the 4As Station Relations Committee. The standard avails form recently agreed to by the 4As and Station Representatives Association is one reflection of this point of view (see also *Newsfront* in this issue).

**CS invokes the polls**

Using a standard public relations ploy, the American Cancer Society has invoked the public opinion poll to build pressure to push through the Federal Trade Commission's proposal to require a health warning in cigarette advertising as well as on cigarette packages. The CS commissioned ORC Caravan Surveys, a subsidiary of Opinion Research Corp., to canvas a sample of the over-18 population on how they felt about this proposal.

In the survey, 2,226 men and women were interviewed. Sixty-six per cent agreed cigarette advertising should carry health warnings, and 48 per cent felt the package warning should be more strongly worded.

Meanwhile, the society is dissatisfied with the degree

to which networks are abiding by the line laid down by the FCC: if broadcasters carry ads for cigarettes, they should provide a "reasonable amount" of time to the anti-smoking warnings. On the networks, this has been on an average about four a week, and seldom anywhere near primetime.

**Most actors would rather smoke, thank you**

It's not just fear of losing out on lucrative cigarette commercial residuals that makes actors reluctant to appear in the anti-cigarette-smoking "commercials" produced for The American Cancer Society. It's fear of losing out on all commercial jobs for agencies with cigarette accounts, and that accounts for most of the big-time work in commercials. A knowledgeable observer said it was "logical" that working in an anti-cigarette spot would diminish the utility of an actor for any kind of commercial. Cigarette commercials get more exposure than those for most other kinds of products. Meanwhile, the brave anti-smoking thespians work for scale, with residuals waived, as per agreement between The American Cancer Society and SAG.

**Hooper's new plans**

Once a byword in the ratings field, C. E. Hooper, Inc., is making a major push to get back on top. Meetings with agencies, reps and station groups will be held shortly to present the new Hooper proposals for a national and local tv rating service.

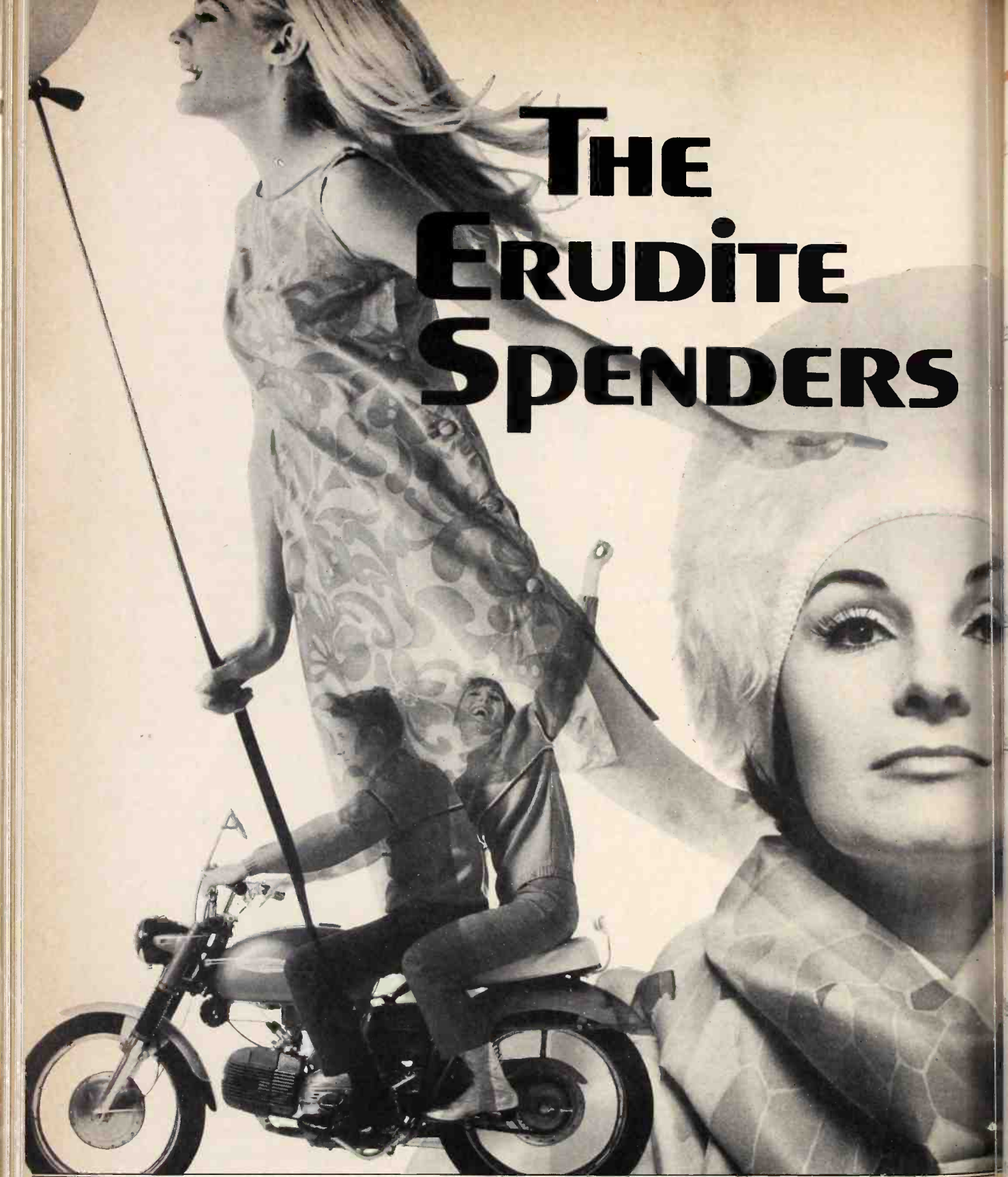
A number of studies have been done recently by Hooper to back up its contention that no existing service provides ratings with adequate accuracy. "We've been doing nothing but testing during the past six months," says Bill Harvey, vice president and director of broadcast development for Hooper.

One study, published in the *Journal of Advertising Research* of the Advertising Research Foundation, offers evidence that non-response biases meter data. In one part of the study, audience levels (determined by the telephone coincidental method) of a group that agreed to cooperate in a meter sample differed considerably from those who wouldn't. In the case of one station, primetime ratings were more than 10 points apart, the higher figure more than double the lower.

**Word-of-mouth: it depends on who's talking**

The widespread notion that oral communication is more rapid among Negroes was dispelled by the conclusions of an experiment recently conducted by Young and Rubicam. The agency's experimenters, working with telephone companies, "dropped" a few messages into carefully selected ethnic groups, by way of telephone calls to ethnic-group members, and then checked up on how quickly the word got around from those telephoned. (The messages were of special price deals, etc.). It was found that the word circulated slowest among Scandinavian and Negro groups, quickest among Jewish groups, and among Latins. One interpretation of the survey results: it's not how many you pitch to, it's who.





# 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.

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

**WTMJ-TV**



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

# Business barometer

The signs all pointed to a good May in spot and the actual results bear them out. In terms of year-to-year gains, it was the best May since 1959 and it was the best month in '68. Furthermore, May spot revenue represents the largest monthly dollar figure yet recorded. The 16 per cent rise over last year brought the revenue figure to \$92.7 million, breaking the \$90.7 million record level reached in October, '66.

Other comparisons further emphasize the healthy dollar take from spot advertisers in May. Unlike the April '68 rise (13.7 per cent), which was not as good as it seemed because the April '67 level represented a dip, the May figures are on top of a good '67 May. As a matter of fact, May '67 was the last month in that year that spot recorded an increase. Consequently, the April dollar level in '68 was only a little higher than that of March. However, the "Business barometer" sample for May reported that that month's spot intake was 15.8 per cent above the previous month.

Therefore, if spot continues its healthy pace, the percentage gains over last year should be sizeable, even if the dollar gains are not. During the hot months last year, declines in spot ranged from seven to 10 per cent.

Interestingly, the smaller stations (under \$1 million in annual revenue from all sources) showed the best gains in spot, registering a hefty 25.3 per cent. In April, the smaller stations also turned in the best spot performance, though by a smaller margin than in May. During the first two months of the year, the small stations actually registered small declines. (It must be kept in mind that the percentage figures covering classes of stations are not as precise as the overall figures, because the station samples are obviously smaller.)

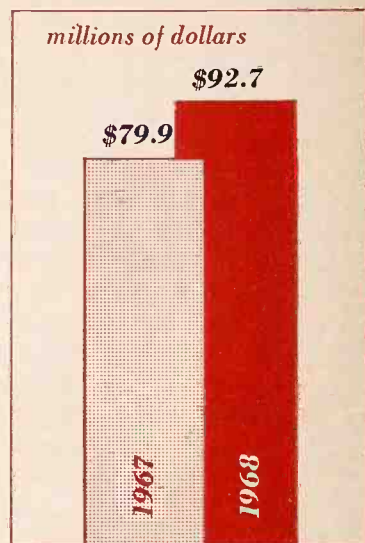
Medium-size stations (taking in between \$1 and \$3 million annually) reported a 19.6 per cent increase over May of '67, while the larger stations (\$3 million and over) averaged a rise of 14.1 per cent. In three of the five months so far reported this year, the larger stations ranked third in performance.

With every month but one showing a year-to-year increase in spot so far, the five-month total is now at \$384.8 million. This compares with \$356.6 million for the first five months of '67, and represents a rise of 7.9 per cent.

Next issue: Local and network compensation revenues in May.

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

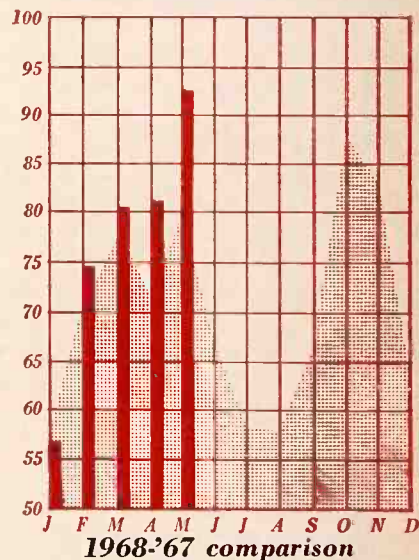
## NATIONAL SPOT



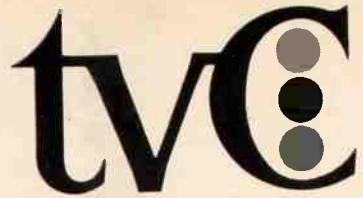
May (up 16.0%)

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

Station Size	Spot Tv
Under \$1 million	+25.3%
\$1-3 million	+19.6%
\$3 million-up	+14.1%







LABORATORIES, INC.  
311 west 43 street · new york 10036

July 8, 1968

(212) 586-5090

To Our Friends and Clients:

As TVC Laboratories reaches its First Anniversary, we wish to thank you for the confidence you placed in us.

Whether you asked to process your Color Dailies, Intermediates or 35mm or 16mm Color Release Prints, we respected your exacting demands for quality. TVC's policy from the first day was to deliver color processing of a consistent dependable standard ... on time ... and at a cost that means a quality value to you.

TVC believes we have you as a satisfied Friend and Client BECAUSE TVC CARES.

When we made our very substantial investment in our Additive Reduction and Contact Printing Equipment, our specially designed 16mm and 35mm Color Developing Machines and automated Quality Controls, we knew that as time went on our investment would justify itself.

Many times we have been asked "can TVC maintain the standards, quality and service we established?" We believe the answer is Yes. If we can even do better we will, BECAUSE TVC TRIES. With the self-imposed guide lines we consistently maintain, we must toe the mark.

A Balance Sheet never truly represents the biggest Asset a company must have ... People ... Team-work ... Dedicated Professional Personnel. Our thanks to the People of our Organization who in their day-to-day performance implement the objective, standards and procedures TVC established from the first day we opened our doors.

TVC respectfully thanks you once again. We'll never be too big -- but we will always bend every effort to be the best.

A special thanks to our colleague, Leopold Godowsky, known to the world of Color Photographic Communication.

Sincerely,

TVC LABORATORIES, INC.

*Dick Altschuler*  
R. W. Altschuler  
President

## Whither SOS?

The Television Bureau of Advertising's "Systems of Spot" plan to reduce paperwork has gotten a foot-hold but the vast complexities of the paperwork problem make clear there will not be any rapid adoption of the plan.

Unveiled about a year ago, SOS provided for two standard forms—a confirmation/contract form and invoice. Ultimate development of the system, which, its proponents maintain, would not only speed up the spot buying process but save money for agencies, reps and stations, involves computerization.

A description of the plan was made public in August, 1967, by TvB and the accounting firm of Arthur Young & Co., New York. The accounting firm was hired by TvB to survey the field and prepare a system to reduce the volume of paperwork in spot as well as accelerate payments.

Added to this after systems design work had progressed was the goal of facilitating, through standardization, the industry's progress toward EDP systems for accounting and control of spot tv.

At this point, two reps, Blair and Katz, are using the standard confirmation form. Storer Broadcasting's rep operation has ordered them and Cox Broadcasting is working on computerizing them. One of Cox' reps, Blair, is already using the form, but the station group has two others, R and Petry, and Cox' efforts in this area will, at the least, speed up their adoption of the form.

**Hopeful about plan.** Albin Nelson, TvB's man in charge of SOS, is "hopeful" that 15 or 16 reps will be using the confirmation form by the end of the summer.

If so, this will be a big step forward. But it is far from meaning that SOS is off the ground.

For one thing, the 4As Station Relations Committee is in the process of examining and discussing the confirmation form. The committee, under Michael Donovan, vice president and media director of Papert, Koenig,

Lois, is not likely to come to its final conclusions before September.

Why are the agencies looking into the system a year after it was proposed? This is not too clear, but one factor is that the 4As committee is a relatively new one, having been set up only about a year ago.

Some ad agencies were contacted by people working on SOS before the plan was published and, while TvB was patted on the back for its efforts, there were some reservations about the form as it was then developing. These included reservations from agencies who tested the form in an actual buy situation. Consequently, some agency men feel TvB pushed too quickly for adoption of the confirmation form.

**Changes made.** As it turned out, the form now being used by reps is not exactly the same one proposed a year ago. Nelson explains that while the format was revised by reps in a number of particulars, the information on the revised form is basically the same as on the original.

The question of format, however, may prove to be a critical one, though not because of any particular format change in the revised form. While the 4As group has not revealed what its thinking is, it was learned that the agency men are leaning toward a horizontal rather than a vertical form. "This may sound silly," said one committee member, "but it's important when you look at it as a system."

The standard availability form already okayed by the 4As and the Station Representatives Association has a horizontal format. While the avail form is not part of SOS, the 4As group feels it's important that the entire paperwork system for spot have some kind of format comparability for ease in handling and in working with the information on the forms.

The shape of the SOS confirmation form was dictated by the desire to work it into a TWX-plus-computer setup and the nature of TWX limits paper width to 8½ inches.

Nelson described the system TvB is working toward as follows: Once the

buy is made (after the station has confirmed the availability of the time and the agency has been so informed verbally) a confirmation, following the standard format, is typed by the rep on the TWX machine. At this point, it does not go out "on the air" but is punched on tape. After checking, the material is sent to a central computer. The machine adds to this monthly cost breakdown figures.

Overnight, the computer scans the confirmation form data and sends the material to the proper agency, station and rep, where it is printed out in proper format. The next morning, the agency, for example, has three copies of the confirmation form, one for the media department, one for traffic and one for accounting.

"This means," says Nelson, "that everybody has the same information, set down in the same way—and has it quickly." Under this system, he explains, there is no need for estimating by clerks at the agency. "And the station knows what information the agency has on monthly cost breakdowns."

While it's feasible now for reps to send confirmations via TWX, neither Blair nor Katz is doing that.

Whether or not the TWX system is practical, it's not at all clear the agencies would want to "freeze" the paperwork system into a TWX format. "Perhaps," said one of the admen on the 4As Station Relations Committee, "it might turn out in a year or two that some kind of computer terminal would be better."

**Invoice form.** The second piece of paper in the SOS system—the invoice—is currently in limbo while most of the emphasis is being put on the confirmation form. The former is a more difficult problem. Forgetting the agency interest, the invoice form requires the cooperation of hundreds of stations, while the confirmation form, originated by the rep, involves primarily a handful of companies. Nelson says, however, that the invoice problem is eased by the fact that it is compatible with the variety of accounting and business machines used by stations. ■



# EQUATION FOR TIMEBUYERS

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

\*PICK A SURVEY - - - ANY SURVEY



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



A CBS Affiliate

*The world's biggest agency  
stays out in front  
with marketing and media  
innovations, and a flexible  
operating format*



## **J. Walter: the nimble giant**

**T**elevision commercials, which are often tested at the drop of a hat, may soon be commonly evaluated at the blink of an eye. If they are, you may be sure that the J. Walter Thompson Co. will be right up there in the vanguard, checking out new leads and perfecting old approaches.

As a matter of fact, JWT has for some time now been working on a "Pupilometer," which measures the dilations and contractions of the pupil. The value of this device is based on the phenomenon that the pupil opens wider when a person's interest or excitement is aroused. Among other uses, it is employed to record the movements of the pupil when a person is watch-

ing a commercial to see what perks his interest.

There is nothing new about this and JWT people don't claim there is. What is significant, however, is the fact that while others have publicized similar devices, an observer would have to poke around quite a bit to learn that JWT was working on it. For while the agency churns out a steady stream of publicity about its clients, it is singularly restrained about itself.

This is not false modesty or smugness on the agency's part about its undeniable accomplishments. But it has become a Thompson tradition to underplay its achievements—a tradition that stems from the long regime of Stanley Resor,



who was president for 39 years, from 1916 to 1955.

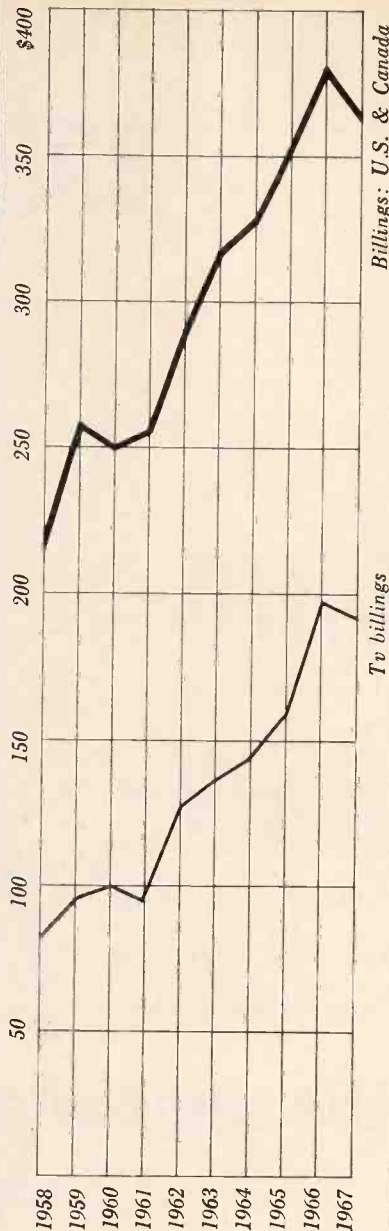
When Thompson moved from New York's Madison Avenue in 1927 to take a floor and a half in a new building on Lexington Avenue, it was suggested that the edifice be named for the agency. It wasn't, since Resor, characteristically, rejected the idea. So it became the "Graybar Building," a sturdy but less than stylish appendage to Grand Central Station, where more than 1,700 toil for Thompson over seven floors, under the direction of Stever Aubrey (brother of James Aubrey, former CBS-TV head) who is executive vice president and manager of the New York office. Overall, in its 58 offices in 26 countries around the world, there are some 7,000 Thompson employees.

Not long ago, Thompson offices—such as Chicago and Detroit—functioned in relatively autonomous fashion. But now they are all linked together through a kind of triumvirate, composed of Henry Schachte, senior vice president, who is in charge of the offices on the East coast and in Canada; John Monsarrat, executive vice president, responsible for the West, from Chicago to Los Angeles; and Tom Sutton, executive vice president in charge of international, who is said rather grandly to have the "rest of the world."

### The oldest and largest

The young turks in the New York headquarters would like to talk more about the world of Thompson, and they hint that the agency is about to shed its long-standing reticence. If so, there is ample material. Now four years past its centennial, Thompson is not only the largest agency in the country but also the oldest under continuous management; and it serves nearly 400 clients who last year shot Thompson's billings to nearly \$591 million. Behind this staggering sum lies Thompson's remarkable ability, in a highly volatile business, to hold its accounts: The agency has had Pond's for 82 years; Libby, McNeill & Libby for 71 years; Lever for 67; Kraft for 46; Scott Paper for 41; Standard Brands for 39; and

**JWT's tv billings:  
10-year growth**  
(millions of dollars)



### A big winner getting bigger

	1965	1966	1967	1968*
Total ad Awards **	63	113	61	
Tv Awards	14	18	48	24

\*Through June

\*\*Less than 30

Chart above shows that tv billings have been climbing faster than total U.S., Canadian billings. Ten years ago, tv accounted for less than 40 per cent of billings, last year it was more than 50 per cent. Award figures reflect reorganization in JWT creative department in 1966.

Eastman Kodak for 35 years. Ford, RCA, Pan Am, Seven-Up, Brillo and Douglas Aircraft have each been in the shop for more than 20 years.

These clients, though, aren't necessarily fixtures at Thompson, like the battery of computers purring contentedly on the seventh floor. "Don't get the notion," Dan Seymour, president, chief executive officer, and chairman of the executive committee, said recently, "there are any accounts here that are simply resting. On every account in every company a new generation of advertising managers seems to come in every two years, and the first thing they're determined to prove is that whatever their predecessors did was wrong. In the meantime, through promotions and turnovers and shifts, our own people have changed. The result is simply that in what is a tough, demanding, highly competitive business we've had to prove over and over again that we are still the best agency for the account."

### Anticipating the trends

One reason Thompson feels it can prove, repeatedly, that it is the best agency for an account is because, as one Thompson man put it, "We have a mandate to change, to keep ahead of the trends—and we do." Cited as an illustration is the media department.

When the arrival of the computer broke the calm of agency media departments some years ago, a few agencies rushed out immediately—and rashly—with glowing predictions on what the miracle machine would do for media selection. Much of this has not come to pass. Thompson, though one of the first to exploit the computer, typically had little to say about its functions here for some time. But the fact is that its media planning and buying operation has been bolstered through knowing use of the computer and electronic data processing. Directing this buying and planning is Richard P. Jones, vice president and media director.

Jones says, "We keep ahead of the pace, we anticipate, we're well-balanced and professional." And that's as good a description as any of the

'secret' of JWT's growth. Jones believes the computer has contributed importantly to the professionalism in his department, but he also credits media research with a major contribution to its increased efficiency. The present information, he points out, is vastly more helpful than what was available 10 years ago because it now:

- Produces really relevant criteria for making media evaluations. Planners now often know the product purchase rates of a medium's audience instead of deducing it from demographic data alone.
- Goes beyond the old practice of reporting on the coverage of "households" by various media and measures the media habits of people, who then become qualified as prospects. This permits the defining of media values in more meaningful marketing terms.
- Gives a better perspective on the interaction of various kinds of media—the extent of exposure by the same people to tv, magazines, radio and newspapers. In other words, the interaction between media forms as well as media vehicles becomes more readily understood. And this puts media planners in a much better position to determine the best media mix for a client.

### Media planning manager

The availability of such information has made the media function more precise and also more complex; and has, in effect, made former media practices obsolete. Two years ago, in the course of changing from the old to the new operation, Jones made two key additions to his basic organization: He created the new post of manager of media planning and set up an Information Review Committee. Robert Welty, an associate media director, became the first manager of media planning. The media planning group, made up of nine associate media directors and 12 media planners, is now the hub of the media department.

Welty, a vice president, has the primary job of making sure that all the latest marketing information, (Continued on page 50)



**EXPLORE THESE ARTICLES IN**  
**POND'S EXTRACT.**

<b>HEMORRHAGES.</b> Wounds, Bruises, Sprains, Scalds, Burns, Blisters, Sore Feet, Insect Bites, Piles, Chafing, Sun-Burns, Inflamed Eyes, etc.	<b>INFLAMMATION.</b> Rheumatism, Neuralgia, Catarrh, Diphtheria, Hoarseness, Sore Throat, Face-ache, Tooth-ache, Diarrhea, Dysentery, etc.
---	---

**TOURISTS AND TRAVELERS**  
 Will find POND'S EXTRACT of wonderful utility in cases of insect bites, sunburns, chafing, etc. It will soothe and cool as a burn relief and prevent infection or other complications in a simple, safe, and effective manner.

**WONDER OF HEALING**  
**CAUTION! CAUTION! CAUTION!**  
 Sold by all Dispensaries, Druggists, and carries the Seal of the Drug Manufacturers Association.

**POND'S EXTRACT CO. 76 5th Ave. New-York.**

JWT's communication center permits creative experimentation (top left). Ad planning, creative review at agency are becoming more flexible—creative men Wilson Seibert, I, Robert Hungerford discuss storyboard (top right). Media department under director Richard Jones, (center photo) gets increasing flow of information from computer. Above, Roy Park, JWT awards administrator, accepts top tv award at Atlanta International Film Festival. Right, two Pond's ads: 1886 print ad and 1968 tv commercial.





# The performers

## How affiliates compare in audience shares as shown by analysis of ARB March audience data

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A listing of the top 10 affiliates for each network, ranked by both total area homes and metro ratings, is shown on page 52

†Source: ARB, March, 1968; covers markets where all three network affiliates have recorded viewing. Market names are ranked by total day shares. Rankings for total day and other day parts are in parentheses, but only top 20 stations for each day part show rankings (\* denotes station is not in top 20 in that day part).

Total day covers Mon.-Sun., 9 a.m.-midnight; primetime covers Mon.-Sun., 7:30-11 p.m./6:30-10 p.m.; early evening covers Mon.-Fri., 5-7:30 p.m./4-6:30 p.m.; late night covers Mon.-Fri., 11-11:30 p.m./10-10:30 p.m.

\*\*Intermixed market.

One of the axioms of marketing is that, "all selling is local." By the same token, it may be argued that all programming is local, which is to say that Wichita's meat may be Topeka's poison.

On an overall basis, the three networks are relatively close in audience levels, certainly closer than might be judged from the competitive pronouncements which come from network promotion and research people.

The primetime average household rating levels for the three chains during the current season (using Nielsen November-December, 1967, figures as an illustration and excluding time periods when specials were

run) were ABC-TV, 10.8 CBS-TV 13.7 and NBC-TV 12.6. A rating point here is about half a million homes.

But the network advertiser, growing more conscious of individual market problems and opportunities is only too well aware that network ratings hide an up-and-down, market-by-market picture. The buyer, of course, has to know what these specific ups-and-downs are.

However, the buyer tackles his job with certain rules of thumb in mind certain generalizations and certain specific facts that act as guideposts. This is no more than natural, for the buyer, constantly alert for patterns and relationships, needs them

### Leading affiliates by tv home shares

In 105 three-or-more-station markets†

		Total day (Rank)	Primetime (Rank)	Early evening (Rank)	Late night (Rank)
Binghamton**	WNBF-TV	74 (1)	71 (1)	84 (2)	85 (3)
Columbia, S.C.**	WIS-TV	74 (1)	66 (3)	82 (3)	90 (1)
Montgomery**	WSFA-TV	73 (3)	67 (2)	85 (1)	88 (2)
Charlotte**	WBTV	63 (4)	59 (4)	69 (5)	61 (13)
Lincoln—Hastings—Kearney	KOLN-TV	59 (5)	57 (5)	70 (4)	79 (4)
Jacksonville**	WJXT	58 (6)	56 (6)	65 (8)	63 (11)
Wausau—Rhineland	WSAU-TV	56 (7)	55 (8)	66 (6)	65 (10)
Hartford—New Haven**	WTIC-TV	55 (8)	56 (6)	57 (14)	67 (8)
Joplin—Pittsburg**	KOAM-TV	55 (8)	53 (9)	60 (11)	61 (13)
Erie**	WICU-TV	54 (10)	53 (9)	58 (12)	74 (5)
Madison**	WISC-TV	54 (10)	52 (11)	63 (10)	52 *
Birmingham**	WBRC-TV	53 (12)	51 (12)	58 (12)	39 *
Harrisburg—Lancaster— Lebanon—York**	WGAL-TV	53 (12)	48 (16)	66 (6)	73 (6)
Cape Girardeau—Paducah— Harrisburg	KFVS-TV	51 (14)	48 (16)	56 (16)	53 *
Champaign—Decatur— Springfield**	WCIA	50 (15)	48 (16)	55 (19)	59 (15)
Flint—Saginaw—Bay City**	WJRT-TV	49 (16)	50 (13)	43 *	45 *
Roanoke—Lynchburg**	WDBJ-TV	49 (16)	49 (14)	53 *	56 (19)
Cedar Rapids—Waterloo	WMT-TV	48 (18)	46 *	65 (8)	69 (7)
Charleston, S.C.	WCSC-TV	48 (18)	45 *	53 *	49 *
Charleston—Huntington	WSAZ-TV	48 (18)	43 *	53 *	63 (11)
Bakersfield	KERO-TV	47 *	43 *	57 (14)	66 (9)
Sioux City**	KTIV	47 *	47 (20)	47 *	48 *
Amarillo	KFDA-TV	46 *	46 *	56 (16)	58 (17)
Mobile—Pensacola	WKRG-TV	46 *	45 *	49 *	58 (17)
Reno	KOLO-TV	46 *	44 *	54 (20)	42 *
Grand Rapids—Kalamazoo	WKZO-TV	45 *	48 (16)	40 *	37 *
Greenville—Washington— New Bern	WNCT-TV	45 *	44 *	51 *	56 (19)
Louisville**	WAVE-TV	45 *	40 *	56 (16)	45 *
Pittsburgh	KDKA-TV	45 *	43 *	43 *	56 (19)
Green Bay	WBAY-TV	44 *	41 *	54 (20)	56 (19)
Fresno	KMJ-TV	43 *	42 *	50 *	59 (15)
Las Vegas	KORK-TV	43 *	49 (14)	38 *	53 *
Bangor	WLBY-TV	35 *	34 *	34 *	56 (19)

manage the vast amounts of information he has to absorb.

The charts on these pages provide a kind of guidepost fact—those network affiliates in fully competitive markets which have the highest shares of audience. By themselves, these figures do not justify a buy. They do however, provide one guidepost which may lead to a buy, if all other factors similarly point that way.

The figures shown here are based on an analysis of American Research Bureau reports for March, 1968. They are the latest in a series of such analyses done by TELEVISION AGE over the past four years. The current one is the sixth in the series.

The format has been a top-20 affair—the top 20 stations in share of total survey area homes and the top 10 in metro share. Each of the two categories has been further divided into broad day parts — total day, primetime, early evening and late night. These eight lists provide the bulk of the published information in the current analysis.

Also examined is the total number of affiliates which are leaders in terms of audience shares) in their markets, tallied by networks— that is, how many ABC-TV affiliates are number one in their markets, how many CBS-TV affiliates, etc.

Here's how the networks compare (percentage of leading affiliates including ties) using metro share data:

	ABC	CBS	NBC
Early eve.	13.7%	42.2%	47.1%
Primetime	10.8	70.6	21.6
Late eve.	8.8	46.1	49.0
Total day	9.8	65.7	33.3

It is of interest to compare the same type of information taken from November, 1967, ARB data. Thus, the comparison is made within the same season, with the March programming modified by "second season" changes as well as by whatever each station has seen fit to change.

	ABC	CBS	NBC
Early eve.	9.6%	38.5%	55.8%
Primetime	3.8	76.9	26.9
Late eve.	5.8	49.0	49.0
Total day	4.8	68.3	31.7

It is apparent immediately that

some ABC affiliates have made important gains in all day parts, but particularly gains in primetime. This was obviously at the expense of affiliates at the other two networks. Outlets for both of the latter made gains in specific areas—CBS stations in the early evening segment and NBC affils for the total day period (for definitions of the day parts used, see caption at left of tables).

The ABC advances also showed up in the analyses of home shares for the total survey area. Here are the percentages of first places from the

March, 1968, analysis:

	ABC	CBS	NBC
Early eve.	14.3%	45.7%	45.7%
Primetime	8.6	71.4	26.7
Late eve.	8.6	46.7	47.6
Total day	7.6	61.0	38.1

And here are the share of homes figures from November, 1967:

	ABC	CBS	NBC
Early eve.	11.3%	43.4%	48.1%
Primetime	3.8	75.5	25.5
Late eve.	7.5	55.7	39.6
Total day	5.7	70.8	28.3

As might be expected, a similar

(Continued on page 52)

**Leading affiliates by metro area shares**

In 102 three-or-more-station markets†

		Total day (Rank)	Primetime (Rank)	Early evening (Rank)	Late night (Rank)
<i>Wausau—Rhineland</i>	WSAU-TV	59 (1)	58 (1)	68 (2)	64 (6)
<i>Montgomery**</i>	WSFA-TV	56 (2)	50 (4)	74 (1)	78 (2)
<i>Binghamton**</i>	WNBF-TV	55 (3)	52 (2)	63 (4)	76 (3)
<i>Columbia, S.C.**</i>	WIS-TV	55 (3)	46 (9)	68 (2)	85 (1)
<i>Jacksonville**</i>	WJXT	54 (5)	51 (3)	60 (6)	59 (9)
<i>Charlotte**</i>	WBTV	48 (6)	46 (9)	59 (7)	47 *
<i>Greenville—Washington— New Bern</i>	WNCT-TV	48 (6)	45 (17)	53 (9)	65 (5)
<i>Erie**</i>	WICU-TV	47 (8)	46 (9)	50 (15)	70 (4)
<i>Joplin—Pittsburg**</i>	KOAM-TV	47 (8)	46 (9)	47 *	53 *
<i>Knoxville**</i>	WATE-TV	47 (8)	44 (19)	49 (17)	45 *
<i>Las Vegas</i>	KORK-TV	47 (8)	50 (4)	38 *	53 *
<i>Beaumont—Port Arthur</i>	KFDM-TV	46 (12)	46 (9)	47 *	42 *
<i>Birmingham**</i>	WBRC-TV	46 (12)	46 (9)	50 (15)	32 *
<i>Cedar Rapids—Waterloo</i>	WMT-TV	46 (12)	46 (9)	61 (5)	58 (10)
<i>Mobile—Pensacola</i>	WKRG-TV	46 (12)	46 (9)	48 *	57 (12)
<i>Roanoke—Lynchburg**</i>	WDBJ-TV	46 (12)	47 (7)	48 *	50 *
<i>Birmingham**</i>	WAPI-TV	45 (17)	47 (7)	44 *	55 (18)
<i>Champaign—Decatur— Springfield**</i>	WCIA	45 (17)	44 (19)	49 (17)	50 *
<i>Charleston, S.C.</i>	WCSC-TV	45 (17)	42 *	49 (17)	45 *
<i>Green Bay</i>	WBAY-TV	45 (17)	43 *	53 (9)	57 (12)
<i>Richmond</i>	WTVR	45 (17)	41 *	46 *	41 *
<i>Shreveport</i>	KSLA-TV	45 (17)	43 *	47 *	54 *
<i>Amarillo</i>	KFDA-TV	44 *	41 *	54 (8)	49 *
<i>El Paso</i>	KROD-TV	44 *	45 (17)	51 (13)	46 *
<i>Fresno</i>	KMJ-TV	44 *	42 *	53 (9)	60 (8)
<i>Grand Rapids—Kalamazoo</i>	WKZO-TV	44 *	49 (6)	35 *	35 *
<i>Pittsburgh</i>	KDKA-TV	44 *	42 *	42 *	56 (16)
<i>South Bend—Elkhart</i>	WSBT-TV	43 *	41 *	49 (17)	44 *
<i>Des Moines (incl. Ft. Dodge)**</i>	KRNT-TV	42 *	44 (19)	35 *	53 *
<i>Louisville**</i>	WAVE-TV	42 *	38 *	49 (17)	43 *
<i>Odessa—Midland</i>	KMID-TV	42 *	42 *	53 (9)	44 *
<i>Oklahoma City**</i>	WKY-TV	42 *	39 *	51 (13)	55 (18)
<i>Portland—Poland Spring</i>	WGAN-TV	42 *	43 *	42 *	57 (12)
<i>Bangor</i>	WLBZ-TV	39 *	38 *	40 *	58 (10)
<i>Harrisburg—Lancaster— Lebanon—York**</i>	WGAL-TV	39 *	35 *	47 *	61 (7)
<i>Grand Rapids—Kalamazoo</i>	WOOD-TV	38 *	35 *	47 *	57 (12)
<i>Youngstown</i>	WKBN-TV	38 *	38 *	44 *	56 (16)
<i>Albuquerque</i>	KOB-TV	37 *	33 *	49 (17)	49 *
<i>Chattanooga</i>	WRCB-TV	35 *	34 *	45 *	55 (18)



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## Selling the toughest account in town

**W**hat does it take to move a merchant who's married to newspapers and radio into tv?

The answer, KTVH Wichita-Hutchinson discovered, is low-cost commercials that correctly interpret the specific image of the store.

Through late 1966, William Dodson, Ltd., Gentlemen's Wear, a leading Wichita men's specialty store, had never spent a dime on television. Instead, owner William Dodson put his ad money into newspapers and AM and FM radio. Among the salesmen of Wichita's three tv stations he was known as "the toughest account in town."

Then, in December, 1966, after six years of saying "no," Dodson reversed himself and invested some \$300 in a 60 second commercial filmed in color by KTVH. The commercial has since run in consecutive eight-week schedules on the station (Channel 12, a CBS affiliate). More recently, the original version has been edited into a series of five 20-second spots.

Why the change of heart? Dodson liked the way the station made its pitch (color storyboards, a screening of commercials produced for other clients), and the facility with which the KTVH people grasped the merchant's prestige-quality image and translated it into ideas.

"They seemed to understand right off the bat," says Dodson, "that a men's clothing store can take only one of two merchandising approaches—quality-service or price-product—and that the only course for William Dodson, Ltd. was quality.

*Wichita station makes a believer out of retailer William Dodson with color commercials that catch his store's image of quality and prestige*

"They agreed when I pointed out that the traditional studio-produced, stand up commercials used by most clothiers are short on creativity, and would do us more harm than good if we tried to use them. They understood that whatever we were to create for television had to be quality."

In spite of the slightly higher production costs, color made sense. Color penetration in the Wichita-Hutchinson market was nearly 20 per cent, and the upper-income character-

*Top: KTVH account exec (right) shows artwork of Leonard Bernstein used to illustrate "quality," one of five key words in commercial. Below: Lance Hayes (seated), station's commercial film chief, shot, edited commercials.*



istic of color homes dovetailed perfectly with the kind of people Dodson wanted most to reach.

To use anything less than the institutional approach would have been out of character with the image of William Dodson, Ltd. The store's newspaper ads have great dignity (and a lot of white space), while Dodson himself takes to the radio waves to discuss such non-commercial subjects as fashion trends in men's clothing, and how to recognize fine tailoring.

It was foreordained, then, that the tv commercials would make no mention of price, products or brands, and that no shots of the store's interior would be used.

Following the initial meetings with Dodson, Bill Beougher, account executive at KTVH, huddled with Lance Hayes, the station's commercial film chief, and other staffers, to brainstorm a format. They found it by coming up with five words that best fit the image Dodson wanted to project, and linking each with a pictorial representation.

The word-picture combinations were elegance—Rolls Royce, quality—The New York Philharmonic, taste—a famous painting, classicism—a classic sculpture, and tradition—a British guards regiment.

Once the visuals were set, copy was a cinch. KTVH kept it brief, restrained and related:

"William Dodson, Ltd., Gentlemen's Wear, is tradition—though they are not the Royal Highland Fusiliers. . . William Dodson, Ltd.,

*(Continued on page 56)*

**CATV: Brave New World**

Recent Supreme Court decisions have clarified the status of CATV in several important areas, and at the same time muddied up the waters in others. Many people were surprised at the decisions and thought they should have been reversed. The point is no longer legal. Now the question is what this will do to programs in the subscriber homes and how much it will cost.

As far as copyright is concerned, the facts are pretty clear. CATV systems are a substitute for each individual household erecting and maintaining a high enough aerial to bring in television signals from the air, wherever they may be. In general, the systems bring a variety of programs to a home that could not normally get a signal—or clear signals to a home that gets a poor signal.

In cases where CATV initiates programs, it becomes a pay tv system or a wired tv system, limited to subscribers' homes, and paid by advertisers in respect to their known limited circulation. The latter represent only 10% of CATV.

There's no doubt whatsoever that CATV is beneficial to the subscriber. The more choice of programming it offers, the better for him. The damage it does is in diverting the audience to the stations in the area normally applying the viewer. However, the FCC never intended to restrict areas as monopolies. The FCC should encourage as many stations being available to the viewer as are technically feasible.

Another advantage of CATV is in the extension of audience to outlying independent stations, which increases their value as advertising media. But all in all, whether in the country or in the city, the consumer benefits by getting more programs and getting them all as technically perfect as possible—all this for about \$5 a month.

The decision to have the FCC control CATV was strange. Technically, CATVs use telephone lines and do not interfere with television signals. The original purpose of the FCC was to assign air waves so that the signals would not bump into each other. While it's true that the FCC regulates the AT&T charges to a degree, this is an extension of power that was not in the original FCC legislation.

As a matter of fact, the FCC is so loaded with unheard cases, and so slow, that the CATV service, which may be beneficial to the community, will be held up an untoward amount of time. Group ownership of CATVs will also be involved, and a limitation of originated programs will be imposed while the FCC studies the problem. Remember how long the freeze was imposed on VHF licenses while UHF was studied?

Equally surprising was the decision that CATVs will not have to pay royalties for sending the signal to their subscribers, since "the systems are viewers and not originators"—unless Congress decides to legislate a regulation to the contrary. While this principal is supported by the definition of CATV, the companies had been resigned to pay a nominal amount of their revenues for the privilege. This would have meant a pass-on cost to the subscribers.

The big payout for the consumer and for the CATV owner is the future by-products of the business: local programming paid for by local advertisers, local sports events, current movies uninterrupted by commercials, and facsimile newspapers. This potpourri of goodies would also include a shopping guide on unused channels, and even a help wanted list. Surely all this falls in the category of improved service for the viewers.

The biggest contribution CATV makes is to equalize the signals of television stations. The first guys in got the best channels, the lower ones. The last ones in got the dogs. Therefore, NBC and CBS, in that order, have a strong advantage technically over everybody else. By retransmitting the signals and giving them equal value, CATV makes it possible for ABC, independent stations, minority or special programming stations, UHF, and educational stations to compete on an equal level with the giants. That's supposed to be the name of the game.

It is the opinion of several leaders in the broadcast field that most homes will receive the television signals of the future directly on wire without atmospheric interference of any kind whatsoever. There is another opinion



Irving Kahn (c.) head of TelePrompster, eyes CATV equipment.

that satellites will transmit signals to the country with multiple impulses, thus eliminating many of the AT&T connections and transmitters, and leaving local stations to do local programming.

The point of all this is that advertisers are going to have many problems in the future—some good and some bad. Their pat little world of network feeds to local stations in major markets getting the greatest share of audience is going to be all shot to hell by the inevitable growth of CATVs, especially in the big cities where reception is notoriously spotty.

The networks are going to have to work hard to preserve their audiences. They are going to have to share more of their programs with independents and with pay tv. This can only mean lower prices as audiences decline (if they do), and bigger bargains on independent stations. The programmer is going to be judged solely on the attractions he offers, and not on his signal.

The court decisions are now over, and the wheels will begin to turn that will make a bright new world for all viewers in the U.S. It remains to be seen whether the FCC will make it all feasible or whether this bright future will be avalanched under tons of red tape and committee studies.—J.B.



## UP, UP AND AWAY

Movies may be better than ever before long, if Howard Zieff succeeds in getting some time off from commercials making next year so he can make his first feature film.

At a time when many observers consider most American movies sloppily made, Zieff could contribute a welcome tidying-up. Zieff is a perfectionist, a fanatic for detail: recently, before shooting a test commercial for a non-existent product, he spent two days screening as much of the tv footage of the Army-McCarthy and Kefauver-Costello hearings as he could lay his hands on.

The premise of the commercial was a spoof of a Congressional hearing, this one on charges that the product, a prototype for a candy bar that existed only on the drawing boards of Suchard and its agency, Wells, Rich, Greene, plagiarized some of the features of three of the best known candy bars.

On another occasion, Zieff packed an assistant off to Europe to find a "Frankenstein castle" for a Volkswagen spot, and kept him hopping from schloss to chateau for weeks, checking out hundreds of castles, before coming upon one that would do, the Marksburg castle on the Rhine.

Zieff, who is currently booked solid for commercials assignments through this Fall, has long wanted some free time to make features.

Last month, to relieve some of the pressure of running a business, he sold his company, Zieff Films, to MPO Videotronics, the biggest of the commercials-making studios (current billings: over \$15,000,000).

With MPO handling the book-keeping, Zieff will continue to operate as an independent commercials-maker, supervising all his own work from start to finish, from pre-production planning to casting to final editing. He is now an important stockholder (over \$1 million worth) in MPO, and will use the soundstages and other facilities of MPO for interior jobs.

Zieff will work on commercials part of the year, on features the rest, and he will continue to work out of the neo-Romanesque townhouse, a

former club, on East 29th Street, that has been his headquarters recently.

The clubhouse contains a casting office and editing rooms, a billiard parlor/screening room on the top floor, and a small photo studio on the ground floor for rehearsals.

Zieff believes in thorough rehearsing of casts before going into pro-



ZIEFF DIRECTING

duction. He also believes that "you've got to do your homework." To him this means the careful study of about six pages of shooting script every night, a study that entails the working out of all master shots and reverses.

By the time he goes on set or on location, he knows what shots he seeks. Yet to get the film right, he shoots thousands of feet for the final commercial. Where the most experimental and improvisational features-makers, Godard, for example, are considered extravagant for shooting "10-to-one," Zieff shoots 100-to-one.

Casting is a continuing process at Zieff Films. Howard Zieff and his 15-man staff keep a file of thousands of actors, many of them on audition-tape, and every working day more actors and models show up for a turn before the Sony videotape recorder. As a result, no cattle calls are necessary when a job is begun. Zieff's attention to casting has won him several awards for casting alone.

Zieff's perfectionism pays off. His company grossed more than \$1 million last year.

## CATCHING UP

An easy way for agency ad makers to catch up on the competition is being offered by a New York steak house, The Tin Lizzie. Every Tuesday, the restaurant runs a luncheon screening of an agency reel. On the Tuesday schedules are 15-minute

reels from Wells, Rich, Greene Spade & Archer, Benton & Bowles J. Walter Thompson, Ted Bates & Co., BBDO, N. W. Ayer, and Needham, Harper & Steers.

## CLEANING IT UP

"We will never include the prurient and sinister values of the Weir do Superhero school which, we believe have contributed to the frustrations of today's youth," said J. Orion Brunk, co-producer with Four Star International of *The Kids USA-Super Show*, a series of 60-minute programs pitched at youngsters from six through 14. Brunk said the series "will be a bold departure from current children's Saturday morning programs," that it would "report and depict the wholesome side of the world of children." Brunk, a tv writer, said he has been working on the idea for four years.

Murakami-Wolf Films and Bing Crosby Productions are co-producing *Zouning People*, an animated half-hour children's series pitched at the network Saturday morning lineups. The show is reportedly non-violent.

TeleFeatures is pitching advertisers looking for non-violent children's programming on the virtues of *The Adventures of Tin Tin*, a series of 60-minute color specials. *Tin Tin* is based on *Tintin*, hero of the books that have long been favorites of European children and adolescents, and even adults, and that now have considerable U.S. readership too.

The *Tin Tin* series is a mixture of discovery, adventure, and humor, and the closest thing to violence in it is an occasional bit of slapstick.

## CASTING PROBLEMS

Casting American Cancer Society cigarette commercials has been a problem for Lord, Geller, Federico and Partners, New York, volunteer ad agency. Few professional commercials actors wished to incur the displeasure of the big cigarette advertisers, or their agencies. Among the "actors" finally cast were admen from other agencies, a pub waitress, a local tour hawker, and a nightclub singer. The commercials were filmed by Motion Associates, with Paul

# Advertising Directory of SELLING COMMERCIALS

Jorgan as producer, Jack Horton as director.

One of the new commercials reproduces the boy-and-girl motifs used by advertisers, in which the product serves as a means of courtship communication. The voice over tells the story: "Cigarette smoke contains some interesting elements: carbon monoxide, formaldehyde, benzopyrene, hydrogen cyanide." As He and She signal to each other across the rug with cigarette semaphore, the copy continues: "Heavy cigarette smokers inhale about 36 pounds of tar in a lifetime, and, on the average, lose about one minute of life for every minute they smoke."

As She laughingly lights His cigarette with a candle, the voice over concludes: "So why are these people coughing?"

In another spot, three Bad Guys, all with cigarettes dangling from lip, surround a Good Guy in a Western saloon. As they begin to menace him, they all break into cigarette-coughing fits. The Good Guy, disgusted, walks away. Voice-over: "Cigarettes—they're killers."

Results of a study conducted for the society showed that there was cigarette smoking on two out of five network tv programs in primetime, not counting commercials, of course. To conduct the survey, Lieberman Research, Inc., monitored 258 programs in the period April 15 to May 5. Smoking occurred on 41 per cent of all programs monitored, with a high of 73 per cent for movies, followed by 71 per cent of action-adventure shows.

There was smoking on only 15 per cent of situation comedies, on only four per cent of Westerns, and none at all on children's programs. In a letter to the heads of the three networks, William B. Lewis, board chairman of the society, said he hoped the networks would cut down on smoking.

## COOL IT

Triangle Stations is offering free to all U. S. tv stations a series of 60-second and 20-second spots urging citizens to refrain from violence. Appearing in the spots are Mrs. Martin Luther King, Senator Edward Brooke R., Mass.) and other eminent egroes.

At the same time, Triangle is syndicating two 60-minute specials

Alberto Culver • Knox Reeves



SARRA, INC.

Avis • Doyle Dane Bernbach



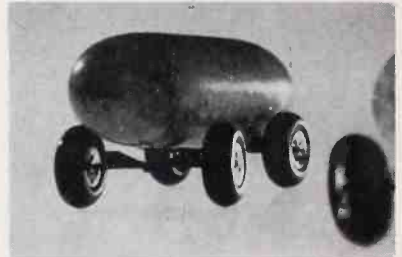
PELICAN PRODUCTIONS, INC., New York

American Airlines • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

Chrysler Corp. • Young & Rubicam



FILMFAIR, HOLLYWOOD

AT&T • N. W. Ayer & Son



ELEKTRA FILM PRODUCTIONS, New York

Clairol-Número Uno • Foote, Cone & Belding



LIBRA PRODUCTIONS, INC., New York

Armour "Texas Chili" • Foote, Cone & Belding



GERALD SCHNITZER PRODUCTIONS, Hollywood

Coca Cola Bottling Company • McCann-Erickson



FRED A. NILES—Chicago, Hollywood, New York



called *Whatever Happened to Law?* One treats attitudes towards the police, towards petty crime, and towards gun control; the other explores the attitudes of police towards the citizenry.

Meanwhile, Triangle Productions is taping three entertainment specials with The Doodletown Pipers, in a venture with Management 3 as executive producers.

#### AVERTY'S SOMBRE FEATURE

Jean-Christophe Averty, the French tv satirist and chronicler of jazz, has been working in other genres lately. Averty, on a trip to New York in connection with a short industrial film he has made for Du Pont ("The Four Elements"), mentioned that he had produced a sombre feature for French television, *Un Beau Tenebreux*, based on the novel by Julien Gracq.

But before long, Averty will be returning to the light-hearted vein in which he has been working for the past decade. For French producer Mag Bodard, he will direct a feature from his own musical-comedy script on how jazz first came to Paris in 1918.

Earlier this year, Averty's *Becaud & Co.*, "not to be confused with ABC-TV's Becaud special," won the Bronze Rose at the Montreux Tv Festival. Averty refused the trophy. He feels his Becaud deserved the Golden Rose.

#### WHO READS MAY RUN

Group W kicked off an across-the-board tv reading course on its five stations. The course, called *Read Your Way Up*, runs for six weeks.

The 30 half-hour programs, taught by Dr. Melvin Howards, director of the Reading Improvement Center at Northeastern University, range from reading for comprehension to reading for pleasure.

Also part of the course is instruction in ways to read more rapidly, ways to build vocabulary, and ways to use libraries and reference books.

The course was put together at the

instigation of the Manpower Education Institute, a non-profit agency. James J. McFadden, national director of the institute, said the course was "particularly suited to the needs of the unskilled and hard-core unemployed whose reading deficiency has blocked the road to employment or advancement."

The course is expected to be useful to the millions of young people involved in summer job-training programs. A reading kit with course outlines, lesson reviews, etc. is available to viewers through the institute in cooperation with the Urban Coalition, the National Alliance of Businessmen, city and state welfare departments, neighborhood Youth Corps, religious organizations and the Department of Education in each city.

#### NEW WINGS

In Hollywood, Sandler Film Commercials is adding on a new wing of offices to house the company's new institutional division.



SANDLER, LOUDON, RIDGEWAY

The studio is expanding into the production of industrial, P.R., and educational films. Working with Allen Sandler are Dick Ridgeway and Bill Loudon, who joined the studio earlier

this year. Loudon and Ridgeway will be responsible for sales in the new division as well as for sales in the commercials division.

#### KILLY FOR CHEVY

Wolper Productions is filming a special on Jean-Claude Killy, the French champion skier who won three gold medals at last winter's Olympics in Grenoble. Chevrolet which had signed Killy to plug the company's sportscar line, will sponsor the special on ABC-TV in January.

The special is being filmed this summer in the Alps and in the United States. Bud Rifkin, president of Wolper Productions, said the film will show "how Killy sees the world and how the world sees him." He added that the film will also detail some of the exhaustive processes that go into the making of a champion skier.

#### MIME TROUPE ON ROAD

*Have You Heard of the San Francisco Mime Troupe?*—that's the title of an hour documentary King Screen Productions is releasing to tv stations around the country.

The film tells of the work of the troupe, a group which plays in public parks and on the street in an attempt to awaken the populace to some of the realities of contemporary life. Using masks and costumes taken from the classic commedia dell'arte, the troupe improvises skits, patter songs, and satires on the war in Viet Nam, racial hatred, money-grubbing, you name it.

The film also includes large parts of the Mime Troupe's one formal presentation, a minstrel show played by both black and white actors all in blackface, that savagely burlesques the racial situation.

The color film opened last month at an art theatre in New York. Renata Adler of *The New York Times* called it "a bulletin from another, more colorful world, a kind of American *La Chinoise*."

#### DISSOLVING RUBBER CHICKEN

On July Fourth, Norwich Pharmaceutical through Benton and Bowles kicked off a campaign for Pepto-Bismol plugging the benefits of the product to the stomachs of politicians plagued by the prevalence of rubber chicken on the campaign trail.



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PROD. INC.

**JE VIVA HOCKEY!**

"Or "Hockey Hon-to!," depending what country you're in, Mexico or Spain. To broadcasters in both those countries CBS Enterprises has sold some of the last winter's National Hockey League games, on video tape. Telesistema Mexicano, CBS Enterprises sold nine of the 14 NHL games; to Tokyo Broadcasting System, the company sold the tape of the final game of the Stanley Cup playoff, a championship game between the Montreal Canadiens and the St. Louis Blues.

Commenting on the sales, the chairman of the League, William M. Jennings, said professional hockey will become "a truly international sport," and that the sales are "a major breakthrough."

**THE BRITISH PRESENCE**

Independent Tv Corp., the overseas distribution wing of Britain's Associated Tv, has reported several sales of programs to the three American networks for the coming season. ABC-TV signed up for a series of variety shows with Tom Jones. CBS-TV bought a documentary called *The Enchanted Isles*, about the Galapagos Islands. NBC-TV bought a 90-minute program composed of three original characters. Sean Connery is in one of them, Michael Caine in another, Paul Scofield in the third.

Meanwhile, ITC is collaborating with NBC-TV and Norman Felton on the production of a 60-minute series called *The Strange Report*, in which Anthony Quayle will play a criminologist.

**DUBLING UP DOWN UNDER**

In Sydney, Fremantle International sold a series to two competing networks, the Australian Broadcasting Commission's (non-commercial) network, and the commercial TCN web. The show, called *Woobinda* (that's Aborigine for "healer"), is the tale of a veterinary in the Outback. Appearing in the series as the doctor's adopted son is Bindi Williams, the fit Aborigine to have a regular leading part in a tv series.

The two networks will run the 26 half-hours of the show on an alternating basis. *Woobinda* is now being filmed in color on location in the Outback. It is a co-production between Fremantle, NLT Productions, and Ajax Studios.

**Advertising Directory of  
SELLING COMMERCIALS**

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Hazel Bishop • Spade & Archer



JEFFERSON PRODUCTIONS, Charlotte

Coppertone • Lake-Spiro-Shurman



WCD, INC., New York

Homelite Chainsaws • Soderberg & Cleveland



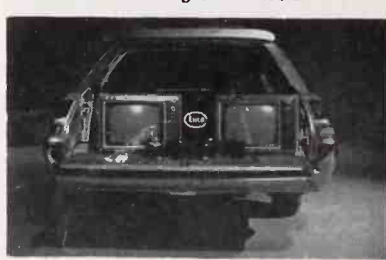
KING SCREEN PRODUCTIONS, Seattle

Dr. Scholl's Exercise Sandals • N. W. Ayer



ROSE-MAGWOOD, London

Humble Oil & Refining Co. • McC-E



WGN CONTINENTAL PRODUCTIONS, Chicago

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Keds • Doyle Dane Bernbach



PAUL KIM & LEW GIFFORD, New York



## ZOOMING IN ON PEOPLE

JACK ARBIB moved to CBS Enterprises from CBS-TV network sales, as director of licensing and merchandising development. Arbib replaces Arnold Lewis, who left to join Licensing Corp. of America as director of sales.

Arbib joined CBS a year ago, after two years at ABC Films as executive



ARBIB

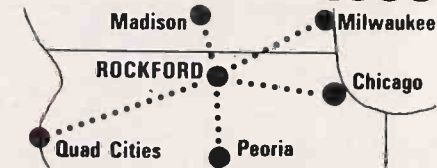
vice president. Earlier, Arbib was an account executive at John Blair & Co., circulation manager of the *New York Daily News*, and director of sales for NBC Films.

JAMES "JIM" H. SCHOONOVER joined Trans-Lux Tv as eastern division sales manager and assistant to national sales manager Gerald E. Liddiard. Schoonover had been with Hartwest Productions, and earlier was general manager of stations in upstate New York and in Oklahoma.

DANIEL B. MELTZER joined WBC Productions as assistant production manager. He had been with ABC as studio operations scheduling supervisor, and earlier worked as a production assistant with Bob Drew Associates, Q.E.D. Productions, and Sturgis-Grant Productions. At group W, Meltzer replaces Roland O. Reed, who left to become program manager of WNEP-TV Scranton.

In Canada, ANTHONY ROBINOW

## NI Film Services



### Northern Illinois Film Services

- COMPLETE EDITORIAL SERVICES
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joined Screen Gems (Canada), Ltd., as director of production. He has directed films for the National Film Board of Canada, and worked as story editor for a series of dramas on the Canadian Broadcasting Corp.'s network. Earlier, he produced *Marriage Confidential* for Screen Gems (Canada). Robinow also spent two seasons with the Shakespeare Festival Company in Stratford, Ontario.

RUSS COUGHLAN has joined North American Television Associates as sales manager. A former disc jockey, Coughlan was sales manager of KOGO San Francisco.

JAMES M. BUXBAUM has been elected executive vice president of Ivan Tors Films. Buxbaum joined Tors in '57, later became a vice president. Before joining Tors he was with the William Morris Agency on the legal staff.

## AD MEN

At Ted Bates & Co., P. DONOVAN CRAGIN and JOHN M. FLYNN were elected vice presidents and creative supervisors. Both men became copy group heads last year, Cragin on American Chicle, Flynn on Chase Manhattan and Carter-Wallace. Cragin joined Bates as a copy-contact man in '62; before that he was an account executive and copywriter at Marsteller. Flynn joined Bates two years ago as a senior copywriter; for three years before that he was a copywriter at Benton & Bowles, and earlier at BBDO in Boston.

## COMMERCIALS MAKERS

TIBOR HIRSCH, a director, has joined EUE/Screen Gems. Hirsch had been with Directions Visual, Inc., (DVI) for the past two years as director of photography.

STANLEY PRAGER joined MPO Videotronics as a director. Prager is a veteran director of Broadway plays and musicals, tv programs, and feature films. On Broadway he directed *Don't Drink the Water*, *Come Blow Your Horn*, and other shows. For tv he directed the ABC-TV *Patty Duke Show* for two years, NBC-TV's *Car 54, Where Are You?* for one year.

As for movies, Prager directed *Madigan's Million*, a feature film with Dustin Hoffman and Elsa Martinelli, soon to be released, and *The Bang Bang Kid*.

WILLIAM DWINNELL joined Reev Sound Studios as a sales executive. Dwinnell had been a commercial producer at J. Walter Thompson for the past six years. Earlier, Dwinnell was a tv director with the New York State ETV project.

JOSEPH A. CONTE joined Producing Artists Inc. as vice president for business affairs and developer



CONTE

Conte has been at Videotape Productions of New York as director of advertising and marketing, and an assistant to the president. Earlier he was with Allied Maintenance Corp and with I.T.T.

LOUIS ROSENBLOOM, JACK P. CAMPBELL, ANGELO J. MINI, and DONALD R. A. EMIG joined Bebell & Bebell Color Laboratories, in posts in the company's motion picture division.

Rosenbloom, who had been chief of photographic chemistry at Du Art Laboratories and for 12 years before that was with Color Service, took charge of photographic chemistry control in the B & B division. Campbell, who was with De Luxe for 22 years, became supervising manager for all developing operations.

Mini, who had been with Movie-lab for seven years and Du Art for two, became customer service manager. Emig, who had been with Du Art for four years and for 10 years before that in Hollywood was a color negative developer at Technicolor, Consolidated Film Industries and Hollywood Film Enterprises, came to B&B as color negative developer.

Bebell & Bebell's motion picture division is now doing scene-to-scene additive color corrections in as little as a 15-frame change.

## LOADING UP

In Indianapolis, National Teleproductions ordered some \$1,200,000 worth of equipment from Ampex,

most of it to go into a 40-foot trailer. Into the van will go an Ampex 2000B VTR, and a 1200A VTR, along with six Marconi color cameras. The mobile unit is being designed and constructed by Ampex' special products department working with National's engineering department.

### CINE-VOX

Lawrence Jacobson, former executive producer on the Carlton Fredricks Show, set up a production outfit called **Cine-Vox Productions**. Working with him in the tv area are Leonard Olsheim, formerly with William Morris, as vice president, and Ross Charles, formerly with Hartwest Productions, as sales manager. Syndication of eventual Cine-Vox properties will be handled by Spangler Television, headed by Larry Spangler.

### ON THE RECORD

In Miami, **Film Sound, Inc.** changed its name to **Film Recording, Inc.** Change was made, according to Grant H. Gravitt, president, because the original name is similar to that of a New Jersey company. The Miami company was set up this year by Gravitt, who also heads up Tel-Air Interests, and by M. L. (Mac) Emerman, president of Criteria Recording Studios, Inc.

### STAGES AND CAMERAS

**F&B/CECO**, the big motion picture production equipment rental firm, is now also in the sound-stage rental business. The company has taken over the former Fox Movietone studios and buildings on the West Side of New York, and has set up a division, called Film Producers Services, Inc., to rent and operate the space.

Along with the big rental stages, there are cutting rooms, a scenery loft and carpentry shop, a prop loft, screening rooms, and offices. Arthur Forman, president of F&B/CECO, said the company is on the lookout for yet more stages: "New York urgently needs more and better sound stages." He said his company was making every effort to locate, purchase, or construct the needed facilities.

In the meantime, the F&B/CECO subsidiary is renovating the third floor of the Movietone studios.

### HIGH-RISE

The New York office of **Jefferson Productions**, the Charlotte commercials-taping facility, has been moved to the penthouse of 501 Fifth Avenue. The New York office is headed by Bert Saperstein.

### GILLIGAN'S WORLD

United Artists racked up 17 more sales of *Gilligan's Island*, for a total tally of 100 markets since the show went into syndication runs last September.

The latest sales were to WMAR-TV Baltimore, KMBC-TV Kansas City, WTAR-TV Norfolk, KARK-TV Little Rock, WKEF Dayton, KMID-TV Midland, KFDX-TV Wichita Falls, WJBF-TV Augusta, WFMJ-TV Youngstown, WHYN-TV Springfield, WSJS-TV Winston-Salem, WDEF-TV Chattanooga, WNBE-TV New Bern, WDBO-TV Orlando, KATC-TV Lafayette, WTVW-TV Evansville and KSBW-TV Salinas.

Meanwhile, UA-TV racked up 15 sales of *Rat Patrol*. Among the buyers were WPIX New York, KHJ-TV, Los Angeles, KRON-TV San Francisco, WFIL-TV Philadelphia, WHDH-TV Boston, and KGMB-TV Honolulu.

### STEVE SCORES

Filmways reports sales of *The Steve Allen Show* to 20 more stations, for a total lineup of 40 stations. The variety series kicked off last April on KTLA Los Angeles and on WOR-TV New York. The series is distributed by Filmways Syndication Sales and by Firestone Film Syndication, Ltd.

The new markets coming into the lineup are WBAL-TV Baltimore, WGR-TV Buffalo, WFBM-TV Indianapolis, KTNT-TV Seattle-Tacoma, WJAR-TV Providence, WICU-TV Erie, WOKR-TV Rochester, WFLA-TV Tampa.

Also WKEF Dayton, WLEX-TV Lexington, WHTN-TV Huntington-Charleston, WKOW-TV Madison, KTAR-TV Phoenix, WAOW-TV Wausau, KJEO-TV Fresno, WVTW Milwaukee, KHQ-TV Spokane, WXOW-TV LaCrosse, KSHO-TV Las Vegas, and KOIN-TV Portland.

### I SPY AND THE F.B.I.

NBC Films chalked up 11 more markets for *I Spy*, and Warner Bros.-Seven Arts reckoned that *The F.B.I.*, the ABC-TV series which WB-7 Arts distributes around the world, is on the air in six languages and in 36 markets abroad.

# Advertising Directory of SELLING COMMERCIALS

Kellogg's • Leo Burnett



PANTOMIME PICTURES, Hollywood

National Shawmut Bank, Boston • Harold Cabot



FILMFAIR, NEW YORK

Southern California Edison • Grey Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

Thermo King Air Conditioners • Fischbein Adv.



PACIFIC COMMERCIALS, Hollywood



# Required Reading

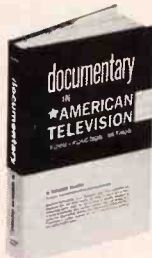
for everyone *Published by Hastings House*  
 who makes his  
 living in the  
 television industry.

## DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

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

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



## TELEVISION STATION MANAGEMENT

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

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

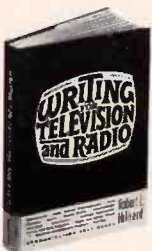
Text Ed. (Paper) \$3.95, Cloth \$6.95



## WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North Carolina

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### CHICKEN OR EGG?

"The music in commercials has more effect on popular music than is generally realized," says composer David Lucas, who pioneered in bringing rock into commercials scores.

Lucas is not talking about the fact that a lot of commercials scores make it to the pop charts; he's talking about the influence of the craft of commercials sounds on the writing of groups. In Lucas' view, many groups are learning something about discipline and form from listening to the commercials.

At the same time, Lucas feels ad-makers may err in their eagerness to sign the pop groups of the moment for compositional chores as well as for performance.

"The essence of the craft is to create music that will sell, and to do this you need experience in writing music for film, and a knowledge of advertising."

Now working with Lucas in the young composer's studio is Joey Levine, producer of The 1910 Fruit Gum Company, and The Ohio Express group, and a member of Lucas' own group, The Pendulum.

### TALENT AGENCY MERGER

Trans-Beacon Corp. is acquiring two talent agencies, General Artists Corp. and Creative Management Associates.

The proposed merger will be implemented through the issuance of Trans-Beacon stock to cover all the outstanding shares of the two talent agencies. These will be operated on a divisional basis, under the name Trans General Artists Corp.

### PROGRAM NOTES

In Wichita, the National Federation of Press Women awarded its first prize for tv programs to an episode of *Judd for the Defense*. The winning script was called "To Love and Stand Mute," and told of the efforts of a deaf mute couple to adopt a child with normal hearing and speech.

### CREDITS

Screen Gems awarded a vice presidency to Larry Werner, post production executive in the company's tv program production division. In New York, Screen Gems promoted Robert D. Dust and Fred Keshner to assistant controllers.

JULY 15, 1968

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

**O**ptimism about spot billings for 1968 was bolstered this month as Procter & Gamble's buys for its new fiscal year (starting July 1) flowed into rep offices.

This issue's spot buys reflect the soap giant's usual heavy use of spot. In the main, Procter & Gamble places all-year buys for various products, which often share piggybacks with buys placed out of any of the company's 11 ad agencies.

Last year, P&G fed \$78,878,700 into spot, according to the Television Bureau of Advertising, and this year, the reps say hopefully, looks even better.

One sales manager, referring to heavy avail requests, suspects this may reflect a higher-than-usual amount of new product advertising to come.

There may be a lot of action in the way of new products," he said. "The buys seem to be spread pretty well across the board. So much so, that I'd say this looks like a really big year for spot."

Right now a lot of the spot activity is on Pace, a home permanent outfit Dancer-Fitzgerald-Sample that the rep describes as "really eating up a lot of Procter & Gamble's money right now."

Commercials for the product took off shortly before issue date. Action is also expected with P&G's enzyme-active products like Gain, being tested in western and southwestern markets as well as upstate New York; Biz, active in Syracuse and Omaha; and Tide XK, bought throughout the Midwest.

One rep was careful to point out that current activity is basically along P&G's usual lines. "This heavy spot buying happens every time the company brings out new products."

When P&G introduced Thrill and Bold, for example, he said, they spent

in spot some five or six times as much as they would for an established brand. One marketing man, illustrating one instance, said P&G is spending \$6,000 a month for Pace in LaCrosse, Wis.

A rep sales manager cautions, "Once a P&G product has national distribution it is pulled out of spot and goes network. It happens every year and is just something we have to live with.

"But," he adds, "every year brings with it more new P&G products and more money for spot."

A detailed study of Procter & Gamble is being readied for the July 29 issue of TELEVISION AGE.



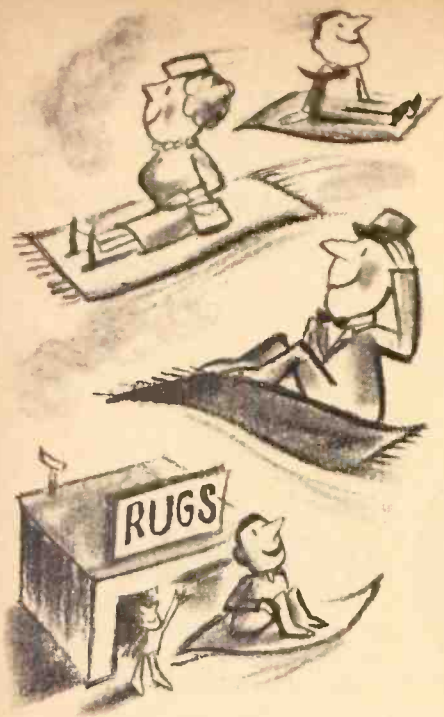
*John Timko buys on the American Tobacco Cigars, Alitalia and Venice Tourist Bureau accounts at Gardner Advertising, New York.*

## **American Home Products Corp.** *(John F. Murray Advertising, New York)*

Commercials for various AMERICAN HOME products will be on the air through the early part of next month. Fringe and prime piggybacks will be used exclusively to carry the message to women in 38 markets. Carol Posa, Mary Tricoli, Bruce Jordan and David Rubin are the buyers.

## **Best Foods Div. Corn Products Co.** *(Foote, Cone & Belding Inc., New York)*





## COUNT ON KOV FOR ACTION

- SACRAMENTO
  - STOCKTON
- CALIFORNIA

Put your message on television station KOVR and watch your sales take off. KOVR covers the \$5.3 billion Stockton/Sacramento market — California's Third TV market. And, KOVR's unexcelled local news and community service programs, plus high-rated ABC network shows attracts the right audience every telecasting hour. So, get your products off the ground — get on KOVR in Stockton/Sacramento.

Data Source: Sales Management, June 1967  
Effective Buying Income



### McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

### Spot (From page 39)

A six to eight-week buy for NUSOFT fabric softener breaks July 29. Day as well as fringe minutes will be used to carry the product message to women in about 47 markets including Fort Wayne, Green Bay, Phoenix, Youngstown and Wichita. Judy MacGregor and Betty Booth are the buyers.

#### The Borden Co.

(Ross Roy Inc., New York)  
Commercials for WHITE LAMB THROW-AWAY DIAPERS will be on the air in some markets till August 18. Day as well as early and late fringe 30s will be used to carry the product message to women in about 10 markets. Credit Dave Champion with the buy.

#### The Borden Co.

(Young & Rubicam Inc., New York)  
A 13-week buy for BORDEN'S YOGURT breaks at issue date. Early and late fringe 30s will be used to carry the product message to both men and women in the New England markets of Hartford-New Haven, Providence, Boston and Springfield-Holyoke. Credit Jerry Gelinas with the buy.

#### Bristol-Myers Co.

(Doyle Dane Bernbach Inc., New York)

Commercials for AMMENS MEDICATED FOOT POWDER will be on the home screen till August 25. Fringe and some prime 30s will be used to reach both men and women in Mobile. Tom Goodwin is the buyer.

#### Brown & Williamson Tobacco Corp.

(Ted Bates & Co., New York)

Commercials for KOOL cigarettes will be on the air till December 29. Fringe as well as prime minutes (where available), 30s and 20s will be used to carry the message home to men in about 23 markets. Al Mazzoni is the contact.

#### Continental Baking Co., Inc.

(Ted Bates & Co., New York)  
Commercials for CORN CAPERS POTATO CHIPS will be on the tube through the middle of next month. Day as well as early and late fringe piggybacks will be used to reach women in about 25 markets. Helen Grady is the buyer.

#### DeLuxe Topper Corp.

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

A 14-week buy for various toy products kicks off October 1. Day minutes will be used exclusively to reach youngsters in about 50 markets including Dallas, St. Louis and Oakland. Ed Gallen is the buyer.

#### General Foods Corp.

(Benton & Bowles Inc., New York)

A five to six-week buy for GRAVY TRAIN dog food began shortly before issue date. Early and late fringe 30s will

be used to carry the word to women in upwards of 100 markets including Cincinnati, Cleveland, Columbus, Flint, Pittsburgh, Portland, Providence, Rochester, Seattle, Altoona, Binghamton, Charleston, Fresno, Green Bay, Spokane and Youngstown. Judy Shirley is the buyer.

#### General Foods Corp.

(Ogilvy & Mather Inc., New York)

A four-week buy for PRIME DOG FOOD broke the day before issue date. Early and late fringe piggybacks will be used to carry the word home to women in 100 markets including Los Angeles, New York, Detroit and Chicago. Al Branfman and Guy Spencer are the contacts. Just about the same time a five to six-week supplementary heavy-up for MAXIM coffee broke. Fringe 30s will now carry the product word into about 35 markets including Binghamton, Fort Wayne, Plattsburgh and Youngstown. Peter Desnoes does the buying.

#### General Mills Inc.

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

A four-week corporate buy for various company products gets started July 29. Day as well as fringe minutes and 30s will be used to carry the message to women in about 30 markets like Tampa, Utica, Rochester, Providence, Charlotte and Binghamton. Credit Carol Ann Behn with the buy.

#### Getty Oil Co.

(Smith-Greenland Co. Inc., New York)

Commercials for various company products get underway July 19. Fringe  
(Continued on page 4)

# 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

## NETWORK VS. LOCAL SPORT

Each year, advertisers invest millions of dollars in network sports programming. This includes the high-priced National Football League broadcasts, as well as relatively inexpensive soccer broadcasts. In addition to the three network offerings, there are a few syndicators, such as Sports Network, Inc., and T.V. Sports, which also produce and sell sports packages.

Needless to say, the networks and the syndicators are not giving these sports telecasts away: they're demanding, and receiving, top dollars. The high rate of sellout vs. the relative low cost of production make sports telecasts a lucrative proposition for the seller. Moreover, some of the more attractive sports broadcasts such as professional and college football, have continually increasing premiums each year. These premiums are overlooked, and the attractive sports telecasts are not only sold but have a large waiting list. It appears that the higher the price for a network sport telecast the more favor it gains.

Let's look at the alternative for advertisers wanting to reach a male audience—local-market sports. Many local tv stations produce a great deal of sports programming which goes unsold each year.

"Why," you ask, "when so many network broadcasts are getting unsold?" The answer is simple—agency profitability. (I will explore the answer in a few moments.)

Many tv stations, programming attractive sporting events, find it hard to sell to national advertisers because it's these same advertisers who have just committed themselves to very heavy network packages. Many times I've heard, "We're not looking for sports in your market because we have a very heavy network commitment." Many times a network sports advertiser is purchasing a game in which the markets of greatest importance receive a minimum of weight (grp's), and markets which can have a very little receive a great deal of weight.

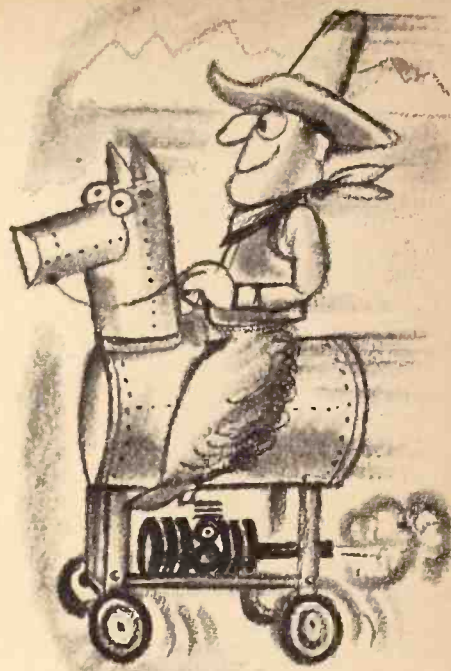
This, of course, depends on the line-up and the teams involved. I have seen just the same advertisers buy a five-rated network hockey game and refuse to look at a 25-rated local hockey game. The five-rated network hockey game had very little appeal in the markets of high importance to the advertiser, while the 25-rated local hockey game was in a market of great importance. This advertiser could have purchased higher rated sports programming in his desired markets by purchasing the teams that have the most local interest to the viewers.

Getting back to the point made earlier: Why are agencies recommending network sports? The agency being a profit making organization finds it much more profitable to purchase network rather than spot (this is also the reason for smaller agencies in general to recommend network over spot.) In network purchasing, there is just one basic decision, one purchase authorization, far less paperwork and far less manpower.

For an agency to purchase the full complement of stations offered to an advertiser on a network lineup, it would need approximately five times the manpower employed to buy the network. Obviously, economics seep into the agencies' rationale, and therefore local sports telecasts go unsold each year.

It is unfortunate that telecasts of the world champions St. Louis Cardinals, Boston Celtics and other dominant sports teams go unsold, while network soccer telecasts which have relatively little interest are being purchased this very moment.

I hope that advertisers will someday awaken to the fact that agencies don't always recommend what is best for the client, but sometimes what is most profitable.



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Give your advertising reins to KMJ-TV and get more sales gallop out of every dollar. KMJ-TV really covers its \$1.86 billion market—including the nation's Number One agricultural income county. KMJ-TV also goes first class with equipment, skills, and local news coverage. In addition KMJ-TV offers high-rated NBC network shows to round-out its high-quality programming schedule.

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



### McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION



**Spot** (From page 40)

minutes and prime 20s will be used to carry the product message up to August 8 in about a half-dozen markets like Hartford, Providence and Portland. Sylvia Ellis and Barbara Kaufman do the buying.

**Gorton's of Gloucester, Division of the Gorton Corp.**

(J. Walter Thompson Co., New York)

Commercials for GORTON'S FROZEN FISH FILETS and GORTON'S FROZEN FISH AND CHIPS will be on the air through the early part of September. Fringe and day piggybacks together with prime IDs will be used to carry the word to women in Phoenix and Tucson. Carrie Senatore is the buyer.

**Jantzen Inc.**

(Carson/Roberts Inc., Los Angeles)

Hot on the heels of its first venture into spot, JANTZEN SWIMWEAR AND SPORTSWEAR FOR WOMEN is following up its successful Spring campaign with a Fall buy that will run in 25 primary markets from August 11 to September 14 and in 70 secondary markets September 1 through the 14th. IDs will be used exclusively as in the Spring bid. Besides this a pre-Christmas promo designed to represent an earlier start on the Spring selling season is slated for 25 primary markets from November 3

What does


**WSVA-TV**

do for you in the Shenandoah Valley market?

It turns on the **SELL POWER** for \$1,260,000,000 CSI

For exclusive coverage in the fabulous Shenandoah Valley, you need WSVA, the only station in a 120-mile radius. It's got a market-lock on the Valley, a ready-made dynamic growth area. Retail sales have leaped 179% in eight years!



abc Represented by  Avery-Knode, 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.
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to the 23rd. IDs will again carry the ball. Jodie Rhodes is the buyer.

**Lakeside Industries Inc.**

(Shaller-Rubin Co. Inc., New York)

Fall flights of eight and 10-weeks are scheduled to start about October 14 for various toy products. Day as well as early fringe minutes will be used to carry the word to youngsters in about 40 markets. Marjorie Abrams is the buyer.

**Lever Brothers Co.**

(J. Walter Thompson Co., New York)

Part of this company's increased tv activity is seen in a 13-week buy for various products that will bring the company message into about 150 markets through the Fall. Fringe and day minutes together with prime 30s will be used to reach viewers in places like Beaumont, Lubbock, San Diego, San Jose, Amarillo, Greenville, Phoenix, Spokane and Wichita Falls. Pat Riggio and Iris Weiner are the buyers.

**The Mennen Co.**

(J. Walter Thompson Co., New York)

A five-week buy for MENNEN PUSH BUTTON DEODORANT and MENNEN SKIN BRACER breaks at issue date. Fringe minutes and 30s will be used to bring the products' message to both men and women in about 20 markets including Atlanta, Boston, Cincinnati, Cleveland, Denver, Houston, Providence, Memphis, St. Louis, Seattle, New Orleans, Philadelphia and Minneapolis. Dorothy Thornton is the buyer.

**The National Biscuit Co.**

(McCann-Erickson Inc., New York)

Commercials for CHIPS AHOY will be on the home screen through the end of the month. Day minutes will be used exclusively to carry the product message to youngsters in about seven or eight markets including Boston, Philadelphia and St. Louis. Mark Miller is the buyer.

**The National Biscuit Co.**

(William Esty Co. Inc., New York)

Commercials for NABISCO HONIES, a cold cereal, will be on the tube through the early part of next month. Day and late afternoon minutes and 30s will be used to reach youngsters in the top 42 markets, places like Columbus, Charleston and Oklahoma City. Larry Birdsall is the buyer.

**The Procter & Gamble Co.**

(Benton & Bowles Inc., New York)

A full-year buy for ZEST broke the beginning of the month. Fringe minutes will be used to carry the word to women in markets like Cleveland, Columbus, Houston, Los Angeles, Minneapolis, New Orleans, Philadelphia, St. Louis and Tampa. Don Roosa is the buyer.

**The Procter & Gamble Co.**

(Compton Advertising Inc., New York)

A full-year buy for TIDE detergent got

underway earlier this month. Night minutes will be used exclusively to carry the product word to women in over 25 markets including Amarillo, Green Bay, Jefferson City, Lubbock, Oklahoma City, San Jose, Wheeling, Cincinnati, Raleigh, Kansas City, Greenville, Charleston and Fort Wayne. Ray Bascelli is the buyer. Just about the same time, a similar year buy for CRISCO SOLID, TOP JOB and other P&G products began making the scene. Night minutes are also being used and the message is being pumped into approximately the same number of markets. Harvey Rabinowitz is the buyer. And Dave Fulton has made a full-year buy for IVORY SOAP going into well over 30 markets with night minutes again being the favored spot and length. With all of this activity comes yet another buy for DUNCAN HINES BROWNIES, this one using day 30s to target women in about 50 markets. Ed Corley is the contact.

**The Procter & Gamble Co.**

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

Commercials for PACE home permanent took off shortly before issue date. Day and fringe minutes together with prime 30s will be used to carry the product message to women in well over 25 markets. Elliot Bass in the contact.

**The Procter & Gamble Co.**

(Young & Rubicam Inc., New York)

Still another full-year buy for this corporate giant began earlier this month. This time it's for SAFEGUARD DEODORANT SOAP and fringe minutes are the product's vehicle for carrying the word to men and women in over 25 markets like Albany, Atlanta, Boston, Buffalo, Cincinnati, Cleveland, Denver, Houston, Kansas City, Memphis, Minneapolis, New Orleans, Tampa, Seattle and St. Louis. Elbert Lightner does the buying. Also at this time, a year buy for SPIC & SPAN household cleaner took to the tube. In this case, early and late fringe minutes, 30s and 20s will be used to reach women in P&G's standard market roster. Credit John Twiddy with the buy.

(Continued on page 45)

**IN SIOUX CITY IOWA**



**Kinegy**  
CHANNEL 14

a megy-awatt of



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

Can a young, attractive English girl with a law degree find happiness in American West Coast advertising?

For Julie Herrell, vice president and director of media for Smock/Vaddell, Inc., Los Angeles, the answer is an emphatic yes.

Born in England, Mrs. Herrell attended private schools there and studied at Oxford. She became a solicitor (attorney) through apprenticeship and study, according to English custom.

And then a young Californian named Mark Herrell met and married her in England and transported her to Los Angeles.

"I got into advertising through the back door," Mrs. Herrell says. "When I came to California in 1945 I obtained a position with Young & Rubicam as assistant business manager. My legal background helped immensely, especially in preparing contracts."

Later, she branched into media and became Y&R's senior media buyer for tv and radio on accounts such as American Home Foods, Union Oil, Hunt Foods, Southern California Edison, Capitol Records and Max Factor cosmetics, among others.

"In those days television was a new medium," says Mrs. Herrell. Important radio personalities were



trying to get into it. We bought personalities then. Home economists were popular. I still think they should be—new ideas help to sell products."

She remained at Y&R until Jack Smock formed his own agency, and she became its media director in 1962. Three years later she was appointed a vice president.

She handles three major accounts, Union Oil, Purina variety line cat food and Squirt, with heavy tv concentration. Other accounts include Cal Fame frozen concentrate and canned drinks, the Los Angeles Dodgers, California Date Growers Association and Stenocord.

Says Mrs. Herrell, "We believe in an all-media system, because the clients get better service. We feel buyers should know everything about a client, and we spend a lot of time

checking availabilities. A good buy differs from an excellent buy in the amount of time spent upon it."

Mrs. Herrell supervises nine women. There are only feminine staffers in S/W's media department because she feels they are inclined to be more thorough, less impatient with details than men.

"We have a cast iron rule: check every single station nationwide for a new, upcoming program. We can't anticipate availability. Advertising is only as good as the availabilities we get from various stations."

The Herrells have circled the world and traveled extensively in Europe, Mexico, and places like Jamaica. Last year they visited their son Geoffrey and his family in Athens. (He heads the U. S. Consular section in Bombay.) They pay frequent visits to their other son, Bill, a quality control engineer for General Electric in North Carolina.

They also share an interest in international theater, such as Kabuki. When in London they play-go constantly. They used to attend Broadway shows when European-bound planes departed from New York, but now they travel to Europe via the faster polar route from Los Angeles. But Mrs. Herrell still likes southern California, where she really has found happiness in the advertising business.

**Lady with a past**

Fay Gillis Wells, White House correspondent for the Storer Broadcasting Co., and newly elected president of the Washington Chapter of American Women in Radio and Television, has had a more than varied career.

Mrs. Wells, who has been covering the White House for Storer since 1964, is a pioneer aviatrix. In 1929, Mrs. Wells and Amelia Earhart helped found the "Ninety-Nines," an organization of women pilots.

In later years, Mrs. Wells' writing ability found her covering such diverse topics as the Italian-Ethiopian War and a boating column in the old *New York Herald Tribune*.

**Rep Report**

JOHN J. WALTERS JR., vice president in charge of sales, has now been elected to the board of directors at Harrington, Righter & Parsons Inc., New York.



WALTERS

ROBERT J. BULLEN joined the New York account executive staff at Peters, Griffin, Woodward Inc. Bul-

len was formerly a senior buyer on Ford corporate and other accounts at Grey Advertising.

DAVID C. CHODIKOFF joined the New York sales team of Katz Television-West. Chodikoff was formerly a member of the sales staff at Robert Eastman Co. ELIZABETH BAIN has joined Katz Television, New York, as assistant director of audience development. Miss Bain was formerly assistant vice president, program services, CBS tv network.

BOB BILLINGSLEY has been promoted to vice president in charge of the Los Angeles office of H-R Television, Inc. With H-R since 1962, Billingsley became manager of the Los Angeles office in 1963. WILLIAM J. EARLY has joined H-R Television's Corinthian Division in New York. Early was formerly an account executive at Television Advertising Representatives.



## Agency Appointments

MURRAY HYSEN joined Wells, Rich, Greene Inc., New York, as director of research operations. Hysen was formerly associate research director at J. Walter Thompson.

RICHARD E. HEWITT joined Meltzer, Aron & Lemien Inc., San Francisco, as an account executive. Hewitt was formerly an account supervisor at Carl Ally Inc., New York.

WALLACE J. EHRLICH joined Campbell-Ewald, Chicago, as an account executive on the Ex-Cell-O Corp. account. Ehrlich was formerly with MacManus, John & Adams.

W. F. (BUD) MINNICK, JR. was promoted to senior vice president at Vic Maitland & Associates, Pittsburgh. Minnick, who has been with the agency seven years, previously served as vice president and manager of the Pittsburgh office.

MAYNARD FONES was appointed senior vice president and account group supervisor on the Eli Lilly account at Sudler & Hennessey Inc., New York. Fones was formerly vice president of Robert A. Becker.

EDWIN SHERWOOD, an account supervisor, was elected a vice president of J. Walter Thompson Co., Chicago. Sherwood joined the agency's broadcast department in 1953. In J. Wal-



SHERWOOD

NIEMI

ter's Detroit office, GLEN B. NIEMI, an account supervisor for Ford Truck, Ford Authorized Leasing Service and Rent-A-Car accounts, earned vp laurels. Niemi joined J. Walter Thompson's research department in 1956.

ROBERT AISSA became a television account executive in the New York office of The Hollingberry Co. Aissa was formerly an account executive with Avery-Knodel.

GEORGE E. LYNN, vice president of Tatham-Laird & Kudner Inc., New York, and the director of CORPRA, the agency's sales promotion division, assumed the additional responsibility of account executive on Goodyear's Shoe Products Division. Lynn joined Tatham-Laird & Kudner in 1966.

JOHN FLOOD joined Ralph Bing Advertising Co., Cleveland, as an account executive, bringing with him the eight major accounts of Spartan Advertising, which leaves the ball-field simultaneously with Flood's transfer. The accounts include Ramode Inc., Value City Discount, West End Lumber, Richard's Jewelers, Value City Furniture Co. (all in Cleveland), and Elyria City Furniture, which is located in Elyria, Ohio.

EMELIE TOLLEY, an account supervisor, was elected a vice president at Benton & Bowles Inc., New York. Miss Tolley, who works on the agency's Allied Chemical Fibers and Yardley of London accounts, joined the agency in 1962.

## 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.

## Media Personals

ROBERT J. LOONEY joined Tucker Wayne & Co., Atlanta, as associate media director. Looney was formerly media manager of Rumrill-Hoytt Inc., Rochester, N.Y.



HOLBROOK

RODNEY C. HOLBROOK, media department director, was elected a vice president of J. Walter Thompson Co., Detroit. Holbrook joined the agency in 1962 as media department manager.


# Who's Who

in  
Des Moines TV?



# WHO TV

...that's who!

 COLOR 13  
DES MOINES, IOWA

## Buyer's Checklist

### New Representatives

WVSW-TV, Channel 26, Dayton-Springfield appointed The Devney Organization Inc. its national sales representative, effective immediately.

KGBT-TV Harlingen, Texas, appointed Avery-Knodel Inc. its national sales representative, effective immediately.

### New Network Rates

ABC:

KWTX-TV Waco, Texas, from \$425 to \$450, effective December 29, 1968.

KRBC-TV Abilene, from \$425 to \$475, effective December 23, 1968.

WMUR-TV Manchester, from \$600 to \$300, effective July 16, 1968.

WAIM-TV Anderson, South Carolina, \$50 rate eliminated, effective immediately.

WRFT-TV Roanoke, \$75 rate eliminated, effective July 19, 1968.

WLTW Bowling Green, Kentucky, \$100 rate eliminated effective January 1, 1969.

### Facilities Change

NBC:

KTVO Ottumwa, Iowa, available for network programming on an occasional basis, and which previously received off-air network service is now available by direct interconnection with the network.

### New Affiliations

KCFW-TV Kalispell, Mont., is now in full-time operation as a primary affiliate of NBC.

## CBS' retail units

CBS will have local retail units at all of its television stations.

Units have already been set up at WCBS-TV New York and WCAU-TV Philadelphia. And similar operations are currently being readied at KNXT Los Angeles, WBBM-TV Chicago and KMOX-TV St. Louis.

In announcing the formation of the New York and Philadelphia units, Robert Wood, president of the CBS Television Stations Division, explained, "We want to place special emphasis on the development of retail advertising through an understanding of what the unique requirements of retailers are."

## Spot (From page 42)

### Sinclair Oil Corp.

(Cunningham & Walsh Inc., New York)

Commercials for SINCLAIR GAS and OIL will be on the air through July 28. Early and late fringe minutes and 30s will be used to reach men in about 75 to 80 markets including Atlanta, Boston, Cleveland, Columbus, Flint, Houston, Kansas City, Philadelphia, Raleigh, St. Louis, Tampa, Binghamton, Orlando, Fort Wayne, South Bend and West Palm Beach. Mike Raounas and Dick Gold are the buyers.

## New SRA officers

Newly elected officers of the Detroit Chapter of Station Representatives Association include: Richard Yoder of Edward Petry & Co. as president, Tony Hirsch, McGavren-Guild-PCW Radio, vice president, and H-R's David Winston as secretary-treasurer of the Detroit group.

## You're only HALF COVERED in Nebraska...

if you don't use

**KOLN-TV/KGIN-TV**

You won't get real *action* in Nebraska without the state's *other* big market: Lincoln-Hastings-Kearney.

KOLN-TV/KGIN-TV dominates this market, and is the official CBS outlet for most of Nebraska and Northern Kansas. Avery-Knodel can guide you.



**AM-TV-FM**

*The Felzyer Stations*

**RADIO**

WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWAM/WWTW-FM CADILLAC

**TELEVISION**

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

**KOLN-TV / KGIN-TV**

LINCOLN, NEBRASKA  
1500 FT. TOWER

GRAND ISLAND, NEBRASKA  
1069 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative



**National conventions are made up of local people. That's where we zoom in.**

Corinthian knows that there's a lot more to the national conventions than just the presidential nominations. There's local interest. Local issues. Local concern. And a real need for local coverage.

That's why every Corinthian Station will again send their special news teams to the 1968 conventions. To report the activities of their state delegations and to observe, analyze and interpret general convention events in terms of their own community's special interests. And there's plenty of interest.

That's why, as far back as the 1960 conventions, when we were the only television group doing it—Corinthian provided this kind of local interest coverage for our audiences in five key areas of the country.

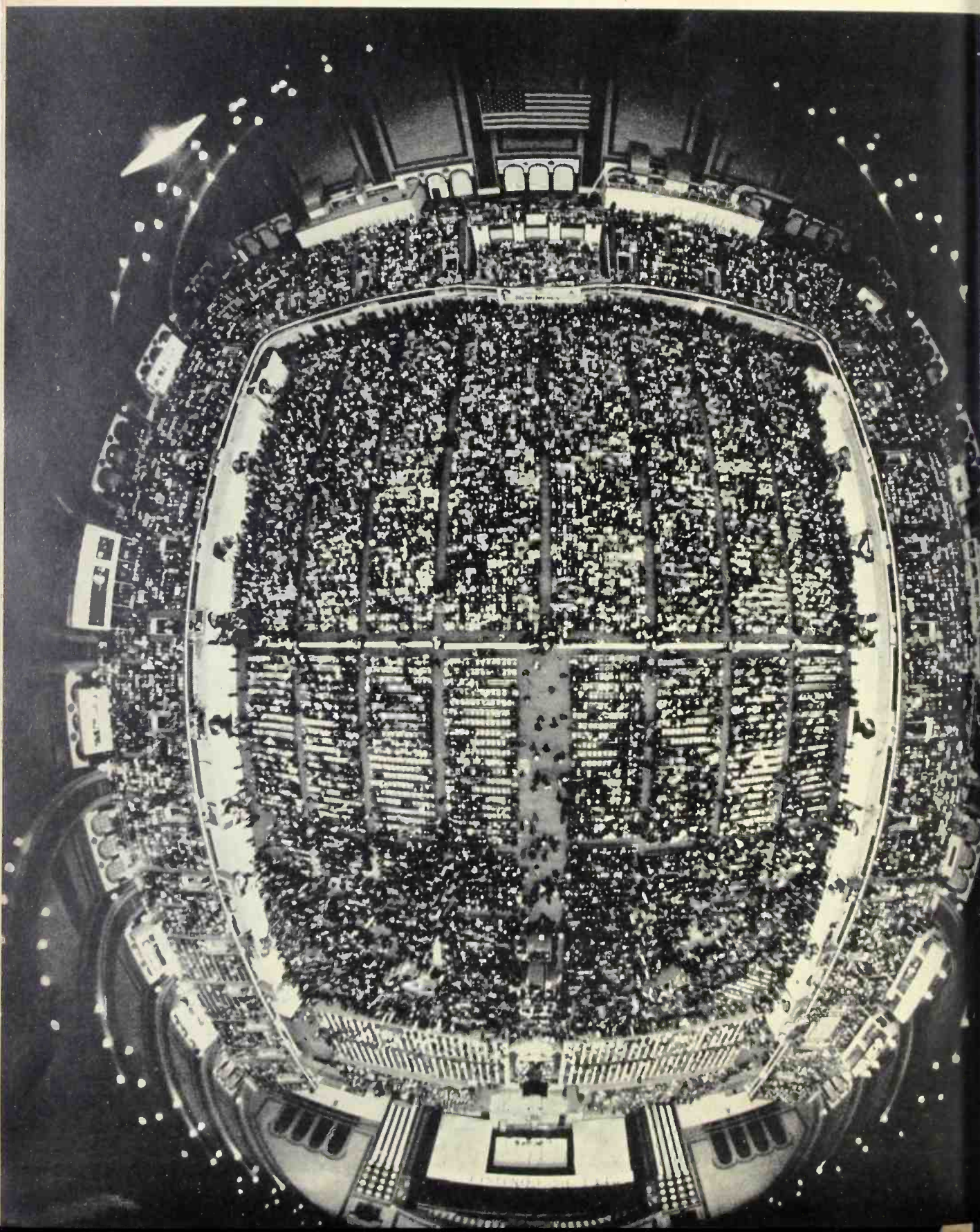
We'll be at the conventions again this year. About 12,000,000 viewers expect us there.

**Corinthian wants people to take a good look at the issues.**



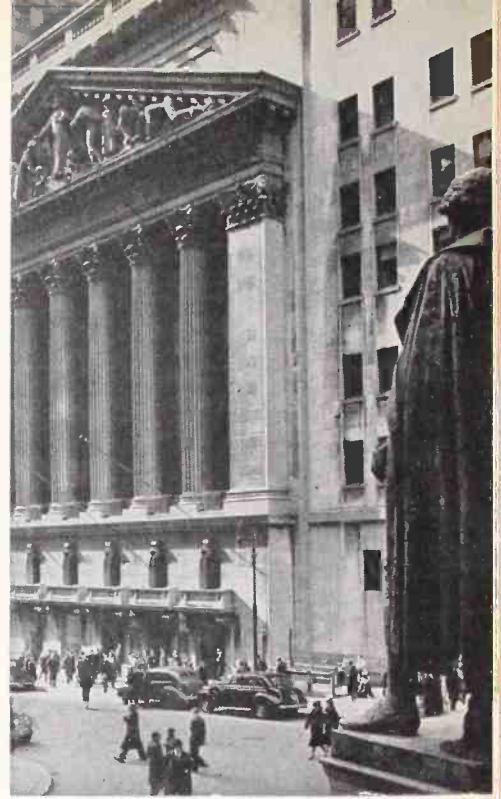
KHOU-TV, Houston    WISH-TV, Indianapolis    KOTV  
KXTV, Sacramento    WANE-TV, Fort Wayne

RESPONSIBILITY IN BROADCASTING REPRESENTED BY H-R/CORINTHIAN





# Wall Street Report



**Can't win 'em all.** Wall Street analysts have a good reputation in most industries for depth of research and general knowledge of the stock groups they specialize in. But not so with the broadcast industry. Some of the reports on broadcast stocks have been attacked as naive, and some of the predictions have been way off beam.

Maybe this is the fault of the industry, to some extent, because it isn't exactly renowned for full and frank disclosure to the financial fraternity—and it's hard to make accurate predictions when you don't have the figures to work with.

Lately, though, the weakness in the advice department has extended from the broadcast group into allied fields.

Anybody who has been watching Magnavox, for instance, will know what we mean.

**The panic button.** About the time when good news was coming from the television set makers on sales, one leading brokerage house was pushing the panic button on Magnavox for what apparently were strictly technical reasons. This was a week or so back when sales for June were reported as continuing May's strong uptrend for color as well as black and white.

Selling pressures had pushed Magnavox below the 50 support level, and the house urged profit-taking (and presumably, loss-cutting) at 47. Since then the stock went back over 50, which may have lost the house a few friends.

The stock isn't exactly a bargain at the price if one just considers the technical aspects of the situation, but there is considerable fundamental strength here.

There was a good earnings up-

trend until last year when per share net fell from \$2.25 to \$2. Even allowing for the 10 per cent surtax, earnings are expected to get back into the uptrend this year.

Price for the stock has been as high as 55 this year and it's doubtful that there is room for more of a rise. In fact, capital gain would be in order if it got back up there again in the forthcoming few weeks.

The house that recommended sale probably had the right idea—it just had it at the wrong time.

Meanwhile, the speculative boom we've been hearing so much about is beginning to look more like a damp squib—and about time. A lot of the hot action has been over-the-counter, and now some seasoned brokers who keep their fingers on the pulse of this market say they've noticed heavy profit-taking on hot issues. Some of these go-goers had increased fourfold in price, but now it looks as if they are going-going.

**Caution in the air.** Maybe the four-day trading week impressed on the public the fact that something was wrong, but whatever the cause, there seems to be a new nip of caution in the air.

Conclusion: if you're holding hot stock don't hold too long—you might get burned.

Stricter voluntary regulation by the brokers is helping calm things down a little, but one of the new rules adopted by some of the houses may represent putting too much pressure on the wrong spot. This is the cancelling of commissions on stocks selling under \$5.

Quite often, a stock priced as low as that is actually worth very much less—if it's worth anything at all—but speculation at this level isn't dangerous to the economy or the market as a whole, just to the investor directly concerned.

The reason is that most people buy stocks at this low level because they want to pay cash, they want a round lot, but they don't want to lay out thousands. Since they're not buying on margin, they're not hurting anyone but themselves.

However, the inflation-inspired

risk-taking is a problem—and it's been putting a lot of pressure on Wall Street.

Most of the action, of course, has been in new issues, and the reason is that investors have been thrashing around trying to find a budding IBM or Xerox or Mohawk Data Sciences.

**Tiptoe through the issues.** One broker took a page out of *The Money Game*, the fast-selling book on Wall Street authored by "Adam Smith" as he cautioned against the "new-issue mania". He said it's like the crowd madness that infected Holland in the time of the tulip speculation.

The metaphors are hard to understand, but the broker commented that a tulip bulb of a new design might start out at \$3 and soar to \$100 or more. At that unbelievable price "one can't afford to eat many tulip bulbs." Neither, he said, can one afford to live on the almost non-existent dividends of a company whose stock sells at 80, 90 or 120 times earnings and whose business is highly experimental.

Maybe advice like this, even if it does seem a bit garbled, will help dampen speculation a little.

If brokers have got to the point where they're eating tulip bulbs, it's about time. ■

## Magnavox Co.

Recent price .....	51
1967 earnings per share .....	\$2.00
P/E Ratio (1967) .....	25.5X
Indicated dividend .....	\$1.00
Yield .....	2.0%
Shares outstanding .....	15,437,000



# Moon-Shot Proves TK-42 Performance

Unretouched Monitor Picture  
Reveals Resolution, Sensitivity  
and Dynamic Range of the  
RCA Color Camera





retouched photograph taken directly from monitor. Ektachrome daylight film, ASA 160, 2 1/4 x 2 1/4" format. Color temperature of monitor 9000K; color temperature of film 5500K.

RCA Color Camera set up to test technical capabilities. A casegrain type telescope, focal length 125 inches, was installed on the Camera to produce the moon-shot shown here.

High resolution in a color camera gives pictures the extra detail that produces finest programs and commercials. What does it take to provide this resolution capability? It takes a big 4 1/2-inch image orthicon tube, which gives big picture sharpness. Add dynamic contrast range, to handle broad variations between highlight and shadow. And sensitivity, to cover wide ranges of lighting. In short it takes all three to produce the finest color pictures. We know RCA TK-42/43 cameras have all these capabilities—but we wanted to prove this kind of performance.

How could we prove it? We set up a camera with telescopic lens to shoot the moon. The proof is in the untouched monitor photo above: Prominent features of lunar terrain are sharply distinguishable. The TK-42/43 provides resolution that captures the detail of craters on the moon; sensitivity to compensate for extreme loss of light with a telescopic lens; dynamic contrast range to faithfully reproduce the tremendous range of highlight-to-shadow areas. It shows that these cameras have what it takes to turn on viewers. And you don't have to shoot the moon to prove it! Ask your RCA Field Man.



**RCA** Broadcast Equipment



which may aid in making marketing decisions, is at hand. As Welty explains it, "Up to three or four years ago, the buying function was the prime activity. Now, as the whole expertise has become more mechanized, buying has become a strategic or tactical function. Now we're expanding equipment and expertise to other offices. For example, we're putting a computer in our London office."

Among his other chores, Welty is responsible for having each member of the planning group abreast of the latest computer developments at a time when he can make the best use of them. This is where the Information Review Committee comes in—to make sure this is accomplished.

At the outset of a project, the media planning group huddles with the account group to become familiar with the marketing objectives, the marketing problems, and the expected creative approach. Then the planning group requests a media information review from Welty, who calls a meeting of the committee, made up of the media research director, a marketing research supervisor, a member of the computer development team, Jones and his top administrative aide.

How does the computer contribute to this? As an illustration, Jones said it can correlate ad expenditures and sales potential by a client's marketing districts.

For example, JWT's RCA Spectra 70/45 computer data bank contains a county-by-county circulation estimate of every magazine, newspaper, radio and tv station, together with a program for combining these data into any specific county grouping. And the agency's computer estimates the coverage of all nighttime network tv shows in which the client's products will participate during the quarter, and allocates network tv expenditures to each sales district.

Jones relies heavily on this kind of support from the computer, and also from the people in his department. "Our buyers are specialists," he says. "They're completely involved in the client's marketing and total advertising. We don't have dilettantes."

"But still," he adds, "there are

areas where more improvement is needed. We must gain more skill and experience in using the data made available to us. We have so much now that we don't fully exploit. We must also find a way to apply a standard of values to media. We have to make judgments on which medium is more effective than another, and we've got to sharpen the tools for making these judgments."

However the judgments are made, the computer will have an increasing influence on them, according to Marvin Antonowsky, vice president, director of media research and manager of spot tv buying. Obviously a devoted disciple of EDP, Antonowsky says, "Anything that's clerical in nature, and relates to media buying, will be put on the computer from now on. Very little planning in media is done today without some reliance on the computer.

"We use it in such varied ways as for piggybacking and in rate control. It lets us analyze alternative media plans and, based on the approach being taken, come up with the best strategy. Will it push people aside? Never. All it does is analyze and calculate, after being programmed. It doesn't make the decision—just gives you the basis for it."

### **Works with planning head**

Antonowsky, as director of media research, works closely with Paul E. J. Gerhold, vice president and director of research planning and development. And this relationship is the real link that Gerhold has with the media department. However, the interesting activity that Gerhold directs may bring him into contact with a number of JWT departments.

His title, somewhat less than definitive, means that he has responsibility for developing new services and new methodologies for the agency—finding new ways of doing things. Gerhold, who is left pretty much alone to pursue his activity, is presently working on several projects, including the Pupilometer.

The Pupilometer has been in the development stage for some time and Gerhold is making no claims on its performance. "The area of pupil measurement," he says, "is a complex

one and has many uncertainties. It's best to wait until you're sure about something before talking too much about it."

### **Creative output is huge**

Everyone at Thompson seems fairly sure that the changes going on in the New York office's creative department are highly therapeutic. There are now more than 500 people in this department, and their contributions last year resulted in the prodigious output of more than 1,200 tv commercials and some 12,000 print ads—ranging from such swinging efforts as the "silly millimeter longer" commercial for Liggett & Myers' Chesterfield to the nonsense copy for Singer. There is an even greater contrast between the creative department today and three years ago.

At that time, Thompson was functioning with one huge creative complex, as it had for decades, made up of separate editorial, art, tv production, trade and professional, and traffic units. There were 27 creative heads, each concerned with from one to a dozen accounts. Each art director or tv producer had his own stable of accounts, and reported to as many as five or six group heads. The result was a fairly fragmented—if effective—creative effort.

Because of this situation, and the growing burden of tv activity, in 1966 JWT began making changes in its creative organization. For a starter, the agency split the overall department into six (now down to five) operating groups, each with its own writers, art directors, tv producers and traffic hands. This made for more "involvement" (a pet word in JWT's lexicon) of people with accounts, and gave each the feeling that, more than just an art or copy specialist, he was a truly creative person.

Traditionally a hotbed of various types of review boards, JWT became even more addicted to the device with its new creative system. To have a measure of quality control over the work being done under the new setup, two kinds of review boards were instituted: plans and creative. Their purpose was three-fold: To assure each client that every major plan presented to him reflected broad agency experience; to show agency management that the quality of each

...or plan met the standards of the agency as a whole; and to make it clear to the account team, itself, that the agency was backing its proposals to a given client.

The new system called for the plans boards, headed by Donald B. Anstrong, Jr., senior vice president, to meet with creative and account executives on each major account to establish that its strategy was right before commencing the creative effort. The creative boards, headed by Lawrence T. D'Aloise, senior vice president, were concerned with the execution of the strategy and gave more credit to the creative people.

The review boards have since been altered somewhat, though they remain essentially the same. At the outset, it was mainly management people on the plans boards and creative people on the creative boards. The procedure, though, was found to lack continuity, and the membership of both types of boards may now be the same, though a different man will chair the two types of sessions. Every board is designed to provide the best possible review of an account, and only senior people are involved, none below an account supervisor.

There are now 45 review boards in the New York office—one for each account.

Each board includes a nucleus of five people close to the account—three from art, copy and management supervision, and a representative from the agency management. In addition, there are a number of ex-officio members who may attend board sessions. These include the president, Dan Seymour (who sits on several boards); Norman Staus, board chairman; Donald Anstrong; Lawrence D'Aloise; Silver Aubrey, manager of the New York office; and other top executives.

How is the new creative organization working out? After being in effect for two years, it is functioning smoothly and the quality of the work has improved, according to D'Aloise (now a management supervisor but still head of the creative review boards).

It has," he says, "resulted in better relations between the different creative people—art directors, writers, and so on—which was one of the basic purposes of the plan.

And it has achieved better concentration on the accounts. Since members of a group work so closely together, they can concentrate more readily on the problems at hand. They get to know how one another thinks, as well, and this makes for better performance.

"There are other benefits," continues D'Aloise. "The new organization enables a group to attack a problem a lot faster than before, and with greater effect; and there's a close-knit unity here that seems to result in greater accomplishment. Finally, the plan gets creative people into areas apart from their own, and this broadens their range of activity and makes them better admen."

### The prizes pile up

Further evidence that Thompson's creative plan is producing results comes from the impressive rise in the number of prize ads prepared by JWT. The agency recently took two firsts (for its Scott Paper and Kodak tv commercials) at the Venice Film Festival. In 1966, when the creative setup was revamped, Thompson ads won a total of 63 awards; in 1967

the number went to 113; and so far in 1968 the figure is 61, making it almost a certainty that this year will mark a new high.

Thompson, however, is making other advances in television—beyond collecting kudos. The multi-million-dollar television center installed two years ago in the New York office gives JWT the "most sophisticated tv and video tape center of any agency in the country," according to Alfred Tennyson, vice president, commercial production.

"The center," he says, "is the equivalent of a tv station but without a transmitter. We can screen a video tape commercial as easily as a film. Best of all, it allows members of the different creative groups to handle tv any way they want."

Does Thompson have some special technique that distinguishes its tv efforts? "No," says Tennyson, "there's no single JWT way in tv. It depends on who's handling it."

That comment would probably apply to all of the agency's varied activities. It's hard to generalize about JWT. But there's no doubt that this huge advertising operation works. ■

## Station Managers...

GUARANTEED STATION REVENUE ● OVER \$75,000 PER YEAR

- Immediate advance deposit against 40% of gross
- 100% contract protection to station
- No agency fees

We are the department store of the "per inquiry" business currently on 32 stations

Over 35 different product color items as: Minute Chef Food Slicer, Hi Temp Wonder Knife, 3Pc. Planer Set, Select Tool Glass Cutter and Lawn Mower Sharpener, Blow-Up Personal Posters, Electric Toothbrush, Electric Scissors, etc. etc.

Two convenient offices and warehouses to provide quick and efficient service.

Write, wire or call, collect now. Limited number of exclusives available.

ERWIN JACKMAN, President  
Ran-Lan House, Inc.  
11 West 42nd Street, New York, N.Y. 10036  
212 947-2811

HERMAN VOLPIN, Vice President  
Ran-Lan House, Inc.  
2837 Sunset Blvd., Los Angeles, Calif. 90026  
213 389-1151



**Top Affiliates by Network—Total Day—By Tv Home Share**

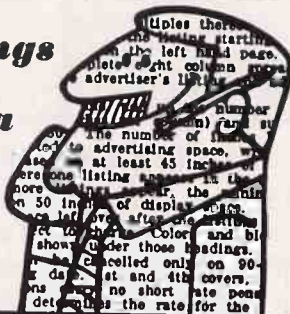
ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	53	Binghamton	WNBF-TV	74	Columbia, S.C.	WIS-TV	74
Flint-Saginaw-Bay City	WJRT-TV	49	Charlotte	WBTW	63	Montgomery	WSFA-TV	73
Sioux City	KCAU-TV	44	Lincoln-Hastings-Kearney	KOLN-TV	59	Joplin-Pittsburg	KOAM-TV	55
Evansville	WTVW	43	Jacksonville	WJXT	58	Erie	WICU-TV	54
Rockford	WREX-TV	42	Wausau-Rhineland	WSAU-TV	56	Harrisburg-Lancaster-Lebanon-York	WGAL-TV	53
Wilkes Barre-Scranton	WNEP-TV	37	Hartford-New Haven	WTIC-TV	55	Charleston-Huntington	WSAZ-TV	48
Salt Lake City-Ogden-Provo	KCPX-TV	35	Madison	WISC-TV	54	Bakersfield	KERO-TV	47
Buffalo	WKBW-TV	34	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	51	Knoxville	WATE-TV	47
Rochester	WOKR	34	Champaign-Decatur-Springfield	WCIA	50	Sioux City	KTIV	47
Shreveport	KTBS-TV	34	Roanoke-Lynchburg	WDBJ-TV	49	Louisville	WAVE-TV	45
			Cedar Rapids-Waterloo	WMT-TV	48			

**Top Affiliates by Network—Total Day—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Birmingham	WBRC-TV	46	Wausau-Rhineland	WSAU-TV	59	Montgomery	WSFA-TV	56
Sioux City	KCAU-TV	40	Binghamton	WNBF-TV	55	Columbia, S.C.	WIS-TV	55
Rockford	WREX-TV	39	Jacksonville	WJXT	54	Erie	WICU-TV	47
Shreveport	KTBS-TV	37	Charlotte	WBTW	48	Joplin-Pittsburg	KOAM-TV	47
Wichita-Hutchinson	KAKE-TV	37	Greenville-Washington-New Bern	WNCT-TV	48	Knoxville	WATE-TV	47
Flint-Saginaw-Bay City	WJRT-TV	36	Beaumont-Port Arthur	KFDM-TV	46	Las Vegas	KORK-TV	47
Ft. Wayne	WPTA	36	Cedar Rapids-Waterloo	WMT-TV	46	Birmingham	WAPI-TV	45
Little Rock	KATV	36	Mobile-Pensacola	WKRC-TV	46	Fresno	KMJ-TV	44
Rochester	WOKR	35	Roanoke-Lynchburg	WDBJ-TV	46	Charleston-Huntington	WSAZ-TV	43
Salt Lake City-Ogden-Provo	KCPX-TV	35	Champaign-Decatur-Springfield	WCIA	45	Greenville-Spartanburg-Asheville	WFBC-TV	43
Wilkes Barre-Scranton	WNEP-TV	35	Charleston, S.C.	WCSC-TV	45	Wichita Falls-Lawton	KFDX-TV	43
			Green Bay	WBAY-TV	45			
			Richmond	WTVR-TV	45			

Source: ARB, March, 1968, Mon.-Sun. 9 a.m.-midnight. Covers markets where all three network affiliates have recorded viewing.

**musings  
for a  
media  
man**



“  
**Many a  
man's throat  
has been  
cut with his  
own tongue!**  
”

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

**The performers (From page 25)**

pattern emerges. However, the gains of ABC affiliates are not as marked in the late evening and for the total day. Further, NBC outlets also made gains, making it clear that most declines took place among CBS affiliates.

NBC standings went up markedly in the late evening and total day segments, and slightly in the primetime period. CBS standings declined in three out of four day parts; the exception was early evening.

**CBS leads in total, prime**

Despite this picture, CBS stations still performed best overall, and are leaders in the segments that count most—the total day and primetime periods.

CBS has been ahead more often than not in the six studies of ARB figures done by TELEVISION AGE. At right is a summary of percentages of first places for the total day period in metro area shares. The first four studies are not quite comparable with the last two, since the former cover three-station markets only, while the latter cover three-or-more

station markets. But the patterns revealed are representative:

	ABC	CBS	NBC
Mar. '64	8.0%	68.0%	28.0%
Nov. '64	9.5	54.0	46.0
Mar. '65	11.9	49.3	49.3
Mar. '66	14.9	51.7	33.3
Nov. '67	4.8	68.3	31.7
Mar. '68	9.8	65.7	33.3

CBS has led in all but one of the studies, and there it was a tie. Further, the network emerged from slump which is dramatized in the primetime figures, also for the metro area, shown below:

	ABC	CBS	NBC
Mar. '64	20.0%	54.0%	32.0%
Nov. '64	39.7	9.9	57.1
Mar. '65	37.3	10.4	59.7
Mar. '66	21.2	37.6	41.2
Nov. '67	3.8	76.9	26.9
Mar. '68	10.8	70.6	21.6

In the early evening, NBC stations have been the leaders, as the metro figures below show (late evening data were not covered in the first three reports):

	ABC	CBS	NBC
Mar. '64	20.0%	36.0%	44.0%
Nov. '64	12.7	36.5	52.4
Mar. '65	17.9	41.8	41.8
Mar. '66	17.4	33.7	38.5
Nov. '67	9.6	38.5	55.8
Mar. '68	13.7	42.2	47.1

These studies make clear that the leading station situation is quite volatile, and the buyer who uses the same deposits from season to season is looking for trouble.

It should be stressed, however, that the data on percentage of leading stations for each network is a rough guide. It does not, for example, reflect the degree to which leading stations lead. An outlet leading by one share point is counted equally with an outlet leading by 10 share points.

### *Winners win big*

An analysis of the various top 20 lists (pages 24, 25) shows that shares of the leaders still run quite high. The highest level recorded in March was a 90. This level was registered by WIS-TV Columbia, S.C., in late night share of homes. Its metro share in that time segment was 85. Basic reason for the Columbia station's strength is that both competing affiliates are UHF outlets (though metro UHF penetration is close to 10 per cent).

There were five other instances of shares in the 80s, one of them being WIS-TV. The NBC affiliate ranked third in early evening share of homes with an 82. Ranking first in this list was WSFA-TV Montgomery, Ala., with 81 while WBNF-TV Binghamton, N.Y., came in second with 84.

In the late night share of homes listing, WSFA-TV and WBNF-TV followed the Columbia station in that order with shares, respectively, of 81 and 85. Like the Columbia outlet, Binghamton and Montgomery stations face UHF affiliates.

Not surprisingly, the leaders in total day share of homes are WBNF-TV and WIS-TV, tied for first with shares of 74 and WSFA-TV, in third place with a 73 share. In the metro listing for total day shares, the same three ranked second, third and fourth. Number one is WSAU-TV Wausau-Mineland, Wis., with a 59. The market is all-VHF.

In reviewing the standings of independent stations, the analysis of leaders was confined to stations with a share of 10 or more. As was true in previous studies, the independents showed up best in the early evening period. No less than 24 independent outlets had shares of 10 or more in the metro area, and 22 had such

shares in the total survey area.

Comparable figures for the other periods were: total day, 15 stations for metro, 16 for total area; primetime, 10 and 10 and late night, eight and seven.

The early evening period also had the highest share figures for independents. Five outlets had shares of 30 and above for both the metro and total homes listings. The single highest share figure was racked up by WTTG Washington. This was a 36 in the total area list.

Following the Washington station were WTCN-TV Minneapolis-St. Paul, 33; WGN-TV Chicago, 33; KWGN-TV Denver, 31, and KTVT Dallas-Ft. Worth, 30. In the metro list, two were tied for first place in the early evening, WTCN-TV and KWGN-TV, with a 34; followed by WGN-TV, with 33; KTVT, with 32, and KPHO-TV Phoenix, with 30.

### *Markets with two leaders*

It is also interesting to note that, in the metro list for early evening, four markets were represented by two stations each. The markets were New York, Los Angeles, Philadelphia and Detroit.

In the total day rankings, WTTG led in both metro and total area shares with 20 and 24, respectively. Most of the top five stations in these two lists were those mentioned in the early evening analysis.

In primetime, the highest share was 18, garnered by WTTG in the total area list. Leading in the metro rankings was KPTV Portland, Ore., with a 17.

The late night roster of leading stations scored higher maximum shares than primetime but showed fewer stations with shares of 10 or over. The highest late night share was recorded, again, by WTTG with a 27 in the homes listing. The Washington station also led in the metro rankings with a 22.

KTVT was the only other indie with late night shares of more than 20. It ranked second in both late night lists, followed by KTTV Los Angeles, which came in third, also in both lists. It racked up a 19 in the metro, an 18 in the total area lists.

No 70s and 80s for the independent, but still, many healthy share figures. And the outlook for the indie isn't bad, either. ■

Among equal but separate facilities for all networks in U. S. A. TV Markets

## **KTBS-TV**

Shreveport, Louisiana

is the No. 1

ABC TV Station

in prime time.

(Per metro rating Spring 1968 ARB.) (In all markets, KTBS-TV is No. 2.)

Also, in prime,

## **KTBS-TV**

is No. 8 in homes.

Total day,

## **KTBS-TV**

is 4th in metro,

8th in homes.

Early eve, tied for

7th in metro.



lished branches in Europe, to make commercials for use in European media and to facilitate the making of commercials in Europe for use in the U. S.

Rose-Magwood and FilmFair set up British companies to produce commercials from a London base. Elliott Unger & Elliott (EUE/Screen Gems) earlier had entered into an affiliation with a British outfit, Signal Films. Televideo, headed by French-born Andre Moullin, had already opened a Paris office, and later opened offices in London and in Rome. In '67, PGL Productions entered into a reciprocal arrangement with Hardy, Shaffer in London.

Such expansion and internationalization should not be confused with runaway production, any more than the movement of big American corporations into foreign operations is motivated by a desire to produce things for the U. S. market cheaper than they could be produced in the U. S.

### Televideo ranges wide

The widest ranging of the U. S. production houses is Televideo. With a Coca-Cola campaign shooting in Brazil this Spring, and another at the Winter Olympics in Grenoble this past winter, and crews working currently in Hong Kong, Televideo's operations are far flung.

Andre Moullin said that this year Televideo has also worked on location in Israel (for RCA), France (for B. F. Goodrich), Mexico (for a new cosmetic), Italy (for Buitoni and for Kodak). Germany (for Pepto-Bismol and for Old Milwaukee beer), and the United Kingdom (for Schweppes). Closer to home, Televideo shot for Datsun in Hawaii and for Cadbury's and Molson in Canada.

Yet production outside the United States is only a small percentage of Televideo's business, Moullin said. "We wouldn't take an overseas assignment unless there was a 'reason why,' just as we wouldn't take a storyboard that doesn't have a good concept."

Moullin, who last year travelled as far afield as Kenya to make commercials illustrating the premise that a white hunter will trek far through the bush for a Camel, said the only

reasons to shoot abroad are to get specific backgrounds, atmospheres or types.

The white hunter in the Camel commercial, for example, was no actor but a genuine white hunter and he looked it. Similarly, shooting another "I'd walk a mile" commercial in the Swiss alps, Televideo found and used a professional mountain-climbing guide for the spot.

### Must know the ropes

"If you're shooting abroad, you must know what you're doing," Moullin remarked. "You must know who to work with, how to handle relations with the governments, and such details as customs." He said that he had picked the most professional men he could find in 12 cities, from Johannesburg to Rio de Janeiro, to act as liaison and film-making expeditors for Televideo when on assignment in those areas.

Another U. S. commercials producer who has racked up a lot of mileage in the pursuit of overseas locations is Robert I. Bergmann, president of Filmex. He has worked on location from the mountains of Macedonia to the Brazilian back-country. Bergmann said you can get a crew everywhere, but that it's advisable to bring your key men—director, cameraman, sometimes a gaffer—with you.

"Shooting in South America can be nerve-wracking," said another producer. "The only place (in the southern part of the Western Hemisphere) where there's a modicum of a film industry is in Buenos Aires. Elsewhere, making a film is like pulling teeth. The technicians are not up to our standards."

Jacques Lemoine, head of The TVA Group, said there's not much point in going overseas in an attempt to beat residuals, especially now that actors in Britain have a contract comparable to that of SAG in the States, and the two unions have a reciprocal agreement. Currently, Lemoine said, some 70 per cent of TVA's work is in the U. S., and a proportionate percentage of that is done on location in the States.

"The main difference between shooting in the U. S. and abroad with local cameramen is *taste*," said a U. S. producer, who asked to remain anonymous. Only the Ameri-

cans, it would seem, really have i

"Everything is difficult to get overseas," said this producer. "You have to bring most of your equipment with you." He added that even on job in England and France, he would take along his R-35 Mitchell camera and quartz lights.

One trouble with production abroad, said Don Trevor, head of commercials production at Doyle Dane Bernbach, is that most people in the film industry in many countries are feature-film oriented, not advertising oriented. Thus, the U. S. producer has to know who the few people are who know how to work in commercials. "Tyros get hurt, because the people they get won't pay the fanatical attention to detail that we do."

Trevor said he takes a cameraman along when he goes to make a commercial abroad.

"It would be a mistake to go overseas to save money," he remarked, adding that in his experience, Doyle Dane Bernbach had only twice gone abroad when storyboards did not specify European locations, and in both instances it was when snow could not be found anywhere in the States. (One was to make the Volkswagen *Snowplow* commercial; the other, to make a spot for Uniroyal snow tires. The latter commercial was scheduled to be made in July, and the nearest place the agency could find snow was in Chile.)

Trevor indicated that commercials production in Britain and in France was at a high level, comparable to American standards. In both countries, he said, the best film-making talent is thoroughly initiated into commercials-making.

### Mornings off in France

Trevor especially likes the French shooting day, "from noon to 7 p.m. without a stop, no break for lunch or tea." (People have their lunch before noon.) He said it's the equivalent of a 10-hour day in the States. Another advantage is that everybody is wide awake and bright-eyed before the shooting day begins. "How," Trevor asks, "can people, especially models, look good at 8:30 in the morning?"

He ticked off some of the problems in overseas production: language can be a problem, but it's

ver insurmountable, due to the internationalization of cinematographic equipment. Lighting, when shooting in a studio, can be a problem, especially when the lighting man is enamoured with old-fashioned "Hollywood" lighting. "The best way to get the lights right," Trevor said, "is to show the lighting director a clip of what you mean."

### Expect the unexpected

Trevor added that production overseas can often have unexpected results. "It's the challenge of the unknown. You need the freedom to change the visual, to create on location. The results can be remarkable." Americans shooting abroad usually complete the commercials back on their home turf, in New York, Chicago, or Hollywood. Said one producer, "Even in England, editors are not so courant with the latest U. S. styles and rhythms in commercials editing." Sometimes laboratories overseas are used for rushes, but almost never for post-production processing (although there was a time during the great color bottleneck of a couple of years ago when producers eager to get color negatives printed would fly to Europe to get them done in labs over there).

"In most cases," said another producer, "it would be foolish to hire a foreign director or cameraman on overseas production. You wouldn't get the rapport you must have."

"If you're going first-class, shooting for a top-quality production, there's not much difference in cost between the States and wherever you go," said another producer, "especially when you add on the airplane fares."

He deplored what he termed the all too prevalent tendency for an overseas assignment, especially one in Europe, to become something of a time-load for non-essential agency producers.

"All of a sudden you find there are our guys from the agency going along, usually younger ones. And when they get there they want to take it up, naturally enough." The end part of all this, he added, is that the production house gets stuck with the tab.

Perhaps the only area in which U. S. producers disagree as to the ease and convenience of overseas

production is the matter of the relative availability of film-making equipment in the major western countries and in Japan, and this disagreement seems based on habit or idiosyncrasy. Many maintain they get everything they need for shooting in England or in Western Europe from, say, Samuelson Brothers in London; others insist they have to take along their favorite cameras.

Some say they can get everything in the way of equipment in Japan; a dissenter packs his own quartz lights.

Meanwhile, back in the States, inter-regional movement of commercials film-makers and tapers accelerates. Location shooting here has grown in the past couple of years, chiefly due to the color revolution.

Anywhere from half to two-thirds of U. S. commercials are filmed or taped in the great outdoors.

### New production centers

At the same time, the advent of a number of smaller advertisers to television, especially regional advertisers, has led to the development of centers of commercials production outside the New York-Hollywood-Chicago circuit. Dallas, Seattle, Atlanta, Charlotte and Miami have become important production centers for regional and local accounts, and often for national accounts.

Below-the-line costs in these cities, due to different regional SAG contracts and deals with other unions, are sensibly below the rates in the top three markets, by about 20 per cent on an average.

But the lower below-the-line rates are hardly enough to impel New York agency producers out to the provinces. When they go, it's for proximity to scenery and sunshine. ■

### FTC (From page 29)

or magazine which airs the suspect commercial or advertisement. The FTC officials emphasize that the commission can act only in the case of deceptive practices and cannot censor commercials or ads which may be in "bad taste."

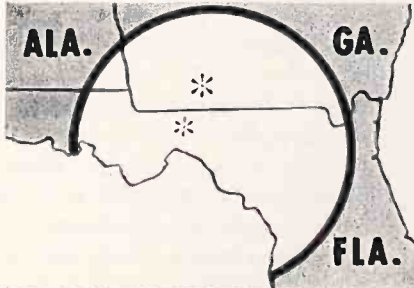
The FTC has asserted itself in one specific field of broadcasting wherein the broadcaster himself is held culpable. In 1965, the FTC issued a policy statement against misuse of ratings by broadcasters. After investigations by Congress and the FTC, it was proclaimed that there was "widespread misuse of audience survey results, use of unreliable survey data and tampering with and distortion of survey results." The upshot of these practices, the FTC statement added, was "deception as to the size, composition and other characteristics of radio and tv audiences."

In response to such practices, the FTC set forth guidelines for the benefit of broadcasters, advertising agencies and advertisers.

One practice ruled out by the FTC was "hyping" the ratings. This might involve the conducting of a special giveaway program or use of unusual advertising or promotional gimmicks solely to inflate the station's audience during the period when a survey is being taken.

Also, it was specified that the station trying to lure advertisers should make plain that audience data based on sample surveys are "incomplete measurements of audiences," and, as such, are only of "limited reliability" because of errors inherent in any sampling system.


# WCTV-land




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## WCTV 6

TALLAHASSEE THOMASVILLE



**BLAIR TELEVISION**  
A Division of John Blair & Company





The FTC's final guideline for broadcasters prohibited audience claims based on data from a survey which "the person or firm making the claim knows or has reason to know was not designed, conducted and analyzed in accordance with accepted statistical principles and procedures. . . ."

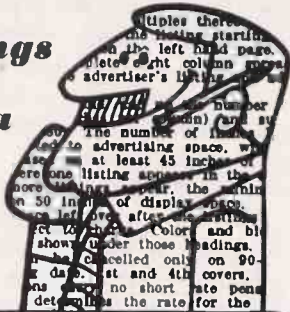
FTC officials say they are continuing a close watch on such malpractices, and a number of investigations have been conducted.

So far, however, no formal complaint has been issued against a station.

But the FTC does make it a practice to call to the attention of the FCC any allegations of hyping and other suspect ratings practices. With such information in its hands, the FCC could make it very embarrassing for a station up for renewal.

No drastic change in FTC policy is foreseeable in the near future. Chairman Dixon was just reappointed to another seven-year term last fall. However, a change in administrations could remove him from his chairmanship and he would then be just one of five members. ■

## musings for a media man



“  
Snap  
judgements  
have a habit  
of snapping  
back!”

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

## Toughest account (From page 30)

Gentlemen's Wear, is quality—though they are not The New York Philharmonic. . . .” And finally, as the commercial ended, “Quality, taste, classicism, elegance, tradition—William Dodson, Ltd. is all these things in gentlemen's wear.”

“Smoothly it didn't go,” recalls Hayes. “There were problems. After we'd shown Dodson the storyboard and he'd cleared the concept, we discovered there was just one Rolls Royce in town—and the manager of another tv station owned it.”

Perseverance paid off, however: someone turned up a second Rolls, a repossession, stashed by the bank in a barn on a farm. It was rolled out, washed and waxed, taken into the studio and photographed under lush lighting.

## Shooting the Fusiliers

KTVH also lucked out on the Royal Highland Fusiliers. They landed at Wichita State College, in the midst of an international tour, complete with bagpipes, and Hayes hustled down to film them as they marched in the school's mammoth field house.

“The lighting was miserable,” Hayes remarks, “but we got what we wanted by forcing Ektachrome EF film a couple of stops. And that took care of ‘tradition.’”

Illustrating the remaining three elements was comparatively easy. For “classicism,” Hayes borrowed a bust of David from an interior decorator, sprayed it gold, put it on a pedestal mounted on a slowly revolving turntable, threw a color wash on the background and a different color on the sculpture.

For “taste,” he had an 8½” x 11” reproduction of a masterpiece mounted in an inexpensive frame which KTVH's art department had antiqued. The picture was hung with draperies and softly lighted, to get a museum effect, and Hayes shot it with close-up, zoom-away and dissolve.

To illustrate “quality,” Hayes had the art department transform stills of Leonard Bernstein conducting The New York Philharmonic into a series of cards with drop-outs. Then he filmed them in succession with quick dissolves to impart movement.

Retailer Dodson liked the result. “We got a quality color commercial,”

he says, “one that combined the right elements to project the store as a quality establishment with overtones of the Old World and nobility.”

Dodson ran the 60-second commercial in two eight-week flights in 10 - 10:30 p.m. news through November and December, 1966, to maximize Christmas volume.

To promote Spring business, he ran it straight through the following April, this time in the 10:30 movies.

Next, Dodson and the station agreed that the commercial would yield considerably more mileage if it were edited into several shorter versions.

“Here's where the flexibility of film came into play,” says Hayes. “We were able to rework the original into four 20-second spots, each containing two of the word-picture themes, one of them repetitive. We combined themes one and two in the first spot, two and three in the second, and so on. And we re-recorded the music and cut the narration to fit the new format.”

Again, Dodson ran through November and December, this time spotting the new 20's in the 10:30 movies on Sunday, Monday, Tuesday and Friday, in the 10-10:30 news on Wednesday, in the 6-6:30 early news and at 7 in primetime on Thursday, and in the 6-6:30 news again on Friday.

In spite of their avoidance of product, Dodson knows that his commercials are generating positive viewer-customer reaction. His daily personal contacts with customers tell him that.

“It's tough to peg the sales made off tv advertising,” he says, “but the response we get from customers proves they're watching and listening. And for every comment we get, we figure there are about a dozen customers who don't bother to mention the fact that they've seen the commercials.”

Dodson has become a believer. “We've got a substantial ad budget,” he says, “and we'd have channeled part of it into television before if a station had come to us with really creative concepts and material that would strengthen our image.

“Now we've discovered that it can be done on tv, and we're looking forward to a second series of commercials.” ■

## In the picture



**Malcolm B. Ochs**

*A double interest in computers*

Add Detroit-headquartered Ross Roy, Inc., to the Midwest-originated agencies that see their major growth potential in New York—agencies like Tatham-Laird & Kuder, Campbell-Ewald, Needham, Harper & Steers, MacManus, John & Dams, and Bozell & Jacobs.

Since Ross Roy's New York office was separately incorporated a year ago, billings have almost doubled and now stand at approximately \$10 million, about a quarter of which is

On June 1, Ross Roy of New York, Inc., moved to new, enlarged quarters at 555 Fifth Ave., occupying the entire 10th floor. For a few weeks, the staff struggled to work amidst a jelter of unpacked cartons, telephone installers, paint cans and out-of-place office furniture.

Among them was **Malcolm B. Ochs**, who, in addition to contending with the disarray, was settling into a new job as director of media and research.

Looking around a few weeks ago for a quiet place to talk with a visitor, Ochs sighed and finally settled for his cluttered office.

There he talked about his new job: "This combines some of the advantages of a large and small agency. We're staffed with the experts we need for a full-service shop and, on the other hand, we can work closely with creative people in a free-wheeling interchange."

His department now consists of seven, including himself, and is in the process of expanding.

RR/NY is autonomous, with its own president, William A. Walker, though the president of Ross Roy in Detroit, John S. Pingel, is chairman of the RR/NY board.

Certain functions, like accounting, are handled in Detroit, but Ochs is not responsible to the media chief here. The New York shop also has access to whatever help Detroit can offer in such sectors as commercials production and sales promotion. However, Ochs doesn't see any likelihood

that RR/NY will have much need of it.

Particularly important to RR/NY executives and to the agency's future is that, as a separately incorporated entity, it can provide its people with a personal and a financial stake in its growth.

One of Ochs' concerns in the future will be the extent and manner in which the agency tackles the use of the computer in media planning and analysis. As head of research, he has a double interest in EDP.

The agency has no background in this area, though Ochs, who spent some time at BBDO, had considerable experience with its linear programming operation.

"We're investigating the computer," he says, and expresses the belief that there is at least one advantage in the agency's lack of EDP background. "This is an opportune moment to get into the field because it's starting to take off. We can tackle fresh approaches—there are a lot of new things we can do."

One of the questions RR/NY will have to answer, Ochs believes, is whether there is enough good data to use computers for comparing media, "particularly the interaction of reach and frequency in a media mix."

He leans toward experimenting with what the computer can do even if the data are not completely adequate. "Agencies went ahead before without enough information. The computer is like a lever; it will push us into finding answers."

Ochs points out that there is already multi-media information available via Simmons and Brand Rating Index.

He regards the multitude of new proposals for national tv audience services, including those from Simmons and BRI, as a step forward. "The premises are right, because the emphasis is on people—more emphasis on people than Nielsen."

Not that Ochs would like to see, or expects to see, a wide selection of audience services. "We can't afford more than one, and more than two would not be economically practical for the business. But even if two were available, I'd have a choice."

The Nielsen proposal for a 30-market instantaneous rating service does not excite Ochs at present because all RR/NY's present tv billings are in spot.

One development he would like to see is a speedup in delivery of audience service data. "Neither Simmons nor BRI is current enough, though Simmons is a little better than BRI in this respect. Both, however, are useful primarily for planning, not buying."

Ochs comes to his new job with considerable experience. He was last at Campbell-Ewald/New York, where he had the same job he has now. Besides his years at BBDO, he worked for Papert, Koenig, Lois and Grey Advertising.

He has usually found time for outside activities related to his career. He is currently co-chairman of the media research group of the American Marketing Association's New York chapter, and has taught media research at New York University.

A resident of suburban White Plains, N.Y., he is married and has four children. ■



With today's emphasis on creativity, certain agencies with no particular creative image envy the publicity received by tv commercials awards winners. They wish they could find a way to turn out ads with prize as well as sales potential. This kind of thinking could lead to the following situation:

The president and chief executive officer of Hammond, Goldberg, Guilio and O'Neil has called together his executive committee to discuss forthcoming strategy after having swiped a high-priced creative team from another agency.

**HAMMOND:** Gentlemen, it has always been my belief that thorough planning is the key to successful marketing. We at Hammond Advertising have in the . . .

**GOLDBERG:** Hey, C.L., haven't you forgotten something?

**HAMMOND:** I'm not used to being . . . uh . . . what's that, Murray?

**GOLDBERG:** It's not Hammond Advertising any more. We're a new, swinging shop, tuned in, far out, with it and young, young, young.

**HAMMOND:** Heh, heh, it's hard to get used to . . .

**GUILIO:** Hard to get used to three beards out of four on the executive committee, eh, C.L.?

**HAMMOND:** Uh, well, Tony, you know I've said I don't care what a man looks like as long as he turns out. . .

**O'NEIL:** Ads that ring up sales on the old cash register, right, C.L.?

**HAMMOND:** Frank, I'm glad you pointed that up. In the past few days, since you boys have been here, I've had the feeling that some basic advertising essentials have been overlooked and. . .

**O'NEIL:** Look, C.L., you brought us in here, gave us stock and stuff like that to make a stuffy, behind-the-times, artery-hardened agency into a. . .

**HAMMOND:** Well, now, Hammond has had its share of failures, but we've created some. . .

**O'NEIL:** I repeat, C.L., a stuffy, behind-the-times, artery-hardened agency into a youth-minded, free-

wheeling, wide-open swinging shop, tuned in, far out, with it and young, young, young.

**HAMMOND:** I know we've got to bridge the generation. . .

**GOLDBERG:** Bridge it? Forget it, C.L. You can't bridge the generation gap. Nobody over 30 can understand us. Right, Tony? You were at Berkeley.

**GUILIO:** You bet. And am I glad I didn't register. From what I heard about those professors, you wonder how anybody got educated.

**GOLDBERG:** Yeah. C.L., Tony got a real education: pot, love-ins, psychedelic orientation, McLuhanism involvement. You know, sometimes I think I missed something going to Columbia.

**O'NEIL:** You got out too soon, Murray. Tough luck.

**GUILIO:** Did I ever tell you about that flower child that dropped in my pad? She was wearing a potato sack, only a potato sack and the first thing I ask. . .

**HAMMOND:** Gentlemen, I think we're getting away from. . .

**GUILIO:** No, we're not, C.L. I was going to make a point about understanding the only real people who matter today.

**HAMMOND:** (a little loudly): The only real people who matter are the customers of our clients.

**O'NEIL:** Cool it, C.L. Let's get down to cases. Murray and I want to screen Tony's prowls shots.

**HAMMOND:** Prowl shots?

**O'NEIL:** You mean you haven't heard of Tony Guilio's prowls? He goes out three, four nights a week with a 16. Gets terrific mood shots. He was in Times Square last night. Without even seeing it, I can tell you we already got some prize-winning footage.

**HAMMOND:** For what brand?

**GOLDBERG:** Whatsa difference? If it's good, it'll work for almost any brand.

**O'NEIL:** Look, C.L., if you want to win prizes, you gotta give your creative people room to move. Once you start getting too analytical, the creative man gets uptight. Uptight is bad.

**GUILIO:** Uptight is real bad.

Once a creative man gets uptight, he's finished, C.L. I'm 25. Still got five good years. Don't want to ruin 'em.

**HAMMOND** (weakly): What about *my* next five years? I'm getting a little confused.

**GOLDBERG:** Hey, Tony, I told you it wasn't a good idea to smoke pot at the office. The old guy's been breathing the fumes.

**GUILIO:** Some air conditioning. Well, we're going to move from this place anyway.

**HAMMOND:** We are?

**O'NEIL:** Oh, didn't we tell you, C.L.? Sure, we gotta move. Get away from this Madison Avenue environment. Closer to the ghetto.

**GUILIO:** Yeah, we need a big studio, like a barn, no desks, plenty of room to move around, open. We want to be able to see the fire escapes of the poor.

**HAMMOND:** (making a sturdy effort): It seems to me that as majority stockholder, president and chief executive officer of the agency and chairman of the executive committee, I should have something to say about this.

**GOLDBERG:** Oh, come off your high horse, C.L. Don't forget, you agreed that every member of the committee would have an equal vote in operating decisions.

**HAMMOND:** I really don't remember. . .

**O'NEIL:** As a matter of fact, C.L., we felt it might be better if you didn't serve on the committee at all. You're not really with it, you know. The three of us work much better without outside interference. We'll win the prizes and all you have to do is clip coupons.

**HAMMOND:** I. . .

**GUILIO:** C'mon, let's screen my stuff. C.L., why don't you lie down? You don't look so good. Maybe you shouldn't spend a full day at the office.

**HAMMOND:** Urgh.

**GOLDBERG:** Frank, you put a pillow under the old guy's head and make him comfortable and we'll set up the screening.

**O'NEIL:** There, there, C.L. Rest easy. Relax. You're out of it now.

# These Buyer-Bulletins can help media sell

**BUYERS**

**No. 1**  
Newspapers

*Why do buyers you say in SRD... The agency as sit in on the C say they care market infor formation th they're usin bulletin the Ads; expli*

**BUYERS**

**No. 1**  
Business Publications/Consumer Ma

*There are now 21 media executives on the Gold Clu Copy Clinic Panels in Chicago and New York. At Copy Clinic sessions they put in a total of many, m (man and woman) hours reviewing your ads and try to explain why some of the information is not as use as they would like to see it and to suggest what could be helpful to them and consequently (they feel sure) a more value to you.*

*In this new series of "Buyers Eye Your Ads" panelists will redouble their efforts to explain not only what they want but why they want it.*

*Criteria Unchanged:*  
*Under the new "Copy Clinic" evaluation system, individual advertisements rather than annual campaigns are reviewed. Each Service-Ad is analyzed for its usefulness to SRDS users.*

1. Is the information...
2. Is it complete (co to be considered)?
3. Is it current and accurate?

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Broadcast

**EYE YOUR ADS**

Gold Chevron Copy Clinic

Issued by Standard Rate & Data Service, Inc., 5201 Old Orchard Road, Skokie, Ill. 60076 • 312-966-8500

Observations gleaned from the comments of Gold Chevron "Copy Clinic" Panel members, made as they scrutinized Service-Ads in SRDS, using, first, their own buying information requirements as their criteria... then relating content to each medium's objective.

**First report from Chicago Panelists**  
Buyers of broadcast suggest the kinds of information they'd like to find in SRDS to help them match stations to campaign requirements.

**Criteria unchanged**  
Under the new, "Copy Clinic" evaluation system, individual advertisements rather than annual campaigns are reviewed. Each Service-Ad is analyzed for its usefulness to SRDS users.

**These bulletins help media sellers set their sights on the areas of primary interest to the people who develop media plans, analyze, compare and buy media. They are free to all media owners, their sales and promotion staffs, and their agencies.**

*Panelist C: "Yes, I can see where information like this more in their ads I'll read..."*



Albert L. Zschunke  
Ludgin & Co., Chi.



Alice Crisafulli  
Frank, Inc., Chi.



"Bud" Trude  
Young & Rubicam, Chi.



Jack Cornwell  
Celanese Chem. Co., NYC

Mal Ochs  
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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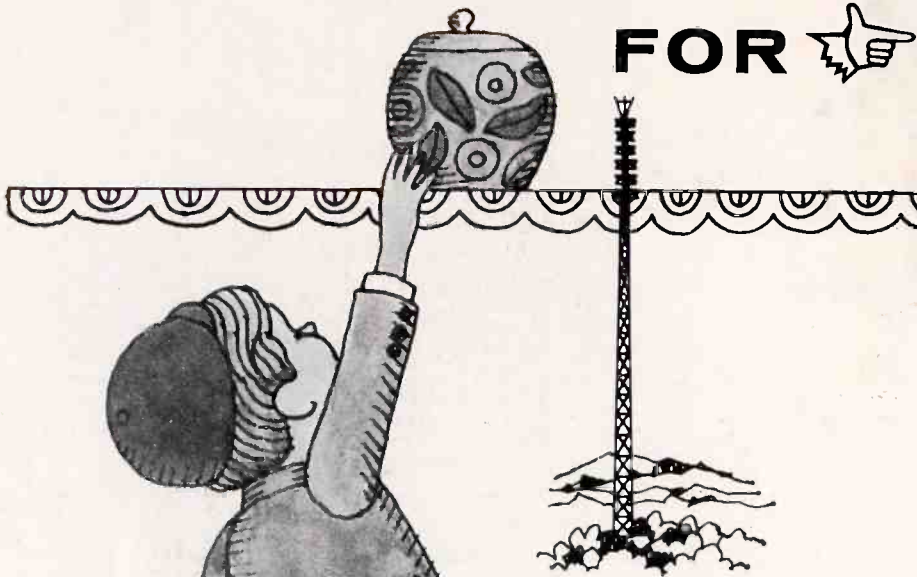
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