

PR Center

2

# Television Age

**SPECIAL REPORT:** Exclusive analysis of the new tv season  
military market—it's big, diverse and tough to chart  
strengthen role as programming advisors to stations

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**PAGE 28**

**PAGE 30**

## *A New Broadcast Center serves the Duluth-Superior Market*



This summer KDAL dedicated one of America's finest radio and television facilities. The new offices and studios are equipped with the most advanced tools of broadcasting to strengthen KDAL's leadership in serving this important market...northern Minnesota, Wisconsin and Michigan.

**KDAL**<sup>INC</sup>  
TELEVISION 3 / 610 RADIO

WGN Continental Group Stations

# **The Book**

## **Broadcast Management**

**RADIO+TELEVISION**

By Ward L. Quaal  
and Leo A. Martin

**A contribution  
to broadcast literature**

**WGN CONTINENTAL BROADCASTING COMPANY**

STUDIES IN MEDIA MANAGEMENT • A. WILLIAM BLUEM, GENERAL EDITOR  
COMMUNICATION ARTS BOOKS • HASTINGS HOUSE, PUBLISHER



—Roger Taylor, England

—Tony Roche, Australia

—John Newcombe, Australia

—Dennis Ralston, United States

—Butch Buchholz, United States

—Cliff Drysdale, South Africa

—New scoring system

—Ballgirls

—Action-capturing Electronic-Cam

—Pierre Barthes, France

—Nicola Pilic, Yugoslavia

—Specially-constructed stadium

# It's a brand new ball game.

Now at last a TV game show series with a new kind of action . . . a new kind of excitement. It's The First Annual World Series of Tennis.

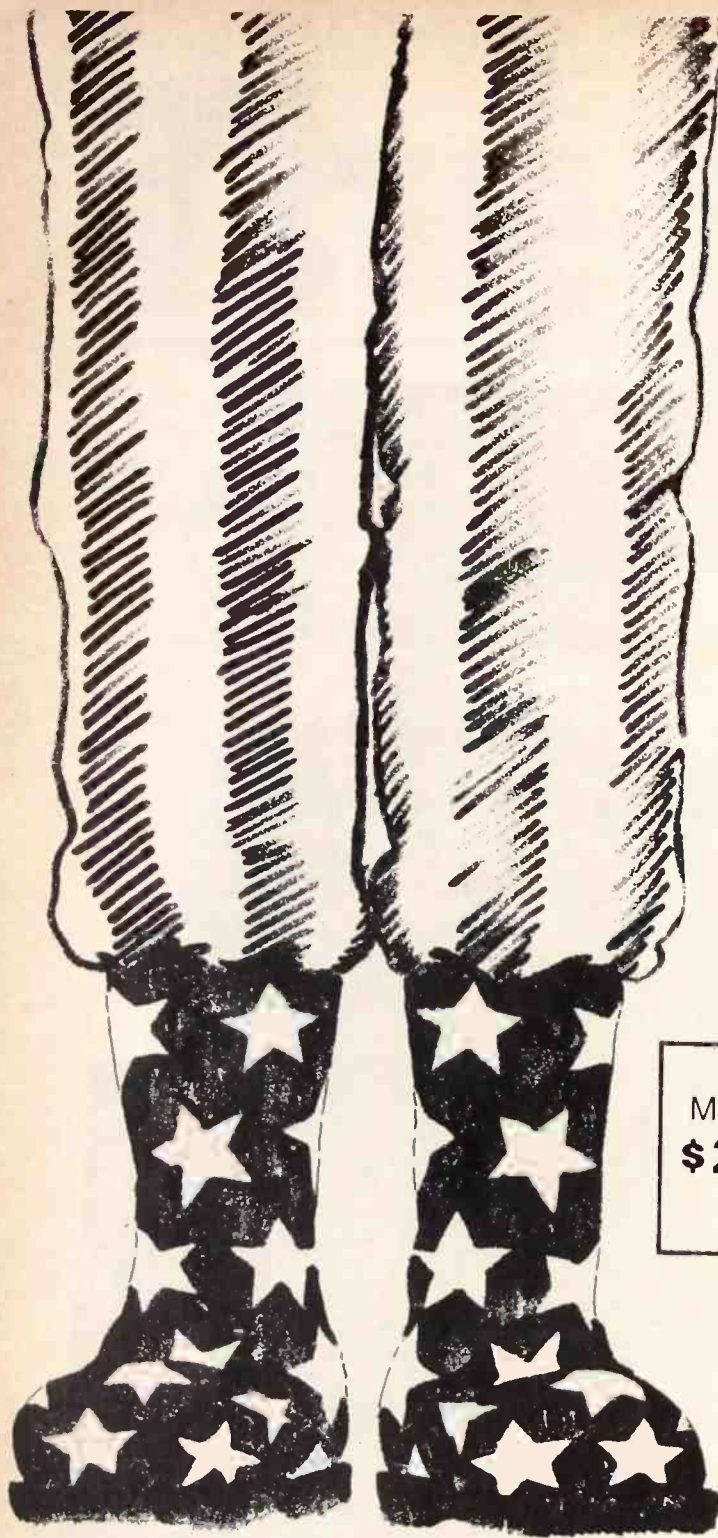
Tennis was never like this before. An all-star line-up of eight (1-8) of the best-looking, best-playing tennis stars in the game today. Ballgirls ( ). A \$35,000 purse. A final match played for \$5 a second,

\$320 a minute . . . over \$15,000 going to the winner. An outdoor stadium (10) in Sydney, Australia specially-constructed for television staging. A simplified new scoring system (11) where players race the clock and every point means money—up to \$50. And a new live action look created by Electronic-Cam (12), a new

35-mm color photographic breakthrough. The First Annual World Series of Tennis has already been sold in 15 countries around the world. It's now being offered market-by-market for telecasting in the first quarter of 1969. The First Annual World Series of Tennis THIRTEEN ONE-HOUR COLOR MATCHES.



NEW YORK/LOS ANGELES/CHICAGO/ATLANTA/DALLAS/LIMA/LONDON/MADRID/MEXICO CITY/PARIS/RIO DE JANEIRO/ROME/SYDNEY/TOKYO/TORONTO



**Columbus, Georgia..**

# What a buy!

**Columbus, Georgia Television  
covers the largest military  
complex in the Southeast.  
(and one of the largest in the nation)**

**ANNUAL  
MILITARY PAYROLL  
\$280,083,156**

**PX AND  
COMMISSARY SALES  
\$62,312,793**

These are official figures and were compiled with the assistance of the information officers of each installation.

## What a Market!

It's a bonus, actually. The \$62,312,793 in PX and Commissary Sales are not reflected in previous retail sales figures you have for this market.

**Military people and dollars — served by Columbus TV**

	Annual Military Payroll	Annual Civilian Payroll	Military Strength	Military Dependents	Annual PX Sales	Annual Commissary Sales
FORT BENNING .....	\$164,076,000	\$ 35,572,944	48,960	31,790	\$19,381,000	\$14,008,000
FORT RUCKER .....	64,380,000	19,420,000	13,246	9,948	8,981,379	7,186,675
ROBINS AIR FORCE BASE .....	40,051,400	138,697,600	6,536	4,387	4,720,379	6,218,985
MARINE CORPS SUPPLY .....	4,894,000	12,549,000	1,038	519	NA	1,418,000
NAVAL AIR STATION .....	6,681,756*	1,442,280*	4,104	3,150	NA	998,378
<b>TOTALS .....</b>	<b>\$280,083,156</b>	<b>\$207,681,824</b>	<b>73,884</b>	<b>49,794</b>	<b>\$32,582,758</b>	<b>\$29,830,038</b>

\*Projected figures based on current monthly amounts during the development stages of this installation.

# Build brand loyalty with this huge military community via Columbus, Ga. TV.



## COMMISSARY SALES

FORT BENNING	\$14,008,000
ROBINS AIR FORCE BASE	6,218,985
NAVAL AIR STATION	998,378
MARINE CORPS SUPPLY	1,418,000
FORT RUCKER	7,186,675
<b>TOTAL</b>	<b>\$29,830,038</b>

Look what Columbus TV delivers — military and civilian

## TOTAL POPULATION

Civilian	1,371,900
Military	73,884
(not including dependents)	

**1.5 MILLION**

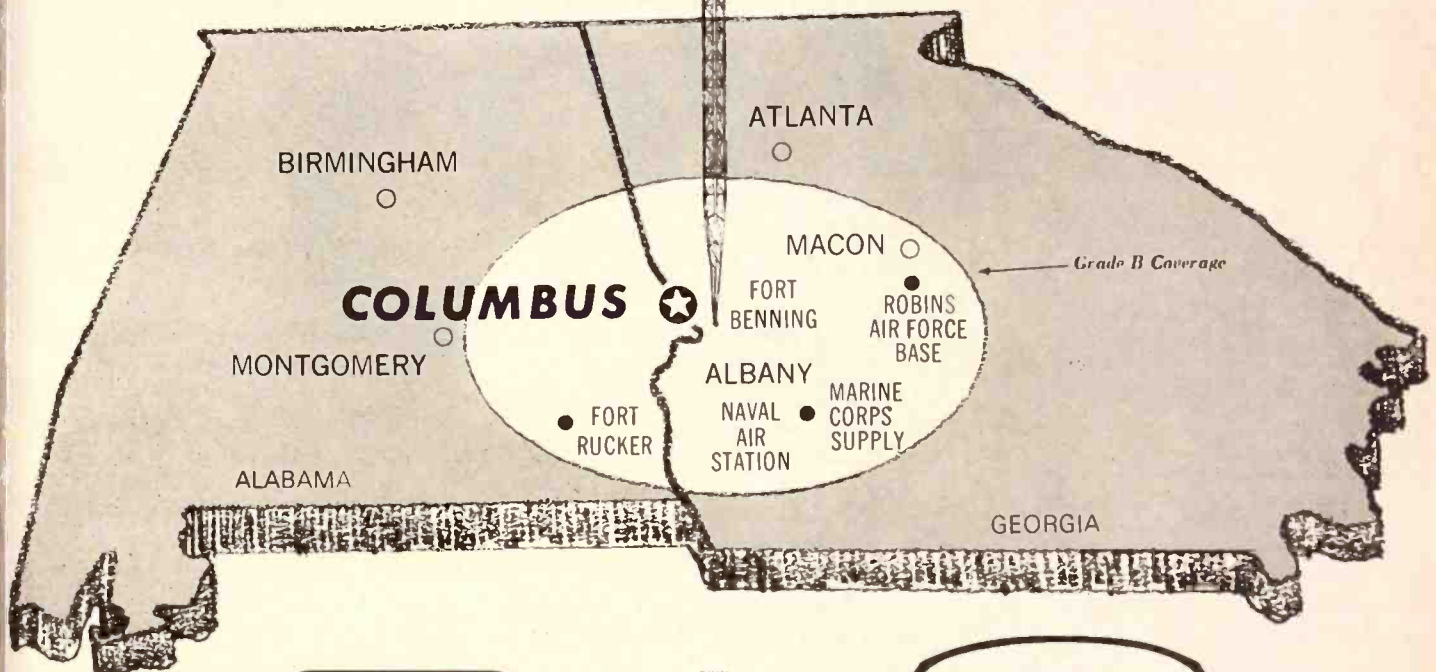
## PX SALES

FORT BENNING	\$19,381,000
ROBINS AIR FORCE BASE	4,720,379
NAVAL AIR STATION	NA
MARINE CORPS SUPPLY	NA
FORT RUCKER	8,981,379
<b>TOTAL</b>	<b>\$32,582,758</b>

## RETAIL SALES

Civilian	\$1,637,572,000
Military (PX & Commissary)	62,312,793

**\$1.7 BILLION**



National Representative  
BLAIR TELEVISION



National Representative  
THE HOLLINGBERY CO.

# NEW BOOKS OF INTEREST

## Color Television

**The Business of Colorcasting**  
 Edited by  
 H. W. Coleman

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



## Broadcast Management

by Ward L. Quaal  
 and Leo A. Martin

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



## The Technique of Television Production

(Revised Edition)  
 by G. Millerson

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



## Audio Control Handbook

for Radio and TV Broadcasting  
 by R. S. Oringel

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



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

Please send me the following books:

COLOR TELEVISION \$8.95

BROADCAST MANAGEMENT

Paper \$5.60  Cloth \$8.95

TELEVISION PRODUCTION

Paper \$7.20  Cloth \$13.50

AUDIO CONTROL HANDBOOK \$7.95

Name .....

Address .....

City ..... State ..... Zip .....

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

AUGUST 26, 1968

# Television Age

## 21 PREDICTIONS '68-'69: HOW TO FIND CUSTOMERS

*N. W. Ayer does it in estimating detailed demographics for every upcoming nighttime network program on the schedule—an exclusive analysis for TELEVISION AGE.*

## 28 MILITARY MARKET — BIG, BROAD, OUT OF SIGHT

*Often ignored by advertisers, yet a solid multi-billion-dollar market covered by tv, the many military exchanges and commissaries in the U. S. are well worth going after.*

## 30 ORACLE? GURU? REP!

*Stations are seeking out reps' advice on programming more than ever before, as competition sharpens.*

## 32 THE DAIRYMAN'S NEW ROUTE

*As regional dairies' products and distribution methods change, they have hustled up the path to tv advertising.*

## 34 THE BIG SWITCH

*A bold change in direction in midstream plus tv put Right Guard deodorant on top.*

## DEPARTMENTS

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*Report to the readers*

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*The customers always write*

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*What's behind the scenes*

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*A man in the news*

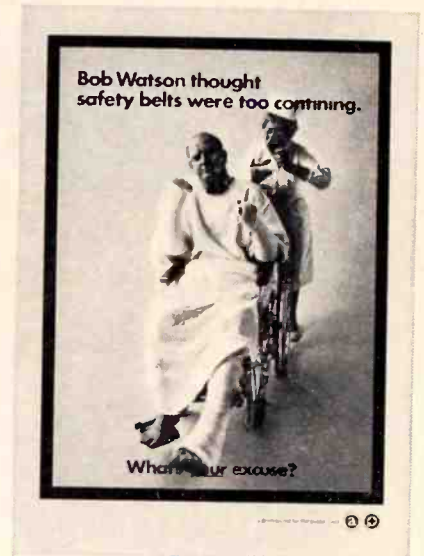
66 **In Camera**  
*The lighter side*

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 34 N. Crystal St., E. Stroudsburg, Pa. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. PL 7-8400. Controlled circulation postage paid at New York, N.Y.

**TOTAL**

**COLOR**

## These people need your help.



You may have seen them before. You'll see these ads often this year in national media space contributed to the cause of traffic safety.

They're trying to keep your employees alive and healthy. By encouraging them to use safety belts, both in their private driving and on the job for you.

But they can't succeed all by themselves. And that's where you come in.

You can encourage every one of your employees to use safety belts regularly.

Warn about the lethal danger of making excuses. Remind them that 7000 people died last year because they weren't wearing safety belts when they ran into trouble.

If you do your part, you'll be helping your employees stay alive and well. And on the job for you.

If you don't . . . what's your excuse?



Advertising contributed for the public good.



# Television Age

VOL. XVI

No. 2

## Editor and Publisher

S. J. Paul

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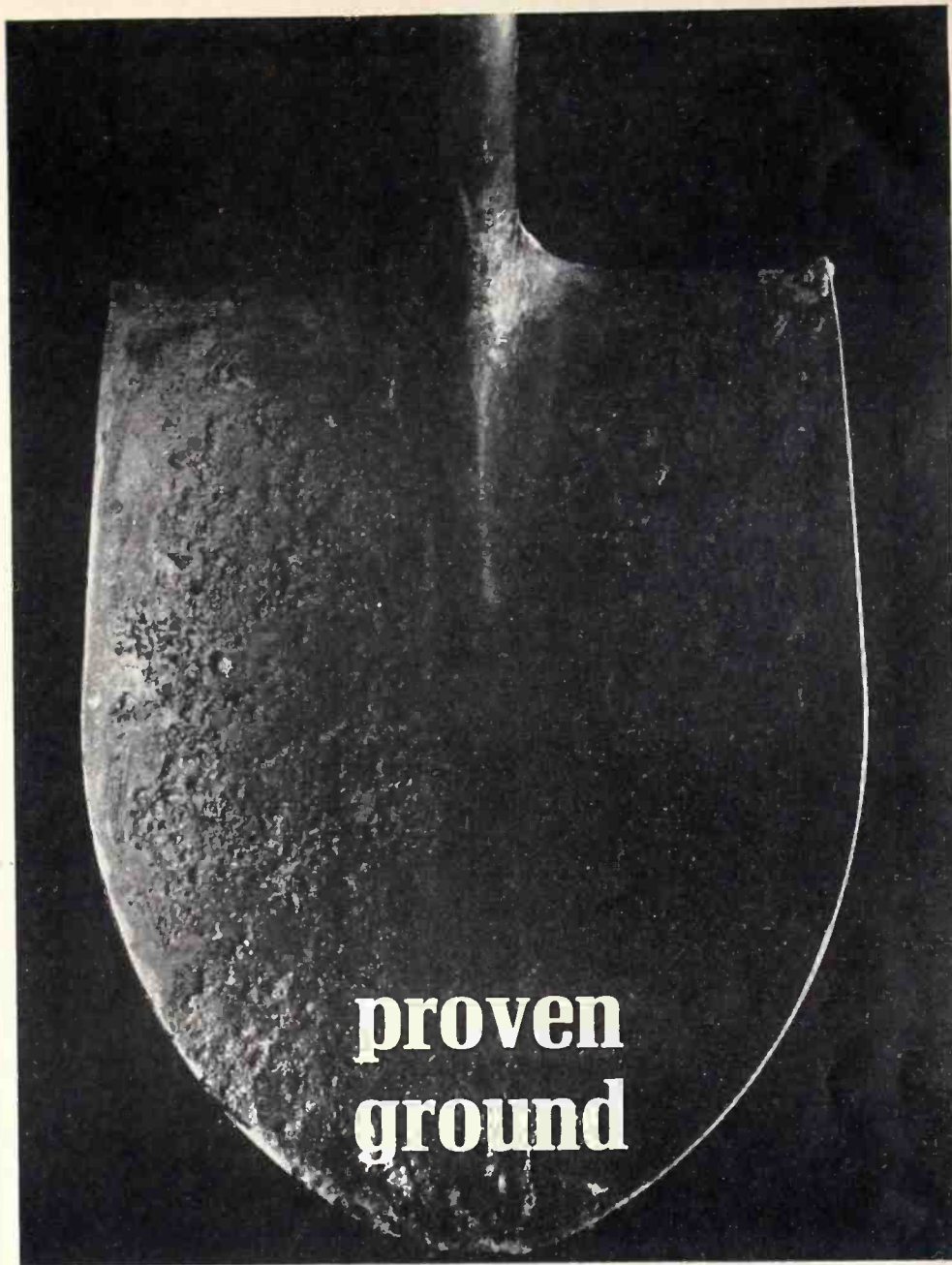
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Member of Business Publications  
Audit of Circulations, Inc.

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TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation office: 270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. Phone: 212 PLaza 7-8400. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$7; Canada: \$7; elsewhere: \$15. © Television Editorial Corp. 1968. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.



proven  
ground

*One television station is Topeka.*

And if you want the station that dominates Eastern Kansas, where two-thirds of the state's population lives, that television station is WIBW-TV.

It's the only television station that offers CBS plus the best of ABC programming.

And it's the station Kansans have turned to for 15 years for local news, farm news, network coverage, and sports.

It's the station that continues to prove what advertisers have known for 15 years: when you put your message on WIBW-TV, you have no ground for complaint.

Just pay dirt.



TV Radio FM  
Topeka, Kansas

Broadcast services of Stauffer Publications  
Represented nationally by Avery-Knodel

# One gift works many wonders

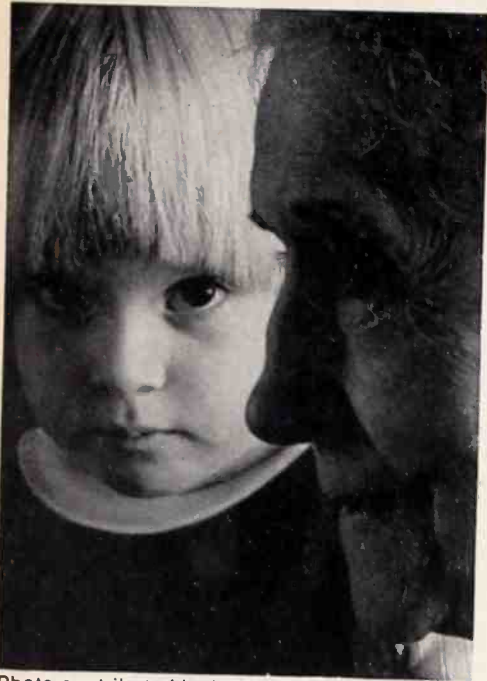


Photo contributed by Harold Halma

# GIVE THE UNITED WAY

Help work wonders for the poor, the sick, the aged, the young. Give them the hope, the health and the happiness they might never have without you.



Your fair share gift works many wonders

THE UNITED



27.5 million families benefit from child care, family service, youth guidance, health programs, disaster relief and services for the Armed Forces through 31,300 United Way agencies.

Space contributed as a public service by this magazine

## Letter from the Publisher

### *Above and beyond the call of business*

Our story on page 30 reveals how the stations consult with their reps on programming.

The film distributors are aware of the influence of station representatives in the individual purchase of film programming. The station reps are in a pivotal position in recommending these purchases, since they are working with the agencies on the one hand and are utilizing their own research facilities for various aspects of film acquisitions. They have the advantage, too, of having the track record of syndicated shows and film packages on the stations they represent.

In a broader sense, our story is indicative of the many "below-the-line" services a representative performs in the competitive arena of national sales. Today there are approximately a total of 900 salesmen employed by the national representative firms, but for every salesman on the street there are approximately three persons behind the lines.

The unpublicized services that a rep renders cover a wide area of activity. For example, the media departments of the major agencies rely on the reps for working out combination rates, demographics, cost-per-1,000. These figures, of course, are checked, but more of the preliminary work is done for the agency buyers. With coded rate cards the agency media department must, of necessity, be in constant communication with the reps on rate computation.

The reps recommend, and in most cases set, stations' national rates and rate policies. They provide research facilities, promotion advice, arrange and invite buyers for presentations for their stations. They also consult with rating services on methodology, and individual station problems. Practically every rep aids his station with personnel from time to time, acting in the capacity of an executive search company. As a matter of fact, there is very little that goes on in the station in which the rep is not either directly or indirectly involved.

Another unpublicized time-consuming chore that the rep performs is speeding collections with agencies whose accounting departments, for one reason or another, may be lagging in the payments of station invoices.

Many of the rep activities with the American Association of Advertising Agencies, and other associations, are funnelled through the Station Representative Association. The SRA is involved with its members on uniform traffic conditions within stations in order to save time and expense on clearances and confirmations. It is presently working with the AAAA on the revisions of the spot broadcasting contract to make it not only acceptable but understandable.

National spot gross revenues are running at \$1.2 billion a year. This amounts, on an average, to over \$4 million of spot activity a day. It gives you some idea of the dimensions of spot business.

The rep business, in fact, the whole buying and selling complex, has undergone drastic changes in the last few years. However, whatever changes in computerization, automation, and communication, there will always be a buyer, there will always be a seller, and there will always be competition. The methods may change, but the one thing that will not—it will always be a person-to-person business.

Cordially,

# DO YOUR AWARD-WINNING COLOR COMMERCIALS LOOK BAD ON TV?

Sponsors and advertising agencies spend large sums of money to employ the finest creative talents to make television color commercials that sell products. There is no compromise with the quality of the production's artistry. And the 35mm originals look great in the screening rooms.

Why then allow these creative efforts to be badly reproduced for television showings?

According to the April and June issues of the industry's technical magazine, *Broadcast Management/Engineers*... "the telecine quality (of color commercials) is deplorable." Experts acknowledge that a major cause for this condition is inferior prints. The best color commercial prints, they will tell you, are processed by the color reduction printing method which permits printing from the original 35mm optical negative. It is far superior to the contact printing method which requires two additional generations of film.

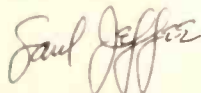
Until now, relatively few in the trade knew there was a choice. The industry's capacity for color reduction printing could not keep pace with the onslaught of color commercials, and the method was comparatively expensive. Even at this time many laboratories are not prepared to service the industry with anything other than contact printing. *Although we at Movielab have one of the largest contact printing capacities and can guarantee its quality*, we also have the answer for those of you who demand the best that laboratory technology can provide—REDUCTION PRINTING.

Movielab has gone to tremendous expense to perfect its own method for multi-optical reduction printing to improve the telecine quality of your color commercials. Our specially-designed reduction printing system permits us to make multiple 16mm prints at one time from the 35mm original negative, obtaining the utmost in reproductive quality. In addition, our exclusive liquid gate method enhances color definition, prolongs the life of the negative and even eliminates defects incurred in handling.

The advertiser who ultimately pays all the bills deserves the best and should not be obliged to accept the results of technology that is "second best." The cost differential for superior reduction printing is nominal: for example, only 60 cents more for a 30-second color commercial and little more than \$1.00 per print for a one-minute spot.

While the overall cost of television commercial production sky-rocketed an estimated 72 percent during the last five years, according to the American Association of Advertising Agencies, our prices for color commercials have decreased more than 35 percent in this same period because of progress in engineering, automation and increased efficiency. Our prices are competitive and we never sacrifice Movielab quality. Not only can we do the job better and faster, but we can now do it at reduced cost to you and without cutting back on our stringent quality controls.

Movielab knows what the television networks and stations need and the sponsors deserve, and that's the kind of color print quality, uniformity and consistency we provide to our customers.



SAUL JEFFEE  
PRESIDENT,  
MOVIELAB, INC.

MOVIELAB, INC. MOVIELAB BUILDING, 619 WEST 54TH STREET, NEW YORK, N.Y. 10019. JUDSON 6-0360.



Jan Murray starring at the Riviera Hotel, Las Vegas, starting in September.

# Jan Murray doesn't mind paying a little less.

Jan Murray may pay \$250 for a sport jacket, but he rents from AIRWAYS RENT-A-CAR because he really doesn't mind paying a little less. When he rents a new Chevrolet, Buick, Pontiac, Oldsmobile or even a Cadillac from AIRWAYS, he gets *more* and *pays less*. With AIRWAYS better combination of rates and service, he can rent a car at most AIRWAYS offices for as

little as \$5.00 a day and 7¢ a mile *including gas and the finest insurance available*. He saves time by phoning AIRWAYS when he deplanes. AIRWAYS will probably be there before his luggage.

When you get the same service and convenience as the other two leading car rental companies, but at lower rates — you won't mind paying a little less.

<b>good for 25 free miles</b>	This Certificate entitles you to 25 Free Miles the next time you rent a car from AIRWAYS RENT-A-CAR. AIRWAYS offers better service at lower rates... starting from \$5.00 per 24-hour day and 7¢ per mile including gas, oil and insurance.		
	Remember — when you present this Coupon at any AIRWAYS Office, you receive 25 Free Miles on the AIRWAYS rent-a-car of your choice. All major credit cards accepted.		
	name _____		
	address _____		
city _____ state _____ zip _____			
<small>based on published rates.</small>			

Adjacent to airport, downtown and airport locations coast to coast and Canada.  
For free International Directory write:

Dept. 8a TA  
AIRWAYS RENT-A-CAR SYSTEM, INC.  
8405 Pershing Drive  
Playa del Rey, California 90291



FRANCHISES AVAILABLE

ALL MAJOR CREDIT CARDS ACCEPTED. Over 200 offices throughout the world.

**pooh-poohs outside buying groups**

At least one major agency media director pooh-poohs the significance of outside firms taking on buying chores for agencies. A veteran in media, he says, "These groups have been in existence as long as I've been in the business."

He gave U.S. Media, said to be the top firm in this field, a small buy some months ago, but pointed out that Norman King, who heads the operation, "knew the client." The agency executive explained he could have turned down U.S. Media's participation but decided to give them a test.

The buying group "broke its back" to get a good buy, but the media director was not impressed. He said, however, he would try the company again if the agency ever gets in a jam and the buy "doesn't involve a person's full time." The media director stressed the agency would maintain complete control over the specifications of such a buy.

Some agency executives feel the emergence of outside buying groups is a reflection on the competence of media departments. Said an associate media director for one of the top agencies, "The low pay of many timebuyers is coming home to roost."

**varied network reactions to ratings proposal**

The call for a methodology study on ratings by the Media Research Directors Council has stirred mixed reaction at the networks.

One network research man sees no apparent need for the study other than as a base on which to build new research. The fact that measurements of individual viewing are based on calculations that were originally intended for homes doesn't bother him a bit. He is, however, interested in the study, feeling that it may "shed light on problems that I'm not aware of."

A research exec at another network takes a completely opposite stance, saying it's about time the advertisers began to seek out the "real truth" behind the numbers. "All of a sudden," he notes, "they're saying homes measurements are irrelevant. They were irrelevant when they first thought them up." Homes figures alone, this observer insists, aren't and never have been sufficient to do the job by themselves.

**Cox station uses computer to shape schedule**

KTVU San Francisco-Oakland has great hopes for its fall programming schedule of syndicated strips, which was formulated via computer.

What the independent station did was to research a number of markets with audiences similar to its already successful *I Love Lucy* strip. The station checked out the demographics, income ranges and other data deemed applicable to the Bay City market and selected a number of programs from similar markets.

The station's program director, Tom Breen, ran the findings through the Cox Broadcasting computer in Atlanta and was fed back a series of shows that could be stripped across-the-board with the probability of

scoring as well as *Lucy*.

Following *Lucy*, at 7:30 KTVU will air *The Farmer's Daughter*. At 8, *I Spy*, the Emmy-winning espionage series will carry the ball till nine. With this show in such an early time slot Roger Rice, general manager of the station, explains, "We open up an entirely new audience— youngsters."

At nine, the station will alternate series such as *The Untouchables*, *The Rogues* and *Alfred Hitchcock Presents*. The station's 10 o'clock news has also been expanded to a full hour in hopes of giving network affiliates, which start news broadcasting at 11, a run for their money.

**Jack Tinker head to LaRoche, McCaffrey**

One reason why Myron C. McDonald, board chairman and chief executive officer of Jack Tinker & Partners, is leaving the Interpublic component to join LaRoche, McCaffrey and McCall as executive vice president, is because "the overall policy structure of Interpublic can be burdensome to a creatively oriented shop."

McDonald, who will be sharing the active operation of LaRoche, McCaffrey and McCall with board chairman James McCaffrey and president David McCall, said he'd long since decided that "I would not be able to have as much influence on the future shape of Interpublic as I would have liked."

McDonald submitted his resignation to Marion Harper, Jr., former Interpublic chief, well over a year ago, but stayed because he didn't want to pull out while the company was having difficulties.

**Military-base 'tv' faces East**

Club television, the hybrid tv-movie medium—with commercials—that's proving successful in U. S. military clubs throughout Germany, will probably move into similar clubs in the Far East before long, according to a spokesman for American Telefilm, New York, which is behind club tv.

Spliced into every 90 minutes of the made-for-American-tv films, plus features, which make up club television are eight minutes of standard U.S. commercials (military regulations permit 12 minutes maximum). Current advertisers include big guys like Pepsi Cola, Frito-Lay, R. J. Reynolds, American Tobacco, Philip Morris and Schenley (the latter's commercial came from a company p.r. film).

Will club television, which is shown on a movie screen, come to this country? "A remote possibility," said the man from American Telefilm.

**Where the money comes from**

BAR figures on network revenues by program type provide interesting comparisons on where the three chains got most of their money during the first half of '68. Number one revenue producers for CBS-TV are situation comedies, NBC-TV's top money-makers are game shows, while ABC-TV leads with drama and/or adventure.

Overall the drama/adventure category pulled in 14.7 per cent of network revenues, while features accounted for 12.3 per cent.

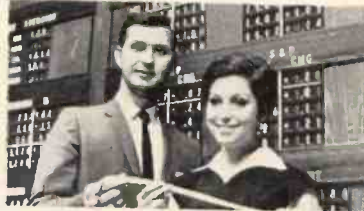
# Powerful Channel 16 brings Houston viewers new television fare



**MOVIES**



**VARIETY**



**STOCK MARKET**



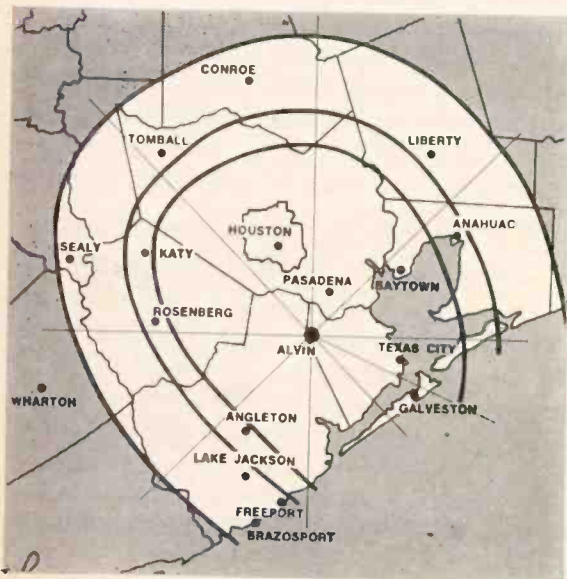
**CHILDREN'S  
PROGRAMS**



**SPANISH  
PROGRAMMING**

For greater buying power . . . KVVV-TV presents a variety of programs new to the Houston-Galveston television scene. These entertaining new shows range from prime-time evening movies six days weekly on "Cinema 16" to daytime stock market news, and from bullfights Sunday afternoons to the new Steve Allen variety show, highlighting well-known guests and entertainers. Also on the KVVV-TV lineup . . . the "Festival of the Performing Arts", featuring the world's top artists from the dramatic and concert stages.

For greater buying potential . . . buy KVVV-TV . . . full color and Texas' highest maximum rated power.



# KVVV-TV

**CHANNEL 16 / KVVV-TV**

Executive Offices at 1217 Prairie St., Houston, Texas 77002  
Represented by The Hollingbery Company

# Business barometer

The hot pace of local business this past Spring slowed down a bit in June, though the revenue picture was by no means a poor one. The increase over last June was still a healthy 12 per cent. This compares with increases of 21.7 per cent in April and 22 per cent in May. Revenue hit \$31.6 million, compared with \$28.2 million last year. The "Business barometer" sample of stations reported that their local billings declined 21.1 per cent from May, a sharp drop partly accounted for by the usual seasonal factors.

It might be noted that the June increase compares favorably with months other than April and May of this year. Further, it is a larger percentage increase for any month last year but one.

Network compensation rose 3.9 per cent over last year to \$19.4 million, compared with \$18.7 million in '67. The figure was down 8.5 per cent from May for the average station.

The medium-size and larger stations performed noticeably better than the smaller outlets in the local business area. Those in the \$3 million-and-over category rose 12.4 per cent over last year; stations billing \$1-3 million showed a 12 per cent increase, while outlets billing less than \$1 million went down 2.9 per cent.

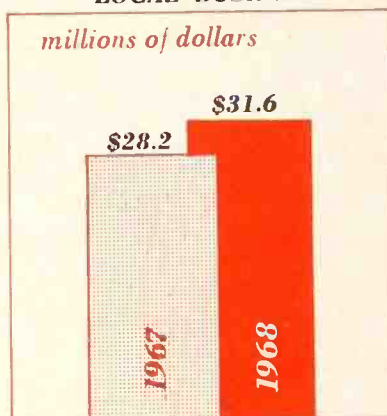
As for compensation, it was the smaller stations that did best. They registered a 12.2 per cent rise; medium stations went up less than 1 per cent; the larger outlets climbed 5.0 per cent.

This pattern follows fairly closely what's been happening during the earlier months of this year—roughly speaking, the larger the station the greater the rise in local buildings.

For the first half of the year, local business totaled \$199.5 million as against \$175.5 million in '67. Comparable compensation data: \$122.5 vs. \$120 million.

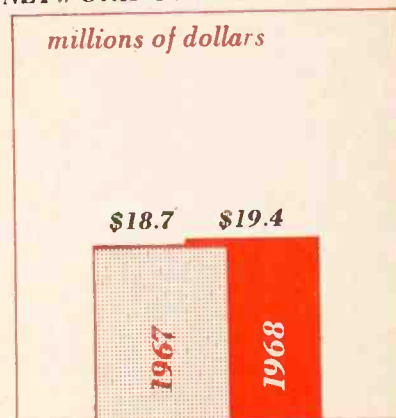
Next issue: a report on spot revenue in July.

LOCAL BUSINESS



June (up 12.0%)

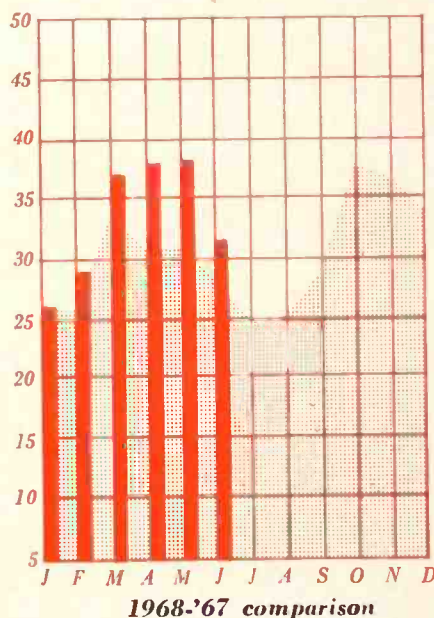
NETWORK COMPENSATION



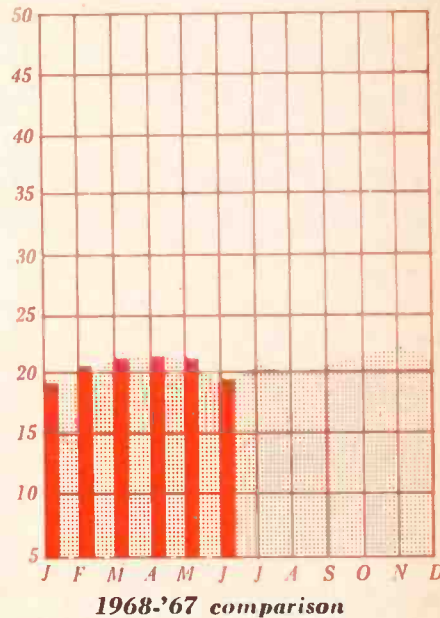
June (up 3.9%)

Year-to-year changes by annual station reserve

Station Size	Local Business	Network Compensation
Under \$1 million	- 2.9%	+12.2%
\$1-3 million	+12.0%	+ 0.8%
\$3 million-up	+12.4%	+ 5.0%



1968-'67 comparison



1968-'67 comparison

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

# BAN THE BOMB

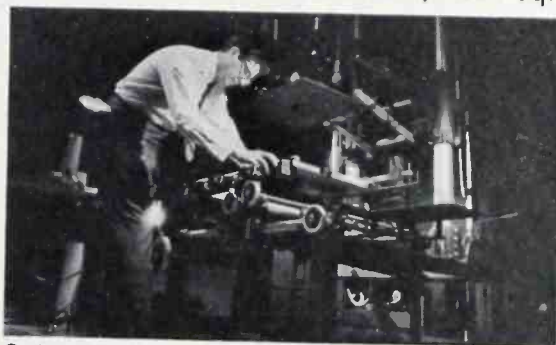
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### R/NY + EDP = TS\*

From the early days of computer-aided media planning, outside services are available to the media department (among them CEIR and Simulatics) offering software to help evaluate and analyze campaigns. They didn't get very far for a variety of reasons, the most important being inadequate concepts and inadequate data.

There is little doubt that a market or syndicated media planning software exists—and will grow as more knowledge is acquired and more facts become available. Another factor that will push things along is a service that will enable the mediaman to "talk" to the computer directly and get his answers back quickly.

Such a service now exists. It is Telmar Communications Corp. (See *Spot Report*, TELEVISION AGE, April 2, 1968) and recently Ross Roy of New York, Inc., was the first agency to announce that it has subscribed to the new system, which uses data bank facilities and advanced math techniques for media evaluation, selection and scheduling.

(It is believed that two small agencies have also subscribed to the system but Telmar isn't telling who.

**Shared time.** The system is set up on a shared-time basis with a computer program that can handle 30 queries at one time. The remote equipment needed at the agency end consists of a portable teletype machine, an ordinary telephone and an acoustic data coupler that allows the teletype to send messages to the computer data bank, which, in the case of RR/NY, consists of information from Simmons.

Each Telmar client must supply the basic media information which is the raw material used in the Telmar programs. This information would be primarily audience data from the syndicated services, which, of course, the user must pay for. There is a charge for putting the data in the bank and a charge for use of the computer in analyzing data.

\*Translation: Ross Roy of New York, Inc., plus electronic data processing equals time saved.

Malcolm B. Ochs, vice president of media and research at RR/NY, explains there are two sections to the Telmar media analysis system. A client can buy either one or both, and RR/NY has bought both. One is a reach and frequency program and the other, called Mediac, is a more sophisticated planning tool which uses linear programming and which will provide a recommended media list, suggest a scheduling pattern (it actually lays out a flow chart), enable the user to compare one schedule with another and give sensitivity factors. The latter is a way for the media planner to determine how much effect, say, a change in weighting an audience segment will have on the resulting schedule.

**User's contribution.** In both programs, there is considerable judgment called for on the part of the user, particularly in the weights applied to media and audience targets. For example, in the reach and frequency system, Ochs says, "We can apply weights which indicate the probability of exposure for a program and the impact value of a commercial."

In developing judgments on exposure probability, media planners at RR/NY would use Simmons' attentiveness measure for network programs but this would be adjusted to reflect the planners' own views. Impact value would be used to differentiate the 30- from the 60-second commercial, or one program type from another.

There is also an ad page exposure (APX) weight, but this, of course, is for magazines. At present, RR/NY is using the Telmar programs primarily for magazines but Ochs has ordered Nielsen data, which will be employed for spot analysis.

"Let me make clear," says Ochs, "that this program will not evaluate a buy *per se* in Philadelphia. We will evaluate spot by groups of markets, such as the first to the 20th, the 21st to the 50th, and so forth." As another indication of the broad planning characteristics of Telmar's systems, the Nielsen data will be by day parts.

**A toughie.** The Telmar system is

not easily explained, but Ochs notes, "The important thing about it is that it enables you to set specific reach or frequency objectives beforehand. Usually, a media plan is made and then it's checked out to see if these specific objectives in hitting market segments are attained."

One of the advertising factors taken into account is the "decay rate," or the rate at which consumers forget advertising. In short, it will take into account the spacing of advertising in laying out a schedule to achieve certain reach or frequency objectives among market segments.

Of course, the speed with which the answers come back from the computer are a major reason for the RR/NY interest in Telmar. "You could do many of the calculations manually," says Ochs, "but it takes too much time."

However, the agency doesn't see any saving in personnel by using the system. At the press conference announcing the agency's subscription to Telmar earlier this month, RR/NY president William A. Walker said, "I would rather a media buyer spend time on evaluations and weighting of the material for Telmar than doing tabulations."

The time it takes computers to provide answers under the Telmar system varies with the complexity of the problem and the amount of material to be printed out. While electronic data processing can accomplish hundreds of thousands of calculations a second, even with a moderately fast machine, printing is considerably slower and the Telmar terminal unit is not a high-speed printer.

**Minutes to answer.** However, the Telmar system answers in a matter of minutes. Ochs points out it is not an EDP machine alone which provides this quick service. "Since this is a shared-time program, there are not long waiting periods for time on the machine. Also, the user can query the computer directly. In most agencies, when the media department wants to use the computer, it must fill out forms with the material in proper code and then the material must be punched on cards. ■

# EQUATION FOR TIMEBUYERS

**ONE BUY** = **DOMINANCE\***

**X**

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CHANNEL **5-TV** • **MOBILE**  
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\*PICK A SURVEY - - - ANY SURVEY

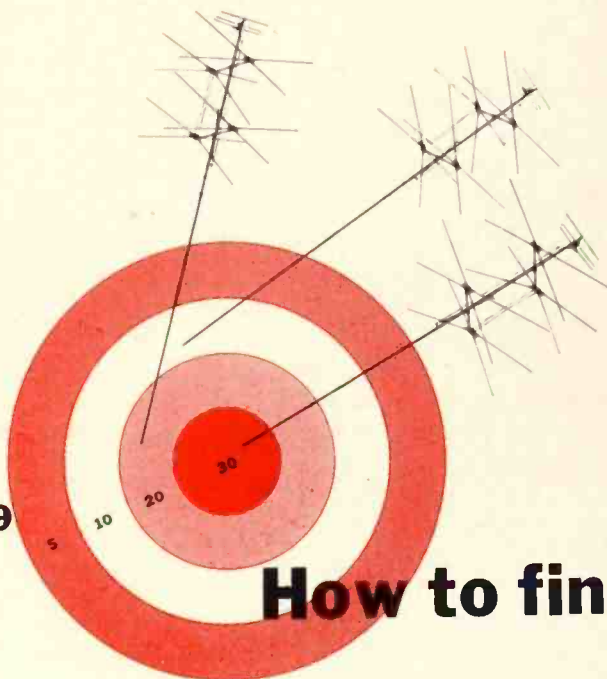


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redictions '68-'69

## How to find customers

If nothing intervenes, the upcoming nighttime network season will go down in the history books primarily as the one with the smallest number of new programs to date . . . half the number, as a matter of fact, than the tally of four years ago. On the face of it, that should have made the network buying chore a nap and should ease considerably the job of pot buyers seeking nighttime chainbreaks. After all, with the track records of 115 half hours covering 62 established programs, what's the problem?

But the face of it is not the fact of it. And the fact of it is that, as usual, practically every

half hour represents some kind of change—either a new program, or a program switch or a lead-in program switch, and don't think that the latter doesn't make a difference.

This means, of course, that predicting the audience, and particularly the audience demographics, of almost any nighttime show (not to mention specials) still requires a ladleful of know-how.

N. W. Ayer has turned out predictions for every half hour of primetime (7:30-11 every night but Sunday when the schedule starts at 7), excluding news strips and specials. This covers 148 half hours (two ABC-TV half



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Tuesday Movies	13 37	9 57	15 23	16 20	13 31	4 63	6 67	15 16	15 6	14 18	12 48	19 9	16 3	14 40	20 41
Hogan's Heroes	13 38	15 22	12 52	12 56	11 49	10 34	18 18	14 22	11 31	10 52	13 38	11 60	12 49	14 40	19 41
The Name of the Game	13 39	13 32	13 41	13 44	13 35	9 42	14 31	14 25	14 10	13 24	11 53	15 25	13 36	12 60	19 38
Mod Squad	13 40	13 28	13 45	13 51	12 36	11 29	13 37	15 19	15 7	13 25	10 62	16 18	14 29	10 73	16 66
Dean Martin	13 41	4 80	17 9	18 8	16 8	4 65	3 81	7 75	11 32	14 16	22 11	14 29	16 17	25 11	21 22
Wild, Wild West	13 42	12 36	13 46	13 47	12 38	11 31	15 30	12 37	11 39	10 53	16 31	12 54	12 62	16 35	18 52
Land of the Giants	13 43	16 15	11 65	11 73	11 58	13 22	18 19	15 17	14 12	12 32	7 80	14 30	12 63	8 81	18 49
Hawaii Five-O	13 44	13 33	13 47	13 43	12 47	10 38	13 38	14 23	12 26	12 33	11 54	14 31	13 37	13 47	19 45
Blonde	12 45	17 12	10 71	11 72	9 72	20 7	20 13	10 52	8 66	9 66	10 63	11 61	11 67	12 61	17 62
Newlywed Game	12 46	10 49	13 35	15 33	12 42	8 46	12 42	10 53	10 47	10 54	15 33	12 50	13 38	19 23	18 53
It Takes a Thief	12 47	12 40	13 43	14 40	12 37	7 49	12 43	15 18	14 11	13 20	10 64	17 13	14 28	9 78	17 58
Dragnet	12 48	7 61	15 27	15 29	14 25	5 57	7 63	9 60	10 48	12 34	19 19	13 36	13 39	19 24	20 34
Doris Day Show	12 49	9 56	14 34	15 28	12 40	6 53	9 55	10 54	8 67	10 55	17 26	12 51	13 40	20 19	20 32
Jerry Lewis	12 50	15 20	11 68	12 67	9 70	17 15	17 22	11 43	9 63	9 70	11 55	12 55	12 64	12 62	18 46
Ugliest Girl	12 51	15 18	10 73	11 76	9 69	13 23	16 24	16 11	11 33	10 56	7 81	13 37	12 50	8 79	17 56
Mission: Impossible	12 52	6 72	15 26	15 32	15 20	2 78	4 78	12 38	15 8	15 9	14 35	16 17	16 18	14 44	18 48
Julia	12 53	13 34	11 64	12 58	9 66	11 30	14 32	12 35	10 49	8 72	10 65	13 38	12 51	12 63	19 37
Lancer	12 54	9 54	13 44	13 54	13 34	10 39	11 49	8 73	7 73	10 57	20 17	8 79	10 73	19 25	18 47
Star Trek	11 55	11 46	12 56	12 64	12 48	5 59	13 40	13 30	13 18	13 21	10 72	15 26	12 52	10 77	18 54
That Girl	11 56	13 31	11 69	12 65	9 73	9 40	14 33	14 24	9 60	9 67	9 76	13 39	13 41	10 74	17 59
Dating Game	11 57	10 51	12 53	13 45	10 61	7 50	12 44	9 61	8 68	10 58	13 39	11 62	12 53	16 33	16 71
Sunday Movies	11 58	6 73	14 33	15 35	13 32	3 75	4 79	10 47	16 4	13 22	10 73	20 3	15 24	10 71	21 19
Wednesday Movies	11 59	7 70	13 42	14 41	12 43	4 64	4 76	12 39	14 13	13 23	9 74	17 9	15 25	10 76	19 40
Carol Burnett	11 60	5 75	13 36	15 30	11 50	3 70	5 74	8 74	6 81	12 35	17 28	11 67	15 23	20 22	19 41
N.Y.P.D.	11 61	7 64	12 48	13 48	12 45	3 71	6 68	11 44	11 34	11 45	12 40	14 32	12 54	13 48	16 70
Operation Entertainment	11 66	12 38	10 76	11 74	8 76	11 32	14 34	12 40	7 74	8 73	10 66	10 71	11 71	13 52	15 79
Outcasts	10 63	7 62	12 54	12 57	11 52	3 76	8 60	10 55	11 40	11 48	13 42	11 63	12 55	14 41	17 63
Jonathan Winters	10 64	7 65	12 55	13 50	11 56	4 61	7 64	8 71	12 27	10 61	12 49	15 23	10 79	14 45	18 51
Huck Finn	10 65	11 41	9 80	11 78	8 80	10 35	15 28	8 72	7 75	7 80	10 67	10 69	9 80	12 64	17 57
Journey into Unknown	10 66	8 60	11 61	12 62	10 62	4 66	7 65	11 45	10 50	10 59	11 56	12 52	12 56	13 53	17 64
Phyllis Diller	10 67	6 71	12 57	12 63	11 53	4 67	6 69	9 67	10 52	12 36	13 43	10 72	12 65	15 38	16 67
Felony Squad	10 68	8 58	11 66	12 59	9 74	5 58	8 57	12 56	9 61	8 74	10 68	13 40	12 57	12 65	15 78
Avengers	10 69	11 45	9 81	10 80	8 81	8 47	11 50	13 31	10 53	9 68	6 83	13 41	13 44	6 83	14 80
Adam 12	10 70	11 48	9 82	10 81	9 75	9 41	11 48	11 46	8 69	8 75	10 69	9 75	9 81	11 69	15 76
Kraft Music Hall	10 71	6 74	12 58	13 55	11 60	3 77	5 73	9 68	7 80	10 62	18 22	7 81	10 74	20 20	18 55
That's Life	10 72	5 77	12 50	13 53	11 54	2 79	4 80	9 64	11 41	12 37	12 50	14 33	13 45	13 54	16 68
Here Come the Brides	10 73	10 53	10 79	10 82	10 65	10 36	10 52	9 65	11 42	10 63	8 78	13 46	10 75	7 82	15 74
Hollywood Palace	10 74	4 79	12 51	13 46	11 57	4 68	5 75	5 80	5 82	9 69	18 23	7 82	12 58	20 21	17 60
Mannix	9 75	7 63	10 72	11 77	10 63	4 69	8 61	9 62	8 70	10 64	12 46	9 76	10 76	13 55	16 65
Don Rickles	9 76	7 66	10 70	12 60	8 77	4 62	8 58	7 76	7 76	8 76	10 70	11 64	13 42	13 49	15 75
Peyton-Place—Wed.	9 77	7 67	10 74	12 70	8 78	3 72	7 66	9 63	10 51	8 77	7 82	15 24	12 59	8 80	14 81
Big Valley	9 78	5 76	11 67	12 66	9 67	2 73	6 72	7 78	9 62	6 83	13 44	10 73	11 72	15 29	15 73
Peyton Place—Mon.	9 79	7 68	10 77	12 69	8 82	3 80	6 70	10 57	8 71	7 81	8 79	13 43	12 60	10 75	14 82
Outsider	9 80	4 81	11 62	12 71	11 59	1 82	3 82	7 79	7 77	10 60	15 34	9 78	9 82	16 34	16 69
Guns of Will Sonnett	8 81	5 78	10 75	10 79	9 71	3 74	6 71	4 81	7 78	8 78	12 47	8 80	10 77	13 50	15 77
Judd	7 82	3 82	10 78	11 75	8 79	2 81	4 77	4 82	7 79	8 79	10 71	10 70	10 78	13 51	15 72
CBS News Hour	5 83	2 83	7 83	7 83	7 83	1 83	2 83	2 83	3 83	7 82	11 57	5 83	6 83	11 70	10 83

## Customers

(From page 21)

hours are programmed locally).

For each half hour veteran Ayer program analyst James H. Cornell has estimated the average November-December, 1968, audience in 10 basic categories, a total of 1,480 estimates, covering 83 regular programs.

The 10 categories include the standard age/sex breakdowns—three for children, three for adult males, three for adult females—plus homes. The homes figures, often the subject of trade and consumer press comment couched in the language of a horse race, are the least important. For, like most modern marketers, Ayer and its clients are interested

primarily in counting customers.

These predictions, presented in TELEVISION AGE exclusively, are shown (1) for each program as a whole and (2) for each half-hour in terms of tv's most important target—women 18-49. They are Ayer's 11th annual go-round at this task and during this time the agency has been constantly sharpening its aim.

Last year, half of all its demographic predictions were within one rating point of the actual figure, 70 per cent were within two rating points, 83 per cent within three rating points and 96 per cent within four rating points (see "Where the prospects are," TELEVISION AGE, August 28, 1967, and "Program scoreboard,"

May 20, 1968). This issue's predictions will be similarly checked out next Spring.

While the low level of new shows coming up next season does not take away the need for expertness in program predictions, Ayer has charted trends on new programming to see if any meaningful patterns can be detected. The figures disclose that there has been a steady decline in new product on the networks.

Twenty-one new primetime shows will be on next season, eight on ABC-TV, six on CBS-TV and seven on NBC-TV. The share of new shows by network is about par, the only major exception to this pattern during the past five seasons being 1965-66, when

## Predicted ratings for tv's key marketing target, women 18-49

Schedule shows predicted rating (per average minute) and share (red) of women 18-49 watching nighttime network tv by half hours. To convert into numbers of viewers, multiply rating by 31.89 million. Average of all these ratings by network: ABC, 13.1; CBS, 13.6; NBC, 14.2. Note that shares do not add up to 100%. Remainder is viewing to non-network programs. Not shown is predicted ratings and shares for half hour beginning Sunday at 7: "Land of Giants," ABC, 12.5, 33; "Lassie," CBS, 11.5, 31; "Huck Finn," NBC, 9.5, 25.

P.M.	Monday			Tuesday			Wednesday		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:30-8	Avengers 12.5 32	Gunsmoke 11.0 28	Jeannie 13.0 33	Mod Squad 14.0 37	Lancer 9.0 23	Jerry Lewis 11.0 29	Here Come Brides 11.0 29	Daktari 11.5 31	Virginian 10.0 27
8-8:30	Avengers 13 31	Gunsmoke 11.0 28	Laugh-In 16.5 39	Mod Squad 15.0 37	Lancer 9.0 23	Jerry Lewis 12.0 29	Here Come Brides 11.5 28	Daktari 12.5 30	Virginian 11.0 27
8:30-9	Peyton Place I 12.5 27	Lucy 12.5 27	Laugh-In 18.0 39	Takes A Thief 15.5 34	Red Skelton 14.5 31	Julia 12.5 27	Peyton Place II 13.5 31	Two Good Guys 14.5 33	Virginian 11.0 25
9-9:30	Outcasts 11.5 24	Mayberry RFD 15.0 31	Monday Movies 18.0 37	Takes A Thief 15.5 33	Red Skelton 14.0 29	Tuesday Movies 15.0 32	Wednesday Movies 16.0 33	Beverly Hillbillies 17.0 35	Kraft Music Hall 8.5 17
9:30-10	Outcasts 11.5 24	Family Affair 15.5 32	Monday Movies 18.0 37	N.Y.P.D. 13.0 29	Doris Day 12.5 27	Tuesday Movies 18.5 41	Wednesday Movies 16.5 38	Green Acres 15.0 34	Kraft Music Hall 8.5 19
10-10:30	Big Valley 10.5 25	Carol Burnett 13.0 31	Monday Movies 17.0 41	That's Life 13.5 32	CBS News Hour 5.5 13	Tuesday Movies 20.5 48	Wednesday Movies 15.5 40	Jonathan Winters 12.5 32	Outsider 9.0 23
10:30-11	Big Valley 9.5 24	Carol Burnett 12.5 31	Monday Movies 16.0 41	That's Life 13.5 32	CBS News Hour 4.5 12	Tuesday Movies 19.5 50	Wednesday Movies 15.5 40	Jonathan Winters 12.0 31	Outsider 8.5 22

ABC-TV, with 16 new programs, topped the other chains in the number of debuts by a major margin.

An analysis of the past five seasons reveals that new shows generally run up to four home rating points less than the average than existing programs. For the coming season, Ayer figures indicate they will average about two points less.

The 21 new shows coming up compare with 26 last season, 31 the year before, 34 in 1965-66, 40 in 1964-5 and 35 in 1963-64. A comparison of new half hours since 1963-64 reveals the same pattern of decline. Five years ago the networks were readying 63 new half hours; the following season it was 57, then 52,

then 43 two seasons in a row and this summer the figure is 33.

Ayer people, while pointing out that the high risks of television and the creative difficulties of filling the tv maw with fresh product season after season are the main factors in the decline, display no concern about the future of tv. Thomas J. McDermott, senior vice president and director of programming for Ayer and manager of media services in the New York region, points out that, whatever is happening on the networks, the fact remains that tv viewing shows a long-term rise.

Cornell sees CBS-TV pulling off the best homes-reached record on new shows with an average of 19.7, which

is the same as his estimate for the average of all shows. The NBC-TV new show average is figured at 17.4 and the ABC-TV average is put at 16.5.

As for existing programs, CBS-TV and NBC-TV are tied at 20.5, while ABC comes in 17.6, according to the predictions. Such comparisons give an adequate measure of network performance but tell nothing, of course, about such important yardsticks as cost and demographics.

(It might be pointed out at this juncture that, while estimates to .1 of a point may suggest greater accuracy to ratings than is justified by current research techniques, the

Thursday	Friday		Saturday			Sunday				
	ABC	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
Blondie 11.0 29	Daniel Boone 9.5 25	Operation Entertainment 9.5 28	Wild Wild West 11.0 33	High Chaparral 10.5 31	Dating Game 11.5 30	Jackie Gleason 14.0 36	Adam 12 9.0 24	Land Of Giants 13.0 30	Gentle Ben 11.0 26	Walt Disney 15.0 35
Hawaii Five-O 13.5 31	Daniel Boone 10.0 23	Operation Entertainment 10.5 28	Wild Wild West 12.0 33	High Chaparral 11.5 31	Newlywed Game 12.5 30	Jackie Gleason 15.0 35	Get Smart 12.0 29	FBI Story 16.5 33	Ed Sullivan 13.0 26	Walt Disney 17.5 36
Hawaii Five-O 13.5 30	Ironside 11.5 25	Felony Squad 12.5 32	Gomer Pyle 12.5 32	Name Of Game 13.5 34	Lawrence Welk 12.0 28	My Three Sons 14.0 32	Ghost & Mrs. Muir 14.0 33	FBI Story 18.0 35	Ed Sullivan 15.0 29	Mothers-In-Law 15.5 30
Thursday Movies 18.5 38	Ironside 14.0 29	Don Rickles 12.0 28	Friday Movies 13.5 32	Name Of Game 14.0 33	Lawrence Welk 11.0 25	Hogan's Heroes 11.5 26	Saturday Movies 19.5 44	Sunday Movies 17.5 32	Smothers Bros. 17.0 31	Bonanza 18.0 33
Thursday Movies 19.5 41	Dragnet 13.0 27	Will Sonnett 9.0 21	Friday Movies 15.5 37	Name Of Game 14.0 34	Hollywood Palace 9.0 20	Petticoat Junction 12.0 28	Saturday Movies 21.0 49	Sunday Movies 17.0 33	Smothers Bros. 16.5 31	Bonanza 18.5 35
Thursday Movies 18.5 39	Dean Martin 13.5 28	Judd 10.0 23	Friday Movies 18.5 43	Star Trek 13.5 32	Hollywood Palace 9.5 22	Mannix 9.5 22	Saturday Movies 22.0 52	Sunday Movies 17.5 40	Mission: Impossible 16.0 36	Phyllis Diller 11.0 24
Thursday Movies 19.5 44	Dean Martin 16.0 36	Judd 10.0 24	Friday Movies 17.5 42	Star Trek 13.0 32	Local	Mannix 9.5 23	Saturday Movies 22.0 54	Sunday Movies 16.0 39	Mission: Impossible 15.5 37	Phyllis Diller 10.0 24

silver-thin differences between Ayer predictions and actual ratings in the past for broad network averages indicate there is a lot more than guesswork involved here. Last season, for example, the predicted and actual homes ratings for each network came out as follows: ABC-TV, 11.1 and 10.8; CBS-TV, 13.6 and 13.7; NBC-TV, 12.5 and 12.6.)

Ayer calculated, on the basis of its program estimates, demographic profiles for each network as a whole. This was done for all primetime programs and separately for new programs only.

First, the total picture. The average rating for total viewers expected to be reached by each network per primetime half hour comes out as follows: ABC-TV, 10.8; CBS-TV, 13.5; BC-TV, 13.1.

In the all-important category of women 18-49, NBC-TV is in the lead with 14.2, followed by CBS-TV with 13.6 and ABC-TV with 13.1. As for the category of women 18-34, ABC-TV moves into second place with 13.4, as against CBS-TV's 13.1 and NBC-TV's strong 14.3.

CBS-TV's longtime skew toward

Women	ABC	CBS	NBC
18-34	13.0	13.3	11.5
35-49	12.0	13.3	11.2
50+	10.6	17.2	13.1
18-49	12.5	13.3	11.4
All	11.8	14.8	12.0

When Ayer examined cost-per-1,000 figures based on predicted ratings, the picture changed considerably. Again, the agency zeroed in on a key demographic category—in this case, all adults 18-49. The general picture was one of higher cpm's for CBS-TV. Since this analysis was based upon "list" prices, the actual cpm's paid are undoubtedly lower. However, it is likely the price relationships between the networks remain close to that represented by the list prices.

The median predicted cpm's per network for adults 18-49 come out as follows: ABC-TV, \$5.01; CBS-TV, \$5.73, and NBC-TV, \$4.93. The program range was considerable, going from \$3.36 for *Laugh-In* to \$10.10 for *Kraft Music Hall*, both NBC-TV shows.

To get another fix on network efficiency Ayer researchers ranked

cpm's) are such high-rated offerings as *Jackie Gleason*, *Ed Sullivan*, *Gunsmoke* and *Red Skelton*.

The movies fared well, not unexpectedly, considering their appeal to younger adults. Not one of the seven movies was in the least efficient third and only one was the middle third—CBS-TV's *Friday Night Movie*. Considering, in addition, the movies' strength in upper-income, urban audiences, they remain very good buys indeed. With the exception of the Friday movie, every one was under \$5.00-per-1,000 adults 18-49.

The 21 new shows, based on Cornell's predictions, vary in cost-per-1,000 for adults 18-49, but tend to be on the less cost-efficient side. Three are in the top, or most efficient group. These are *Land of the Giants* and *Mod Squad* on ABC-TV and *The Name of the Game* on NBC-TV. The latter figures out to \$4.31 and the others are close to \$4.00.

Ten of the new shows fall in the middle third. On ABC-TV they are *That's Life* (\$5.02), *Ugliest Girl in Town* (\$5.13), *Here Come the Brides* (\$5.22), *The Don Rickles Show* (\$5.68) and *Outcasts* (\$5.72). The

### Top 10 programs for Men by age groups\*

18-34		35-49		50+	
Program	Rating	Program	Rating	Program	Rating
<i>FBI Story</i>	18	<i>Saturday Movies</i>	19	<i>Gunsmoke</i>	30
<i>Thursday Movies</i>	18	<i>Bonanza</i>	18	<i>Red Skelton</i>	29
<i>Saturday Movies</i>	17	<i>Laugh-In</i>	16	<i>Bonanza</i>	29
<i>Sunday Movies</i>	16	<i>FBI Story</i>	16	<i>Lawrence Welk</i>	28
<i>Bonanza</i>	16	<i>Thursday Movies</i>	16	<i>Jackie Gleason</i>	25
<i>Tuesday Movies</i>	15	<i>Jackie Gleason</i>	15	<i>Lucy</i>	25
<i>Mod Squad</i>	15	<i>Mothers-In-Law</i>	15	<i>Ed Sullivan</i>	25
<i>Mission: Impossible</i>	15	<i>Smothers Bros.</i>	15	<i>Gomer Pyle</i>	24
<i>Monday Movies</i>	14	<i>Mission: Impossible</i>	15	<i>Mayberry RFD</i>	24
<i>Name Of The Game</i>	14	<i>Walt Disney</i>	15	<i>Daniel Boone</i>	23

\* Ratings are based on totals in each age group. See page 22.

older women shows up again. In the 50-plus group, the network averages 18.9 vs. 16.0 for NBC-TV and 12.4 for ABC-TV.

### Leads in women

Since, as has already been shown, the predictions put CBS-TV ahead in new program audiences (homes reached), it is not surprising that, for new programs alone, the network is expected to lead in adult women viewers of all age groups. However, the gap between CBS-TV and the others widens as one goes up the age ladder. Here are rating figures:

all programs by cost-per-1,000 for adults 18-49. They then divided them into thirds—top, middle and bottom, the latter meaning least efficient.

Here's how each network compares in the per cent of their schedule in half hours falling into each cpm category:

	ABC	CBS	NBC
All prgms. (#)	28	30	25
Top 3d (%)	50	20	54
Middle 3d (%)	29	34	30
Bottom 3d (%)	21	46	16

Among the CBS-TV shows falling into the bottom third (highest

CBS-TV shows are *Hawaii Five-O* (\$5.12), *Two Good Guys* (\$5.17) and *Blondie* (\$5.88). And the NBC-TV group include the Phyllis Diller entry (\$5.42) and *The Ghost and Mrs. Muir* (\$5.60).

No ABC-TV new shows fall in the bottom third. The high-cpm CBS-TV programs are *Mayberry R.F.D.* (\$6.50), *Lancer* (\$7.23) and *The Doris Day Show* (\$7.28). On NBC-TV it's *Huck Finn* (\$5.94), *Outsider* (\$6.25), *Julia* (\$6.67) and *Adam 12* (\$8.47).

Ayer's man responsible for buying daytime network tv plus nighttime participations, Chuck Wilds, finds



### Top 10 programs for Women by age groups\*

18-34		35-49		50+	
Program	Rating	Program	Rating	Program	Rating
Saturday Movies	22	Saturday Movies	20	Gunsmoke	32
Thursday Movies	20	Bonanza	20	Lawrence Welk	31
Sunday Movies	20	Thursday Movies	18	Lucy	31
Tuesday Movies	19	Smothers Bros.	18	Bonanza	30
Monday Movies	19	Tuesday Movies	18	Jackie Gleason	28
Bewitched	19	Bev. Hillbillies	17	Red Skelton	27
Laugh-In	18	Bewitched	17	Mayberry RFD	27
FBI Story	18	Family Affair	17	Gomer Pyle	26
Wednesday Movies	17	Jackie Gleason	17	Ed Sullivan	26
Bonanza	17	Red Skelton	17	Virginian	25

\* Ratings are based on totals in each age group. See page 22.

ghttime costs holding pretty steady and points out that, unlike last year, the fourth quarter is a seller's market. Beyond this year he sees the prime determinant for '69 costs being general economic conditions.

In general, daytime network costs have been showing a rise, Wilds notes, with NBC-TV taking full advantage of their improved audience. The rise, he says, also reflects greater demand for daytime.

Cornell feels the new CBS-TV daytime lineup will strengthen its afternoon position. By removing *House Party* from the middle of the afternoon and tacking it to the end of the schedule, CBS-TV will be running papers straight through. *House Party* has strong appeal for older women and interrupted the flow of young housewives who flock to soap operas.

As for the nighttime schedule, here Cornell's evaluation by half hours:

#### Monday

The week starts off with *The Avengers* on ABC-TV, *Gunsmoke* on CBS-TV and *Jeannie* on NBC-TV. The veteran cowboy show will rule the 7:30-8 slot with the typical "u"

demographic profile for westerns—strong in under-18s and over-50s. *Avengers* has had a checkered career. It had been a handy mid-season replacement for flops and played that role last season. It plays the upcoming season, however, with what may be a dangerous switch, the substitution of Linda Thorson for Diana Rigg as Mrs. Peel. However, Patrick MacNee remains as John Steed. *Jeannie*, moved from Tuesday, will do a fairly good job in attracting kids and their parents.

#### Boffs versus bullets

At 8, NBC-TV will throw in its strong *Laugh-In* in the middle of *Gunsmoke* and *Avengers*. The comedy hour won't pull audience away from the western but will attract a lot of the new people just tuning in.

At 8:30, *Peyton Place I* on ABC-TV and *Here's Lucy* on CBS-TV will oppose the second half of *Laugh-In*. The latter will hold a large number of children and young adults who might otherwise watch *Lucy* but Miss Ball will inherit and hold older adults from *Gunsmoke*.

*Peyton Place's* poor performance

last season doesn't augur much for its competitive strength in the months ahead. In earlier years, the show's share level in 1967-68 would have definitely marked it for cancellation.

Three new shows enter the lists at 9, *Outcasts* on ABC-TV, *Mayberry R.F.D.* on CBS-TV and *Monday Night at the Movies* on NBC-TV, though Ayer does not consider the movies as, strictly speaking, new programming and its estimated audience is not figured in the Ayer averages for new shows. *Mayberry* is a predictable situation comedy in the *Gomer Pyle* vein but will pull a good audience, despite the competition from the movies.

As for *Outcasts*, it has the earmarks of a good show. Featuring an interracial angle, it deals with the post-Civil War era and its dramatic basis is the taut relationship between a former slave and a former slave-owner who team up as bounty hunters. While the pilot was a good one, the show faces rough competition.

This includes *Family Affair* at 9:30 on CBS-TV, which will ride along on the same level as *Mayberry*

(Continued on page 59)

### Top 10 programs for Children by age groups\*

2-5		6-11		12-17	
Program	Rating	Program	Rating	Program	Rating
Daktari	26	Walt Disney	30	Walt Disney	23
Two Good Guys	23	Bewitched	26	Bewitched	19
Walt Disney	23	Two Good Guys	25	Laugh-In	19
Bewitched	20	Beverly Hillbillies	24	Mothers-In-Law	18
Flying Nun	20	Daktari	24	Saturday Movies	18
I Dream Of Jeannie	20	Flying Nun	22	Beverly Hillbillies	17
Blondie	20	I Dream Of Jeannie	22	Flying Nun	17
Beverly Hillbillies	19	Laugh-In	21	Smothers Bros.	17
Laugh-In	19	My Three Sons	21	Thursday Movies	16
Lassie	19	Ghost & Mrs. Muir	21	Two Good Guys	16

\* Ratings are based on totals in each age group. See page 22.

It's a big important market, but try getting an accurate statistical reading on it," a veteran agency timebuyer remarked.

He was talking about the domestic military market, which has three fundamental characteristics:

- Obscurity (because the rating services can only vouch for the existence of married military people who live off-post and happen to be listed in local phone directories, and because standard marketing information does not include the military);
- Size (servicemen stationed in this country earn a total of nearly \$11 billion a year);
- Diversity (chronologically from 18 to 65; demographically encompassing men, women and children; and geographically from coast to coast).

Hard to define though the military market may be, the astute media man doesn't let his inability to microscope it lull him into writing it off as unimportant. That would be a grave mistake; too many dollars are in the balance.

Fiscal 1967 (ending January, 1968) saw \$1.35 billion spent in military exchanges (Army/Air Force, \$818.7 million; Navy, \$412.5 million; Marine Corps, \$106.8 million; Coast Guard, \$10 million). An exchange is roughly equivalent to a variety store, except that its merchandise lines are fewer and shorter and its quality tends to run higher.

In fiscal 1967 (ending June 30), military commissaries in the U.S. raked in about \$1.1 billion (Army, \$349 million; Navy, \$206.2 million; Air Force, \$471.1 million; Marine Corps, \$39 million; Coast Guard, \$900,000). A commissary is like a supermarket, only not so super as far as shelf space and number of items carried are concerned.

Exchange and commissary officers in all branches of the service are traditionally frustrated by the combination of the diversity of the clientele they must serve and the limited

space within which they must operate.

The average serviceman is 22 years and six months old, but averages never really tell the story. Of the 1,979,760 in military service in the U.S., 27.6 per cent are under 21, 76.9 per cent are between 17 and 29, and 93.7 per cent are under 40.

Clearly, the military is a young man's world—and this fact goes far toward explaining why major package goods manufacturers pursue such a relatively small market as avidly as they do.

"It's our feeling," the sales manager of a leading pharmaceutical house told TELEVISION AGE, "that these kids are forming a lot of pretty basic buying habits while they're in the service. If we can get them when they're in, we stand a good chance of keeping them after they get out."

### *Regiments of dependents*

Companies that go after the military market know they're reaching more than service people. Total figures for all services reveal that 76.9 per cent of officers are married, as are 38.5 per cent of all enlisted personnel. Dependents far outnumber the military. The 1,979,760 cited above as serving in the U.S. have a total of 3,199,859 dependents. Here are breakdowns by services: Army, 851,407 military, 1,411,140 dependents; Air Force, 632,082 military, 1,289,305 dependents; Navy, 270,460 military, 255,708 dependents; Marine Corps, 190,811 military, 188,716 dependents; and Coast Guard, 35,000 military, 46,000 dependents.

Auxiliary factors combine to raise the domestic military market's dollar value to some \$20 billion (to the

hard cash \$11 billion cited above) add the approximately \$6 billion sent to dependents in this country by servicemen overseas, and another \$2.2 billion in pensions to retired personnel, many of whom live in military markets where they exercise on-base purchasing privileges.

But when it comes down to the financial nitty-gritty, the average enlisted man gets about \$290 in hard, spendable cash per month, and the average officer about \$500. Here are some representative base-pay grades in the Army: private, \$102.30; E-5 (or buck sergeant), \$291.90; sergeant-major, \$642.60; second lieutenant, \$343.20; major, \$790.80; colonel, \$1,265.70. Allowances and benefits combine to transform an ex-



## **Military market:**

tionally high per cent of military pay into discretionary dollars.

Though ex-GI's of early World War II "\$21 a day once a month" package will find it hard to believe, there have been several recent military pay increases—the latest being 5 per cent in October, 1967, and 9 per cent just last month. Yet another raise is in the works for next July.

Military disposable income may jump dramatically, however, if the

recommendations contained in the report of a special military compensation commission, made public last May, are accepted by Congress.

As a means of encouraging reenlistment to the point where professional service branches can be maintained voluntarily, the commission suggested that all "pay privileges" be done away with and servicemen be paid straight wages roughly comparable to civil service pay scales.

Service chiefs have endorsed the idea, and congressmen are said to favor it because it would get them off the hook as far as the draft is concerned. It could pass, and if it does, the cash potential of the military market will climb sharply.

As things stand now, penetrating

that market can be comparatively easy, or impossible—depending on what you're selling.

As indicated above, the space limitation/market diversity squeeze conditions just about every response of commissary and exchange officers. For instance, only 2,275 items (excluding meat and produce) are authorized for sale in Navy commissary stores, while the average supermarket carries roughly 7,350 items. The average Army exchange handles some 20,000 items, but its big civilian brother, the variety store, stocks from 40,000 to 50,000.

To a military merchandiser, high quality, low price and fast turn are norms rather than ideals—and two out of three isn't good enough.

Commissaries are especially tough sledding for suppliers, since military regulations forbid them to operate at a profit (in contrast to the average supermarket markon of 22 per cent, Army commissaries sell at an average of 3 per cent above cost, Navy at 4 per cent; this money goes toward operating expenses, but commissaries really run on money appropriated by Congress).

"Instead of profit, then," says the military marketing manager of a key food supplier, "the commis-

*(Continued on page 52)*

#### **Markets and Military Bases**

A cross section of military bases which have significant economic impact on their neighboring areas compiled by TELEVISION AGE with the cooperation of the Department of Defense appears on pages 53 and 54.



*Often ignored by advertisers, yet a solid multi-billion-dollar market covered by tv, the many military exchanges and commissaries in the U.S. are well worth going after*

**big, broad  
and out of sight**

**T**he business of program purchasing and the art of program scheduling have become increasingly critical with the rise in station competition. A major result is that stations rely more than ever on their representatives' judgment and know-how for aid in program decisions.

At least one reason for this development is obvious. Handling a variety of stations and facing a variety of sales problems, the rep is in a position to pass along to one station the experiences of another.

But there are other factors. In varying degrees, reps use their accumulated knowledge as a lever to acquire stations (though it's doubtful that rep know-how in this area is the critical factor in any station switch).

In addition, current developments in selling and syndication have bolstered the rep's role as programming advisor. Greater sophistication and complexity in audience information, particularly the increase in demographics, have tended to make the station more dependent on the professionalism of a rep, who may have considerable research data at hand.

One development which is expected to have increasing impact on this rep-station relationship is the decreasing number of original segments produced annually for those network shows that eventually end up in the syndication market.

The reason is the high cost of program production, but the result—years later—is that such programs, usually bought for stripping, are quickly devoured on the local level. Stations are required to make more frequent programming decisions, and thus call upon the rep more often for counsel.

Since a number of reps are well-equipped to analyze the track record of programming, stations frequently look to them for advice on first-run product. Reps often preview new vehicles, for example, and can alert their stations in advance on the pluses and minuses before the syndication salesman comes to call.

Sales and research executives at the reps often assume the responsibilities based on their experience, leanings and knack for judging a show's impact on the audience. Some reps have specific departments to handle counseling chores.

Reps report that program advice is both solicited and unsolicited. The latter is not a matter of the rep bargaining in with unwanted advice, but is usually the practice of sending along to stations information on program performance which the rep feels would be of wide interest.

#### *All types of stations*

Aside from the major groups, which have their own rep operation and program department, there is no particular pattern for the type of station requesting program counsel, reps say.

The major factor is need. Both large and small outlets are among those cited by reps as seeking help. The reps stress, however, that they act in a purely advisory capacity. The stations make the actual decisions.

"About 10 years ago, our only discussions with stations on programming was to find out the program schedule so we'd know what agencies or participating programs we had to sell," recalls a spokesman for the programming arm of the Edward Petry Co. "The stations felt that programming was their responsibility and they knew best how to exercise it."

But times have changed. "Today," Petry points out, "most of our stations seek our opinion and analysis."

To the reasons already stated for increased rep involvement, Petry adds another. "In most cases today, programming is not cost accounted show-by-show, but rather by the total saleable spot inventory. Therefore, the station and the rep must lay out an overall programming concept with total anticipated revenue, as well as alternate plans in the event certain areas slip in performance.

"Today's station," the spokesman

says, "requires the constant introduction of fresh new product, while at the same time maintaining a certain level of program costs.

"In short, programming must be an overall master plan, not just immediate, expedient program purchases. The station must be kept informed on what syndicated shows will be released in the future and what buying trends may develop at the agencies."

At Peters, Griffin, Woodward, program consultation means keeping abreast of all trends and developments, and discussing shows with stations on the basis of track records and the rep's own observation and knowledge.

As distributors and producers preview their product for PGW people, the rep is in that much more of a favorable position to evaluate and pass judgment on programs. PGW track record files include not only syndicated series but feature packages as well.

In addition, PGW salesmen are in constant communication with each other concerning the attitudes of buyers toward new programming.

#### *Functions widen*

Over at Katz where a specific arm, the Audience Development Department, was set up nine years ago for the explicit and sole purpose of advising stations, man-in-charge, Oliver Blackwell, explains that "over the past few years our department has developed a wide variety of functions in terms of importance, techniques and services."

To Blackwell's lot falls a basic amount of duties which in turn reflect the way his department operates and the scope of information a rep can provide a station with.

"One of our most important functions," Blackwell stresses, "is to be aware of programming trends. Our business is to sell time for stations and the only way we can sell it successfully is if stations have audiences'—to get audiences they need good



*Stations are seeking out  
reps' advice on programming  
more than ever before,  
as competition sharpens*

## Oracle? Guru? Rep!

programming.”

Blackwell keeps atuned to program innovations through a long-established grapevine he has personally cultivated among the networks, distributors, producers and other contacts. Blackwell, it should be pointed out, also saw to the development of an exacting track record of programs.

“If a program is on the air, anywhere, at anytime, we want to know what it is producing,” Blackwell points-up.

### *Tailored to fit*

“Program recommendations are tailored closely to fit the operational and marketing needs of each station,” says Richard Gideon, director of research for the station division of Blair Television. “Suggestions vary from station to station.

“And it is not simply a matter of analyzing track records, for they can sometimes be misleading. The programming of a show like *McHale's Navy* against one like *Gilligan's Island*, can be a mistake because the audience profiles are so similar. Our most effective use of such information may well result in a stiff counterprogramming recommendation.

“Such services as NTI, PiQ and TvQ are used but are not the sole

*(Continued on Page 62)*

**T**he regional dairyman is increasing his investment in tv, and while in most cases his outlay may be modest, he shows no signs of slowing down.

This growing use of tv is a phenomenon peculiar to the 60s. For it was only at the onset of this decade that most regional dairies found they had to put on a new face—diversification.

The call to diversify not only meant an extension of familiar product lines to meet consumers' demands for more modern, "ready-to-use," low calorie products such as prepared party dips and dietary dairy substitutes, but new or improved advertising methods—specifically tv plugs.

Last year, dairies (including national concerns like Borden's which owns regional companies) piled \$24,924,800 into tv. In 1966 that figure was \$22,662,000.

And just this year, one of the really big spenders, Sealtest (which is in the \$8 million class), returned to tv after a flirtation with hi-fi color newspaper ads.

It is interesting to note that regional dairies are, in the main, privately-owned or family-controlled affairs.

Regional dairies have to contend not only with one of the lowest profit margins, but with merchandise that suffers from a short shelf-life.

There is also a very unflattering (at least for the dairyman) consumer bent toward the purchase of competitive food and non-food items, as well as an increasing tendency to purchase dairy items from grocery outlets rather than company routemen.

The dairyman's vaulting pole for all of these hurdles is tv. And the clue to the dairyman's role in television is expansion, not change.

"Our company has diversified," explains G. Richard Abels, merchandising manager at Broughton's Farm Dairy Inc., Marietta, Ohio.

"Where we once had a single dairy operation, we began to ex-

pand about six or seven years ago and now the organization has three major divisions."

In addition to its dairy arm, Broughton's now boasts a foods division for vegetable fat products, and a college and university dining facilities management service.

Broughton's has also successfully introduced a number of new products such as table-ready salad dressings, a host of party dips and a low-calorie sour cream substitute.

Broughton's has been using television for 14 years, but until 1967 video pitches were concentrated in the Charleston-Huntington, W. Va. market.

Today, with maximum scheduling, company products are seen over seven stations in 11 different markets. Broughton's has also come to rely on CATV for coverage in many remote areas.

"In 1967, we spent a little over \$50,000 for television time," Abels explains. "Our production costs were about \$12,000." About 50 per cent of the company's media budget goes to tv.

Broughton's does not use an advertising agency. Its commercials are produced by Charles Fuller Productions in Tampa, Fla.

#### *Dairy's target*

"Since about 80 per cent of our business is through supermarkets and smaller stores, and since about 75 per cent of food buying is done by housewives, we attempt to aim our television advertising at these women," Abels continues.

The dairy buys adjacencies to three principal types of shows: variety talk programs such as *Merv Griffin* and *Mike Douglas*; women's feature opuses like *Girl Talk*; and soap operas, game shows and giveaways.

The company takes a Summer hiatus from television from June 1 to September 1, during which time their 52-week radio schedule is beefed up accordingly.

"We attempt to use television more or less as an institutional medium—

## The dairyman's new route





*As regional dairies' products and distribution methods change, they have hustled up the path to tv advertising*



*Meadow Gold Dairy uses ballplayers like Pete Rose (above) for tv commercials. Broughton's prefers to use the same actors again and again in their spots to build a company identity (below).*

that is, to create and keep before the public an image of our company as being both nice and progressive people with emphasis on the former," Abels explains.

"We don't use television to promote price-off specials or feature ice cream flavors. We've done this in the past, but our experience has been that production costs for acceptable commercials are too high to justify limited use."

Broughton's uses minute, color commercials exclusively and even utilizes the same actors for the illusion of a "family" commercial series.

#### *Daytime preferred*

"The minutes of course," Abels goes on, "have restricted us pretty much to daytime adjacencies, but we do not feel this is too important, since primetime spots are not really economical for a company attempting to use the medium as we do."

Abels voices some dissatisfaction with the quality of tape work.

"We have also had the experience of producing tv commercials ourselves on video tape in the studios of some of our better television stations and still do not find this satisfactory.

"The reason," says Abels, "is very simple. Television stations are not set up nor is their work scheduled to let them do a real professional job of creating tv commercials."

Meadow Gold, a division of Beatrice Foods Co., Chicago, is another old-timer in tv which has recently increased its gait.

The dairy plants have been using tv for several years now, to the point where it has become Meadow Gold's dominant advertising facility.

"In the current fiscal year, we're placing spot advertising in more than 50 dairy and ice cream markets," explains Neil Gazel, director of public relations. "In most cases, these spots are scheduled throughout the year."

Meadow Gold's markets are as varied as Hawaii, Oregon and

*(Continued on page 57)*

**C**onsumer marketing is made particularly tricky by the impact of a product's image, which is often based on ephemeral as well as substantial attributes. Trying to change an undesirable image is difficult, and tampering with a successful one is dangerous.

To most marketers, the latter would be unthinkable. The bromide about not quarreling with success is often reason enough, but a more cogent reason is that in trying to do better than good, a marketer may lose whatever he's gained so far.

For that reason, the story of Right Guard rates more than ordinary attention, for the success in switching the deodorant from a man's to a family product is one of the more remarkable stories in marketing annals.

Television played a role in that story, too. It has consistently been the prime medium for the product. That, in itself, is not remarkable since tv is *the* deodorant medium but the fact this is so is of some account.

Last year, BBDO put some \$5.4 million into tv for Right Guard, about \$250,000 in magazines and nothing in newspapers or radio. The product leads its field, has about a quarter of the entire deodorant market, which is now running about \$275 million a year (at retail) and is increasing

5 per cent annually. The rate of increase in deodorant sales is roughly twice that of the population.

The bulk of Right Guard ad money goes to network tv, and this has been the case almost from the beginning. However, spot expenditures were stepped up last year and amounted to nearly \$1 million.

Wallace Butterworth, account group head of BBDO, explains Right Guard's use of tv as follows:

#### *Many advantages*

"Since tv is the deodorant medium, you want to go where your customers are, where the competition is. In addition, tv offers us the best efficiency, and here we must take into account corporate buys and the opportunities for piggybacking."

Right Guard tackles its market on both daytime and nighttime network shows: most of the money is spent after dark, although numerically, there are more actual participations bought for airing during the day.

Gillette nighttime properties include many movie spots, which are "right" for Right Guard. The movies are excellent for reaching teenagers, Butterworth says, and heavy in "upscale" audiences. Upper-income people are convenience-oriented, he points out, and, beyond this, the higher initial cost of

Right Guard makes the upper-income family a good audience to reach. As for the teenager, his consciousness of grooming (hippies excepted) is almost too obvious to comment on.

Right Guard is a market leader no matter how you spray it—number one overall, number one for men by a big margin, and number one for women. Secret and Ban are more or less tied for second place, and Arric ranks number four.

Right Guard's history goes back almost 10 years (it was test marketed in 1959). Gillette had been mulling over a number of products shortly before that time and finally settled on a deodorant.

It was positioned as a man's deodorant because of research showing that about four out of 10 potential male users of deodorants were not using them at the time. It was also found that of the men who were then using deodorants, only one-third or so were using what were considered male brands. Finally, it seemed clear that the deodorant market was growing and would continue to grow.

Obviously, Gillette's knowledge of the men's market was a major factor in the decision to put out a man's deodorant. As it turned out later, Gillette's male orientation was a rea-

*Continued on page 61*

*A bold change of direction  
in midstream plus tv put  
Right Guard deodorant on top*

**The big switch**



## Random notes at Summer's end

The broadcast industry has an early closing—the year 1968 is being tooted out and the 1969 season will shortly begin. Summer is the sad twilight of the old year, and presages the problems of the new. The blue funk is everywhere. This column is an attempt to wrap up the mood of the transition.

The end of 1968 has seen the same old shennanigans in the Republican convention that have taken place for more than six generations. The new generation must be appalled at the lack of progress and the failure of the political poops to recognize a brand new world. There is a total failure to tell the truth. A club is formed to further the cliché. The sameness of the procedures makes it possible to blank the names of the speakers and candidates, mix them up over the years, and challenge any viewer or listener to identify the speaker.

ABC has proved something everyone already knew. It is wiser to program even tired repeats of tired shows than to show the whole tired convention. Think what fresh Summer shows would do against the boredom of the old-fashioned conventions. The wrap-up idea is peachy. Highlights for about a half-hour are all a convention deserves. A pity the telephone strike was not more decisive. Some independent body had better take a good look at the methods of selecting a presidential candidate, and start all over again.

More than ever, the Summer repeats seem to be as old hat as the convention coverage. There seems to be a lack of reason to turn on television. The main cause of the limited sets in use must be attributable to the fact that the medium has so mesmerized the masses that they have lost the ability to read, talk, listen to music, make love, write, or otherwise communicate.

Certain way-out pilots have been shown to agencies and networks. They reflect the new generation in their pace, power, frank nudity, color, frenetic motion and wild music—and they're guaranteed to wake anybody up and show him the way, man. These shows are highly unlikely to get on the air because the powers-that-buy are scared to death of them—afraid of their licenses, afraid of their affiliates, afraid of Congress, afraid of their advertisers, afraid of minority groups, afraid of their shadows. That ain't no way to freshen up tv.

So much for the old season. What of the new? Sadly, it is much like the old. The biggest problem around is violence. The industry has sincerely tackled the problem, with pressure from advertisers, agencies, government, educators, and innumerable organizations. The networks have had their little talks with the talent. So have the buyers. The message is clear: Lay off excess violence. The censors have been encouraged to be especially vigilant. But, in the end, any decision on excessive violence is totally subjective. No definition is possible, and one man's violence is another man's action.

The result of the pressures on producers and directors of action shows is mixed. Many of the creative ones are shocked by the world events and are sincerely re-

sorting to the Greek dramatic technique of relegating the action to the off-screen area. This can lead to talky shows with Greek choruses instead of thrills and suspense. Others, cynically—and perhaps correctly—are taking the position that the heat will blow over in a few weeks, the demand for action and violence will still be there, and the ratings will favor the bold and penalize the conscientious.

The brave-talking advertisers who stand up and shout their intent to cancel participation in shows which, in their sole opinion, are too violent will bend with the circulation when the chips are down. Alas, hypocrisy is the law of the land, and the producers have faced this before. Nevertheless, the new season will have a little less violence than the last, and the excesses which were creeping in will be temporarily curtailed.



New Summer shows would look great against convention tv.

The danger of the current crusade to cut violence is extending to feature motion pictures. There is a chance that excess censorship may be worse than excess violence in some cases. For example, many critics believe that *Bonnie and Clyde* is a classic motion picture. Under current rules it could not be shown, yet everyone knows that it will be shown on tv and will command a premium price and a large audience. To cut the violence out of *B&C* would emasculate it. Dilemma, anyone?

Then there is comedy. Maybe it is a sign of the troubled times, but things that were once hilarious don't seem so funny anymore. Reports are that audiences viewing tests of comedy shows for the new season are just not laughing. This could mean that the show is lousy, or it could mean that people are getting more serious. The loonies who laughed at every mention of Brooklyn are certainly museum pieces. The laugh signs are out. The challenge is greater than ever.

The television industry is in an evolutionary stage. It is crying for something new and contemporary, but it is held back by restrictions and fears. The opportunity for freshness is there, but the implementers are more like censors than innovators. Perhaps the fellows in charge have been there too long and are incapable of recognizing the symptoms or the cures. They can't kill the beast, but neither can they make it grow. While it seems unlikely, the hope may be in the new UHF stations which will be forced to be different just to survive.

After all, survival is the first instinct of mankind. Go, baby, go.—J.B.

# Film/Tape Report

## FACES COME, FACES GO

There'll always be a Group W show designed for evening viewing, even after Merv Griffin completes his defection to the CBS-TV network in '69.

When the star goes, the vehicle remains or at least such was the gist of a recent announcement by Jerome R. Reeves, president of WBC Productions and Program Sales, the syndication arm of the Group W complex.

Noting that when Group W launched the Griffin show three years ago only 19 stations were in the kick-off lineup, as compared with 142 today, Reeves said, "We're planning and will be prepared to continue with a new show, one worthy of the company's reputation for high quality programs for syndication."

The move of Griffin to the network and the entry of the network into the late-night talk and variety business, set off speculation on the future of the huge movie stockpiles amassed by the CBS-owned stations to feed their *Late Show* movie slots. Conjecture was that the movies would go to high-bidder independents in the CBS anchor markets.

Invariably second in those markets only to Johnny Carson in the ratings, and sometimes temporarily beating Carson as when a favorite movie title went against one of Johnny's replacements, the movies backing the *Late Show* format were considered the hottest new entry into the station programming game in those markets.

All is contingent on whether or not CBS decides to sell its movies. It could be that the stations division may wish to hold them in reserve.

## EASTERN HATCHERY

Twentieth Century-Fox Tv set up a New York division to hatch tv programs for syndication and for network. First item on the drawing board is *What's the Big Idea?*, a proposed series of half-hours (on inventors and inventions) being worked out with Alan Foshko Productions.

The idea is a panel show in which guest inventors will show their inventions in front of a celebrity panel (and a live studio audience).

William Self, executive vice president of Twentieth Century-Fox Tv, said it would "become a showcase for amateur as well as professional inventors, and although intended to be serious, many of the inventions will no doubt give rise to humorous situations."

## ROMPING IN IRELAND

*Romper Room* has started up in Ireland and in Portugal. These are the 21st and 22nd countries to sign through Fremantle International for production of the daily children's shows using formats devised by Romper Room, Inc., headquartered in Baltimore.

*Romper Room* so far has been seen in some of the counties of the Irish Republic abutting the border with the six counties of Northern Ireland, where the program began three years ago on Ulster Tv in Belfast.

The teacher for *Romper Room* in Eire is Brefni Doyle, currently in Baltimore learning the job from Nancy Claster, founder of the program.

The teacher in Portugal has not been picked as yet; Fernanda Barbosa Teixeira, teacher in Rio de Janeiro, is now in Lisbon working with officials of Televisao Portuguesa in picking a Portuguese teacher.

## PULLING OUT OF HOLLYWOOD

It may be a sign of the continuing decline of the symbolic value of "Hollywood" that Young & Rubicam has closed down its Hollywood office. But the agency is hardly forsaking southern California.

The people in the Hollywood office moved only a mile or so away from the old epicenter of the movie-making industry, to Young & Rubicam's Los Angeles headquarters on South Flower St.

The Hollywood office has housed Y&R's West Coast tv commercials production and radio commercials production staffs; now these are working in greater proximity to the other staffs in the L. A. office, headquarters for the "full-range of client services."

## LION'S BIG ROAR

Leo the Lion came roaring to the rescue of stations running short of movies for their feature film slots. MGM-TV released into syndication 145 titles, most of them made in this decade. Most have already been seen on network television, although 53 of them are entirely new to tv. Two-thirds of the pictures are in color.

Among the titles at the top end of the package are *Mutiny on the Bounty* (the Marlon Brando version), *Bad Day at Black Rock* (Spencer Tracy), *The Prize* (Paul Newman), and *The Loved One*. Other titles in the package, which is called "The MGM/7" range from *The Brothers Karamazov* (Yul Brynner, Claire Bloom) to *Brigadoon* (Gene Kelly, Van Johnson), *Tunnel of Love* (Doris Day, Richard Widmark), *Kissin' Cousins* (Elvis Presley) and *The V.I.P.'s* (Burton, Taylor).

## THE ACCOUNT RETURNS

It's not often in the annals of advertising that an account returns to a shop after leaving it for another agency. But after a six-year absence, a Philadelphia candy account, Quaker City Chocolate & Confectionery Co., (Good and Plenty) has returned to Bauer, Tripp, Hening & Bresler, which had handled the account for 14 years, from '48 to '62.

In the time of the earlier liaison, BTH&B was known as Bauer-Tripp-Foley. In '58, the agency came up with a campaign called "Choo-Choo Charlie" for Good and Plenty, the classic Depression-born coated licorice. Now BTH&B and Good and Plenty are still running with Choo-Choo, a cartoon character.

## MIXING MINSKY'S

A history of how the great pre-Hefner art of the striptease began was recently completed in New York, with mixing completed at Reeves Sound Studios. It's *The Night They Raided Minsky's*, a film set for release early next year by United Artists.

The movie, a Bud Yorkin-Norman Lear Production, has Britt Eklund playing Betty Buzby, a girl who was

orking at Minsky's Burlesque House  
1925 and flew into a tantrum one  
ght on stage, tearing off her clothes.  
nd that, kiddies, is how striptease  
egan.

### AIR DINKUM

From Australia, ABC Films re-  
ported that the highest rating ever  
tained Down Under by a tv docu-  
mentary program was scored by the  
ur-hour ABC News documentary  
*Africa*. The long program pulled in a  
3 per cent share in Melbourne and a  
4 per cent share in Sydney.

### IT COMMERCIALS?

Jimmy Webb says he goes about  
aking music for commercials the  
me way he goes about writing and  
ecording a record. In both cases,  
e's after a hit. When he does a com-  
mercial score, Webb holds on to the  
ord rights to it.

Webb, the 21-year-old composer of  
My Beautiful Balloon", "MacArthur  
ark," and "By the Time I Get to  
hoenix," recently started doubling  
i the commercials field, already has  
ritten scores for Chevrolet, Hamm's  
eer, and Doritos. What he does is  
cense the advertiser to use his mu-  
e only in the field of radio and tv;  
or the license Webb gets an annual  
reative fee.

Webb's agent says the young com-  
poser's recording sessions usually run  
o nine or 10 hours since Webb is out  
o get unusual recording effects from  
e eight-tracks.

### ESTING TESTING

Colodzin Productions is branching  
ut into the making of test com-  
ercials, setting up units for test  
ommercial production in New York  
nd in Montreal where Colodzin last  
ear linked up with a Canadian af-  
iliate.

Said studio president Bob Colod-  
in, "Commercials have increased so  
much in ingenuity, range and sophis-  
tication, that test commercials which  
re used increasingly to 'dry run' the  
deas must do the same. We feel that  
he proper care and feeding of an  
dea in its embryo state is more than  
ust a mechanical production prob-  
em, and that companies like CPI  
hich specialize in producing 'ideas  
on film' should get involved in test  
ommercial production."

# Advertising Directory of SELLING COMMERCIALS

Alberto-Culver • N. W. Ayer & Son



SARRA, INC.

Chicagoland Rambler Dealers • Hiram Strong



WGN CONTINENTAL PRODUCTIONS, Chicago

American Oil Co. • D'Arcy Advertising



FRED A. NILES—Chicago, Hollywood, New York

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Busch • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Eastman-Kodak • J. Walter Thompson



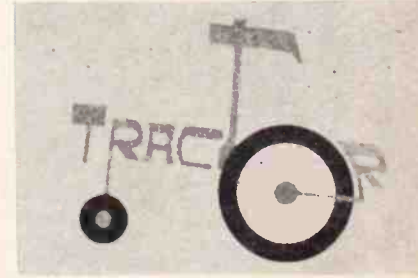
GERALD SCHNITZER PRODS., Hollywood

Chevron • BBDO



VIDEOTAPE CENTER, New York

Esso Imperial Oil • Cockfield, Brown Ltd.



MOVIERECORD, INC./ESTUDIOS MORO

## THE ART FORM

At New York's New School for Social Research, Carroll Carroll will run a weekly seminar on tv commercials this Fall. In 36 years of writing ads, radio shows, and tv shows Carroll worked for J. Walter Thompson, CBS, NBC, and Twentieth Century Fox Tv.

The school will also offer courses on Tv Commercial Writing and Production, taught by Stewart Bronfield of the NBC ad department, and on Writing Tv Commercials, taught by Sanford Alan Haver, president and creative director of Keller Haver Advertising.

## LIGHTING HURRAHS

If perchance you were wondering where all the light came from to illuminate the spectacle of the Republican convention in Miami Beach, be assured that the same source is being used for the Democratic convention in Chicago: F&B/CECO, Inc.

For the Miami event, the company hauled some 1,600 floods, spots, arcs southward from New York, and used 160 miles of cables to set the lights

up in the Miami Beach Convention Hall. F&B/CECO took in some \$200,000 for the rental of the lights. The whole effort went to light the hall for the tv cameras.

After Chicago, F&B/CECO goes on to Atlantic City to light Convention Hall there for the annual Miss America Pageant. With offices in New York, Hialeah and Hollywood, F&B/CECO lays claim to being the world's largest supplier of lighting rental equipment, in addition to the camera rental which is the mainstay of its business.

## COMMERCIALS MAKERS

BILL ARONSON joined Filmways of California as executive vice president and administrative head of Filmways' New York office. Aronson had been



ARONSON

at Pelican Films for the past six years, as vice president in charge of sales. Earlier, he was in network sales at CBS and ABC.

Will Cowan, president of Filmways of California, the commercials-making subsidiary of Filmways, Inc., said the company plans to expand its East Coast activities.

Filmways has a large sound station on New York's East Side.

SAM KIRSON, a designer and illustrator, has linked up with Elektra Films for commercials-design assignments, to work in tandem with Elektra's creative director, George Cannata.

BERNEY JONES and ROBERT L. MOSCONE have joined Tele-Tape Productions as producers. Jones had been with Videotape Productions of New York, the 3M subsidiary, as a producer for the past year. From '64 to '67, he was a commercials producer at J. Walter Thompson, and before that was with WOR-TV New York. Moscone was with WBZ-TV Boston for

the past four years, and for a decade before that was with WGBH-TV Boston.

Meanwhile, Tele-Tape Productions promoted CAYLORD M. CREEDON from producer to executive producer, and made a director of production assistant WILLIAM AUCOIN, who joined the company's staff two years ago.

## DIRE NEED

"There has been an increasingly dire need for an international organization of film producers," proclaimed a press release last week from a new agglomeration called The International Film, Tv & AV Association (AV stands for Audio-Visual). Coordinator of the fledgling organization is Herbert Rosen, who runs an annual event called The International Tv and Film Festival of New York.


## THE DOTTED LINE

Out into syndication went a package of nine musical and variety specials from Independent Tv Corp., called "Spotlight on Stars." Kickoff sales were to three Metromedia stations—WNEW-TV New York, KTTV Los Angeles and WTTG Washington—and to four other stations, KRON-TV San Francisco, KBTU Denver, KIRO-TV Seattle and KSL-TV Salt Lake City.

Each of the nine hours in the package is built around a different performer: Robert Goulet, Tom Jones, Abbe Lane, Phil Silvers, Trini Lopez, Shelley Berman, Paul Anka, Bill Dana and Eddie Fisher. And each of the stars has a couple of other stars working in the show; for example, Shelley Berman has Engelbert Humperdinck and Shani Wilis; Trini Lopez has Georgia Brown and Frank Gorshin.

Sandy Frank Program Sales reported sales of Jack Douglas' *Golden Voyage*, to WFLA-TV Tampa, KGW-TV Portland, KMJ-TV Fresno, KOMO-TV Seattle, WRoc-TV Rochester and KRON-TV San Francisco. Plus sales of *America!* to KTNT-TV Tacoma, WVEC-TV Norfolk, WGAL-TV Lancaster and WSEE Erie (for full sponsorship by Security People's Trust Co.).

The company also chalked up sales of *Mischief Makers*, to KAKE-TV Wichita, WFBC-TV Greenville, and to Mexico, to Television Independent de Mexico. Meanwhile *My Little Margie* went to WHIS-TV Bluefield, KMEG-TV Sioux City, and WTAP-TV Parkersburg.



**DON ELLIOTT**  
**PRODUCTIONS**

Specializing in unique  
post-scoring.

**Complete Recording Facilities**

80 West 40th Street LA 4-9677  
New York, N. Y. 10018

**AGENCY MEN**

Benton & Bowles has awarded a vice presidency to ERNEST CECIL MOTYL, executive tv producer at the agency. Motyl joined B&B in 1964



MOTYL

from Lennen & Newell where he was senior tv producer.

He started in advertising in 1946 with J. Walter Thompson as a messenger. Later, he headed the East Coast commercials shop of MGM. A member of the Society of American Cinematographers, Motyl produces and directs documentaries.

In Los Angeles, HARRY HAMILTON, Jr. joined Carson/Roberts as executive producer in the agency's broadcast production department. Hamilton had been with Earle Ludgin in Chicago for the past two years as vice president and director of radio and tv. Earlier he was a writer-producer with Erwin Wasey and a broadcast executive in Melbourne, Australia. At one time, he headed his own film-making shop, Alexander Hamilton Productions, in Los Angeles.

In New York, ROBERT V. HUNGERFORD and JOHN T. LUCCI were awarded vice presidencies at J. Walter Thompson. Both are associate creative supervisors. Hungerford joined the agency as an art director in '65 from McManus, John & Adams where he was a group creative director; Lucci joined JWT as an art director in '64, after a decade with McCann-Erickson.

CHARLES N. BLAKEMORE has joined Dancer-Fitzgerald-Sample as a vice president and creative group head. Blakemore was a vice president and creative director at McCann-Erickson, earlier with Compton, Leo Burnett, Foote, Cone & Belding, and Needham, Louis & Broby.

At J. M. Mathes, STEVEN HUNTER was promoted to the post of associate

# Advertising Directory of SELLING COMMERCIALS

Excedrin "Silhouette" • Young & Rubicam



PGL PRODUCTIONS, INC. New York

Norwich Pharmacal Co. • Benton & Bowles



ELEKTRA FILM PRODUCTIONS, INC., N. Y.

Gulf Oil Corp (Chemicals) • Bruce B. Brewer



FILMFAIR, HOLLYWOOD

Rockwell Mfg. Co. Marsteller, Inc



SANDLER FILMS, INC., Hollywood

Lear-Seigler Corporation



JEFFERSON PRODUCTIONS, Charlotte

Sanka—Freeze Dried Coffee • Y & R



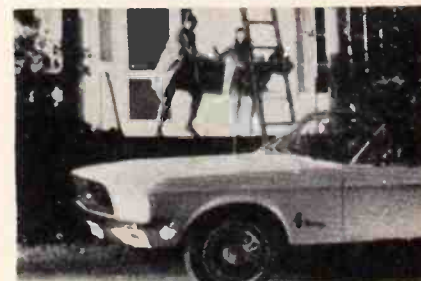
PAUL KIM & LEW GIFFORD, New York

Mother's Cookies • Doyle Dane Bernbach



N. LEE LACY & ASSOCIATES, LTD., Hollywood

Sohio • The Marschalk Company



PELICAN TAPE PRODUCTIONS, New York

creative director, heading a combined art and copy group in tv and print. Hitherto a creative supervisor at the agency, Hunter joined Mathes two years ago from Reach, McClinton.

In Philadelphia, JACK BIDUS was made a vice president at N. W. Ayer. Bidus, creative director on the U. S. Army Recruiting and *Tv Guide* accounts, joined the agency in '59 after a decade in tv production making documentaries at Philadelphia stations.

JOSEPH J. SOLLISH joined Benton & Bowles as vice president and associate creative director. Sollish had been at Young & Rubicam for the past six years, as associate creative director, working on the Chrysler, General Foods, Borden and Union Carbide accounts.

Before joining Y&R in 1962, Sollish was copy chief at Chirurg & Cairns. Earlier, he was vice president and creative director at Ellington & Co. and a creative group head at Donahue & Coe.

In Greenville, S. C. PETER HORST joined Henderson Advertising Agency as vice president and creative di-



HORST

rector. Horst had been with Leo Burnett in Chicago as associate creative director; earlier was with N.

W. Ayer. At Burnett, Horst worked on Green Giant, Franco-American, Allstate, Campbell's Soup, Maytag and other accounts.

#### ZOOMING IN ON PEOPLE

NBC International awarded a vice presidency to JAMES W. DODD, manager of sales promotion and planning at NBC International Enterprises. Dodd joined the network in 1960 as



DODD

sales service manager. From '53 to '60 he was international operations manager at Screen Gems, and from '46 to '53 he was at Columbia Pictures International as assistant to the president.

On the West Coast, NBC promoted JEROME H. STANLEY to the post of director of the network's film programs, as well as of the network's subsidiary, NBC Productions. Reporting to Stanley is JAMES J. SEABORNE, who has been promoted to director of film program administration, from manager of film program operations.

Stanley joined the network in '56. Earlier, he was a production executive with the Roy Rogers Film Co., with Republic Studios, and with Crescent Pictures Corp. Seaborne was

with Compton Advertising and with Ted Bates as a producer before joining the network in '64 as manager of film program operations on the West Coast.

On the West Coast, DOUGLAS S. CRAMER, executive vice president in charge of production for Paramount Tv, was named general chairman of the ninth annual International Broadcasting Awards, sponsored by the Hollywood Radio and Tv Society.

Triangle Stations reassigned ROBERT M. NEWHOOK, promotion manager of WFIL-TV Philadelphia, to publicize a number of new syndicated shows Triangle is developing and to promote Triangle's CATVs in New York and Pennsylvania.

George A. Koehler, chief executive of the station group, said that Newhook's experience as a show business advance man would come in handy in promoting the new shows, among them the Doodletown Pipers specials. Newhook, who joined Triangle three



NEWHOOK

years ago as director of market relations specializing in CATV and UHF, was an advance man for MGM for two years before going into broadcasting in '62 as p.r. manager for WBZ-TV Boston.

GEORGE DIETRICH joined Independent Tv Corp. as western division manager. For the past two years Dietrich was western division manager for Allied Artists Tv, earlier was with National Telefilm Associates and United Artists Tv.

In New York, PAT LUCKE MORRIS joined the syndication publicity staff of Twentieth Century Fox Tv. She had been with *Tv Guide* in New York for the past six years, working on syndicated program listings.

Warner Bros.-Seven Arts shifted CHARLES S. CHAPLIN to the post of director of European Tv Sales. Chaplin had been in Toronto as vice presi-

#### MEMO TO ALL AGENCY TV/RADIO COMMERCIAL PRODUCERS:

To continue the evolution of rock music for commercials, DAVID LUCAS ASSOCIATES announces that JOEY LEVINE has joined the staff.

JOEY LEVINE is composer-producer of the current rock hit, YUMMY YUMMY YUMMY performed by the Ohio Express, and other rock groups.

Visit our pad at 7 West 46th Street, N.Y.C., or call LT 1-3970.

*David*

ent of the company's Canadian ranch. He joined Seven Arts Productions Ltd. in Canada in 1962; before that he was with United Artists for 17



CHAPLIN

years as general manager of UA's theatrical and tv operations in Canada. Succeeding Chaplin in Canada is WILLIAM K. MOYER, who had been the company's western district manager for tv feature sales. In New York, AARON RAY joined Warner Bros.-Seven Arts as manager of the booking department, domestic and foreign. For the past 35 years, Ray works with Bonded Film Services, most recently as administrative assistant and the executive vice president, Emanuel Kandel.

**ONLY IN AMERICA**

Roger Vadim came to America to get some music for *Barbarella*, feature film based on the sadomasochistic French comic strip. Vadim said the kind of music the bizarre story required could only be found in the United States.

The director commissioned Bob Fosse to write and record an "electric rock" track for the film. Mixing was done at Reeves Sound Studios. The picture will be released here in October.

**REAGER COMPLETED**

The acquisition of Trim Telefilm by Modern Teleservice, a process begun last spring, was completed last month when Trim personnel moved

into Modern's quarters in New York's Movielab building. (Modern, meanwhile, was acquired by Sonderling Broadcasting Corp. as reported earlier here.)

**WAY OUT WEST**

On the West Coast, Tv Cinema Sales Corp. of Beverly Hills picked up distribution rights for the 13 western states on four tv series from Spangler TV: *Ed Allen Time* (195 half-hours), *Car and Track* (39 half-hours), *The Arthur Smith Show* (52 half-hours) and the *Little Joe* color cartoons (39 five-minute segments).

**THE MOVIES**

TVCSC also acquired a number of other packages: from Barrett Films, 150 *Spunky and Tadpole* five-minute color cartoons, and 190 *Telemats*, open-end commercials made by Hanna-Barbera. From Burt Rosen Productions, *Pocket Billiards Tournament of Champions*, 13 60-minute programs, produced by Peter DeMet with Chris Schenkel as host, and commentary by Willy Mosconi.

**ACME GOES WINDY**

A major Los Angeles laboratory, Acme Film & Videotape Laboratories, has set up a business office in Chicago. Heading up the outpost as Midwest account supervisor is Phyllis Abboud, who had been with WTTW recording services in the breezy town. Mel Sawelson, president of Acme, said the office in Chicago "has become a necessity, due to the increase of production facilities in the Midwest and the emerging educational field."

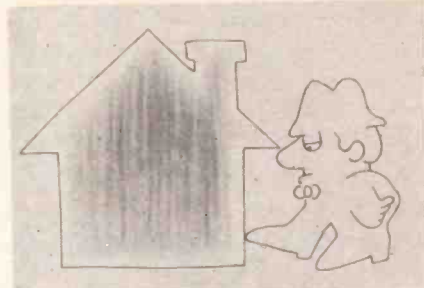
**ONTO THE ROAD**

Currently in syndication is *Pay Cards*, a game show developed by Nicholson-Muir Productions. It's due for kickoff on September 9 in New York on WNEW-TV. Nicholson-Muir say it's the first tv card game to get a prior okay from the NAB TV Code Authority.

BVC Films is distributing a 90-

**Advertising Directory of SELLING COMMERCIALS**

Southern California Edison • Grey Advertising



PANTOMIME PICTURES, Hollywood

Trans World Airlines • Foote, Cone & Belding



WYLDE FILMS, INC., New York

Trident Gum • Ted Bates



ROSE-MAGWOOD PRODUCTIONS, INC.

WMCA • Smith-Greenland



FILMFAIR, NEW YORK

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

**Spot** (From page 43)

**American Petrofina Inc.**  
(Geer, Dubois & Co. Inc., New York)

Commercials for AMERICAN PETROFINA GASOLINE begin September 16. Early and late fringe minutes together with prime IDs will be used to reach both men and women in 14 Texas and Southwest markets for a full month. Joy Silwa is the buyer.

**Anderson, Clayton & Co.**  
(Benton & Bowles Inc., New York)

As part of a sustaining effort, commercials for CHIFFON

MARGARINE and SEVEN SEAS SALAD DRESSING will be on the home screen through the early part of September. Fringe and prime piggybacks will be used to pitch the products' message to women in 73 markets. Credit Herb Knepper with the buy.

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

A 52-week buy for AVON took to the tube earlier this month. Day minutes and fringe 20s will be used to plug the company message in 190 markets. Sandra Ogrea is the contact.

**Brown & Williamson Tobacco Corp.**

(Ted Bates & Co., New York)

A three to six-week outing for KOOLS and VICEROY cigarettes takes to the home screen on September 13. Prime IDs will be used exclusively to reach viewers in about 50 markets. Henry Bromberger did the buying.

**Chesebrough-Ponds Inc.**  
(Papert, Koenig, Lois Inc., New York)

PRINCE MATCHABELLI takes a ride on the airwaves beginning September 8. Prime 20s will be used exclusively to reach women in 28 markets till October 5. Ned Parker buys.

**Chrysler Corp.**  
(Young & Rubicam, Inc., Detroit)

The PLYMOUTH division of Chrysler joins the Fall line-up of 1969 cars with commercials slated for the month of September. Fringe as well as prime minutes will be used to introduce the new automobiles to viewers in the top 30 markets. Stuart Forrest buys.

**Coca-Cola Co.**  
(The Marschalk Co. Inc., New York)

A four-week fling for MINUTE-MAID begins September 23. Early and late fringe minutes will be used exclusively to reach women in 40 markets. Vera Barta is the buyer.

**Colgate-Palmolive Co.**  
(Ted Bates & Co. Inc., New York)

A full month's stint for various COLGATE products will be on the air beginning the first of September.  
(Continued on page 46)



**YOU MAY NEVER SEE A 14-LB. PEARL\* —**

**BUT...Sales Glitter in the 38th Market with WKZO-TV**

With a 49% prime-time share,† WKZO-TV is a real gem in

**WKZO-TV MARKET COVERAGE AREA • ARB '65**



Grand Rapids-Kalamazoo and the Greater Western Michigan market . . . the 38th television viewing market.

Your Avery-Knodel man is the one to help you cultivate a bigger share of sales.

And, if you want the best of the rest of Upstate Michigan (Cadillac-Sault Ste. Marie), add WWTV/WWUP-TV to your WKZO-TV schedule.

† Source: ARB, 1967.

\* The Pearl of Allah is 9½ inches long and 5½ inches in diameter.

**AM-TV-FM**

*The Folyer Stations*

**RADIO**  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWAM/WWTV-FM CADILLAC

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

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

**WDTV**

COVERING A  
**VITAL**

area of  
Central W. Virginia

**WDTV**

FAIRMONT,  
CLARKSBURG,  
WESTON,  
WEST VIRGINIA

John North • Vice Pres. & Gen. Mgr.

**CBS** Represented by  
National Television Sales, Inc.  
A CBS Affiliate



## One Buyer's Opinion . . .

### ESTIMATING RATINGS — PART II

Not only during a *new* season, but also all year, buyers are confronted with "E's" on avails—estimated ratings for spot tv availabilities. The action taken on these estimates will vary with the buyer. I know of one group of buyers that will accept the rep's estimate *prima facie* (i.e., without questioning the procedure used in arriving at the estimate). This attitude would be unacceptable to the professional, since he realizes that most reps (and their research departments) are somewhat optimistic about their properties (to say the least).

This optimism is exemplified by the following: last season I received avails for three new programs, all of which were in the same time period. Because the programs were new, the reps reflected estimated ratings for their respective programs—unfortunately, the total for these ratings had exceeded the traditional sets-in-use for the time period!

	Estimated Ratings by Reps
Program A	12
Program B	8
Program C	5
<hr/>	<hr/>
Total	25
Time Period SIU	19

To accept all of these ratings *prima facie*, the buyer would have to assume that for some unforeseen reason, six per cent of the metro population will change their traditional viewing patterns during this particular time period—a phenomenon which would be more than unlikely. Therefore, the buyer who accepts a rep's estimate without some investigation is only kidding himself.

There also exists a second category of buyer who disregards completely *all* spots whose ratings are estimated. He doesn't want to be troubled with brain-storming; he'd rather stick with spots that have "track records"—it's a lot easier, and besides, "a bird in the hand is worth two in the bush!" Such buyers are either too lazy or ignorant to estimate their own ratings. This is a mistake, since he might be passing up some potential cream puffs (which he is paid by the agency to find for the client). Like the *prima facie* buyer, this type forgets that he is being paid for his *judgment*, and it is his duty to make the most of it.

A third type of buyer is the "copycat," the individual who would merely apply his agency's official program share estimate (for network programs) to any local vehicle offered to him. Thus, if his agency's share estimate for a network program is 40 per cent, the buyer merely applies a 40 per cent share to the local market program in that time period. This will do in a pinch—but what this type should keep in mind is that the network rating is comprised of the average of all the stations' ratings across the country. Therein lies the fallacy—although a network rating is a 20, New York might deliver a 24, but Toledo only a 15 for the same program, with each achieving different shares.

In addition, some markets have strong independent stations, which diminish the agency share estimate even further! A modified version of the copycat techniques can be very effective—but more to come on that.

But apart from these three types of buyers, the overriding fact remains that a conscientious buyer, who is doing his job, and will not accept ratings *prima facie* and is willing to prod some figures to come up with his own rating projections, finds this ball game a hard one to win. For if this is the type of person? a particular buyer is, he must change the estimate by re-evaluating the program and he must do it correctly with no fallacious short-cuts.

"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.

# Who's Who

in

Des Moines TV?



**WHO TV**

...that's who!

NB COLOR 13

DES MOINES, IOWA

**Spot** (From page 44)

Fringe, prime and day minutes will carry the ball into 14 Southern markets. Credit Brenda Nelson with this one.

**Corn Products Co.,  
Best Foods Div.**

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

A 13 to 14-week buy for SKIPPY PEANUT BUTTER hits the airwaves September 9. Early and late fringe minutes, 30s and 20s will be used to reach viewers in about 60 markets. Martin Rosenberg is the buyer.

**Coty**

(Delehanty, Kurnit & Geller Inc.,  
York)

Commercials for various COTY fragrances break November 26. The full range of minutes, 30s, 20s and 10s will support the product message in 30 markets till December 23. Mary Burak and Ricki Sonnen are the buyers.

**Du Pont de Nemours & Co. Inc.**  
(BBDO Inc., New York)

Commercials for ZEREX antifreeze take to the home screen September 16. Mostly fringe minutes and 20s will be used to carry the product message home to men in about 25 markets. Mary Ellen Clark is the buyer.

**General Electric Co.**

(Clyne Maxon Inc., New York)

A two-week flight for various G-E appliances begins October 4. Day minutes and fringe piggybacks will be used to carry the word to women in the top 50 markets. Terry Gremegna is the buyer.

**General Foods Corp.**

(Benton & Bowles Inc., New York)

The buy for GRAPENUTS and TOASTIES which began earlier this month will be on for various lengths, the longest being six weeks. For the most part, piggybacks will be used to carry the word into about 35 markets. A short buy for PIZZA STICKS signs  
(Continued on page 48)

**Rep Report**

RICHARD W. EPP was named manager of Katz Television, St. Louis. Epp has been with Katz since 1960. At the same time, THOMAS P. CANCELLA joined the New York sales staff



EPP

CANCELLA

of Katz Television-West. Cancilla was formerly local sales manager for WKBC-TV Boston.

GARRETT BERGMARK and DON ROBERTS teamed up with the account exec staff in Peters, Griffin, Woodward's Chicago stronghold. Bergmark transferred from PCW New York and Roberts rejoined the rep after a two-year interval. Back in New York, STUART ECKERT signed up as an account executive. Eckert was formerly media coordinator for Bristol-Myers.

WINSTON E. KOCK JR. joined the expanded sales promotion staff of Blair Television as assistant creative director. Kock had been assistant to the director of advertising and promotion at Avco Broadcasting.

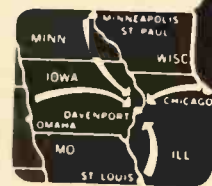
CONRAD L. ENNIS was appointed account executive and special representative in the Special Projects Department of Television Advertising Representatives, New York. Ennis was formerly an account executive with CBS Spot Sales. At the same time, R. DESMOND PHELAN was named special representative of TvAR. Phelan was director of marketing research at KYW-TV Philadelphia.

BOB BARTON and WALTER HART, sales development assistants, were promoted to account executives at Metro TV Sales, New York.

Take a good  
look at the  
**QUAD-CITIES**

served from  
Davenport, Iowa by

**WOC-TV**



The Largest  
Market Between  
Chicago/Omaha,  
Minneapolis-St.  
Paul/St. Louis

The Quad-City communities are as closely knit together as the boroughs of New York or the municipalities of Cook County, Illinois. It is a combination of four large and six smaller cities, nestled along both banks of the Mississippi River, in the rich heartland of the U. S. A.

The Quad-Cities is the right buy for a test market or a total market campaign . . . and it doesn't take a complicated media mix to effectively cover this market . . . just WOC-TV.

**HOW LONG HAS IT BEEN SINCE YOU COMPARED THE  
QUAD-CITIES WITH OTHER MIDWESTERN MARKETS?**

**AREA OF DOMINANT INFLUENCE (ADI) RANKINGS\*** January 1, 1968

	Quad-Cities	Des Moines	Cedar Rapids - Waterloo
T.V. Households	60	61	73
Consumer Spendable Income	56	57	64
Total Retail Sales	53	56	64
Food Sales	66	71	79
Drug Sales	59	62	68

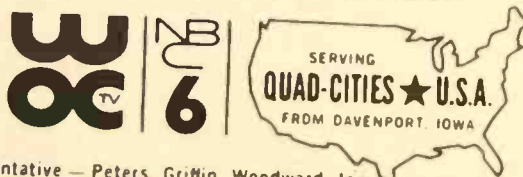
**METRO AREA RANKINGS\*** January 1, 1968

	Quad-Cities	Des Moines	Cedar Rapids - Waterloo
Population	87	109	108
Consumer Spendable Income	73	82	88
C.S.I. (per Household)	24	30	44
Total Retail Sales	76	87	93
Food Sales	86	105	122
Drug Sales	74	95	88

\*SR&D

**THE RIGHT BUY IN THE MIDWEST IS THE QUAD-CITIES . . .  
AND THE RIGHT MEDIA IN THE QUAD-CITIES IS WOC-TV!**

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



Exclusive National Representative — Peters, Griffin, Woodward, Inc.

A girlhood ambition was realized when a young college graduate landed her first job in advertising with a New York agency.

That girl, Lydia Reeve, is now vice president and director of media for the Los Angeles office of Foote, Cone & Belding, a post she has held since 1965.

In association with Hugh Zielske, vice president of media research, she assumes management responsibilities for the department as well as sharing supervision of the Los Angeles office account roster.

"I had wanted to be in advertising ever since I was in Shaker Heights High School," recalls Lydia. Toward this end she worked for the Higbee Co. in Cleveland to gain retail experience, then enrolled at Ohio Wesleyan for one year. Then on to New York University, where she majored in advertising and retailing, and she graduated with a B.A. degree. After that, she found the job with the New York agency and wound up in media.

Later, Lydia married an itinerant actor and traveled with him, visiting 45 states and getting a first-hand geographical knowledge of



America's major cities. They reached Los Angeles in 1949, and 10 days after her arrival there she was hired by Foote, Cone & Belding—as a temporary typist.

"I've never regretted it," Lydia admits. "I was moved into the Media Department three months after joining the agency—a sort of jack-of-all trades assignment—and within two years tackled my first solo timebuying activity."

She feels herself lucky to have started her media career when television was in its infancy and radio the more dominant of the broadcast media. "I feel a better perspective

toward broadcast media," she says, "for having been weaned on radio, as it were."

Lydia Reeve has just completed a year's presidency of Los Angeles Advertising Women, an organization she has been active in for a decade.

She lives in an ancient house (by California standards) with two ancient dogs, a German short-haired pointer (12) and a combination terrier-beagle (11). The house, located in Silverlake just 10 minutes from her office, is an upsidedown hillside structure which started out as French Norman, then became Spanish, and finally traditional. Lydia is redoing it, room by room.

Cooking is Lydia's passion. She owns (and uses) 50 cookbooks, and loves to surprise guests with experimental gourmet concoctions which are successful because of her own inspired touches.

She enjoys the theater, and did some acting in school. Her claim to fame, she says, is that she was one of Paul Newman's first leading ladies—in school productions. "Paul was very short then," she says, "or I was tall, so I generally played his mother!"

### Agency Appointments

**BOB NEWTH** joined Valentine-Radford, Kansas City, as an account executive. Newth was formerly an account executive with the L. W. Ramsey Co. in Davenport.

**JOHN HICKS** joined H. J. Gerdtis Co., New York, as vice president and account supervisor. Hicks was formerly assistant v.p. in charge of advertising and p.r. for the Security National Bank of Long Island.

**JACK BERNHARDT**, senior vice president, was named group management supervisor on the Ford account at J. Walter Thompson, New York. Bernhardt has been with the agency since 1964 and has served as management supervisor on the Liggett & Myers and Lever Brothers accounts.

**ALVIN R. KRACHY**, formerly senior v.p. in charge of account management, was named an executive vice president for all administrative and operations functions at J. M. Mathes, New York.

**FRED C. WALKER**, administrative vice president of Henderson Advertising, was named manager of the



WALKER

Greenville, S. C. office. Walker has been with the agency since 1955.

**E. GREGORY SMITH JR.** joined The Gumbinner-North Co., New York as an account executive. Smith had been manager of local advertising for Hertz. At the same time, **MYRON**

**POLONER**, an account executive, was appointed vice president administrative services.

**MIKE ADAIR** and **CHARLES A. HORN JR.** were elected to vice presidencies at Kenyon & Eckhardt, New York. Adair, account supervisor on Beecham New Products, has been with the agency for one year. Prior to joining K&E, he was an associate product manager in the Birdseye Division of General Foods. Horn, who has been with the agency since 1967, is an account supervisor on Beecham's Macleans toothpaste and Brylcreem.

**LAURIN M. LEESE** joined Bozell & Jacobs, New York, as an account executive. Leese was formerly an account executive with Gumbinner-North.

**JOEL UPIN** joined Clinton E. Frank, Chicago, as an account executive. Upin was formerly a vice-president / account supervisor at Edward H. Weiss & Co.

## Media Personals

ARLENE J. BROUDE joined Stiefel/Raymond Advertising, New York, as media director. Miss Broude was formerly a media buyer and assistant to the executive vice president at March Advertising.

JANE ENCKE MCCARTHY became the media director of Project '68. Mrs. McCarthy had been associate media



MCCARTHY

director at Harvey & Carlson.

ROBERT REUSCHLE left his post as media supervisor at Young & Rubicam, New York, to assume a similar position with Henderson Advertising in Greenville, S. C.

## Spot (From page 46)

off early next month. Early and late fringe minutes are plugging the product in about 35 markets. Linton Bostic is the buyer.

### International Playtex Corp. (Young & Rubicam Inc., New York)

Commercials for PLAYTEX CROSS YOUR HEART BRAS and EIGHTEEN HOUR GIRDLES start September 15. Primetime piggybacks will be used exclusively to reach women in Portland and Buffalo till the end of December. Mary King is the buyer.

### Lehn & Fink Products Co. (Doyle Dane Bernbach Inc., New York)

The commercials for BEACON WAX that started earlier this month will be on till October 20 in some markets and till December 8 in others. Primarily early and late fringe 30s will be used to reach women in 35 markets. Mike Gottesman and Joan Keegan are the buyers.

### Lines Bros. Ltd. (Benton & Bowles Inc., New York)

Commercials for DINKY TOYS will be on the air through the early part of next month. Day minutes and early fringe piggybacks will be used to reach youngsters in 35 markets. Dennis Silverman did the buying.

### Narragansett Brewing Co. (Needham, Harper & Steers Inc., New York)

Commercials for NARRAGANSETT BEER will be on the air till December 31. Early and late fringe minutes as well as prime 20s will be used to reach men in Springfield, Hartford, Boston and four other New England markets. Gene McGuire is the contact.

### National Dairy Products Corp. (N. W. Ayer Inc., New York)

Commercials for SEALTEST PUDDING will be on the home screen through next month. Day minutes coupled with early and late fringe 30s will be used to urge women to buy in about nine markets. John Gudelanis is the contact.

(Continued on page 4)

## Buyer's Checklist

### New Representatives

KNOE-TV Monroe, La., appointed H-R Television its national spot representative, effective immediately.

KFIZ-TV, Channel 34, Fond Du Lac, Wis., appointed Walton Broadcasting Sales Corp. its national sales representative, effective immediately.

### New Stations

KTXL, Channel 40, the first independent television station in Sacramento-Stockton, begins commercial operations on October 1, 1968. Avery-Knodel was appointed the station's national sales rep.

### Rate Changes

NBC:

KPRC-TV Houston from \$1,500 to \$1,650, effective February 1, 1969.

KIFI-TV Idaho Falls from \$225 to \$275, effective February 1, 1969.

## IN SIOUX CITY IOWA



**Kinegy**  
CHANNEL 14

a megy-awatt of



A CBS AFFILIATE

One Million Watts of Sales Power  
Represented by Adam Young-TVM, Inc.  
Bob Donovan, General Manager

NBC

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

**WILX-TV**



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

WILX-TV

1048 Michigan National Tower  
Lansing, Michigan 48933

Represented by  
AVCO RADIO TELEVISION SALES, INC.



oot (From page 48)

**Maxell Corp.**

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

A test buy for the COVER GIRL promotion that broke earlier this month will be on the air through the end of September. Early and late fringe minutes together with prime 30s will be used to reach women and teenage boys. John Keigley is the contact.

**The Oppenheimer Fund**

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

A third weekly buy for THE OPPENHEIMER FUND starts at issue time. Prime 20s and 1Ds will be used exclusively to carry the word to men in three markets. A fourth weekly breaks September 2. Myrna Turner is the buyer.

**The Procter & Gamble Co.**

*(Papert, Koenig, Lois Inc., New York)*

The special DASH automatic toothbrush promo will be on the air through the end of the month. Day and night minutes will be used to make viewers in six Kansas City-area markets aware of the special offer. Credit Linda Dworetz with the buy.

**Schick Electric Inc.**

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

A 10-day flight for various SCHICK products takes off September 3. Fringe and prime piggybacks will be used exclusively to carry the product message to both men and women in the top 15 markets. Credit Carol Ann Behn with the buy.

**Stella D'oro Biscuit Co.**

*(Firestone & Associates Inc., New York)*

A five-week buy for the complete line of STELLA D'ORO biscuits, cookies and breadsticks starts eating-up air time on September 9. Day minutes as well as early and late fringe IDs will be used to tempt viewers in the top 20 markets. Credit Dorothy Callenda with the buy.

**Trans World Airlines**

*(Foote, Cone & Belding Inc., New York)*

Commercials for TWA took flight shortly before issue date. Early and late fringe minutes will be used to reach men in New York, San Francisco, Los Angeles, Chicago, Boston and Philadelphia till the fifteenth of next month. Joan Ashley engineered the buy.

# WCTV-land LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

## BIG OLIN MATHIESON OPERATION FOR WCTV - LAND

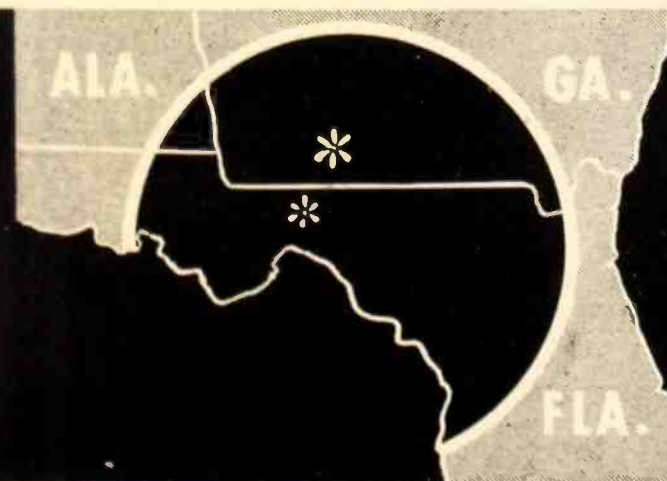
The Olin Mathieson Chemical Corporation has announced the purchase of 1,740 acres near St. Marks, Wakulla County, for its new Ball Powder Plant, expected to be in operation by 1970.

The plant, manufacturing the smokeless propellant used in the company's world-famous Winchester and Western brands of sporting ammunition, is expected to give employment to some 300 people.

At the recent ground-breaking ceremonies, the company presented a gold-plated shovel to the community of Wakulla County. WCTV welcomes this great company to the land of year-round good living and good business.



Edwin H. McWhorter will direct the new operation in Wakulla County, including construction of the plant. He is a native of Savannah, Georgia, a graduate of Emory University and the Cornell Graduate School of Business Administration.



# WCTV-6


TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE



# The time is NOW...

to firm-up fall and winter schedules. Fact-minded time buyers will find the February / March Baltimore ratings provide interesting reading for effective planning in this important market.

*In Maryland*

Most People Watch **COLOR-FULL**

**WMAR-TV** 

CHANNEL 2, SUNPAPERS TELEVISION  
TELEVISION PARK, BALTIMORE, MD. 21212  
Represented Nationally by KATZ TELEVISION

# Wall Street Report

**Good deal for MCA.** There's no question that shareholders of MCA Inc. are getting a good deal under the Westinghouse offer.

They would still be way ahead even if MCA were selling a few points higher than it is. All things considered, it is rather surprising that, on the heels of the Westinghouse announcement explaining terms of the offer, MCA did not show significant rises in the market.

MCA has sold at well over 50 but, following news that the boards of both companies had agreed to the merger, it was around the mid-40s.

The next step is to get shareholder approval, and neither management anticipates much difficulty in this regard. A vote probably will not be taken until mid-September, because of the time it takes to set up the mechanics of the vote-getting proxies, etc.

Meanwhile, the Justice Department has issued its usual statement that it is studying the situation. A Westinghouse official confided that he didn't think there was anything sinister in this. "It's par for the course when a big company is involved in merger discussions," he said.

**natural couple?** The Westinghouse interest in MCA is natural, and its method of courtship is typical of the trend among big companies to effect takeovers by issuing convertible preferred stock. This has no immediate impact on the survivor company's earnings situation and represents, in effect, borrowing money at low interest rates.

By the same token, such deals are usually generous, and holders of stock in the company to be taken over generally finish up in a better income and equity position than they were before. This appears to be true with regard to the Westinghouse-MCA deal.

Westinghouse has offered 0.677 of a share (about two-thirds) of new convertible preference \$3 dividend stock for each share of MCA common. The reference stock would not be called by Westinghouse for five years, but could be redeemed after that date for \$5 a share. This is considered an unlikely eventuality; Westinghouse

common probably will be selling at more than that price by that time and the preferred, being a senior issue, has prior claim on dividends. Thus, there would be very little point in redemption.

However, price appreciation on common has been taken into account, albeit conservatively: during the first five years the preferred would be convertible into one share of Westinghouse common but, in the sixth through 10th years, the conversion ratio will be reduced by 0.01 share on each successive year.

**The whos and whys.** Apart from the modus operandi, the Westinghouse move is typical because it represents an effort to cut programming costs—or at least, this seems to be an obvious reason. Other broadcast conglomerates have been following this route.

MCA, of course, produces and distributes motion pictures, television programs and phonograph records. It also owns Universal City, a film production studio and real estate complex, apart from Columbia Savings and Loan Association of Colorado and Spencer Gifts Inc., a mail-order distribution house. Westinghouse, of course, operates the Group W stations. The following material, provided by an independent and highly regarded securities analyst, explains the deal:

The proposed acquisition of MCA Inc. by Westinghouse Electric represents an improvement in investment vehicle for MCA common shareholders for the following reasons:

(1) Dividends — The indicated rate on MCA stock is 60 cents per share. For each share of this stock 2/3 of a share of Westinghouse Electric \$3 convertible preferred is offered. Two-thirds of \$3 is \$2, which is an increase in income of 133 per cent.

The Westinghouse preferred is convertible into Westinghouse common on a share-for-share basis. The indicated dividend of this common is \$1.80 and two-thirds of this is \$1.20 which is 100 per cent over that paid by MCA common.

(2) Earnings — MCA profits for the 12 months ending March 1968



were \$2.19 per share. Profits for Westinghouse Electric common for the 12 months ending June 1963 were \$3.38 per share and two-thirds of this is about \$2.25 per share, which is an increase in terms of comparably recent earning power of just under 3 per cent.

The earnings power available to two-thirds of a share of Westinghouse Electric preferred should be significantly greater than this due to its relatively senior position in the capitalization of Westinghouse Electric.

(3) Market price — The price of MCA common stock on August 8, 1968 was 46 1/4, and on the same date the price of Westinghouse Electric common was 71 1/4 and two-thirds of this is about 47 1/2, representing a gain of about 2 1/2 per cent.

(4) Growth potential — The following table of per share earnings for these two speaks for itself:

	MCA	Westinghouse
1967	\$2.13	\$3.21
1966	1.84	3.16
1965	2.21	2.88
1964	2.01	2.05

From the Westinghouse viewpoint, MCA is an asset because of its proven skills in movies (*Thoroughly Modern Millie* and *The War Wagon* are two of its most important releases) and its position in television film production and syndication. Its acquisition of Decca Records and its Los Angeles real estate also make it an attractive partner. ■

# WTVY

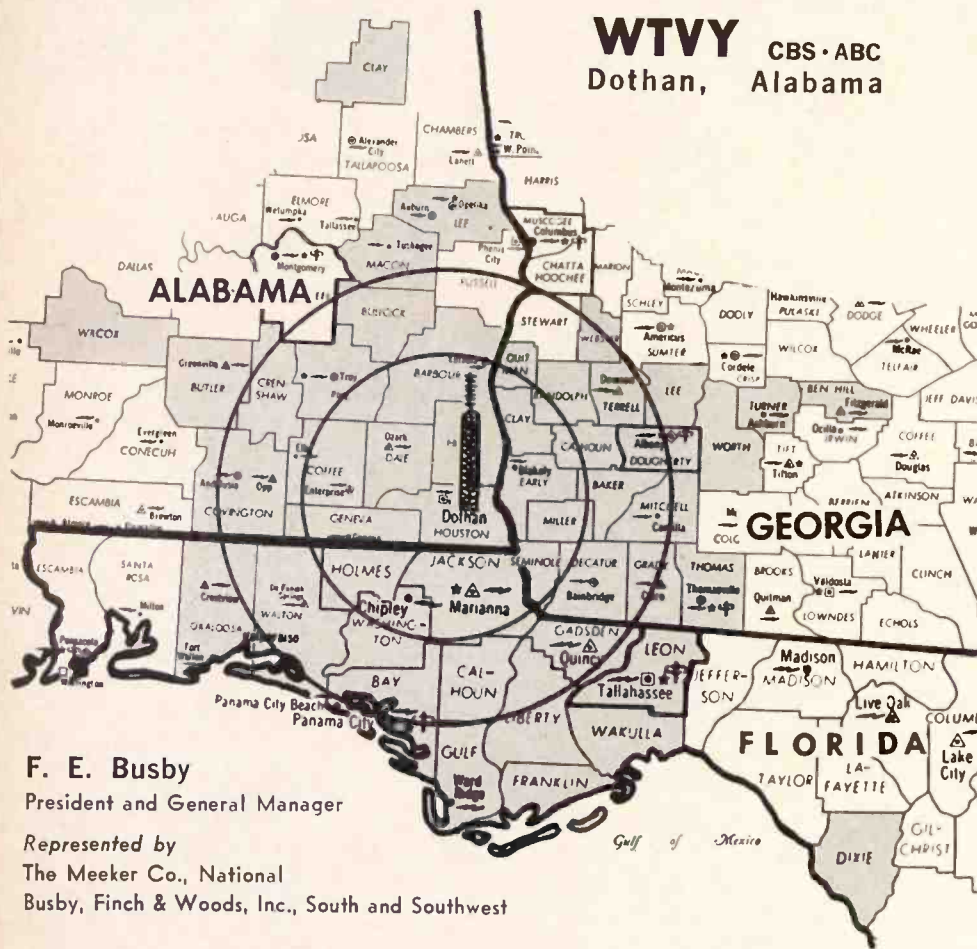
Is Proud to Serve

## FORT RUCKER

and those who serve us there.

As the training base for those who fly the choppers, Ft. Rucker is now the largest military installation in the State, and in for further expansion as air-mobility grows throughout the Army.

**WTVY** CBS · ABC  
Dothan, Alabama



**F. E. Busby**  
President and General Manager

Represented by  
The Meeker Co., National  
Busby, Finch & Woods, Inc., South and Southwest

Coming Soon!

# WCWB-TV

MACON, GEORGIA

Serving  
Robins AFB

*Military (Continued from Page 29)*

sary's motives are volume and keeping their customers happy. Which explains why the best-known brands get the best reception.

"With a commissary," he adds, "if your stuff is in—and popular—you've got it made. But they sure try for the low-low price."

The price rule of commissaries, and exchanges, is disarmingly simple: All the would-be supplier has to do is prove that his price is at least as low as his lowest non-military price—and this regardless of the quantity ordered by the military.

### *Not by price alone*

Price is, of course, not the only criterion for selling to commissaries. Before it can be authorized for sale, each item must be evaluated and passed by a merchandising board comprised of commissary officers.

Each service specifies basic items which must be stocked. As far as other merchandise is concerned, however, it's the local commissary officer who decides what his store will carry. In taking on new products, he relies to a great extent on "want slips" which customers fill out when the store does not carry items they want to buy. Since the average Navy family moves every two years, this system keeps new product requests flowing in steadily.

Generally, salesmen of packaged food and household needs call on individual commissary officers and make presentations, much as they do with civilian accounts, but omitting the profitability pitch.

Nor do they bother to push in-store display materials, since military regulations prohibit "any attempt to encourage or discourage the sale of an item." The only signs permitted in a commissary or exchange are straight price signs; not even sale merchandise may be identified beyond its price.

Do salesmen mention conventional media campaigns to commissary officers? "Believe it," says a marketing executive. "If one of our brands is spending big money on tv, this is certainly communicated to the guy who runs the commissary."

This marketing man reflects his company's approach to the military market when he says, "When you sell through commissaries, you're



## People and dollars—military installations '68

The figures shown below were compiled with the assistance of the Department of Defense and the information officers of the individual installations. All of the bases listed have a decided economic impact on the surrounding areas. For various reasons, some of the information for some installations is not available. All of the figures shown are official. See page 54 for explanation of footnotes.

Base	Military Population <sup>a</sup>	Civilian Employment	Annual Payroll		Annual Sales <sup>1</sup> (000)	Nearest Market
			Military (000)	Civilian (000)		
<b>ALABAMA</b>						
McChesney AFB	5,606 <sup>d</sup>	727	\$13,802	\$3,808	\$3,924	Selma
McClellan	NA	1,200	18,109	8,980	NA	Anniston
Rucker	18,403 <sup>b</sup>	7,161	32,100	19,034	20,167	Dothan
Maxwell & Gunther AFBs	5,123 <sup>c</sup>	2,522	68,795	19,578	14,292	Montgomery
Edstone Arsenal	10,200	11,000	26,600	111,600	13,500	Huntsville
<b>ARKANSAS</b>						
Little Rock AFB	15,111	605	\$19,895	\$3,685	\$849 <sup>o</sup>	Little Rock
<b>CALIFORNIA</b>						
MacArthur	4,935	700	\$11,250	\$6,950	\$13,100	San Pedro
Ord	41,000	3,000	70,000	19,000	NA	Monterey
Q Eleventh Naval District	384,475	21,600	521,591	201,792	53,428 <sup>p</sup>	San Diego
Porton AFB	6,148 <sup>b</sup>	3,958	58,976	25,839	15,233 <sup>r</sup>	San Bernardino
<b>COLORADO</b>						
Carson	49,368	3,040	\$113,704	\$16,314	\$21,472	Colorado Springs
SAF Academy	7,347	1,949	28,760	13,018	6,950	Colorado Springs
<b>FLORIDA</b>						
Wright AFB	41,055	3,769	\$36,000	\$25,000	\$1,000 <sup>p</sup>	Valparaiso
MacDill AFB	19,301	1,449	40,652	6,634	20,682	Tampa
McCoy AFB	10,497	444	16,452	2,731	733 <sup>o</sup>	Orlando
Trick AFB	10,875 <sup>b</sup>	20,700	33,200	204,400	12,982 <sup>p</sup>	Orlando-Daytona
Wendell AFB	5,000 <sup>c</sup>	1,300	36,000	8,000	NA	Panama City
Naval Air Station	13,184	9,100		100,000 <sup>l</sup>	NA	Pensacola
SNAS, Jacksonville	32,084 <sup>c</sup>	6,707		191,100 <sup>l w</sup>	20,960 <sup>v</sup>	Jacksonville
Mayport, Cecil Field						
<b>GEORGIA</b>						
Benning	78,910	9,997	\$162,135	\$35,236	\$39,083	Columbus
Gordon	41,854	4,563	96,995	29,560	27,451	Augusta
McPherson	6,956	2,003	22,164	20,109	15,234	Atlanta
Robins AFB	11,200 <sup>b</sup>	18,600	33,700	142,300	6,054 <sup>1</sup>	Macon
S Army Flight Training Center, Ft. Stewart/Hunter Army Airfield	20,487	2,240	40,000	13,184	14,465	Savannah
SMC Supply Depot	2,867	2,083	4,894	12,615 <sup>k</sup>	3,020	Albany
S Naval Air Station	6,050	500	6,682	1,442	NA	Albany
<b>KANSAS</b>						
Forbes AFB	9,900	600	\$22,500	\$2,500	\$7,150	Topeka
Riley	36,738	2,748	30,000 <sup>b</sup>	14,677	13,321	Junction City
McCConnell AFB	19,000	600	26,696	3,847	8,464	Wichita
<b>KENTUCKY</b>						
Campbell	33,000 <sup>b</sup>	3,000	\$48,000	\$18,000	NA	Nashville, Tenn.
Knox	54,000 <sup>b</sup>	7,000	125,000	34,100	36,200	Louisville
<b>LOUISIANA</b>						
Arkade AFB	22,000	1,200		\$53,000 <sup>l</sup>	NA	Shreveport
Polk	13,955	3,553	43,588 <sup>l</sup>	13,392 <sup>l</sup>	NA	Leesville
<b>MISSISSIPPI</b>						
Keesler AFB	34,600	3,500	\$80,034	\$23,801	\$27,757	Biloxi
McCaine Field	5,615	470	14,154	2,017	NA	Meridian
<b>MISSOURI</b>						
Leonard Wood	43,486	2,878	\$48,557	\$17,213 <sup>k</sup>	\$24,922	Springfield

Base	Mil. Pop. <sup>a</sup>	Civ. Emp.	Mil. Pay	Civ. Pay	Sales <sup>l</sup>	Market
<b>NEBRASKA</b>						
Offutt AFB	36,642	1,833	\$83,500	\$17,300	\$19,255	Omaha
<b>NEVADA</b>						
Nellis AFB	22,687	1,120	\$23,032	\$8,706	\$9,768	Las Vegas
<b>NEW MEXICO</b>						
Holloman AFB	12,134 <sup>b</sup>	3,990	\$32,401	\$32,304	\$6,011 <sup>a</sup>	Alamogordo
<b>NORTH CAROLINA</b>						
Camp Lejeune	57,866	4,355	\$130,600	\$21,200	\$8,500 <sup>a</sup>	Jacksonville
Ft. Bragg	123,601	4,270	156,000	26,400	57,530 <sup>a</sup>	Fayetteville
Pope AFB	12,968	313	26,820	2,148	NA <sup>u</sup>	Fayetteville
Second Marine Aircraft Wing & MC Air Station	28,800	4,400	64,000	37,000	13,396	New Bern
Seymour Johnson AFB	17,613	575	29,000	3,800	6,901	Goldsboro
USMC Air Facility	5,400 <sup>b</sup>	190		10,000 <sup>j</sup>	2,300 <sup>a</sup>	Jacksonville
<b>OKLAHOMA</b>						
Ft. Sill	53,355	5,565	\$125,450	\$26,117	NA	Lawton
Vance AFB	2,069	1,363	8,702	888	2,686	Enid
<b>PENNSYLVANIA</b>						
Carlisle Barracks	2,009	503	\$3,900	\$2,780	\$2,297	Carlisle
<b>SOUTH CAROLINA</b>						
Charleston AFB	20,997	1,647	\$37,241	\$9,100	NA	Charleston
Charleston Naval Base	46,112	12,968	145,000	104,085	NA	Charleston
Ft. Jackson	31,449	3,029	82,678	17,368	20,292	Columbia
Myrtle Beach AFB	9,758	522	14,850	3,348	4,776	Myrtle Beach
Shaw AFB	24,412	727	35,284	5,404	9,609	Sumter
<b>SOUTH DAKOTA</b>						
Ellsworth AFB	17,013	714	\$19,701	\$2,343	NA	Rapid City
<b>TEXAS</b>						
Bergstrom AFB	18,688 <sup>b</sup>	537	\$20,400	\$3,657	\$9,862	Austin
Brooks AFB	1,902 <sup>b</sup>	947	8,760	8,169	1,473 <sup>n</sup>	San Antonio
Carswell AFB	7,383	780	27,970	6,682	1,150	Ft. Worth
Dyess AFB	7,700	600	12,948	NA	NA	Abilene
Ft. Hood	63,600	3,000	116,000	19,000	NA	Killeen
Ft. Sam Houston	55,332	4,899	72,899	33,997	28,074	San Antonio
Ft. Wolters	8,264	1,000	16,226	6,313	NA	Mineral Wells
Goodfellow AFB	7,200	500	14,300	3,200	3,975	San Angelo
Kelly AFB	27,677	25,749	47,178	198,791	8,907	San Antonio
Lackland	25,420 <sup>b</sup>	2,493	83,244	14,437	NA	San Antonio
Perrin AFB	3,067 <sup>b</sup>	897	18,761	6,593	5,781	Sherman
Randolph AFB	13,402	2,831	44,000	23,000	12,247	San Antonio
Reese AFB	5,650	850	12,000	5,000	600 <sup>o</sup>	Lubbock
Sheppard AFB	38,714	3,387	51,605	20,212	18,961	Wichita Falls
US Naval Air Station	12,556	5,479	NA	NA	NA	Corpus Christi
Webb AFB	2,100 <sup>c</sup>	900	24,000	5,000	4,120	Big Spring
<b>VIRGINIA</b>						
Armed Forces Staff College	612	76	\$2,141	\$710	NA	Norfolk
Ft. Eustis & US Army Transportation Center	98,322	4,549	66,489	\$22,414	\$16,525	Newport News
Ft. Monroe	3,929 <sup>b</sup>	1,837 <sup>t</sup>	14,098	13,000	5,850	Hampton
HQ Fifth Naval District	186,766	33,118	209,496	259,725	NA	Norfolk
Tidewater						
Langley AFB	34,810	6,020 <sup>c</sup>	50,670	12,294	18,435	Hampton
<b>WASHINGTON</b>						
Ft. Lewis	62,000	2,000	\$60,000	\$7,000	\$2,900	Tacoma

NOTES: a. Includes dependents both on- and off-base; b. Does not include dependents living off-base; c. Does not include dependents; d. Includes students in number of active military personnel; e. Includes Cape Kennedy Air Station; f. Includes Summer youth employment; g. Includes NASA; h. TELEVISION AGE estimate; i. For a nine-month period only; j. Combined military and civilian payrolls; k. Includes appropriated funds only; l. Includes annual post exchange, commissary, as well as mess and club sales;

n. Does not include commissary sales; o. Mess and club sales only; p. Does not include mess and club sales; q. Commissary sales are for 11 months only; r. Mess and club sales are for 11 months only; s. Commissary sales only; t. Commissary sales figures for Camp Lejeune include USMC Air Facility; u. Base exchange at Ft. Bragg also operates satellites at Pope AFB, sales totals are combined; v. USNAS Jacksonville only; w. 1966 total.

...lling to people who were civilians yesterday and most of whom will be civilians again tomorrow. They're Americans living in America—not in a vacuum, and they're exposed to essentially the same media civilians are exposed to. They watch tv and read magazines just like everybody else."

Commissaries are big business in groceries—doubters are advised to ask the supermarket companies. In 1967, sales-per-store figures put domestic military commissaries ahead of Food Fair, A&P, Jewel Tea, Kroger, Grand Union, Safeway, Winn-Dixie, Acme and National Tea. Individual commissaries averaged about \$3.7 million, while runner-up Food Fair came in with \$2.15 million. A&P finished last in the group with \$1.16 million per store.

### Commissary sales

In fiscal 1968, the 58 naval commissaries in this country moved 156 million in groceries alone (meats and produce added another 53 million). The same period found Army commissaries in the U.S. selling a total of \$329 million in all merchandise categories, according to government figures.

Exchanges are even bigger business. In fiscal 1968, the 7,827 Army and Air Force exchanges in the U.S. detailed \$2.5 billion worth of merchandise, ranging from 5c candy bars to \$200 stereo components. By far the biggest buck went to tobacco



Did par appear? Among the athletes at recent agency-client tournament hosted by KTVU San Francisco-Oakland and its general manager, Roger Rice, were (l. to r.) Lloyd Cunningham, Cunningham and Manning Advertising; Gil Freeman, president, W. J. Lancaster Co.; Carroll Minner, president, Gateway Chevrolet; and Bob Mart, national sales manager of KTVU.

products and smoking accessories—\$85.2 million—followed by household appliances, \$67.3 million; and toiletries \$41.2 million.

In the same period, sales of the 129 Navy exchanges in this country hit \$228.8 million, led by tobacco (\$43.7 million), toiletries (\$19.4 million), and household appliances and accessories (\$18.9 million).

### A detailed look

In the table below, sales are broken down for both the Army/Air Force and Navy exchanges in fiscal '68.

Domestic military exchange sales by departments

#### Army/Air Force

Department	Sales
Other clothing & linens & domestics (includes men's civilian clothing, women's clothing, infants' & children's wear)	\$134,356,052
Sundries (includes photo equipment, sporting goods, toys, radios, phonographs, records)	114,274,437
Food & beverages	110,469,109
Tobacco & accessories	108,123,538
Drugs & toiletries	86,173,871
Housewares	81,220,405
Stationery & periodicals	31,156,035
Jewelry	24,903,003
Uniforms & accessories	18,679,342
<b>Total</b>	<b>\$709,355,764</b>

#### Navy

Department	Sales
Tobacco & accessories	\$43,690,029
Candy & food products	8,729,115
Related merchandise	10,712,283
Household appliances & accessories	18,929,072
Cameras & photographic	6,737,518
Athletic goods	4,592,514
Related merchandise	3,300,652
Hardware & garden supplies	7,578,833
Stationery & periodicals	6,520,463
Toys & wheel goods	5,950,473
Luggage & leather goods	3,889,641
Related merchandise	2,388,187
Toiletries	19,416,383
Jewelry	6,459,928
Household supplies	5,916,051
Related merchandise	3,989,119
Men's accessories (civilian clothing)	15,981,919
Uniforms & accessories	8,882,146
Infants' & children's wear	6,967,451
Domestics & dry goods	3,777,846
Related merchandise	4,095,880
Family shoes	4,370,920
Miscellaneous departments	17,334,945
<b>Total</b>	<b>\$228,828,677</b>

There's a lot of

# NAVY

in

# MERIDIAN

Miles from the ocean, Meridian is home to the substantial Naval Auxiliary Air Station for training Navy and Marine pilots.

and oil

1212 plus producible wells are located in WTOK-TV's coverage area.

and industry

Meridian has almost a hundred manufacturers, with diversified products from soft goods to fabricated steel.

and business

Meridian is the business and agricultural hub for a booming 29-county area in Mississippi and Alabama.

## WTOK-TV

## ABC CBS NBC

## MERIDIAN, MISS.

Represented by:

**THE MEEKER CO.** New York, Chicago, Los Angeles, San Francisco

**EUGENE F. GRAY CO.**

St. Louis, Kansas City

**BUSBY, FINCH & WOODS, INC.** Southeast and Southwest

Buyers for the Army & Air Force Exchange Service, which is located in Dallas, are generally credited by vendor marketing men as knowing what they're doing.

### How the army buys

"They're very knowledgeable, very professional," one national sales manager told TELEVISION AGE. "They go by the book, and the book is complete. They're not interested in marginal stuff. They want fast-turn goods; items that have the demand

potential and price to get hot and stay hot. They're interested in basic models, colors, sizes."

Each time this sales manager's company markets a new product, or even a new model whose changes are purely aesthetic, he takes it to Dallas for approval at exchange headquarters. Once approval is secured, his salesmen take the item to the regional Personnel Support Centers, where the actual buying is done for Army and Air Force exchanges. Here, the salesmen shoot for orders.

The support centers—there are 11 of them—are the heart of a new concept in military procurement, designed to lift the buying burden from the local exchange officers and let them concentrate on running the store. Now, buying is handled by each support center for all of the exchanges located in its region.

No longer the prime marketing target, the exchange officer finds that his life has been greatly simplified. Every 30 days, he receives a tab-run form from his support center, listing accredited items, with maximum stock levels for each. The exchange officer takes inventory, fills in the amount of on-hand stock of each item, and returns the form to the support center. There the difference between the on-hand and maximum inventories automatically becomes his order.

Personnel Support Centers are located in San Francisco, San Antonio, El Paso, Fort Worth, Topeka, Shreveport, Montgomery, Ala., Fort Lewis, Wash., San Bernardino, Calif., Aurora, Colo. (Denver), Columbia, S.C., Alexandria, Va., Charlestown, Ind., Fort Dix, N.J., and Westover Air Force Base, Mass.

### PX versus discounter

Exchanges are non-appropriated-fund activities, which means that they have to pay their own way. In order to do that, they operate with mark-ons ranging from 5 to 25 per cent over cost and averaging about 15 per cent. This tends to bring exchanges into head-to-head competition with discount houses and promotional department stores.

Indeed, low-margin retail operations are inclined to bloom like crocuses in areas with heavy military populations. Each type of store has plenty going for it. The ultimate retailing weapon—price—is in the hands of the exchange. No discounter could long survive on 15 per cent these days—25 per cent is more like it. In addition, the exchange has a clientele which, if not semi-captive by reason of convenience, is extremely loyal.

On the mass-merchandise side are size and therefore variety (a 100,000-square-foot store of this type stocks between 90,000 and 110,000 items, while Navy exchanges average about 20,000, and Army and Air Force exchanges run from 20,000

# Dial direct...

direct to the nation's most concentrated military market

## WVEC-TV

The Television Station that Serves Officers, Men and Families of these Vital "Hidden Markets"

Norfolk/Portsmouth/Newport News  
Hampton/Virginia Beach/York County

<b>ARMED FORCES STAFF COLLEGE—HAMPTON BLVD—</b>		Logistics—	Day	444-3784
Commandant	444-531	Asst COS	Night	444-4026
Chief of Staff	444-561	Admin Asst	1st Lt-CMAA	444-4026
Secretary	444-561	Flt Maintenance Ofcr	Academic Dept	444-3782
Public Affairs Ofcr	444-521	Weapons Logistics Ofcr	Evaluation Dept	444-3784
CO-NAVADCOMD	444-511	Logistics Planning Ofcr	Tactical Trainer Dept	444-3737
Duty Ofcr-NAVADCOMD		Joint Petroleum Ofcr	Library	444-4026
Duty Hours	444-51	Plans—	Supply Ofcr	444-3192
Non-Duty Hours	444-55	Asst COS	Anti Submarine Warfare Force	
<b>NAVY DEPT—</b>		Admin Asst	Atlantic-Norfolk—	
Communications Ofcr		Communications—	Commander	444-6532
CWO	444-6397	Asst COS	Flag Lt	444-6542
Duty Ofcr	444-6459	Admin Asst	Flag Secy	444-6443
Atlantic Division BUDDOKS—		Flt comm ofcr	ACOPS	
Norfolk—		Staff Comm Ofcr	Opers	444-6581
Director	444-7611	OINC Comm Center	Readiness	444-6592
Deputy Director	444-7711	Naval Security Gr Matters—	Plans	444-6582
Counsel	444-7431	Asst COS	Intelligence Ofcr	444-6059
Asst Dir for Engrg	444-2779	Ofcr of the Day	Area wage & classifcn ofc	
Contract Div	444-7231	Political Advisor	Norfolk	444-2341
Const Div	444-7621	Aerodrome EM Club NAS	<b>FREQUENTLY CALLED NUMBERS</b>	
Design Div	444-7631	Breakers EM Club	COAST GUARD RESERVE	887-2811
Plans, Files & Records	444-3039	Naval Station	FORT EUSTIS	878-5251
OICC-ROICC Sewells Pt	444-7531	Breezy Point Ofcrs Club	FORT MONROE	727-2111
Atlantic Fleet Operations		Club 56	LANGLEY AIR FORCE	
Control Center	423-1270	Naval Amphibious Base	BASE	764-9990
Branch Hydrographic Ofc		Cruiser Destroyer Atlantic	NASA	722-7961
Naval Sta	444-4113	Maintenance Rep	NAVAL WEAPONS	
BUWEPS Flt Readiness Rep		Cruiser Destroyer Atlantic	STATION	887-2411
Atlantic NAS Norfolk		Supply Rep	NAS Norfolk	444-2605
Commander	444-8725	Cruiser-Destroyer Flotilla 4	Housing Manager	
Deputy	444-8726	Norfolk—	New Gosprt	393-4931
Duty Ofcr	444-8858	Admiral	Hsg Mgr Stanly Ct	487-5450
Admin Serv Div	444-8773	Duty Ofcr	Hewitt Housing	
Asst Rep for Flt Support	444-8779	Flag Lt	8300 Meadw Crk Rd	588-2876
Asst Rep for Quality		Flag Secy	Man Space Craft Recovery	
Assurance	444-8446	Communications	CTF-140—	
Asst Rep for Contract		Public Info Ofcr	OINC	444-4802
Support	444-8855	Legal Chaplain	Public info ofcr	444-3608
CAFSSU Field Ofc HNSY	393-1156	Cruiser-Destroyer Ship	Flag Secy	444-6631
CIRO	444-7541	Info	Force Athletic Ofcr	444-6651
Carrier Alborne Early Warning		David Taylor Model Basin	Master-At-Arms	444-6633
Sqdn 12 NAS Norfolk	444-4124	Undrwtr explosns research div	Supreme Allied Command Atlantic—	
Carrier Anti Submarine Air		Ports	Ofc of COFS	444-6241
Grp 56 NAS Norfolk	444-2641	Defense Surrline Sales	Public info ofcr	444-6216
Chaplains—			Personnel & Admln—	
Benmoreell	423-2320		Asst COFS	444-6036
Naval Air Force Atlantic			Executive Asst	444-6037
Naval Station				444-6136
Cincinnati				444-6046
				444-6046
				444-6086
Supply Ofcr	44			
1st Lt	44			
Medical Ofcr	44			
Dental Ofcr	44			
Administrative	44			
Asst COS	44			
Medical Ofcr	44			
Flt	44			
Intelligence	44			
Asst COS	44			

## WVEC TV

NORFOLK/HAMPTON, VIRGINIA



THE KATZ AGENCY, INC.

40,000 for an average of 30,000).

The freedom and the money to advertise and promote would seem, at first blush, to stack the deck in favor of the civilian retailers. But there is evidence that this is at least partially neutralized by the combination of rub-off of standard media in the military (they watch the same television programs and read the same newspapers), and the fact that they're a tight family of experienced shoppers who are intimately familiar with the advantages of buying on the base.

It's felt that "civilian" advertising often merely succeeds in sending military consumers into the exchange or commissary to buy the advertised item at an even better price.

### Problems with Congress

On Capitol Hill, military exchanges are continually being viewed with alarm, if not with outright hostility, by constituent-conscious congressmen—and right now is no exception.

Current controversies include the exchange services' policy of "off-shore procurement" (importing merchandise for sale in domestic exchanges), and the recently adopted procedure of awarding national supply contracts.

Although imports are limited by law to 25 per cent of an exchange's total sales, various industry lobbies are prodding the lawmakers to cut it down or out.

The switch to national supply contracts has the affected and elected howling restraint of trade. Where formerly procurement contracts were habitually let on a regional basis (which meant more contracts, smaller orders and a wider selection of brands within categories), the services now attempt to buy from fewer sources in tremendous volume and at correspondingly lower prices.

### The supplier scene

Major manufacturers are continually jockeying for competitive position in the military market. Most have found it best to work this highly specialized market separately. And most of these (among them General Foods, Colgate-Palmolive, Gillette, Coca Cola, Parker Pen, and all the major cigarette companies) have complete military marketing divisions

that field salesmen who call on military accounts exclusively.

Others, like Bristol-Myers, reach the military market through separate companies established for that purpose. In Bristol-Myers' case, it's the newly formed Monarch Corp., which sells the military through authorized agents.

Remington Shaver chooses to go the servicing wholesaler route, and pays those wholesalers who handle military accounts a special commission to make the business profitable for them.

### Will increase spot tv

Recognizing the importance of the military market, Bristol-Myers, it's reported, will consider heavying up its spot tv in combination military-civilian markets where the company feels it's not fully covered.

The military market currently shows no signs of shrinkage. On the contrary, its per capita spending has embarked on an upward trend, buoyed by recent pay increases. And this trend is odds-on to continue. ■

### Dairyman (From Page 33)

Florida, complicating promotion.

Like Broughton's, about 50 per cent of the company's media expenditures go to television. Spots are purchased by Don Kemper Co., Chicago, the company's dairy division ad arm, on a market-by-market basis.

"These markets," Gazel explains, "are selected on predetermined rating point objectives. The desired audiences are predominantly women, since they're the largest purchasers of our dairy products. Children and men rank second in importance."

Children's programming comes into play insofar as the youngsters are important to the ice cream novelty market as well as prospects for fruit drinks and milk.

"This year," Gazek continues, "Meadow Gold milk has been selected as the official milk of the Major League Baseball Players Association. Our commercials feature stars such as Lou Brock, Harmon Killebrew, Bill Mazeroski and Pete Rose."

## BUYING HOMES ?

7:00 P.M. THURSDAYS  
"PLEASE DON'T EAT THE DAISIES"  
DELIVERS  
55,000 \*

\* ARB NOV. 1967

## BUYING ADULTS ?

8:00 P.M. WEDNESDAYS  
"WEDNESDAY NIGHT MOVIE"  
DELIVERS  
115,000 \*



REPRESENTED BY  
BLAIR TELEVISION



OKLAHOMA CITY

For the past four years, the company's color commercials have been filmed by Fred Niles Communications Center in Chicago.

And unlike Broughton's, Meadow Gold uses both 20s and 60-second commercials.

The Knudsen Creamery Co. of California has been in tv for some time, dating back to the early days when the dairy outfit sponsored news programs and a weather/news show on KNBC Los Angeles.

The company's present tv plans call for heavy spot and news participation schedules that make up 72 per cent of its current media budget.

Knudsen commercials are produced in 60-, 30- and 20-second lengths by various L.A. production outfits like Sandler Film Co. and Peterson Film Co. Knudsen commercials are fed into all major southern California markets.

"There are no general limitations as to the program type of audience," explains John M. Gosney, advertising manager. "Instead, we are primarily concerned with audience delivery as determined by the marketing, media and creative objectives and strategies developed for each individual product.

"Take Knudsen yogurt for example. The name yogurt conjured an image of an excellent health food, but one with little appetite appeal. This was not the case. Research indicated that the ratio of triers to users was extremely high. However, low trial because of the product's image clearly indicated that the first objective was to reposition the product in the consumer's mind as a delicious, low-fat snack and meal-time food."

### *Triers into users*

It therefore became imperative, Gosney stresses, to obtain a maximum number of triers who would, as research indicated, become users.

"Dairy law prohibits couponing, off-label offers, cash refunds and other trial-gaining promotional devices. Advertising and in-store merchandising would have to carry the full load in overcoming consumer resistance to buy the product."

Knudsen's advertising, which started last February stressed, as might be expected, appetite appeal and associated the taste of Knudsen's yogurt with other good tasting foods that the customer had already iden-

tified with . . . "Never having tasted Knudsen's yogurt is like never having a bite of a fresh, crisp apple. . . ."

Recipe books and folders were distributed via advertising and point-of-sale material to further increase consumption.

### *Ten weeks, six markets*

The tv strategy this year called for a 10-week buy, February 5 through April 14 in six markets—Los Angeles, San Diego, Fresno, Bakersfield, Santa Barbara, and San Luis Obispo, as well as participation schedules in various L.A. news shows.

Full color, 60-, 20- and 30-second commercials were used to reach housewives in the 18-to-49 age group. The rating point goals (which were met) called for heavy weight in the first three weeks and were established as follows: for the major markets—200 grp first three weeks and 100 grp for the balance in L.A., 125 for the first three weeks in San Diego and Fresno with 100 grp thereafter. In the secondary markets: 100 grp for the entire buy, with minimum daytime spots and the weight in early and late fringe as well as primetime.

Knudsen yogurt sales during April and February '68 increased 60 per cent versus the same three months of 1967.



LEVINTON

TRONICK

### *Petry names execs*

Mike Levinton and Len Tronick were named vice presidents at Edward Petry & Co., New York.

Levinton, who joined the rep in 1967 after eight years with TvAR, will be director of tv research and program services as well as being responsible for station development.

Tronick, with Petry for six years, will continue as a television group sales manager.

"In order to meet the unprecedented demand," Gosney points up, "we recently had to go to three shifts a day, seven days a week. In addition, we successfully introduced new flavors throughout the campaign.

"And most importantly, the new flavors resulted in added business, rather than merely causing customers to switch from old flavors to new."

And so it goes for the regional dairyman in other parts of the country.

H.P. Hood & Sons, Boston, which has been a continual television advertiser since 1949, has seen its coverage expanded in recent years from Boston into other New England markets like Hartford, Providence and Portland.

Television is used in terms of both program sponsorship and spot announcements to keep the dairy's products before the public eye.

Hand in hand with this have come both corporate and product diversification.

"At the corporate level, we now have a separate corporation which maintains ice cream trucks on the road," points out E.K. White, vice president, sales and marketing.

### *Ice cream and pizza*

Just a few years ago, the company purchased an ice cream outfit in New Jersey, and more recently a pizza company in the same state. Hood even has its own source of orange juice in Florida.

As far as new products go, "in our milk divisions," White explains, "we have been working on new product development constantly and we have developed a number of new ice cream products."

Perhaps, Ralph L. Latimer advertising manager of Steffen's Dairy Foods in Wichita, speaks as the prototype of today's dairyman.

Steffen's was founded as an old-time ice cream parlor back in 1882. By the 1930's it had spread out beyond the soda fountain into a full-fledged dairy operation.

"We've seen many changes here as time had passed," Latimer recalls, "but some of the most interesting moves towards diversification are the most recent."

One of the company's most extensive changes has been in the field of packaging. Just recently, Steffen's began packaging milk in gallon containers which they make at their

in processing plant in Wichita. "Distribution is another thing," the timer goes on. "We have sold all our retail routes to the drivers who want them as a franchise operation. This is working very well. Then we've also gone into some smaller markets where we do not have any markets and have set up small convenience stores which carry our products."

### Out from the start

During the past three or four years, Steffen's has also opened two deluxe ice cream parlors in shopping centers.

And although much of this activity is quite recent, Steffen's has been on television "ever since it came to this market," the advertising executive points out.

"Years ago, we had a UHF station here and we used that. Then, when it was no longer here, we used the ABC station when it was first based in a quonset hut.

"We have never stopped advertising on television. It's probably the best means of visual education to acquaint the public with any new product or any new image. Right now, everything we do is in color and we are very happy that we can do this. We've used every type of programming from children's shows to adult and women's programs, and I think television is just fine for us."

And so it goes. It appears that the only direction the dairyman can take on his new route is up. ■



William A. Creed, president of Bill Creed Associates, Boston tv-radio representative firm, has been named general manager of WHYN-AM-TV Springfield, Mass.

### Customers (From Page 27)

as it inherits its audience.

At 10, Carol Burnett and *Big Valley* now fight the movies. The 9-11 period thus shapes up as a real competitive situation, but the movies, if past history means anything at all, will lead the two-hour span.

### Tuesday

The primetime schedule starts with two new hour shows and a switch, Jerry Lewis, moved up a half hour, which makes the 7:30-8:30 period an entirely new ballgame. The debuts are *Lancer* on CBS-TV and *The Mod Squad* on ABC-TV. The former is a western in the classic manner. A ranch owner sends for his two sons, half-brothers, to help him run his property. The fact the two do not like each other provides the dramatic basis of the series. *Mod Squad* is about three young people, one of them a Negro, who work for the police but also speak the language and have the viewpoints of the young.

Lewis will take the kids and *Lancer* the older adults. *The Mod Squad* pilot comes off well and the performances are not bad but its impact is hard to assess. It is expected to have selective appeal to younger adults and teenagers.

At 8:30, NBC-TV brings in the new *Julia* with Diahann Carroll. The Negro star plays a Vietnam war widow with a young child who gets a job working for a crusty industrial health officer, played by Lloyd Nolan. The press releases call it "sometimes amusing, sometimes touching," but "overdone" might be a better term.

Miss Carroll contends with that old pro, Red Skelton, and *It Takes a Thief*, which has done well with the younger adults, partly because of pressure from Skelton, big with older adults. *Julia* may appeal to children and, if so, has the advantage of a feed from Jerry Lewis.

This won't do much for NBC-TV's movie at 9, in addition to which the movie must patiently wait out the second halves of Skelton and *It Takes a Thief*, which will hold their audience.

At 9:30, CBS-TV comes in with its powerhouse star, Doris Day. There's a question mark here, primarily because there is no pilot available to evaluate the program.

The inability to see a pilot makes

this program difficult to evaluate despite the undoubted appeal of the time star. The network obviously wants very much to score with this one, but there have been rumors circulating that it is having creative problems.

The second widow on Tuesday night, Miss Day plays the mother of two young sons who returns to the small town of her birth with her fatherless family, where she settles on her father's ranch. The story line revolves around her family's adjustment to a rustic environment.

This puts the longtime star into a Donna Reed-style situation comedy, and there is some question whether a mistake wasn't made in junking the arch, clean-cut sex associated with her for a conventional tv plotline. However, because of her name and the belief that CBS-TV will spend enough money to surround Miss Day with a show befitting her reputation, she is figured for a moderately good audience, particularly among older adults. It's predicted she'll get a 19 rating among adults 50 and over, compared with a 10 for those 18-34 and a 12 for those 35-49.

Beside the NBC movie, Miss Day is opposite *N.Y.P.D.* on ABC-TV which is not expected to give much competition. The police show wasn't even able to get much of a share against *Good Morning, World* last season, and, like *Peyton Place*, would probably have been cancelled in the years when the networks were putting out 35 to 40 new shows a season.

At 10, the *CBS News Hour* will probably get the booby prize for audience size. This will help ABC-TV's new Robert Morse show, *That's Life*, a one-hour series which, in the words of a press release, "mirrors the life of a young couple in song, dance and comedy." In the absence of a pilot, all that can be said is that the show will suffer from a weak lead-in and has to do battle with the movies.

### Wednesday

*The Virginian* is the only show returning to its time slot at 7:30. *Daktari* is moved in from Tuesday on CBS-TV, and ABC-TV brings in *Here Come the Brides*, a new comedy-and-adventure series set in the Northwest around 1870. The plot revolves around the importation of 100 marriageable girls to prevent the exodus

of lumberjacks from the territory.

The humor is broad, maybe too broad. It will not have an easy time against *The Virginian* and *Daktari*. Last season, the former faced *Lost in Space* on CBS-TV and thus could cop the bulk of the older adults. This season, *Daktari* presents competition in the same departments where the western has its major strength, children and older adults.

### 'Good Guys' looks good

At 8:30 CBS-TV brings in the most promising of the new shows, *The Good Guys*. It deals with a luncheonette proprietor who always falls for get-rich schemes dreamed up by his cab-driver friend. With a good lead-in audience and a funny pilot, the show should land in the top 10. Besides the tail end of *The Virginian*, *The Good Guys* faces *Peyton Place II*, which will not hurt its chances.

At 9, *The Beverly Hillbillies* will inherit the audience from *The Good Guys*. Based on what the show did last season, *Kraft Music Hall* won't do much to affect the hillbillies' top ratings. At 9:30 the flow of audience on CBS-TV continues into *Green Acres*.

During this hour and the one following, of course, the ABC-TV movies will provide the usual appeal to young adults. However, the Wednesday movies are figured for the weakest ones in the week.

The third new show of the evening, *The Outsider*, comes in on NBC-TV at 10. It's a typical private eye series with Darren McGavin and plenty of violence, at least in the pilot. It would not be surprising if some of this violence is toned down.

The show originally appeared as a two-hour "World Premiere" offering last season and this program will be repeated, four days before the one-hour series opens, on *Saturday Night at the Movies*.

Jonathan Winters at 10 faces the same kind of competition he had last season, with *The Outsider* substituted for *Run for Your Life*.

All in all, Wednesday is a big improvement for CBS-TV, with a good new show and a strong replacement for *Lost in Space*.

### Thursday

Two new shows at 7:30 are *Blondie* on CBS-TV and *The Ugliest Girl in Town* on ABC-TV, both half hours.

They sandwich the hour-long *Daniel Boone*.

*Blondie* should be a strong entry with youngsters because of the type of show, and with older adults because of the long history of the comic strip.

*Ugliest Girl* seeks to mine the comedy from a man in woman's clothes. In this case, the reason is innocent, but the situation does not always go over with audiences, and some ABC-TV affiliates were not too happy with the idea. These aspects make the show difficult to evaluate.

One factor in its favor is Canadian actor Peter Kastner, whose acting as a kookie Hollywood junior talent agent and whose disguise as an "earthy female hippie" in the London mod scene may make him a star. Young people will like the show.

At 8, *Boone* continues against a third new show, *Hawaii Five-O* on CBS-TV. ABC-TV retains *The Flying Nun*, which started off well last season but did not subsequently set the tv world on fire.

CBS-TV's second new entry of the evening is about a "special police operation" on the islands with James Bond overtones. It looks promising and should be popular with younger adults, particularly males, who, of course, go for action-adventure. It will certainly give *Flying Nun* more trouble than *Cimarron Strip*.

### Two-hour intro

*Hawaii Five-O* will also go the two-hour introduction route, which is getting to be a common device. Beside *The Outsider*, it was done with *Ironside* and *High Chaparral* last season.

At 8:30, NBC-TV has scheduled *Ironside* (the network has kept its Thursday schedule intact), ABC-TV has *Bewitched* and CBS-TV winds up with *Hawaii Five-O*. This will be a competitive time period, with ABC-TV, however, taking the honors.

At 9, the CBS-TV movies will be helped by *Hawaii Five-O*, which will attract a generally younger audience than *Cimarron Strip*. *That Girl* won't offer much competition to either the movies or *Ironside*.

A new hour show on ABC-TV, *Journey to the Unknown*, comes in at 9:30 opposite *Dragnet*. Dealing with classic ghost stories, many of which have been made into movies, the new show should do well with

younger adults. It will, of course, have to contend hard with the CBS movie to get a substantial share of this audience segment.

Dean Martin at 10 will benefit from the flow of older adults that carries straight through the NBC-TV schedule on Thursday.

### Friday

CBS-TV stands pat with the *Wild Wild West* as the evening opens, while ABC-TV moves in *Operation Entertainment* and NBC-TV has *High Chaparral*, which has been on Sunday opposite *Mission: Impossible* and the movies. *Chaparral* won't be a winner opposite the CBS-TV western, which has been doing quite well. *Operation Entertainment* won't give much competition to either show opposite.

### A new one for NBC

At 8:30, NBC-TV brings in its new 90-minute "movie," *The Name of the Game*, a series featuring Gene Barry, Robert Stack and Tony Franciosa. The tales of an international publishing empire should appeal to young adults. This will hurt ABC-TV's *Felony Squad*, which starts out as a weak show, anyway. CBS-TV has the popular *Gomer Pyle*.

A new show appears at 9 on ABC-TV, *The Don Rickles Show*. The comedian carries on the tradition of Groucho Marx, talking to and insulting contestants on a game show. How well Rickles will wear is a question. Besides *Name of the Game*, the comedian faces the CBS-TV movie, opening at the same time.

He is followed by two weak shows, *Guns of Will Sonnett* at 9:30 and *Judd for the Defense* at 10. On NBC-TV, *Star Trek* is moved from 8:30 to 10, where it should do a little better. Science fiction goes over big with teenagers, and younger children, who also like this type of fare, can stay up later on Friday nights. Younger adults are science fiction fans, especially men, but *Star Trek* will have to share this audience with the movies.

### Saturday

Only two half-hours of new programming will appear on Saturday nights, the smallest figure in recent years. ABC-TV and CBS-TV retain the same lineup as last Spring and the only change from last Fall on these two networks is the late-season substitution of *Hollywood Palace* for



onhorse at 9:30.

The first of NBC-TV's two new shows is *Adam 12* at the start of the evening. It's a tough spot for this police drama. In the first place, the spot did not look promising. In the second, this type of show has little appeal to kids. Adults will tend to go for Jackie Gleason or *Dating Game*.

NBC-TV has moved *Get Smart* up to 8:00. The Don Adams program is showing signs of aging. *Get Smart* used to pick up some audience at the end of the Gleason show, but now it is placed in the middle of the latter.

The second new opus, *The Ghost and Mrs. Muir* at 8:30, looks promising. However, it will probably appeal primarily to older adults, and Lawrence Welk gets a lot of those. With *My Three Sons* on CBS-TV, this half-hour will be a close race.

### Sunday

Starting at 7, there are two new series, *Land of the Giants* on ABC-TV and *Huck Finn* on NBC-TV. The former falls somewhere between science fiction and fantasy. The giants in the title are on another planet and they look suspiciously Russian. A little too cornball for adults, but the kids will like it.

On the other hand, the kids will like *Huck Finn* and CBS-TV's *Lassie*. The NBC-TV entry is right out of the book, so far as the story line goes, but the production supports the novel technique of superimposing live performers on a carbon background.

The rest of the evening is a carbon copy of last season, except that Phyllis Diller replaces *High Chaparral* at 10 on NBC-TV. Worth watching whether the Smothers brothers continue to erode the sizeable *Bonanza* audience. Miss Diller will have a hard time against movies and *Mission: Impossible*.

As indicated in the Ayer analysis, there is little to distinguish the upcoming season from those in the recent past. Recent trends are continuing toward the longer show. NBC-TV, for example, will have only 25 shows in the 50 half hours studied. From the point of view of the harried network programmer, it is easier to put out 25 than 50 successful ventures each season. It is not likely, however, that the half-hour show will disappear entirely. ■

### Big switch (From Page 34)

son it overlooked initially certain market research signals which indicated Right Guard had a potential beyond the male market.

This is hindsight, of course, and no one can say for sure that Right Guard would have had the same success had it begun as a family product.

At any rate, there were other important decisions made at the start of Right Guard's career. A key one was the decision to go aerosol.

When Right Guard made its debut, aerosol deodorants comprised less than 1 per cent of the market. This could have been interpreted either as an opportunity or a warning. Gillette marketers saw it as the former, and one result is that aerosols now account for six out of every 10 deodorant dollars.

Following good results in the test markets (TvB records a spot expenditure of \$6,840 in 1959), Right Guard went national in the early Fall of 1960, using the World Series as a promotional background. In that year, the product put \$302,306 into network tv and \$92,480 into spot.

Six months after it was introduced Right Guard had 11 share points in the men's deodorant market, and by 1963 this level had increased to 26 per cent. That meant retail sales of close to \$9 million.

### The pieces fit

It was at this point that various pieces of marketing intelligence began to fall together. For one, there were reports of women using the product. For another, national surveys of male usage turned up the fact that hundreds of thousands of wives were appropriating their husbands' Right Guard.

Finally, taking another look at its 1958 product test results (but not because of these other developments, Right Guard marketers paid special attention to data indicating that tests on women showed the product coming out pretty high.

With the evidence piling up, the problem still remained of how to appeal to women without upsetting the product's clutch on the male market. There were people in the company who felt that going after women was "sheer insanity." After agreeing on a selling theme—"nothing touches you but the spray itself"—and after

much soul-searching, it was finally decided to promote Right Guard as a product for the entire family.

Market tests were more than encouraging. There were not only increases in awareness but greater usage among both men and women, particularly the latter.

National advertising, using the test market commercials, began running in September, 1963, but the key media strategy, using daytime tv, did not get under way until the following January.

To say the new approach worked is putting it mildly. Fears of destroying the appeal to males evaporated as marketing audits showed that from September, 1963, to September, 1964, share of the men's market rose from 25 to 53 per cent.

In 1963, Right Guard spent \$1,447,000 in network tv and \$79,000 in spot. The following year, the network total jumped to \$4,190,000 and spot to \$281,280.

### New packaging

Further marketing moves were made in packaging, in particular the introduction of decorator styles in 1965. That year, Right Guard spent \$4,478,200 in network and \$16,570 in spot, as sales advances were consolidated. The sales increases were accomplished despite a rash of competitive aerosol deodorant debuts.

In 1966, with a sharp advance in spot to \$563,780 and a steady level of network advertising (\$4,363,000), Right Guard became number one deodorant among both men and women. Last year, with BBDO taking over from Clyne, Maxon, Right Guard launched its humorous never-leave-your-family-defenseless campaign.

While the copy platform sounded like a pitch for travel use of Right Guard, it was basically a variation of the theme that any member of the family can use the product. You can hardly get more customers than that.

It may well be asked, where can Right Guard go now? So far, it has made all the right moves. That can't be luck, yet it's unlikely that the Right Guard team will stumble from over-confidence. More likely is the need to protect its flanks.

The Right Guard team has shown every indication that it has a firm grip on first place in the aerosol market. ■

answer. You have to rely to a great extent on your own judgment and past experience."

In making his recommendations, Gideon relies on a close working relationship with station management, Blair salesmen and syndicators.

Ron Krueger, director of program services at Harrington, Righter & Parsons, credits much of the upsurge in rep consultation to increased sophistication on the part of the viewer.

"As markets become more and more fractionalized it becomes imperative to know the viewing tastes of each area. We make it our business to know the personalities of each region and then each market.

"Western movies for example," Krueger points up, "are big in the Southwest and Midwest. A film like *Picnic* (the 1955 hit that made a star out of a pneumatic Kim Novak) would be great at 7 p.m. in the East but because of its sex implications would never make it in the same time slot in the South or Midwest."

#### *Stations ask for it*

Paul Reardon, special events and program manager at H-R, handles the rep's programming advisory services. "For the most part," Reardon explains, "H-R programming involvement is by station request, although the advisory group is not bashful about initiating programming discussions with a station when an obvious weak program area needs bolstering."

Station requests, according to Reardon, can generally be divided into two camps: those in which the station provides several program possibilities of its own and asks the H-R program group to research them in terms of audience popularity in other markets. More often than not the station expects an opinion if not the group's recommendation based on the resulting audience research.

The other area, Reardon points up, are requests to initiate research which will result in a list of suitable programs from which the station can make a final selection based on delivered audience and the availability of the program in the market.

"Audience tracks on all news programming, special events, movies, specific syndicated shows and so on provide H-R and our stations with information on how various pro-

grams and program types fare around the country. Resulting research," Reardon explains, "is refined to show specific station clients what various programs are doing in comparable markets and/or under comparable competitive conditions."

#### *Seldom revamp*

"The prime consideration to be given in program consultation," according to Ralph Crutchfield, research director at Avery-Knodel, "is what's available and what a station is up against.

"We don't come up with a case of major revamping except in the case of an independent and that is still pretty rare." Like the other reps, Avery-Knodel reports no real involvement with price considerations.

"You have to understand the rep's position," explains Phil Corper, vice president and general sales manager of The Hollingberry Co.

"He is more like a general practitioner than a specialist.

"What we can, and do, do is work within our own area of knowing what is saleable and make recommendations within this framework."

According to Corper, the major factor in program consultation is regional variations. "You have to look at each market and see what will sell where." This knowledge Hollingberry gets through extensive research findings and relationships developed with syndicators, regional sales managers and salesmen.

Explains Jack Hardingham, vice president of The Meeker Co., "The requests we get from stations vary in number. They are most frequent after the rating books come out and when the new shows debut in the Fall."

Like the other reps, Meeker relies on their own experience, track records and syndicator's breakouts in evaluating programs and advising their stations.

"We always check counterprogramming and based on this, together with our own observations and calculations we can recommend a change," Hardingham explains.

"As a rule stations make their own decisions on film packages according to cost and competition. Occasionally they check with us because of the experience we may have with a certain film package.

"The fringe area is exceptionally vital in the area of program consultation nowadays," points out Steve Rin-

toul, vice president/general manager, Adam Young-VTM. "The old movie concept is tired and talk shows started to come in, stations became more and more aware of counter programming in each fringe."

Most requests, Rintoul indicates center on the early fringe slot and for the most part this involves syndicated shows.

Questions like "Is Douglas dying?" "What do you think of Griffin?" are among the most frequent asked Adam Young-VTM.

To aid in making programming evaluations, Young has a committee that meets on a weekly basis to evaluate stations on a market-by-market basis. Items covered at these conclaves include: the basic sales concept of each station, the programming itself, competition and so forth.

#### *The key questions*

And so it goes. As the rep is digging his way deeper into the area of station consultation two questions pop up: (1) is all this worth it? (2) what is the future of rep consultation?

"We don't claim that all our programming moves are correct or that the stations themselves have not contributed heavily toward many improvements," Petry's spokesman points up. "We do believe however, that a decision that reflects both the rep and station's thinking together is usually the strongest and best move."

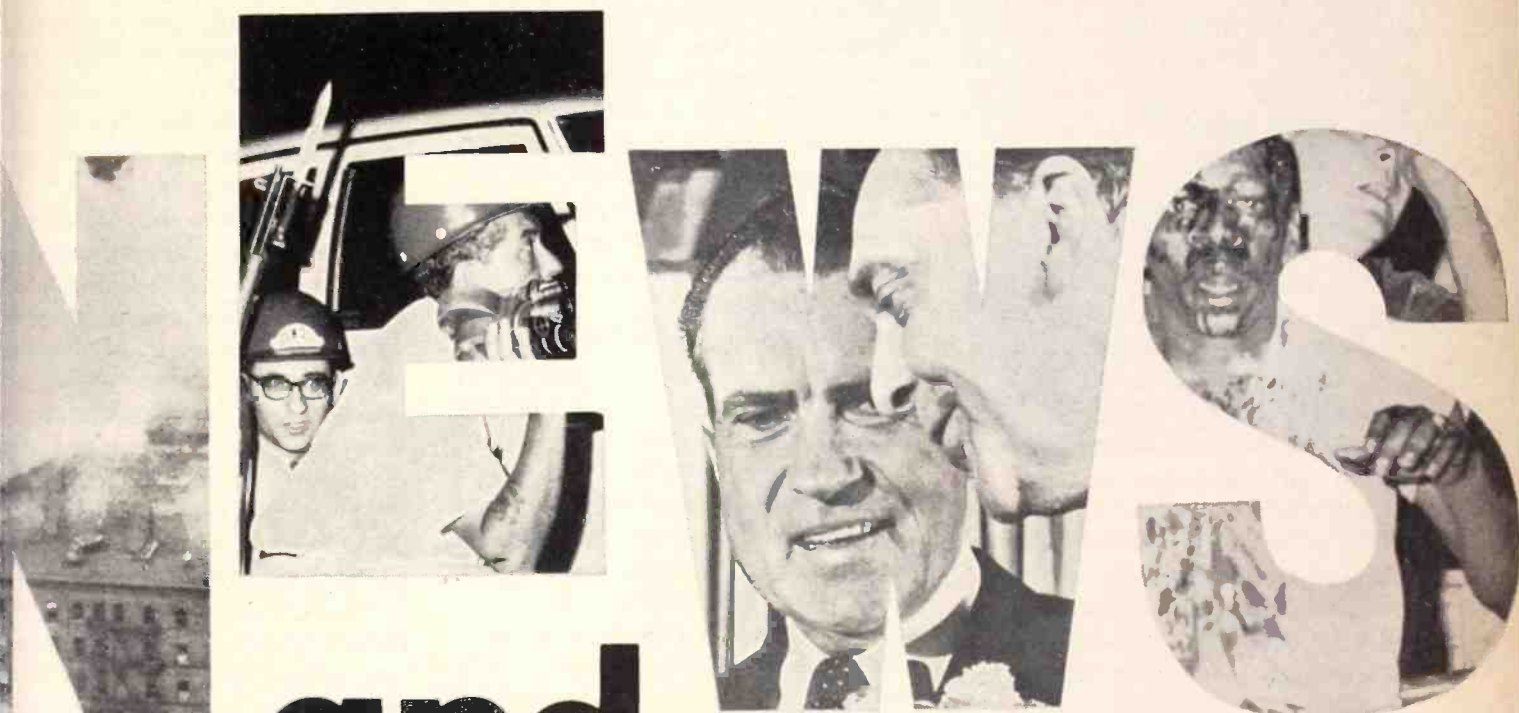
For the most part, the future of rep consultation involves a refinement of current techniques and an eye towards the development of improved research tools.

"Changes and improvements in all of these areas," explains Al Ritter, H-R's vice president in charge of New York sales, "are always in order if they will help us meet the challenge of an increasingly competitive business environment."

#### *Big Spanish market*

A major evaluation by Benton & Bowles of the Spanish-speaking population and related media in the U.S. found that the market now numbers 10 million, concentrated in the Southwest, California, Florida, Chicago and the urban Northeast. Cuban exiles are entering Florida at the rate of 4,000 a month.

# September 23



## and public affairs issue

FORMS CLOSE SEPTEMBER 9

**Television Age**

1270 Avenue of the Americas  
New York, New York 10020

## Ideal yardstick

Methods of measuring advertising effectiveness have been in dispute for years. An inevitable question in these disputes about one method vs. another is, "Compared with what?" Now the Marketing Science Institute has come up with an Idealized Measurement Procedure (IMP) against which existing methods can be compared.

IMP is not touted as a practical set of norms (there are seven in all), but rather a yardstick in which there are no restrictions in time, money, techniques or anything else.

The norms: (1) IMP should be capable of assessing a complete ad campaign, covering multiple insertions in virtually all media. (2) Ad effectiveness should be measured by an individual's purchase of the product or service advertised. (3) Respondents should be exposed naturally to advertising. (4) Ideally, the method should involve secret, direct observation of the purchases, a process "usually impossible to execute." (5) There should be a very large unrestricted probability sample drawn from the entire population. (6) The technique should permit simultaneous direct comparisons of a large number of advertising alternatives. (7) The purchase data should be translated into the relative contributions to profit of each of the advertising alternatives.

The MSI report compared these norms with seven syndicated and four non-syndicated methods. The former are ASI, Gallup & Robinson's Magazine Impact Service and Total Prime Time methods, Marder's Ad Evaluation Program, the Milwaukee Advertising Laboratory, Schwerin's Standard TV Testing Service and the Starch Readership Service.

The report does not take positions on which method is preferred but leaves it to the user to decide which will suit his purpose within his budget and accuracy needs.

## New book: Plain talk on station management

*Broadcast Management*, by Ward L. Quaal and Leo A. Martin; Hastings House, New York, 251 pp., \$8.95

Written by two highly-qualified veterans of the broadcast field, *Broadcast Management* gives a broad view of the station manager's functions and importance plus some plain talk about his faults.

Ward L. Quaal, president of WGN Continental Broadcasting Co., has been in broadcasting for 34 years. Besides his current one, his executive positions included posts as vice president of Crosley Broadcasting Corp. and director of Clear Channel Broadcasting Service.

Leo Martin, professor and chairman of the television and radio department of Michigan State University, has been involved or concerned in one way or another with broadcasting education for 30 years (including four in commercial broadcasting).

As might be expected from the backgrounds of the authors, the book is aimed at managers of commercial stations and students taking courses in station management.

The book does not attempt to provide minute details and procedures on station management. The authors feel that such a book would be obsolete before it came out and, besides, their primary interest is in stressing to managers the value of being "importantly different" and working toward a distinct image for their stations.

But they do get down to some of the nitty-gritty helpful to managers in the day-to-day operation of stations. This includes a review of broadcast audience evaluation and research, a discussion of the various types of programs presented by stations (they include sections on CATV and pay-tv), short sections on engineering and national sales, a more detailed portion on local sales, how to manage a station for profit, a section on personnel management and the problems of government regulation.

While the book makes clear the manager's *modus vivendi* must be governed by economic considerations, the authors warn against an over-emphasis on the profit return.

"When everything is subordinated to dollar values," they say, "standards of good broadcasting are sacrificed. . . . To be penny-wise is in many instances to be socially foolish. Neither men nor institutions grow in stature through huckster interests in a narrow field."

Quaal and Martin are conscious of the fact that they may seem over-critical of present managerial practices but defend their approach "out of a background of devotion to the broadcasting industry."

They recognize the dilemmas facing the manager in fulfilling the station's social responsibilities. "The FCC asserts that broadcasters must serve the public interest, convenience and necessity. No one disagrees. This is something like discussing the weather. We'd like it improved but how to improve it escapes us."

The authors come to the conclusion there has to be a balance between complete responsibility to the public welfare and complete responsibility to profits. One of the greatest tasks, they point out, is "to discover a balance which neither narcotizes the public nor places individuals in danger." They, of course, make clear the specific resolution of these conflicting and difficult areas must be the decisions of the individual station manager himself.

The authors wind up the book by making two dozen predictions. Among them: (1) Station images will be less dependent on ratings and clearly dependent on community service. (2) The practice of maintaining "different rate cards for different clients" will be outlawed. (3) Network competition should increase. (4) The concern over FCC interference in programming and commercials will be unnecessary in about a decade because the industry will mature by "true self-regulation." (5) More stations will make more money because of more effective budgetary planning and cost controls. (6) CATV systems will grow in number and scope of service, but the authors hope that they will be limited to their traditional role as a supplementary or "fill-in" service. (7) There will be a longer license period, thus reducing the station manager's paperwork load and expenses. (8) Manpower will be better utilized and motivated, with greater attention paid to the selection and supervision of employees. ■

# In the picture



**John J. Meskil**

*On creativity in the media department*

As time buying has become more sophisticated today's media man is no longer regarded as a mere slide-manipulator but as a well-rounded advertising executive.

**John J. Meskil**, vice president and media director at Warwick & Legler, New York, is one of this breed and his recent appointment to the agency's Management Committee provides recognition of this.

Seated in a spacious, glass-encased, corner office with a 24th floor view of Park Avenue and mid-town Manhattan, Meskil speaks quietly, but confidently about today's media man, creativity, computers, and his appointment to the Management Committee. As he speaks, he twists a watch about and around his fingers.

"The purpose of the Management Committee is to formulate and administer agency policy. It has nine members drawn from all departments

at Warwick & Legler who advise on various operating procedures, any phase of the creative operation, new business, and other areas.

"Our thinking," Meskil goes on, "is one of principal-to-principal involvement among the top people in the agency and our clients. Everyone gets involved with each of our accounts in varying degrees. Because of our total involvement, we are more aware of the creative function which in turn helps us in our media planning."

This representation of a media man on the committee (Meskil follows his predecessor) attests to the agency's recognition of the department's importance in overall planning and inter-client negotiation.

In addition to serving on the Management Committee, Meskil is also called on from time to time to lend his talents to the agency's Creative Committee comprised of the top creative people and other leading individuals in the agency.

The function of this committee is to plan advertising strategy which will help a client meet his marketing goals.

"We don't believe it is necessary to have an endless list of commit-

tees," Meskil is careful to point out, "our principal-to-principal philosophy keeps us well informed on the progress of our accounts without having to spend a lot of time in meetings."

Meskil's representation of the new breed of media man is also seen in his concept of creativity once regarded as the exclusive prerogative of the art and copy departments.

**F**or the media man, creativity is buying something that has never been bought before and," he smiles, "it is possible." Meskil points to the agency's pioneer effort in the buying of print demographically by zip code (W & L was the first agency to buy Look's Top Spot). His pleased manner in speaking of media creativity indicates that the agency has an unusual buy up its sleeve this Fall, possibly for Timex, one of its leading clients.

"Media people generally like to rely upon the safety of numbers to help them prove a point. We like to engender a spirit of looking beyond the numbers. If there is anything I dislike," he stresses, snapping his watch on his wrist, "it's getting a recommendation for a buy that is the same or similar to the one made before."

That today's media man might be stepping on the creative toes of art directors and copy writers is far-fetched, according to Meskil. "As a matter of fact, there is apt to be more rapport between the media man and a creative person today insofar as today's media director is more likely to recognize a good, creative ad. Very often, a media director can recognize the creative impact of a good commercial and work out an ultimate balance between impact, reach and frequency. He will also, by the same token, recognize that it might be preferable to sacrifice reach and frequency for impact."

**A**s still further evidence of the media man's broadening scope, Meskil comments about the pondering at recent Management Committee meetings on the advisability of the

use of computers and how a medium-sized agency like Warwick & Legler can obtain the most mileage without inducing "undue costs." "While we believe in using computers where they can make a contribution to the efficiency of our buys, and to the benefit of our clients, this does not mean a complete commitment to the computer."

For such a dedicated media man, Meskil found his calling in an unusual way.

"They were still giving aptitude tests back in the late 1940's," he recalls his career, "and the ones I took pointed out that I was qualified for advertising, and that I would do well in research."

**M**eskil joined Grey Advertising when its media and research departments were still combined as a single unit. He found he liked media better than research and has been in the field to stay.

His business career has included media positions with Fletcher, Richards as well as Marschalk and West, Weir & Bartel.

During that time, he married a "girl in the neighborhood" and has since put down tap roots in Massapequa, Long Island. "My greatest claim to fame," he laughs, "is that I have five daughters. The next one will be a boy." Have to carry on the line of the new media men. ■

Coming up on September 14 on the ABC-owned tv stations will be the kickoff of a regular weekly series. The initial show will be called *You Can't Do That On Television*, a 90-minute special described as featuring innovations in contemporary humor and social satire.

Says the press release from WABC-TV New York: "One of the show's innovations, created by artist and visual consultant Tom Sewell, is a Hollywood Palace stage set consisting of the prone figure of a bikini-clad girl, decked out in bright Day-Glo colors, on which a 17-piece orchestra will be positioned."

*Howzat again?*

\* \* \*

Things have changed, said Pat McCormick on *The Merv Griffin Show* not long ago. He told about an Indian in the Florida Everglades who now wrestles a handbag.

\* \* \*

An upcoming segment of *Big Valley* on ABC-TV will feature the acting talents of Rita Bell, who is hostess of the weekday *Prize Movie* on WXYZ-TV Detroit.

When she returned to the Auto City after a day's work on the set of *Big Valley*, Miss Bell said:

"I loved every minute of it—the constant attention from Wardrobe and Make-Up, the big sound stages and all the nice people. But I'm glad to be back in the familiar world of *Prize Movie*, making telephone calls to viewers."

*My goodness, who wouldn't?*

\* \* \*

Describing a *Zoorama* show set for next month, KCOP Los Angeles tells of a "truly amazing experiment." Says a description of the show: "We put six coconuts in color packages and then put them in with the orangutan and waited for the results."

*We'd like to see what would happen if the packages were labeled, "Do not open until Xmas."*

\* \* \*

While shooting his one-hour special, *Johnny Carson Discovers Cypress Gardens*, set for guess what network on September 7, the comedian was stranded in a small boat, for nearly an hour to get a perfect take.

Somebody from shore yelled they'd

send him a girl. Carson replied, "Good, but with my luck, she won't work, either."

\* \* \*

A guide to financing for creative firms was recently published by Jeff-Craig Associates, Inc., of New York City. It is described as the only detailed account of financing for creative people ever published and the first to outline a banking system based on cashless deposits.

Available only to creative firms, it enables them to deposit their accounts receivables at no cost, then draw out cash whenever they need it by a simple telephone call.

Says a press release on the book: "Highlights of the book are simple pictorial diagrams which describe the processes by which creative firms or free-lancers can now obtain cash for their business needs in 24 hours or just one hour."

*See the art director. See the art director run to the telephone. The art director is happy. He will tell the man on the phone to send money. Isn't it nice to have money? . . .*

\* \* \*

In one of those ABC News "Backgrounders" sent to the press, correspondent Russell Jones describes his trip from Vienna to Moscow by car. (Jones recently replaced George Watson as Moscow bureau chief.)

Going through Hungary, Jones recalls: "The road to Budapest is good and we have an excellent gulyas soup at a simple roadside restaurant. But we are running behind schedule and, because we lose our way in Budapest, it is 4 p.m. before we are on the road north. There is heavy traffic and much road repair work going on, and it is dark by the time we reach Miskolc. The first hotel is full but a small tip gets us into the second."

*The more things change, the more they remain the same.*

\* \* \*

One of the specials produced this year by WMAQ-TV Chicago is titled, *Was That a Grant I Saw in Lincoln Park?* The title is inspired by the fact that one of the largest statues in Grant Park is of Lincoln and one of the biggest statues in Lincoln Park is of Grant.

Last month Johnny Morris, newsman on the staff of KSTP-TV St. Paul, Minneapolis, received a call from a woman who wanted the news department to remind viewers they should make reservations for the "Rich Peoples March" to be held at Palm Beach, Fla., in the Fall.

The woman, who identified herself as Mrs. Smith, told Morris the object of the march is to dramatize her claim that without rich people to pay taxes, provide employment and loan money the economy of the country would fall on its face. No details on who would join the march were forthcoming.

\* \* \*

Ralph Helfer is said to supply about 90 per cent of the wild animals used in the movies and his theory of affection training is demonstrated each week on CBS-TV's *Daktari*.

A recent feature story about his career tells how he took a pre-med course in college, planning to be a vet, how he had to leave school and go to work in a pet shop.

The story relates, "When he was 18, he opened his own store, Nature's Haven, and began furnishing animals for movie rentals.

"We had lean years," he recalls. "A lot of the time we had to eat what the animals ate." But the business grew."

*Proving that animal food is good for the entrepreneur.*

\* \* \*

We have received belated word that Janell Brooks, wife of Bill Brooks, newscaster on WNAC-TV Boston, channel 7, gave birth to their first child, a daughter, Amy Rouborn, in the Richardson House of the Boston Lying-In Hospital. The beautiful sprite weighed in at seven pounds, seven ounces.

*In some quarters, loyalty knows no bounds.*

\* \* \*

One of the guests on *The Joe Pyne Show* this month was a Dr. Dare Miller, a child psychologist turned dog psychologist. He is director of The Canine Behavior Center, whose purpose is turn anti-social dogs into well-behaved pets.

*Which is apparently impossible with children.*

# "Copy Clinic" Bulletins help media

- identify areas of primary buyer interest
- sharpen sales approaches
- improve sales promotion



Separate Bulletins cover comments of agency and advertiser media executives on Broadcast, Newspapers, Consumer Magazines, Business Publications. They are free to all media owners, their sales and promotion staffs, and their agencies.



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Harper & Steers



Gene Wedereit  
Chemetron Corp.



Crisafulli  
E. Frank Inc.



Gordon Gredell  
D'Arcy Advertising Co.



Bruce Small  
MacManus, John & Adams, Inc.

Dave Keegan  
Thomas J. Lipton Co.

Agency media executives, account executives, company advertising and media managers in Chicago and New York have a natural interest in all useful information that media see fit to provide for their convenient use in the Service-Ads they place in SRDS.

The constructive suggestions they make, as they review media ads, can help you sharpen your sales approach in all segments of your total communications efforts designed to sell your medium.



In SRDS YOU ARE THERE  
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STANDARD RATE & DATA SERVICE, INC.  
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# A dozen good reasons why WXTV is the amazingest success in TV history.

(Why advertisers bought \$946,260 before August 4 air date!)

## 1 You're not all the way into New York if you miss the Latin Quarter.

It's an "A" market in an "A" market. Population approaching 2,000,000 Spanish-speaking people. A market that grew an incredible 42% from 1960 to 1966, while New York City grew only 2.4%!

## 2 40% more household per household.

That's a big bonus for TV advertisers. Families that are 40% larger. These families are the "heavy users" in almost all categories . . . more food and beverages, more clothes, more soaps, more toiletries. They spend 33% of their income (more total dollars) for food versus the National Average of 11%.

The Latin Quarter buys more than 25% of all the coffee, rice and beer sold in the New York market! That's what we mean by "heavy users".

## 3 The Latin Quarter is a brand-name market.

Private labels are a seldom thing in New York's 6,000 bodegas (grocery stores). Latins buy brand names. For several reasons. Often, they're in a strange land, and brands can be trusted. They're a proud people and brands are prestige. Most important, a Latin always wants and will pay for the best. And the brands they know best are the brands advertised in Spanish-language media.

## 4 Your Anglo TV strikes out in Latin Quarter homes.

Research shows that, in markets with quality all-Spanish stations like WXTV, Spanish TV is #1 in Spanish-speaking homes.

Why? Because Latins *prefer* good Spanish TV shows. The kind programmed on WXTV. They feel more at home with stars they know in shows they like in surroundings to which they can relate.

## 5 Top-5 ad agency's research shows advertising to Latins must be in Spanish to be "in".

Some Latins speak no English, some speak *some* English, most speak Spanish most of the time.

A Latin who tunes in to your English-language TV show is not necessarily tuned in to your English-language commercials. Staying with English takes an effort on his part. During the commercial he can relax, tune you out. And there's

a good chance he didn't tune you in, in the first place.

Says the ad agency's media report: "There seems to be universal agreement among specialists on the subject that advertising directed to the Latins must be in the Spanish language if it is to be effective."

## 6 The market makes the message.

You've got to get your market's message before you can get them to get yours. If you get the *message*, you've got the *market*. The *market* dictates sales strategy. The *market* dictates media.

Now ask yourself whose message created the commercial you *run* in the New York market? To which New York market are you selling? The make believe New York of 20 years ago or today's New York with its Latin Quarter approaching 2,000,000?

## 7 The Latin Quarter is your short cut into New York.

Big New York isn't so tough to crack, if you take it a piece at a time. The Latin Quarter gives you great geographic concentration (so you can zero-in your sales force and your message), media concentration (Latins prefer Spanish-language TV), growing income (over \$5,600). It's the ideal market-by-market way to break into New York.

## 8 No buck-shooting all over the dial!

Buck-shooting and buck shooting are common time-buying pitfalls. Not so on WXTV.

Here you know exactly what part of your market is getting your message. You know who they are, what they are, what they like, how they live, what they buy. Consequently, you know it takes less spots to get the number of per listener impressions you want. No more guessing. On WXTV you *know* you've got them covered.

## 9 Costos Por Millar are competitive!

You pay no CPM premium on WXTV. To the contrary, you get more viewers per set. More women per set (double the national average). More family per viewer. Add to this the heavier product usage. And you can see why WXTV gives your media dollar premium value at no premium in cost.

## 10 We translate your TV into Spanish.

It's a complete service. We can re-write, re-dub or even re-shoot your current commercials for you. We can help you pre-think them or re-think them, too.

## 11 Come see!

If you don't know yet that the Latin Quarter is a different world, come take a tour. Check the store shelves. See Red Cross Salt humbling Diamond, Sterling and Morton's. See Bustelo and Caribe Coffee drive the Anglo favorites off the shelves. See giants like General Foods lagging in distribution. Visit the 3 powerful Puerto Rican banks, now with 9 New York branches, grabbing business from the giants. Pick up the two Spanish dailies and two monthly magazines. Tune in the 3 Spanish radio stations and two TV stations. Or visit some of the 200 booming Latin night spots. Sense the tempo. Hear the Spanish. Read the Spanish signs. Read the future.

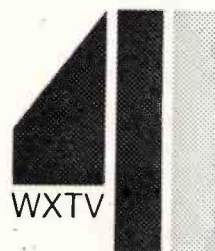
## 12 WXTV is big-station TV.

All-new and Spanish, WXTV brings the big name stars in the big name shows to the New York market. A wealth of top talent, programming and management. WXTV is staffed by some of the most experienced and knowledgeable people in Spanish-language broadcasting. They think Spanish, speak Spanish, know the Spanish market. Add color and over 2 million watts. That's power! The most powerful TV in metro New York.

Now you know why smart advertisers have signed close to \$1,000,000 in 52-week contracts, even before WXTV went on the air.

Represented nationally by:  
**SPANISH INTERNATIONAL NETWORK**

You're not in Metro New York if you're not on



WXTV  
population approaching 2,000,000





STAGE

**The handwriting's on the wall . . .**

Vivienne Della Chiesa has become such a smash in her first year on WLWT in Cincinnati that her show has been expanded to WLWC Columbus, WLWD Dayton and WLWI Indianapolis in addition to Cincinnati. Vivienne—Metropolitan opera star, sparkling conversationalist, interviewer par excellence—is available to you now.

**Buy Vivienne in one, two, three or all four of these major midwestern markets!**

**AVCO**

**BROADCASTING CORPORATION**

**TELEVISION:** WLWT Cincinnati/WLWD Dayton/WLWC Columbus/WLWI Indianapolis/WOAI-TV San Antonio  
**RADIO:** WLW Cincinnati/WOAI San Antonio/WWDC Washington, D.C./KYA & KOIT San Francisco  
Above represented by Avco Radio Television Sales, Inc. WWDC-FM Washington, D.C./Represented by QMI.

**WCCO  
Radio.  
Bigger  
than TV.**

**(In Minneapolis  
St. Paul that is.)**

# More than meets the eye.

WCCO Radio is the biggest thing in broadcasting in the Minneapolis-St. Paul area. Our most dramatic and convincing fact: WCCO Radio is bigger than TV!

Check these comparisons, based on average quarter-hour estimates from ARB:

**ALL DAY...ALL WEEK:** WCCO Radio attracts larger audiences than any television station in the Twin Cities. (6:00 AM-12:00 AM, Monday-Sunday).

**PRIME TIME:** The WCCO Radio audience is bigger than all four Minneapolis-St. Paul television stations COMBINED.

(6:00 AM-6:00 PM, Monday-Friday).

**PRIME TIME:** WCCO Radio's morning audience is greater than the evening audience of any Twin Cities TV station. (6:00-10:00 AM, Monday-Friday, for WCCO Radio; 6:30-10:30 PM, Monday-Friday, for TV).

On each point, WCCO Radio is the clear-cut leader among all persons 12 and older. Also adults, women and men.

Before setting your next budget, get full details of WCCO Radio's bigger-than-TV story. You'll find there's more to advertising than meets the eye.



# WCCO RADIO

MINNEAPOLIS / ST. PAUL ■ Represented by CBS RADIO SPOT SALES

Source: ARB estimates. Radio: Oct.-Nov. 1967 & April-May 1968. TV: Oct. 1967, Nov. 1967, Jan. 1968 & Feb.-March 1968. Total survey areas. All data subject to qualifications which WCCO Radio will supply on request.

# NEW BOOKS OF INTEREST

## Color Television

### The Business of Colorcasting

Edited by  
H. W. Coleman

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



## Broadcast Management

by Ward L. Quaal  
and Leo A. Martin

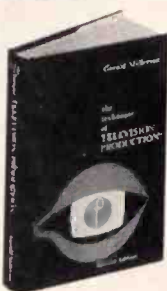
A comprehensive exploration of all the management functions of American television and radio. Analyzes problems of audience, programming, engineering, sales, profits, personnel, regulation. \$5.60 (paper) \$8.95 (cloth)



## The Technique of Television Production

(Revised Edition)  
by G. Millerson

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



## Audio Control Handbook

### for Radio and TV Broadcasting

by R. S. Oringel

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



### TELEVISION AGE BOOKS

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

Please send me the following books:

COLOR TELEVISION \$8.95

BROADCAST MANAGEMENT

Paper \$5.60

Cloth \$8.95

TELEVISION PRODUCTION

Paper \$7.20

Cloth \$13.50

AUDIO CONTROL HANDBOOK \$7.95

Name .....

Address .....

City ..... State ..... Zip .....

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

SEPTEMBER 9, 1968

# Television Age

## 21 TWO-TIMING THE TIMEBUYER?

*Emergence of outside services to buy media raises questions about traditional agency role.*

## 24 FROM MICHIGAN AVE. TO MADISON AVE.

*Making it big in New York is tough for Chicago agencies but Needham, Harper & Steers is showing how it can be done.*

## 26 TV TAKE-OFF

*Winning the pleasure traveler means more creative and marketing brainwork as airlines pilot more money into tv.*

## 28 WHY RATE THE RATINGS?

*Proposal for ratings methodology study, on the grounds that present ratings are not valid, has caused confusion and misinterpretation.*

## 30 TIMEBUYERS WHEEL AND DEAL—BUT NOT FOR REAL

*RKO General antes up as hordes of buyers gamble and gambol at the Waldorf.*

## DEPARTMENTS

### 10 Publisher's Letter

*Report to the readers*

### 11 Letters to the Editor

*The customers always write*

### 15 Tele-scope

*What's behind the scenes*

### 17 Business Barometer

*Measuring the trends*

### 19 Newsfront

*The way it happened*

### 31 Viewpoints

*A no-holds-barred column*

### 32 Film/Tape Report

*Round-up of news*

### 41 Spot Report

*Digest of national activity*

### 43 One Seller's Opinion

*The other side of the coin*

### 49 Wall St. Report

*The financial picture*

### 59 In the Picture

*A man in the news*

### 60 In Camera

*The lighter side*

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 34 N. Crystal St., E. Stroudsburg, Pa. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. PL 7-8400. Controlled circulation postage paid at New York, N.Y.

# Television Age

XVI

No. 3

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S. J. Paul

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Member of Business Publications  
Audit of Circulations, Inc.

**BPA**

TELEVISION AGE is published every other  
Monday by the Television Editorial Corp.  
Editorial, advertising and circulation office:  
170 Avenue of the Americas, Rockefeller  
Center, New York, N.Y. 10020. Phone:  
212 PLaza 7-8400. Single copy: 50 cents.  
Yearly subscription in the U.S. and pos-  
sessions: \$7; Canada: \$7; elsewhere: \$15.  
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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 February-March '68.  
Audience measurements are es-  
timates 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

# THIS IS A GUIDE TO SOMETHING BIGGER.



TV Guide is big.  
But not bigger than the  
medium it promotes.  
Television.  
The television stations  
represented by  
Peters, Griffin, Woodward  
deliver more circulation  
in their combined  
effective coverage areas  
than TV Guide.  
And Life.  
And Look.

And McCall's.  
Combined.  
And that's not all.  
Add television's unique  
ability to *demonstrate*  
your product through  
sight, sound, motion  
*and* color.  
Need a guide in the  
business of  
Spot Television?


Ask us  
first.

**P**PETERS, **G**RIFFIN, **W**OODWARD, INC.

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.



# SOMETHING BIGGER.



In PGW  
represented TV markets

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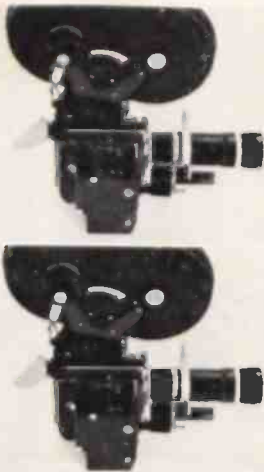
TV GUIDE delivers  
45,702 copies weekly.

---

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

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 1/0.95.

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.

### *The political conventions*

Many articles, books, and feature stories will be written about the behind-the-scenes problems and activities of the television coverage of both conventions. The entire industry can be proud of the magnificent job that was done by both the radio and television reporters at both conventions.

In a broader sense, television will have been responsible for forcing democratic structural changes in convention methods and operations.

In reality, both parties ran two conventions within the trappings and framework of the one convention hall. In other words, there was a constant and apparent tug-of-war between the conventions' establishments and the news media, particularly television.

The convention string-pullers and directors wanted the cameras trained on the podium. Every possible device was used to keep the on-the-floor reporters from pursuing their reportorial activities. The Republicans were a great deal more subtle about it, and Mayor Daley's goon squads on the floor of the Democratic convention were an out-and-out disgrace. The bullheaded mayor's moves were transparent to everyone except himself. The settlement of the phone strike, after it was too late to set up remotes, was just one indication of the flagrant flouting of the basic principles of news access. Many of the newsmen fought the battle of tear gas that was thrown directly at them, of barbed wire, and of harassment; some were jailed, some were injured. In the face of the actions, both in the amphitheatre and in the streets of Chicago, the television and radio reporters were indeed remarkable.

But the real story is in the lasting effects of both conventions. It will undoubtedly stimulate Americans to participate more directly in the selection of convention delegates. You can mark 1968 as the start of a new era in national politics. Open conventions are bound to be a reality, and for this the American public can thank the broadcast media.

This promises to be a hard fought political campaign. This means that both radio and television will be called upon to exercise responsibility and judgment in difficult situations to a greater degree than ever before. The next move that requires immediate action: Repeal of Section 315.

Cordially,

*S. J. Paul*



**Letters  
to the  
Editor**

**Good job on J. Walter**

I thought your people did a very good job of putting together the article on J. Walter Thompson (*J. Walter: the nimble giant*, TELEVISION AGE, July 15, 1968, page 21).

RICHARD P. JONES  
Vice President, Director of Media  
J. Walter Thompson Co.  
New York

**The international scene**

I thought your piece on the international agency situation (*Is the boom off the boom in agency expansion abroad?* TELEVISION AGE, July 1968, page 17) was a very well titled summation of a lot of complex and diverse viewpoints and policies. All of us in this tricky area of agency financial planning need all the hard information we can get. Your story added to the store.

TED STEELE  
Chairman of the Board  
Benton & Bowles, Inc.  
New York

**Capturing the essence**

We at Videotape Center enjoyed Paul Guthrie's article on Lois Holland Callaway (*Look, no media department . . . well almost*, TELEVISION AGE, June 17, 1968, page 28). The essence of the agency was captured beautifully. It's always a joy to come upon such a delightful feature. We like your book.

EDGAR A. GROWER  
Commercial Sales Manager  
Videotape Center  
New York

**The Procter & Gamble story**

I am impressed with your recent articles on Procter & Gamble (*Procter & Gamble: Marketing's number one practitioner*, TELEVISION AGE, July 29, 1968, pages 37-50). Congratulations on an outstanding issue.

FRANK FURBUSH  
Vice President  
Meredith Corp.  
Des Moines

# 4 out of 40

Channel 40 is the most successful news station in Southern New England with more award winning local NEWSbeat reports per day . . . 7:00, 7:20, 7:40 A.M. and 6:00, 7:00, 11:00 P.M. and 1:00 A.M.

Channel 40 has such high rated programs as: Truth or Consequences, I Spy, Bozo The Clown, Gilligan's Island, Flintstones, Combat, Charlie Chan, Leave It To Beaver, One Step Beyond, Timmie and Lassie and many more plus movies that keep the viewers turned on.

Channel 40 is first with . . . Color Video-Tape machines, Color Film and Slide Chains, Color Studio Cameras, Color Chrom-A-Keyer and Special Effects Generator.

Channel 40 serves the Number 2 Metro Market in Massachusetts and well over One Million viewers with a buying power of over Two Billion dollars.

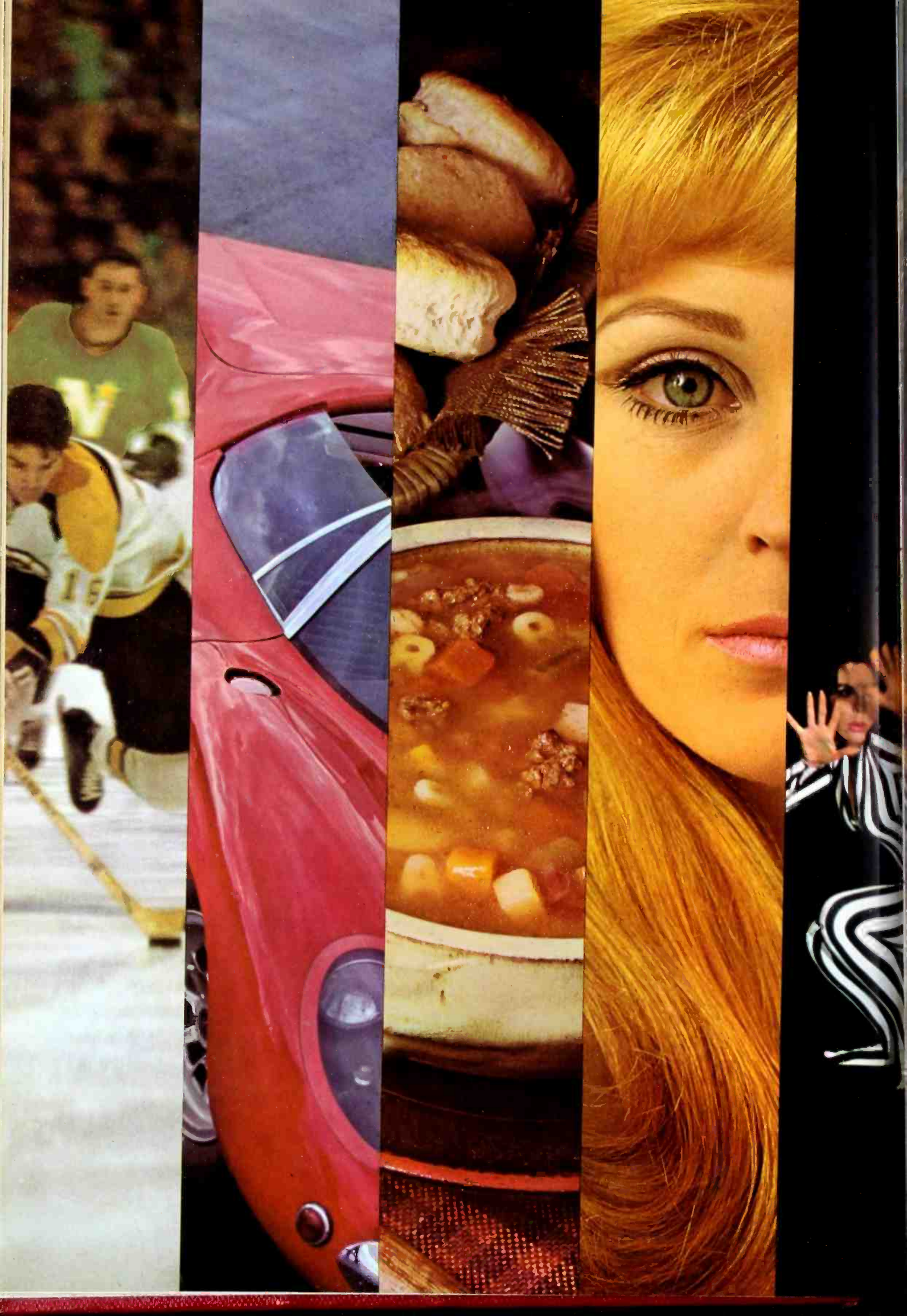
# WHYN-TV 40

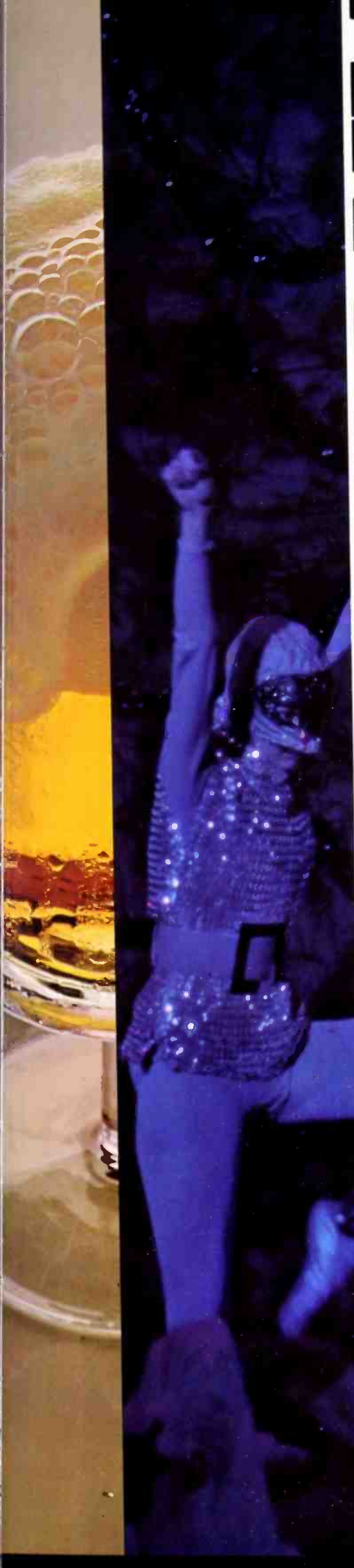
THE WHYN STATIONS CORPORATION / SPRINGFIELD, MASSACHUSETTS 01101

REPRESENTED BY

EDWARD PETRY & CO., INC.  
THE ORIGINAL STATION REPRESENTATIVE

abc





# ELECTOGRAPHY



## A new dimension in videotaping made possible by "Scotch" Brand Color Tape Plus

Electography is videotaping at its finest. Colors are brighter, clearer, livelier. Black and whites are stronger with amazing presence. Copies are perfect... matching the original picture and sound.

Electography is immediate. Lets you complete complex programming in hours. You see your work as you go. You're free to experiment... be more daring. You can use slow motion, fast motion, stop motion and reverse action. You can go out on location. Combine all types of existing footage (stills, film) with new footage. Edit instantly... electronically with 30 frame per second precision.

"Scotch" Brand Video Tape No. 399, Color Tape Plus, delivers the ultimate in electography. Gives you the response and full compatibility you need to make it all possible. Lets you use the most subtle lighting techniques. Gives you true colors... more dynamic black and whites... multiple generation copies undistinguishable from the master tape.

Want more information on electography and how you can take full advantage of this complete creative medium? Write: 3M Company, Magnetic Products Division, 3M Center, St. Paul, Minn. 55101.



"SCOTCH" IS A REGISTERED TRADEMARK OF 3M CO.

"Say how much will this all cost? Who do we go to for estimates?"  
"Bring it to Ted."

"Where do your four TV Sales Groups, Promotion, Research and Estimating  
Departments go to for the last word?"  
"Ted."

"Who'll advise us on this new Promotion project?"  
"Ted."

"Who's the General Manager of your Television Division?"  
"That's Ted."

# Pass the buck to Ted Page

"One of our client stations is looking for an executive. Would Ted find  
a qualified man for them?"  
"Yes. Go to Ted."

"This station needs a new sales strategy. Should I go to Ted?"  
"Of course, Ted."

"Where do your client stations go to for solutions to their problems?"  
"Ted."

"How do we apply this research material?"  
"Ask Ted."

"We've got a buck to pass. Who...?"  
"Ted. Ted Page."

The representative is sometimes the only part of your station  
that people ever get to see.

**Edward Petry & Co.**

**The Cannibals'—fact, fiction or what?**

Advance-copy readers are said to be drawing all sorts of comparisons between real-life tv people and the characters in Keefe Brasselle's upcoming novel *The Cannibals*. Bartholomew House, the publishers, insist the book is "fiction, not fact."

The 510-pager is about the inner workings of network television at the top executive level. In fact, one of the leading characters is a network president.

Looked through the eyes of Joey Bertell, an independent producer, the book, Bartholomew House explains, "is about the television industry. Rather," the publishers maintain, "*The Cannibals* is a contemporary novel about contemporary people. The book just happens to have a television network for a background."

Just how contemporary these people are, one observer says, has "some television people holding their breath." This group recalls when actor-singer Brasselle was head of Richelieu Productions and worked closely with CBS and its then president, James Aubrey.

Worriers won't have to shun breathing much longer. The book will be out tomorrow (September 10).

**Light tv future for college basketball**

College basketball has a bigger future on tv, says Ted McClafferty, director of sports for N.W. Ayer. He notes that Sports Network, Inc., and TV Sports, Inc., among others, already program a considerable number of games, and adds that there are enough colleges left over to set up another network. The only question here is whether the station clearances would be available, he says.

A national package was offered advertisers for the first time last year by TV Sports, Inc. The company set up a 185-station network covering an estimated 95 per cent of tv homes and ran 10 Saturday afternoons. Three hundred and twelve regional games were involved. Stations are paid for giving them four of the 16 minutes of commercial time.

The national spread is important to TV Sports since sports conferences are not as strong as those of SNI. Among the TV Sports conferences are Southern, Mid-American, Eastern Athletic and Southwest. Indie colleges are also programmed. The company started five years ago with 100 stations.

Eddie Einhorn, head of TV Sports, says he'll run 100 primetime games this season as against one last season.

**Whatever happened to Simone Signoret?**

Observers who have expressed concern over what will be left of the feature films that plan to surface on the screens this Fall will have to wait until the premieres to have their fears allayed or confirmed.

Movie addicts who ponder the tv fate of *Zorba the Greek*, *Tom Jones* and *Suddenly, Last Summer* will have to content themselves with networks' promises to show them as close to the original versions as possible.

"As possible," one network programmer pointed out, means that all legal profanity must be clipped or beeped over to comply with broadcast standards. "This is a cut and dried matter," he explained, "There are no decisions to be made. You just do it. And," he added, "it is becoming a serious problem within films that are only three or four years old and have much freer dialogue."

Violence, of course, is the big issue. "We solved that," another network spokesman said, "by steering away from violent films altogether."

It is the classics and award winners that stir the most apprehension. Nobody wants to see them go the way of *Hud* and *Two Women*. As one disgruntled observer complained, "I'm still wondering what happened to Simone Signoret in the tv version of *Room at the Top*."

**A BBC show—from the mouths of babes**

Children's programs may have their outcomes decided by moppet viewers, if American tv follows the lead of our British cousins.

BBC-1 has an adventure serial, *Ramshackle Road*, in which the plots of continuing episodes are determined by suggestions sent in by youthful viewers. If, for example, a child wants to have a certain character do a specific thing for a particular reason, he merely states his case in writing to writer Peter Hammond or producer Brian Miller.

"The outcome of the story depends on the youngsters' answers," Miller explained. "Naturally, only one idea or combination of ideas can be used per episode. In case of a duplication, the first one opened is accredited on the air at the end of the program."

The writer and the director, however, reserve the right to decide which of the nippers' ideas to use. After all, a little power is a dangerous thing.

**Toward more plausible copy testing**

Two former Schwerin Research Corp. executives have devised a testing method that is in some ways similar to the sneak preview practices of the big Hollywood motion picture studios. The latter run their previews in typical suburban movie houses, on the premise that the audience there may be more reflective of the nation's tastes than audiences in the downtown palaces and art houses.

Don McCollum and Hal Spielman have set up a company called AC-TV Advertising Control for Tv that will run commercials in clutter situations on normal tv screens via closed circuit in three high-traffic suburban test areas—one in the East, one in the Midwest, the third in the West. McCollum said the method will measure how a commercial stands out or is remembered in the prevailing clutter.

McCollum and Spielman feel that the suburban respondents will prove to be more typical than are those who make the trip to downtown test sites for the big-screen showings.



Jan Murray starring at the Riviera Hotel, Las Vegas, starting in September.

# Jan Murray doesn't mind paying a little less.

Jan Murray may pay \$250 for a sport jacket, but he rents from AIRWAYS RENT-A-CAR because he really doesn't mind paying a little less. When he rents a new Chevrolet, Buick, Pontiac, Oldsmobile or even a Cadillac from AIRWAYS, he gets *more* and *pays less*. With AIRWAYS better combination of rates and service, he can rent a car at most AIRWAYS offices for as

little as \$5.00 a day and 7¢ a mile *including gas and the finest insurance available*. He saves time by phoning AIRWAYS when he deplanes. AIRWAYS will probably be there before his luggage.

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<b>good for 25 free miles</b>	<small>This Certificate entitles you to 25 Free Miles the next time you rent a car from AIRWAYS RENT-A-CAR. AIRWAYS offers better service at lower rates — starting from \$5.00 per 24-hour day and 7¢ per mile including gas, oil and insurance.</small>
	<small>Remember — when you present this Coupon at any AIRWAYS Office, you receive 25 Free Miles on the AIRWAYS rent-a-car of your choice! All major credit cards accepted.</small>
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# Business barometer

ot had a nice month in July, well in line with the previous increases through the Spring of this year. The average drop of 14.9 per cent from June was expected and merely the reflection of a normal seasonal decline. It would be a mistake to view it in any other light. Where national spot for the month of July really shines is in its solid 16.6 per cent gain from a year ago. In dollars the increase totals \$9.6 million, having gone from July '67's \$58.1 million to \$67.7 million. Year-to-year figures have been consistently favorable. A quick review of the past few months compared with 1967 gives the picture: April was up 13.7 per cent; May climbed 16 per cent, June jumped a strong 18.4 per cent. If the present pace continues—and there appears to be nothing on the horizon to slow it to any significant extent—1968 will prove to be a truly dramatic reversal of last year's slump.

the smaller stations gained most ground in national spot during July—up 25.1 per cent from the same month a year ago. This category also led the field in percentage increase in April (15.4 per cent) and May (25.3 per cent), although June found it bringing up the rear with a gain of only 9.8 per cent.

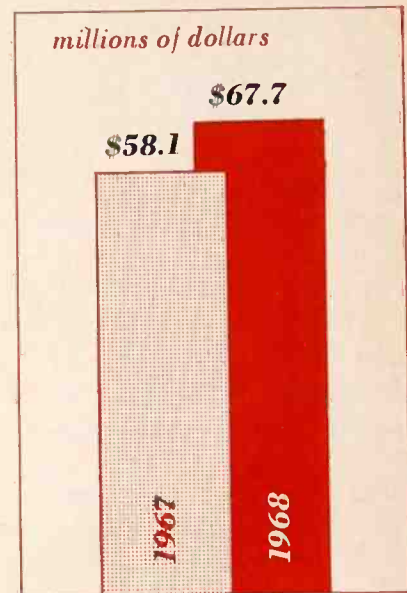
Medium-sized stations finished second in terms of percentage gain, July '67 to July '68, with an increase of 20 per cent (these are the ones whose take ranges between \$1 million and \$3 million on the year). Stations in this category were the top gainers in June, with 21.1 per cent on the plus side.

the big guys came in last in July percentagewise (these are the stations doing in excess of \$3 million annually). Their increase was healthy enough at that—14.3 per cent. And if you look at it in terms of dollars, they had to be the big winners, as they usually are. April also saw this group placed third in percentage performance (though by only a single percentage point), as did May. In June, their 17.5 per cent increase put them in second place.

spot revenue for the first seven months is estimated at a booming \$531.6 million, well ahead of the \$481.5 million for this point in 1967—all of which adds up to one more indicator that 1968 figures to set an all-time industry record in total national spot dollars. The economy as a whole appears to be in relatively solid shape, give or take a soft spot or two—and that's par for the course.

next issue: Local and network compensation revenues in July.

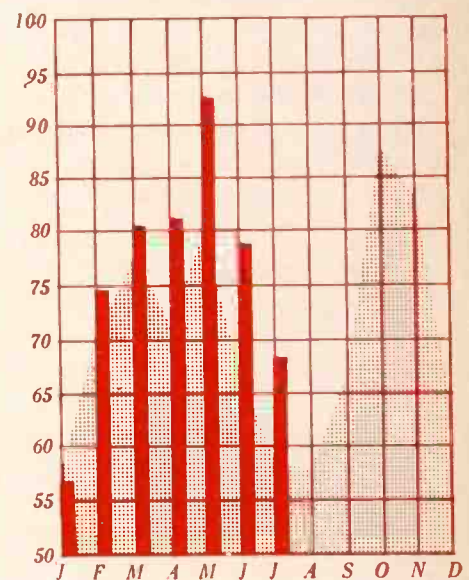
## NATIONAL SPOT



July (up 16.6%)

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

Station Size	Spot Tv
Under \$1 million	+25.1%
\$1-3 million	+20.0%
\$3 million-up	+14.3%



1968-'67 comparison

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

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**32**  
**CHICAGO**

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WITH QUALITY PROGRAMMING INCLUDING WHITE SOX BASEBALL IN COLOR



## With style and taste

The tv spot schedule that marked the successful and tasteful opening of a new mortuary building at the John A. Gentleman Mortuary in Omaha was actually the high point of a tv schedule that began back in 1963.

Five years ago, Tom Belford, president of the mortuary, started in tv with local spot announcements calling attention to the need for highway safety. The campaign, which earned Belford a special award from Governor Frank Morrison, convinced him that television was the most successful and perhaps, the most delicate medium for his message.

Up until that time, Belford had concentrated his advertising energies on billboards and newspapers.

This was just the beginning. Starting in 1963, Belford built up a relationship with KMTV-Omaha and started sponsoring *John Hlavacek Reports*, five-minute segments on the station's 11 o'clock news. Hlavacek is the station's own foreign correspondent.

In 1965, Belford sponsored six half-hour specials again with Hlavacek, this time interviewing Omaha soldiers stationed in Viet Nam.

It had to be tv. With such success behind him, Belford could think of no medium other than television to announce the new mortuary building at the Omaha complex.

This however was no easy task. The subject matter was delicate to say the least, and any sort of advertisements would have to be handled discreetly and with the utmost taste.

Belford got together with Arden Swisher, vice president and general sales manager of the station, and the don'ts became apparent at once.

They couldn't very well have a cocktail party or a champagne breakfast or any of the hoopla usually associated with the opening of a new adjunct or business. Tours were in, then out, then in and finally out again.

The two men eventually came up with a series of IDs inviting people

to the dedication ceremony of a chapel that was part of the new building.

The mortuary's chapel was named the Chapel of the Four Faiths in honor of four clerics who gave their lives during World War II by offering their life jackets to servicemen after their ship had been torpedoed.

**How it was handled.** Belford even arranged to have the widow of one of the heroes at the ceremony. Representatives from various religious groups and choirs were likewise invited to attend.

The result was a dedication that was marked as much by crowds as it was by respect.

Hundreds of people attended the dedication ceremony in response to the tv invitation, and many toured the new building even though such an inspection had not been planned.

After the ceremonies, Belford brought the press and other business associates to a downtown hotel for a luncheon where they could receive basic information about the new building.

And although both men consider the dedication ceremony a success, and Belford has all intentions of remaining with tv, they confessed that they were both glad when it was finally all over.

## Glory for newsmen

Tv newsmen, understandably miffed at the short shrift given to awards in the news and public affairs categories in the last Emmy Awards broadcast, may take heart at the news that what is said to be the world's first international newsfilm awards competition has been organized abroad.

Set up by an outfit in London called Film and Tv Awards Ltd., the first World Newsfilm Festival will be held in Monaco on October 21, 22, and 23. The awards will be called "Monte's," after Monte Carlo, the capital city of the principality of Monaco.

Eligible is any newsfilm taken during the year ending July 31, 1968.

**Anyone can play.** Any tv news service and cinema production unit in the world can shoot for a Monte, and there's no limit on how many films each may enter. Freelance cameramen can enter if their entries are endorsed by the tv services or cinema news agencies which used their films.

The awards will be presented by His Serene Highness The Prince Sovereign of Monaco and Her Serene Highness The Princess Grace at a special banquet on October 23.

The panel of judges will be headed by Terry Ashwood, president of the International Newsreel Association.

The awards will be in two separate groups, one for tv, the other for cinema (newsreels). In each of the groups, awards will be given in a number of categories: general news, news interview, action reports, sports, war reports, scientific news, state functions. Each category other than interviews will be subdivided into color and monochrome.

**The spoils.** Category winners will get plaque-mounted statuettes—a winged Mercury holding a mirror—"symbolic of the news cameraman holding a mirror to the world with his camera, and the speed with which his story must be despatched."

Other prizes will include a special award for the best edited film, and citations of merit for the best film entered by each individual country.

The film which gains the highest marks among the category winners, will win the festival's top prize, the Grand Prix de Monte Carlo. A "Special Series" award for "best tv news cameraman of the year" will go to a cameraman who worked on three distinct films found to be of exceptional merit—the best three, in fact.

Entries must reach Film and Tv Awards Ltd. in London not later than September 21. The address is 31, St. George Street, London, W. 1. An entry fee equivalent to \$50 is charged for each film under two minutes, and \$75 for longer films and for each "Special Series" entry. ■

# EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG CHANNEL 5-TV} \cdot \text{MOBILE ALABAMA}}$$

\*PICK A SURVEY - - - ANY SURVEY



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16:3



## 'Two-timing' the timebuyer?

*Emergence of outside services  
to buy media raises questions  
about traditional agency role.*

**T**he emergence of outside timebuying services which buy time at discount prices has twanged a raw nerve at the ad agencies. These services not only raise the issue of whether they can do a "better" job of translating a media plan into an efficient schedule than the agencies, but have stirred up a host of fundamental questions striking deep at the economics of both agencies and station operation.

The timebuying issue alone is enough to rock the boat. After accumulating, over two decades, a wealth of experience in dealing with stations, in targeting audiences, in developing reach and frequency formulas, in analyzing

ratings, in pouring over rate cards, in trying to simplify paperwork, in reorganizing media departments for greater efficiency, in developing computerized systems of a more or less sophisticated nature—the agencies now find themselves being told by operators, some of dubious background, that their best is not good enough.

On the surface, the agencies are playing it cool. As one media director at an agency billing more than \$25 million in spot tv predictably put it, "We are always looking for ways to improve our buys. After all, our first loyalty is to our clients, not to our pride."

But behind the scenes, the agencies are searching for more profound answers. The Station Relations Committee of the 4As has been working for six months on a "position paper" dealing with a broad look at the economics of the national spot business. It is expected to be completed by September, but, in all likelihood, will not be made public.

Though the outside media buying services are only a part of this study, it was their increasingly obvious presence that kicked it off.

These services are both obvious and shadowy. Their operators often have a barter background and the suspicion remains, despite denials, that the "cash" timebuying operations retain some form of ex-

Adonis estimates it will place between \$5 and \$7 million in billings this year, exclusive of barter, which, it says, is a separate operation.

RDR Time Buying Services, Inc. has been particularly publicity-shy, promising to reveal a new concept of timebuying services "in the near future." This it has now done for TELEVISION AGE.

As described by Sam Wyman, the head of RDR Time Buying Services, the concept is that of a service organization to agencies, as opposed to a "supplier of time."

Wyman said that for the past nine months he has been buying time for agencies of all sizes, using a team now consisting of seven "professionals," including himself.

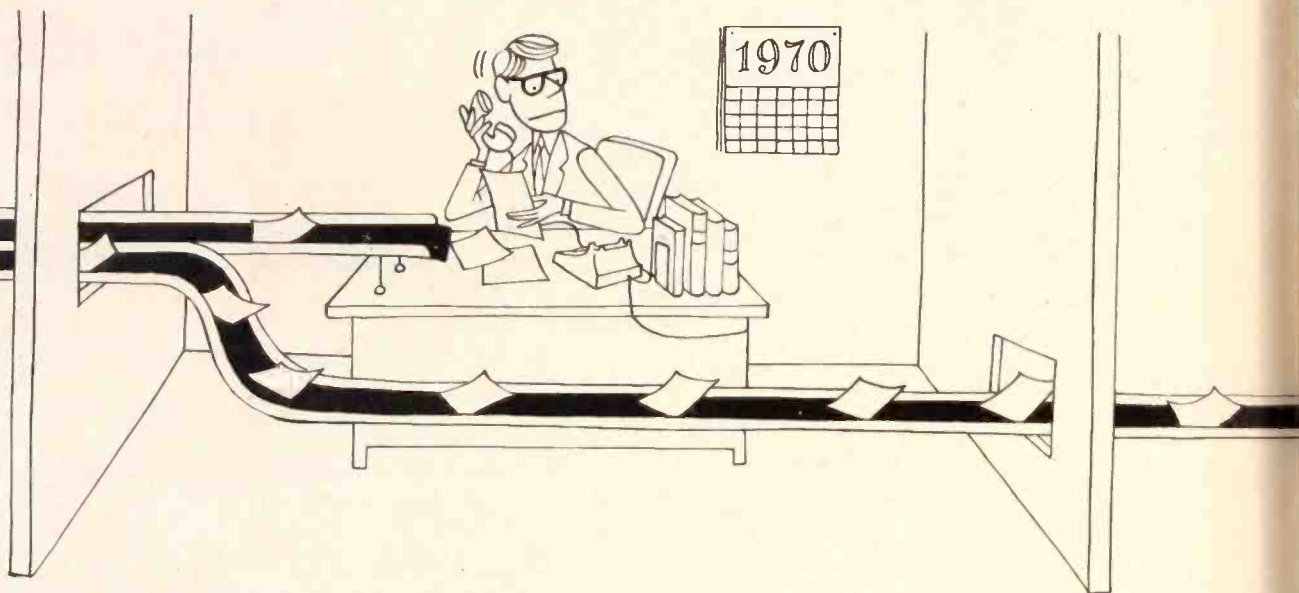
this research, which he says is considerable, to a research and development investment.

### No planning for RDR

But he makes clear that RDR is not involved in media planning, nor does he intend to get into that area. "Timebuying itself is a profession and should receive the status due a profession." His timebuyers, he said, are of "media director calibre" and are given the titles of vice president.

Listed among the timebuying group, along with their backgrounds, are:

- Stan Leipzig, ex-media director of an agency that is no longer in existence, Smith & Dorian, New York (later Young, Smith & Dori-



changes other than money. They've hit the public eye—U.S. Media International, in particular—only within the past two months, but they've been pitching the agencies for about a year.

The big agencies have been cautious in their dealings with them, in some cases holding off on giving them tv work until they prove themselves in radio. But U.S. Media claims it will place about \$30 million in spot tv and radio this year, and predicts a \$50 million figure for 1969.

Other names which pop up most frequently at the agencies are Adonis Radio Corp. and the Time Buying Services division of RDR Associates.

The RDR chief stressed the "service" as opposed to the "negotiation" aspect. "Our purpose is the same as that of the advertiser and its agency—to sell merchandise. There's no advantage to buying time inexpensively if it isn't the right time." He added, however, that his group can buy time as well as any of the other outside services.

Wyman goes to great pains to separate his operation from others in the field. As evidence, he said his firm is building up a storehouse of marketing information dealing with brand awareness, the demography of purchasers, brand loyalty and the like. He compares the money spent on

an); once head of Stanley Frank Associates, a barter outfit; and formerly advertising and publicity director of both Rayco and a division of United Merchants and Manufacturers.

- Howard Secular, president and owner of Pomatex Hairdressing Co., who, Wyman said, has been buying time since 1952.

- John Reidy, once president of Schick and formerly a vice president of Yardley.

- Albert Shepard, once president of Eastman Television Sales and Select Station Representatives; formerly assistant to the president of Empire Coil Co., broadcasting sta-

owners; and division manager of Unity Television Corp.; agency experience with Norman, Craig & Kimmel and Donahue & Coe.

Another aspect of the RDR/TBS setup stressed by Wyman is that it will ultimately be controlled by the agencies." He explained they will have much to say on policy, though not on day-to-day operations.

Of special significance is Wyman's claim to an "open-book" policy. This means, he says, agencies will be able to reassure themselves that he will pay stations exactly what he collects from agencies. RDR is paid by the agencies on the basis of volume, but Wyman will not give any details.

This "open-book" procedure will not enable agencies to determine

tory and the buy conforms to specifications (information on placement of spots or programs is available with the affidavits), then, say some time-discounters, that's all the agency has to worry about.

However, the problem doesn't end there. Spot buying is commonly a matter of negotiation, though agencies differ in their toughness toward price deals and in the abilities of their timebuyers to pull them off. However, when an agency makes a deal off the rate card with a rep, it makes the information available to other accounts at the agency.

By the same token, a multi-agency client, when he receives information about price-cutting from one agency, will pass the dope on to his others.

A large agency, then, generally has a pretty good handle on whether prices are hard or soft and where.

With the flat sum bill, and particularly where the buy is made on a large number of stations, it is impossible for the agency to figure out which station is dealing and which is going by the book. With normal dealing by agencies, the cloud over rates is never entirely dispelled. With the flat sum bill, the fog really closes in. However, Wyman can claim that whatever the deal, the agencies rake in the full benefit of negotiated rates and are not left wondering whether the negotiating service pockets anything beyond the arrangements made with the agency.

(Continued on page 50)



actly what they paid for a particular spot, or even what they paid particular station. But, according to Wyman, "It will help the agency get full benefit for its clients."

#### **No details on cost**

The common practice among the outside timebuying services is to bill the agency a single, flat sum for a buy. This, Wyman does also. However, the agency is not given any details on the costs, either by RDR or anybody else. Presumably, the agency knows or can figure out what its own timebuyers would pay for the same buy if they made it within the shop. If the discount is satisfac-

***Outside timebuying services have their gray areas. One of the grayest has to do with rates paid to stations—and the buying services aren't about to discuss the subject. They flat-bill agencies, which thus can't determine actual cost of spots.***

**M**en on Michigan Avenue dream of testing their advertising skills in the Madison Avenue crucible. But before the Midwesterner can make it *in* New York, he first has to find a way to make it *to* New York.

And it's one thing for a rising adman to make the jump from Chicago to New York, but it's quite another for a big Chicago agency to establish a bridgehead in New York, and then proceed rapidly to the conquest of Madison Avenue. Some Chicago and Detroit offices set up outposts in New York and these may prosper, but few grow into big-time New York agencies on their own.

Yet in little more than two years' time, Needham, Harper & Steers, under the leadership of Paul C. Harper, Jr., board chairman and chief executive officer, not only consolidated its bridgehead but became one of the fastest moving New York agencies—perhaps *the* fastest. The agency acquired some \$18 million in new business in the first half of this year, and lost none of its old business.

Accounts added already this year

are Xerox, Somerset Importers (Johnny Walker Red, Crawford's Scotch, and Canada Dry Gin, Bourbon, and Vodka), Krueger Beer, Craft Master (the toy and game division of General Mills), Delsey tissues (division of Kimberly-Clark), Betty Crocker Puddings, Manor House Coffee (Kraft), Get Up 'n' Go (Mead-Johnson), Air Micronesia (partly owned by another NH&S client, Continental Airlines), Swanson Frozen Entrees (Campbell's Soup), U. S. Divers (Aqua-Lung), GW Electronics, and Rexall Drugs of Canada and Xerox of Canada.

#### *New York office scores*

Of the approximately \$18 million in new billings acquired thus far this year, \$12 million is to accounts handled by the New York office, \$4 million to Chicago, and the rest to Toronto and Los Angeles.

Harper took over his present posts last year, moving his headquarters from Chicago to New York at that time. This year he's getting even closer, moving his family into the

city from Greenwich. He's currently buying an East Side apartment, now that four of his six children are away at school.

Besides proximity to Needham's 5th Avenue office (the agency is planning to move further east to 3rd Avenue, new center of the "Now!" generation's action), Harper wants to live in town to be more in touch with the arts.

"But whatever New York may be," Harper remarked, "it's no place for a branch office."

After the merger of Needham, Louis & Brorby, an agency founded in Chicago in 1925, with Doherty Clifford, Steers & Shenfield, an agency founded in New York in '44, a "branch-office stigma" had attached to the New York part of the Needham, Harper & Steers amalgam, mostly because the Chicago base was much bigger than the New York base.

But now, Harper said, the stigma has been cast off. In the past 18 months, Needham, Harper & Steers has ceased to be a "Chicago" agen-

## From Michigan Ave.



and has become a "national" agency with largely autonomous offices in Chicago, New York and Los Angeles. (Nationwide, the agency is now billing close to \$120 million.)

### *Autonomy is the word*

There's no such thing as an effective branch office in our business," Harper said. "Clients want to deal with principals." He added that many of a number of agencies originating in New York are stressing the autonomy of their offices in other cities.

Each of the three NH&S offices is a division, with the Toronto office constituting a fourth. Harper called the Toronto office "a late bloomer." Only this year did it become an advertising facility, with the establishment of a creative unit under David F. Litwin. "They're turning out good stuff," Harper remarked.

Internationally, NH&S works in partnership with the big British agency, S. H. Benson, Ltd., through an exchange of directors on the boards of Needham and Benson's,

and through a stock swap. Harper is among those on the London board. NH&S also has a half-interest in S. H. Benson International, Ltd., into which an earlier entity, Benson-Needham Europe, has been incorporated.

Harper said the restructuring gives NH&S and Benson's a solid base of operations in the Common Market and in markets in Africa, India and the Far East. Managing director of S. H. Benson International, Ltd., is Norval Stephens of NH&S.

With the Doherty, Clifford, Steers & Shenfield merger, the Needham agency acquired a reef in the sea of New York advertising upon which to build. In remarkably short time, the agency became not only one of the New York "hot shops," but moved on the national scale into the accelerated slipstream of the top 20.

Agencies have often been becalmed in the middle-range, while above and below them big agencies continue to grow and small creative shops mushroom.

The giants in Harper's view, offer

advertisers "the illusion of security, the illusion that 'you can't make a mistake' by putting your account where so many others are. The small shops offer a free-swinging atmosphere.

"NH&S offers the best of both worlds," Harper said. "The divisions are still small enough to offer highly personal, free-swinging service. And the agency has enough experience and background to offer financial and professional stability, and a proven record of marketing successes in everything from insurance to batteries."

NH&S does not rely on charisma, ballyhoo, public pronouncements, or 19th-hole serendipity to get new business.

Paul Harper said the first move was to gradually put together "a fine management group" in the New York office. "We don't have any 'new-business man,'" Harper said. "Everybody in the management group gets involved when we're pursuing new business."

*(Continued on page 51)*



## **to Madison Ave.**

*Making it big in New York is tough for Chicago agencies but Needham, Harper & Steers is showing how it can be done*

*Needham, Harper & Steers held creative seminar at sylvan spot near New York City. From left: Sandy Sulcer, director, New York; Dave Litwin, creative director, Toronto; Al Klatt, senior account director, Chicago; Hal Kaufman, creative director, Los Angeles; Don Dickens, creative director, Chicago; Blair Vedder, director, Chicago; Bruce McLean, president of NH&S, Toronto; Paul Harper, chairman and chief executive officer; Irv Sonn, creative director, New York; Brad Roberts, director, Los Angeles.*

**N**o matter what trouble the airlines might have getting off the ground at airports these days, they certainly aren't hung up as far as television advertising is concerned.

Tv's top 10 airline advertisers (all domestically owned) increased their 1966 television budgets by 23.4 per cent last year, according to figures from the Television Bureau of Advertising. Commercial carriers like United, Eastern, Pan American and TWA piloted \$34,021,800 into tv in 1967, as compared to the \$27,565,990 they invested the year before. And last year was hardly a great one for tv advertising.

What is even more important is that while overall media investments for these airlines rose only 16.3 per cent, their average share of media budgets went up 37.7 per cent in tv last year and their average share invested in newspapers slumped from 33 to 31.6 per cent.

More than half of total tv expenditures or \$22,805,400 went to spot. Network claimed \$11,216,400. Five of the top 10 airlines chose to place all their money in spot.

All this tv activity is against an industry backdrop in which 132,093,000 passengers flew last year, up 20.8 per cent from the 109,391,000 who flew in 1966, according to the Air Transport Association of America. (These figures, however, must be evaluated with the 1966, 43-day strike of the International Association of Machinists against five major airlines in mind.)

The growth in air travel is put in to impressive perspective when a projection by the Air Transport Association, based on present population

and air traffic trends, shows that by 1971 the number of passengers carried by U.S. scheduled flights will surpass the population of the country.

Yet despite an increase in revenue, the industry suffers from profit declines essentially because of high operating cost.

#### *Passenger profile*

At the same time there has been a drop in first class passenger traffic. In 1957 for example, first class accounted for more than half of the revenue passenger miles. In 1967, that proportion had shrunk to just over 20 per cent.

Studies show that today's average passenger is younger, better educated, has a higher income than previous travelers. Today's traveler is also more likely to come from an urban home and have a decided interest in the world about him.

More and more, the increasing portion of air travel is done by the pleasure traveler. For some airlines, like United, advertising emphasis is split 50/50 between the professional and pleasure traveler. Other airlines prefer more of a 60/40 split with the emphasis on the pleasure traveler.

There is no doubt about it, the pleasure traveler is the growing aspect of the airlines business. This, of course, has always been true for international airlines, but only recently has it come to influence the advertising of national flights.

Airlines are taking off on tv and have been ever since the early 60s, when the use of commercial jet carriers gave the trunks something to



## **Tv take-off**

*Winning the  
pleasure traveler  
means more  
creative and marketing  
brainwork as  
airlines pilot  
more money  
into the medium*



*The Port of New York Authority*





*Tv advertising reflects growth in personal flying, which is jamming terminals (l.), slowing schedules (bottom). In commercial shot in Bermuda, Eastern Airlines contrasts convenience of flying with older modes of transport (far l.). Carriers foresee no problems in filling huge new jets like Boeing 747 (mockup shown below).*



shout about—and shout they did. Since then, the airline ads have taken a shift in direction from playing up, in many cases, destination to the sheer joy (they claim) of getting there. The number of commercial airlines serving the same locales has made competition something akin to tribal warfare.

Now the mood, the meals, the movie and in many cases the stewardess' outfits spell charisma for the airlines.

"When you work on an airline account, you enter running," says Frazier Purdy, Young & Rubicam's art supervisor on Eastern.

Indeed, the job of advertising for an airline's account is a big one. J. Walter Thompson has delegated 79 people in their New York office to the Pan Am account, and last year the agency reported cranking out 16,000 ads and commercials.

#### **Prizes and prestige**

"For the agencies, it has meant several commercials awards and prestige. The Museum of Modern Art counts some of the early Eastern Airline commercials done by agency president Steve Frankfurt among its blessings.

Pan American, which increased its tv spending by 41.3 per cent in 1967 going from \$1,395,030 in 1966 to \$1,971,000 last year, was once out of the running because of a financial squeeze.

"For a while in the late 50s we had nothing on television because we just couldn't afford tv's high prices," admits Murray Barnes, director of advertising for Pan Am, which had

*(Continued on page 55)*



# Why rate the ratings?

*Proposal for ratings methodology study, on the grounds that present ratings are not valid, has caused confusion and misinterpretation*

The proposal by an informal council of research directors for a ratings methodology study has, against their wishes, become something of a cause celebre. This has come about, according to the council, not only because of inaccurate reports in some cases, but also because of misinterpretation of their intents.

Some observers feel, for example, that the move is an attack on rating services like Nielsen and ARB, though the council denies it. Others see it as stressing individual viewer figures so the agencies can eventually work with lower numbers, and, hence end up with lower tv costs.

There is much speculation about what the proposal will mean for the industry, about who will finance the program, whether it will be worth the outlay, and why something like this wasn't done years ago. And, it's asked, is the Agency Media Research Council even the right group to carry the ball?

Out of the misinterpretation, con-

fusion, opinion and speculation, a few facts do emerge.

The Agency Media Research Council is an informal group of 15 agency people whose primary responsibility is media research. The group, set up about three years ago, has representatives from agencies like Young & Rubicam, J. Walter Thompson, Foote, Cone & Belding, Compton, Ogilvy & Mather, Carl Ally and Lennen &

There is no relationship between the Agency Media Research Council and the Media Directors Council other than that some of the agency supervisors of the former council's members serve on the Media Directors Council.

To date, the Agency Media Research council has made a *proposal* for a methodology study of current ratings on the grounds that they

*The advertising agencies had better be prepared to face the fact that some of their 'big' hits are only hits of a household measure.*



Paul Klein  
vice president/audience measurement  
NBC

Newell, among others.

Membership is determined on a personal rather than agency-size basis.

"The committee," Jack Hill, media research director at Ogilvy & Mather, explains, "enables us to get together from time to time and discuss what's going on and to exchange ideas."

evolved from unvalidated techniques which were designed primarily to provide household program popularity measures rather than a people measure.

"We were prompted to propose this study," explains Ed Barz, vice president and national director of media at Foote, Cone & Belding, as well as chairman of the council, "because we don't know what current tv measurements represent. There's no concern over the reliability of the present ratings data. What the services are measuring, they are measuring reliably. What exactly they are measuring is the problem."

These are the objectives of the proposal as contained in a draft drawn up by the council:

- To determine by what techniques the council can obtain relevant and valid measures of individuals' tv viewing, regardless of economic feasibility or speed requirements (i.e., set a "standard");

*I'm sure that if the money had been available something like this would probably have been done 10 years ago.*



Michael Ephron  
media director  
Scali, McCabe, Sloves.

***There is no concern over the reliability of present ratings data. What the services are measuring, they are measuring reliably. What exactly they are measuring is the problem.***



*Ed Barz  
vice president/national director of media  
Foote, Cone & Belding.*

sky, v.p. and manager of information services at Compton.

The council's committee has succeeded, according to Barz, in arousing the interest of leading industry organizations.

No definite financial arrangements have been set. But the council expects finances to come from a variety of sources, including networks, stations, agencies, advertisers and film packagers.

The Advertising Research Foundation has already indicated it might be willing to work on the project if arrangements were agreed upon.

The proposed course of action for the council after financial support for the program was secured would be, as contained in the council's draft: (1) to secure the services of an independent unbiased consultant under whose guidance the research program will be designed and implemented. The consultant, the council explains,

current ratings methodologies are really up to the job."

"We proposed this study to develop first of all," Barz stresses, "a definition of a tv viewer, and then to de-

***The demands for finer breakdowns are going to increase. We're not certain that the current ratings methodologies set up years ago and never validated, are really up to the job.***



*Jack Hill  
media research director  
Ogilby & Mather.*

termine a method or methods that can measure this phenomenon."

In attempting to gain support for the proposal, the council has established a four-man committee comprised of Barz, Hill, Jean Rosenthal, v.p. and associate media director at Lennen & Newell, and Bernard Lip-

will be given maximum freedom of operation within the requirement that his activities be reported to and approved by the committee, (2) draw up a systematic and explicit plan for a methodological study of television audience research, (3) examine in

*(Continued on page 53)*

To determine whether any existing methods provide accurate viewing behavior, and to what extent, if any, systematic errors bias the data reported by one or more methods;

To recommend which new or existing techniques come closest, at feasible cost, to supplying the required data and meeting the agreed upon standard of acceptance.

"It is not a question of obtaining more data," Hill points up. "The services can turn out reams of data now. What we want to find is a definition of a tv viewer. Our proposal is not a call for more people information."

#### ***Directional shift***

The crux of the proposal, then, hinges on the fact that as advertising emphasis has shifted away from household towards people measurements, the current ratings methodologies have come under increasing scrutiny. Not only are current ratings methods based primarily on household measures, but they have never been validated in the first place.

Multi-set homes, increased portability of units, CATV facilities and on, the council points up, are signaling this shift in direction.

"The demands for finer breakdowns," Hill continues, "are going to increase. We're not certain that the

# Timebuyers wheel and deal —but not for real

*RKO General antes up as  
hordes of buyers gamble  
and gambol at the Waldorf*

*Watching the deck are (l. to r.) Lee Beck and Dick Matullo, both Y&R, and Howard Goldfinger, Rheingold.*



*Losers Martin Nankin (l.), Y&R, and Henry Sabatell, RKO General, obviously wish winner Marty Orlowsky, Compton, all the best.*



*Somebody blew one. From left: Fred Ohrn, B&B, RKO attorney Elisha Goldfarb, Shirley Stein, Lois Holland Callaway, Toby Townsend, B&B, and Sylvia Alles, Smith/Greenland.*



**F**or a few wild hours, the grand ballroom of New York's Waldorf-Astoria had all the earmarks of Harold's Club, as well over 1,000 time buyers representing agencies in New York and Chicago shot the works, courtesy of RKO General. The money was funny, but the \$25,000 in prizes for which the buyers cashed in their winnings—not to mention the food, drinks and hostesses—were genuine enough.

The evening included a musical show which underscored RKO's plans for the upcoming television season.

*Val Jennings (l.) and George Rohrs (c.), both SSC&B, and Nick Langone of Wells, Rich, Greene chuck their luck.*



*Jack Duffield, RKO, applies charm to (l. to r.) Maureen Murray, LaRoche, McCaffrey and McCall, Sally Reynolds, William Esty, Vera Brennan, LaRoche, McCaffrey and McCall, and Helen Thomas of Masius, Winne, Williams, Street & Finney.*



*Richard McLoughlin (l.), RKO, and Bruce Smithwick and Martin Nankin, both Y&R, are kings, as far as Head and Shoulders girl Louisa Moritz is concerned.*



## Violence gets the works

Not long ago networks, advertisers and their agencies, stations, organizations, the FCC, and Congress took arms against excessive violence in television. The effort to tempering the trend seemed to rest in several places: the network censor, the writer, the producer, and the director. Those worthies were given instructions by network officials. It is now time to evaluate the records of the lectures, since many of the new shows have finished and the degree of action is clearly visible. The first reaction was cynical. The boys in Hollywood heard it all after the Dodd Committee's investigation of the influence on juvenile delinquency. The brave stunts were made by the same group. For awhile they toned it down. Then slowly and surely the low budget shows were ordered to pour it on with "broads, booms, booze, and mayhem." The same advertisers who were going to cancel, whipped up the emotions of the audience with insistence on more fights, more bodies, more blood, more everything. With this history, it's little wonder that everyone greeted the new Papal Bulls with a shrug in cheek.

But this time the boys weren't kidding. The assassination of President Kennedy shocked them. The assassination of Martin Luther King stunned them. The assassination of Bobby Kennedy made them fighting mad. Their attitude not only affected the buyers, but it equally affected the creators. While no one believed that television alone or in company with other media was necessarily the cause of these tragedies, there was a nagging doubt about the role it played. The enormous responsibility of making a show that is viewed by so many people, with a minority of gullible, mentally defective, insane, impressionable, mixed-up, criminal elements, was exploded before them. The total result was a unanimous pledge-taking not to do anything to contribute to this mass delinquency. The end result of this composite attitude is that there will be considerably less violence in the 1969 season than the viewer has seen in a long, long time. Sure, the good guys will beat the bad guys, the cavalry will lick the Indians, the CIA will liquidate SMERSH and the cops will kill the crooks—but in a gentlemanly fashion, without blood.

It is interesting to note how this revolution was accomplished. First, pressure applied to the networks forced them to order their continuity acceptance departments to crack down and enforce the codes. Unfortunately, this was only applicable to the scripts. Now, any child knows that a script writer only indicates that one guy shoots the other guy in the socks another guy. The director takes over from there. How long it takes the guy to die, where he gets shot or slugged, how much he bleeds, how much happens in between life and death depends on the stunt man and the director. Either the censor is on the scene looking at daily rushes of the day's filming, or he moves in on the final editing. There is no other way to cut the excesses.

The networks work in different ways. Some send a representative to watch the shooting. This insures stop-

ping the violence before it is filmed, and is therefore the best way to guarantee moderation. Failing this, almost all networks look at dailies. If the violence goes overboard, it just gets cut out there.

The last stop is the rough cut. Networks now have budgets to re-edit shows at considerable expense if, in seeing a final version, they feel there's too much of anything. In any event, all networks have now exercised extreme control over creativity which may lead to excesses of violence.

After the networks get through, the agencies and advertisers look at the shows. They add another dimension of caution, and have the dollar leverage to enter their judgment. This is the final censorship—the right to cancel sponsorship of a vehicle which, in their sole judgment, is detrimental to their business interest. That, soul brother, is real *power!*

The question that comes to the lips of any thinking person is, "What is excessive violence?" The fear is that good drama, the slice of life, the unlimited right of exceptional talent to create, will be subjected to a witch hunt of unwarranted censorship. This fear does not appear to be well founded.

It is all a question of degree. No one can define excessive violence. That is a subjective judgment, like good taste. The only answer is the composite judgment of those delegated to exercise this judgment. Most are men of education, sound environment, sincere wish to curb but not curtail.

The greatest concern seems to be over movies. In order to get the body out of the house, the cinematographers have indeed been guilty of great excesses of sex and violence, even in a permissive society. When these movies go on television, they must be cut to the point of des-



*Bonnie and Clyde: will they ever make it to television?*

truction of dramatic continuity, or allowed to run in defiance of rules that apply to fare made especially for television. This dilemma is the toughest one yet to face the censors. Is *Bonnie and Clyde* classic enough to go on tv as it was made?

There will be a congressional investigation of violence on television this season. The headlines are too tempting for the pols to resist. But this time, tv executives to a man will have tried to keep the questionable elements to a minimum. Whether the current tempest of moderation continues remains to be tested. When a show is losing ratings and audience, will network, advertiser, producer, et al, be able to refrain from jazzing it up? Who knows? Only time will give the answer.—J.B.

# Film/Tape Report

## AUDIO IN AMSTERDAM

Audio Productions has set up a European operations center in Amsterdam. Peter J. Mooney, president of Audio, said the European setup was in anticipation of a great increase in "the volume of commercials done in Europe by American agencies wanting to take advantage of exotic locations, excellent technicians and advanced processes available in Western Europe."

Mooney added that Audio's "considerable experience in overseas shooting in the past several years naturally culminated in setting up of an Audio Productions headquarters in Europe."

Heading up the Amsterdam setup is David Frost, who continues as managing director of Audio's sister company, Bonded Services International, which has had an Amsterdam base for the past three years.

Before joining Bonded, Frost, now also managing director of Audio in Europe, was an agency commercials producer in London, and before that was with Rediffusion and with Screen Gems.

## COMMERCIALS MAKERS

EUE/Screen Gems awarded a vice presidency to MICHAEL NEBBIA, cameraman and director who joined the company in 1956. Nebbia did the special photography in the recent



NEBBIA

film, *The Swimmer*. In recent years, Nebbia has won three Clios for commercials cinematography.

PHILLIPE HALSMAN linked up with Colodzin Productions for tv commercials assignments. The photographer, renowned for his portraits of celebrities, has been working in

cinematography lately, and is currently completing a documentary.

FINBAR (BARRY) HARVEY joined the industrials division of MPO Videotronics, called MPO Productions, as an account executive.

Harvey was a producer with John J. Sughrue & Co., and earlier was European marketing director for Audio Devices. A native of Cork in Ireland, he worked as a producer and director of plays and films in London, New York and Hollywood.

In Los Angeles, JIM BROWN joined Pacific Commercials of Hollywood. Brown, who was with Motion As-



BROWN

sociates West, is heading up the Pacific Commercials staff along with DEAN O'BRIEN, who was executive production manager of VPI of California.

WILLIAM J. MACY joined Manhattan Sound Studios as studio manager at Manhattan '45, the East 45th Street wing of the company.

For the past two years, Macy was with ABC-TV as a cost-control and unit manager. Earlier, he was an audio and video engineer with CBS and with Fox Movietone News. Before that, Macy was an advisor to several government agencies, among them the Office of the Vice President of the U.S., and the Office of the Secretary of the Air Force.

PHYLLIS ABOUD joined Acme Film & Videotape Laboratories as head of the company's new Chicago office and Midwest account supervisor. For the past two years, Mrs. Abboud was sales supervisor at WTTW Recording Services in Chicago. Earlier, she was a production manager at Bozell & Jacobs in Omaha, and at Keiffer & Associates in Des Moines.

HOWARD E. SCHUBERT joined Lux, Inc. as sales manager for the western region. Schubert is based in Seattle, where he was a photomotion systems specialist in the Aero motion picture unit of the Boeing Co.

Before that, Schubert was with North American Aviation as a flight test photo instrumentation project engineer on rocket and jet aircraft. Earlier, he was a commercial photographer, manager of the film division of Nationwide Insurance Company, and chief photographer for Lustran Corp.

In Chicago, JERRY FIELD was promoted to film/tape manager at WFLD-TV, succeeding Ronald Boren, who resigned to work full time with VEBO, a film production company.

JOAN GEORGE joined Jack Hollander Productions as sales representative.

JACK GOODFORD and ALESSIO DI PAOLA set up a service to provide advertisers, agencies, and production houses with their services. Rather than maintain internal production facilities, the well-known directors will work through several production houses. They said that their service, called Goldeneye, will be "expensive and geared to clients looking for creativity and quality rather than price."

In Chicago, GARY MANN joined Fred A. Niles Communications Centers as an account executive. Mann was with Take Ten in Chicago, and



MANN

has been a legitimate-theater producer with Mill Run in Chicago and with Melody Top in Milwaukee.

ANTHONY LIPSKI set up February Films as a total "from script to screen" production house at 26 East 22nd St., New York.



## Our Sound Gang.

Sound men and true, our other gang, each a real pro, dedicated to serving you better. Their collective experience in sound re-recording and post-production is the greatest you can find. They're backed by the finest technical facilities and equipment available

anywhere. They are your guarantee of excellence in sound.

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on better sound techniques to help you produce a better product. Bring us your sound problems. If you've an unusual need, we'll provide the optimum solution.

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## SIMULTANEITY

Twentieth Century Fox Tv sold *Journey to the Unknown* in 13 markets in Latin America prior to the new show's kickoff on ABC-TV in the U.S. The company also sold two other of the new season shows, *Julia* and *The Ghost and Mrs. Muir*, in Canada.

Taking *Journey to the Unknown* were Argentina, Colombia, Costa Rica, the Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Panama, Peru, Uruguay and Venezuela.

Both *Julia* and *The Ghost and Mrs. Muir* were bought by the Canadian Broadcasting Corp. for its owned and operated stations, and by United Program Purchase Ltd. on a multi-market basis, the market list varying somewhat from the *Julia* lineup to the *Ghost* lineup.

Meanwhile, 20th Century Fox Tv re-released, for a second go round in syndication, the 60-minute documentary on World War I called *The War to End All Wars*. The chronicle, produced by Fox Movietone, is being sold now for programming by stations to coincide with the 50th anniversary of the Armistice this November.

Currently *Batman* is going out to more than 30 markets, with eight stations coming into the 20th-Fox Tv lineup for the half-hour saga in the past fortnight: WJRJ-TV Atlanta, WCSC-TV Charleston, WHIO-TV Dayton, KLNI-TV Lafayette, KARK-TV Little Rock, WSIX-TV Nashville, WRGB-TV Schenectady and KZAZ-TV Tucson.

Around the country, 20th Fox Tv tallied a total to date of 36 markets for *The John Gary Show*, with the latest sales to KOB-TV Albuquerque, KELP-TV El Paso, WTIC-TV Hartford,

KLAS-TV Las Vegas, WREX-TV Rockford and KGUN-TV Tucson.

## ZOOMING IN ON PEOPLE

In Paris, CHARLES D. WILKES joined Warner Bros.-Seven Arts' Tv as sales representative in France. Wilkes for the past three years had



WILKES

been with United Artists in Paris as Continental tv sales manager, and before that was chief of the overseas territories division in the Mutual Security Agency's Mission to France.

Meanwhile, back in the States, WB-7 Arts promoted BERRY GREEN-



GREENBERG

BERG to the post of vice president,

administration and sales on the international side.

Greenberg was director of international tv operations and sales for the company. He joined Warner Bros. in '50 as division sales manager for Australia, New Zealand and the Far East. Earlier he was executive director of Far Eastern sales for Samuel Goldwyn and for Walt Disney.

COLIN CAMPBELL moved from London to New York as director of foreign sales for ABC Films. Campbell was with ABC Films in London, and earlier was the head of Tv International Enterprises, Ltd., the station representative organization. At ABC, he replaces Gil Cohen, who resigned.

Paramount Tv lined up WARREN LYONS as New York casting consultant for pilots the company plans to make for the '69-'70 tv season.

M. J. "BUD" RIFKIN, president and chief executive officer of Wolper Productions, is doubling currently as executive producer of a special destined for NBC-TV's *Prudential on Stage* series. The 90-minute special, called *Certain Honorable Men*, is the first dramatic tv program to come out of the Wolper shop.

CRAIG MARTIN joined Greg Garrison-Don Van Atta Productions as an associate producer of tv specials, series and pilots. Martin had worked with Garrison for the past three years as production assistant on *The Dean Martin Show*.

GERALD LIDDIARD resigned as national sales manager of Trans-Lux Tv.

CHARLES HOBSON, a producer of NET's *Block Journal*, joined WABC-TV New York as producer of the flagship's *Like It Is*. Hobson was production director of WBAI New York.

## CLIENTS

Three art directors joined LaRoche, McCaffrey and McCall and became hyphenates: art director-tv commercials producers. The three are ROYAL BRUCE MONTGOMERY, who was an art director at Waring & LaRosa; PAUL SINGER, who was an art director at Doyle Dane Bernbach, and JOHN C. BYRNES, who was an art director at N. W. Ayer.

At McCann-Erickson, BOB WARNER joined the agency's "B Collaborative" as senior tv producer. Warner had been with Grey Advertising and with Doyle Dane Bernbach.

NEW YORK  
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*We tested your commercial.  
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*Nobody in any business tests the basic material like Kodak tests film. So every commercial made with our film system starts out with an equal chance in the marketplace. The crucial factor from here on out is creativity—and the best creative people are film people. Today's top writers, directors, camera-*

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

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**EASTMAN KODAK COMPANY**

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Dallas: 214/FL 1-3221 Hollywood: 213/464-6131  
New York: 212/MU 7-7080 San Francisco: 415/776-6055

## THE DOTTED LINE

Wolper Tv Sales chalked up 19 markets for *The Donald O'Connor Show*, with four more stations coming into the lineup for the strip: WFLA-TV Tampa, KGW-TV Portland, WJBA-TV Binghamton and WOVE-TV Albany.

Last month, Wolper Tv Sales held a sales meeting at its West Coast headquarters. On hand to talk with the sales staff were M. J. "Bud" Rifkin, president of the Metromedia subsidiary; Walter Kingsley, executive vice president of Wolper Pro-

ductions; Wynn Nathan, vice president of Wolper Tv Sales; and Morton Slakoff, director of advertising and sales promotion for Wolper Productions.

In Europe, Wolper Tv Sales appointed two new distributors: Richard Price Television Associates, Ltd. in London, for all of Europe except Italy, and Lionello Torossi for Italy. The appointments were made in the course of a European trip by Walter Kingsley, executive vice president of the company.

On the trip Kingsley completed

sales of the *National Geographic* specials to the BBC, to Hollan and to RAI in Italy.

Meanwhile, Wolper Tv Sales scored a number of other sales abroad: *La Capades* to Argentina, Uruguay, Mexico, Virgin Islands, Philippines, Central and South America; *Wild Love*, *Sophia* to the Philippines, South and Central America, Mexico, Trinidad and Puerto Rico; *Do Blondes Have More Fun?* to the Philippines, Hong Kong, Central America, New Zealand, Trinidad, and Mexico. Also, *The Making of a President: 1960* (JFK-Nixon) to 20 markets abroad, and *The Really Big Family* to 33.

## NEW LINE-UP

CBS Enterprises chalked up 33 stations for the new *What's My Line*, now in production at the Ed Sullivan Theater in New York.

Among the takers of the across-the-board strip are four RKO General stations, in New York, Los Angeles, Detroit, and Hartford and also WHDH-TV Boston, WEWS-TV Cleveland, KSTP-TV Minneapolis, KOMO-TV Seattle, WSPD-TV Toledo, WJRT-TV Flint, KREM-TV Spokane, WTAR-TV Norfolk, WFIL-TV Philadelphia and WSYR-TV Syracuse.

Meanwhile, CBS Enterprises through its international sales department, undertook the distribution abroad of educational films produced by two companies, Bailey Films, and Film Associates, both of which were acquired last year by CBS.

Last month, CBS Enterprises held a week-long conference of its international sales staff in Los Angeles to acquaint them with what the two educational film companies are making.

From abroad came Kenneth Page, managing director of CBS Europe; Frederick L. Gilson, vice president and general manager of CBS Enterprises Canada Ltd.; William Wells, managing director of CBS Films in Australia; Benigno Nosti, vice president, CBS Latino Americana, Inc.; Jiro Sugiyama, assistant general manager, CBS Japan, Inc., and Jorge Adib, general manager, CBS Filmes do Brasil Ltda.

## MORE FOR MERV

WBC Program Sales placed *The Merv Griffin Show* with 11 more stations, for a total current lineup of

## Film editors with *charisma*



PHOTO BY DAN WYNN, A PELICAN DIRECTOR.

# Advertising Directory of SELLING COMMERCIALS

markets for the popular strip. The 11 newcomers to the across-board show: WNDU-TV South Bend, WBLG-TV Lexington, WNHC-TV New Haven, WBNF-TV Binghamton, WVAR-TV Pensacola, WBRC-TV Birmingham, WHIO-TV Dayton, KALB-TV Alexandria, WINK-TV Ft. Myers, WRF-TV Wheeling and WJHL-TV Johnson City.

Meanwhile, WBC Productions is putting together for syndication a weekly offering called *Best of Merv Griffin*, culled from past tapes. The compendium is already scheduled for Group W tv stations this Fall.

## STANT GOLD

Independent Tv Corp. reported \$375,000 in foreign sales for the month of July. To Japan went *Joe* a new half-hour Supermarionation series not yet released in the U.S.; *Captain Scarlet and the Mysterons*, *The Champions*, and *Forest Rangers*. To Mexico went *Spotlight Stars*, *The Prisoner*, and *Star Soccer* (60-minute broadcasts of regular tournament and championship matches in Britain). The Mexican sale of ITC's *Spotlight on Stars* was the first in the foreign market. Brazil bought *Joe 90*, *The Champions*, more of *The Saint*, and *Sea-zy*. To French Canada, ITC sold *The Champions*, *Captain Scarlet and the Mysterons*, and new *Saint* episodes.

Here are ITC's grosses by country for July: Japan, \$600,000; Mexico, \$400,000; Brazil, \$165,000; French Canada, \$350,000.

## RAM AND BOSCH

Triangle Stations signed up the Robert Bosch Corp. (auto accessories) for sponsorship of The Road America Can-Am in 180 markets this fall. The deal came on the heels of Triangle's deal with Fram Corp. (oil filters) for sponsorship of the NHRA Drag Nationals in approximately 180 markets.

Triangle filmed the 14th running of the Road America Can-Am, historically the oldest of the six events in the Canadian-American Challenge Cup series, on September 1 in Elkhart Lake, Wisc. The other Can-Am races, also filmed and syndicated by Triangle, are Bridgehampton, Edmonton, Monterey, Riverside and Las Vegas.

This year's Drag Nationals were

Alberto-Culver • N. W. Ayer & Son



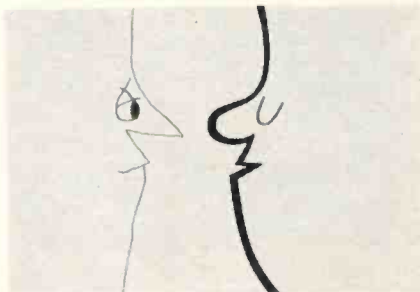
SARRA, INC.

Chevrolet • Campbell-Ewald



GERALD SCHNITZER PROD., Hollywood

Black & Decker • VanSant, Dugdale



PAUL KIM & LEW GIFFORD, New York

Chevron • BBDO



VIDEOTAPE CENTER, New York

Brown Shoe Co. (Pedwins) • Leo Burnett



FILMFAIR, HOLLYWOOD

Continental Electronics • E. A. Korchnoy



JAMIESON FILM COMPANY, Dallas

Busch • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

Excedrin "Silhouette" • Young & Rubicam



PGI. PRODUCTIONS, INC., New York

filmed earlier this month (September) by Triangle in Indianapolis. The event is the ninth Triangle auto-racing special to be sponsored nationally by Fram on behalf of its oil filters.

By now Triangle, which syndicates coverage of 62 autoraces here and abroad, has racked up 25 direct sponsorship deals with such advertisers as Standard Oil, Xerox, Johnson Motors, Sun Oil, Chevron and Du Pont, as well as Fram and Bosch. Triangle is also making a color film of the Drag Nationals for off-air use by the Hurst-Campbell Co., makers of auto parts.

North American Tv Associates acquired worldwide distribution rights, outside the U.S., to Bill Burrud's *The Animal World*, color series now being broadcast over NBC-TV. The series, which started on the network last June, is produced on locations around the world by Bill Burrud Productions.

Tv Cinema Sales Corp. acquired worldwide tv distribution rights to *Buck Owens Tv Ranch Show*.

The country-and-western series, which runs to 78 half-hours, has already been sold to WEMT Bangor, WHEN-TV Syracuse, WKY-TV Oklahoma City, KHTV Houston, WTOP Washington, WSIX-TV Nashville, KPHO-TV Phoenix and KTVT Ft. Worth.

## THE MOVIES

At kickoff of its 145-title *MGM/7* package, MGM-TV sold the bundle to two New York stations—RKO General flagship WOR-TV and NBC-TV flagship WNBC-TV—and to WGN-TV Chicago.

Commenting on the package, Edward Montanus, director of syndi-

cated sales at MGM-TV, said that "recent changes in the networks' late-night programming—plus the tremendous impact that independent stations are having on overall program patterns—are triggering new evaluations of feature film inventories."

Montanus said the MGM package is the company's response to "the growing demands of stations anxiously seeking a long-range solution to the key problem of programming successfully for their local audiences."

## HUCK GOES OVER

NBC International Enterprises sold *The New Adventures of Huck Finn* in 16 markets overseas prior to the new Hanna-Barbera show's kickoff on the NBC-TV network in the U.S. this fall.

Taking the series are Great Britain (Weekend Tv Service), Japan, Belgium, Holland, Mexico, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Nicaragua, Panama, Uruguay, Venezuela and Canada.

NBC Films acquired a third series of *Divorce Court* episodes, 130 of them, for syndication. The company is now selling the series for broadcasting in the Fall of '69.

## SPINNING WEBB

Production will get underway this Fall on a 60-minute special with Jim Webb at Universal Tv, working in association with Webb's Canopy Productions. The show, to be directed by Phil Kaufman, will be called *Up, Up and Away with Jim Webb*.

Kaufman won a Critics' Award at the '64 Cannes Festival for *Goldstein*, a film he directed.

## PARAMOUNT PILOTS

In a step deal with CBS-TV, Paramount TV is working on a tv pilot based on *Barefoot in the Park*, 1967 Paramount film. The pilot script is being written by Jerry Belson and Garry Marshall, authors of *Hey, Landlord!*

Also at Paramount, Art Baer and Ben Jolson are developing a pilot for another situation comedy, *The Mating Season*, based on a 1951 Paramount picture. It, too, is a step deal with CBS-TV. Also in the works is *My Six Loves*, a pilot to be based on a '63 Paramount picture. Roswell Rogers, author of *The Second Hundred Years*, has been signed to develop the series, a step deal with CBS-TV.

## GARRISON & GRIFFITH

Greg Garrison signed Andy Griffith to appear in the first project of the recently formed Greg Garrison-Don Van Atta Productions, a special slated for NBC-TV in November, *The Tennessee Ernie Ford Show*.

## NAVAL HISTORY

John J. Sughrue and Co. has been commissioned by the Eugene E. Wilson Foundation of Palm Beach to produce a 60-minute pilot for a projected tv series on an aspect of recent U.S. naval history.

The Wilson Foundation is headed by the former president of United Aircraft Corp. and pioneer Navy flyer Comdr. Eugene E. Wilson. The projected series would chronicle the development of Navy air power.

Footage in the pilot hour will include film taken by Comdr. Wilson in 1928 in the Gulf of Panama of operations from an early Navy carrier, and footage taken by Vice Admiral F. W. Pennoyer, Jr., USN, Ret., of carrier task force operations in 1930.

A number of former admirals are on the advisory board of the Wilson Foundation and acting as consultants for the series. Among them are Admirals Arthur W. Radford, former chairman of the Joint Chiefs of Staff, J. J. "Jocko" Clark, and Austin K. Doyle; Vice Admiral Richard Whitehead; Rear Admirals Daniel V. Gallery, H. B. Temple, and R. Y. McElroy. The Foundation hopes to get the pilot, in color, on a network this Fall. Production starts this month in New York and Florida.

25 WEST 45 ST. NY  
(212)757-7840

DICK SWANEK  
WILLY TOMAS  
SANDY DUKE  
IRWIN SCHMEIZER  
DICK RAUH  
BILL ROWOHLT

PHOTO-PROJECTIONS-OPTICALS

16&35mm. COLOR B&W

ART ANIMATION

The  
Optical  
House  
inc.

## ORL SPECIALS

Rome, Geoffrey Selden, head of A Programmes Ltd. in London and New York, made a co-production with Lionello Santi and Telcor for three of the six specials which is making on Nobel prize winners.

Santi and Telcor will work with Santi on the specials about Pierre and Marie Curie, Guglielmo Marconi and Gerhard Domagk.

## BEST PILOT

Amways Tv signed director Arthur Lubin to develop a half-hour television comedy series called *I Sued a Beast*. It's aimed at the 19 season, and, Lubin said, at "the young adult viewing audience."

## DOOR REVERSAL

Del Bailey Productions is working on a series called *The Senator Is He*. Premise for the show is situation encountered by a state senator, Negro, whose name is White.

In the meantime, Bailey is turning out a half-hour pilot for a series about magicians. It's called *Now You Belit*. Bailey is making the show in association with the Magicians Guild of America. It will run to 52 half-hours, each of which will feature two magicians.

## MATERNITY

Hollywood, Father Ed Wroblewski, C.S.P. is producing and directing a documentary, for Family Father Productions, on motherhood and family life. The documentary, now being completed, is slated for broadcast on some 200 tv stations in the U.S. It will be dubbed into 10 languages for distribution overseas.

Father Wroblewski had a hand in hundreds of programs on two stations in Chicago, WBBM-TV and WBBW. Before becoming a priest, he was a professional magician and actor.

## SITCH IN TIME

WNEW-TV New York signed up Satch Henderson to host an afternoon replacement program for *The New Yorkers*, the 90-minute program which had been running in the 1:30 PM time slot. Henderson's live show, combining guests, music and features, aims at the predominantly female afternoon audience.

# Advertising Directory of SELLING COMMERCIALS

Fujiya Candy • Nitto Advertising



SANDLER FILMS, INC., Hollywood

Norwich Pharmacal Co. • Benton & Bowles



ELEKTRA FILM PRODUCTIONS, INC., N. Y.

Humble Oil & Refining Co. • McC-E



WGN CONTINENTAL PRODUCTIONS, Chicago

Schoenling Lager • The Don Kemper Co.



WGN CONTINENTAL PRODUCTIONS, Chicago

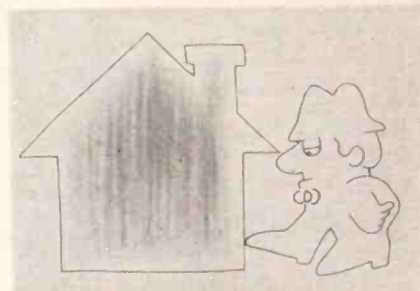
## MATERNITY

Lowes Companies, Inc. • Sterling Advertising



JEFFERSON PRODUCTIONS, Charlotte

Southern California Edison • Grey Advertising



PANTOMIME PICTURES, Hollywood

Nivea Creme • The Chicago Group



PELICAN PRODUCTIONS, INC., New York

United Jewish Fund • Don Kemper, Inc.



FRED A. NILES-Chicago, Hollywood, New York

## TWELVE-TONE CLOSE SCRAPE

Niagara Falls has always attracted those who would attempt the impossible, not only young people entering into marriage but daredevils of all descriptions, from Blondin the tight-rope walker to people eager to go over the falls in barrels.

Cameraman-director Jerry Kaufman of Pelican Films found himself inadvertently in the class of the daredevils recently when he was working on a commercial for McCann-Erickson and its client the Savings and Loan Foundation.

Shooting scenes of Niagara from a helicopter hovering high above the Horseshoe Falls, Kaufman told the pilot he wanted to go down close to the boiling water at the foot of the falls and then pull back skyward in a diagonal.

The pilot told Kaufman the maneuver was aerodynamically impossible—but eventually was persuaded to give it a try. On the first attempt the helicopter stalled for a moment, and it looked as if the unfinished film would end along with Kaufman and pilot at the bottom of the Niagara River. But in the next instant the pilot got the copter moving again, and they landed safely.

Gamely, they tried it again. On the fifth take, after four more rough moments above the abyss, the maneuver worked.

The result of Kaufman's death-defying intrepidity is a fine piece of flowing, soaring film of oceanic movements of water from the brink of the falls down to the maelstrom at its foot and up up and away to an eagle's eye view.

To complete the impression of unending abundance (the message is you'll never run dry if you put your money into a Savings and Loan Association), McCann art-director and producer Jerry Pruett commissioned avant-garde composer Harold Seletsky to develop a water movement in 12 tones.

Seletsky managed to suggest the many movements of the water in each of the tones through which the 12-

tone symphonic line moved, minor modes for the undercurrents and whirlpools, major modes for the rush and fall. The editing, completely rhythmic, was done by Kikuo Kawasaki.

## WRONG INITIALS

Somewhere there's a gremlin who can't stomach the initial-crazed world we live in, from NASA to NATO.

At any rate, in the list of commercials and campaigns that won first prizes at more than one of the world's tv commercials festivals this year, published in the latest edition of the *Film/Tape Production Source Book*, a service of TELEVISION AGE, it's not VPI but PGL which should share the credit with Audio for commercials in the Young & Rubicam Excedrin campaign. (VPI already was covered with glory for its Union Carbide commercials, which won as many prizes in as many festivals as did the Excedrin campaign.)

## ADVANCING ROCK

Youth Concepts, the media-mixing outfit that specializes in bridging the generation gap by turning advertisers on to ways to reach the young, has branched out into a new area of film-making: short promotional films for rock 'n' roll groups.

It began when The Rascals brought to Bob McCarty and Merle Steir, partners in Youth Concepts, a film that the rock group had shot by themselves and of themselves in Puerto Rico.

The amateurs' footage (they may be pro's as musicians, but not as filmmakers) was lively, but more than somewhat overexposed. The film needed structuring, interpolation, editing.

Youth Concepts decided to shoot some more footage of the group, indoors in chiaroscuro light, with the group working. Then they intercut the "work" shots with the pastel scenes of the group larking around San Juan. Then the cuts were matched with the group's song, "It's Wonderful."

In putting the film together, Merle Steir said, "we wanted to show what the music is about." The promo film ran alongside appearances of The Rascals on network shows, on BBC in Britain, and was run by local stations in advance of personal appearances by The Rascals.

Later, Atlantic Records commissioned Youth Concepts to make a promo film about the acid-electronic rock group, The Vanilla Fudge. Youth Concepts shot the film on location outside New York in little more than a day, used three overlays to create an impressionistic film of the group at work and play.

Steir said one of the problematic things about group promotion films is the difficulty record companies have in knowing whether a given number will still be popular when the eventual film is making the rounds.

Luck, and speed of execution are thus in order, and even then, Steir said, the record companies are understandably reluctant to make a film until they know the album will be a solid hit.

## BUNDLES FOR AMERICAN

American International Tv acquired distribution rights to Henry Saperstein's Screen Entertainment package of 15 features, six *Mr. Magoo* features, 130 *Magoo* cartoons, 130 *Dick Tracey* cartoons, and 70 UPA cartoons. Among the live action feature titles in the bundle are *Bundle of Joy* (Debbie Reynolds), *Crash by Night* (Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe), *Stromboli* (Ingrid Bergman), and *The Deep Six* (Alan Ladd, William Bendix).

Meanwhile, Stanley E. Dudelson, first vice president of AI-TV, returned from Europe with a deal for the U.S. distribution, in syndication, of 83 episodes of *The Avengers*, produced by Associated British Pathe.

## UNITED ARTISTS RESHUFFLE

Several divisions of United Artists Tv were pooled into a single operating unit, consolidating staffs.

Heading up UA-TV are Erwin Ezzes, chairman of the board and chief executive officer; Pierre Weiss, president; Martin J. Robinson, executive vice president and general sales manager, and Richard Lawrence, vice president and general manager of special projects.



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

SEPTEMBER 9, 1968

# TELEVISION AGE SPOT REPORT

a review of  
current activity  
in national  
spot tv

Maneuvers to stifle tv violence are much in the news these days. Consider the recent General Foods blacklist and Whirlpool Corp.'s thumbs-down on shows deemed anathema to the clients' taste, the current reshuffling of programs and movies with the more violent ones being shoved off into the back-room, and the Fall shows which promise to be marked by an absence of violence.

The almost obvious question to all these anti-violence activity is how does it affect the timebuyer?

The answer is in a rather broad generalized, yet personal, way. For while buyers report to be receiving general instructions to keep an eye out for violence, there is no step-by-step or even formal program to carry the anti-violence policy through. The decisions are left entirely to them.

The reason for the absence of any such program is because such a method of operation would be highly improbable to carry on, the buyers report.

"It would be out of the question to supervise each and every spot a buyer selects," explains one media director.

"And while our buyers have received instructions to be careful in what they buy there is no way we can keep a constant watch over them. But then, we don't have to. Their own judgment and discretion enables them to place sound buys."

And while buyers point up that the current anti-violence trend is even more of a problem with one-shots like movies where the buyer has no continuing measure, the very term "violence" itself presents a problem to mediemen down the line from directors to buyers.

"How do you define violence anyway?" one buyer asked. "Is it purely blood and gore, the shoot 'em up type of thing? Can't some of the current news footage of Vietnam and home-grown riots be termed violent?"

"The whole notion of the term 'violence' has become, at least to some of us, as difficult to define as creativity," explains one media director. "We have found that what might



James Kearns is media supervisor on the Economics Laboratories account at Warwick & Legler, New York.

be considered violent by one media-man is not regarded as such by another."

Of course, this man pointed up, there are cases where the action is so blatant that there is no question as to whether or not it's violent. "It obviously is."

The question seems to hinge on whether or not the violence is merely violence for its own sake.

"That is what most advertisers and tv viewers are so much opposed to. Take a look for example, at those Saturday morning cartoon shows. They're as offensive, in their way, as a film like *Bonnie and Clyde* might be," one observer pointed out.

From all this emerges the pertinent fact that timebuyers are being given more and greater independence in exercising their own judgment on spot buys.

As one media buyer explained, "I buy the way I see fit, and that's the way it should be."

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

**American Chicle Co., div. Warner-Lambert Pharmaceutical Co.**

(Ted Bates & Co. Inc., New York)  
Commercials for various company products



**GO FIRST  
CLASS WITH  
KMJ-TV**  
FRESNO • CALIFORNIA

Really get your sales drive rolling. Make sure you are on the Number One station in the nation's Number One agricultural market — KMJ-TV. You will be rewarded with the benefits of first class skills, first class equipment, the finest in-depth news coverage plus high-rated NBC network programming.

So let your product or service move out front in this big \$1.98 billion market.

Data Source: Sales Management 1968  
Effective Buying Income  
SRDS, July 1968



**McCLATCHY BROADCASTING**  
BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

### Spot (From page 41)

will be in test through the end of the month. Fringe as well as prime minutes will be used to reach both men and women in Grand Rapids. Roy Polevoy buys.

### The Andrew Jergens Co. (Cunningham & Walsh Inc., New York)

A 15-week outing for this company begins October 20. Fringe and prime piggybacks will be used to plug various products in about 25 markets. Jay Holland buys.

### Best Foods div. of Corn Products Co. (Sullivan, Stauffer, Colwell & Bayles Inc., New York)

Commercials for RIT DYES will be on the tube through the middle of November. Early and late fringe as well as some prime 30s will be used to carry the product message to women in 14 markets. Credit Medlina McLaughlin with this.

### Burroughs Welcome Inc. (N. W. Ayer Inc., New York)

Commercials for EMPIREN COMPOU broke shortly before issue date. Day minutes together with early and late fringe 30s will be used to carry the product message to both men and women in eight markets. John Casey is the buyer.

### C.F. Mueller Co. (Needham, Harper & Steers Inc., New York)

(Continued on page 4)

## Agency Appointments

JOHN A. ANDERSON JR., account supervisor on the Scott Paper account, was elected a vice president



ANDERSON

of J. Walter Thompson, New York. Anderson joined the agency as an account representative in 1966.

RICHARD JOHNSON joined Needham, Harper & Steers, Chicago, as an account exec. Johnson was formerly with Libby, McNeill & Libby.

WALLACE L. SHEPARDSON was named chairman of the board and THOMAS R. VOHS was elected president of Chirurg & Cairns, New York. JAMES T. CHIRURG, who resigned as chairman, will continue as an active member of the board with all his other responsibilities unchanged.

MUNSON CAMPBELL, vice president and account supervisor on SAAB and Clarino, and FREDERICK J. DIXON, v.p. in charge of corporate and industrial accounts, were named to the board of directors at J. M. Mathes, New York.

CHESLEY PLEMMONS joined Bozell & Jacobs, New York, as an account executive. Plemmons had been an

account executive at Gumbinner-North.

DANIEL D. KINLEY joined Jack Tinker & Partners, New York. Kinley will serve as a partner and concentrate on marketing and account management.

PETER WARREN joined David Singer Associates, New York, as an account executive. Warren had been a media buyer at Ogilvy & Mather.

MICHAEL M. WILSON, an account executive at Henderson Advertising, has been transferred from the Greenville office to the agency's Atlanta branch. Wilson has been with the agency since 1966. At the same time, JERRY JEWLER became a copywriter for the agency in their Charlotte office. Jewler was formerly with the Kal & Merrick Agency, Washington, D.C.

J. R. LEE, account supervisor for the Illinois Bell and Rice Council accounts, was elected a vice president of N. W. Ayer & Son, Chicago. Lee has been with the agency 15 years.

RICHARD C. TREAT joined Clinton E. Frank, Chicago, as an account supervisor. Treat was formerly merchandise/marketing manager for CPS Industries.

PAUL H. CHOOK, KENNETH A. LONGMAN and LEON I. ROSENBLUTH, division managers of the marketing/research department, were given v.p. status at Young & Rubicam, New York.

JOHN H. COLLINS was named a vice president and account supervisor at Warwick & Legler, New York. Collins was formerly a vice president and account supervisor at Smith/Greenland.



## 'SUDDEN-DEATH' SWITCH-PITCHES

"It's not that I don't appreciate the amount of effort and the initiative that you displayed, but I must out of fairness give the other station an opportunity to improve their schedule."

Out of fairness to whom?

A rating book has just been published. The rep with initiative and the desire to maximize dollars for himself as well as the station he represents, is out to switch-pitch as many schedules as possible.

He gathers competitive information, analyzes present schedules, and prepares a counter-proposal using spot inventory on his station. Sometimes he works alone; most often not. He uses a sales assistant, a research analyst, a station traffic coordinator. He will discuss his proposal with the station sales manager and even the rep sales manager.

Many efforts are put into motion in this desire to generate additional revenue for the station. Additionally, and certainly of prime importance to the agency, the advertiser will benefit if the new schedule is judged superior to that of the competition.

The schedule is presented to the buyer, who, after proper analysis, agrees that the proposal is substantially superior in media value to the schedule presently running on the competitive station. Then the rep asks for the order—but, in most agencies, *it's not given.*

Although the proposed schedule is superior in every area of demographic concern, the buyer hesitates in ordering. "It's not fair. I have to give the other station a chance."

This reluctance to improve immediately an advertiser's scheduling efficiency and effectiveness, separates the professional buyer from the novice. Don't be courteous when spending someone else's money.

The true professional knows that the other station had a chance. He knows that if the other station legitimately concerned itself with his client's advertising schedule, continual improvements would have been initiated by the station. The knowledgeable buyer feels that by delaying a decision to switch the business a rep will *never* make an effort to improve his schedule until requested by the agency. Why improve unless you have to? Why voluntarily offer an advertiser better schedules if the buyer, when switch-pitched, will always call for an improvement? Most stations will only give the minimum amount of media value necessary to make the sale. Better spot areas are saved for those accounts which cannot be sold or kept satisfied with lesser value areas.

When a rep and his station realize that one particular buyer operates on a "sudden-death" switch-pitch basis, they are most prone to watch the schedule closely and immediately improve when a new rating book reflects poorer delivery. This immediate improvement by the station with the business reduces the number of weeks in which the advertiser would have to run his media-inferior schedule. Improvement by the station with the business usually is effective the week after the improvement is discussed.

What has happened is that, without even being switch-pitched, the station with the business has improved simply because of the chance of a sudden-death switch-pitch.

Sudden-death switch-pitches then not only generate immediate schedule improvements by stations with the business, but provide advertisers and media buyers with assurance that their schedules are being closely watched by stations to maintain rating delivery and efficiency.

To maintain the most effective and efficient media schedules at all times, sudden-death switches are a must.



## COUNT ON KOV FOR ACTION

- SACRAMENTO
  - STOCKTON
- CALIFORNIA

Get your sales off the ground in the \$5.5 billion Stockton/Sacramento market. Put your advertising message on television station KOVR. KOVR will give your product or service an added lift with unexcelled local coverage, vibrant community service programs, McClatchy's expert know-how, and high-rated ABC network shows making for a superior programming schedule.

So make this, California's Third TV market, your next place to grow. Get with KOVR.

Data Source: Sales Management 1968  
Effective Buying Income



**McCLATCHY BROADCASTING**  
BASIC ABC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

**Spot** (From page 42)

A 13-week buy for MULLER'S MACARONI begins September 9. Early fringe and day minutes together with prime IDs will be used to tempt women to buy in 35 markets. Bob Widhom did the buying.

**Chanel Inc.**  
(Norman, Craig & Kummel Inc., New York)

A Christmas push for CHANEL NO. 5 breaks December 10. Prime 20s together with early and late fringe minutes and 30s will be used to tell men to buy for two weeks. Credit Gary Ahrens with the buy.

**Chesebrough-Pond's Inc.**  
(William Esty Co. Inc., New York)

Commercials for GROOM AND CLEAN took-off September 8. Early and late fringe as well as prime 30s will be used to carry the product message to men in about 16 markets for 10 weeks. Jeff Jefferson buys.

**The Continental Baking Co.**  
(Ted Bates & Co. Inc., New York)

A four-week flight for PROFILE BREAD starts September 16. Day and fringe minutes together with prime 20s will carry the product message to calorie-conscious women in 25 markets. Credit Dan Monahan with the buy.

A 12-week outing for MORTON'S FROZEN FOODS starts September 2. Early and late fringe minutes will be used

exclusively to carry the colonel's message to women in from 35 to 40 markets. Credit Anna Zgorska with the buy.

**General Foods Corp.**  
(Ogilvy & Mather Inc., New York)

Commercials for MAXIM COFFEE will be on the home screen through the end of the month. Prime 20s will be used exclusively to reach women in about 150 markets. Al Branfman saw this one through.

**General Foods Corp.**  
(Young & Rubicam Inc., New York)

Commercials for GAINESBURGERS dog food will be on the tube through the end of the month. Mostly fringe, but some prime 30s will be used to zero in on dog lovers in up to 56 markets. Al Chaiet buys.

**General Mills Inc.**  
(Dancer-Fitzgerald-Sample Inc.)

A 15-week bid for RED BAND FLOUR took-off shortly before issue date. Early and late fringe as well as day 30s and some day minutes will be used to reach women in 10 Southern markets. Carol Ann Behn buys.

**The Gillette Co.**  
(BBDO Inc., New York)

A 15-week airing for the HOT-ONE began the first of the month. Early and late fringe as well as prime 30s are currently being used to reach men in the top 12 markets. Joe Granda is the buyer

**Hassenfeld Products**  
(Bruns Advertising Inc., New York)

Commercials for various toys break October 1. Day as well as early fringe minutes will be used to carry the word into 80 markets till December 13. Judy Greene is the buyer.

**Ideal Toy Co.**  
(Helfgott & Partners Inc., New York)

Commercials for various IDEAL products begin the 16th of this month. Day as well as early and late fringe minutes will be used to reach viewers in 24 markets. Lynn Rosenberg is now on the account.

**Kinney Shoe Corp.**  
(Frank B. Sawdon Advertising, New York)

A five-week buy for KINNEY SHOES breaks September 26. Day together with early and late fringe minutes will plug the product in 50 to 60 markets. Credit Gale Gilchrest with this one.

**Lea & Perrins Inc.**  
(Humbert & Jones Inc., New York)

A 10-week outing for LEA & PERRINS WORCESTERSHIRE SAUCE takes to the airwaves September 15. Fringe minutes together with prime 20s will be used to plug the product in just under 10 markets. Credit Dolores LaFalce with the buy.

**Lever Brothers Co.**  
(J. Walter Thompson Co., New York)

Commercials for various LEVER products will be on the air till the 28th of this month. Day as well as early and late fringe minutes will be used to reach viewers in about 25 markets. Credit Gail Heuman with this one.

**Louis Marx & Co. Inc.**  
(Ted Bates & Co. Inc., New York)  
An eight-week buy for MARX TOYS will be in view beginning October 21. Day as well as fringe minutes will be used to bring the product message home to viewers in about the top 50 markets. Peg Parslow handled the buy.

(Continued on page 4)

### Buyer's Checklist

#### New Representatives

KDTV Channel 39 Dallas-Fort Worth named Avco Television Sales its national sales representative, effective immediately.

WCIA Champaign, Ill., and KFMB-TV San Diego have named Peters, Griffin, Woodward their national sales representative, effective October 1, 1968.

#### Rate Increases

ABC:  
WIBW-TV Topeka, from \$550 to \$575 effective January 26, 1969  
WCTV Tallahassee, from \$525 to \$575, effective January 26, 1969.

# Who's Who

in  
Des Moines TV?



# WHO TV

...that's who!

NB COLOR 13

DES MOINES, IOWA

"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.

Harry Falber, media buyer at Scali, McCabe, Sloves, New York, is an enthusiastic young man who has a lot to say about timebuying, station reps and advertising in general, although he's only been in the agency business for one of his 2 years.

He talks about the professional training he received from Mike Ephron, the shop's media director, and Stan Kreiser, account executive on Volvo, among others. And he talks about the 15-month-old creative shop has recently moved onto the entire 11th floor of Madison Avenue office and there are desks, and storyboards and hurrying people all over the place.

"I buy tv for Volvo both here in the U.S. and in Canada," Falber explains. "And there really is a lot of difference in buying time on American television and in Canada."

It appears that our northern neighbors have more independents than networks (there are only two networks—the CBC government subsidized facility and CTV a smaller privately owned set-up).

The prodigious amount of indies,



Falber explains, allows more room for negotiations in Canada.

"It's not that I don't negotiate buys at home," he is quick to point up. "It's just that there is a little more leverage in Canada because of all the independent stations."

Falber is up on Ephron, Kreiser and the whole personal relationship of the shop almost as much as he is down on buyers who buy by numbers alone.

"I tend to have little respect for buyers who go only by what the rating books say. You need to exert your own judgment in face of what the station has to offer for its costs. I'm being paid to be both objective

and subjective with the client's money."

Falber also credits a lot of reps with helping him develop an understanding and feeling for the business when he was fresh out of college. "In the very beginning it wasn't rare for experienced rep salesmen to sit down and tell me that such and such a market, their market mind you, mightn't be right for my product. I've even had a rep or two call me up on the phone and say I had made a good buy even if it wasn't theirs. Rep salesmen are as much human beings as buyers aren't computers."

The whole advertising bit, according to Falber, is a sort of discipline that "one can never pick up in college." You sort of learn the ropes, he points out, and if you have really professional direction "you develop enough confidence to stand on your own decisions. I can back every one of my buys, station by station, if I have to."

Falber admits that his skin still "needs a little toughening," but everything about him—right down to the initial monogram on his cream-colored shirt—seems to suggest he can take it.

**Spot** (From page 44)

**Menley & James Labs.**  
*Footo, Cone & Belding Inc., New York*

Commercials for VI-TIME, a new vitamin, make the scene September 15. Day as well as fringe minutes will be used to introduce the product to women and men in Des Moines, Albany-Schenectady-Troy, San Diego and Greenville-Spartanburg-Ashville through the end of December. Hillary Hinchman engineered the buy.

**Miles Laboratories Inc.**  
*(J. Walter Thompson Co., Inc.)*

A bid for ONE-A-DAY VITAMINS PLUS IRON will be on the home screen through the latter part of October. Day minutes will be used to carry the word to women in about a half-dozen markets. Commercials for S.O.S. SOAP PADS sign-off the end of the month. Day minutes as well as fringe 30s and piggybacks are currently plugging the product in four markets. Bobbi Cohen is the contact.

**The National Biscuit Co.**  
*(William Esty & Co. Inc., New York)*  
A six-week fling for various NABISCO

products becomes airborne September 16. Day minutes and early fringe 30s will be used to reach youngsters in from 15 to 20 markets. Jeff Jefferson is the buyer. A four-week fling for JELLO PIE LINE breaks at issue date. Fringe 30s and piggybacks will be used this go-round to reach women in from 60 to 70 markets. Mary Seymour followed this one through.

**North American Philips Co. Inc.**  
*(LaRoche, McCaffrey & McCall Inc., New York)*

Commercials for NORELCO ELECTRIC SHAVERS for men take-off September 16. Early and late fringe minutes together with prime 20s will be used to reach both men and women in 70 markets till September 29. Credit Maureen Murray with the buy.

**Peter Paul Inc.**  
*(Dancer-Fitzgerald-Sample Inc., New York)*

Commercials for various PETER PAUL treats take to the airwaves September 15. Piggybacks will be used exclusively to carry the message to youngsters in 22 markets through December 7. Jay Rosenthal is the buyer.

**The Procter & Gamble Co.**  
*(Compton Advertising Inc., New York)*

Commercials for a new DUNCAN HINES CAKE FROSTING and DUNCAN HINES CAKE MIXES will begin September 16. Day as well as early and late fringe minutes will be used to hallyhoo the new and old products to viewers in eight markets for 13 weeks. Harvey Rabinowitz is the contact. A full-year bid for TIDE broke earlier this month. Early and late fringe and prime minutes will plug the laundry powder in over 35 markets. Ron Sparrow is the buyer.

**The Procter & Gamble Co.**  
*(Cunningham & Walsh Inc., New York)*

Full-year buys for FOLGER'S INSTANT and FOLGER'S VACUUM PACKED COFFEE begin September 9. Early and late fringe minutes together with prime 30s will be used to reach women in over 35 markets. Dick Gold is the buyer.

**The Procter & Gamble Co.**  
*(Dancer-Fitzgerald-Sample Inc., New York)*

(Continued on page 46)

**Spot** (From page 45)

A full-year outing for WHITE CLOUD and STAR DUST breaks at issue date. Fringe and prime piggybacks will be used to carry the ball for these products to women in over 35 markets. Stephanie Goldberg buys.

**R.J. Reynolds Foods Inc.**

(J. Walter Thompson Co., New York)

Commercials for REYNOLD'S PATIO FOODS started the day before issue date. Day minutes together with early and late fringe 30s are currently carrying the ball in an effort to reach women in about 50 markets through November 2. Iris Weiner is the buyer.

**Scott Paper Co.**

(BBDO Inc., New York)


Commercials for BABY SCOTT DISPOSABLE DIAPERS bow on the tube at issue date. Day, fringe and prime minutes will be used to carry the product message to mothers in the Quad City, Binghamton, Davenport, Charlotte, Rockford, South Bend and Madison markets. Credit Bill Becker with this one.

**The Spatini Co.**

(Firestone & Associates Inc., New York)

Commercials for SPATINI'S SPAGHETTI SAUCE MIX get rolling the end of this month. Day minutes together with early and late fringe IDs will be used to reach easy-living women in seven East Coast markets. Dorothy Callenda is the contact.

(Continued on page 48)

**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.

**Rep Report**

THOMAS W. CARROLL became part of the sales team at H-R Television, Los Angeles. Carroll had been with Television Advertising Representatives, New York.

JAMES R. SEFERT, vice president of Peters, Griffin, Woodward, became midwest manager in the rep's Chicago stronghold. Sefert, who has been with PGW for eight years, replaces William Tynan who resigned.

WILLIAM TYNAN was named vice president, central region, for Metro TV Sales, Chicago. Tynan, who suc-



TYNAN

ceeds William Carpenter, recently named vice president and general sales manager of WNEW-TV New York, had been v.p. and midwest sales manager at Peters, Griffin, Woodward for 10 years. Meanwhile, back in New York, TOM SHANNON became part of that sales team. Shannon was formerly sales manager for WKBS-TV Philadelphia and before that account exec at a Metro radio station.

STUART STRINGFELLOW was appointed an account executive in the Los Angeles office of CBS Television Stations National Sales. Stringfellow had been an account exec with KABC-TV Los Angeles. At the same time, ALAN FRISCHER was appointed an account executive in the New York office of CBS Television Stations National Sales. Frischer was formerly with Metro TV sales. JEFFREY C. KINNEY was also named an account executive. While CAROL CHRISTIAN was named manager of



CHRISTIAN

media research. Mr. Kinney has been with CBS since 1962; Mrs. Christian since 1958. Out in Chicago, FRANK GREGG became yet another account exec. Gregg was on the sales staff of WCAU-TV Philadelphia.

WILLIAM BRANCH joined Harrington, Righter & Parsons New York as an account executive. Branch had held the same title with Katz Television.



Will Darch, former commercial manager of WSBT-TV South Bend, has been named station manager of KFIZ-TV Fond du Lac, Wisc. KFIZ-TV, channel 34, has appointed Walton Broadcasting Sales Corp. its national representative.

**IN SIOUX CITY IOWA**



**Kinegy**  
CHANNEL 14

a megy-awatt of



One Million Watts of Sales Power  
Represented by Adam Young-TVM, Inc.  
Bob Donovan, General Manager

# Powerful Channel 16 brings Houston viewers new television fare



**MOVIES**



**VARIETY**



**STOCK MARKET**



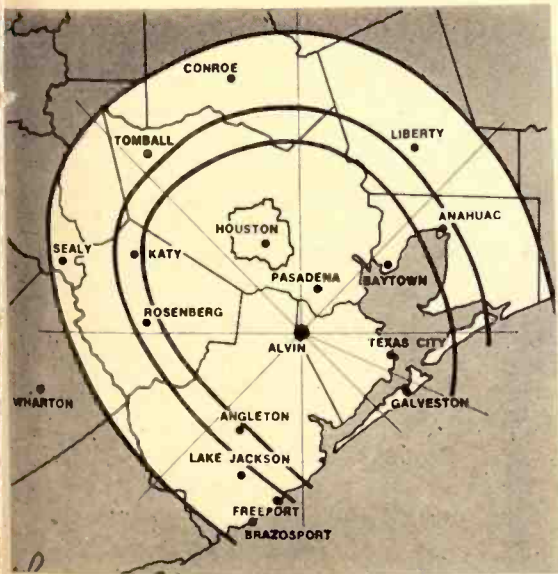
**CHILDREN'S  
PROGRAMS**



**SPANISH  
PROGRAMMING**

For greater buying power . . . KVVV-TV presents a variety of programs new to the Houston-Galveston television scene. These entertaining new shows range from prime-time evening movies six days weekly on "Cinema 16" to daytime stock market news, and from bullfights Sunday afternoons to the new Steve Allen variety show, highlighting well-known guests and entertainers. Also on the KVVV-TV lineup . . . the "Festival of the Performing Arts", featuring the world's top artists from the dramatic and concert stages.

For greater buying potential . . . buy KVVV-TV . . . full color and Texas' highest maximum rated power.



# KVVV-TV

**CHANNEL 16 / KVVV-TV**

*Executive Offices at 1217 Prairie St., Houston, Texas 77002  
Represented by The Hollingbery Company*

**Spot** (From page 46)

**Sterling Drug Inc.**  
(Dancer-Fitzgerald-Sample Inc., New York)

Commercials for BAYER ASPIRIN FOR CHILDREN will be on the air through the middle of December. Early and late fringe 30s will be used exclusively to carry the product message to mothers in about 30 markets. Dolores Carbone and Elliot Bass are the buyers on this account.

**V. La Rosa & Sons Inc.**  
(Prüchard Wood Inc., New York)

A four-week buy for LA ROSA SPAGHETTI breaks September 16. Out of 15 markets, 30s will be used exclusively in some while both 30s and minutes will be used in places like New York, Boston and Chicago. A second and similar four-week buy starts November 18. George O'Neill is the buyer.

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

An eight to nine-week ride for VOLVO automobiles rolled onto the tube September 8. Late news and sports minutes will be used to carry the message to men in about 30 major markets. Harold Falber and Mary Alice Zurbach are the buyers.

## Media Personals

A realignment of responsibilities in the media department at Campbell-Ewald, Chicago, has brought about several changes. HUGH L. LUCAS, vice president and associate media director, will now have full responsibility for tv network negotiations, talent procurement and program content for all agency accounts. ABBOTT DAVIS was made director of Chevrolet planning. Davis will be assisted by J. I. MARTIN and W. R. SMITH. J. D. VANIER will supervise the Multi-Products planning group. He will be assisted by C. N. CAMPBELL and E. L. ACKER. Buying, scheduling and estimating for all media has been combined under the direction of W. H. KENNEDY. ROBERT GUTHRIE will be responsible for broadcast buying.

WILLIAM E. OVERMYER joined J. M. Mathes, New York, as vice pres-



OVERMYER

ident and director of media. Overmyer was formerly with Reach, McClinton, where he held the same titles.

THOMAS L. THOMPSON was promoted from timebuyer to media and broadcast supervisor at Tracy-Locke, Dallas. Thompson had been with the agency since 1962.

## Tv not to blame

"Before television or radio or even motion pictures were a factor in American lives, three presidents—Lincoln, Garfield and McKinley—were victims of assassins. . . ."

Ward L. Quaal, president of WGN Continental Broadcasting at the annual Delta Tau Delta convention, rejecting the charge that the medium has been responsible in some way for the recent political assassinations.

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

if you don't use  
**KOLN-TV/KGIN-TV**

The diagnosis is obvious: you can't cover Nebraska without Lincoln-Hastings-Kearney, the state's other big market.

And to cover Lincoln-Hastings-Kearney, you need KOLN-TV/KGIN-TV, the official CBS outlet for most of Nebraska and Northern Kansas. Consult Avery-Knodel.



**The Felzer Stations**

**RADIO**  
WRZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJFM GRAND RAPIDS-KALAMAZOO  
WWAM/WWTW-FM CADILLAC

**TELEVISION**  
WKZD-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

# Wall Street Report

**RG goes public.** Already Wells, Rich, Greene Inc. is finding that the road to public ownership is lined with thorns as well as roses.

The company is now an open book. Under the securities laws of this country, any Tom, Dick and Harry is entitled to scrutinize the innermost secrets of a public company, and this is especially true during that difficult period called registration, when the firm's proposal for the issuance of stock is put under the microscope.

Many of the interested people who have been stampeding over to the offices of the underwriters—White, Weld & Co.—have been from rival advertising agencies. They want to find out just what makes Wells, Rich, Greene tick.

Of the 402,400 shares to be offered, 50,000 are being sold by the company and 352,400 by the major stockholders. The offering price had not been fixed at time of writing, but a White, Weld man said it would probably be "in the low twenties."

This means, if the issue is fully subscribed, there will be income of \$3,048,000. Of this, presumably, only \$1 million will be used for the construction, decoration, furnishing and other costs which (the company) will incur in moving its New York City offices to two and one-half floors of leased space in the new General Motors Building."

Apparently, the move will cost more and the balance "of such costs is expected to be met through use of working capital and borrowings, subsequently to be arranged."

**After last 225,750.** Mary Wells Lawrence, the president and chief executive officer, will sell 75,250 shares, leaving her with 225,750. Richard Rich and Stewart Greene, the other founders and principals, will be selling similar amounts and also will be left with a quarter of a million shares.

A total of 36 other shareholders will be selling other amounts. The largest sale among these will be account services director Fred Lemont's bundle of 25,000 shares.

Other interesting tidbits: Mary Wells Lawrence received "aggregate direct remuneration" last year of

\$118,423, Rich made \$87,372 and Stewart Greene pulled down a similar amount. Also, in December, 1967, the company made a non-interest-bearing loan of \$35,000 to Rich, "which loan was repaid in the same month."

Where, the curious would-be shareholder might ask, does all the money come from?

Well, that's all on the public record now, too. Last year, the company had gross income of \$5,473,418—income, not billings—and net profit (after payment of salaries, expenses, taxes etc.) of \$1,217,982—which gives it a profit margin of 22.2 per cent, which is very good. In fact, it's almost twice as good a margin as many of Wells, Rich, Greene's clients. Like most agencies, Wells, Rich charges 15 per cent on gross billings, which were \$36,507,700 last year.

**Volume doubles.** In the six months ended April, 1967, the company had revenue of \$2,101,819 and net of \$433,016. In the similar period this year, it had revenue of \$4,217,391 and net of \$492,515. This discrepancy between the large increase in volume and the much smaller increase in net is attributable to higher taxes, depreciation differences and a fairly big increase in salaries, wages and employee benefits.

The primary source of revenue, of course, is "commissions earned from advertising placed with the various media. After an advertising campaign has been approved by a client, the company purchases time and space from appropriate advertising media."

What are "the appropriate advertising media" in Wells, Rich's view? Last year the company derived 63.9 per cent from commercials placed in television and radio, compared with 17 per cent in newspapers and magazines and 13 in outdoor advertising. The rest of the money came from "commissions and special charges."

A slight bias toward newspapers and magazines is apparent in the seven months ended May 31, 1968, when Wells, Rich derived less from broadcasting (60.4 per cent) and more from print (22.3 per cent). This compares with 64.8 and 17.5, respectively, in the similar period a year earlier, so the change cannot be



attributed to seasonal factors.

The company's bigger clients: American Motors, Bristol-Myers, General Mills, Hunt-Wesson, Philip Morris, American Safety Razor, Procter & Gamble, Jos. E. Seagram & Sons, Sicks' Rainier Brewing, Smith, Kline & French, Trans World Airlines, West End Brewing Co. and Western Union Telegraph.

TWA was added recently displacing Braniff. Wells, Rich has had Braniff Airways as a client for some time, and there had been some talk of conflict of interest. Mary Wells is married to Braniff's president, Harding L. Lawrence, and helped pull Braniff up by its bootstraps. But TWA's billings are much bigger, and business is business.

Wells, Rich is the 38th largest advertising agency in the United States in terms of gross billings in 1967. When it was formed by Wells, Rich and Greene on April 30, 1966, it had seven employees serving one client (Braniff). Now it has 261 employees and a dozen big clients. Braniff was Mary Wells' initial contribution.

Actually, there is still a family connection. One of the clients is Hunt-Wesson, which is owned by Norton Simon Inc. Mr. Lawrence is a director of Norton Simon Inc.

**Bargain days.** When the company was organized back in 1966, Mary Wells, Rich and Greene made cash

*(Continued on page 58)*

It is the rate-cutting factor, of course, more than any other that arouses the hostility and apprehension of many people in all segments of the industry—agencies, clients, reps and stations.

But there is another nagging question: Why can the outside services do a better negotiating job than the agencies, many of whom have time-buyers with long experience in dealing with stations?

Some agency men who've used these services maintain they generally can't, but that they're handy to have around during a rush period when manpower is pressed and for special situations, such as an agency which hasn't had much experience in radio, or isn't close to stations in certain markets. Some of the time-discounters themselves play up this aspect (in public), preferring to avoid the sticky question of rate cards.

Other admen point out, however, there are certain things the outside timebuying service can do which the agency can't.

Robert Engelke, media director at Wells, Rich, Greene, which used U.S. Media for a small radio buy as a test, says:

"You have to understand that these fellows operate by dollar averaging. Let's say they buy in 20 markets. In 10, they'll really get a discount. In the others, maybe they won't do any better than anybody else. So they average it out to between 10 and 20 per cent less than the earned rate overall, which is what they promised.

"But they can deal in ways which are impractical for an advertising agency. They may pay rate card in one market, get some bonus spots and then give them to another advertiser. No agency can favor one client over another like that. Or they can guarantee a station 52-week business and make a price deal that way."

Further, says Engelke, there are reasons why an agency wouldn't want to negotiate hard even where it has the people able to do so here in the shop.

"We want to retain the station's good will. We sometimes call on them for help, perhaps marketing help. The agency that gets a reputation as a chiseler suffers in its deal-

ings with stations."

One of the best-known agency media executives in the business concedes, "We can wheel and deal with the stations on occasion. If a buyer comes to me with a buy where I know I can do better, I'll sometimes call the rep and haggle. But we can't do it all the time. There are too many inexperienced buyers around, and it's impractical for media supervisors and others involved in planning to pitch in and negotiate on every buy."

This executive feels that the agencies are partly to blame because they don't pay enough money to experienced buyers. "Many buyers, as soon as they get a little experience, realize they're not going to go up the salary ladder very fast. So they go after account work, or become rep salesmen."

A number of agencies cited the extras offered by U.S. Media in the way of free transit advertising. It was also pointed out that the outside buyers tend to attract clients who are not as particular about the specifications of a buy as the large spot advertisers.

### *Some save pennies*

Said an associate media director who placed a buy with U.S. Media and is waiting for results, "Our client will not accept run-of-schedule spots. I want specific times, but there are some advertisers who don't check and don't care, as long as it's cheap."

There is little doubt that the personnel put on the firing line by the outside buying services are knowledgeable about the ins and outs of negotiating. The principals themselves often do the buying, and, on occasion, the negotiating is done directly with stations.

Just how much direct negotiating goes on is not clear. The reps themselves acknowledge that the buying is frequently done through their salesmen. U.S. Media's president, Norman King, says his firm does 90 to 95 per cent of its buying through reps.

The barter backgrounds which surround many of those offering time-buying services to the agencies clearly account for much of their know-how. The nitty-gritty of this world is certainly alien to most, if not all, agency timebuyers.

U.S. Media's King denies any extensive experience in this field. As he swears up and down that his current operation has nothing to do with barter. It is fair to point out that King has never been among the named as major barter operators.

### *What's in a word?*

Wyman makes a distinction between barter and what he calls "reciprocal trading," which, he says, now being discontinued. The essential aspect of barter, Wyman holds is the inventory of time, which the barter operator collects and then sells to all comers, though subject, presumably, to station veto to avoid charge of brokerage. Wyman describes reciprocal trading as a "back-to-back" exchange for a particular client—that is to say you-give-me-time-for-my-client-and-I'll-give-you-some-benefit-in-exchange.

While this difference may be self-evident, few observers find it significant difference. And that mainly because the value of the benefit-in-exchange is not readily translated into dollars. Hence, it cannot be proved with any certainty that a station is selling on or off the rate card. Also, reciprocal trading, it has been pointed out, falls under the dictionary definition of barter, which is an exchange not involving money.

With refreshing candor, Sy Rosen, president of Adonis Radio Corp (which deals with tv as well as radio), says he and his partner, Jerry Shapiro, vice president, acquired their timebuying know-how through barter. Rosen admits Adonis still deals in barter, but maintains that his "cash" service is completely separate and that buys do not cross lines.

Rosen says that he sometimes bills agencies by individual spots and sometimes not, depending on the agency's demands. He noted that some agencies have called stations to check on prices Adonis has gotten but found this hasn't hurt his activities any.

"Agencies can do what we do," he remarked, "but they don't have time for negotiations, and they have a lot of young kids who don't know how to negotiate. Their experienced people are busy planning, anyway."

Rosen is convinced that if the agencies wanted to set up timebuying teams with heavy negotiating experi-



ce they would be frightened off the cost.

There still remain the questions of whether these timebuying services present a significant need in the business, and whether they can prove themselves in the wide variety of situations that agency timebuyers face.

### Some agency scorn

There are a considerable number of agency men who pooh-poo the importance of time-discounting and feel it can only work in selective cases. They also question claims of the buying services that, negotiating ability aside, their knowledge of stations and markets enables them to make better buys for a client than the combined experience of agency planner and buyer.

Said one media director, "If Norman King really grows big, he'll have the same problems as the agencies, and then let's see how he'll perform."

On the other hand, there is no doubt that the rise of timebuying services raises a number of questions concerning the structure and experience of agency timebuying departments, the complexities and costs of buying spot and the pricing practices of television stations.

Engelke feels that many of the established agencies have not responded to economic problems and have allowed their media departments to be frozen into a mold.

One result, he says, is media department overstaffing. "We're a new agency, and I was able to form a media department in response to economic conditions and along the lines of Wells, Rich, Greene's philosophy."

What WRG has, says Engelke, is a well-paid but lean and efficient media department. "Our buyers are paid more and everybody works."

Another media director sees as a "viable possibility" a move by some agencies to set up highly-experienced teams whose prime responsibility is buying. He adds that, in general, agencies "may have to increase salaries and reorganize their media departments."

He also sees more need for centralized control over timebuying and fewer account groups in the media department. Among those he named who have made changes in response to the current problems in buying spot are BBDO, Needham, Harper & Steers, Ted Bates and Y&R.

Michael Donovan, vice president and media director of Papert, Koenig, Lois and chairman of the 4As Station Relations Committee, pinpointed some of the changing economic factors that have impelled the agency association to prepare a position paper on the subject.

"Schedules in spot have become shorter and shorter, and the result is a greater turnover in station inventory. There are more one-time-only or OTO buys, in addition to more specials on the air. This lends itself to pricing flexibility."

Among the areas likely to be investigated in the 4As study, besides station pricing, are barter and brokerage, the issue of clients doing their own buying, centralized buying outside of the agency, and factors affecting the agency profit structure.

The increasing talk about the agencies relinquishing part or all of the media buying and planning functions to others has focused attention on Independent Media Services, started this year by Richard Gershon, formerly of Benton & Bowles.

IMS, which is currently working for Lois Holland Callaway, clearly falls into a separate category from the timebuying services discussed above.

IMS performs planning as well as buying functions and none of the buying services tout themselves as planners. It is the media department for LHC and, again, the buying services do not plan in any way to get into that kind of operation.

Gershon's firm has no clients other than LHC at present, but it is certainly hoping to get some. So far, Gershon has stressed the value of his service for the smaller agency, particularly the type whose principals are creative people.

However, there is no indication so far that any of the large agencies are seriously thinking of shedding their media departments. Clearly, this would have to be preceded by a radical change in agency compensation, since agency income is still primarily based on media commissions. And a revolution of that type is not apt to come rapidly.

It could well be that the agency response to the problems of buying spot will result primarily in internal changes. If so, the effect on the time-buyer is likely to be all to the good—at least those who remain. ■

### Michigan Ave. (From page 25)

One reason NH&S saw no point in coyly awaiting prospective clients was that the agency had something of a visibility problem. Not only was the agency (although big in Chicago) relatively little known in New York, but its output was largely invisible to the business world.

As Harper put it, "Most of our accounts are package goods advertised on daytime television and in women's magazines,"—media not often noted by businessmen.

Among the package goods accounts: Armour, Borden, Kraft, Campbell's, Betty Crocker, Johnson's Glo-Coat, Morton Salt, Mueller's noodles. (Business world awareness of NH&S may already have changed since the acquisition this Spring of Xerox and of Somerset importers.)

There are apparently no "secrets of success" underlying the agency's results in getting new business, unless it is the candor with which, it is said, the agency makes its presentations.

### Wed method to account

"There is no one method, no standard procedure, to our pursuit of new business," said Frederick D. (Sandy) Sulcer, executive vice president. Sulcer, who also has administrative responsibility for the New York division, often works on getting new business along with Harper and Herbert Zeltner, senior vice president and director of marketing services, and Irving Sonn, senior vice president and New York creative director.

"We develop a method suited to the account. We don't go in for spectacular presentations." But the presentations are thorough: everyone in the agency gets involved in the preparation of them at one time or another. "Forty people worked on the Xerox presentation," Sulcer recalled.

In addition to new business, much of the NH&S growth has been internal: new business from current clients, more billings resulting from client successes.

Sulcer said that half of the agency's billings now come from products it helped to launch—new products put out by companies that were already clients of the agency. "As companies continue to diversify,"

Sulcer remarked, "there's more and more such growth."

Sulcer, who looks as if he is still in his 20s, has been with Needham for 21 years, most of them as a copywriter—or rather as a creative manager. (Among his creations are "Put a Tiger in Your Tank" for Esso, and "Never Borrow Money Needlessly" for Household Finance Corp.).

### *Pioneer in the industry*

At the beginning of his career at Needham, before he was drafted into the army, Sulcer worked on some of tv's first commercials, including one for Peter Pan peanut butter that may have been the first animated tv commercial.

Later, working as head of Needham's tv creative department, Sulcer realized he was also interested in the management side of the agency business, and so proceeded to study for a master's degree in economics by night while creating commercials by day.

Sulcer received his master's degree from the University of Chicago, and gradually shifted from the creative side to management, first by moving onto plans boards and then, in '62, becoming an account man. He moved to New York last year.

As one goes down the line from Paul Harper's office, the next office after Sulcer's is that of Zeltner. A young veteran of Procter & Gamble and of Lennen & Newell, where he was media director for a decade, Zeltner joined Needham in New York two years ago in his present post.

Does he run NH&S' media department? "Not at all," Zeltner replies. His is more in the nature of a corporate echelon function, with no line-responsibility, but he is available—"by invitation"—to the divisions and the departments, and to account men for working on problems in marketing.

Zeltner has considerable responsibility beyond the corporate-divisions relationship, overseeing the profit plan for NH&S' extensive foreign operations. Domestically, on behalf of "the chairman's office," an organizational concept, he co-ordinates the purchase of services, especially research services.

Over the past year, Zeltner and the research people in the three U.S. divisions of NH&S conducted a

thorough analysis and evaluation of all the copy-testing services.

Zeltner remarked that with the proliferation and the ever increasing sophistication of research techniques, the heyday of agency research is past.

"For a time," he said, "agencies were often duplicating, at great expense, services available outside. Now agencies tend to serve not as research services but as research counselors to clients." This is part of Paul Harper's definition of the agency's role as that of business partner of each client.

Zeltner works with Harper and James Isham, president of the agency and head of the Chicago division, on long-range communications planning for clients.

The corporate division also has responsibility for network relations, finance, and general administration.

"The agency business requires brilliant intuition," Sulcer said, "but it also requires much more—mastery of disciplines and sciences, from sociology to cybernetics."

Speaking of cybernetics, the computer plays an important part in NH&S media operation but not the central role. The RCA Spectra 70, a third-generation computer, at the Needham office in Chicago is used for "housekeeping chores," said Bruce Hirsch, New York media director and a vice president.

### *Sparing the computer*

Hirsch, who joined the agency two years ago from Lennen & Newell where he had been associate media director, said the 30 people in the New York media department seldom have recourse to the computer in Chicago for media planning: it's too complicated a matter for computerization.

In the Chicago division, however, the director of media research, Tom McMurtrey, has begun to use the computer for such analytical tasks as determining daytime tv demographics.

The buyers at Needham are specialized. "Media is too complex to have all-media buyers," Hirsch remarked. A buyer may begin in print, be promoted to tv and radio, and eventually, to media planning.

To handle the new billings, NH&S promotes from within, and fills the gaps thus created by hiring at two levels—the assistant buyer level and

the media research trainee level. second is considered the agency training ground for media men.

At present, the bulk of the agency's billings go into tv, close to 60 per cent. NH&S, largely due to State Farm and Household Finance is one of the largest buyers of radio (15.7 per cent of its billings).

Media buying at NH&S is divided into groups by medium with each of the groups headed by a media supervisor.

Ad-making at the agency is a split up into groups. Each group headed by an associate creative director, with an executive art director and a producer working under him. Heading up the creative division is Irving Sonn, senior vice president and creative director, who joined the agency three years ago from Ogilvy & Mather (earlier was at Compton and at Ted Bates).

### *Blending of talents*

In the creative groups at NH&S there are no partitions, no hard-and-fast lines, between writers and directors and producers. As Sonn put it, "Everybody's an adman."

Not surprisingly, the making of ads is considered by all hands to be the central activity at NH&S. Paul Harper remarked that the creative function is the one area that is exclusive to agencies. "Advertisers can and do write their own marketing plans, do their own research, do their own merchandising. But few if any could produce great advertising."

Although NH&S offers far-reaching marketing services in considerable depth, the agency, Harper said "is primarily geared to the production of effective creative work."

(The primacy of ad-making at NH&S is hardly to the displeasure of Harper, who started out as a copywriter 21 years ago with Needham, Louis & Brorby, although he soon moved into the management side.)

Thus, this past Spring NH&S held a creative seminar at the Sterling Forest Conference Center in a woodland setting near New York.

The days of the seminar were spent in exposure to new inputs, such as the revolutionary communications developments being worked out at the Fordham Center for Communications and Arts (presided over by Herbert Marshall McLuhan, Schweit-

Professor of Humanities), and  
aided by Father John Culkin, S. J.  
Father Culkin took part in the  
NH&S seminar, as did Harper, Sonn,  
Scler, and a number of senior peo-  
ple from other NH&S divisions:  
Fair Vedder, director of NH&S  
Chicago, and Don Dickens, creative  
director there; Brad Roberts, direc-  
tor of NH&S Los Angeles, and Hal  
Lufman, creative director there;  
Klatt, senior account director,  
Chicago; and Bruce McLean, presi-  
dent of NH&S Toronto, and Dave  
Litwin, Toronto creative director.  
"During the seminar," Sonn re-  
marked, "we took a long hard look  
at what's going on in communica-  
tions."

### *Scrutiny and simplicity*

In the New York office, the agen-  
cy holds frequent screenings of cur-  
rent commercials. Said Sonn, "We  
examine NH&S ads in terms of the  
competition, and see how ours stack  
up in the marketplace."

He added that NH&S believes in  
opting to simple graphics and mini-  
mal copy in tv commercials. "Too  
many ad people see the tv medium as

### *Chicago's ugly scene*

"Public confidence in our  
basic political processes is  
wholly dependent upon full dis-  
closure of all events surround-  
ing them. Newsmen of all  
media must be free of threat,  
harassment and assault in  
carrying out their duty to in-  
form the American people. This  
has not been the case during  
the Democratic national con-  
vention.

"The treatment of news per-  
sonnel is disgraceful. Strong-  
arm tactics totally alien to  
American tradition and law  
have been used repeatedly to  
prevent reporters from doing  
their jobs. All manner of ob-  
stacles have been put in the  
way of getting newsworthy in-  
formation on the air and in  
print . . .

" . . . Our country is being  
victimized by an ugly picture  
of our democracy at work."

*Frank Stanton, president of  
CBS, in a telegram to John M.  
Bailey, chairman, Democratic  
National Committee, while the  
convention was in progress.*

an extension of the big-screen. It's  
not. It's a small optical device.  
There's no room in it for complicat-  
ed imagery, or for casts of thou-  
sands. In tv commercials there should  
be the equivalent of what white space  
is in print ads."

Sonn said that when the agency  
has an opening in the creative di-  
vision, "we hire tv copywriters, not  
print copywriters. If you can write  
a good commercial, you can do a  
print ad."

With art directors, the situation  
is somewhat different. "Some of the  
best tv art directors are coming out  
of print," Sonn remarked.

One example of the NH&S ap-  
proach to the tv medium, and a good  
example at that, is the State Farm  
"Egg" commercial, a film in which  
the "less is more" principle is tri-  
umphantly verified.

### *The broken egg*

In the film, the vulnerability of  
an automobile to accident and the  
incidence of slight accidents is  
strongly symbolized by mounting an  
egg on wheels. The egg is stamped  
with the State Farm logo. As the  
egg-mobile moves around, it has a  
brush with another one, and the shell  
is dented. The egg-mobile heads to  
the left of screen where, off-camera,  
the nearest State Farm aid awaits.  
Instantly the egg-mobile moves to  
the right, all trace of the dent van-  
ished. The commercial won a Clio  
this Spring as best in the insurance  
field.

The simplicity and effectiveness of  
NH&S' commercials seem to reflect  
the straightforwardness and absence  
of pose one encounters in the men  
who have turned this into the fastest-  
growing New York agency.

None seemed willing to take credit  
for any particular innovation or con-  
tribution and, when several execu-  
tives were interviewed at one time,  
none seemed conscious of any hierar-  
chy or pecking-order.

The lack of pretention extends to  
the agency's New York offices—no  
flashy "interior decoration" here—  
none of the Instant Environments set  
up in the offices of many agencies to  
flash the message: "Look, folks,  
we're creative."

The result, apparently, is very ef-  
fective teamwork, and, as recent  
growth attests, very effective adver-  
tising. ■

### *Ratings*

(From page 29)

detail the current body of research in  
ratings and ratings methodology in  
order to determine to what extent the  
questions have been satisfactorily  
answered, (4) establish an order of  
priority for all unanswered questions,  
(5) design and conduct small scale  
methodological studies required for  
satisfactory resolution of the un-  
answered questions, (6) establish a  
"standard" for television audience  
measurement acceptable to the indus-  
try and based upon the technique  
or techniques proven to provide the  
most accurate measurements, (7)  
conduct a full-scale methodological  
study of currently used measurement  
techniques plus any desirable alterna-  
tive techniques which may offer ad-  
vantages over the established stand-  
ard and (8) provide a complete and  
fully documented actionable report  
to the industry.

And while the council has not yet  
even secured funds, criticisms and  
misinterpretations have already en-  
tered into the picture.

"Prior reports," Barz points up,  
"have tended to give the impression  
that this is something for network  
television alone. It is not. The pro-  
posal is not network oriented. It is  
an industry proposal."

Some broadcasters fear that this  
proposal is just a maneuver to bring  
about lower costs. What the coun-  
cil is hoping to effectuate, they main-  
tain, are numbers that are more  
oriented towards attentiveness. These  
numbers will naturally be lower than  
present ratings and from here, they  
argue, the agencies will probably go  
on to insist upon lower rates simply  
because the numbers are smaller.

Barz denies this strongly. "It's  
just another misinterpretation. The  
proposal wasn't designed to bring  
about lower costs. Our objective is  
to give us more information on what  
we're currently receiving in the way  
of ratings.

"If we should advance a new  
methodology out of the study," Barz  
explains, "we don't know whether  
or not it will be more or less costly  
than the ones we are presently using.

The financial support is the criti-  
cal hinge at present and some ob-  
servers wonder if the council can  
swing it.

One station man estimates the cost  
of the proposal to be in the three-

quarters of a million bracket, and he honestly wonders if the outcome would be worth it.

A network researcher poses the question "Shouldn't we be sure that all advertisers are actually after people numbers first?" This man points out that for some companies like soap manufacturers, households rather than persons are the objective.

### **Both people and homes**

"There would have to be," he explains, "an interplay of both people and household numbers in order to satisfy all advertisers and we have this now."

In trying to justify the anticipated expense another researcher at another network admits to "not being aware of any critical problem. I am not certain," he explains, "that the measurement of people derived from a homes figure creates any real problem."

This researcher is careful to explain, however, that the whole issue should be not whether there are any problems but just how critical those are.

"We have books full of measurements—homes measurements, people measurements. There must be some rationalization between the cost of the work, the time that will be put into this and the eventual outcome. Suppose a study shows that our current methodologies are the best after all? I'm all for research, but I'm also in favor of balancing expenditures with the weight of the problem."

"This whole area of just how valid the ratings are is not something new," points out Michael Ephron, media director at Scali, McCabe, Sloves. "It's not that no one in the industry never questioned the ratings before. The ratings are something that you live with. As long as they're not misused they're alright."

"I'm sure that if the money had been available something like this would probably have been done 10 years ago."

Paul Klein, vice president in charge of audience measurement at NBC, in fact wonders why something wasn't done 10 years ago.

"I definitely feel that we should find out where the truth lies. I'm just shocked that the agencies have been buying homes for all these years.

"The reason we have a homes measure," according to Klein, "is because it is the easiest thing to measure. This was decided on by the advertising agencies and it was a convenient measure back in the 50s. It was never, however, a relevant one."

"Ideally," Klein explains, "a people meter would be the best thing, but we don't have any such animal and the best you can do is marry meter and diary information."

And while Klein notes that the Audimeter is not the most perfect measure, he points out that it is accurate for many time periods such as late evening when a set tuning figure would be acceptable as one knows that only adults are watching. The potential of the councils' proposal, however, may mean that "the advertising agencies had better be prepared to face the fact that some of their 'big' hits are only hits of a household measure," Klein points out.



*Ed Barz phones another council member while Jack Hill checks draft of group's proposal.*

Several critics have even complained that the methodology study should not be done by the Agency Media Research Council, but rather by the Broadcast Rating Council.

"In theory," Morris Kellner, management director of the Station Representatives Association, explains, "no one can be against the proposal, but mightn't it be better if the thrust were made through the Broadcast Rating Council?" And while Kellner welcomes the proposal he seriously wonders if it's wise to have the duties of two media councils overlapping each other.

A network researcher is more adamant. "The only problem is that the Agency Media Research Council is

one of many splinter groups. All these groups should be combined and brought together into one under the Broadcast Rating Council. The need is especially evident when you see a small group attempting to tackle a problem as large as ratings methodologies all by itself."

In answer to this challenge, Barz points out that the Broadcast Rating Council "doesn't appear to the council to be the proper body to carry through the proposal because of its structure (limited only to broadcasters) and the scope of its present activities."

The BRC was, Barz stresses, sent a copy of the proposal and has expressed interest in it.

In fact, the council only wants to generate interest, Barz explains. "If a committee is set up, the Agency Media Research Council might not even be represented on it."

### **Awaiting after-effects**

The immediate outcome of the proposal, provided it is accepted, would be a purely methodological one, according to the council.

It is the after-effects, however, that have nudged the industry into an upright position.

If the outcome of the study is, for example, that current ratings methodologies are inadequate then two alternatives emerge: either a refinement or sophistication of current rating data or a new service altogether.

"At this stage we can't predict anything," Barz cautions. Time and response to proposal will tell.

### **TVSI seminar**

"The Challenges of Change" will be the theme of Television Stations, Inc.'s third annual management seminar, slated for October 14 and 15 at the New York Hilton.

Among the speakers and panel members will be Leonard Goldenson, president of ABC, Frank Pace, Jr., chairman of the Corporation for Public Broadcasting, FCC chairman Rosel Hyde, and ABC political analyst Bill Lawrence.

New this year will be a panel devoted to "The Challenge of a Changing Society," moderated by Fr. John Culkin of Fordham.

in tv back in 1954 when it sponsored *Meet the Press*.

After *Meet the Press* and a year with *See It Now* that ended in 1957, Pan Am abandoned television and came back with a 90-minute special, *Hedda Gabler*, in 1963.

Despite the roster of stars—Ingrid Bergman, Sir Ralph Richardson and Trevor Howard—the show was hardly what one could describe as a smash success. But then, Ibsen sells himself nowadays.

Yet despite the disappointment of the *Gabler* special, Barnes admits that the airline would be ready to do another special provided it was "right."

"We did look at *Africa* and the *National Geographic* shows," Barnes explains, "but the price was too high." What Pan Am does have up its sleeve are the 1969 Fall NCAA games (it sponsored the 1968 games as well as the Olympic coverage). There is also spot advertising in markets like New York, Miami, Los Angeles, Hawaii and "minor things" Bermuda and Alaska.

"We are selective about purchasing vehicles that will reflect up-scale buyers in terms of income and education," Barnes continues. "That's why we did *Meet the Press* and even *Hedda Gabler*.

"I don't believe we would do anything like the Tony awards (which are eastern carried), essentially because we are so far removed from our international interests." (Pan Am aims the distinction of being the only domestic-based round-the-world carrier.)

### Accent on youth

What apparently does make sense for Pan Am is their current "We make the going great" theme they kicked off with J. Walter at the end of last year.

"With this campaign, we're after the young at heart no matter how old they are," explains Warren Pfaff, creative supervisor on copy for Pan Am at JWT. "You can talk up through the generations," Pfaff explains. "By addressing yourself to someone in his 20s you can talk to those in their 30s, 40s, even 50s. But you can never reverse the process. You can't talk 'down' to anybody."

"Our main emphasis is on getting there," says Chip Meads, the account management supervisor. "That's what our commercials are all about. They reflect the joy of flying Pan Am."

"We have one over-all product—Pan Am," explains John Little, senior account supervisor, "but in another sense we have many products.

"You see," Meads puts in, "we have a diverse cross section of people to reach. To the housewife, Pan Am may mean to hell with housework, and represent pure escapism. To a professional traveler, the airline might mean professional service. We have many sociological appeals to make, and they're all tied together by our single 'We make the going great' idea."

### Story needs time

For the most part, Barnes points up, Pan American prefers minute commercials because of the story the airline has to tell. "This doesn't mean that 20s are out of bounds but," Barnes stresses, "we haven't been particularly happy with them."

"Let's face it, we are in a people business," says Robert McBride, director of advertising for United Airlines. "We sell to people in a highly personal way, and the medium of television, with the added advantages of sight as well as sound, makes this possible."

In attune to this personal touch, the airline has developed its "Fly the friendly skies of United" tag.

And while the "friendly skies" bit may be relatively new, United was using tv in Chicago way back in the early 50s with a 15-minute local show following a baseball game. Television, McBride explains, was used in various capacities thereafter—for the introduction of the DC-8 in 1959, for example.

"We really went extensively into tv around 1965," McBride continues. At that time, the airline also switched agencies, going from N. W. Ayer to Leo Burnett.

"It wasn't that Ayer was against television," McBride is careful to point out, "but tv just became more of a factor in our advertising after we changed agencies. We also had a growth in our ad expenditures, as well as projections that, together with the overall economic picture, accounted for our accelerated use of tv."

Currently, United has all sorts of things going for it to make sure people do indeed fly their "friendly skies."

For one thing, Royal Hawaiian Service promises passengers bound for the 50th state an exotic aura complete with attractive gals dressed in authentic kimuus, semi-sexy floor length dresses with generous slits up the sides and down the three-quarter length sleeves.

United, which was top spender in tv last year (\$8,474,700), figures more than 50 per cent of its ad budget will be eaten up by tv this go-round.

National, a Florida-based airline, and one of three in the top 10 to register a dip in tv spending (from \$2,762,240 in 1966 to \$2,635,900), has embarked on a new look in just one of their quests for traffic.

The new outfits sported by National stewardesses (personified by actress-model Andrea Dromm and her "Is this anyway to run an airline?") were done by William Travilla, an Oscar-winning designer. In addition, National has new colorful tickets, a "Tan-U" menu that doubles

## Your Blair Man Knows...

14th COLOR TV MARKET! The 1968 February-March Nielsen Station Index estimates rank WTRF-TV's Wheeling-Steubenville Market up there with the biggies. Nielsen estimates allocate 257,452 color TV homes to Wheeling-Steubenville, a color percentage of 26% or the Nation's 14th COLOR TELEVISION MARKET. That's a mighty big splash of the colorful, impressive pictures reaching the big spenders where they live. Wheeling-Steubenville's Upper Ohio River audiences are the enthusiastic kind, and they react effectively to WTRF-TV's promotions for advertisers. They work hard, earn and spend big and enjoy watching WTRF-Television from Wheeling. Are your ads scheduled here?

## BLAIR TELEVISION

Representative for

# WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

wonder  
whatever  
became of  
Good Old Roger?



You remember Roger—  
the kid in the media department.  
You know—the kid who always  
asked all those questions.

That's right! The eager one.  
Always had his nose buried in a  
stack of figures or a trade  
magazine—usually Television Age.

**Good Old Roger  
became the boss.**



Yep! He's still asking questions.  
Still watching the figures . . . still  
reading Television Age.

Only, now he's running the show.  
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger  
with your message in Television Age  
so good old Roger doesn't have to  
wonder whatever  
became of you?



as a reflector and an inflight magazine, *Florida*, published by the airline.

National has been on the air with 10- and 20-second spots since 1962. By the middle of 1963 tv usage was stepped up, according to Al Gilmore, director of tv advertising.

### *Areas of sponsorship*

Since then in its effort to reach a cross section of the vacation and professional traffic, National has had partial sponsorship on news, documentaries and full sponsorship of the Orange Bowl Parade.

According to Gilmore, 46 per cent of the airline's current ad budget is earmarked for tv.

With all of Andrea Dromms, kinuous and what have you, pressure remains a fact of life in airline marketing.

Churning out some of the most creative ads in the business all of the agencies checked respond that after an understanding of the account, speed is their most important requisite.

"Why we had to ready the commercials for *Hedda Gabler* in something like 10 days," Pfaff recalls. Yet, despite the pressure, all the agency men working for airline accounts consider it stimulating because of the creative demands.

Pfaff says, "In an airline's commercial everything is important. No single aspect, music, photography or copy is more important than any other. They all have to be good for a good commercial, and if just one is lacking, the whole commercial is bad."

The creative bit is all the more interesting at J. Walter when it is realized that all the Pan Am commercials are done without storyboards. The agency and Pan Am work in a highly informal way in which a brief outline of a proposed commercial is sent to Pan Am for the okay. Changes, made either by the airline or the agency, are in the form of marginalia—scratchy pencil notes in and around the basic copy.

"It is impossible to put the totality of an airline's commercial on a storyboard," Meads explains.

"When you see a storyboard, that's all you see," Pfaff continues. "You can be storyboard to death," he puns.

For JWT and Pan Am theirs is a sort of free wheeling, instant creativity type of thing that is especially

evident, Pfaff points up, in the editing.

The rapport or feeling that the agency has worked up with the client, the Pan Am team explains, makes this all possible.

And while critics often claim advertisers have over-glorified the myth of air travel to the extent that one executive shutterbug pointed out "you expect them to do just about everything but carry you to the plane," the ad makers readily acknowledge the plus factor of airline commercials—the exploitable notion of flying.

"Of course, you utilize the romance factor," Purdy explains. "If there's one thing airline commercials have, it's style. For Eastern, we try to show their posture and be warm at the same time. The warmth may be achieved in many ways—through the appropriate use of colors particularly blue, for example."

In addition to the creative aspects that have to be considered, Al Himelick, Y&R's copy supervisor on Eastern, is quick to point a finger at all the technical problems that beset an airline commercial.

### *The efforts—and the rewards*

"You know that it takes something like \$25,000 a day just to free a plane so you can take it up and shoot it, provided that's the type of a spot you're after," Himelick explains. "Then there are all the airline people you have to free, not to mention the complicated planning and timing involved. And when you go location shooting, well that's another ball game."

The agencies' creative efforts apparently pay off. Since Y&R has had the Eastern account, for example, it has picked off something like 60 major commercials awards, the most recent being a pair of Clios.

While critics may argue that commercials are stacked—filled with professional models rather than actual stewardesses, and abounding with the glorification of flying which they argue is not that much of an experience in today's super-fast, high-flying jets—they are working. It appears highly unlikely that the airlines will change their tune, or their tv investments, for the time being anyway.

"Television," one observer punned, "has made it easier for airlines to fly." ■

## *Wall St. Report* (from page 49)

contributions to capital of \$30,000, \$1,000 and \$15,000 respectively, for which they received 301,000, 10,000 and 150,000 shares of common stock. Since then, Rich bought 290,000 shares for \$51,500 (17.6 cents a share) and Greene bought 150,000 for \$37,500 (25 cents a share).

All in all, it wasn't a bad two years' work, assuming that the shares are now worth about \$20. Incidentally, Mary Wells, as president, got a raise to \$125,000 a year starting Aug. 1, 1968 and Rich (as treasurer and creative director for copy) was given a raise to \$100,000 a year. Greene as secretary of the company and creative director for art, got a similar raise, to \$100,000.

In addition to the August raise Mary Wells will be given added encouragement this Fall. Beginning November 1, her annual basic salary will be increased again, this time to \$175,000. However, \$50,000 of this will be deferred, so her paycheck will still be \$125,000.

What the deferral involves is not spelled out in the prospectus. And the world's most successful lady advertising chief, after being badgered by everybody and his uncle as a result of the publicity generated by the prospectus, had developed—understandably—a severe case of unavailability for comment. In effect however, the deferral means Mary Wells will be accumulating credits at the rate of \$50,000 a year.

Apart from salary, she will receive 25 per cent of the total amount available for awards under the Executive Incentive Plan, to \$150,000 maximum. This gives her total possible income of \$325,000 a year.

However, the agency head does lose something as a result of these latest developments. Shortly after the company was formed, it was agreed by all the shareholders "that the business of the company would be conducted by Mrs. Lawrence (Mary Wells) as president in her sole discretion and that she could vote their shares to implement such power.

Then there is the commercial: "This voting agreement terminates upon the offering of the shares."

Mary Wells may have lost some of her power as far as the legal paperwork is concerned but, at the agency, there is no question about who is the boss. ■



## In the picture



**Myron McDonald**

*He's on his way to a new career.*

Myron McDonald owns a house which he's never seen. It's in Spain on the Bay of Cadiz, and he's going to move in when he retires from the ad game in a few years. At first things first. Right now, he's in the process of leaving Interpublic's Jack Tinker & Partners for LaRoche, McCaffrey and McCall.

Relaxed yet incisive, supremely articulate, and very much a pro in the pro-am world of advertising, McDonald will be cashing a big pile of chips when he leaves the Interpublic affiliate. He departs as king of the hill—chairman of the board and chief executive officer—at Jack Tinker & Partners, perhaps the hottest of the hot shops. And he leaves as one of the four founders of the meteoric young agency.

With just a trace of rue, he says, "I'm delighted with the way the people at Tinker reacted to my defection. They got angry and closed ranks—and that's exactly how it should have been."

McDonald heads for LaRoche, McCaffrey and McCall with a sort of tempered exuberance. He'll be executive vice president there, sharing the direction of the agency with board chairman James McCaffrey and president David McCall.

At Tinker, he never really had what he wanted—an active share in guiding the agency, setting its policy, leading the way. The top job was his, all right, but the policy was Interpublic's.

"Now," McDonald says happily, "I'm on my way to a new career. I'm going to be able to take what I've learned and what I've become, and apply it in a new direction."

What McDonald has learned is considerable: what he has become is, as he likes to put it, "a marketing communications strategist." And in that phrase, he sees the summation of all he and Tinker's other leaders have been trying to do.

"We've tried to combine great creative talent with great research talent—to make research compatible with creativity. And we've come up with a new point of departure for

effective advertising that we call 'guided creativity.'"

Creative people have traditionally put up their dukes at the mention of the word "research," but McDonald and friends found a way to sugar-up the medicine.

"What we've done is say to them, in effect, 'Do you want to know something?' The answer has to be affirmative, and when it comes we simply present research—which we define as organized fact-finding—as the way to learn what has to be known."

Did it work at Tinker? "You bet," says McDonald. "We got those pyrotechnical young creative people using research. But we were careful to apply the research while the creative idea was still in the formative stage. This improves the aim of the creative thrust."

That degree of understanding of research is the kind of thing McDonald will be taking along to LaRoche, McCaffrey and McCall. What he won't be taking is the mass production theory of advertising that he helped install at McCann-Erickson in pre-Interpublic days.

Along with Jack Tinker and Dr. Herta Herzog, McDonald was part of the team that dreamed up the plans board system at McCann in 1956.

"A bad move, as it turned out," McDonald recalls. "It boiled down to an attempt to manufacture advertising to specifications. Creative people found themselves faced with the necessity of producing on demand."

Working closely with Dr. Herzog during his early years at McCann, McDonald developed an intense interest in the problem of applying motivational research to creativity.

"We felt that it was absolutely necessary to find out what the product says to people, so that what we said about it would in no way conflict."

In his days with Dr. Herzog, McDonald learned to take nothing for granted, and to make sure he knew what was in the consumer's mind before he set out to put some-

thing else in it through advertising.

"Advertising has to listen before it can talk," he says. "We were learning to listen."

When he joined McCann-Erickson, Marion Harper was its leader. And McDonald was very much on the scene when Harper started and finished the giant checker game out of which Interpublic emerged; and when Harper, as McDonald puts it, "decided to isolate Jack Tinker, Dr. Herzog, Donald Calhoun and myself from day-to-day problems at McCann and see what happened."

What happened, of course, was Jack Tinker & Partners.

Was McDonald a Harper man? "No," he answers. "I'm not up for domination—at least not to that degree. But he was one of the very few legitimate geniuses I've known."

Why is McDonald leaving Tinker? "I'm not leaving Tinker," he says, "I'm leaving Interpublic. Say that I have questions about when Interpublic will do what I know it can do. There was a great receptivity to new ideas there under Harper—a great willingness to invest in the future. I've been trying for a year now to influence the shape of Interpublic, and I haven't been able to do it."

What about LaRoche, McCaffrey and McCall? "A very warm agency about to become very hot," smiles McDonald. "I'll be happy there." ■

A press release tips us off to the fact that in the "Sharptails A-Go-Go," segment of a program called *Michigan Sportsman*, the cameraman went to great pains to capture the mating dance of the sharp-tailed grouse—a bird which, the release went on to point out, is dwindling in numbers.

*Better brush up on your dancing, you grouse.*

\* \* \*

*Ralph Story's Los Angeles* is, it develops, poised to explore "the dangerous and exciting phase of Hollywood's early years, when the movie capital was invaded by a species of mysterious, night-blooming, omnivorous females known for devouring their victims—body, bank account, soul, and community property."

*Somehow we feel that Brioschi ought to sponsor that one.*

\* \* \*

Any day now, *The New Adventures of Huckleberry Finn* will come home-spinning out of NBC—featuring Kevin Schwartz as Tom Sawyer, and Ted Cassidy as Injun Joe.

*Anybody got an opening for a nearsighted casting director?*

\* \* \*

George Plimpton, that perennial professional amateur, has, we understand, "been given freedom to satisfy his curiosity about the Oldsmobile Division and the development of its new models," and will appear on tv on behalf of Oldsmobile in the months ahead.

*And assemble one on camera?*

\* \* \*

*Rome Adventure*, coming up on somebody's late show this month, goes like this: "A young American girl goes to Italy to learn about love, and finds a handsome Italian attracted to her—but she is attracted to an architectural student who is having an affair with an heiress."

*Hey, Luigi, call the plumber. That damn fountain's plugged up again!*

\* \* \*

In noting the return of *Underdog*, NBC kids' show, to the network this coming season, "Captain Peacock," who pounds out advance publicity for NBC, pounds out, "Underdog does a good turn defying Overcat when the feline bully tries to steal

the Earth's cows to replenish the planet Felina's milk supply. Is there no udder course?"

*This page isn't big enough for both of us, Peacock.*

\* \* \*

The towering wedge shot that Milwaukee golfer Bill Kaap recently sent booming toward the green never got there. It landed, instead, in WTMJ-TV's low-hovering traffic helicopter.

*That'll cost you two strokes, Kaap.*

\* \* \*

"Science," says a program poop-sheet for KCOP Hollywood, "gives a space-age look to the African animal world, as a wild baboon is released among his family group with a high-frequency telemetering radio transmitter attached to his back . . ."

*. . . and does a Baboon-on-the-Trail interview show.*

\* \* \*

The Burbank Chamber of Commerce honored Dan Rowan and Dick Martin at a luncheon "for their efforts in bringing 'beautiful Downtown Burbank' to the attention of millions of viewers throughout the nation."

*Arsenic a la king?*

\* \* \*

Art Buchwald, who "covered" the Republican and Democratic Conventions as a "very special correspondent" for CBS News, vetoed the network's suggestion that he attend scheduled pre-convention briefings. "I want to go with a closed mind," he explained. "I'll make the story up as I go along."

\* \* \*

In an apparent commitment to tell it like it really is, the weatherman at WTVJ Miami did his show from the deck of a motor boat a half-mile off-shore, and the sportscaster did his on the beach, ringed by bikinis.

*There's hell to pay. Now Jim Dooley wants to do his commercials inside an orange juice carton.*

\* \* \*

A backgrounder on eight-year-old Johnnie Whitaker, who plays Jody, one of the twins on *Family Affair*, tells how he was discovered:

"It was through his solo rendition of a hymn in church, when he was barely three years old, that

Johnnie launched his acting career

"A woman in the congregation, entranced by his cherubic face and strawberry blond curls, described him to an agent who got in touch with the Whitakers about using the boy in a television commercial."

*After all, 10 per cent is when you find it.*

\* \* \*

According to a press release, the considerable physical attributes of Arlene Golonka, who plays Millie in the new CBS entry, *Mayberry R.F.D.* include blonde hair, big blue eyes and a little-girl voice. On the subject of her name, Miss Golonka is quoted as saying, "It's the kind of solid Polish name you hear a lot in the tough part of Chicago where I was born and grew up. It's my name and I'm proud of it."

*In our imagination, we see the blonde hair tossed, watch the blue eyes widen, hear the little-girl voice lisp, "So you wanna get your mouth knocked off? Make a crack!"*

\* \* \*

A recent episode of *Wanderlust* we're told, takes us viewers on an Alpine balloon race. "The lighter-than-air globes lift from the Lucerne Valley of Switzerland and float to Italy in a race that has taken 28 lives. Added excitement unfolds as the craft in which the cameraman is flying crashes."

*Make that 29.*

\* \* \*

Dennis Weaver's wife and two of his sons have roles in an upcoming segment of *Gentle Ben*.

*You think that's nepotism? Weaver also owns the bear.*

\* \* \*

Jamie Auchincloss, who is Jacqueline Kennedy's half-brother, got his tv start at the conventions while working as an assistant on the NBC staff. A network news story quotes Jamie on the complete politician: "I feel the best politician is one who has a background in television; a complete understanding of the power of the medium, exposure to the public, and the opportunity to be in touch with the vital issues of our times."

*We nominate Professor Irwin Corey.*

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- sharpen sales approaches
- improve sales promotion



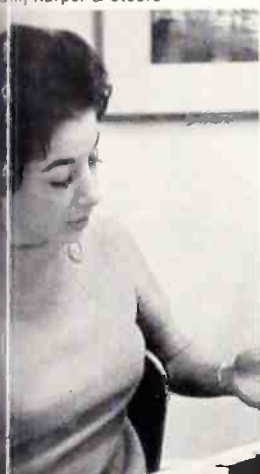
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